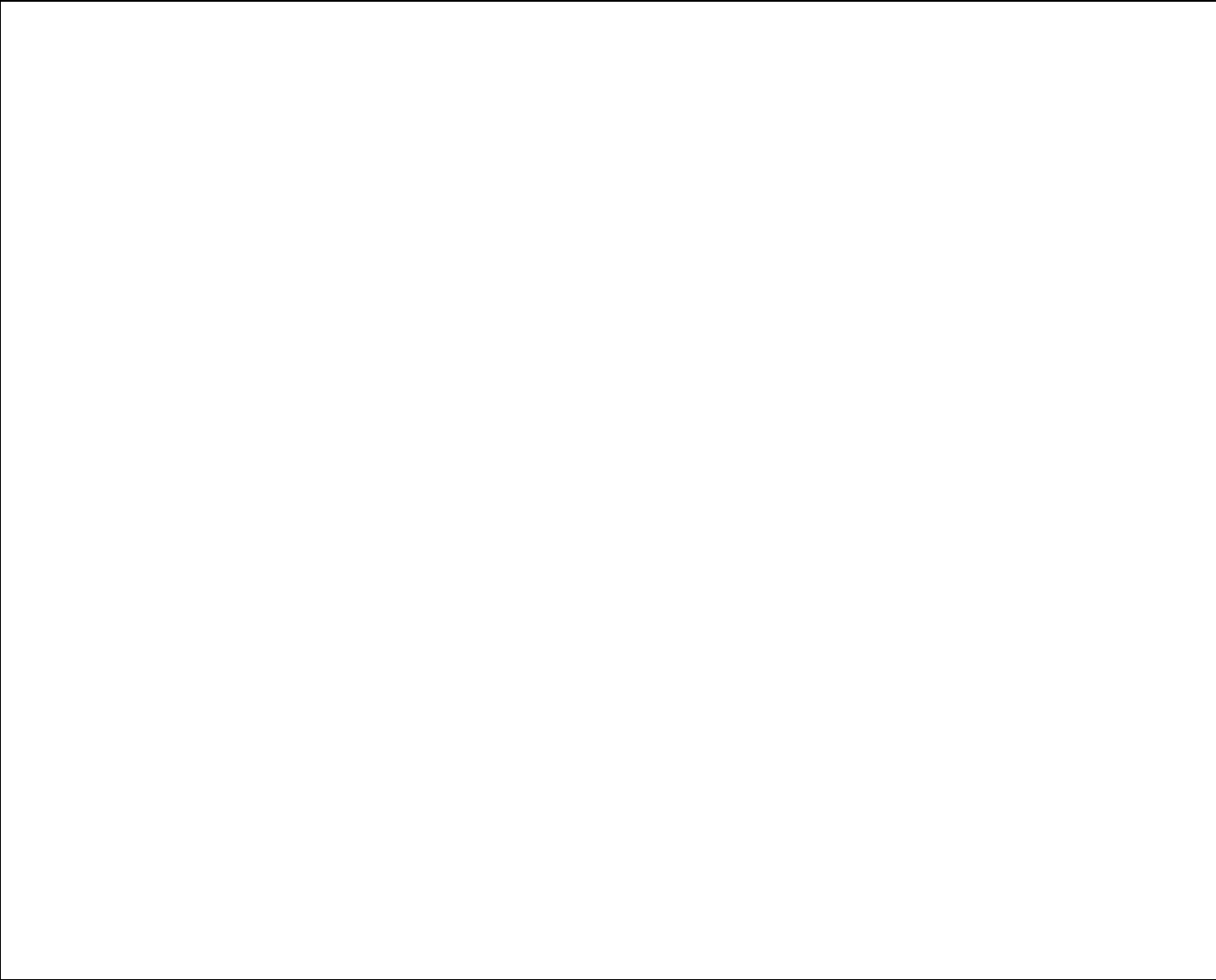




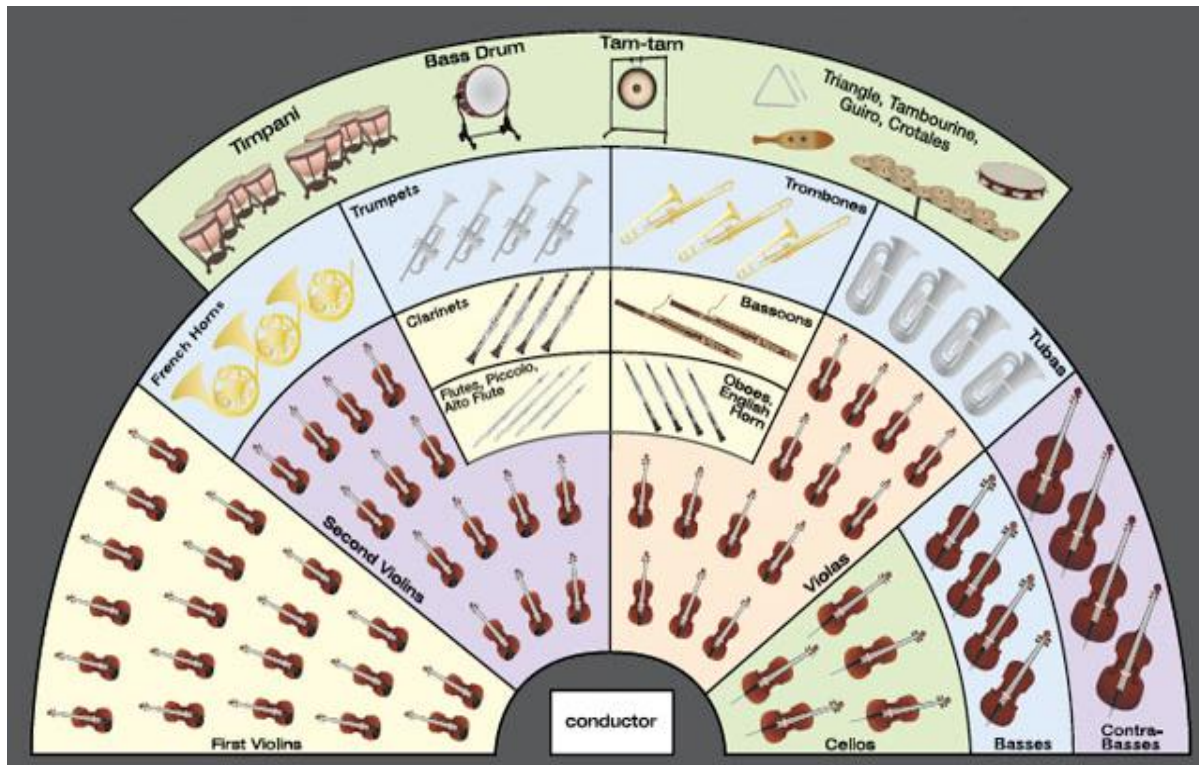
American Odyssey

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 instrument (go to *Listen*, click *By Instrument*).

MEET THE CONDUCTOR!

Matthew Pavon has recently been appointed as Associate Conductor of the Arkansas Symphony Orchestra. He will serve as artistic leader and conductor of the Arkansas Symphony Youth Orchestra (ASYO) and will assist in the ASO's Masterworks and Pops concerts.

Maestro Pavon was raised in Rogers, Arkansas after his parents (who had emigrated from Honduras) moved there from Los Angeles when he was eight years old. When he was young, he studied the viola and played while in middle and high school and with an area youth orchestra.



After graduating from Rogers High School, he earned degrees in viola performance from Missouri State University and Evangel University in Springfield, MO. He played in the viola sections of the Springfield Symphony Orchestra and the Symphony of Northwest Arkansas.

Then, he served as guest conductor at the University of Texas at Austin, where he earned his Master of Music degree in orchestral conducting from the school's Butler School of Music. He founded the Galloway Chamber Orchestra in Springfield which began as a small string ensemble which he grew into a full symphony.

Outside the concert hall, Matthew is an avid swimmer and often enjoys taking hikes. He and his wife, Leianna, moved to Little Rock last summer with their two mini-Australian Shepherds, Koda and Ellie.

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 "out" as good behavior. Rudeness spoils the show for everyone! Acting like you are bored or asleep is 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 to and enjoy the music. If you are talking, 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 not a second chance.

<https://myarkansaspbs.pbslearningmedia.org/resource/audience-etiquette-animation/artsville/>

WHAT IS AN ODYSSEY?

According to the dictionary, an **odyssey** is a long voyage usually marked by many changes of fortune. 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 and concert are called *American Odyssey* because it tells a story in music about some of the people or **immigrants**, who traveled to America from other countries. These immigrants did not always know what they were going to do when they arrived in America or how they would fit in (or **assimilate**) with the people already here. Their story of learning how to adapt and live in a new country with new **cultures, customs** and music can be considered an odyssey. Our odyssey also demonstrates how the cultures, customs and music of the immigrants influenced and shaped music in America.



If you were starting out on an odyssey, where would you go and why would you go there? _____

Think about where you might go. Describe the land, climate, and the types of animals you might encounter.

On your odyssey, what items might you need to bring and why would you need them? _____

Describe what your daily life might look like once you arrive? What to wear, where to live, what job to take and what foods to enjoy? _____

KINDS OF ODYSSEYS, EXPEDITIONS AND JOURNEYS

People have traveled from one place to another for many **centuries**. Consider why and how people undertook their different journeys to and within the Americas.

Directions: Fill in the blanks. Keep in mind there are many different answers because people travel to many places for various reasons.

<u>Tourists</u> What places do they go? _____ How do they get there? _____ _____ Why do they go? _____ _____ Are they pulled or pushed to go? _____	<u>Pioneers</u> What places did they go? _____ How did they get there? _____ _____ Why did they go? _____ _____ Were they pulled or pushed to go? _____
<u>Explorers</u> What places did they go? _____ How did they get there? _____ _____ Why did they go? _____ _____ Were they pulled or pushed to go? _____	<u>Native Americans</u> What places did they go? _____ How did they get there? _____ _____ Why did they go? _____ _____ Were they pulled or pushed to go? _____
<u>Migrant Workers</u> What places do they go? _____ How do they get there? _____ _____ Why do they go? _____ _____ Are they pulled or pushed to go? _____	<u>You name a type:</u> _____ What places do they go? _____ How do they get there? _____ _____ Why do they go? _____ _____ Are they pulled or pushed to go? _____

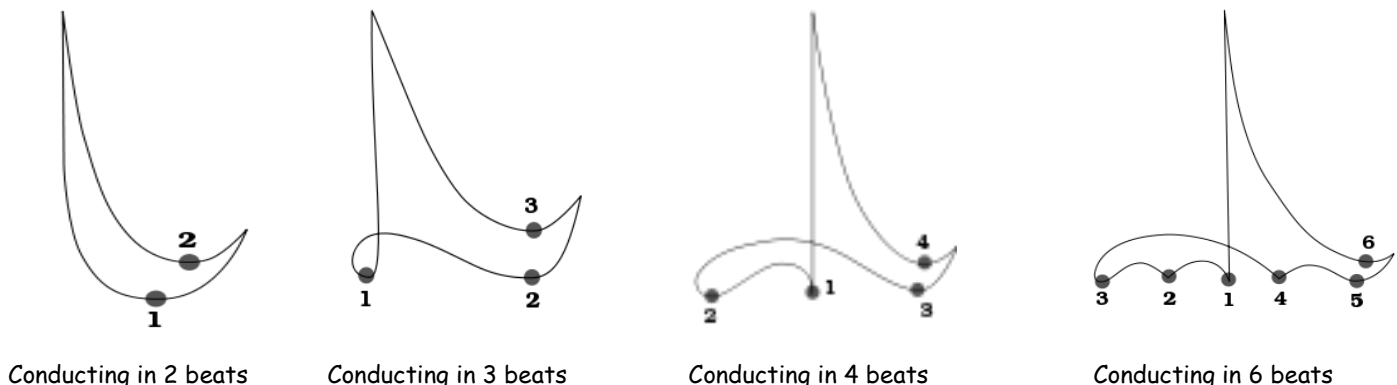
WHAT IS A MUSICAL ODYSSEY?

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 encountered 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.



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 23. 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

HoeDown (Movement 4) from *Rodeo Suite* by Aaron Copland

Page 9

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

Overture from *Candide* by Leonard Bernstein

Page 12

https://www.youtube.com/watch?v=422-yb8TXj8&list=RD422-yb8TXj8&start_radio=1 Minutes 03:30

Colonial Dance by Florence Price

Page 14

https://www.youtube.com/watch?v=Q_aj1A6HfWo&list=RDQ_aj1A6HfWo&start_radio=1

Minutes 04:09

GROWTH OF THE BLACK CULTURE IN AMERICA

Page 15

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

Page 16

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

Caravan by Duke Ellington

Page 18

<https://www.youtube.com/watch?v=ASlch7R1Zvo> Minutes 12:44

Starburst by Jessie Montgomery

Page 20

<https://www.youtube.com/watch?v=BeQFyayRh0M> Minutes 4:00

INFLUENCE OF HISPANIC MIGRATION

Page 21

The Mestizo Waltz from *Three Latin American Dances*

Page 22

by Gabriela Lena Frank

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

GLOSSARY (words in bold are in the Glossary)

Page 23

AFTER THE CONCERT (your impressions)

Page 24

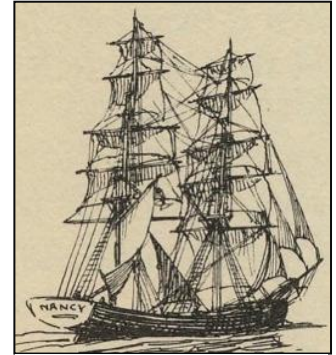
BEGINNINGS OF AMERICA

The Americas (North, Central and South) were originally populated by people, now called Native Americans. Christopher Columbus is credited for discovering America when he landed with three small ships, the Niña, the Pinta and the Santa María. **In what year did that happen?** _____ (There were earlier **explorers**, but Columbus gained the most fame.)

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.

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

- In the early 1700's, there were up to about 8,000 **immigrants** a year, mostly coming in small sailing ships. Of the million people who 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 from many different countries. Many were Irish, Chinese and other Asians who were brought to America to work on the railroad.
- In the 20th century, people had migrated to America from all over the world; they were **pushed** and **pulled** to move just like 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.
- 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 **immigrate** 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.



Brigantine sailing ship



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



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** started 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.

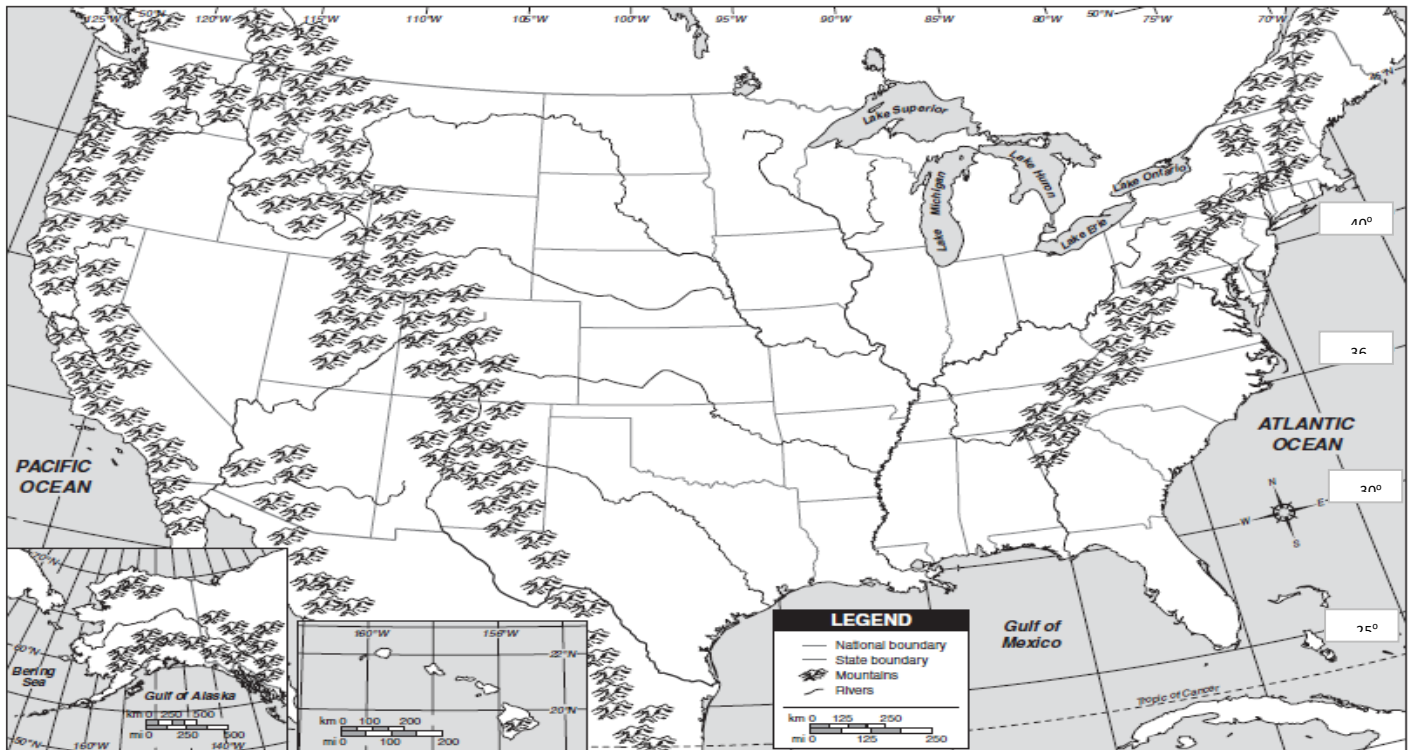
Each shape represents a measure containing 4, 6 or 8 beats. You can tell the beginning of a measure by the strong sound of the first beat. The horses clapping into the corral are noted by the horseshoes. The small horseshoes have 4 beats to a measure and the one large one has 6 beats, representing a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



Directions: Answer the questions below using the map.

1. What is a topographical map? _____
2. 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	

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

4. 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.

- A. Scan and skim the paragraphs in this journal and highlight where they were born.
- B. On this map, label the state where the composer was born and put their name next to the state.



Overture from Candide by Leonard Bernstein



Who wrote the Music? Leonard Bernstein was born in Massachusetts in 1918 to Russian immigrants who arrived in the United States at the turn of the last century. His father Sam was from what is now Ukraine and his mother Jennie was from Russia. Sam wanted to be a rabbi but he left Ukraine when he was called up for military service. Both worked very hard to earn a living, Sam starting in the Fulton Fish Market in New York City and Jennie in the woolen mills in New England.

Leonard, whom the family called Lenny, was fortunate that his Aunt Clara deposited her upright piano at their house. He asked for lessons and quickly became quite adept at playing. Fortunately, Sam started a business which allowed them to have a summer house during vacations, Lenny recruited all the neighborhood children to put on shows.

Sam opposed Leonard's interest in music, refusing to pay for his lessons. He thought Leonard should go into business. Eventually, Sam came around, recognizing his son's talent and he arranged for Leonard to go to concerts. He also performed while in high school. He earned a degree from Harvard University and met the composer Aaron Copland at some point who became a close friend and composition **mentor**.

His lucky break came shortly after he had been appointed assistant conductor to the New York Philharmonic. The guest conductor became ill, and Leonard stepped in without rehearsal. He received rave reviews that led to Lenny conducting many major orchestras.

At the same time, he started composing classical works and entering the world of Broadway state, including *Peter Pan*, *Candide* and then *West Side Story*. Eventually he became Music Director of the New York Philharmonic and created the *Young People's Concerts* which were televised every Saturday afternoon.

In later years, he participated in the opening of *Lincoln Center* in New York City, composed and conducted a fanfare for President John F. Kennedy's pre-inaugural ball and created a symphony 'To the Beloved Memory of John F. Kennedy.' Mrs. Kennedy also commissioned a work for the inauguration of the *John F. Kennedy Center for the Performing Arts*. Bernstein has had a lasting influence on the growth of American music and audiences.

What is the Story about? The story of *Candide* was written in 1759 by the French author Voltaire who advocated freedom of speech and separation of church and state. He was considered a controversial figure and was often in trouble with the French monarchy and Catholic church. Eventually, he was **exiled** to England where he met many like-minded thinkers of the time. The book was written during a time when people in Europe were fighting in wars and some were being treated unfairly for no real reason. Many believed in the **optimistic** attitude of 'this is the best that we've got.' Voltaire disagreed and felt that 'we must cultivate our own garden,' meaning that a person can work hard to create his own life.

So, Voltaire created a story about a simple young man named *Candide* who believes that everything happens for the best. After being forced to leave his home in Westphalia (part of Germany today), he travels around the world and faces many challenges, including natural disasters, wars, and unfair treatment. Along the way, he meets many different people and learns that life is not always as perfect as he once thought. At the end of the story, *Candide* discovers that instead of worrying about whether the world is good or bad, people should work hard, help others, and make the best of their lives.

There are five major parts of the book:

1. Life at the castle in Westphalia where *Candide* was raised, fell in love and was nearly married to Cunégonde, the daughter of his next door neighbor. But something goes wrong and he is forced to leave without getting married.
2. *Candide* travels through different countries, from Europe to South America, where there are wars and disasters. He experiences much hardship.
3. He tried to find Cunégonde and meets many interesting people and hears their stories. He learns that many people face in life.
4. *Candide* visits Eldorado, which is considered a perfect place, a peaceful and wealthy land. But he leaves, still searching for Cunégonde.
5. He finally finds Cunégonde and realizes that believing everything is perfect is not enough. He concludes that people should focus on useful work and helping one another.

Why was the Operetta written? Bernstein had begun creating shows for New York's Broadway stage. He was brought the idea of creating a comic operetta based on the story of *Candide*, presenting many of the trials and hardship in a comedic fashion. The show opened in 1956 without success, but after many changes, was accepted by many audiences.

One important outcome was the success of the **Overture** to the operetta which contains most major themes, including the theme from the Westphalia wedding, *Oh Happy We!* (*Candide's* and *Cunégonde's* idealistic love song), *Glitter and Be Gay* (*Cunégonde's* showcase aria), and many chaotic music moments, signaling *Candide's* wandering from place to place.

https://www.youtube.com/watch?v=422-yb8TXj8&list=RD422-yb8TXj8&start_radio=1



Colonial Dance by Florence Price



Who wrote the music? Florence Price was born in Little Rock in 1887 to middle-class mixed-race parents. Her father, Dr. James Smith, was the only African American dentist in Little Rock, and her mother was a music teacher who oversaw her early musical training. She could be considered a **prodigy** since she gave her first piano performance at age four and had her first composition published at age eleven.

Price was valedictorian of her class at a Catholic convent school and entered the prestigious New England Conservatory of Music at only fourteen years old, where she graduated with honors. She married and returned to Little Rock but could not find work then because it had become a racially segregated town. Following the stock market crash of 1929 and the Great Depression, the Price family joined many other African American families during the **Great Migration** to Chicago.

In Chicago, Price began a new and fulfilling period in her career, becoming a part of the Chicago Black Renaissance. She studied **composition, orchestration**, and organ with the leading teachers in the city; she also published piano pieces which were premiered by great artists.

What was a Colonial Dance? When the English came to America during colonial times, they brought their style of dance with them. There were formal dances with complicated steps, such as a Cotillion or Minuet which was a required accomplishment to be accepted in the genteel society. This painting at left is of President George Washington in 1781, celebrating the end of the American Revolution.



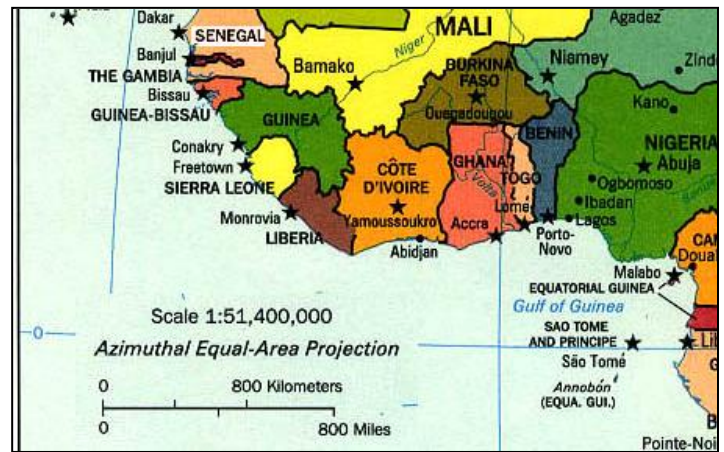
But people of all economic means were apt to enjoy Country Dancing, which was less complicated and often involved line dancing or reels. These were found in homes and local taverns. The music to the dances often had a similar format - main musical theme (often energetic), a new theme which was often less energetic and then a return to the main musical theme.



What is the Music About? Price orchestrated a piano piece she had written soon after moving to Chicago. While describing musically the musical tradition of colonial dancing, her style reflected her African American musical roots. She built on the elements of jazz, including **syncopation**, energetic rhythms and **lyrical** passages. She pays homage to the traditions of her ancestors, **infusing** the classical form with her own unique voice and perspective.

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 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 on 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 that 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 workday 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!



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 the development of an "American style" of music. Dvorak was lured to New York with the promise of being paid 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 African American 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 became 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 **avrilfan2213** which allows you 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>	<i>Write in formal English of today.</i>
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 when there was not much opportunity for black people. 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 New York in the 1920's. What he wrote touched people's hearts, particularly about his dreams and those dreams which couldn't be.



Caravan

by Duke Ellington

Who wrote the music? Duke Ellington was one of the most important musicians in American history. He was born **Edward Kennedy Ellington** on April 29, 1899, in Washington, D.C. His parents both played piano, so music was part of his life from the very beginning. When he was a kid, he loved baseball more than practicing piano, but his mother taught him to be polite and well mannered. Because he dressed nicely and acted like a gentleman, his friends gave him the nickname "Duke."

As a teenager, Duke started paying more attention to music. He listened to local piano players and taught himself new styles. He even wrote his first song, *Soda Fountain Rag*, when he was just 14. He couldn't read music yet, so he created the tune by ear. He eventually moved to New York City, where **jazz** music was becoming very popular. His band called *The Washingtonians* began performing in clubs and then he became the leader of a big jazz orchestra which played at the famous **Cotton Club** in Harlem (in New York City).

Duke Ellington wrote over one thousand pieces of music, including famous songs like *Mood Indigo*, *Sophisticated Lady*, and *Take the 'A' Train*. His music mixed many styles—jazz, blues, classical, and even gospel. He liked to call his work *American Music* because he believed it represented the spirit and creativity of the whole country.

About the Music: https://youtu.be/n28qRrRGJ1M?si=XCU_kNemU29q22ni *Caravan* is one of Duke Ellington's most famous **jazz** pieces, written in 1936, and it has a sound that feels like a journey through a far-off desert. Ellington loved creating music that painted pictures in people's minds, and *Caravan* is a perfect example of that talent.

The music begins with a steady, mysterious beat that might remind you of camel footsteps walking across sand. Then the melody enters, played by the horns in a way that feels bold and a little bit spooky. Many listeners say they imagine a long line of travelers moving slowly under a hot sun, carrying treasures and stories from distant places.

One thing that makes *Caravan* special is its **rhythm**. Instead of sounding like typical American dance music of the time, it uses patterns inspired by Latin and Middle Eastern music. This was unusual in the 1930s, and it helped the piece stand out. Duke Ellington loved mixing different musical traditions together, and *Caravan* shows how creative he could be.

Another reason the piece is famous is that it gives musicians lots of room to improvise. **Improvisation** means making up music on the spot, and jazz players love doing it. When Ellington's orchestra performed *Caravan*, each musician added their own style, so the piece sounded a little different every time. That kept audiences excited and made the music feel alive.



Over the years, *Caravan* has been played by hundreds of bands all around the world. It has appeared in movies, cartoons, and even video games. Many young musicians learn it because it's fun, dramatic, and full of energy.

Even though it was written almost ninety years ago, *Caravan* still sparks imagination. When you listen, you might

picture a desert adventure, a night-time parade, or even a secret mission. Duke Ellington believed music could take people anywhere, and *Caravan* continues to carry listeners on a journey every time it plays.

- ★ **1. What Do You Imagine?** As you listen, draw or write what you picture in your mind.
 Draw a picture here: Write a few words:

- ★ **2. How Does the Music Feel?** Circle the words that match the music:

Mysterious Slow Fast Calm Exciting Dark Bright Add your own word: _____

- ★ **3. What Instruments Do You Hear?** Put a ✓ next to the ones you think you hear:

☐ Trumpet ☐ Trombone ☐ Clarinet ☐ Saxophone ☐ Drums ☐ Piano ☐ Something else: _____

- ★ **4. The Beat:** Is the beat **steady**, **bouncy**, or **soft**?

- Tap the beat on your lap. How does it feel? _____

- ★ **5. The Melody:** Does the melody sound ☐ Happy ☐ Sad ☐ Mysterious ☐ Smooth ☐ Loud ☐ Quiet

Write one sentence about the melody: _____

- ★ **6. Favorite Part:** What was your favorite thing you heard? _____



Starburst

by Jessie Montgomery

Who wrote the music? Jessie Montgomery was born in 1981 in New York City. Her parents were artists, and they lived in an immigrant neighborhood in Manhattan's Lower East Side. Her father managed a music



studio, so she was, in her own words, "constantly surrounded by all different kinds of music." She began playing the violin at age four, studying at the Third Street Music School Settlement. She also loved singing in choirs but ultimately chose violin as her primary instrument. Although she is a trained classical artist, she enjoys all kinds of music, including hip-hop, folk music, and jazz. Sharing music with other cultures in her neighborhood helped shape her **vision** of composition.

Since 1999, she has been affiliated with the Sphinx Organization in a variety of roles, including Composer-in-Residence for the Sphinx Virtuosi, for which she wrote *Starburst*. Montgomery holds degrees from The Juilliard School and New York University and is currently a doctoral candidate in music composition at Princeton University.

What is the Music About? This is a short one-movement work for string orchestra which relies on opposing rhythms and gentle melodies to create a wide **array** of musical colors. The composer had in mind the rapid formation of new stars and its impact on its galaxy.
<https://www.youtube.com/watch?v=BeQFyayRhOM>

What is a Starburst? The dictionary says that a starburst is "something (such as a pattern) that resembles diverging rays of light." So, starburst patterns can be seen in many designs in art and architecture. In astronomy, a starburst is a period of intense star formation that is much faster than normal star formation. They are often triggered when galaxies collide and their structure is disturbed. The result is compressed gas and dust inside acting as a **cosmic** match. These galaxies are estimated to be several billion **light years** away from the Earth's galaxy. (Light travels a speed of 186,282 per second!)



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 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 the battle of 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 and Diego* (both famous Mexican painters) premiered by the Fort Worth Opera and more recently performed by the San Diego Opera.

About the Music: Many of Dr. Frank's works often tell a story. She wrote these 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. It evokes the "romancero" tradition of popular songs and dances that mix influences from indigenous Indian cultures, African slave cultures, and western brass bands.

GLOSSARY

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

adobe - sun-dried clay bricks adagio-slowly, used as a musical direction afford-to have money to buy or pay for something align-to place or arrange in a straight line allude to - mention something indirectly array - organized, as in rows or columns a tempo - returning to the same speed as before century-a period of a hundred years challenges - something that is not easy to do; obstacle 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 musical composition for a solo instrument or instruments, accompanied by an orchestra conductor - the leader of the orchestra cosmic - anything related to the universe 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 exiled - forced to leave your home or country explorers - one who travels to unknown places expression - indication of feeling or spirit fanfare - short and lively piece (brass instruments) grace - help or kindness that God shows to people gravity - very serious nature or manner Great Migration - movement of 6 million African Americans from the South east in early 20th century halcyon - calm, tranquil or peaceful Harlem Renaissance - cultural movement in NYC celebrating African Americans arts and music 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	immigrant - one who comes to a new country to live improvise - to compose on the spur of the moment indentured servant - a person who signed a contract to work someone for a specified period of time. infusing - something added or introduced interlude - a pause, space, or event that intervenes jazz - an American musical style originating with African American musicians in New Orleans light years - light travels 5.88 miles in a year lyrical - expressive and beautiful market - place or process to services and goods mentor - someone who guides and helps another migrate - to pass from one place or locality to another movement (music) - a main section of a sonata, symphony or suite New World - the Western Hemisphere objective - a goal you want to achieve odyssey - any long series of journeys or adventure overture - an orchestral piece, often the introduction to an opera, oratorio or other work optimism - belief that good things will happen orchestration - arranging music for an orchestra passion - a strong feeling of enthusiasm or excitement prairie - area of land, mostly flat, covered in grasses prodigy - a very young person with great talent push-pull - factors that motivate people to move quest - search for something specific refine - to improve something by making small changes reliable - dependable rhythm - a pattern of regular or irregular beats roots - basic cause, source or origin of something safari - a journey, especially for hunting or filming score - a printed piece of music staid - sedate, quiet, respectable and traditional suite (music) - a series of instrumental movements symbol - something that represents something else, like a letter or character symphony - an orchestral work in 3 or 4 movements syncopation - when normal rhythm is interrupted tapestry - a cloth woven of many threads - tells a story 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 vision - ability to see future events or ideas 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
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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? _____
