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LOUIS W. BALLARD

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ABSTRACT

Louis Wayne Ballard (1931-2007) combined his experiences in Native American music with his knowledge of Western art music to form a unique compositional style. As a Quapaw/Cherokee Indian he worked to synthesize Western and Native American music in an endeavor to create an awareness of Native American aesthetics in the mainstream consciousness of Western audiences. This study explores Native American influence in Ballard's compositions for solo piano and piano with orchestra. These works include the *Four American Indian Piano Preludes* (1963), two fantasies entitled *A City of Silver* (1981) and *A City of Fire* (1983), an impromptu entitled *A City of Light* (1984), and a partially completed piano concerto, later finished by Brent Michael Davids and titled as the *Indiana Concerto for Piano and Orchestra* (2007).

Interviews with participants familiar with Ballard's life and work inform discussion of his piano works and expand the biographical data previously available in dictionaries, encyclopedias, books, and dissertations. Native American musical style and imagery found within his piano music is examined using written descriptions, transcriptions, and recordings of traditional Native American music.

Ballard was the first Native American composer to incorporate Native American musical style within a Western idiom. This study aims to make his piano works more accessible for performers and teachers and introduce audiences to the cultural resources that lie within Ballard's compositions.

CHAPTER ONE

Introduction

Louis Wayne Ballard (1931-2007) combined his experiences in Native American music with his knowledge of Western art music to form a unique compositional style. As a Quapaw/Cherokee Indian, he absorbed the traditional songs and dances of his Native American people during childhood and became a tribal dancer and singer. He studied Western music at the University of Oklahoma and at the University of Tulsa, and then continued training with composition teachers privately. Drawing from these experiences, he worked to synthesize Western and Native American music in an endeavor to create an awareness of Native American aesthetics in the mainstream consciousness of Western audiences. His credo states:

It is not enough to acknowledge that Native American Indian music is different from other music and that the Indian, somehow, ‘marches to a different drum,’ as a way of paying obeisance to the unique culture of our Native American Indian people. What is needed in America, as it has always been needed, is an awakening and reorienting of our total spiritual and cultural perspective to embrace, understand and learn from the aboriginal American what it is that motivates his musical and artistic impulses.¹

Ballard viewed the inclusion of transcribed Indian melodies within a Western genre as only a “pseudoethnic music form.”² Instead of incorporating this method of transcription, his compositions “rely on indigenous instruments,

¹ Louis W. Ballard, *Native American Indian Songs*, Includes two compact disks (Santa Fe, NM: New Southwest Music Publications, 2004), 3.

² Louis W. Ballard, “Louis Ballard, Quapaw/Cherokee composer,” in *This Song Remembers: Self-Portraits of Native Americans in the Arts* (Boston: Houghton Mifflin Company, 1980), 136.

rhythms, forms, scales, vocal phrasings, and other musical elements originating within historic traditions and performance practices.”³ While Western composers often create exotic effects by incorporating Native American melodies, Ballard uses Western music for the expression of Native American aesthetics. He desired to reach beyond simple quotation in his quest to capture the spirit of events and experiences important to Native American culture.

Ballard’s friends and colleagues were aware of his goals. Thinking back to his conversations with Ballard, pianist Emanuele Arciuli states:

For him, Indian music was not necessarily music that used themes, but was Indian in spirit. He wanted to catch the spirit of Indian people and the complexity of Indian culture.⁴

Pianist Tim Hays spoke of Ballard’s “desire to get the flavor of Native music.”⁵

Fellow Native American composer, Brent Michael Davids, describes Ballard’s style:

I could hear what he did in terms of some melodies coming from particular songs that he knew. Not that he did arrangements of them, but stylistic things. Like Native melodies that shoot up really high and work their way down. You know, shapes like that and rhythmic things.⁶

Ballard’s work as a music educator enhanced his ability to accomplish this goal. Born in Devil’s Promenade near Miami, OK, he experienced the Indian culture of his parents based in the Eastern Woodlands, and the culture of the Plains Indians of Oklahoma. During his work as National Curriculum Specialist

³ Tara C. Browner, “Transposing Cultures: The Appropriation of Native North American Musics 1890-1990” (PhD diss., The University of Michigan, 1995), 170.

⁴ Emanuele Arciuli, telephone interview by author, July 30, 2008.

⁵ Tim Hays, telephone interview by author, September 5, 2008.

⁶ Brent Michael Davids, telephone interview by author, August 9, 2008.

for the Bureau of Indian Affairs from 1968-79 he expanded his knowledge of the individual aesthetic principles of many tribes. As Director of Music for Indian Schools in the United States he traveled extensively working with over 350 Indian schools, absorbing their unique musical styles.⁷

Even before this diverse pan-Indian experience, Ballard began realizing his compositional goals with his final composition for the Aspen Music Festival, with the *Four American Indian Preludes* (1963). Upon hearing the *Preludes*, his teacher, Darius Milhaud, remarked: “Louis, now you are a real composer!”⁸

In addition to *Preludes* (1963), Ballard’s compositional output for solo piano includes two concert piano fantasies entitled *A City of Silver* (1981), inspired by his visit to Buenos Aires, Argentina, and *A City of Fire* (1983), inspired by his visit to Los Alamos, New Mexico. Ballard’s other work for piano, the impromptu, entitled *A City of Light* (1984), was inspired by his visit to Paris, France.

In addition to concert works for solo piano, Ballard arranged the complete ballet *The Four Moons* for piano (probably for rehearsal purposes) and created shorter excerpts based on movements from the following movements of the ballet: IV. The Shawnee Variation, V. The Choctaw Variation, VI. The Osage Variation, and VII. The Cherokee Variation. Several chamber works feature the piano, including *Midwinter Fires* (1970), a trio for Native American flute, clarinet, and

⁷ Ballard, *Native American Indian Songs*, 3.

⁸ Louis W. Ballard, program notes to a concert entitled “The Music of Louis W. Ballard,” The University of Oklahoma, Holmberg Hall, April 11, 1997.

piano, *Katcina Dances* (1970), an eight movement suite for cello and piano, and a violin sonata titled, *The Rio Grande* (1976).

Ballard was working on a piano concerto when he passed away in 2007. The *Indiana Concerto for Piano and Orchestra* was completed after his passing by a fellow Native American composer, Brent Michael Davids. Davids orchestrated the incomplete first movement and titled it, “A Spirited Farewell.” The second and third movements are original compositions by Davids and are titled, respectively, “Music Box Manitou” and “Stomp Dance for Louis.” The work was commissioned by the Indianapolis Symphony Orchestra for Italian pianist, Emanuele Arciuli. Under the direction of Mario Venzago, the work enjoyed its premiere in January, 2008.

Purpose for the Study

This study explores Native American influence in Ballard’s compositions for solo piano and piano with orchestra. These works include the *Four American Indian Piano Preludes* (1963), two fantasies entitled *A City of Silver* (1981) and *A City of Fire* (1983), an impromptu entitled *A City of Light* (1984), and the *Indiana Concerto for Piano and Orchestra*. It examines Ballard’s unique compositional style as exemplified in his piano works and provides cultural insights for audiences and performers.

This study aims to revitalize interest in Ballard’s work before his materials disappear. Until Ballard’s death on February 8, 2007, The New Southwest Music Publications in Santa Fe, New Mexico, (his own publishing company) distributed the majority of his scores. Today, many of his scores and educational materials

are out of print: Educators, researchers, and performers must rely on extant copies. A complete works list will be included as an appendix.

Need for the Study

There have been no studies of Ballard's piano works. He was a pianist and the first Native American composer to incorporate Native American musical style within a Western idiom. This study will make his piano works more accessible for performers and teachers and introduce audiences to the cultural resources that lie within Ballard's compositions.

Ballard's belief in the value of his culture's art is exemplified in his statement:

The expressiveness in art and in language of the American Indian has a universality possessing the power to touch and speak to every one of us in America, and everyone in the world. It can make a magnificent contribution to the mainstream of . . . world literature, music, education, architecture, design. The list is endless. The possibilities are unlimited.⁹

This study honors Ballard's mission to heighten awareness of Native American music within Western audiences and it contributes to the body of work focusing on the preservation and promotion of Native American culture.

Procedure and Organization

Existing sources relevant to Ballard's work and life were compiled, examined, and evaluated. Following this review, interviews were conducted with participants familiar with Ballard's life and work. They included his son, Louis Anthony Ballard, ethnomusicologist Ed Wapp, and fellow composers Brent

⁹ Ballard, "Cultural Differences," In *The Indian Historian*, 5.

Michael Davids and Joseph Rivers. Pianists interviewed for this study included Emanuele Arciuli, Lisa Emenheiser, Tim Hays, Roberta Rust, Isabel Schnabel, and E. A. Schreiber. Information from these interviews informed the discussions of Ballard's piano works, but also expanded the biographical data previously available in dictionaries, encyclopedias, books, and dissertations. The compilation of these sources in the biography of chapter two gives a more detailed picture of Ballard's early life, his formal education, and his career than has been available up to now.

Native American musical style and imagery found within Ballard's piano music is examined using written descriptions, transcriptions, and recordings of traditional Native American music. Discussion also focuses on Ballard's approach to writing for the piano, a Western instrument with tempered tuning and timbres seemingly unrelated to traditional Native American music.

Following this introductory chapter, chapter two presents Ballard's biography. It paints a picture of Ballard's early life, his formal education, and his career as both a music educator and composer.

Chapter three examines Ballard's *Four American Indian Piano Preludes*. After an introduction to the background of the works, this chapter highlights Ballard's initial approach in the incorporation of Native American musical style in his piano writing.

Chapter four demonstrates how Ballard's style developed in the two fantasies entitled *A City of Silver* and *A City of Fire*, the impromptu entitled *A City of Light*, and the first movement of the *Piano Concerto* completed

posthumously by Brent Michael Davids. It introduces each of the works and discusses their programmatic implications and then demonstrates how Ballard's early stylistic developments surface in these later works.

A brief summary in chapter five concludes the document. Appendix A outlines a complete chronological list of Ballard's compositions and the following appendices contain transcriptions of selected interviews.

Related Literature

This review of related literature begins with Ballard's published materials and an article written by his wife, Ruth Doré and follows with an examination of related dissertations and studies that focus on Ballard's music and other music influenced by Native American music. The review continues with general references containing Ballard's biographical information along with a description of his recorded works. Finally, general references describing Native American culture pertinent to Ballard's cultural heritage are described.

Brief autobiographical material appears in nearly all of Ballard's publications, each highlighting his career in slightly different ways. In *This Song Remembers: Self-Portraits of Native Americans in the Arts*,¹⁰ Ballard narrates his childhood experiences in Indian boarding schools, his first training at the piano, and his studies in college. Until shortly before his death, Ballard, or his wife Ruth Doré, maintained a detailed biography posted on his personal website.¹¹ This

¹⁰ Ballard, "Louis Ballard," In *This Song Remembers*, 132-140.

¹¹ Ballard, <http://www.nswmp.com>.

website, which included access to his publishing company, New Southwest Music Publications, is currently unavailable.

While Ballard's work as a music educator is not the primary focus of this document, his teaching materials reveal his experiences in ethnomusicological fieldwork, outline the tools he used in analyzing Native American music, and demonstrate his passion for promoting Indian music. *American Indian Music for the Classroom*,¹² a kit consisting of recordings, a teacher's manual, and carbon copies for distribution in class, provides teachers with the tools to use Indian music in beginning music instruction. The teacher's manual begins with an introduction to general characteristics of Indian music. The guide continues with notes for each recorded excerpt; each song is accompanied by analysis, a list of learning concepts, and cultural information. Ballard revised and republished this collection in the newly titled book, *Native American Indian Songs*.¹³

In addition to this larger work, an earlier publication, *Oklahoma Indian Chants for the Classroom*,¹⁴ presents material in the same format. It includes a teaching guide, cultural notes, and recordings, but its scope is limited to Oklahoman tribal music. An unpublished booklet, *Some Music Lessons for American Indian Youngsters*,¹⁵ was created in the sixties with Maurice Peress and

¹² Louis W. Ballard, *American Indian Music for the Classroom*, includes teacher's guide, Canyon Records C-3001-3004 (LP 33 rpm), 1973.

¹³ Ballard, *Native American Indian Songs*.

¹⁴ Louis W. Ballard, *Oklahoma Indian Chants for the Classroom*, Murbo Records E4RS-0644, 33 rpm, 1972.

¹⁵ Maurice Peress, Louis Ballard, and Willard Rhodes, *Some Music Lessons for American Indian Youngsters*, N.p., n.d.

Willard Rhodes. Still available in libraries, the illustrated booklet for children, *Music of North American Indians*,¹⁶ introduces Indian music in a similar manner to these other teacher's guides. Another children's book, *My Music Reaches to the Sky*, provides an illustrated guide to Native American instruments and includes compositional notes in the chapter, "American Indian Musical Instruments in Original Composition."¹⁷ Additionally, his article "Put American Indian Music in the Classroom" provides Ballard's perspective regarding the importance of Indian music in education.

While all of these educational materials demonstrate Ballard's focus on promoting Indian music, his article, "Two Ogaxpa Robes Visit Home after 250 Years, but the Ogaxpas Don't Live There Anymore,"¹⁸ reveals how frustrated he was with the misrepresentation of not only Indian music but many aspects of Indian culture. Another article, "Cultural Differences: A Major Theme in Cultural Enrichment,"¹⁹ outlines how important Ballard viewed the promotion of Native American music for both Indian and non-Indian people.

Insights into his compositional techniques are found within *The American Indian Sings, Book 1* and these supplements the analytical tools found in Ballard's

¹⁶ Louis W. Ballard, *Music of North American Indians* (Santa Fe, NM: Silver Burdett Company, 1975).

¹⁷ Louis W. Ballard, *My Music Reaches to the Sky: Native American Musical Instruments* (Washington, D.C.: Center for the Arts of Indian America, 1974), 5.

¹⁸ Louis W. Ballard, "Two Ogaxpa Robes Visit Home after 250 Years, but the Ogaxpas Don't Live There Anymore," *The Public Historian* 18, no. 4 (Autumn 1996): 193-97.

¹⁹ Louis W. Ballard, "Cultural Differences: A Major Theme in Cultural Enrichment," *The Indian Historian* 2, no. 1 (Spring 1969): 4-7.

educational materials,²⁰ It demonstrates his process in treating Indian melodies within a Western context (book two was evidently never published). The book includes twelve arrangements of authentic tribal songs with original piano accompaniment, some with guitar chords or percussion.

Important biographical material appears in Ruth Doré's article published in 1988, "Louis Ballard: Music for the Earth and Sky."²¹ Beginning with an account of the European premiere of two of Ballard's percussion pieces, the article incorporates a description of his compositional style and an explanation of his personal goals as a composer. Obituaries have also become a significant source for biographical material and reflective or evaluative comments by performers, other composers, and family members.

The most comprehensive overview of Ballard's life in print appears in Tara Browner's dissertation, *Transposing Cultures: The Appropriation of Native North American Musics 1890-1990*.²² Browner analyzes how traditional Native American music is borrowed and incorporated into Western idioms.

In addition to the biographical material provided in Browner's dissertation, her work relates Ballard's works to other composers' works that incorporate Native American music within a Western idiom. She utilizes Charles Sanders Peirce's (1836-1914) semiotic classifications to delineate differences in the way various composers borrow from Native American music. Ballard falls

²⁰ Louis W. Ballard, *The American Indian Sings, Book 1* (Santa Fe, New Mexico: The New Southwest Music Publications, 1970).

²¹ Ruth Doré, "Louis Ballard: Music for the Earth and Sky," *Artspace: Southwestern Contemporary Arts Quarterly* 12, no. 4 (Fall 1988): 25-27.

²² Browner, "Transposing Cultures."

into the “iconic” category of composers who include actual Native American music in their compositions. Iconic composers are contrasted with “indexical” composers, those who incorporate no direct source of Native American music but attempt to recreate a Native American sound, and “symbolic” composers, who compose Native American “inspired” music drawing from no direct source of Native American music.²³

Browner describes Ballard’s unique approach to composition. Unlike other “iconic” composers such as Frederick Burton, Charles Cadman, Ferruccio Busoni, and John Kim Bell (the only other Native American in this group) who used transcriptions within their works, Ballard attempted to create a Native American flavor instead of appropriating actual melodies. Browner’s analysis of *Ritmo Indio* (1969), his three-movement woodwind quintet, shows how Ballard imitates traditional dance rhythms in the various parts of the ensemble. She also examines *Incident at Wounded Knee* (1974), his four-movement work for chamber orchestra, and quotes Ballard’s description: “This work is not literal or programmatic music depicting the past or recent incidents, but rather an evocation of the traditions and mood of the Indian people.”²⁴ She highlights that the last movement returns to the dance rhythms familiar in many of Ballard’s compositions. These analyses show Ballard’s unique style and methods of appropriating Native American music for use in his art music compositions.

²³ Browner, “Transposing Cultures,” 17.

²⁴ *Ibid.*, 179.

Stephanie Bruning's dissertation, *The Indian Character Piece for Solo Piano (ca. 1890--1920): A Historical Review of Composers and their Works*,²⁵ centers on the period known as the Indianist Movement. During this period when the character piece was the preferred medium for expressive composition, it was ideal for composers who wanted to incorporate musical themes and folklore of Native American tribes.

Bruning provides information on every known Indian character piece for piano from this time period. These include thirty pieces from thirteen composers including Amy Beach, Ferruccio Busoni, Arthur Farwell and Edward MacDowell.²⁶ Bruning briefly examines the methods each composer uses in incorporating Native American elements and she includes musical examples for many of the works.

Bruning divides her study into three main periods: The creation of the Indian character piece, the era of the Wa-Wan Press, and beyond the Wa-Wan Press. The Wa-Wan Press was created by Arthur Farwell and existed from 1901 to 1912. It printed music by contemporary American composers and encouraged the use of American folk tunes in composition.

While the period Bruning discusses, the Indianist Movement, precedes Ballard's work, it contextualizes Ballard's reactions to previous treatment of

²⁵ Stephanie Bruning, "The Indian Character Piece for Solo Piano (ca. 1890--1920): A Historical Review of Composers and their Works" (DMA diss., University of Cincinnati, 2005).

²⁶ The other composers included in the study are Charles Cadman, Henry Gilbert, Homer Grunn, Harvey Loomis, Horace Miller, Preston Orem, Charles Skilton, Templeton Strong, and Carlos Troyer.

Native American music and provides a model of analysis for similar types of compositions, piano works that include Native American musical elements.

Along similar lines, Michael Pisani discusses the depiction of Native America by Western composers in *Imagining Native America in Music*. Working chronologically, Pisani utilizes Browner's semiotic model for types of appropriation (based on Peirce's notion of icon, index, and symbol). Pisani begins his analysis with sixteenth-century European court music and concludes with twentieth-century film scores. He states:

Our focus here . . . is on *how* Native America is portrayed (and by what means) in order to understand better *why*, not on whether it is accurately portrayed or to what degree native source material is appropriately used.²⁷

This book further contextualizes Ballard's subsequent work in the twentieth century.

In her Master's thesis titled "Ethnic Influences in Contemporary Harp Music: Eastern and Amerindian Attributes in Selected Compositions by American Composers," Elizabeth Anne Cox-Cabrera "researches the global view of the harp through selected works by American composers."²⁸ Her study discusses works by Claire Polin, Ruth Lamon, and Roman Rytterband and Louis Ballard. She introduces Ballard and describes his professional activities and his participation in Native American events. Primarily, her discussion of Ballard's music focuses on

²⁷ Michael V. Pisani, *Imagining Native America in Music* (New Haven: Yale University Press, 2005), 13.

²⁸ Elizabeth Anne Cox-Cabrera, "Ethnic Influences in Contemporary Harp Music: Eastern and Amerindian Attributes in Selected Compositions by American Composers," (MA thesis, California State University, Long Beach, 1989), 4.

his use of instrumentation and how the harp is juxtaposed with indigenous instruments within his ensembles.

Ballard's biographical material appears in many music dictionaries and encyclopedias. Both *The New Grove Dictionary of Music and Musicians*²⁹ and *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians*³⁰ include biographical sketches, works lists, and bibliographies. Other brief biographies appear in Indian reference works like the *Biographical Dictionary of Indians of the Americas*³¹ and the *Reference Encyclopedia of the American Indians*.³² As a member of the American Society of Composers, Publishers, and Authors, he is listed in the *ASCAP Biographical Dictionary*.³³

In addition to these larger reference works, books on noteworthy Native Americans such as *Extraordinary American Indians*³⁴ and *100 Native Americans Who Shaped History*³⁵ include Ballard's biographical material. These sources

²⁹ *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Ballard, Louis W(ayne)," by Charlotte Frisbie.

³⁰ *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians*, s.v. "Ballard, Louis W(ayne)."

³¹ Hamlin-Wilson, ed., *Biographical Dictionary of Indians of the Americas*, s.v. "Ballard, Louis W."

³² Bernard Klein and Daniel Icolari, eds., *Reference Encyclopedia of the American Indian* (New York: B. Klein, 1967), s.v. "Ballard, Louis Wayne (Honganozhe) (Quapaw-Cherokee) 1931- (composer, educator)."

³³ Jaques Cattell Press, *ASCAP Biographical Dictionary*, 4th ed. (New York: R.R. Bowker Company, 1980), s.v. "Ballard, Louis Wayne (Joe Miami)."

³⁴ Susan Avery and Linda Skinner, *Extraordinary American Indians* (Chicago: Children's Press, Inc., 1992).

³⁵ Bonnie Juettner, *100 Native Americans Who Shaped History* (San Mateo, CA: Bluewood Books, 2003).

describe Ballard's personality and goals and record his opinions on the state of Native American identity in America today.

While no published recording of Ballard's piano music exists, a concert featuring the composer was recorded at the University of Oklahoma in April, 1997. The program featured Ballard performing the *Preludes*. The program also included a performance of his woodwind quintet, *Ritmo Indio* (1969). Crediting its popularity, a movement of *Ritmo Indio* is available on *Discovering the New World*,³⁶ and *Souvenirs*,³⁷ two recordings by the Quintet of the Americas.

In addition to Ballard's own publications that reveal his analytical methods, several encyclopedias and books describing Native American music provide analytical tools for this project. Erik Gooding's article in *The Garland Encyclopedia of World Music* discusses Plains Indian culture, musical styles, instruments, and dances, in addition to outlining research and listing available recordings.³⁸ Adding to this, Gloria Young's articles, "Music,"³⁹ and "Quapaw"⁴⁰ in the *Handbook of North American Indians* further describe music that forms the basis of Ballard's Native American background. Bryan Burton's book *Moving*

³⁶ Ballard, "The Soul," from *Ritmo Indio, Quintet of the Americas: Discovering the New World*, 1996.

³⁷ Ballard, "The Soul," from *Ritmo Indio, Quintet of the Americas: Souvenirs*, 1992.

³⁸ Erik D. Gooding, "Plains," in *The United States and Canada*, ed. Ellen Koskoff, vol. 3 of *The Garland Encyclopedia of World Music*, ed. Bruno Nettl and Ruth M. Stone (New York: Garland Publishing, Inc., 2001).

³⁹ Gloria A. Young, "Music," in *Plains*, ed. Raymond J. DeMallie, vol. 13, part 2 of 2, of *Handbook of North American Indians*, ed. William C. Sturtevant, (Washington: Smithsonian Institution, 2001).

⁴⁰ Gloria Young, and Michael P. Hoffman, "Quapaw," in *Plains*, ed. Raymond J. DeMallie, vol. 13, part 1 of 2, of *Handbook of North American Indians*, ed. William C. Sturtevant, (Washington: Smithsonian Institution, 2001).

*Within the Circle: Contemporary Native American Music and Dance*⁴¹ contains additional information regarding Native American music throughout North America, and provides a comparison of the format that Ballard himself used in creating resources for music educators.

A few older publications repeatedly appear in Ballard's bibliographies as significant sources describing American Indian Music. These include Theodore Baker's *On the Music of the North American Indians*,⁴² Frances Densmore's *The Study of Indian Music*,⁴³ and Edward Spicer's *The American Indians*.⁴⁴

Several sources on Indian history and cultural identity properly frame Ballard's Quapaw and Cherokee heritage for this analysis. Beverly Neal's dissertation *Indian Identity Within the Indian Community in Northeast Oklahoma*,⁴⁵ Grant Forman's *The Five Civilized Tribes: Cherokee, Chickasaw, Choctaw, Creek, Seminole*,⁴⁶ and *The Cherokee Nation and the Trail of Tears*⁴⁷ by

⁴¹ Bryan Burton, *Moving Within the Circle: Contemporary Native American Music and Dance* (Danbury, CT: World Music Press, 1993).

⁴² Theodore Baker, *On the Music of the North American Indians*, trans. Ann Buckley (New York: Da Capo Press, 1977).

⁴³ Frances Densmore, *The Study of Indian Music* (1941, Facsimile Reproduction, Seattle, WA: The Shorey Book Store, 1966).

⁴⁴ Edward Holland Spicer, *The American Indians* (Cambridge, MA: The Belknap Press of Harvard University, 1982).

⁴⁵ Beverly Ellen Neal, "Indian Identity Within the Indian Community in Northeast Oklahoma" (PhD diss., The Ohio State University, 2000. Ann Arbor, MI, University Microfilms, 2000).

⁴⁶ Grant Forman, *The Five Civilized Tribes: Cherokee, Chickasaw, Choctaw, Creek, Seminole* (Norman, OK: The University of Oklahoma Press, 1989).

⁴⁷ Theda Perdue, Michael D. Green, *The Cherokee Nation and the Trail of Tears* (New York: Viking Press, 2007).

Theda Perdue and Michael Green serve as historical and cultural references for the Quapaw and Cherokee Indian tribes.

CHAPTER TWO

Biography

Louis Wayne Ballard was born to Leona Mae Quapaw and Charles Guthrie Ballard in Devil's Promenade, near Miami, Oklahoma, on July 8, 1931. His Indian name, Honganózhe, translates as "Grand Eagle," or "Stands with Eagles," He also used the pseudonym "Joe Miami" when he wrote in a popular country western style.¹ His Quapaw/Cherokee lineage traces back to the Medicine Chief of the Quapaw Nation of Oklahoma on his mother's side and the Principle Chief of the Cherokee Nation of Oklahoma on his father's side.²

At the age of six, Ballard attended the Seneca Indian Training School, a government-operated boarding school in Wyandotte, Oklahoma. This school originally began in 1871 or 1872 as a mission school controlled and supported by the Friends, also known as Quakers, and subsidized by the government. Eventually, the school fully became a government institution.³ The goals of institutions like the Seneca Indian Training School are clearly outlined by the words of Thomas J. Morgan, the Commissioner of Indian Affairs, who stated in 1889:

A fervent patriotism should be awakened in their [Indian children's] minds They should be taught to look upon America as their home and upon the United States Government as their friend and benefactor. They should be

¹ Louis A. Ballard, Telephone interview with author, July 29, 2008.

² Louis W. Ballard, *Native American Indian Songs*, includes two compact disks (Santa Fe, NM: New Southwest Music Publications, 2004), 3.

³ U.S. Office of Indian Affairs, *Statistics of Indian Tribes, Agencies, and Schools, 1903* (1903; reprint, Millwood, New York: Kraus Reprint Co., 1976), 90.

made familiar with the lives of great and good men and women in American history, and be taught to feel a pride in all their great achievements. They should hear little or nothing of the ‘wrongs of the Indians,’ and of the injustice of the white race. If their unhappy history is alluded to, it should be to contrast it with the better future that is within their grasp.⁴

Understandably, Ballard described this school as a “brainwashing center for young Indians” where he endured persecution for speaking his native language and engaging in tribal dances.⁵

After he left boarding school, his parents divorced and his father left home to be a rodeo cowboy.⁶ Ballard and his brother, Charles Ballard, then lived partly with his mother, Leona Mae Quapaw, and stepfather Dave Perry, in Wyandot, Michigan, and partly with his grandmother, named Nawakay or the Indian name Tameh, and also known as Emma Quapaw Hampton, on Quapaw tribal land in northeast Oklahoma.⁷

Ballard struggled with his identity as an Indian living in two worlds, one White and one Indian community, and he saw his parents grappling with the same issues. However, he felt comfortable during his time spent on tribal land with his grandmother. While living with his grandmother, he went to the Baptist Mission School and attended powwows and other community festivals. Experiences in

⁴ Michael C. Coleman, *American Indian Children at School, 1850-1930* (Jackson, Mississippi: University Press of Mississippi, 1993), 42.

⁵ Louis W. Ballard, “Louis Ballard, Quapaw/Cherokee composer,” In *This Song Remembers: Self-Portraits of Native Americans in the Arts* (Boston: Houghton Mifflin Company, 1980), 134.

⁶ David Collins and Craig Smith, “Famed composer melded Native and classic music,” *New Mexican*, February 9, 2007.

⁷ Ballard, “Louis Ballard,” In *This Song Remembers*, 136.

Michigan were quite different; he and his brother were ostracized at school, where the teacher asked them to draw “tom-toms and tomahawks,” and white children threw stones at them.⁸

While his mother was a church pianist and wrote children’s songs, Ballard’s training in Western music came with his grandmother’s financial and moral support. After the discovery of lead and zinc on their property, she gained the financial means for a piano by leasing property to white entrepreneurs. She then insisted that he take piano and voice lessons at the Baptist mission-church near their home. Eventually, the piano became the constant in Ballard’s life that his parents had never been.⁹

Ballard continued to play piano during his high school years. In the tenth grade, he performed Edward MacDowell’s *Concert Etudes*, Op. 39 at a recital held at the University of Oklahoma. He also excelled academically and in extra-curricular activities as a student at the Bacone Indian Institute in Muskogee, Oklahoma; he was captain of the football and baseball teams, valedictorian, and named outstanding graduate of the class of 1949.¹⁰

Even though Western classical training permeated Ballard’s early music education, his exposure as a youth to traditional Quapaw music and tribal dances were strong influences that would later surface in his musical activities. He belonged

⁸ Ballard, “Louis Ballard,” In *This Song Remembers*, 136.

⁹ Ibid., 135-6.

¹⁰ Ibid., 136.

to the War Dance Society of the Quapaw tribe, and regularly participated in powwows.¹¹

After high school, Ballard studied music at the University of Oklahoma in 1949-50, and then at Northeastern Oklahoma A & M in 1951. He settled at the University of Tulsa where he received a B.M. in Music Theory and a B.M.E. (Music Education) in 1954. There he studied piano with Stefan Bardos and composition with the Hungarian Béla Rózsa.¹²

During his undergraduate training, Ballard explored the works of Béla Bartók. Bartók's use of Hungarian folk themes inspired him to pursue similar goals with Native American music.¹³ For Ballard, "a challenge began to form in his mind: the idea of creating music that combined a true Indian musical expression with elements of modern Western music that would appeal to audiences."¹⁴ In one of his first compositional exercises with Béla Rózsa, he arranged a Ponca Indian melody in the style of Chopin and Rachmaninoff. However, this type of compositional exercise was not the synthesis that Ballard eventually pursued. He said: "My hope is to have Indian

¹¹ Ballard, "Louis Ballard," In *This Song Remembers*, 138.

¹² Bernard Klein and Daniel Icolari, eds., *Reference Encyclopedia of the American Indian* (New York: B. Klein, 1967), s.v. "Ballard, Louis Wayne (Honganózhe) (Quapaw-Cherokee) 1931-(composer, educator)."

¹³ Gail Hamlin-Wilson, ed., *Biographical Dictionary of Indians of the Americas* (Newport Beach, CA, 1991), s.v. "Ballard, Louis W."

¹⁴ Susan Avery and Linda Skinner, *Extraordinary American Indians* (Chicago: Children's Press, Inc., 1992), 180.

music evaluated on its own terms for its coherence as well as its intrinsic musical values. Only in this way will America have a music tradition truly its own.”¹⁵

In 1953, he met his first wife, Delores Lookout. She was Osage Indian on her father’s side and Delaware and Shawnee Indian on her mother’s side. Born in September 31, 1931, she graduated from St. John’s college of nursing in Tulsa, OK. She met Ballard on a blind date during which they attended a concert at the University of Tulsa.¹⁶

To support himself during his undergraduate studies, Ballard sang with the Tulsa University Radio Choir in 1951-54. Following this period, he was music director for several Oklahoma schools including Marquette High School in Tulsa (1954) and Nelagoney Consolidated Schools in Osage (1954-56). During this same period, he served as music director for the Memorial Baptist Church in Tulsa (1954), the First Presbyterian Church in Pawhuska (1954-56), and the Madelene Catholic Church in Tulsa (1955-56).¹⁷

Ballard taught piano privately from 1958 to 1959 and then returned to school for graduate studies. In 1962, he was the first American Indian in the United States to receive a graduate degree in composition. He earned his MM degree at the University of Tulsa, where he continued his composition studies with Béla Rózsa. After graduation, he worked with renowned composers during summers spent at the Aspen

¹⁵ Ballard, “Louis Ballard,” In *This Song Remembers*, 138.

¹⁶ Louis A. Ballard, telephone interview with author, July 29, 2008.

¹⁷ Jaques Cattell Press, *ASCAP Biographical Dictionary*, 4th ed. (New York: R.R. Bowker Company, 1980), s.v. “Ballard, Louis Wayne (Joe Miami).”

Music Festival. There he studied privately with Darius Milhaud (1963), Mario Castelnuovo-Tedesco (1966-67), Carlos Surinach (1967), and Felix Labunski (1968-69).¹⁸ During his first summer in Aspen, Ballard met his second wife, Ruth Doré, a concert pianist,¹⁹ who eventually became his manager and publicist.²⁰ Access to the assets of his wife's father eventually freed him to compose full-time without monetary worries.²¹

While spending his summers in Aspen, Ballard served as music director for the Native American music performance program at the newly formed Institute of American Indian Arts (IAIA) located on the campus of the College of Santa Fe in New Mexico from 1962 to 68. After his work at the IAIA, his next position increased his knowledge of a large variety of Indian cultures: the Bureau of Indian Affairs appointed him National Curriculum Specialist from 1968 to 79. He worked with over 350 schools, absorbing unique stylistic aspects from many different tribes and peoples.²² In 1973, he published *American Indian Music for the Classroom*, a teacher's manual and set of recordings intended for educators venturing into teaching Indian music. This is considered Ballard's most significant contribution to the field of music education.

¹⁸ Tara C. Browner, "Transposing Cultures: The Appropriation of Native North American Musics 1890-1990" (PhD diss., The University of Michigan, 1995), 165-6.

¹⁹ Ruth Doré, originally Ruth Levy, was the daughter of Theodore Levy. He was a magician and used the name Doré as a stage name. Ruth worked with her father as a magician's apprentice in New York.

²⁰ Louis A. Ballard, telephone interview with author, November 11, 2008.

²¹ Browner, "Transposing Cultures," 166.

²² Ballard, *Native American Indian Songs*, 3.

During his lifetime, many of Ballard's works enjoyed major premieres in significant venues and earned recognition and prestigious awards. The *Scenes from Indian Life*, a three movement orchestral work, was premiered by composer and conductor Howard Hanson in Rochester, NY in 1964. Ballard later added a fourth movement to the *Scenes from Indian Life*, titled "Feast Day." It was performed in this new form by the San José Symphony in a program titled "Voices of America" (1994) alongside Aaron Copeland's "Lincoln Portrait," with narration by James Earl Jones, and Leonard Bernstein's Symphony No. 2, "The Age of Anxiety," featuring pianist Susan Starr.²³ His woodwind quintet, *Ritmo Indio* (1969), a three-movement work that explored Indian rhythms within a Western genre, won the first Marion Nevins McDowell Award for American Chamber Music in 1969. *Ritmo Indio* continues to be performed by quintets in the United States and abroad. It opened the Gala Quintet of the Americas concert, *Discovering the New World: A Quincentennial Event*, held at Carnegie Hall on January 9, 1992. Also crediting this composition's popularity, the Quintet of the Americas recorded the first movement of the quintet, "The Soul," on their albums *Souvenirs*²⁴ and *Discovering the New World*.²⁵

Ballard's ballet, *The Four Moons* (1967), was performed in Tulsa and Oklahoma City for Oklahoma's sixtieth year of statehood. It was featured again in the

²³ Paul Hertelendy, "Symphonic Composer Uses American Indian Themes," *San Jose Mercury News*, January 6, 1995.

²⁴ Louis W. Ballard, "The Soul," from *Ritmo Indio*, Track 13 of *Quintet of the Americas: Souvenirs*, XLNT Music, Inc. 18008 (CD), 1992.

²⁵ Louis W. Ballard, "The Soul," from *Ritmo Indio*, Track 1 of *Quintet of the Americas: Discovering the New World*, MMC Recordings, Ltd. MMC 2018 (CD), 1996.

Tulsa Ballet's New York debut in 1983. In 1976, the Kansas City Symphony premiered his choral cantata, *Portrait of Will*, with Will Rogers, Jr. as narrator,²⁶ and in 1971, his work for mixed octet, *Desert Trilogy* was nominated for a Pulitzer Prize.

Regarded as one of Ballard's outstanding compositional accomplishments, *Incident at Wounded Knee*, for chamber orchestra, was commissioned by Dennis Russell Davies who premiered the work as director of the Saint Paul Chamber Orchestra in 1974.²⁷ *Incident at Wounded Knee* enjoyed its New York premiere at the American Composers Orchestra's opening concert of the season, "PROTEST," held in Carnegie Hall in 1999.²⁸

In addition to these performances, Ballard's compositions have enjoyed premieres at the Lincoln Center, the Kennedy Center, and the Smithsonian Institution. In 1989, he was the first composer to have an entire program of his works performed in the Beethovenhalle in Bonn, Germany. In 2000, he was guest artist at the Salzburg Mozarteum in Austria. National Public Radio, CBC, BBC, Radio France, Deutsche Welle, and Saarlandische Ründfunk have broadcast recordings of his compositions.²⁹

Ballard was awarded honorary doctorates in music from the College of Santa Fe (1973) and the William Jewel College (2001). He received four National Indian

²⁶ Roger W. Axford, *Native Americans: 23 Indian Biographies* (Pennsylvania, IN: A. G. Halldin Publishing Company, 1980), 4.

²⁷ Louis W. Ballard, *Incident at Wounded Knee*, Original edition by Louis Ballard (New York: Belwin-Mills Publishing Corp., 1975), ii.

²⁸ "American Composers Orchestra," <http://www.americancomposers.org/rel991031.htm> (accessed January 9, 2008).

²⁹ *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Ballard, Louis W(ayne)," by Charlotte Frisbie.

Achievement Awards (1972, 1973, 1976, and 1993), the Distinguished Service Award from the U.S. Central Office of Education (1975), a citation in the U.S. Congressional Record (1975), a Lifetime Musical Achievement Award by the First Americans in the Arts (1997), and the Cherokee Medal of Honor (2002). In 1969, he received a grant from the Rockefeller Foundation, and in 1970, a grant from the Ford Foundation. Additionally, he was a five-time recipient of grants from the National Endowment for the Arts (1967, 1973, 1977, 1982, and 1989).³⁰

On February 9, 2007, while working on the newly commissioned piano concerto, Ballard passed away at the age of 75. After battling cancer for five years, he died at his home in Santa Fe, New Mexico. He is survived by his wife Ruth Doré, his two sons, Louis Anthony Ballard and Charles Christopher Ballard, and his daughter, Anne Marie Quetone.³¹

³⁰ *The New Grove Dictionary*, s.v. “Ballard, Louis W(ayne).”

³¹ Collins and Smith, “Famed composer,” *New Mexican*, February 9, 2007.

CHAPTER THREE

The Four American Indian Piano Preludes (1963)

During his studies with Darius Milhaud at the Aspen Music Festival in 1963, Ballard composed the *Four American Indian Piano Preludes*.¹ Upon hearing the first performance of the *Preludes*, Milhaud remarked, “Louis, now you are a real composer!”² This was a defining moment in Ballard’s career and he often shared this story with his colleagues, friends, and family members.

Of Ballard’s compositional output for the piano, the *Preludes* enjoy the most frequent performances. Ballard often performed the *Preludes* and included them on a performance for the First Americans in the Arts Awards Ceremony in 1997 in Beverly Hills, California, where he received their Lifetime Musical Achievement Award. Tim Hays, a Native American pianist of the Nebraska Hochunk Tribe (also known as the Winnebago Tribe of Nebraska), performed the *Preludes* in Chicago in March, 1995 and was then invited to the Institute of American Indian Arts in Santa Fe, where Ballard taught, for a concert including the *Preludes* in April, 1995. Since then he has performed the *Preludes* in recitals in Kansas and New York. Hays states, “I think that the *Preludes* are out there and should be studied. They are as significant

¹ The first edition of the score bore the dedication, “to Ruth Doré and Darius Milhaud.” They were both significant figures during the writing of the preludes. Later, when Ballard self-published the score in 2000, the dedication was changed to “to my *In’dah’dagni*,” or “to my good father.” Ballard’s son, Louis A. Ballard, indicated that Ballard’s father had passed away in 1999. This change in dedication was likely due to that event.

² Louis W. Ballard, *The Music of Louis W. Ballard*, concert program notes, The University of Oklahoma, Holmberg Hall, April 11, 1997.

as the music of Ravel, Debussy, Barber, and Shostakovich.”³ Recently, the *Preludes* were performed by pianist Lisa Emenheiser as part of a concert titled, “A Tribute to Louis Ballard” at the Smithsonian National Museum of the American Indian in November, 2007.⁴ Also, Italian pianist Emanuele Arciuli regularly programs the *Preludes* in his recitals that feature music of Native American composers or other American piano music.⁵

The *Preludes* represent a departure from the techniques Ballard studied with Béla Rózsa at the University of Tulsa. Joseph Rivers, another previous student of Béla Rózsa, says:

Louis said that he benefited greatly from [Rózsa’s] teaching. Béla Rózsa studied with Schoenberg, so there was a lot of influence of twelve-tone music and atonal writing on Louis through Béla Rózsa.⁶

Despite the atonality heard in the *Preludes* the lyric structures and chord formations are based on the intervals of a perfect fourth and diminished fifth. At times, Milhaud’s influence surfaces in the form of bi-tonality.

The title of the set, *Four American Indian Piano Preludes*, simultaneously demonstrates Ballard’s reliance on Native American culture for inspiration and his desire to combine Native American musical style within a Western idiom. Tim Hays says:

³ Tim Hays, e-mail message to author, August 6, 2008.

⁴ Smithsonian Education, “Heritage Month Event Information,” http://www.smithsonianeducation.org/heritage_month/aihm07/event_detail/louis_ballard.html (accessed September 16, 2008).

⁵ Emanuele Arciuli, telephone interview by author, July 29, 2008.

⁶ Joseph Rivers, telephone interview with author, July 29, 2008.

In the *Preludes* he looked at the piano in two different ways. He looked at it to be a percussion band and as a source for vocal lines at the same time. You could sit there and play them, but to get the spirit of the music, to get the care and concern that he really wanted, you had to ask him. I loved playing them. When I play them, they take on a spiritual quality I always explain to the audience things that Ballard wants to show with drumming and voices. The audience gets it; they understand it immediately.⁷

Each titled prelude depicts a scene relevant to Native American culture. The titles of the four preludes are written in the Quapaw language with included translations. They are “Ombáska” (Daylight), “Tabideh” (The Hunt), “Nekátohe” (Lovesong), and “T’ohkáne” (Warrior Dance). The entire set of preludes lasts about ten minutes.

Prelude No. 1, “Ombáska”

The first prelude may honor Ballard’s brother, Charles Ballard, whose Indian name was Ombáska.⁸ The prelude “Ombáska” consists of thirty-seven measures and lasts just under three minutes. Its structure is a progressive form that unfolds gradually in developing variations with a shifting tonal center that finally settles on G for the climactic ending. An eight-measure introduction begins the work, but sections remain indistinct within the body of the work; textural and dynamic changes are apparent, but they appear gradually.

In several ways “Ombáska” exemplifies Ballard’s style in combining musical characteristics of Native America within a Western idiom, a piano prelude. One hears

⁷ Tim Hays, telephone interview by author, September 6, 2008.

⁸ University of Nebraska-Lincoln English Department, website and newsletter, website created by Janet Carlson, Available at <http://www.unl.edu/english/news/2002/10042002.html> (accessed July 21, 2006).

the freedom of a flute melody and the energy of a Powwow song in a work that musically embodies daylight, a revered natural element within many Native American tribes.

The rhythmic freedom experienced in Native American melodies for the Plains flute appears in the introduction of “Ombáska.” In her analysis of Native American flute song transcriptions, Conlon says “the rhythm of 85% of the flute melodies is free and un-metered.”⁹ Also testifying to the freedom of those melodies, she cites Comanche Indian Edward Wapp, who says, “it is kind of ridiculous to notate the rhythm to the nth degree as it is not actually ‘wrong’ if it is not held the same length.”¹⁰

In “Ombáska” this freedom is apparent in the rhythms of both the melody and the accompaniment in the introduction (see Example 3.1, mm. 1-8). Of the five short melodic phrases, nearly all begin off the downbeat, the only exception being the last phrase (see brackets in Example 3.1). The rhythmic values in the left-hand accompaniment also undercut any sense of common time. The first attack occurs on the downbeat, but the following two chords happen on beat two (mm. 3-4). The remaining accompanimental material has a stronger sense of 4/4 meter with attacks occurring on downbeats (mm. 5-7), but the opening material takes precedence in setting the tone. Ballard’s choice of rhythmic values and metric placement, combined with the moderate tempo, *andante assai*, creates an improvisatory introduction.

⁹ Paula Conlon, “An Analysis of the Vertical Whistle Flute with External Block and Its Music” (MA thesis, Carleton University, Ottawa, ON, Canada, 1983), 99.

¹⁰ Conlon, “An Analysis of the Vertical Whistle Flute,” 100.

The melodic material of the introduction hearkens back to the pentatonic scales heard in many Native American flute melodies and vocal songs. While the scalar material of these phrases does not fit into a single pitch collection (the melody slides chromatically from one collection to the next), the prevalence of the fourth within the melody imitates the gaps in the construction of a pentatonic scale.

Example 3.1: “Ombáska,” mm. 1-10.

Louis W. Ballard

The musical score for "Ombáska" by Louis W. Ballard, measures 1-10, is presented in piano notation. The piece is in 4/4 time and marked "Andante Assai" with a tempo of quarter note = 72. The score consists of a treble and bass clef staff. The key signature has one flat (B-flat). The score includes dynamic markings such as *pp*, *mp*, *p*, and *f*. There are trills and triplets indicated in the upper staff. Measure numbers 5 and 10 are boxed. The score shows a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

The ornamental nature of the melodic motives in this section imitates another trait of Native American flute melodies. Conlon states, “The extensive ornamentation

in many flute melodies intensifies the un-metered effect of the rhythm and gives the impression of a faster tempo”¹¹ Burton, in his introduction to Native American flute performance practice, describes ornamentation:

Ornamentation is essential . . . if the music is to sound more authentic. Simple techniques, such as ascending grace notes . . . descending grace notes . . . free mordents . . . and tremolos add to the flavor of Native American music.¹²

“Authentic” ornaments, such as grace notes and tremolos, surface in the melody of the introduction. Also, the faster thirty-second notes in the melody of the introduction embellish the outline of the melody.

Several elements of “Ombáska” imitate aspects of Northern and Southern Plains Powwow songs. Dennis Zotigh states, “when singing Powwow songs, the general format is to start on a high note and gradually descend to a lower set of notes.”¹³ Similarly, in his analyses of Native American songs, which include Powwow songs, Ballard discusses melodic contours, referring to them as different “types.” One type is called “terrace descending” in which the melody descends to a repeated pitch.¹⁴ The introductory material of “Ombáska” follows this typical song structure described by Zotigh and Ballard since it gradually descends from the pitch level of the opening measure to the level at the cadence in mm. 9-10.

¹¹ Conlon, “An Analysis of the Vertical Whistle Flute,” 99.

¹² Bryan Burton, *Moving Within the Circle: Contemporary Native American Music and Dance* (Danbury, CT: World Music Press, 1993), 92.

¹³ Dennis Zotigh, *Moving History: Evolution of the Powwow* (Oklahoma City, OK: The Center of the American Indian, 1991), unpagged.

¹⁴ Louis W. Ballard, *Native American Indian Songs*, Includes two compact disks (Santa Fe, NM: New Southwest Music Publications, 2004), 7.

In addition to this melodic implication, certain structural elements of Powwow songs are apparent within the body of “Ombáska.” Describing the Powwow song structure, Zotigh states:

Powwow song structure contains a Lead, Second/Introductory Lead, Primary verse, Secondary verse, and a Tail. The introductory lead phrase is sung by one man. He starts the song with high sequential notes to establish pitch. All of the singers join in the Second/Introductory Lead before it is completed. This [is] called ‘the second.’ Proceeding, they all sing the chorus of the Primary verse, and then repeat the chorus, forming the Secondary verse. . . . Hard emphasis beats called Honor Beats are used in both Northern Plains style songs and Southern Plains style songs. However, they occur at different places within the song. . . . The number of these Honor Beats can range from three to twelve beats.¹⁵

He also describes an element known as a “push up” or “start.” These terms refer to the main body of the song (similar to a verse) without the tail. A song with four “push ups” or “starts” would be repeated four times before ending with the tail or coda.

The honor beats of the Powwow song structure surface in the accompaniment figures of “Ombáska.” In m. 20, the right hand begins to play repeated notes in imitation of the drum playing essential to Powwow songs (see Example 3.2). “Many Native Americans believe that it is a gift from the Great Spirit,”¹⁶ says Zotigh. In addition, the honor beats of Powwow songs call to mind the accents seen in mm. 21-23. In these repeated notes with accents, one hears how the rhythmic vitality Ballard experienced as a member of the War Dance Society of the Quapaw tribe is reinterpreted for the piano.

¹⁵ Zotigh, *Moving History*, unpagged.

¹⁶ *Ibid.*

Example 3.2: “Ombáska,” mm. 19-24.

The image displays three systems of musical notation for the piece "Ombáska" (measures 19-24). Each system consists of a piano (left) and treble (right) staff. The first system begins with a *ff* dynamic marking and includes a box containing the number 20. The second system features a *mf* dynamic marking. The third system includes a *sfz* dynamic marking. Downward-pointing arrows are placed between the systems: one arrow between the first and second systems, and two arrows between the second and third systems, indicating structural or performance-related changes.

The increasing intensity of “Ombáska” also calls to mind the structure of a Powwow song. In Powwow songs “push ups” often increase in tempo, sound at a higher dynamic level, and rise in pitch level. Similarly, “Ombáska” intensifies throughout. It begins pianissimo with the *una corde* pedal¹⁷ and the ending climax

¹⁷ The *una corde* marking appears in the original manuscript edition of the score.

arrives triple forte with the damper pedal down. Additionally, the free rhythm of the introduction becomes a driving rhythmic accompaniment of repeated notes.

“Ombáska” musically represents the life-giving nature of the sun. Describing the music of the Zuni, Burton states, “Sunrise songs are performed at dawn to thank the sun for returning with its guarantee that life will continue to exist for another day.”¹⁸ Ballard says that “Ombáska” “is a poetic evocation of natural phenomena as it actualizes the miracle, so revered by tribal peoples, of nocturnal life evolving into day.”¹⁹ This life-giving phenomenon is represented in the music by the unfolding nature of the piece. The intervals of a perfect fourth and diminished fifth, which permeate “Ombáska,” also serve as the basis for the melodic and harmonic structures for the entire set of preludes. These intervals surface in the melody of “Ombáska” in m. 2 (see Example 3.1) and continue to saturate the piece until the very last sonority in mm. 36-37 (see Example 3.3). There is nothing inherently Native American about his use of these intervals as the organic material for “Ombáska.” However, this material that adheres to the imagery of sunlight represents the spirit of a natural element important to Native American culture.

¹⁸ Burton, *Moving Within the Circle*, 108.

¹⁹ Ballard, University of Oklahoma concert program notes, 1997.

Example 3.3: “Ombáska,” mm. 36-37.



Prelude No. 2, “Tabideh”

Ballard’s goal, to capture the spirit of Native American music, also seems clear in the second prelude, titled “Tabideh” or “The Hunt.” It consists of forty-eight measures and, played at the tempo marking *vivo*, is less than two minutes long. The form progressively unfolds through developmental variations. Ballard describes “Tabideh” as “an organic vision of the essence of man’s questing spirit.”²⁰ His avoidance of familiar sectionalized structures creates a sense of freedom which conveys this vision.

The tonal uncertainty in “Tabideh” matches this questing spirit. Although he continually returns to the intervals of the perfect fourth and diminished fifth, Ballard’s background in twelve-tone technique is evident in several melodic figures. The melodic figure in mm. 9-10 begins a twelve-tone row, but as it continues in mm. 11-12, the pitch content extends beyond the limitations of twelve-tone serialism (see Example 3.4). Paired with the clusters played in the left hand, these figures offer no

²⁰ Ballard, University of Oklahoma concert program notes, 1997.

sense of tonal center. However, this melodic flourish descends to an A-flat which is then played in repeated notes shared between the hands (mm. 13-18). After the short period of tonal ambiguity, this repetition of the A-flat creates a temporary sense of tonal center.

Example 3.4: “Tabideh,” mm. 9-16.

Even Ballard’s use of notation highlights his intentional manipulation of a tonal inference. In the conclusion of “Tabideh,” two triplet figures in the left hand (mm. 39-42) come to rest on the pitch B (see Example 3.5). These rhythmic patterns repeat with only slightly new pitch content (mm. 43-46) and come to rest on the pitch C-flat, the enharmonic equivalent of B. Ballard is manipulating the tonal implications. Finally, the flourishes in the last two measures serve to obliterate any previous sense of B (or C-flat) as a tonal resting place.

Example 3.5: "Tabideh," mm. 36-48.

7

Piano score for "Tabideh," mm. 36-48. The score is in G major and 3/4 time. It consists of four systems of music. The first system (mm. 36-38) shows a treble clef with a complex chordal texture and a bass clef with a simple accompaniment. The second system (mm. 39-41) features a box around measure 40 and a '3' indicating a triplet in the bass. The third system (mm. 42-44) also has a '3' indicating a triplet in the bass. The fourth system (mm. 45-48) includes a box around measure 45, dynamic markings of *fff*, *mf*, and *p*, and a key signature change to F major at the end.

Several techniques in "Tabideh" illustrate Ballard's creative use of the piano to produce percussive effects. In mm. 9-12 the performer is instructed to use the "fist" to play a cluster in the low register, where the bottom two pitches (D-sharp and E-flat) are enharmonically equivalent (see Example 3.4). During a coaching session

with Ballard, pianist Tim Hays learned that this notation indicates that the lowest note in the cluster should be heard clearly.²¹

Another percussive moment, this time with repeated notes, follows the clusters in mm. 13-20 (see Example 3.6). The repeated A-flat is meticulously notated with finger numbers above and below each note. This specific fingering helps maintain the sense of 5/16 meter, cycling the fingers in the right hand so that the thumb always plays the downbeat.

Example 3.6: “Tabideh,” mm. 12-22.

These repeated notes are similar to the rattles accompanying Native American songs. Ballard transcribed an example of this type of accompaniment in his book,

²¹ Tim Hays, e-mail message to author, September 22, 2008.

Native American Indian Songs.²² In the “Buffalo Dance Song #2” a rattle accompanies the vocal line (see Example 3.7). Ballard carefully notates the percussion. It begins with an accent, then softens at the *poco diminuendo* (mm. 1-2). In the recording that accompanies this transcription, Ballard performs the song and clearly demonstrates this notation. His performance highlights the amount of nuance possible in what first appears to be a simple repetitive figure. The repeated A-flat in mm. 13-20 of “Tabideh,” marked *poco meno mosso* and *mancando*, creates a similar nuance at the piano. Ballard indicates that it should be *poco meno mosso* and *mancando*.

Example 3.7: Buffalo Dance Song #2, mm. 1-5.²³

The musical score for Example 3.7 consists of two staves. The top staff is for the vocal line, written in treble clef with a 2/4 time signature and a tempo marking of 110+. It begins with an 'Intro' marked with a circled 'A'. The vocal line contains the lyrics: 'Ya ai' hai, Yo he ai, Ya he' ai, Oh he ai,'. The bottom staff is for the percussion line, marked 'Bass Drum' and 'Perc.', and includes a dynamic marking of 'poco dim.'.

Prelude No. 3, “Nekátohe”

Contrasting with the explosive nature of “Tabideh,” the third prelude, titled “Nekátohe” or “Lovesong,” is delicate and expressive. Ballard wrote it for Ruth Doré before she became his second wife. They met at the Aspen Music Festival where he

²² Ballard, *Native American Indian Songs*.

²³ *Ibid.*, 81.

composed the *Preludes* in 1963. Doré was a Fulbright scholar and had studied piano with Alicia de Larrocha. Ballard thought Doré was a brilliant pianist.²⁴

“Nekátohe” is twenty-three measures long and lasts about two and a half minutes. Ballard again employs a progressive form without clearly delineated sections. Following the pattern of gradual intensification from the previous preludes, “Nekátohe” is a duet in two-voice counterpoint between the hands which eventually become octaves in each hand. Ballard explains how this texture “echoes the universal polarity of life and the poetic interaction of male (left hand) and female (right hand).”²⁵

Ballard represents this polarity musically in several ways. Primarily, he relies on tonal implications to highlight the interaction between the right and left hands. Throughout the work, Ballard uses the F major pitch collection and juxtaposes it with the F natural minor pitch collection with the two collections periodically alternating or matching between the hands. This bi-modal interaction reflects the polarity of male and female while consonant harmonic moments demonstrate their complimentary roles.

In the first measure of the piece Ballard intentionally creates tension between the hands through the clash of A-flat and A-natural (see Example 3.8). This initial tension resolves in m. 2 as the left hand plays an A-natural.

²⁴ Tim Hays, telephone interview by author, September 6, 2008.

²⁵ Ballard, University of Oklahoma concert program notes, 1997.

Example 3.8: "Nekátohe," mm. 1-3.

Musical score for Example 3.8, measures 1-3 of "Nekátohe". The score is for Piano and is in 4/4 time. The tempo is marked "Espressivo caminando e Affettuoso" with a quarter note equal to 69. The key signature has one flat (B-flat). The score begins with a first ending bracket over measures 1 and 2. The right hand starts with a half note B-flat, followed by quarter notes A, G, and F. The left hand starts with a half note B-flat, followed by quarter notes A, G, and F. The dynamic markings are *mf* for the right hand and *pp* for the left hand. A triplet of eighth notes (G, F, E) is marked with a *cresc.* hairpin in the right hand in measure 3.

The bi-modal tension resurfaces in mm. 14-18 (see Example 3.9). The right hand uses pitches from the F minor collection while the left hand continues using the F major collection. The left hand's insistent return to A naturals, while the right hand persistently plays an A-flat, highlights this juxtaposition (as at the end of m. 14, the middle of m. 16, and the middle of m. 17).

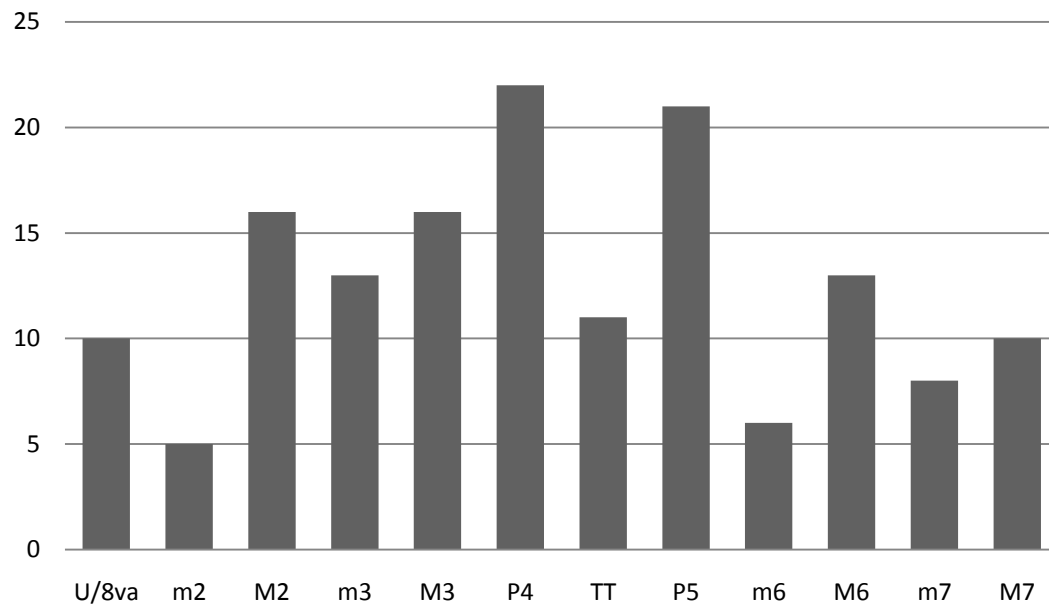
Example 3.9: "Nekátohe," mm. 13-18.

Musical score for Example 3.9, measures 13-18 of "Nekátohe". The score is for Piano and is in 7/4 time. The tempo is marked "Molto Allargando". The key signature has one flat (B-flat). The score begins with a first ending bracket over measures 13 and 14. The right hand starts with a half note B-flat, followed by quarter notes A, G, and F. The left hand starts with a half note B-flat, followed by quarter notes A, G, and F. The dynamic markings are *mp* for the right hand and *p* for the left hand. A triplet of eighth notes (G, F, E) is marked with a *cresc.* hairpin in the right hand in measure 15. The score continues with a first ending bracket over measures 16 and 17. The right hand starts with a half note B-flat, followed by quarter notes A, G, and F. The left hand starts with a half note B-flat, followed by quarter notes A, G, and F. The dynamic markings are *mf* for the right hand and *f* for the left hand. A triplet of eighth notes (G, F, E) is marked with a *cresc.* hairpin in the right hand in measure 18. The score ends with a first ending bracket over measures 19 and 20. The right hand starts with a half note B-flat, followed by quarter notes A, G, and F. The left hand starts with a half note B-flat, followed by quarter notes A, G, and F. The dynamic markings are *f* for the right hand and *ff* for the left hand.

The harmonic interval content of "Nekátohe" reveals Ballard's contrapuntal strategy in demonstrating the interaction between male and female (see Figure 3.1).

The most frequently occurring intervals are perfect fourths and perfect fifths. The relative consonant nature of these intervals can be interpreted as the male and female forces working together.

Figure 3.1: “Nekátohe,” Total Harmonic Interval Content



The polarity of male and female also surfaces in the rhythmic interaction between the hands. The majority of harmonic intervals occur on non-simultaneous attacks when one hand is sustaining a pitch (as in Example 3.10). Ballard gives a sense of the dialogue between the male and female voices. The triple division of the beat, or a triple division of two beats, set against duple divisions contributes to this phenomenon (see examples 3.8 and 3.9). This rhythm also softens the dissonances. The two voices disagree in passing without clashing directly.

Example 3.10: “Nekátohe,” mm. 22-23.

Pno.

Morendo

pp

ppp

Ballard felt strongly about the dialogue of “Nekátohe.” In his coaching session with Tim Hays, he described how the work should conclude. Tim quotes Ballard saying:

At the end, you lift the pedal . . . Before the sound dissipates, I want you to lift your hands very carefully, and then hold them up in front of you as if you’re projecting something or holding something back. Spread your fingers out and slowly place them on your lap. There is something happening here and I want the audience to realize that whatever dialogue this *Prelude* interrupted is still happening, you just can’t hear it.²⁶

Ed Wapp states that “in . . . the Lovesong, [Ballard] tries to imitate the flute in the melody and the ornamentation.”²⁷ This ornamentation surfaces in the form of grace notes in “Nekátohe” (see Example 3.11). Ballard’s flute-like melody matches that of the traditional courtship songs common to the Native American Plains flute. Conlon quotes Erdoes’ telling the Lakota story about the origin of the Plains flute:

A young hunter follows an elk into the forest . . . He sees a woodpecker in a cedar tree, and a gust of wind produces a song as it whistles through the holes that the bird has drilled. The young man fasts and prays for guidance to help him make the branch sing. In his vision, the bird appears and, turning into a man, show the young man how to make a flute. He hollows out a branch and

²⁶ Tim Hays, telephone interview by author, September 6, 2008.

²⁷ Ed Wapp, telephone interview by author, September 6, 2008.

whittles the branch into the shape of a bird with a long neck and open beak. He fingers the holes while blowing softly into the end of the first flute. The young man makes up a special song to make the girl he wants fall in love with him, and he wins the heart of the chief's daughter.²⁸

Harkening back to the conjunct nature of Native American flute melodies, the melody lines of "Nekátohe" move mainly in stepwise motion, occasionally leaping by third, fourth, or fifth.

²⁸ Paula Conlon, "The Native American Flute: Convergence and Collaboration as Exemplified by R. Carlos Nakai," in "Indigenous Popular Music in North America: Continuations and Innovations," ed. Karl Neuenfeldt, *The World of Music* 44, no. 1 (2002): 61-74.

Example 3.11: “Nekátohe,” mm. 1-12.

The image displays a musical score for the first twelve measures of the piece "Nekátohe". The score is written for piano and is divided into four systems. The first system (measures 1-4) is marked with a tempo of quarter note = 69, the instruction "Espressivo *caminando* e Affettuoso", and dynamics of *mf* in the right hand and *pp* in the left hand. The second system (measures 5-8) features a *mf* dynamic in the right hand. The third system (measures 9-12) shows dynamics of *pp* in the right hand and *mf* in the left hand, with a crescendo leading to *p* and then *mp*. The final system (measures 10-12) includes a *mf* dynamic in the right hand, a *pp* dynamic in the left hand, and a *dim.* (diminuendo) marking at the end.

Prelude No. 4, “T’ohkáne”

According to Ballard, the final prelude, “T’ohkáne” or “Warrior Dance,” “represents mankind’s kinesthetic release in the structured interplay of powerful rhythms and disjunct intervals to heighten his perception of self.”²⁹ The prelude consists of thirty-three measures and lasts about two minutes. The stronger tonal

²⁹ Ballard, University of Oklahoma concert program notes, 1997.

implications of “Nekátohe” are left behind, and the prevalence of the perfect fourth and diminished fifth found in the first two preludes return.

In “T’ohkáne,” Ballard captures the spirit of the fast, improvisatory steps of warrior dancing. He was active in Quapaw powwows during his youth and intimately knew dance styles. The dances familiar in his youth likely differed from the image of the modern fancy dancer at intertribal powwows. The fancy dance developed out of the slower paced warrior society dances in response to the demand for faster and more exciting dances in the Wild West shows of the early twentieth century.³⁰ By the 1960s, when Ballard wrote the *Preludes*, the Fancy Dance had become more active than the traditional warrior dances of the nineteenth century. He demonstrates the energy of the Fancy dancer’s improvisatory steps set against the steady beat of the drum within the prelude’s syncopation and driving rhythms.

Like the preceding preludes, “T’ohkáne” is through-composed, but rhythmically it falls into three sections. It opens with highly syncopated, disjunct rhythmic activity (mm. 1-11). Developing out of this activity, the rhythms of the middle section resemble the perpetual motion of a toccata (mm. 12-22). Finally, this driving motion deteriorates into disjunct rhythmic gestures for the final section (mm. 22-33).

In “T’ohkáne” the sense of meter is maintained just long enough to emphasize the syncopations. Explosive attacks occur mainly in syncopated positions until the rhythms begin driving forward in steady sixteenth notes (see Example 3.12). The flow

³⁰ Ed Wapp, letter to author, September 8, 2008.

of sixteenth notes begins to develop in mm. 9-10, but dominates the accompaniment in mm. 11-22 (see Example 3.13). In m. 22 the perpetual motion of the sixteenth notes dissipates, but the energetic syncopations continue (see Example 3.14).

Example 3.12: "T'ohkáne," mm. 1-3.

The musical score for "T'ohkáne," mm. 1-3, is presented in a piano arrangement. The tempo is marked "Moderato" with a metronome marking of ♩ = 96. The score is written for piano, with a treble clef for the right hand and a bass clef for the left hand. The right hand features a complex sixteenth-note melody with numerous fingerings indicated by numbers 1-5. The left hand provides a rhythmic accompaniment with a mix of eighth and sixteenth notes. Dynamics include fortissimo (fff) and forte (f). The piece concludes with a final cadence in the right hand.

Example 3.13: "T'ohkáne," mm. 7-24.

Piano score for "T'ohkáne," mm. 7-24. The score is written for piano (Pno.) and consists of five systems of music, each with a treble and bass clef staff. The first system (mm. 7-9) begins with a mezzo-piano (*mp*) dynamic, followed by a sforzando (*sfz*) dynamic, and then a piano (*p*) dynamic. The second system (mm. 10-12) starts with fortissimo (*ff*). The third system (mm. 13-15) begins with fortississimo (*fff*), followed by mezzo-forte (*mf*). The fourth system (mm. 16-18) starts with fortissimo (*ff*), followed by forte (*f*). The fifth system (mm. 19-24) begins with mezzo-forte (*mf*), followed by a crescendo (*cresc.*). Fingerings and dynamics are indicated throughout the score.

Example 3.14: “T’ohkáne,” mm. 22-24.

The image shows a musical score for piano, labeled 'Pno.' on the left. It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The music is marked with dynamic levels: *ff* (fortissimo) in measure 22, *p* (piano) in measure 23, *mp* (mezzo-piano) in measure 24, *sfz* (sforzando) in measure 25, and *fff* (fortississimo) in measure 26. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some slurs and accents over certain notes.

The repeated notes in mm. 27-31 (see Example 3.15) compare with the drum-like repeated notes heard in “Ombáska” and “Tabideh,” but here they lack the accents of the “honor beats” in “Ombáska.” For these repeated notes Ballard offers no recommendations for fingering. Instead he indicates dynamic swells, mimicking the steps of the dancers and the intensification of their motions.

The final sonorities represent the culmination of the “kinesthetic release” Ballard described. The right elbow and forearm are used to play a large cluster of white keys in a resounding crash (see Example 3.16) followed by a quartal trichord on the lowest A octave of the piano. Pianist Tim Hays speaks of how Ballard spoke of these final sonorities:

In [“T’ohkáne”] there’s this really big tone cluster that happens with the forearm and there’s a large A minor chord that happens at the bottom of the piano. You hold the pedal down and then you gradually release the pedal and the sound dies. He said if the audience starts to leave, you stay there until the sound dies, you stay there forever.³¹

³¹ Tim Hays, telephone interview by author, September 6, 2008.

Example 3.15: "T'ohkáne," mm. 25-31.

Musical score for piano (Pno.) in 3/4 time, measures 25-31. The score is written in two systems. The first system (measures 25-29) features a melodic line in the right hand with dynamics *dim.*, *mp*, *p*, and *f*, and a bass line with accents. The second system (measures 30-31) includes a *Rit.* marking and dynamics *dim.*, *p*, and *pp*. The key signature changes from one flat to one sharp between measures 30 and 31.

Example 3.16: "T'ohkáne," mm. 25-31.

Musical score for piano (Pno.) in 3/4 time, measures 25-31. The score is written in two systems. The first system (measures 25-29) features a melodic line in the right hand with dynamics *Vivo* and *fff*, and a bass line with accents. The second system (measures 30-31) includes a *Rit.* marking and dynamics *fff*. The key signature changes from one flat to one sharp between measures 30 and 31. A performance instruction "(elbow & forearm)" is written above the right hand in measure 31.

Western Compositional Devices in Native American Terms

Several typical Western musical devices which Ballard uses to express a Native American musical style permeate Ballard's *Four American Indian Piano Preludes*. Since these devices sound Western, at times even classical, they are initially transparent in Ballard's writing. However, when one views a large amount of his music, patterns in his use of Western devices become apparent.

Ballard's frequent use of polyrhythm, specifically duple against triple, demonstrates this phenomenon. Browner states that this polyrhythm "is common to Plains Indian dance songs, specifically the Round dance and 'Straight' repertoires. The polyrhythm occurs between the drumbeat and the vocal line."³² She shows how the entire first movement of Ballard's woodwind quintet, *Ritmo Indio*, develops around this polyrhythm. Pianist Tim Hays also comments on Ballard's use of polyrhythms:

A lot of the stuff is based on powwow music that he heard as a young man and as an adult. The Stomp Dances, the Grass Dances. If you listen to a lot of Southern powwow music, and even Northern Plains powwow music, there are all these complicated cross rhythms That is key to a lot of Ballard's piano music. It's the one thing that you find again and again.³³

It also permeates the *Preludes*. Examples appear especially in the prelude, "Nekátohe" (see examples 3.8 and 3.9).

Ballard's consistent use of linear textures incorporates Native American musical style by means of Western devices. His affinity for monophonic Native

³² Browner, "Transposing Cultures," 171-72.

³³ Tim Hays, telephone interview by author, September 6, 2008.

American songs materializes in the saturation of linearity in these preludes. At times he ventures into monophonic writing as in “Tabideh” (see Example 3.17), but his affinity for vocal lines also appears in his polyphonic textures. “Nekátohe” exemplifies his polyphonic writing style (see Example 3.8).

Ballard’s homophonic textures typically include a melody set against a percussive figuration or a sonority lacking harmonic function. “Ombáska” demonstrates this type of percussive accompaniment (see Example 3.2).

Example 3.17: “Tabideh,” mm. 23-31.

The image displays a musical score for the piece "Tabideh" by John Cage, measures 23 through 31. The score is written for piano and is divided into two systems. The first system covers measures 23 to 29, and the second system covers measures 30 to 31. The key signature is one flat (B-flat major or D minor). The first system begins with a treble clef and a piano (*pp*) dynamic marking. The bass clef part starts with a mezzo-piano (*mp*) dynamic. The instruction "Stringendo al fine" is written above the first system. Measure numbers 25 and 30 are enclosed in boxes above the staves. The second system features a forte (*f*) dynamic in the treble and a fortissimo (*ffz*) dynamic in the bass. A "(fist)" marking is present in the bass line of the first measure of the second system. The score includes various musical notations such as notes, rests, and dynamic markings.

Ballard’s propensity for linearity can even be heard in his use of octaves in melodies, accompaniments, and virtuoso passages. Browner explored this phenomenon in *Ritmo Indio*. She found that Ballard frequently paired instruments on the melody at the octave. This is “reminiscent of Plains Indian vocal style, with its

gendered division of parts (the women's part is almost always an octave above the men's)."³⁴ In Ballard's *Preludes*, octaves occur in nearly every example included in this chapter.

³⁴ Browner, "Transposing Cultures," 172.

CHAPTER FOUR

Stylistic Developments

After composing the *Four American Indian Piano Preludes* in 1963, Ballard waited until 1981 to write another work for solo piano.¹ During the interim years, he composed primarily for other genres. However, he continually included the piano in his chamber music. In 1970, he composed the *Katcina Dances*, an eight-movement suite for cello and piano, and the *Midwinter Fires*, a work for Sioux flute, clarinet, and piano. He also wrote the *Rio Grande Sonata* for violin and piano in 1976.

Ballard continued his compositional training during this period with Mario Castelnuovo-Tedesco (1966-7), Carlos Surinach (1967), and Felix Labunski (1968-9). The common thread between these teachers was that each was focused on his national musical heritage. Italian Castelnuovo-Tedesco (1895-1968) showed an avid interest in early Italian music history. He incorporated fluent counterpoint within traditional forms, but he also experimented with unconventional harmonies within works based upon specific imagery.² Surinach (1915-1997) combined rhythmic and scalar elements of the Spanish flamenco to create allusions to his native Andalusian music.³

¹ The only exceptions were the piano arrangements of parts of his ballet, *The Four Moons* (1967), which may have functioned as rehearsal scores until they were published as four variations on excerpts from the ballet.

² James Westby, "Castelnuovo-Tedesco, Mario," In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05128> (accessed November 3, 2008).

³ Antoni Pizà. "Surinach, Carlos," In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27136> (accessed November 3, 2008).

The style of Labunski (1892-1979) was influenced by Hindemith and Stravinsky. He used the folk music of Poland to create his own synthetic scales.⁴

During this period Ballard also immersed himself in the musical diversity of Native America. In 1968, he was appointed the National Curriculum Specialist for the Bureau of Indian Affairs, and from 1968-79 he travelled extensively throughout the United States. During his visits to over 350 Indian schools, he visited tribes living in the area to learn their songs. Many of these songs appear in his resource guide for music educators, *American Indian Music for the Classroom* (1973).⁵

Following these events, Ballard composed his most ambitious works for solo piano, *A City of Silver* (1981), *A City of Fire* (1984), and *A City of Light* (1987).

Pianist Tim Hays compares the difficulty and size of the three *Cities* to Sergei Prokofiev's piano sonatas and virtuoso piano works by Béla Bartók.⁶

Unlike the *Preludes*, which pulled from imagery of traditional Native American culture, the *Cities* are inspired by Ballard's visits to three modern cities. Pianist Roberta Rust, who gave the Carnegie Hall premiere of *A City of Silver* and *A City of Fire*, comments:

They are very much part of the avant garde, dissonant, European and American concert language. They are not to my knowledge, Indianistic pieces in any way. There is though a spirit in them, kind of a wildness. That is one of the reasons I liked them. There is some relation to the raw quality that I also found in the *Rudepoëma* by Villa-Lobos, written in the

⁴ Adam Mrygoń, "Labunski, Felix," In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15765> (accessed November 3, 2008).

⁵ Ballard, *Native American Indian Songs*, 3.

⁶ Tim Hays, e-mail message to author, September 5, 2008.

20s. It is so savage and so direct in its expression. There is some of that quality in Louis's pieces.⁷

Ballard's avoidance of obvious Native American images or musical style in the three *Cities* shows how his technique had changed, but it does not indicate that his compositional goals for the promotion of Native American music had disappeared. In 1982, he composed two works for orchestra, the *Fantasy Aborigine*, Nos. 4 and 5. Then in 1991, he completed *The Maid of the Mist and the Thunderbeings* for modern dance and orchestra. These works, which draw deeply on Native imagery, exhibit his continued interest in Native American culture during these years.

Since his reputation as a composer had grown significantly since his last foray in piano writing, Ballard may have felt that he could now compose in his own style as a Native American without obviously portraying elements of his Native American culture. He *was* Native American. In a sense, everything he did was Native American. Pianist Emanuele Arciuli gained this perspective from his conversations with Ballard:

With the three *Cities*, [Ballard] became more abstract because he hated the idea that Native American people are just [portrayed] with painted faces and scalps and bows and arrows. For him, the Indian culture was much more complex. In some ways, these pieces are more Indian than the *Preludes* because they are Indian in a deeper way.⁸

⁷ Roberta Rust, telephone interview by author, September 6, 2008.

⁸ Emanuele Arciuli, telephone interview by author, July 30, 2008.

An Introduction to the Three Cities: *A City of Silver* (1981), *A City of Fire* (1984),
and *A City of Light* (1987)

In 1980, Ballard visited Buenos Aires, Argentina, for the world premiere of his choral cantata, *Thus Spake Abraham*, by the Choro Conservatorio Gilardo Gilardi. The visit inspired him to write the piano fantasy *A City of Silver* (1981). Ballard states: “The title refers not only to the mineral riches of Argentina and *La Plata Rio* (The Silver River) but to the quick-changing fortunes affecting the lives of the people.”⁹ The work is dedicated: “*Para todos los desaparecidos del mundo*,” or “For all the disappeared ones of the world.” Ballard visited Argentina at a time when the country was still suffering from the effects of the “Dirty War” (1975-1978) in which the military attempted to curb social unrest that had been brewing for over fifty years. Abandoning attempts to alleviate the momentum for revolution through political means, armed forces began “disappearing” people who were deemed too subversive into mass graves.¹⁰

Pianist Val Goff gave the world premiere of *A City of Silver* on April 30, 1981 at Northeastern Oklahoma University in Tahlequah. On October 12, 1984, the fantasy received its New York, Carnegie Hall premiere by pianist Roberta Rust. According to David Doose in the New York Tribune, Rust’s recital held the “promise of raising

⁹ Louis W. Ballard, preface to *A City of Silver* (Santa Fe, NM: Southwest Music Publications, 1984), iii.

¹⁰ Donald C. Hodges, *Argentina’s “Dirty War”*: *An Intellectual Biography* (Austin, TX: The University of Texas Press, 1991), 19.

Native American music into new and undiscovered dimensions.”¹¹ Ballard considered this a landmark performance since it was the “first performance in Carnegie Hall of the music of a Native American composer by a Native American concert pianist.”¹²

Rust’s 1984 Carnegie Hall recital also included the world premiere of *A City of Fire* (1984). Ballard dedicated *A City of Fire* to Los Alamos, New Mexico. James Kunetka describes the important historical role of the city in his book, *City of Fire: Los Alamos and the Birth of the Atomic Age, 1943-1945*. The research begun in 1943 at the Los Alamos National Laboratory culminated with the test (code-named “Trinity”) of the world’s first atomic bomb in the southern New Mexico desert (1945). Upon witnessing the awesome power unleashed by the bomb, physicist J. Robert Oppenheimer “recalled the words of the sacred Hindu book, the *Bhagavad-Gita*: ‘I am become death, the shatterer of worlds.’”¹³

After the completion of his graduate studies at the University of Tulsa in 1962, Ballard lived in Santa Fe. Commenting on his home’s proximity to Los Alamos, “During night-time walks near my home . . . I can see the lights of the Atomic City in the distance and [*A City of Fire*] is my musical response to that unique

¹¹ David Doose, “Native American Pianist, Composer Team up at Carnegie,” *New York Tribune*, October 10, 1984.

¹² Ballard, preface to *A City of Fire*, ii.

¹³ James W. Kunetka, *City of Fire: Los Alamos and the Birth of the Atomic Age, 1943-1945* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1978), 170.

experience.”¹⁴ He felt strongly about the Los Alamos’s history, calling it the place where “the horror of atomic fire was unleashed.”¹⁵

Ballard’s visit to Paris, France, inspired the writing of *A City of Light*. In Paris, he sought to uncover the roots of his European heritage and visited the “Place Balárd” where the “Ballard name had some auspicious beginnings during the sixteenth century with the music publishing house of Robert Balárd.”¹⁶ This visit held deep meaning for him. He described the spirits of his Cherokee ancestors mingling with the ghosts of medieval France.

The Xerox Corporation and the Affiliate Artists, Inc. of New York commissioned *A City of Light*. Pianist Stephen Drury gave the world premiere in Carnegie Hall on February 8, 1987. Ballard later performed the work himself for the European premiere during “New Music Week” in the Beethoven-Haus in Bonn, Germany, in 1989. He also performed the work at Arizona State University in Tempe, Arizona, on April 2, 1992.

The Imagery of the Three *Cities*

Each *City* in the series gets longer in duration (see Figure 4.1) and the technical challenges increase with the complexity of the writing style. Ballard labeled the cover pages of *A City of Silver* and *A City of Fire* as concert fantasies, but he calls *A City of Light* a concert impromptu. However, they all employ the freedom of a

¹⁴ Ballard, preface to *A City of Fire*, ii.

¹⁵ Ibid.

¹⁶ Louis W. Ballard, preface to *A City of Light* (Santa Fe, NM: Southwest Music Publications, 1987), ii.

fantasy in communicating the imagery associated with each actual city. A discussion of Ballard’s compositional style during this period follows an examination of how he set the images of the three *Cities* to music.

Figure 4.1: The Three *Cities*, Length and Duration

Title	Total Measures	Duration
<i>A City of Silver</i> (1981)	196	7’
<i>A City of Fire</i> (1984)	290	8’
<i>A City of Light</i> (1987)	230	10’

In *A City of Silver*, the social tension leading up to the “Dirty War” of Argentina develops through the episodic variations of thematic material. It begins quietly with a descending melodic figure. In this first section, Ballard outlines diminished triads at points of repose (see Example 4.1). This figure continually resurfaces with each occurrence increasing in dissonance, density, and dynamic level until it appears triple forte in m. 113 (see Example 4.2).

Example 4.1: *A City of Silver*, mm. 1-6.

Comodo delicato con tenerezza by Louis W. Ballard
Piano
♩ = 60
p
mf (una corde)

Example 4.2: *A City of Silver*, mm. 113-114.

Molto Meno Mosso
♩ = 60
Imperioso con molto sonore
fff

Shortly after this appearance, the climax of the work begins with an accelerando and crescendo that lasts for twenty-nine measures (mm. 133-62). The passage begins pianissimo (m. 133) and is marked *poco a poco accelerando e crescendo molto gradazione*. Ballard writes the tempo changes into the score along with the reminder, *accelerando sempre*. Every eight measures he includes an

increasing metronome marking. The dramatic arrival at m. 161 (see Example 4.3) marks the beginning of the end for *A City of Silver*. Just as the struggle of the Argentines led to people disappearing at the height of social unrest, the sound of *A City of Silver* gradually fades away after the dynamic level climaxes. From mm. 163-195, the dynamic level softens and the texture thins until the sound disappears (see Example 4.4). In m. 194 the pianist reads a note a step above eight ledger lines. Ballard seems to highlight the “search” for missing people with the experience of searching for this note.

Example 4.3: *A City of Silver*, mm. 159-162.

The image displays a musical score for Example 4.3, consisting of two systems of piano accompaniment. The first system covers measures 159 and 160. The right-hand part (treble clef) features a melodic line with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) instruction. The left-hand part (bass clef) provides a rhythmic accompaniment. A marking *(tre corde)* is placed below the first measure. The second system covers measures 161 and 162. The right-hand part is marked *fff* (fortissimo) and *con tutta forza* (with all force). The left-hand part features a dense, rhythmic accompaniment with a *ped.* (pedal) marking. A tempo marking of quarter note = 200 is indicated at the beginning of the second system. The score concludes with a fermata over the final notes in both hands.

Example 4.4: *A City of Silver*, mm. 189-196.

The image displays three systems of musical notation for piano. The first system, marked 'Morendo', shows a dense texture with many notes in both the treble and bass staves. The second system is mostly empty, with a few notes in the bass staff. The third system, marked 'ppp', shows a sparse texture with a few notes in both staves.

In *A City of Fire*, Ballard adapts the structure of the fantasy to portray the physical phenomenon of a nuclear chain reaction. Roberta Rust states:

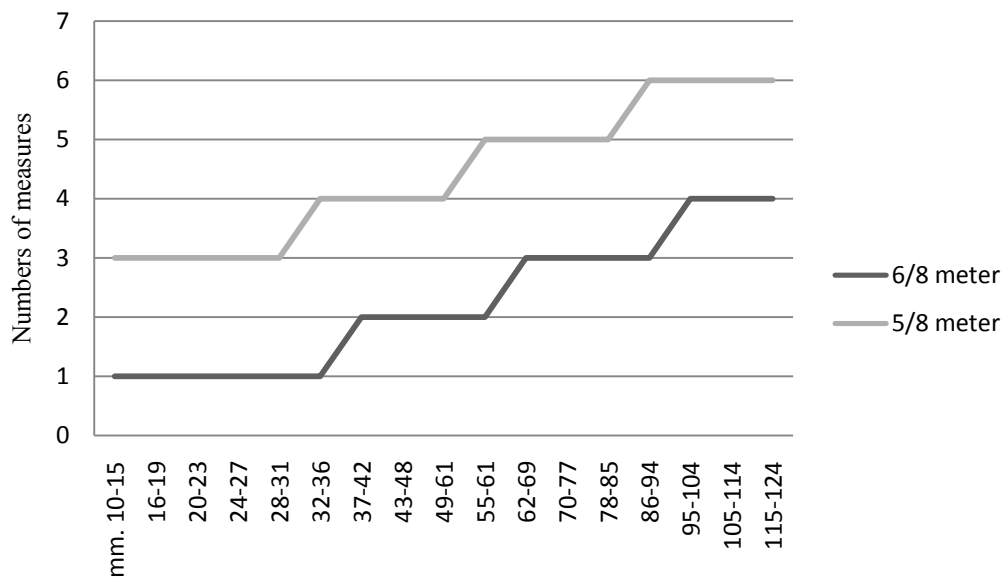
A City of Fire was much more free-form and improvisatory in nature. In part, that's because of what he was writing about, [the] nuclear arsenal that he lived next to and the unknown destructive possibilities that were in his backyard-unknown volatility. As I remember now, there are some fragments of accessible beauty. That was the reason I decided to do it. There were all these crazy passages, but there were also some lovely passages that were accessible in a way that began to be accessible again in the 1980s with neo-Romantic music.¹⁷

After an improvisatory introduction (mm. 1-12), a dancelike theme begins a pattern (mm. 12-15) that will consistently grow in dynamic level, rhythmic and textural density, and dissonance for the next 110 measures (see Example 4.5). The

¹⁷ Roberta Rust, telephone interview by author, September 6, 2008.

intensification follows the metric changes as seen in the pattern begun in mm. 12-15. One measure of 6/8 meter is followed by three measures of 5/8 meter, a one plus three pattern. The pattern begins its expansion by adding one measure of 5/8 and then the following pattern adds a measure of 6/8. It repeats seventeen times, expanding occasionally, until it reaches a pattern of four plus six in m. 124 (see Figure 4.2). Each repetition of the pattern develops the theme of the first. In a comparison of the first occurrence of the pattern with the tenth occurrence (see examples 4.5 and 4.6), the increase in dynamic level, rhythmic and textural density, and dissonance is evident.

Figure 4.2: Expanding Metric "Chain Reaction" Pattern



Example 4.5: *A City of Fire*, mm. 12-15.

Tempo Giusto
♩ = 80

pp
*
(una corde)

p

Example 4.6: *A City of Fire*, mm. 55-60.

f

mf *f*

At the height of this expansion, a large developmental section (mm. 125-183) begins. Melodic fragments surface in a wild display complete with glissandi, rapid passagework, and hand crossings (see examples 4.7-4.9). This development concludes with the beginning of the metric pattern's collapse, starting with the four-plus-six pattern (mm. 180-189). However, the intensification in dynamic level and rhythmic activity continues until the piece reaches its climax (mm. 288-289) in the penultimate measure before the work ends with a dramatic flourish (see Example 4.10).

Example 4.7: *A City of Fire*, mm. 139-140.

The image displays two systems of musical notation for Example 4.7, mm. 139-140. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor). The first system is marked 'A Tempo' at the beginning. The upper staff features a melodic line with a glissando indicated by '(glizz.)' and a slur. The lower staff has dynamics of *ff* and *p*. The second system also features a glissando in the upper staff. The lower staff has dynamics of *ff*, *mf*, and *f*. The notation includes various rhythmic values, slurs, and dynamic markings.

Example 4.8: *A City of Fire*, mm. 146-147.



Example 4.9: *A City of Fire*, m. 176.

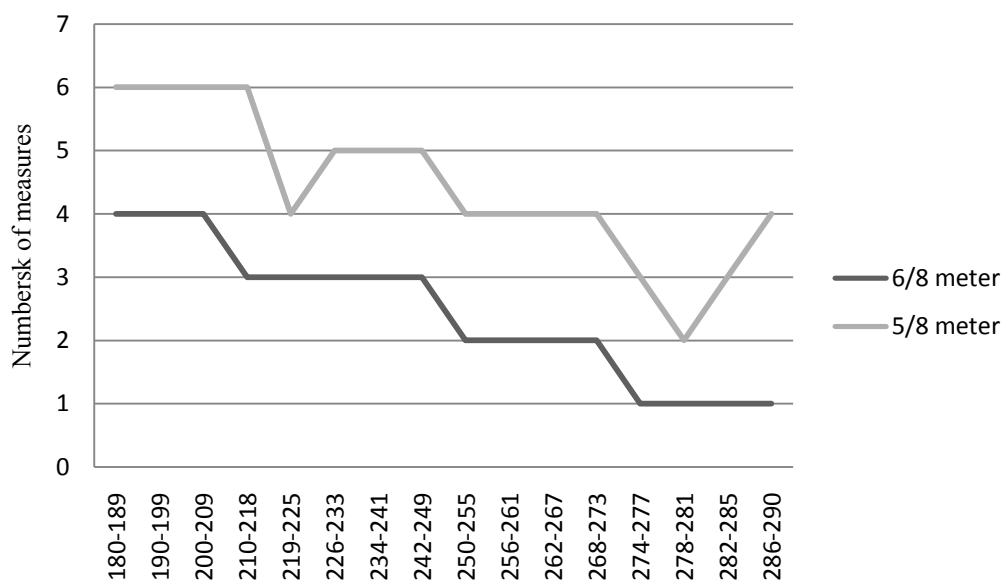


Example 4.10: *A City of Fire*, mm. 289-290.



The regularity of the pattern's expansion disappears in the pattern's collapse. Ballard incorporates an element of randomness in the collapsing pattern, and it remains unstable through the conclusion of the work (see Figure 4.3). He portrays the irreparable damage caused by a nuclear chain reaction in the instability of this metric pattern.

Figure 4.3: Collapsing Metric "Chain Reaction" Pattern



In *A City of Light*, Ballard sets the phenomenon of light in Paris to music. This image is abstract in comparison to the imagery associated in *A City of Silver* and *A City of Fire*. For this portrayal, he translates the artist's technique called *chiaroscuro* to the colors available to him at the piano.¹⁸ Renaissance artists used the contrast of light and dark to create an illusion of three dimensional space on a two dimensional canvas. Ballard explores the entire range of the keyboard in his exploration of light and dark sonorities. He clarifies his intentions for the performer by writing on three staves (see Example 4.11). This highlights his goal of creating dimension through sonorities and gradations of light and dark at the piano.

¹⁸ Ballard, preface to *A City of Light*, ii.

Example 4.11: *A City of Light*, mm. 1-2.

Andante Generoso Tranquillo alla Chiamare e Chitarra con Espressivo e tutti coro

The musical score consists of two systems. The first system (mm. 1-2) is for Piano and Chitarra. The piano part is in 10/8 time, marked *Andante Generoso Tranquillo*. It begins with a *sfz* dynamic and includes markings for *f*, *m.d.*, and *pp*. The guitar part is marked *Chitarra con Espressivo e tutti coro* and includes markings for *f*, *m.d.*, and *pp*. The second system (mm. 3-4) continues the piano part with markings for *pp*, *m.s.*, and *mf*. The guitar part includes markings for *pp*, *m.d.*, and *mf*. The score includes various dynamic markings such as *sfz*, *pp*, *mf*, and *m.d.*, as well as articulation marks like *acc.* and *una corde*.

Similar to the episodic variations of the first two *Cities*, *A City of Light* introduces a series of themes and revisits them throughout the work. However, instead of starting simply and slowly developing in complexity, the opening themes of *A City of Light* are atonal and rhythmically complex (as in mm. 1-2, see Example 4.11) They are introduced in a series of diminishing meters (10/8, 9/8, 7/8, 6/8) and are developed in different rhythms and meters (see examples 4.12 and 4.13). Speaking of these shifts, Ballard said, “I hoped to evoke dance, rhapsodic freedom,

virtuosic intensity, passion for life, love, and *se jouer des difficultés* (to overcome difficulties with the greatest of ease).¹⁹

Example 4.12: *A City of Light*, mm. 123-125.

Musical score for Example 4.12, measures 123-125 of *A City of Light*. The score is in 2/4 time and features a piano accompaniment. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. A box highlights measures 124 and 125, which contain a complex chordal structure with many accidentals.

Example 4.13: *A City of Light*, mm. 145-148.

Musical score for Example 4.13, measures 145-148 of *A City of Light*. The score is in 2/4 time and features a piano accompaniment. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. A box highlights measures 146 and 147, which contain a complex chordal structure with many accidentals. The tempo is marked $\bullet = 120$ and the dynamics are *ff*. The instruction *con tutta forza* is written above the right hand in measure 146. The instruction *a - - - -* is written below the right hand in measure 145.

Musical Style in the Three Cities

Ballard manipulates structure to create the imagery associated with each of the three *Cities*. These images distance him from the early Native American program of the *Preludes*. However, when the *Cities* are viewed as a series of works and compared with the *Preludes*, patterns consistent with Ballard's early incorporation of Native American musical style emerge. The typical Western techniques he used to portray

¹⁹ Ballard, preface to *A City of Light*, ii.

Native American musical styles in the *Preludes* influence the rhythms and textures of these advanced works.

For instance, in *A City of Silver*, the opening of the main theme juxtaposes triple and duple divisions of the beat (see Example 4.14). This compares to the polyrhythm between the vocal line and drum beat in Plains war dance songs which appeared in the *Preludes*. In fact, the opening passage of *A City of Silver* appears remarkably similar to the first measure of the prelude, “Tabideh” (see examples 4.14 and 4.15). This polyrhythm also permeates *A City of Light*. In mm. 32-37 the inner voices perform duple divisions of the beat against the outer voices’ triple divisions (see Example 4.16). This is a particularly difficult passage since the pianist must perform duple against triple in each hand simultaneously.

Example 4.14: *A City of Silver*, mm. 1-3.

Comodo delicato con tenerezza by Louis W. Ballard

$\text{♩} = 60$

p

Ped. * *Ped.* * *Ped.* *

Example 4.15: "Tabideh," mm. 1-4.

Vivo

Piano

mf *ff* *mf* *f* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Example 4.16: *A City of Light*, mm. 32-37.

The musical score is presented in three systems, each with three staves. The top staff is for the violin, and the bottom two are for the piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), *p* (piano), and *m.s.* (mezzo-soprano). The piano part features a complex rhythmic pattern of eighth and sixteenth notes, often in triplets. The violin part consists of eighth and sixteenth notes, frequently beamed together in groups of three or four. Fingering numbers (1-5) are provided for many notes. The systems are labeled with measure numbers 32, 34, and 36 at the beginning of each system.

As do the *Preludes*, the *Cities* also incorporate monophonic, homophonic, and polyphonic textures, harkening back to the linearity of monophonic Native American songs. Ballard uses monophony in his virtuosic octave passages in *A City of Fire* (see Example 4.17). In mm. 282-285, these triple forte unison octaves drive towards the dramatic conclusion just moments away. The introduction of *A City of Silver* begins in what initially appears as homophony (see Example 4.18), but the shapes in the left hand develop into two-voice counterpoint (mm. 1-5). At times Ballard moves freely between moments of monophony and polyphony. In mm. 143-146 of *A City of Silver*, in the dialogue between the hands (see Example 4.19), the attacks alternate in mm. 144-145 and then play simultaneously in m. 146. *A City of Light* reaches the most complex polyphony of the three works as seen in m. 5 (see Example 4.20).

Example 4.17: *A City of Fire*, mm. 281-286.

Piu Mosso *Con tutta forza al fine*

fff

Example 4.18: *A City of Silver*, mm. 1-12.

The musical score is for piano and is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of two staves each. The first system begins with a tempo marking of quarter note = 60 and a dynamic of *p*. The second system features a dynamic of *mf* and the instruction *(una corde)*. The third system includes dynamics of *dim.*, *rit.*, and *pp*. The fourth system starts with the tempo marking *A Tempo e poco agitato*, a dynamic of *mp*, and the instruction *leggero*, followed by a tempo change to quarter note = 80 and the instruction *accel. sempre*. The score is characterized by frequent triplet patterns in both hands, often spanning across bar lines. The bass line frequently uses triplets of eighth notes, while the treble line uses triplets of quarter notes. The piece concludes with a final triplet in the bass line.

Piano

$\text{♩} = 60$

p

mf
(una corde)

dim. *rit.* *pp*

A Tempo e poco agitato $\text{♩} = 80$ *accel. sempre*

mp *leggero*

(tre corde)

Example 4.19: *A City of Silver*, mm. 143-146.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and features a more active line with eighth and sixteenth notes, including some beamed passages.

The second system of musical notation consists of two staves. The upper staff begins with a tempo marking of $\text{♩} = 80$ and a dynamic marking of *f*. It includes the instruction *accel. sempre*. The lower staff continues the bass line with a steady eighth-note pattern.

The third system of musical notation consists of two staves. The upper staff shows a continuation of the chordal and melodic material. The lower staff maintains the eighth-note bass line, with some notes beamed together.

Example 4.20: *A City of Light*, m.5.

A City of Fire and *A City of Light* display Ballard's appreciation for percussive figures and accompaniments. Rhythmically driven percussive episodes are often inserted into the music. A comparison of excerpts from *A City of Fire* and *A City of Light* shows how they continually hearken back to the percussive accompaniment that Ballard knew so intimately from his experience and work in Native American music (see examples 4.21 and 4.22).

Example 4.21: *A City of Fire*, mm. 156-157.

Example 4.22: *A City of Light*, mm. 84-85.

The image shows a musical score for two staves. The top staff is the right hand, and the bottom staff is the piano part. The tempo is marked '84' and the instruction is 'accelerando - - -'. The dynamics are marked 'ff'. The score includes fingerings (1-5) and accents (>) over notes. The piano part features a complex rhythmic pattern with many beamed notes.

In *A City of Silver*, another type of percussive effect appears in mm. 109-112 in the toccata-like passage with alternating chords between the hands (see Example 4.23).

Example 4.23: *A City of Silver*, mm. 109-112.

The image shows a musical score for two staves. The top staff is the right hand, and the bottom staff is the piano part. The score features a toccata-like passage with alternating chords between the hands, indicated by the rhythmic patterns and the alternating notes in both staves.

The Beginnings of a *Piano Concerto* (2007)

Upon Ballard's death in February, 2007, his last composition remained incomplete. The Indianapolis Symphony Orchestra had commissioned him to write a piano concerto for Italian pianist Emanuele Arciuli. According to Darius Milhaud,

Ballard's life as a composer began with the *Four American Indian Piano Preludes*. Fittingly, his career ended while working on his last major compositional project for the same instrument.

Arciuli, a champion of American piano music, became interested in Native American culture at an art exhibition by the Lakota painter, Gerald Cournoyer.²⁰ He later began to correspond with Ballard after discovering his *Preludes*. Eventually, he and Mario Venzago, conductor of the Indianapolis Symphony Orchestra, facilitated the commission of the piano concerto. With the concerto unfinished, Arciuli and Venzago investigated the possibility of having the work completed by another composer. After careful consideration, they offered the commission to composer Brent Michael Davids.

Davids, a Mohican film and concert composer, earned his BM degree from Northern Illinois University and his MM degree in composition from Arizona State University. His works for film have been featured on major television networks such as ABC and NBC, and on National Public Radio.²¹ Similar to Ballard's compositional style, David's music incorporates elements of Native American music and expresses imagery relevant to Native American culture.

At Northern Illinois University, Davids studied composition with Paul Steg. Davids referred to Steg as a "walking encyclopedia of new music." It was in 1979 that Steg told Davids of a Native American composer working in New Mexico.

²⁰ Stuart Isacoff, "Italian Piano Virtuoso Emanuele Arciuli," *Piano Today* 28, no. 1 (Winter 2008): 5.

²¹ Brent Michael Davids, <http://www.filmcomposer.us/popcorn.html> (accessed July 2, 2008).

Davids wrote to Ballard to introduce himself. That was the beginning of a lasting correspondence between the two Native American composers.²²

Upon being offered the project of completing the concerto, Davids began exploring Ballard's scores. Davids found a large portion of the piano part for the first movement, and sketches for the beginnings of the orchestration. He said that the incomplete piano part seemed to outline a rondo form, with the A, B, A, and C sections complete and only the last A section remaining. After completing the movement by drawing material from the previous A sections and adding orchestration, he then added two of his own movements to create the completed *Indiana Concerto for Piano and Orchestra*.

Davids titled the first movement, "A Spirited Farewell." In the preface to the score, he describes:

As if paddling Indiana's Wabash River, intriguing surges of piano and orchestra push forward with a complex undercurrent of orchestral color. Splashes of strings, winds and brass highlight the stirring melody, as percussive rattles and glistening piano flourishes ride the progression to a satisfying conclusion.²³

Compared to Ballard's previous works for solo piano, the movement's form is more sectionalized and it conveys a stronger sense of tonality throughout. It is written with a B tonal center. With a key signature of two sharps, the work begins and ends drawing from the B Aeolian scale.

²² Brent Michael Davids, telephone interview by author, August 9, 2008.

²³ Brent Michael Davids, preface to *Indiana Concerto for Piano and Orchestra*, perusal score available at <http://www.brentmichaeldavids.com/louiswballard.html> (accessed October 2, 2008).

The first movement generally fits a five part rondo structure, A B A C A. After a four-measure orchestral introduction, the opening phrase in the piano creates a strong sense of meter and tonality (see Example 4.24). In spite of the drastic shift away from the dissonance and disjunct nature of the *Cities* and the *Preludes*, Ballard's use of texture is consistent with these earlier works. The first A section begins monophonically in octaves.

Example 4.24: *Piano Concerto*, I. mm. 1-8.

The musical score for Example 4.24, *Piano Concerto*, I. mm. 1-8, is presented in a standard orchestral format. The score includes parts for the following instruments:

- B♭ Bass Clarinet
- Bassoon 1, 2
- Contrabassoon
- Bass Trombone/Tuba
- Timpani
- Maracas
- Cymbals
- Cowbell
- Bass Drum
- Piano
- Violoncello
- Double Bass

The piano part is marked "Allegro" with a tempo of quarter note = 98. The score shows the first eight measures of the piece, featuring a monophonic opening in octaves for the piano and various percussion elements. The piano part begins with a four-measure introduction, followed by the opening phrase in octaves. The percussion parts include maracas, cymbals, cowbell, and bass drum, all playing rhythmic patterns that support the piano's opening phrase. The woodwinds and brass parts also play rhythmic patterns, with the bass trombone and tuba playing a prominent role in the first few measures.

The B section begins in m. 44 with the introduction of a new theme in the strings while the piano accompanies with octaves leaping by octave in both hands (see Example 4.25). The straightforward melody in the string section disappears as Ballard incorporates the familiar two-against-three polyrhythm in mm. 52-55 (see Example 4.26).

45

Picc. *mp*

Fl. 1, 2 *p* *mf* a2

Ob. 1, 2 *mf* a2

Eng. Hn. *mf* a2

Cl. 1, 2 *p* *mf* a2

B. Cl. *p* *mf* a2

Bsn. 1, 2 *mf* a2

Hn. 1, 3 *p* *mf* a2

Hn. 2, 4 *mf* a2

Tpt. 1, 2

B. Tbn/Tba

Cym.

O. Bells *p*

Pno.

Hp. *gliss.*

Vln. 1

Vln. 2

Vla.

Vc.

Example 4.26: *Piano Concerto, I.* mm. 52-55.

52

Cl. 1,2 *mf* *p* *mf* *p*

B. Cl. *mf* *p* *mf* *p*

Bsn. 1,2 *mf* *p* *mf* *p*

Cbsn. *mf* *p* *mf* *p*

Hn. 1,3 *mf* *p* *mf* *p*

Hn. 2,4 *mf* *p* *mf* *p*

B. Tbn/Tba *p*

Pno. *mf* *p* *f* *p*

Vc. *mf*
arco

Db. *mf*

Ballard continually develops the motives in this movement in a way that harkens back to the developing themes of the three *Cities*, and even though this movement is more sectionalized, the spirit of the movement drives forward in a manner similar to those earlier piano works. The return of the A section in m. 101 is marked by the developed thematic material from the opening motives in the violas (see Example 4.27). The piano accompanies the string section's melody with syncopated rhythms which conveys a new sense of energy and unrest. This rhythmic activity coupled with the thematic development propels the movement forward and invigorates the rondo structure.

Example 4.27: Piano Concerto, I. mm. 101-103.

101

Fl. 1,2

Ob. 1,2

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

B. Tbn/Tba

Mrcs.

S. D.
 (brushes, no snare)

B. D.
 (hard stick)

Pno.

Vln. 1

Vln. 2

Vla.
 div.

Vc.
 unis.

Db.

101

In m. 133 the oboes and clarinets introduce new melodic material to begin the C section (see Example 4.28). The piano accompanies until it incorporates and develops the melody in the figuration beginning in m. 151 (see Example 4.29). Shortly after this, the A Section begins to resurface in m. 160 (see Example 4.30). According to Davids, this begins material that he added to complete the movement.²⁴ This transitional material prepares the return of the A section's melody and the tonal center on B in m. 168 (see Example 4.31). From this point forward, the work drives to the end with themes from the B and C sections occasionally surfacing. A short coda concludes the work, beginning with the piano's opening A section motive with octaves in m. 209 (see Example 4.32). The coda continues in a dramatic manner with wide leaps in both hands exploring a large range of the keyboard in preparation for the final concluding flourish.

²⁴ Brent Michael Davids, telephone interview by author, August 9, 2008.

Example 4.28: Piano Concerto, I. mm. 129-137.

129 133

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2, 3

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn./Tba

Timp.

Mrcs.

Cym.

O. Bells

S. D.

Xyl.

B. D.

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

134

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Mrcs.

luce come nube

Pno.

Hp.

This musical score page contains measures 134 through 137. The instruments are Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Mridangam (Mrcs.), Piano (Pno.), and Harp (Hp.). The key signature is one sharp (F#) and the time signature is 4/4. The woodwinds play a melodic line with slurs. The Mridangam has a rhythmic pattern of eighth notes. The Piano part features a complex texture with triplets and dynamic markings of *p* and *pp*. The Harp part provides accompaniment with chords and arpeggios. The tempo marking is *Andante*.

Example 4.29: Piano Concerto, I. mm. 150-153.

150 151

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

B. Tbn/Tba

Timp.

Tamb.

O. Bells

Xyl.

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

151

1

mp

1

mp

mp

mp

a2

mp

mf

a2

f

a2

mp

f

1, mute

2 mp

p

mf

mf

mp

mp

f

mp

mp

mp

pizz.

ff

pizz.

ff

Example 4.30: Piano Concerto, I. mm. 158-161.

158

160

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn/Tba

Cym.

Tamb.

O. Bells

Xyl.

B. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

mf

ff

med

(choke)

arco

mute

open

Example 4.31: Piano Concerto, I. mm. 166-169.

166

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn./Tba.

Cym.

O. Bells

B. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

p

div.

Example 4.32: Piano Concerto, I. mm. 205-213.

205 **207** poco più lento

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Eng. Hn. *mf*

Cl. 1, 2 *mf*

B. Cl. *mf*

Bsn. 1, 2 *mf*

Cbsn. *mf* mute open

Tbn. 1, 2 *mf* 1. mute open // 2

B. Tbn/Tba *mf* *mp*

Timp. // *ff*

Cym. *ppp* *mp* *ppp* //

O. Bells *mf*

Xyl. *mf*

Pno. *fff* poco più lento

Hp.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf* unis. *mf*

Db. *mf*

210 *a tempo*

Instrument parts and dynamics:

- Picc. *f*, *ff*
- Fl. 1, 2 *f*, *ff*
- Ob. 1, 2 *mf*, *f*, *ff*
- Eng. Hn. *f*, *ff*
- Cl. 1, 2 *f*, *ff*
- B. Cl. *f*, *ff*
- Bsn. 1, 2 *f*, *ff*
- Cbsn. *f*, *ff*
- Hn. 1, 3 *mf*, *f*, *ff*
- Hn. 2, 4 *mf*, *f*, *ff*
- Tpt. 1, 2 *mf*, *f*, *ff*
- Tpt. 3 *mf*, *f*, *ff*
- Tbn. 1, 2 *mf*, *f*, *ff*
- B. Tbn./Tba. *mf*, *f*, *ff*
- Timp. *ff*
- Cym. *ppp*, *f*, *ppp*, *f*, *ppp*, *f* (choke, 1.v., dampen)
- C. B. *f*
- B. D. *f*
- Pno. *mf*, *f*, *ff*
- Vln. 1 *mf*, *f*, *ff*
- Vln. 2 *mf*, *f*, *ff*
- Vla. *mf*, *f*, *ff*
- Vc. *f*, *ff*
- Db. *f*, *ff*

While the first movement is the completion of Ballard's work and faithful to his style, the second and third movements are new compositions by Davids in his own style.²⁵ The second movement, "Music Box Manitou," is the slow movement of the concerto and the longest, lasting fifteen minutes. Davids works with two layers throughout the composition, one for piano and the other for orchestra. The piano acts as a music box that represents Ballard's memories. The orchestra represents his life's passage. Davids says, "The relationship of piano, orchestra, and Dr. Ballard's commemoration blend in a union of music and reflection."²⁶

The third movement, titled "Stomp Dance for Louis," reinterprets the Cherokee stomp dance for piano and orchestra. It is the shortest movement of the concerto, lasting four minutes. This tribute is especially appropriate since Ballard often participated in Stomp Dances as a singer and song leader.²⁷

²⁵ Brent Michael Davids, telephone interview by author, August 9, 2008..

²⁶ Ibid.

²⁷ Louis A. Ballard, Telephone interview with author, July 29, 2008.

CHAPTER FIVE

Summary

As the first Native American composer of Western art music, Ballard created a unique compositional style combining his vast experiences in Native American music with sophisticated contemporary Western techniques. The process benefitted him personally, but he also believed it would benefit his audiences in the quest of understanding Native American culture. He said:

I have found myself in a curious circumstance, in that I am literally between two worlds . . . that of the American Indian and that of Western society. These two worlds, of historical necessity, have been forced to coexist yet their values and aesthetic concepts have remained almost irreconcilable. In my music I have sought to fuse these worlds for I believe that an artist can get to the heart of a culture through new forms alien to that culture.¹

Tracing his style from his early work on the *Preludes*, through the three *Cities*, and to the beginning work on the concerto reveals how his experiences in Native American music influenced his compositional choices. This examination shows the effectiveness of his music in revealing Native American musical stylistics. The works introduce a Western audience to various aspects of Native American music and they provide a new context for typical Western devices, causing them to be reinterpreted in Native American terms.

Ballard contributed on many levels to the music community. He left behind materials for music educators, for performers, and for scholars. He also wanted to improve the lives of his Native American people. He said:

¹ Louis W. Ballard, "Composer's Precis," *Artspace: Southwestern Contemporary Arts Quarterly* 12 (Fall 1988): 27.

Music flows directly from the wellspring of indestructible ideas, the soul, and will always carry the mystery of life itself as it propels human destiny to higher levels of thought and aspiration. It is in this direction that I seek to infuse my art with the will of my people in order to help them achieve their goals, and it is in this way that I can make my best contribution.

Pianist Tim Hays spoke of Ballard's interest in Native community stating:

That's ultimately who Ballard wanted his music to be heard by. He wants Native people to know this music. He wants Native people to understand it. He wants them to be exposed to it.²

Ballard sought to help others who were working to increase awareness of Native American culture. From the very beginning of his relationship with Ballard, Brent Michael Davids speaks of how Ballard was pleased to know that he was composing and encouraged him to continue.³ Tim Hays says:

Ballard believed that anyone who was bettering themselves and bettering Native culture and identity, he thought that was a great thing. That could be being a good parent or getting a doctorate. All those things are in the same boat. Native numbers are not so large, so each of them is critical. He thought that way.⁴

At times Ballard's sophisticated writing style heavily veils the cultural message behind the works. This is particularly true in the piano fantasies and impromptu. Without previous knowledge of his compositional goals and a familiarity with his style, any sense of Native American musical style will likely be lost on the audience. One critic stated: "He tends to favor programmatic music that relies too

² Tim Hays, telephone interview by author, September 5, 2008.

³ Brent Michael Davids, telephone interview by author, August 9, 2008.

⁴ Tim Hays, telephone interview by author, September 5, 2008.

heavily on written explanations of what the music means.”⁵ One may speculate that his composition’s cultural meaning lies too far beneath the surface to be appreciated and that while his compositions appear fascinating in analysis, the programmatic elements are ineffectual in performance. However, that statement could be made of many composers active in the twentieth century whose names are now included in music history textbooks.

Tim Hays regularly programs the *Preludes*. He always describes Ballard’s style and techniques to the audience before performing the works and he says “the audience gets it; they understand immediately.” Hays believes that “Ballard’s *Preludes* ultimately contribute to making the world better,” since an audience leaves a performance transformed by the music.⁶

Many of Ballard’s works enjoyed significant and noteworthy premieres. He received several large commissions, and renowned artists enjoy performing his works. Composer Joseph Rivers spoke of his achievements:

When he died, there were tributes in the American Composers Forum. He was a member. I was very intrigued to read how other Native composers attributed him as being the path-breaking voice in classical music and the first Native American composer to perform in Beethovenhalle in Bonn. Louis was very proud of that fact. He was well respected in Europe as well.⁷

In spite of these accomplishments, his compositions remain relatively obscure. In fact, since his publishing company disappeared with his passing, his works are in

⁵ Roy M. Close, “American Indian Composer Knits Classic, Native Elements,” *Minneapolis Star*, April 4, 1977.

⁶Tim Hays, Telephone interview with author, September 6, 2008.

⁷ Joseph Rivers, Telephone interview with author, July 29, 2008.

serious danger of disappearing. Active performers are playing the *Preludes*, but unless the scores become commercially available, they will likely also fade into obscurity. Tim Hays compares the disappearance of Ballard's music to the disappearance of Native American languages:

Like Ballard's music, if the language dies, then no one remembers it. There are all these ways of saying things, that if no one remembers, it doesn't exist. All the important nuances can be forgotten.⁸

Ballard will be remembered in history as the first Native American composer to express Native American musical style within a Western art music idiom. He combined the musical knowledge and experience he gained through extensive travel among Native American tribes with experiences in his own Quapaw/Cherokee heritage to create a unique compositional style. In his first major work, the *Four American Indian Piano Preludes*, he employed that style to unveil images of Native American culture. Later in his career, in the three *Cities*, he draws from imagery that is not related to traditional Native American culture, but his compositional style and technique remains consistent with the *Preludes*. On the surface, Ballard's piano compositions appear to be complex works by a modern Western composer, but upon closer inspection, they reveal how his Native American cultural heritage contributed significantly to the development of his personal style. Through his compositions,

⁸ Tim Hays, Telephone interview with author, September 6, 2008.

Ballard strove to “awaken . . . our total spiritual and cultural perspective”⁹ toward Native American music.

⁹ Louis W. Ballard, *Native American Indian Songs*, Includes two compact disks (Santa Fe, NM: New Southwest Music Publications, 2004), 3.

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APPENDICES

Appendix A: Louis W. Ballard's Published Works in Chronological Order

All of the following titles are published by The New Southwest Music Publications except for several titles by The Bourne Music Company and Warner Chappell Music. These titles are labeled respectively with the abbreviations BMC and WCM.

Sources conflict on definitive dates of composition. In this list, dates listed by Ballard's publishing company, The New Southwest Music Publications took precedence. Performance times are also taken from the catalog of The New Southwest Music Publications.

Year	Title	Instrumentation	Duration
1960	<i>Jijogweh</i> ("The Witch-water Gull")	Ballet, orchestra: 1-1-2-1/2-1-1/timp-per(2)/stg	30'
1962	String Trio, No. 1	Violin, viola, cello	12'
	<i>Perc Ego</i>	Percussion, piano	
1963	<i>Four American Indian Piano Preludes</i>	Piano	10'
	<i>Fantasy Aborigine</i> , No. 1 (Sipapu)	Orchestra: 2-2-2-2/4-2-2/timp-per(2)/stgs	15'
	<i>Rhapsody</i>	4 bassoons	
	<i>Espiritu di Santiago</i>	SATB choir, flute, guitar, piano	
1964	<i>Koshare</i>	Ballet, orchestra 2-2-2-2/4-2-1/timp-per(3)/stg, pf	35'
	<i>Scenes from Indian Life</i> (BMC)	Orchestra: 2-2-2-2/4-2-2/timp-per(2)/stgs, arranged for Concert Band in 1970	5'
	<i>The Gods Will Hear</i> (BMC)	Choral cantata for SATB choir, soloists, orchestra: 3-3-3-3/4-3-3-1/timp-per(3)/hrp/stg	15'
	<i>Mojave Bird Dance Song</i>	SATB choir	
1966	<i>The Spider Rock</i> (composed)	Tenor, piano	

	under pseudonym Joe Miami)		
1967	<i>The Four Moons, pas de quatre</i>	Ballet, orchestra 2-2-2-2/4-2-2/timp-per(3)/stg	25'
	<i>The Cherokee Variation, excerpt from The Four Moons</i>	Piano	3'
	<i>The Choctaw Variation, excerpt from The Four Moons</i>	Piano	3'
	<i>The Shawnee Variation, excerpt from The Four Moons</i>	Piano	3'
	<i>The Osage Variation, excerpt from The Four Moons</i>	Piano	3'
1969	<i>Why the Duck has a Short Tail (BMC)</i>	Orchestra: 2-2-2-2/4-2-3/timp-per(4)/narr/pf-hrp/stgs, narrator	20'
	<i>Ritmo Indio, woodwind quintet (BMC)</i>	Flute, oboe, clarinet, bassoon, F-horn	15'
1970	<i>Cacega Ayuwipi</i>	American Indian percussion ensemble (5 players)	16'
	<i>Katcina Dances</i>	Cello, piano	25'
	<i>Midwinter Fires (BMC)</i>	Sioux flute (recorder), clarinet, piano	3'
	<i>Pan Indian Dance Rhythms</i>	Percussion (4 players)	
	<i>Music for the Earth and Sky</i>	American Indian percussion ensemble (5 players), celesta	10'
	<i>Awakening of Love (from the ballet Koshare)</i>	Organ	3'
	<i>Four American Indian Christian Hymns</i>	SATB choir, piano	25'
	<i>Live On, Heart of My Nation</i>	Choral cantata for SATB choir, soloists, narrator, piano or chamber ensemble	45'
	<i>Gado Dajvyadvhneli Jisa ("One Drop of Blood")</i>	Baritone or soprano voice, piano	6'30"
1971	<i>Desert Trilogy, mixed octet</i>	Clarinet, trumpet, trombone, timpani,	5'

		percussion, violin, viola, cello	
1972	<i>Portrait of Will Rogers</i>	Choral cantata for SATB choir, soloists, narrator, piano or symphony orchestra	25'
1973	<i>Devil's Promenade</i>	Orchestra: 2-2-2-2/4-3-3-1/timp-per(6)/celst-hrp-stgs	15'
1974	<i>Incident at Wounded Knee (WCM)</i>	Chamber orchestra: 1-1-1-2/2/per(optional)/stg	16'
	<i>Siouxiana</i>	Woodwind choir: 2-2-3-3-3-1-1-1-2-4	15'
1975	<i>Ishi (America's Last Civilized Man)</i>	Orchestra: 2-2-2-2/4-2-1/timp-per(4)/stgs	15'
1976	<i>Sacred Ground</i>	Film score	
	<i>Fantasy Aborigine, No. 2 (Tsiyako)</i>	String orchestra	20'
	<i>Fantasy Aborigine, No. 3 (Kokopelli)</i>	Orchestra: 3-3-2-2/4-3-3-1/timp-per(2)/hrp-stgs	15'
	<i>The Rio Grande Sonata</i>	Violin, piano	30'
1977	<i>Wamus-77 (Indian Heroes, History, and Heritage)</i>	Percussion ensemble	9'
1978	<i>Dance of the Nighthawk Kitowah</i>	Concert band	20'
1979	<i>Ocotillo Festival Overture</i>	Concert band	10'
	<i>Thus Spake Abraham</i>	Choral cantata for SATB choir, soloists, piano	50'
1981	<i>A City of Silver</i>	Piano	7'
1982	<i>Fantasy Aborigine, No. 4 (Xactce'oyan, companion of talking god)</i>	Orchestra: 2-2-2-2/4-2-3/timp-per(4)/cel-hrp-stgs	25'
	<i>Fantasy Aborigine, No. 5 (Nanawiya)</i>	Orchestra	15'
1984	<i>A City of Fire</i>	Piano	8'
1987	<i>A City of Light</i>	Piano	10'

1989	<i>Dialogue Differentia</i>	Orchestra: 1-1-1-2/2-2-1/timp-per(4), mezzo soprano, tenor, baritone, 2 monochords	45'
1990	<i>Capientur Anullo</i> , trio in graphic notation	Viola, cello, double bass	15' to 45'
	<i>Bellum Atramentum</i> , trio in graphic notation	Oboe, violin, cello	15' to 45'
1991	<i>The Maid of the Mist and the Thunderbeings</i>	Modern dance, orchestra: 1-1-1-1/sax(2)-per(4)/stg	35'
1992	<i>Moontide</i> (The Man who Hated Money)	Rock opera	
	<i>Quetzalcoatl's Coattails</i>	Guitar	6'
1993	<i>Fantasy Aborigine</i> , No. 6 (Maid of the Mist and the Thunderbeings)	Orchestra: 3-3-3-3/4-3-2-1/timp-per(4)/piano-stgs	
	<i>The Lonely Sentinel</i>	Flute, oboe, trumpet, horn, trombone, tuba	
1994	<i>Feast Day</i> , part four of Scenes from Indian Life (BMC)	Orchestra: 3-3-3-3/4-3-3-1/timp-per(4)/2 harps-stgs	5'
	<i>Mi Cinksi, Hec'ela T'ankalake K'un Iyaye</i> , excerpt from <i>Dialogue Differentia</i>	Soprano voice, piano	6'
1998	("My Son, the old one has gone . . .")	Congregational singing (Doxology)	2'20"
	<i>The Fire Moon</i> , string quartet	Violin I, violin II, viola, cello	17'
2001	<i>Thusnelda Louise</i>	Mezzo soprano, piano	5'

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Appendix B: Emanuele Arciuli Telephone Interviews

Emanuele Arciuli is an Italian pianist who teaches at the Conservatory of Bari and is guest faculty at the University of Cincinnati. He regularly performs Ballard's *Four American Indian Piano Preludes* and he gave the premiere performance of the *Indiana Concerto for Piano and Orchestra*, completed by Brent Michael Davids, with the Indianapolis Symphony Orchestra.

July 29, 2008

EA: . . . I wrote a book on my experiences playing contemporary Italian [and] American piano music and I wrote a small chapter on Louis Ballard's piano music. But it's in Italian.

Anyway, Louis Ballard, the son, perhaps you'll stay in touch with him. Louis Ballard Jr., he has my book. He was in Indianapolis when I played the piano concerto.

And I have played also the *Four Preludes*. I will play the *Four Moons* in Washington next November at the Smithsonian; the first piano recital composed completely by Native American composers. Because I am very involved with this kind of music, I will play works by Brent Michael Davids and George Quincy, and they are composing for me expressly because I am quite sure that this side of American music is not yet completely developed. It has enormous potential I recorded the *Four Preludes* in the CD included in the book I wrote, and so Louis Ballard (the son) has my recording. It's a live recording

Have you met Ballard?

CC: No, I am sorry to say, I did not.

EA: Ah, that's too bad. He was a great man and also a great cook. When I went to his home, he cooked for me buffalo and many other things.

CC: When did you first meet?

EA: I met him early one time in 2005. I read his name in a dictionary, you know, the Hinson companion of piano music literature. I was very impressed by Native American composers and so I decided just because of my curiosity to stay in touch with him, and I called him. So he was very suspicious, perhaps because he had a lot of bad experiences in his life. He was very frustrated. But when he understood that I was completely serious and I really was interested in his music, he became very generous. I played his music and he decided to compose for me the piano concerto. But he had cancer. He started to compose the concerto, and when I went to his home in 2005 in Santa Fe, he had composed six minutes, or seven minutes of concert, and it was not completely written. The orchestration was not done.

It was very different music from the *City of Light*, *City of Fire*, and *Silver*. Those were very complex, atonal; this piece was mostly tonal, very traditional, and

very ingenious too. Not very naïve, but very spontaneous. But, he died, so Brent Michael Davids actually composed the piece. Brent Michael Davids composed the second movement, the third movement, and he completed the first; he did the orchestration. So, the concerto is honestly seventy, eighty percent Brent Michael Davids. And there is a great difference in style and language between the first and the last movements. Anyway, the concerto was a great success when we played, also because there were many Native American people there. They came from many Nations. It was a great experience. We met each other after the concert; there was a reception, very nice, with Louis Ballard, the son. [He] was so moved that he cried. It was very nice.

CC: That sounds like a wonderful experience.

EA: Yes, definitely. It was a wonderful experience. Unfortunately, I have never played the major works by Louis We played the *City of Fire* and the *City of Light*, but *City of Silver* was played by Stephen Drury. Stephen Drury is a very famous pianist in the United States. He lives in Boston. He is my friend. He teaches in New England Conservatory. I have his recording. [He] played, I think in Carnegie Hall or something.

We have to stay in touch. These people deserve more attention

July 30, 2008

CC: Did Ballard speak about the Indianist composers and their methods?

EA: No, because the Indianist composers were in some ways the opposite of Ballard

The first movement of the Indiana concerto is very Indian. The problem is that when Ballard composed the *Preludes* it was intended for- you know the story with Darius Milhaud?

The story is he met his wife. They fell in love with each other. The “Lovesong” of the *Preludes* is composed for her. And the *Piano Preludes* are really the first professional piece composed by Louis Ballard. And when Darius Milhaud, when Ballard played them, Milhaud, in front of the pupils, smiled, and told him, “Welcome to the club of professional composers.” He was very proud; he wrote me that story

CC: Did you feel that Brent Michael Davids tried to complete the concerto in the style of Ballard?

EA: No. When he tried to complete the first movement, he tried to write it the way Ballard would. Of course, that first movement is very much like Ballard. It is seven or eight minutes long, perhaps less. The piano writing is not virtuoso, but difficult, with a lot of jumps and octaves

The second movement is perfect for balance. It is like a music box. It is completely atonal with a magical atmosphere and very delicate, very soft . . . with good effects

The third movement is very jazzy. Stomp Dance for Louis. It is a Stomp Dance. It is a Cherokee dance. Brent Michael Davids discovered the connections between Jazz and Stomp Dance. So it is a very jazzy piece with a lot of percussion. Very fine. Duration twenty minutes long. The style is very different from the second, but it is very clear that he is the same composer. But it is completely different from the first movement.

CC: Have you listened to many other Ballard compositions for other ensembles?

EA: I know *Incident at Wounded Knee*. Other pieces for orchestra, I'm not sure. But yes, I have listened to some. I also played with a singer, two lieder. One is written in compound meter. I don't remember the name of this song. Beautiful song, very similar to Bohuslav Martinu.

Martinu is sometimes very similar to Ballard, for me. I think it is very French. He is influenced by the area of Balkan composers: Bartók, Janáček, Martinu. But that is my opinion. He agreed with my idea when I told him that.

CC: We were talking about the difference between Ballard and the Indianist composers. Is there anything you can say specifically about the way you see elements of Indian music in Ballard's piano music?

EA: The Indianist composers tried to include Indian folkloric elements. It is very polite and academic music. Perhaps, as I mentioned before, to avoid strict influence by German music and also because, in the United States, the best period for Indian culture was the worst period for the Indian Nation. In the same years, Cadman, Farwell, Gilbert, etc. were interested in their culture, the Indian culture was completely destroyed by white people. In 1925, or the 1930s, after World War One when the situation of Indians became better, the interest in the music and culture faded. It was weaker. I don't know why; it's a paradox. For a long time, the Indian music was almost completely ignored by composers. Even if some, like Colin McPhee, or Elliot Carter, or Lou Harrison, they had some interest. Colin McPhee composed the dances for orchestra and *Pocahontas*.

Ballard was not Indianist, since he was Indian. He was very proud to be Indian. He was very frustrated because the music world was not interested in Indian art in general. For him, Indian music was not necessarily music that used themes, but was Indian in spirit. So he wanted to capture, to catch, the spirit of Indian people and the complexity of the Indian culture. When he wrote the *Preludes*, or the *Four Moons*, of course he used very typical folkloric themes. Even though the *Preludes* are not tonal, they are more complex than the Indianists before him.

But with the three *Cities*, he became more abstract because he hated the idea that Native American people are just with painted faces and scalps, and bows and

arrows. For him, the Indian culture was much more complex. In some ways, these pieces are more Indian than the *Preludes* because they are Indian in a deeper way. I don't know if I can explain that clearly.

CC: Did you ever have any conversations with Ballard about the *Cities*?

EA: Very short conversations. He asked me to play them since the *Preludes* were for him just a good student piece. They are played because they are simple and short. Perhaps *City of Fire* is the best piece. I have to listen to them again, but *City of Fire* is for sure a good piece.

Appendix C: Louis A. Ballard Telephone Interviews

Louis A. Ballard is the son of Louis W. Ballard. He is an Art Instructor at the Danville Area Community College in Danville, Illinois. He manages the intellectual property of his father through the company Louis W. Ballard, L.L.C.

July 29, 2008

CC: Are your father's scores going to be made available?

LB: The scores that I have right now are the scores that he made through his publishing company. He made them available through the New Southwest Music Publications. Right at the moment I'm in the process of collating this information, and I'm not exactly sure where some of it is. But everything in the house was put into storage in Santa Fe, New Mexico. So if it was there at one time, it's more than likely in storage. I have the *Four Piano Preludes* and the *City of Light, City of Silver, City of Fire*, and that was just through his own efforts. He printed them up through Southwest Music Publications.

CC: Would you tell me about your experiences with your Father while he was working on his music?

LB: The composition of the *Four Piano Preludes*, I don't recall him writing those, but I heard about it in my forties. He wrote them when he was away at a music workshop, in the summer of 1963 in July or August of 1963. We were living, he and mother and myself, and my brother and sister, were living in Santa Fe, New Mexico, and he had gone up there that summer. I don't know the circumstances. I was very young at the time. I was nine, not quite nine years old. He left in July. And that's the last I saw him for about, oh, six months I think. . . .

He met Darius Milhaud. He also met his second wife She played the *Preludes*, according to some biographical information. She played his piano *Preludes* up there. The names of the different parts are Quapaw names: Ombáska, Daylight, and the others I would have to look up. Those were titles that he gave them from his mother's language.

CC: In my document, I'm including biographical information. There were a few names that I found were missing. What was his first wife's name?

LB: Her first name was Delores. Her last name was Lookout. She was born in 1931, September 31. My father was born, July 8, 1931. My mother was born in Pawhuska, Oklahoma. Her father was Osage Indian, and her mother was Delaware and Shawnee Indian. My mother was a registered nurse. She graduated from St. John's college of Nursing in Tulsa, Oklahoma. She met my father on a blind date in 1953 through a friend They were going to go hear something at TU, Tulsa

University. It was my father playing, I think Chopin. He loved to play Chopin; he loved to play Beethoven, all the classics.

His brother also could play the piano. But at that time in 1952, or '53 or '54, his brother was in the artillery in Korea. His older brother was Charles Ballard.

Ballard's father was also named Charles Ballard. He was Charles Guthrie Ballard, also known as "Smoky" (or ey) Ballard. He was married to my father's mother. They met at Haskell institute, now I think it's Haskell Indian University. They met in the late 1920s, maybe 1927 or 28.

My uncle was oldest; he was born in 1929 or 30. My father was born in 1931. And my grandfather, they divorced, he and my grandmother. They divorced when my father was a young child. They also had one other child who died very early on. She was just a few months old. That was during the depression and they were living out on the farm near Quapaw. At that time during the depression years, I think by the time my father was two or three, his father had moved on to go work elsewhere. His mother remarried in 1935. Leona Quapaw. She married a man named Dave Perry She died of cancer at Claremore Indian hospital in 1951.

But you asked me about my mother, Delores Lookout, that was her name.

CC: In a lot of his biographies, he speaks about living with his grandmother.

LB: His grandmother lived in Quapaw, out at the Devil's Promenade.

CC: Now the Devil's Promenade, is that an area? Is that a town?

LB: The area of Spring River which runs from Kansas . . . it used to run into the Vertigre River in Oklahoma When they dammed it up near McAlester, it became Grand Lake of the Cherokees. Spring River. There is a naturally occurring geographical formation on that river where there is some erosion that occurs through the sandstone and there somewhat appears to be walkways on certain parts of the river right below the land where my father grew up. That's what they called the Devil's Promenade.

CC: Did you mention his grandmother's name?

LB: I learned this later on, she had several names. But the one that she was commonly known by was Nawakay. She was also sometimes called Emma. And her Indian name was Tameh.

CC: I noticed that his brother, Charles Ballard, in his obituary listing, his Indian name was Ombáska. The same as the prelude's name.

LB: I don't know if he just chose that as a name or because of his brother's name.

CC: You were telling me about his grandmother's name. I read in one source about his living sometimes with his mother and sometimes with his grandmother.

LB: Yeah, his mother, divorced from Charles G. Ballard, the father of Charles Ballard Jr. and Louis W. Ballard; she remarried in 1935 to Dave Perry.

CC: And your father lived sometimes in Quapaw, and where did his mother live?

LB: They moved to Michigan. I'm not really sure of the city. But sometimes they would go up there. And then he and his brother were shipped off to Seneca Indian School in Wyandotte Oklahoma. Why? One summer, my father was eight or nine, maybe ten, he was playing out in the Devil's Promenade, that granite rock formation. There was a bridge that crossed the river. He fell. He must have fallen fifteen or twenty feet. The next thing he remembered was going back to the house, the house was overlooking the river, and he was covered in his own blood and his clothes were ripped. His mother and grandmother, and his grandmother's husband, Ora Hampton (part Shawnee), saw him. And there was much discussion and much concern about Louis being there as a young boy. So he said they shipped him off not soon after that. He and his brother went to the Indian School.

CC: He was about ten at that time?

LB: I think so.

CC: How long did they stay there?

LB: Until they went to high school. They must have been there about three or four years.

CC: In his bio, it says that his grandmother had bought a piano and that he studied where his mother played at a church.

LB: His grandmother had a parcel of land on what used to be the reservation That area was a big mining area from about 1910 into the 1930s when the depression came. It was a lead and zinc mining area There's a small town called Lincolnville and there were Christians that came along with all this. The Baptists came in and at some point courted the religious intention of the Indians. So my great-grandmother gave the Baptist church, I don't know which sect or affiliation, an acre of land. On that little corner they built the church there. At that time she must have had some money from the lead and zinc mining as royalties to individual families. So she bought them a piano. I guess her daughter, my grandmother, played the piano.

The reason they took him to boarding school, his grandmother, she had other children. They were unable to watch over nine or ten-year-old boys running around on the property like that with their father not being there and their mother not being

there. It was just a little bit much for his grandmother. She had two other children. They were older than Louis, but they were teenagers.

CC: Are you the oldest of your siblings?

LB: My father had three children. I'm the oldest. I was born October 1954. My sister was born March 1956. My brother was born August 1957.

CC: Are you all living throughout the United States now?

LB: I live in Illinois. My brother lives in Tulsa. My sister lives in Skytoupe, Oklahoma.

CC: Is anyone involved in music?

LB: None, none of the siblings.

CC: Are you involved in Native American music? Do you go to powwows?

LB: I used to be. I don't anymore, just because of distance. My daughter is a dancer She just did a two-week workshop at Geoffrey. She is fourteen.

CC: Can you tell me about your father's original travels to Germany and how he made contact with people there?

LB: My father went to Switzerland in 1964 under the auspices of the State Department from his position as Instructor or Head of the music department at the Institute of Indian Arts in Santa Fe. There was a State Department funded trip to Switzerland in the summer. The State Department and the Department of the Interior sponsored his trip to represent the culture of the United States, the Native American culture of the United States. He took a flute and maybe played the piano and dressed in a headdress and some other regalia in a department store in Zurich. On his floor were the Indians, on the next floor were the Blacks, on the next floor was something else. On the floor down below was something else. They became acquainted with a black fellow. His name was Moses, I want to say his last name was Malone. I have a picture somewhere. He was singing "Porgy and Bess." My father played the flute on the other floor.

That was his first trip to Europe. His next trip was to Germany in the 1980s, and I can't tell you where. It must have been 1989. I was in Santa Fe. I lived with him for a year; it must have been 1988 and 1989. So it was 1989, he went to Germany. He went to Bonn for the concert at the Beethovenhalle, and before that he went in 1979 with the St. Paul Chamber Orchestra with Dennis Russell Davies.

There's another name you might want to talk to. He's working in Bonn; he's working in Germany somewhere. He was instrumental in getting *Incident at Wounded*

Knee performed. This was another State Department funded tour of the Eastern Block countries, Poland and Czechoslovakia, etc.

So then he went back in 1979, 1989 he went to Bonn; then in the mid-1990s he went to the consortium of Poly-aesthetic Discourse at the Mozarteum. This is where he met Egfried Hülsmann.¹ Then he met some others. I know I have a list somewhere.

CC: About his work as a music educator, are there any schools in particular that he worked with in integrating his curriculum?

LB: I couldn't tell you. I know he kept files of who he sent the books to, but other than knowing that, I don't know.

He had other piano music; it was just untitled and unpublished. There was other music in other places. The website came down because he conducted business through that, and I was left with no information about how to maintain that. He showed me towards the end where the music was. Some of the original scores are here and some are in Santa Fe.

My father left his intellectual property to an entity, Louis W. Ballard, LLC. He was the sole owner of that entity. Through legal maneuvering, I am now sole member of that LLC. So I would have to look and find the scores. I think I have the *Four Preludes* here, if not, it's in Santa Fe. I know I have the *City of Fire, Silver, and Light*.

About his first wife, she died in 1981. Her father was chief of the Osage tribe from 1922 until 1949. His name was Fred Lookout. And my mother, when she was young, or a teenager, about sixteen or seventeen, asked her grandfather for a piano, and he bought her one. She apparently learned how to play it, and then had some classical music. When I was cleaning out my father's house, there was old piano music of Czerny and Chopin, and my mother's name was written in her handwriting from when she was young. So, that was her background.

CC: Did she frequently play your father's works?

LB: Well, he didn't compose much for piano early on. She was busy with children and he was busy working. He composed a string quartet; I remember turning pages for that string quartet in 1962 when I was very young. His *Piano Preludes* came later at the workshop in Aspen, Colorado.

CC: How did you become interested in pottery?

LB: . . . My father had us children out in Santa Fe, and one of his colleagues at the IAIA was Loloma, wife of Charles Loloma. She was the ceramics instructor. She came over to babysit until Dad could get off of work and brought some clay. And we

¹ Hülsmann uses the pseudonym E. A. Schreiber for publications.

made pots. I thought it was fun. I never made another pot until I was twenty-three or twenty-four years old.

August 7, 2008

CC: Would you describe any memorable conversations with your father about his compositions?

LB: He tried to explain to me how to write for percussion I was interested in percussion back then. For piano, I remember him playing when I was a small child in Tulsa. He had some of the string quartets that I was turning the pages for. He was the choral director for the Immaculate Conception, or the Madeline Catholic church. All of his activities were in music.

CC: When was he the director there?

LB: It was about 1958 to 62.

CC: Did you ever have a favorite work?

LB: The *Fantasy Aborigine*, No. 4.

CC: Was there any particular reason that you liked that one?

LB: It had some big percussion parts. That was a passing interest for me, back in the 1960s. The more I listened to it, *Cacega Ayiwipi*, I liked that more and more then. To this day I have not heard a performance of the *Cities*. But I remember him composing them. I think it was the *City of Fire* in Santa Fe, I was there. I was working downstairs on some paintings. He would work all night and I would work all night. He was upstairs and I could hear him.

About his composition, what he was trying to do, he explained it all to me at one time, and I could not for the life of me repeat it. Because it was about time and different scales. He explained to me about how Indian music used a scale

CC: Some of his pieces bear the pseudonym, Joe Miami. Do you know why he chose that?

LB: It was a pseudonym for him. I think they were for his more country and western songs. He would sometimes compose songs with lyrics that had more of a country western style.

CC: Can you tell me about how your father was involved with Native music as a youth and how he continued his involvement later?

LB: Quapaw powwows in the 1930s and 40s, the Shawnee Indians came up from Shawnee, or wherever, and they had the Stomp Dance. It was a men and women dance. The men led the dance, and the women had either turtle shells or cans. He took part in that at the Quapaw powwow. He was a Stomp Dance leader and singer at the Quapaw powwows. He and some of his fellows would partake in that. Last time I saw him do it was in 2003.

A lot of the songs he knew were Quapaw and he knew quite a number of songs from the Ponca. He knew a lot of the singers out in the pueblos in New Mexico. He met a lot of the Indian singers in his travels as BIA Director. He went to Alaska in 1975-76. [They] started to give him information to structure his curriculum.

CC: Were those travels one continuous trip, or were they spread out?

LB: He went back and forth from Santa Fe. Say one summer he went to Alaska, maybe in the fall, he would go to Maine. Then he would visit the Choctaws in Mississippi, then the northwest tribal areas in Washington.

I have a picture of him, he was also a Straight Dancer, a picture of him in 1949 in his regalia. Some of it was passed down from his grandfather.

CC: Did he participate in powwows only in Oklahoma, in the Quapaw area?

LB: Well, he had a blood brother who was named Wilson Moore, who was Otoe or Ponca, up around Red Rock. He also had another friend who was Howard Tsoontay, a Kiowa in Carnegie. He knew Richard West, "Dick" West, another person involved in the arts in the 1950s, and he knew Charles Loloma, he knew Lloyd New, and all the original faculty of the IAIA out in Santa Fe, New Mexico.

He was supposed to have something put into the Oklahoma Music Hall of Fame with the Quapaws. They are building a museum. I don't know how it works, with museums, what happens to things. His notebooks from the 1960s and 70s, lots of notes, would probably of interest to musically inclined people.

Appendix D: Brent Michael Davids Telephone Interview

Brent Michael Davids of the Mohican Nation composes concert and film music. As a fellow Native American composer, he corresponded frequently with Ballard. The Indianapolis Symphony Orchestra commissioned Davids to finish Ballard's incomplete piano concerto.

August 9, 2008

CC: Would you tell me about the first time you met Louis Ballard?

BMD: I did my undergrad at Northern Illinois University and I studied with a great teacher, Paul Steg. He's not really known, but he was a great teacher. He's kind of like a walking encyclopedia of new music, and he's partly responsible for helping me with my career now, because he forced me to write in all styles. Every semester I had to write several compositions in some different styles. So I had to learn to be a jack of all trades. But I came in every week trying to figure out something new, or what I thought was new. And he would say, "Oh, go look at this piece." It was always that someone else had thought of it already.

But I came in once, and he said, "I heard about this American Indian composer in New Mexico." So he's the one that introduced me to Lou's work. And that was in 1979. I wrote him and sent him some music, and he just sent me a letter back encouraging me to keep writing and glad that I was out there. For a while, he and I thought we were the only two people we knew about that were Native. So, that's where I heard about him first, and we've known each other ever since then.

CC: Would you tell me your impressions of how Ballard incorporated what is Native American in his compositions, and how that is similar to what you've done or contrasts with what you've done?

BMD: I think for me, looking at his work, it is highly Westernized, especially the orchestration. So it's pretty classic orchestration, very good orchestration. The pieces I looked at were *Maid in the Mist and the Thunderbeings*, and *Incident at Wounded Knee*. They're really well orchestrated, but they are very classic orchestrations, except for Native instruments here and there, like rattles or specialty instruments. But it seems like his pieces were heavily composed with his European training. And I don't really know what was Native about the pieces individually. I can't really speak to that, but I could hear what he did in terms of some melodies coming from particular songs that he knew. Not that he did arrangements of them, but stylistic things. Like Native melodies that shoot up really high and work their way down. You know, shapes like that and rhythmic things.

But mostly not having really studied that, I couldn't say, but when he was talking about his music, he always said that it's 100-percent Louis W. Ballard music.

He was proud of the fact that he wasn't arranging traditional songs. It was always his original stuff.

CC: And what about your approach?

BMD: I seldom do arrangements, I've done a couple, but I'm the same. I pretty much write my own stuff. What I have done a few times is write songs that function as songs, so melodic contours, shapes, and rhythms, but then I'll go ahead and use that as a source and do my own arrangements of my own pieces.

I'm not sure what steps Louis went through, but that's sort of an added step, figuring out something first and then working with it.

My first piano work that I wrote was finishing Louis's piece, his concerto. And I've written a couple more pieces for Emanuele Arciuli, the same pianist that performed the concerto.

CC: Are there any works of Ballard that you looked at that you were particularly fond of?

BMD: Mostly just the orchestral works. I'm not a pianist myself, one of the reasons I never wrote for the piano. I have heard the *Preludes* performed a few times. And I heard a couple of the *City* pieces.

Tim Hays had lessons with Louis. He has notes in his scores about how Louis wanted things played.

CC: Are there any conversations that you remember about his compositions?

BMD: Well, he was very interested in traditional songs and song styles I asked him once about Hochunk songs or Winnebago songs, and we were in his studio. He just went to his shelf and found a cassette of songs he had recorded. I know that in the late 1950s and early 60s when he was working for the BIA in education, he went around and did his *Anthology*. The *Anthology* got published under Canyon Records. He bought the rights back, since it was sort of sitting on a shelf and going nowhere, and he released it again as a CD in a box. But . . . I have a feeling there are lots of other recorded songs that are not in that collection.

I spoke with someone at the premiere, I'm not sure, a friend of theirs, so someone is looking through it. I was talking with another pianist, Ed Wapp, who teaches at the IAIA in Santa Fe. He knew Louis a long time and they both hung out in Santa Fe. He's a pianist and plays harpsichord, so he may have a lot more knowledge about the piano music.

CC: Could you tell me about the process you went through to finish the concerto?

BMD: Well several years ago, Emanuele contacted Louis and I, and he ended up commissioning Louis, because Louis is a pianist, and I wasn't. I think that's why he

commissioned Louis. But then Louis passed away, and I guess the commission took a really long time. They finally got it going where Louis had started composing . . . the piano concerto, but then it took another two years for him to get a final contract and payment, and in that time he passed away. He never really finished. Louis Jr. went searching through his files to see what might be there. Lou wrote in Finale. He found five files which I opened and they were just copies of one file, like an auto-save feature. That file was a piano part for what I figured was the first movement of the piano concerto with some sketches for orchestration. A few staves here and there with some notes. Like clarinet here, oboes here. It didn't really end. It went through what I guess was three-fourths of the way through, just from looking at the form. It had an intro and it had some melodies and it was almost like a rondo, or variations on a theme. But it didn't really end. I talked to Emanuele and the orchestra and they were asking if I thought it could be finished. I said that I didn't know until I looked at it. They said, well it wouldn't be what Louis would have composed, but I could copy a couple sections from the front and tack them onto the end. It looked like the form was going A B A C, so you could conclude what was coming.

So they hired me to finish it and orchestrate it. I had Louis's notes and I studied his orchestrations so that I could orchestrate like he would. I finished the first movement and went back and wrote two accompanying movements.

Then, since I don't play piano, Emanuele looked over my piano parts and made suggestions here and there about making it easier to play and fitting the hand better.

Appendix E: Lisa Emenheiser E-mail Correspondence

Pianist Lisa Emenheiser, a graduate of the Julliard School, has performed for the past twenty years with the National Symphony Orchestra. She enjoyed a coaching session with Ballard on the *Four American Indian Piano Preludes* prior to her 2006 performance at the National Museum of the American Indian.

October 12, 2008

CC: Would you tell me about your experiences with Native American music and culture?

LE: I do not have much experience with Native American music or culture, although I enjoy listening to it, and learning about the culture. I used to play a Native American wood flute for fun.

CC: Which of Ballard's piano works have you performed?

LE: The *Four American Indian Preludes*.

CC: Would you tell me about your impression of the way that Ballard incorporated Native American influences in his compositions?

LE: Dr. Ballard wrote rhythms that allowed for a lot of freedom in his music, not unlike a flute, as a matter of fact. Many of his harmonies have intervals that sound Native American. One of the pieces I performed was written to be like a hunt. It began slowly, and then accelerated, in fact he referenced it, "like a hunt." Another had intertwined melodies between the hands, and it was "like love."

CC: How would you describe your relationship with Louis Ballard? Have you met? If so, would you describe the circumstances and any memories from your conversations?

LE: I met Dr. Ballard in April, 2006 at the National Museum of the American Indian. I am a musician in the ensemble 21st Century Consort, and we were performing there. Dr. Ballard came to a rehearsal of his work to give me feedback about his composition. He came onstage and sat next to me while I performed his work for him. He was very serious, and had a definite impression of how his piece should ultimately be performed. He enjoyed my interpretation, but added to it immensely using nature images, human images, like the "hunt," "love," "earth." Those are a few that come to mind. He was very focused, and I learned a lot from him during that brief time.

I first came in contact with his music during April of 2006, referenced above. I later performed the same work for the Tribute in November, 2007. Howard Bass from NMAI contacted me about that concert.

CC: Would you describe the tribute concert in which you performed at the Smithsonian?

LE: The Tribute concert was quite moving, and I enjoyed revisiting his piece, and my recollection of him. I also enjoyed meeting the other musicians and performers.

Appendix F: Tim Hays E-Mail Correspondence and Telephone Interview

Tim Hays of the Hochunk Nation is a nationally known Native American classical pianist. He frequently performs the *Four American Indian Piano Preludes* and enjoyed a coaching session with Ballard on their performance.

E-mail from Tim Hays, September 5, 2008

CC: What is your tribal affiliation?

TH: I am Hochunk from Nebraska. The ancient name is Hochunk; the commonly accepted name is the Winnebago Tribe of Nebraska. The Hochunk Nation uses the name and they are in Wisconsin. I am commonly referred to as Nebraska Hochunk.

CC: Which of Ballard's piano works have you performed? Do you have any recordings of Ballard's works that would be available for study?

TH: You should consult with Brent and Ed Wapp at IAIA in Santa Fe. Ballard sent me a cassette tape of a few of his compositions, archival recordings. I have a recording, also on cassette, of the *Four American Indian Preludes*, from a series of concerts I played in 1995, I think, made in Kansas City. Brent is in touch with Ballard's family and would be the best contact to see what should be released. Since I am not clear regarding the Ballard estate, Brent may be the best person to start with.

There was a tutorial for students with Native chant that was made available by Southwest Music, which was Ballard and his second wife, Ruth.

CC: Would you describe the differences or similarities between Ballard's early style found in the *Preludes* and his later work with the three *Cities*?

TH: Ballard's overall work, that I am familiar with, has a similar voice in all his works; he was a big fan of Shostakovich and Hindemith and the overall work of Bartók greatly influenced Ballard's paradigm of composition, using ethnic musicology and distilling it through mainstream European language into concert music. I must stress that Ballard's music is mainstream classical music of the first caliber, for all who love music, not limited to just Native people.

The piano works are tremendously colorful and brilliant, his use of color and style are astonishing and original. The three *Cities* are difficult, maybe along the lines of Prokofiev piano sonatas or some of the virtuoso works and etudes of Debussy and Bartók. Actually, the first piano concerto of Bartók tends to "look," on paper, in my opinion, like Ballard's work- hard.

CC: Would you tell me about your impression of the way that Ballard incorporated Native American influences in his compositions?

TH: Ed Wapp has the best language for this question. I would say certainly rhythm and meter but also his harmonic language is unique, not colored by scores by people who wrote for spaghetti westerns and such. The Americanists are certainly important for the time they wrote but Native people had a magnificent renaissance from about 1910 to just before World War Two (see *Indians in Unexpected Places* by Philip Deloria). He details all sorts of Native musicians (opera singers, string quartets) during this time. The bigger question remains: What happened to this creative movement? Ballard certainly is part of this legacy, being a profound prophet of Native art and life, into this century

CC: Would you describe your first meeting with Dr. Ballard? What are your experiences with his music?

TH: I met Ballard through Ed Wapp. Ed was in Chicago for a conference in February 1995, on behalf of the IAIA in Santa Fe, where he is on the faculty. Paul Adams, of the Field Museum (and now has passed on) called me and thought it would be good to meet him; I was aware of Ballard's work, that he lived in Santa Fe, but could not find recordings or published works of his.

Fast-forward: several publishers carried some of Ballard's work but he and his wife published most of his works. Ed was aware of Ballard's work and knew him and his compositions. Ed sent me a photocopy of the *Four Native American Piano Preludes*; I learned and played in a concert in Chicago, I think in March, 1995. My friend Susan K. Power, now eighty-three, came to this concert, and she recalls meeting Ballard in Wounded Knee in the 1960s; Ballard was a big supporter of her nephew who had a dance scholarship to the Julliard School. Susan's daughter is the distinguished writer, Susan Power, based in St. Paul.

Ed called to say that I was invited to come to Santa Fe in April, 1995 to play there and he would contact Ballard. I think the concert was the week after the Oklahoma City bombing.

I met Ballard at the IAIA Museum across from the Cathedral and near the Plaza in Santa Fe. He was kind, dressed in a suit, drove a small jeep (unheated, I think) and came to spend an hour on the score. He was illuminating! His comments and sheer joy at music making were extraordinary. Ed carefully took notes. He has a really engaging way with Ballard, and often described Ballard as a modern day Brahms (good description), surrounded by wonderful, creative people who cherished and nurtured his creative spirit.

Ballard came to the concert, was very appreciative at accepting applause, and took me to dinner at Corn Dance, then a new eatery in Santa Fe. He introduced me to fellow-Oklahoman N. Scott Momaday, who was there dining with friends.

Ballard was very encouraging. We spoke of many things, twentieth-century composers, his love of Paris, Native people. He asked me to consider musical composition.

CC: Do you have a favorite Ballard work?

TH: I am not aware of a complete catalogue of Ballard's work but I do love the *Katcina Dances*, about eight dances for cello and piano. It's an eighteen to nineteen minute work, I think, very wonderful, worthy of being played. He sent a tape of it when it was played at the Juilliard School, maybe in the 1980s or early 90s. It is not published. I have asked Brent about it.

CC: Would you tell me about a couple of your conversations with Ballard about his compositions?

TH: Ballard was very keen on spreading the Native consciousness through music, not solely his music but other Native composers. He is true to the adage that what makes one great brings everyone to a higher place. His love of Native humanity was profound. Native people making great music and art benefited a greater Native community; this could only be good.

CC: Would you tell me about a couple of your memorable experiences with Ballard or his music? Would you describe any performances or lectures by Ballard you may have attended?

TH: I did not attend any lectures or talks by Ballard. The only times I saw him are when I was in Santa Fe in April 1995 (I was there for four days, played three concerts, and played Ballard's *Preludes* twice). He did write and I have several very nice letters I did play the *Preludes* in several concerts and the *City of Silver*, which I want to play again this January. Ballard sent the scores of both the *Cities of Silver* and *Fire*.

Ballard's *Incident at Wounded Knee* was performed by the American Composers Orchestra in 1999 in New York, [but] I was unable to go.

There are two very telling stories that have stayed with me: Ballard was the adopted brother of Ruben Snake, who was the big, big Holy person for the Native American Church and lived on my reservation in Nebraska (he was from there). Ruben died in the early 1990s from diabetes. I did not know him, knew of him, and he had a great fondness of Ballard. Ballard had a wonderful story of going there; a big feast was held for him and there was a ceremony held to adopt him (Ballard) into Ruben's family as a brother.

When I met Ruth, Ballard's second wife, in Santa Fe, it was the night of the first concert; we left Corn Dance to return to Ed Wapp's house, and got lost. Ballard asked, "Would you happen to recall what the house looked like?" "Well," I said, "it was adobe and has a small yard with pine trees" (all the houses in Santa Fe look like that!). "Well," Ballard, says, "that narrows it down, at least we are not looking for a ranch home" (he said this as a dry joke).

We had a lovely coffee and Ballard later had a scotch (he was careful to not portray a negative image of Native people in the public space). He and Ed talked of

Santa Fe and cultural life there and how the gentrification of Santa Fe was making the place pricey.

Ballard said he would get me some promo info for me and he left. Ed and I were going to go out for some air. The night was beautiful, the temperature mild. The doorbell rang; Ballard was back with Ruth, and Ballard had a stack of concert information.

So, we stayed at Ed's.

Ruth apologized for not having a bigger audience and the lack of cosmopolitan life there, etc. At one point she made a comment about Louis changing the world and the lack of Native male role models outside of powwows, etc., and made reference to Louis sitting in front of the Jemoli (Yay-moly) department store in Zurich wearing a big headdress. I lived in Zurich when I worked in the Opernhaus there, and said Jemoli?! Ballard said, "Well, yes, I was going to tell you about that." Turns out he had spent time there and someone had said you can make money and get noticed if you have your photo taken with the locals. Ballard said no one stopped, so a young African-American guy working there said "here's what you do: make a big sign saying 'The Big Chief will Talk to You at 2 and 3pm' and charge money." Well, it worked- photos and money.

Telephone interview, September 6, 2008

TH: . . . I remember in the early 1990s, I was playing a concert here in New York. A friend of mine is a classical soprano; the whole family [is full of] singers, and one of the older daughters who sang, we were playing a recital at the Federal hall downtown, and we were looking for Native music. Ballard's name came up, so we contacted Charlotte Hess, and her office let us know that they didn't have anything on Ballard. Charlotte Hess is the great Cherokee musicologist. She was with the Smithsonian. Ed Wapp knows her, I didn't know her. So we checked here in New York and we contacted other music houses like Carl Fischer, and they said that all of the music comes out of Southwest Music. We didn't have a contact number for them, nothing.

What I can tell you is that there were the three *Cities*. Rust recorded the *City of Silver* and the *City of Fire*. The *City of Light*, Ballard had not completed. That was Paris The *Piano Preludes*, which came first in the early 1960s, which I played and which he coached me on, he wrote that at the festival in Aspen as a student of Milhaud's. I think that was 1961, maybe '63. He was studying with Milhaud. Milhaud said that "this is your debut as a composer."

I think it was at Aspen that he met Ruth. His first wife was Kiowa; she was the mother of the three kids. Ballard . . . met Ruth, I think at Aspen. She was a Fulbright scholar when she studied with Della Roca. She could play the *Ritual Fire Dance* by De Falla and [Ballard] thought she was an incredible pianist

In terms of modal harmonies and the translation of that or how Ballard heard his harmonies, I know that Ballard was a fan of Hindemith and regarded Hindemith's scholarship very highly. It's interesting to note, some of the piano compositions, in

places sound like it could be Hindemith. He also was a big fan of Shostakovich. I mentioned that there were some leading composers who don't regard Shostakovich as a true composer. Ballard disagreed with that. I agree with Ballard. Shostakovich is part of the modern canon.

You can look at the Shostakovich preludes and fugues and piano sonatas and look at some of Ballard's works and there are real similarities, not so much in form, but certainly in harmonic style. There are other things that are unique in the *Preludes* like the piano clusters, certain piano effects that he has.

At the end of the first *Prelude*, you hold keys without sounding them and you play some huge chord and it carries over into the overtones. When the overtones die, that's when the piece ends.

In the last *Prelude*, there's this really big tone cluster that happens with the forearm. And there's a large A minor chord that happens at the bottom of the piano. You hold the pedal down and then you gradually release the pedal and the sound dies. He said if the audience starts to leave, you stay there until the sound dies, you stay there forever. It takes about seventy to ninety seconds for the sound to die. That's an eternity on the live stage. I played it in Santa Fe, Kansas City and I played it in New York at a cure concert I curretted with poetry and theater and stuff. What I had the lighting people do, we timed it three times, at the twenty-second mark start to take the lights down. Because the audience is sitting there and eventually as the sound dies, the entire space turns dark. It creates a certain effect. I said that I want people to have the sensory experience of this, of the sound going away, and the experience diminishing. I think that's what Ballard was trying to go for. It's very, very effective.

The third *Prelude* is fascinating because he says, "What you do at the end, it's just two lines against each other. At the end, you lift the pedal, but you let the sound, before the sound dissipates, I want you to lift your hands very carefully, and then hold them up in front of you as if you're projecting something or holding something back. Spread your fingers out and slowly place them on your lap. There is something happening here and I want the audience to realize that whatever dialogue this *Prelude* interrupted is still happening, you just can't hear it."

This goes along the lines of what Bernstein said while Boulanger was dying. He asked Boulanger, "What music do you hear?" on her deathbed. She said "music without beginning and without end." I think that Ballard was trying that. There's a stream of consciousness of the twentieth-century creative people that he was a part of. He did not say that this is what Bernstein said Boulanger wanted, or what Shostakovich was part of, but he was part of that. He comes out of that period of time during the 1940s, 50s, and 60s in that consciousness that was being shaped in the modern world.

What's unfortunate is that a lot of this music is not known and has not been made available. I think that's tragic. He wrote a ballet, the *Four Koshares*, for the four ballerinas. There was a variation for them that came from that ballet. Brent was aware of them, but doesn't know where it is. He was going to arrange it for solo piano. It's not been arranged; it's in the orchestral score. Where it is, I do not know. I know that those were [part of] the entire piano music of Louis Ballard, about fifty-

five minutes, including that variation, which is not known or published. He did mention that to me and said that was something he wanted to get around to.

The chamber music pieces are phenomenal. I have the *Midwinter Fires* which are not played. It's a piano trio, three minutes, for piano, B-flat clarinet, and a Pueblo recorder which takes the place of the Native flute, but it has tempered tonality, so you can play it with tempered instruments.

The wind quintet is in three movements. And in the slow movement, that's where the Native flute plays. The Imani Winds played it in New York, I think in 1999 or 2000. I went to the concert. They got the quintet from the Quintet of the Americas. They actually have the flute; it's not a tempered flute, so the tonalities are whatever they are, but that's what he composed it around. They have the actual instrument and I think the performing rights to it The oboist in the quintet, Spellman, she was the principal instrument in the Civic Orchestra in Chicago, the training orchestra. She's a great musician, and you know oboists know how to phrase and sing with their instrument. It was an impressive performance. But since I've been in New York since 1996, that was the only performance other than when I played the *Preludes* and the *City of Silver*. That was the only time I've seen his music played here.

He came in 1999 and there was the *Incident at Wounded Knee* with the American Composers Orchestra at Carnegie Hall. But that's it. People don't know his work

The chamber pieces have a certain feeling to them. From what I'm aware of, I think that those pieces are probably his finest writing, his most effective. The orchestra pieces, the only one I know is the *Incident at Wounded Knee*. That has been commercially recorded by Dennis Russell Davies. There was a recording he gave me from the St. Paul Chamber Orchestra. That's the big piece that was played everywhere.

Ed Wapp would have the language for tonalities and for harmonies and the music take on that stuff. But Ed described something poignant to me once- he said "Ballard captures the sense of Native voice and Native singing." A lot of the stuff is based in powwow music that he heard as a young man and as an adult. The Stomp Dances, the Grass Dances. If you listen to a lot of Southern powwow music, and even Northern plains powwow music, there are all these complicated cross rhythms. People don't read music, and they are not literate in the Western tradition, but they know that they count five and seven. Measures break up into very strange groups and rhythms. There are patterns to it, that if you follow and listen to a lot of it, you start to hear how the rhythms are broken up and how voices enter. That is key to a lot of Ballard's piano music. It's the one thing that you find again and again

I think Ballard's music is a more universal language There was a whole period of time around World War One to the 1930s, where there was this huge renaissance of Native talent There was a big quartet in the 20s and 30s that played in Native dress. There was a Native concert band that toured around. All of this sort of dissipated during World War Two and never recovered

So Ballard was born in the midst of this. He was a construction worker, amongst other things, he went to music school, and he went to school at night. That

itself is no small achievement. At the time that he was going to school in the 50s, unless you were going to be a school teacher, why would you be interested in doing this? Why would it be so compelling to him? It was something that he really believed in He's not the typical cut in terms of a creative personality. He really was special in that way, the fact that he wanted to be around Native people. He didn't earn his fame and fortune and escape to a big city where he didn't associate with Native people anymore. He found his strength and creative energy from the Native community. Wherever that was, he was part of a larger community.

The only time I was in Santa Fe was when I was there to play a concert, and everyone knew who he was. I have friends there who are spiritual holy people and they regarded him as special and valuable to the Native community. Ballard was very much part of a larger Native community in his own world, wherever that community was. It didn't matter if it was New York, or Oklahoma, or in Santa Fe. Wherever he was, there was a bigger community He was a really colorful person

I think the concerto should be commercially released. I think that Brent captures Ballard's compositional style, at least in the first movement. The second movement is Brent's homage to Ballard. The last movement really does capture Ballard's thinking of the Stomp Dance. Ballard was a big fan of Cherokee dancing

. . . .

Do you know anything about the Six Nations music? The Six Nations are closed. If you go to an Iroquois social, they use a small rattle; they have dances they call socials. They would have the small rattles and chanters. They do a series of different kinds of dances. They do complicated things with couples. My experience is that the Southern Plains, Kiowa, western Cherokee is similar to that. A lot of that influence really is in Ballard's music. You should experience some of that for yourself. It will give you an insight into the compositional technique, or the feeling Ballard is trying to invoke.

You might also look at Bartók's *Mikrokosmos*, books four and five. He has tone clusters; it's very clearly dictated in his scores about what he wants to happen. You see that in Ballard's *Preludes*. Ballard had a great regard for Bartók going into the countryside and recording stuff. When I go to powwows now, in Nebraska or Chicago, you hear the same kinds of music happen again and again. People in the Northern plains, meaning the Dakotas and Minnesota, play the same type of music. It's something that he clearly understood. Ed says that [Ballard] understood that too

. . . .

Native languages are experiencing a revival with younger generations, but many are at the point of extinction. Like Ballard's music, if the language dies, then no one remembers it. There are all these ways of saying things- that if no one remembers, it doesn't exist. All the important nuances can be forgotten As a writer I see it as transference of the same thing. In that regard Ballard's compositional style and his life as a Native are one and the same thing. He was unique in that regard because he came from a particular time and space; he started writing probably in the 50s and certainly in the 60s when no one was doing this anywhere. There may have

been people doing things, but they are lost in history I searched the Library of Congress to see if Ballard has anything there, but I don't see that he does

Ballard believed that anyone who was bettering themselves and bettering Native culture and identity- he thought that was a great thing. That could be being a good parent or getting a doctorate. All those things are in the same boat. Native numbers are not so large, so each of them is critical. He thought that way

CC: Can you talk about the difference in Ballard's writing style in the *Preludes* and the *Cities*?

TH: I would say that in the *City of Silver*, it's more refined. He gives a lot more care and consideration to the actual notation. The scores are carefully notated. They're like Debussy scores. He uses all sorts of arcane Italian terms. He wants you to think. I asked him about this. I said "Why do you do this?" He said, "I want you to figure it out."

Ballard knew his own compositions in sound and he knew exactly how he wanted things prepared and performed. I don't know who else besides Rust and myself- there are other pianists that played premieres, but I don't know how to contact them.

Ballard wasn't a well-known composer who was composing a lot. There was a limited amount of people playing his works and whether they would have continued playing it or not, I do not know. I think it would be sad if they didn't. How many people are left to play for Shostakovich; look at it that way. You know, Boulez is still alive and a lot of people are playing it. Elliot Carter, everyone is playing his music. . . . Milton Babbitt, he's another one. A lot of people play his music and everyone knows it. If people can do it for other people's music, they should be able to do it for Ballard. But it was targeted to a much smaller audience.

There's a critical question here in why this stuff was never picked up in a larger way. I don't know what the answer to that is because there were significant and noteworthy premieres and they should have been picked up. People knew of him, but for some reason it didn't happen on a bigger level. That's a rhetorical question at this point.

I do know that Anthony Brondolino at William Jewel College outside of Kansas City played the violin sonata, the *Rio Grande* sonata. Ballard came to the performance and heard him. He's the conductor of an orchestra there. He remembers Ballard because Ballard came and made comments on the piece that he played The *City of Fire*, that thing is Herculean. It's hard; it's advanced piano writing; it's the real deal. I would say that of the three pieces that are out there, that one is the hardest and takes the most endurance. My hat is off to Roberta Rust, because it's tough. It's an endurance contest. It's so concentrated and has these impossible fingerings and these chord structures. These big chords, you know, if you're off I remember playing one note off in these huge tone clusters in the *Preludes* and Ballard was able to pick it out. He corrected it. He was like Pierre Boulez; he knows what he

wants to hear. They really do know what they want to hear. They have that sensibility where they know, “that’s not right.”

I like the *Preludes* because they were my first introduction to his music and they’re nine minutes total. As a suite of short pieces, they’re accessible enough and they show a huge range of playing. I played them at the University of Wisconsin at Steven’s Point and in Minneapolis and several times in Chicago. I always explain to the audience things that Ballard wants to show with drumming and voices. The audience gets it; they understand it immediately. It has a tremendous impact because you’re communicating his wishes to an audience. I think that’s important. As someone who has spent an hour with him doing that, I think it’s my obligation to music. I would never take it upon myself to assume that I have a certain license with them. I don’t think that they are mine or that I have a special trust with them.

He had very enthusiastic ideas about things. I played them in Wisconsin and lots and lots of Native people came. That’s ultimately who Ballard wanted his music to be heard by. He wants Native people to know this music. He wants Native people to understand it. He wants them to be exposed to it. It creates a greater Native humanity still. That’s the ultimate goal. People should be transformed by music. They should be changed. Even if you don’t like it, it should change you. I think in the case of the Ballard pieces, he would intelligently program things for a non-music audience [that] they would understand.

My experience with Native audiences is that they love the architecture of Bach and they understand it. Indians love to pray; it doesn’t matter who they’re praying for, they just love to do it. So they understand Bach, because we’re praying. There’s a clarity of line that Native people listen to Assuming that Native people don’t understand or that they are illiterate when it comes to Western music holds no water.

I’m glad you’re doing this study in Oklahoma since Ballard was from Oklahoma. A lot of musicians . . . know Ballard’s music. It’s a fertile training ground for Native talent. I know this would make Ballard very happy. He wrote some training books for children. There are some correlations with his piano music because that’s how he thought

Ed [Wapp] goes back to the 60s and the 70s when there was a different kind of Renaissance of Native culture in the US. It wasn’t just music and writing. Ed and Ballard came out of that time. He was in New York in the 1970s. Indian dance theater got started then. Indian cinema. Deloria was doing his thing, and a lot of people were doing things that really changed the scene today. Even though Indians are less than one-percent of the population, it still holds a distinct voice. I believe that of the *Preludes*. I played two concerts in Santa Fe and Ballard brought all of his neighbors to the second. One of his neighbors was retired; he was a language professor. He came over and said, “I had no idea that Louis was a composer.” He had lived next door for ten years and didn’t know that.

I think that the *Preludes* are out there and should be studied. They are as significant as the music of Ravel, Debussy, Barber, and Shostakovich.

In the *Preludes* he looked at the piano in two different ways. He looked at it to be a percussion band and as a source for vocal lines at the same time. You could sit there and play them, but to get the spirit of the music, to get the care and concern that he really wanted, you had to ask him. I loved playing them. When I play them, they take on a spiritual quality. They have a real connection with an audience. Ballard's *Preludes* ultimately contribute to making the world better. He certainly wanted more people to play his music. He certainly wanted more Native people to play his music.

Appendix G: Joseph Rivers Telephone Interview

Joseph Rivers composes concert and film music and teaches at the University of Tulsa. He studied composition with Béla Rózsa who was also Ballard's composition teacher. Rivers was a personal friend of Ballard and Rivers dedicated a recent composition, his Trio for Violin, Violoncello, and Piano, to Ballard's memory.

July 29, 2008

JR: I'll give you some personal experiences of mine. Louis Ballard studied at the University of Tulsa. He studied with Béla Rózsa. I don't know if you have looked into his life, but he was very influential for many alumni of the University of Tulsa. He was an Hungarian who relocated to New York and attended the Academy of Musical Arts, the predecessor of Julliard. He went to Iowa, ended up in Tulsa. Ballard studied with him.

So he always praised him very highly. Louis said that he benefited greatly from his teaching. Béla Rózsa studied with Schoenberg, so there was a lot of influence of twelve-tone music and atonal writing on Louis through Béla Rózsa.

We invited Louis back a few times. He came and visited us; we inducted him into Phi Beta Kappa, the chapter at TU. He also came to have a performance of his Will Rogers piece with chorus. And then I remember recently, one of his last visits, he had just written a piece for voice and piano. He also had *The Four Ballerinas*, his ballet score. I saw a revival of that over at OU in recent years.

My personal experience- we became friends through his visits. He invited me to a powwow once. I spent a weekend with him near Miami. When he was inducted into the Oklahoma Music Hall of Fame in Muskogee, I attended that event. I have since stayed in contact with the family.

I wrote a piece, the piano trio, I dedicated it to him. I was writing it when he died, February of last year. So that's kind of a quick sketch.

I kept in contact with him and we didn't talk as often since he was rather ill. He did call, not too long before he died. I realized then how ill he was. He went through the cancer issue the first time- I didn't realize he had gotten so ill.

We also met his wife Ruth; I think she's still in a nursing home there. I believe she was a pianist and his agent. She was very much a force behind his work. I don't think it was just her, because I think he himself was quite on top of things.

He wrote his book on Native American music. It's an important book. When he died there were tributes in the American Composers Forum. He was a member. I was very intrigued to read how other Native composers attributed him as being the path-breaking voice in classical music and the first Native American composer to perform in Beethovenhalle in Bonn. Louis was very proud of that fact. He was well respected in Europe as well.

CC: Are you familiar with his piano compositions? Do you have any opinions about his style and how he incorporated what was Indian into his work?

JR: I haven't studied his piano works. I'm trying to recall now. I know he made several trips. I remember on the early trip, there was a performance of a piano piece. I'm more familiar with his orchestral and choral works; his songs quickly come to mindWhen I heard his *Four Moons Ballet*, I heard that on piano. I'm not sure how his scores are disseminated now. He was very proud of his connection to TU.

Talking with Louis, you can tell he was really brilliant and kind, but strong. He had his Native voice, but also had a strong classical interest. Also Hungarian, there was some European there as well. He was pioneering person, very important in the history of music.

Appendix H: Roberta Rust Telephone Interview

Roberta Rust, a Sioux descendant, is a concert pianist and recording artist. She currently serves as chair of the piano department at Lynn Conservatory in Boca Raton, Florida. She gave the Carnegie Hall premiere of *A City of Silver* and *A City of Fire* in 1984.

September 6, 2008

CC: What is your tribal affiliation?

RR: I'm a Sioux descendant.

CC: Were you active in Native American music and culture early in your life?

RR: My mother was born on a reservation in South Dakota. And we would go back every summer to visit my grandparents. However, I was not active musically or culturally. I grew up in Houston, Texas. But we did go back almost annually when I was a kid.

But I came to Louis Ballard's music via my interest in contemporary art music. I had read about his music in the New York Times, when I was living in New York. I read a review of some of his works that had been done, and I got interested in trying to contact him and see if he had written some piano music. That's how that started, back in the early 1980s.

I did dig up some old programs and an old article that was done on the two of us in the New York Tribune back in 1984.

I have a reel-to-reel recording of my Carnegie recital when I played the premieres of *City of Fire* and *City of Silver*. Louis Ballard came out to visit us when he was in New York for the premieres. I played them through for him and we also had them out for dinner. We lived in Long Island at the time. I found a cassette, you know he made that book of Indian songs to teach children, and he gave it to us and he also sang some of them in our home. He got a coffee can and put some beans in it, and he had that rattling in the background. He sang several songs from that little book with that "gourd."

CC: What year was it that you performed at Carnegie?

RR: I played in 1984, Carnegie Recital Hall, what is now Weill Recital Hall. I played those two pieces of his. The *City of Silver* had just been written; he finished it shortly before my concert. Originally, I was just going to play the *City of Silver*, which he wrote in 1980. That's the piece of the citizens that disappeared in Argentina. He was working on a piece called the *City of Fire*, which was dedicated to Los Alamos which had to do with the possibility of nuclear disaster. It's a very explosive

piece. He asked if I would also learn and play that. He sent it to me that summer. The concert was in October, so I learned it and added it to the concert

The *City of Silver*, I have programmed it a few times since. I played it in Korea; I played it down here in Boca Raton at Lynn Conservatory. But the *City of Fire*, I played only that one time.

CC: Have you looked at the *City of Light* as well?

RR: Yes, I have. Louis called me about three years ago, when he was first getting sick. He called me and said that he was going to send me all of his piano pieces. He asked me if I would consider doing a recording of all of his piano music. Unfortunately I was not able to do it; I was involved in another project at the time. But he did send me that score and I did look at it. I've never played it [or] those early *Preludes* and the ballet music

CC: Can you tell me any memorable things he said about your performances or things that he recommended to you?

RR: I remember one session where I played for him and he was quite pleased with the work I had done with them. It was a very pleasant session. I remember we met at the Manhattan School of Music where I got a studio to meet him.

CC: Do you have any comments about how Ballard incorporated Native elements into his piano music?

RR: Well, these pieces that I did, they may not shed a whole lot of light on that for you. They are very much part of the avant-garde, dissonant, European and American concert language. They are not to my knowledge, Indianistic pieces in any way. There is though a spirit in them, kind of a wildness. That is one of the reasons I like them. There is some relation to the raw quality that I also found in *Rudepoëma* by Villa-Lobos, written in the 1920s. It is so savage and so direct in its expression. There is some of that quality in Louis's pieces. Actually the Villa-Lobos I came to much later. I didn't start playing his music until the 1990s. So I had played Louis's pieces before that. But when I did work on that *Rudepoëma*, I did think back to Ballard's pieces.

The *City of Fire* is quite explosive. It's all over the place. The *City of Silver* is a little shorter and compositionally a bit tighter, also very difficult. They are both hard.

CC: Do you know any other pianists who have typically programmed his works? I see a lot of performances of his *Preludes*.

RR: Well, those are fairly easy. And they are also Indian quality. They are Indianistic. Those are clearly pieces that he was using some of those materials directly. The *City* pieces are not that way at all. They could be penned by European or

other American avant-garde composers. He was also composing without reference to Indigenous inspiration that is conscious.

There is, as I was saying earlier with Villa-Lobos, I think an unconscious expression that might be going on. I think if you were to sit back and listen to those three *Cities*, there may be something unconsciously expressed there that might be easier to see as we go forward into the future. As we get away from it. Then sometimes you can see these cultural connections whereas when the piece is fresh or fairly fresh, in history, they are not so obvious. That could be possible. You may be able to pick that up.

CC: Would you compare his style to any other twentieth-century composers?

RR: You know, I would have to say no. They are not like anybody else's music. That was another reason they were extremely difficult. I really couldn't pinpoint anyone. Obviously there is a strong dissonant language, which is one of the dominant languages of the time. It is somewhat out of fashion now, but at that time it was a legitimate way of expressing oneself musically.

These works are big and ambitious, not dissimilar to some of the works of Charles Ives. I'm trying to think of Louis talking about influences, and he didn't much. He was doing his own thing.

CC: Was there any formal scheme that he adhered to?

RR: There is much more structure to the *City of Silver*. There's contrapuntal activity. But it definitely has structure at the beginning and end. The *City of Fire* was much more free-form and improvisatory in nature. In part, that's because of what he was writing about, [the] nuclear arsenal that he lived next to and the unknown destructive possibilities that were in his backyard- unknown volatility. As I remember now, there are some fragments of accessible beauty. That was the reason I decided to do it. There were all these crazy passages, but there were also some lovely passages that were accessible in a way that began to be accessible again in the 1980s with neo-Romantic music. You don't see that in the *City of Silver*.

Appendix I: Isabel Schnabel Selected E-mail Correspondence

Isabel Schnabel, the niece of Arthur Schnabel, is a pianist and educator, a scholar of literature and theater, and a psychologist interested in music therapy. She currently lives in the Netherlands and is an advocate for the promotion of Ballard's music and Native American culture.

October 6, 2008

CC: Would you describe your background?

IS: I was born in Vienna, Austria in 1942 to a musical family; my uncle is Arthur Schnabel. My parents were both musicians too. I studied piano to be an educator for more than forty years. Now I study piano daily just for myself. This is very important to me. After the passing of Louis W. Ballard on February 9, 2007, I wrote of his life and work to bring it to Europe.

I am not a Native American. My affinity for Native Americans comes from my youth. After the death of Louis I never stopped reading about the natives of North America. Louis told me about his piano concerto that he was unable to finish. I made friends with Louis's friends and I stayed every year a couple of weeks in his homeland.

CC: Would you describe your first meeting with Ballard?

IS: It was during a symposium that I met Louis in September 2000 in Salzburg, Austria. There he gave a piano recital of the piano preludes and a song and dance workshop. He was so enthusiastic and spiritual. This was my first contact with Louis's music and I fell in love with it! Now I have taken a lot of Louis's music to my home and I am able to bring it around in Europe. I love native music, the ceremonies, and the culture. It feels so honest

CC: Would you tell me about your impression of the way that Ballard incorporated Native American influences in his compositions?

IS: Louis W. Ballard always incorporated a native theme or motive in his compositions, like Bartók. He took back native instruments from the museum and incorporated them in his compositions. Most of the people who hear his music are touched, sometimes even by only his charisma!

CC: Do you have a favorite Ballard work?

IS: It is difficult because sometimes I feel the history, then I like the *Incident at Wounded Knee* In a way I love all his music. I think my favorite is "The Soul." Louis's life was music. He lived for his music and this made him hold on.

Appendix J: E. A. Schreiber Selected E-mail Correspondence

E. A. Schreiber is a German concert pianist and became Ballard's friend in one of the composer's trips to Austria. Schreiber lives in Germany and is involved in research regarding Ballard's life and works.

October 25, 2008

CC: Would you describe your first meeting with Ballard?

ES: We first met in fall 1988 at a conference of The International Society for Polyesthetic Education and Music Pedagogy in the Mozarteum Conservatory of Salzburg, Austria. It was held in Mittersill, a beautiful county of Salzburg. Louis Ballard was there in the company of his wife Ruth Doré and as we sat in the drum choir of Professor Roscher's musical theater's improvisation about Turandot, we looked at each other and remarked at what we took part in. We started a conversation during a break. It was his sense for differences and his good sense of humor that attracted my attention.

CC: When and how did you first come into contact with his music?

ES: Ballard took heed of my recommendation for the "Tage Neuer Musik" (a festival of contemporary music) in Bonn, Germany in May 1989, and I also attended. On May 27, a concert took place in the chamber music hall of the "Beethovenhaus" exclusively dedicated to Ballard's music. From that program the pieces incorporating Native American percussion instruments, *Cacéga Ayuwípi* and *Music for The Earth and The Sky*, fascinated me and the musicians performed with obvious enjoyment. On May 28, the "Orchestra of the Beethovenhalle" conducted by Dennis Russell Davies premiered his oratorio, *Dialogue Differentia*. I was impressed strongly by the dramatic qualities of this music.

CC: Would you tell me about your experiences with Native American music and culture?

ES: I travelled during my summer vacation in 1990 through the United States. I went from New York City to San Francisco and then from there I took a car along the Pacific Coast to the Southwest, heading for Santa Fe, New Mexico. Because I had announced the date of my visit inaccurately (while in ignorance of the length of my trip) the Ballards were a bit surprised at my arrival, but they took the time to arrange a tour of their life and country. He took me to a powwow and admonished me not to take what I saw and heard for the first time as an authentic thing

We also visited a feast day at one of the numerous pueblos near Santa Fe. All through the day they danced, and the audience, some of them White Men, observed respectfully. You'll not find a church attaining that much attention over so many

hours. The hospitality of these people was overwhelming. From the little they had, they gave to me. On our way back to Santa Fe we stopped at Los Alamos with its museum for the first nuclear bombs. At the end of this day I was exhausted in a way that I had never experienced before. I understood my reaction to be the result of a trip through some 500 years within less than an hour. Louis Ballard affirmed that he perceived my exhaustion.

In the fall of 1992 Ballard was a Master Artist at the Atlantic Center for the Arts in New Smyrna Beach, Florida. The event was titled, "The Native Experience in the Arts." I attended as an associate for his composer's workshop. The syllabus . . . included the study of songs and dances and our activities and materials included rehearsal sessions, transcriptions, composer adaptations, construction of instruments, educational adaptations, field recordings, and powwows. Ballard took sufficient time for discussing the aesthetic differences between European and American music and more cultural themes. The associate composers took advantage of consultations with Dr. Ballard. What a patient man he was, and what energy!

CC: Would you tell me about your impression of the way that Ballard incorporated Native American influences in his compositions?

ES: Ballard often said he composed using the essence of indigenous music. For me it is too cryptic to discover a method if there is any at all

CC: What are your experiences with his music?

ES: In 1991 I performed his Choral Cantata, *The Gods Will Hear*, with my students at the Ulrichsgymnasium Norden, Ostfriesland. (Norden is a little town in the very Northwest of Germany.) My students did very well and the audience listened closely and applauded long and cordially In 1994 we performed his one-act-opera *Moontide (The Man Who Hated Money)* as a work-in-progress program. The local press took no notice there, but our endeavors have been documented by a young instructor for dance and theatre.

CC: Do you have a favorite Ballard work?

ES: Instead of an answer here is a wish: During my visit to Santa Fe in 1990, Louis Ballard showed to me the score of *Bellum Atramentum* which obviously gave him great pleasure. From the same year there is another Trio in graphic notation, *Capiuntur Anullo*. The compositions are aleatoric. I would like very much to listen to them and have another look at the scores.

CC: Would you tell me about a couple of your memorable experiences with Ballard or his music?

ES: In 1991 Ballard was commissioned by the Lila Wallace Reader's Digest Foundation to write *The Maid of the Mist and the Thunderbeings* for a modern dance theater which was created exclusively by Indian artists. This production was presented at Buffalo State College in New York. While attending the rehearsals I got an impression of the composer's herculean strivings to work in both directions to integrate Native and mainstream audiences.

CC: Would you describe any performances or lectures by Ballard you may have attended?

ES: The composer gave to me an audiotape recording of a chamber music concert at Arizona State University in Tempe in April 1992. There he spoke for about 15 minutes.

Appendix K: Ed Wapp Telephone Interview

Ed Wapp of the Sac and Fox/Comanche tribes is an ethnomusicologist who specializes in Native American music. He recently retired from the Institute of American Indian Arts in Santa Fe, New Mexico where he taught piano, harpsichord, and world music. He and Ballard were friends and colleagues for many years.

September 6, 2008

CC: What is your tribal heritage?

EW: My dad was Sac and Fox, and of course I'm Comanche too. I'm with the Sac and Fox, the group way up in northeast Kansas. There's a group in Oklahoma over in Stroud, but there are three major groups. There are the Masquakes in Iowa, then our group up in northeast Kansas, and then the largest group is here in Oklahoma.

CC: How did you first meet Ballard?

EW: When the Institute started in 1962, my mother and Louis, they were two of the first faculty there. Being in music, I went and introduced myself to him. He had just come back from Aspen at the time I met him, probably in 1963. He had been at Aspen at the summer program and studied with Milhaud. That's when I met him and that started a lifelong friendship.

I was so sad when he passed away. He passed away in February and he had called me around Christmas time and we visited for about an hour. He never said that he was close to death. I said that I would try and get out to visit him, which I didn't get to. When I found out that he was on his deathbed, I called the house and talked with his daughter. I said it's kind of late; I'll come out in the morning. She said okay, but he passed away that night, about midnight or so.

What was even sadder, his wife is in a residence. So his son and daughter had to sell the house. They went through all their things and picked those that they felt that they should keep and put them in storage; then they had an estate sale. It was sad to see their personal things out in the yard. I really didn't know the son or daughter too well. But just being around, I got to visit with them more. They would say, just take this, take this

When Louis went to the Institute, he had a lot of students who were interested in music Some students he worked with to do compositions Then he came up with this idea to build a chorus with Native American songs in a choral arrangement. Most of those arrangements, I knew. They made recordings I kept that idea going during the three years that I taught for the institute. I kept the chorus going and taught those arrangements We had a pianist, he's in New York, Tim Hays; we had him come out to the Institute to play a concert. I sent him Ballard's scores and so he played them at that performance. He kept up with Ballard for a

while. I asked Louis if he was in touch with him, and he said no. I'm not sure what happened

Louis was in Germany and played in a performance there. They made a recording of him playing those *Preludes*

CC: Did you talk with Ballard about his style and how he incorporated Native elements into his music?

EW: He was trying to get that flavor of Native American music. It really is the vocal music, not the drum accompaniment. What he was looking at for inspiration was the vocal music; the rhythms of it. Being from Oklahoma, he listened to a lot of Plains music, and living in Santa Fe, he heard Pueblo music, and his background is Eastern [North America].

The flute was kind of new; I had heard my grandfather play. But in the *Preludes* there's one piece, it's a love song, where he tries to imitate flute in the melody and the ornamentation. I've never programmed those *Preludes*. I just sort of played through them a couple of times. I would have to go back through them and see what I could identify as Native American.

I have copies of the three sonatas. I could go back and look at those. I know they are very rhythmically complicated. *City of Silver* was inspired from when he was in Argentina and what was happening politically. *City of Fire* is Los Alamos. *City of Light* is Paris.

What he was looking at, [he] was trying to get the flavor of Native music, also trying to project certain aspects of ceremonies or something historical. For instance, the *Incident at Wounded Knee*

CC: Do you have a favorite piece of his?

EW: Well, I've performed *Cacega Ayuwipi*. That's a percussion piece; I like that. I would have to look more at the piano things to be able to pick.

I can say I knew him as a friend; regardless of what he wrote, I liked it. I've performed the middle movement of *Ritmo Indio* with the Phoenix Chamber Orchestra and a group in Kiev.

With *Midwinter Fires*, it was mainly written for youths. The clarinet part, his daughter played clarinet. When we played it at a music convention in Albuquerque, his daughter played clarinet, his son played the flute, and I did the piano part. Playing it several times, I thought, now that I know a little more about Native American flute, there were some changes that I would like to incorporate.

Like I said, we just never had the time to do much talking in his last years. When I ran into him, we would talk about other things. I knew that he had gone through several cancer operations. I saw him out near the school, he had a fire around Christmas time, several years ago, and I asked him, "How are you feeling?" and he said "with my fingers." How I kept up with him, there was an Osage woman who worked at the Indian hospital. She knew him also, because his first wife was Osage.

So I would ask her how he was doing. And she would tell me, “Oh he’s in Houston or Albuquerque and had gone through an operation.” I was able to keep up with him, but secondarily.