



AMERICAN CLASSICS



Louis Wayne
BALLARD

The Four Moons
Devil's Promenade
Fantasy Aborigine
No. 3 "Kokopelli"
Scenes from
Indian Life

Fort Smith
Symphony
John Jeter



Louis Wayne
BALLARD
(1931–2007)

1	Devil’s Promenade (1973)	11:02
2	Fantasy Aborigine No. 3 “Kokopelli” (1977)	12:57
	The Four Moons (Ballet Pas de Quatre) (1967)	23:25
3	Overture (Land-rush, Statehood, Pow-Wow)	2:23
4	Entr’acte: Pas de Quatre –	0:53
5	Dance of the Four Moons	2:22
6	The Shawnee Variation: Moscelyne Larkin	3:12
7	The Choctaw Variation: Rosella Hightower	3:01
8	The Osage Variation: Marjorie Tallchief	4:04
9	The Cherokee Variation: Yvonne Chouteau	3:22
10	Finale: Pas de Quatre	3:57
	Scenes from Indian Life (1963 [I–III]/1994 [IV])	9:30
11	I. Two Indians, One Navajo, One Taos	1:57
12	II. Building a Wall, Adobe House: ♩ = 110 –	1:27
13	Meno mosso – III. Indian Friends Finish the Wall	1:58
14	IV. Feast Day	4:08

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Louis Wayne Ballard (1931–2007)

Devil's Promenade • Fantasy Aborigine No. 3 • The Four Moons • Scenes from Indian Life

Louis Wayne Ballard, or “Honganozhe,” meaning “Stands with Eagles” in the Quapaw language, is recognized as the first Indigenous North American composer of art music. A number of important composers have followed, including Brent Michael Davids, Jerod Impichchaachaaha’ Tate and Raven Chacon, among others. Ballard was born in Devil’s Promenade, an area of Quapaw in northeast Oklahoma, to Charles “Smokey” Guthrie Ballard (Cherokee) and Leona Mae Quapaw (Quapaw). After earning a Bachelor of Fine Arts in music theory and a Bachelor of Music Education in vocal and instrumental music in 1954, he completed the Master of Music degree in composition in 1962 at the University of Tulsa.

After graduation, Ballard worked for the Institute of American Indian Arts (IAIA) in Santa Fe, New Mexico. The IAIA became an important center of Indigenous education and culture. In his first years as performing arts director (1962–68), Ballard realized that many of the young Indigenous North American students did not know the songs of their own tribes. Rectifying this became the focus of many of his professional endeavors; Ballard began collecting Indigenous North American songs, teaching these songs, and lecturing on Indigenous North American music. As curriculum coordinator for the Bureau of Indian Affairs (BIA) (1968–79), he was responsible for music curriculum planning and development.

Ballard’s compositional style was eclectic and likened to that of Shostakovich, Prokofiev, and Bartók. His instructor at Tulsa, Béla Rózsa, was a pupil of Arnold Schoenberg. Lessons with Darius Milhaud, Felix Labunski, and Mario Castelnuovo-Tedesco also shaped his style. His works contain a mix of tonal approaches with atonal and twelve-tone elements. They often include some reflection of his Indigenous North American heritage; the music, art, dance, literature, and mythology of all Indigenous peoples interested the composer. Ballard’s participation as a dancer and musician in powwows, knowledge of traditional songs and cultural elements of many tribes informed his works. He included stylized rhythms, Indigenous North American instruments, folklore or mythology, and occasionally even borrowed a melody for use in his compositions.

Devil’s Promenade (1973)

In January of 1973, the Indian Achievement Award was given to Ballard, and the College of Santa Fe awarded him an honorary doctorate on 13 May. The Tulsa Philharmonic Orchestra commissioned a new work from the composer, *Devil’s Promenade*, and the ensemble premiered the new piece in Tulsa on 20 May under Skitch Henderson. Later, Dennis Russell Davies, an important advocate for Ballard’s music, conducted the work during the Cabrillo Music Festival in Santa Cruz, California, in August 1975.

The title, borrowed from an area of Quapaw, Oklahoma, was, as previously mentioned, the birthplace of the composer, and was once a ceremonial dance ground for the Quapaw Tribe. The instrumentation for *Devil’s Promenade* includes a number of Indigenous North American percussion instruments: a water drum, a war drum, a Seneca cow-horn rattle, seashell rattles, a tom tom, and a Dakota drum. The opening and closing sections of the work feature flourishes in the woodwinds, and the string section employs percussive devices, adding to the rhythmic drive.

The middle section, *Adagio cantabile*, is more lyrical. The primary melodic material, presented in full on the English horn, was borrowed from a Sioux Ghost Dance song. Ballard was a collector of traditional Indigenous North American songs. During his travels, he would often meet with musicians from various tribes and collect songs from them for use in his educational materials. The composer became familiar with this song, absorbed it, and internalized it. He discussed the song and sang it himself in a number of lectures on Indigenous North American music.

Fantasy Aborigine No. 3 “Kokopelli” (1977)

Ballard composed a series of six orchestral works under the title *Fantasy Aborigine* throughout his career. He infused his fantasias (freely developed tone poems) with cultural elements from Indigenous groups. Each work focuses on mythology from a different tribe or cultural area. The impetus for *Fantasy Aborigine No. 1 “Sipapu”* was from the Pueblo, or Rio Grande region, in New Mexico. *Fantasy Aborigine No. 2 “Tsiyako”* was named after a mythological creature from the people of the Pacific Northwest. The Hopi culture of the Southwest informed *Fantasy Aborigine No. 3 “Kokopelli”*. The Flagstaff Symphony Orchestra commissioned the work, it was dedicated to the conductor Thomas Kirshbaum, and it was premiered on 5 April 1977. Ballard discussed the significance of the title in a radio interview before the premiere of the work:

“... Kokopelli. Whom I envisioned as the God of music of Native America ... as Orpheus was the God of music in the old world. Kokopelli, this little humpbacked flute player that appears in pictographs all the way from the tip of Tierra del Fuego through the coastal mountain ranges in California and in Mexico. So, I felt it important to say something about this particular aspect of the culture.”

The work begins with an aggressive rhythmic motif. Later, the flutes signal more lyrical material, and fragments of the themes are distributed around the ensemble. The rhythmic drive ebbs and flows, and the work concludes with an energetic dance. As in *Devil's Promenade*, the orchestration contains several unique percussion instruments: a hide bundle drum, a Yaqui Indian gourd water drum, Tewa sea shell rattles, a Hopi rasp stick resonator, Hopi gourd rattles, and a cricket clicker.

The Four Moons (1967)

Dance was important to Ballard. Ballet, contemporary dance, and traditional Indigenous North American dance are all represented in his works. Rhythmic motifs, derived from the dances of numerous tribes, underpin his music. *The Four Moons*, the composer's third ballet, had its premiere as part of Showcase '67 in celebration of Oklahoma's 60th anniversary of statehood. The work featured four Oklahoma ballerinas of Indigenous North American descent: Moscelyne Larkin (Shawnee), Rosella Hightower (Choctaw), Marjorie Tallchief (Osage), and Yvonne Chouteau (Cherokee). It was imbued with meaning. Ruth Ballard, wife of the composer, wrote the original program notes:

“The composer, Louis W. Ballard, created a suite of classic dances, combining the traditional European dance forms with modes and rhythms associated with Indian tribal music. Each dance embodies the authentic spirit of the tribe of each ballerina, conceived through the contemporary style of the composer. This allowed the four separate dance dramas, according to the individual style of each ballerina and the distinctly varied tribal characteristics ... The Four Moons, symbolizing the four ballerinas whose tribal ancestors reached Oklahoma Territory from four different directions has significance in Indian mythology as The Four Seasons, or Four Directions of life. The Four Moons dance in the ceremonial dances of the powwow. Hypnotized by the intoxicating spell, they assume the spirit of their tribal ancestors.”

Reviews of the work were positive, and it was listed along with other important ballets by the dance critic, Walter Terry. Later, the composer prepared a concert suite version of the music without dancers.

Scenes from Indian Life (1963)

Scenes from Indian Life is a satirical musical depiction of scenes Ballard observed from his new home in Santa Fe in the 1960s. Two locals, one Navajo and one Taos, were building a wall out in front of his house. He heard the two greeting each other, each in their own language. These utterances became the opening motifs heard on the clarinet and the trombone. A musical dialogue takes shape, and the themes are developed in each movement. The story continues as the onlooking “Indian Friends”, realizing that the two do not know what they are doing, aid in completing the wall. Ballard noted how “the stylized rhythmic elements of Pueblo music are utilized” throughout the work.

The first three movements were dedicated to Mrs. Stewart Udall, founder of The Center for Indian Arts of America, and premiered by the Eastman-Rochester Orchestra under Howard Hanson in 1964. Later, Ballard arranged the original three-movement work for elementary and advanced bands. As a result, it has been one of his most frequently performed works. The final movement, *Feast Day*, was added in 1994. According to Ballard, this movement is not tribe specific. It is “the world of the Rio Grande.” The San Jose Symphony and Leonid Grin premiered the complete work on 6 January 1995.

Karl Erik Ettinger



FORT SMITH SYMPHONY

John Jeter, Music Director

FIRST VIOLIN

Er-Gene Kahng,
Concertmaster
Lori Fay,
Associate Concertmaster
Karen Jeter,
Associate Concertmaster
Carol Harrison,
Assistant Concertmaster
Arthur Busby,
Assistant Concertmaster
Mike Burkepile
Mia Catania
Hallie Michaels
Klaudia Cop-Akin
Karina Sim
Sara Sasaki
Marat Gabdullin
Jonathan Chern
Ronnamarie Jensen
Sun Huh
Jennifer Sherman

SECOND VIOLIN

Patrick Conlon, Principal
Diane Halliburton,
Assistant Principal
Michelle Fraser
Heather Wickersham
Elizabeth Chrisman
Raul Munguia
Greta Lane
Nicole Melrose
Alisha Owner
Edwin Cheng
Anne Bonnett
Juan Carlos Flores
Anne Pequeno
Ronda Herold

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Jesse Collett, Principal
Kathy Murray,
Assistant Principal
Curtis Hansen
Royce McLarry
Dustin Borjas
Anthony Verge
Haojian Wang
Wanlin Cui
Hannah Liberty Martineau
Mary Kelly
Emily Townsend

CELLO

James Robert Bradshaw,
Principal
Tess Kent,
Assistant Principal
Nathaniel Cook
Martyna Sandoval
Alyson Albarran
Steve Fraser
Jayne Jostad
Kourtney Newton
Yankai Peng

BASS

Jerry Lane, Principal
John Schimek,
Assistant Principal
Christopher Arcy
Kirby Nunez
Mark Phillips
Parvin Smith
Michael Geib
Brandon Patterson
Ian Grems
Joshua Gebhard

FLUTE

Jennifer Slater,
Acting Principal
Emmaline Smyth
Elizabeth Potts

PICCOLO

Elizabeth Potts, Principal

OBOE

Theresa Delaplain, Principal
Suzanne McGowen
M. Rachel Maczko

ENGLISH HORN

Suzanne McGowen,
Principal

CLARINET

Andrew DeBoer, Principal
Christina Giacona

E FLAT CLARINET

Andrew DeBoer
Christina Giacona

BASS CLARINET

Orlando Scalia, Principal

BASSOON

Charles Hall, Principal
Sarah Boyd

CONTRABASSOON

Jeff Strong, Principal

HORN

Alexander Shuhan, Principal
Evan Mino,
Assistant Principal
Richard Ruhe
Jack Jackson II
Nancy Piper
Chrystal Stevens

TRUMPET

Angela Richards, Principal
Paul Hankins,
Assistant Principal
Randy Graham

TROMBONE

Brian Haapanen, Principal
Cory Mixdorf

BASS TROMBONE

Paul Johnston, Principal

TUBA

Ryan Robinson, Principal

TIMPANI

Kae Hashimoto Reed,
Principal

KEYBOARD

Shalon Lester, Principal

HARP

Kimberly Snauffer DeRosa,
Principal
Emily Duncan

PERCUSSION

Tommy Dobbs, Co-Principal
David Ewing, Co-Principal
Christine Souza
Connor Stevens
Cameron Duncan
James Segovia, Jr.

LIBRARIAN

David Ewing

STAGE MANAGERS

David Ewing
Stephan Copland

Fort Smith Symphony

Photo: Grant Thomas



Founded in 1923, the Fort Smith Symphony is the oldest orchestra in the state of Arkansas. The orchestra is a per-service professional ensemble drawn from musicians throughout the region, and performs numerous programs from film music to the classics. Committed to education, the orchestra presents numerous educational programs including the “Kool Cats” Jazz Quartet, “Jolt™” Electric Rock Quartet, “BlueGrassLive!”, and “Earquake!™” multi-media concerts for school children.

www.fortsmithsymphony.org

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John Jeter



Photo: Nicole Jeter

John Jeter has been music director and conductor of the Fort Smith Symphony since 1997. He is the recipient of the Governor's Award for "Individual Artist of the State of Arkansas", the Helen M. Thompson Award presented by the League of American Orchestras, and the Mayor's Achievement Award for services to the City of Fort Smith. Jeter has guest conducted numerous orchestras in the US and Europe. His music education programs for schools reach up to 10,000 students annually. He is also involved in a growing number of music and wellness projects, and has a long history as a media guest and host. Jeter received his formal education at the University of Hartford's Hartt School of Music, and Butler University's Jordan College of Fine Arts.

www.fortsmithsymphony.org

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(1994 version) | 9:30 |

WORLD PREMIERE RECORDINGS

Fort Smith Symphony
John Jeter

A detailed track list and publisher information
can be found inside the booklet

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Booklet notes: Karl Erik Ettinger

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AMERICAN CLASSICS

Louis Wayne Ballard – also known as “Honganozhe”, which means “Stands with Eagles” in the Quapaw language – was the first indigenous North American composer of art music, and his extensive knowledge of the music, dance and mythology of this culture informed his compositions. Ballard’s style was eclectic, embracing tonal and twelve-tone elements, and the selected pieces presented here reflect the unique variety of his achievement. This album of world premiere recordings features his third ballet, *The Four Moons*, which embodies a rich cache of classic dances, and the *Fantasy Aborigine No. 3 “Kokopelli”* with its battery of unique percussive instruments.

Walter O.
Caldwell
FOUNDATION

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THE DREAM
ALLIANCE

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Playing
Time:
57:11