

Jerod Impichchaachaaha' Tate

Biography

Jerod Impichchaachaaha' Tate is a classical composer, citizen of the Chickasaw Nation in Oklahoma, and is dedicated to the development of American Indian classical composition. *The Washington Post* selected him as one of “22 for '22: Composers and performers to watch this year” and raved that “Tate is rare as an American Indian composer of classical music. Rarer still is his ability to effectively infuse classical music with American Indian nationalism.”

Tate is a 2022 Chickasaw Hall of Fame inductee, a 2022 Distinguished Alumni Award recipient from The Cleveland Institute of Music and was appointed 2021 Cultural Ambassador for the U. S. Department of State. He is Guest Composer, conductor, and pianist for San Francisco Symphony's Currents Program, *Thunder Song: American Indian Musical Cultures*, and was recently Guest Composer for Metropolitan Museum of Art's Balcony Bar Program, *Home with ETHEL and Friends*, featuring his commissioned work *Pisachi* (Reveal) for String Quartet.

His commissioned works have been performed by the National Symphony Orchestra, San Francisco Symphony and Chorus, Dallas Symphony Orchestra, Detroit Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic Orchestra, Oklahoma City Philharmonic, Winnipeg Symphony Orchestra, South Dakota Symphony Orchestra, Colorado Ballet, Canterbury Voices, Dale Warland Singers, Santa Fe Desert Chorale and Santa Fe Chamber Music Festival. Recent commissions include *Shell Shaker: A Chickasaw Opera* for Mount Holyoke Symphony Orchestra, *Ghost of the White Deer*, Concerto for Bassoon and Orchestra for Dallas Symphony Orchestra, *Hózhó (Navajo Strong)* and *Ithánali (I Know)* for White Snake Opera Company. His music was recently featured on the HBO series *Westworld*.

Tate has held Composer-in-Residence positions for *Music Alive*, a national residency program of the League of American Orchestras and New Music USA, First Americans Museum, the Joyce Foundation/American Composers Forum, Oklahoma City's NewView Summer Academy, Oklahoma Medical Research Foundation and Grand Canyon Music Festival Native American Composer Apprentice Project. Tate was the founding composition instructor for the Chickasaw Summer Arts Academy and has taught composition to American Indian high school students in Minneapolis, the Hopi, Navajo, and Lummi reservations and Native students in Toronto.

Tate is a three-time commissioned recipient from the American Composers Forum, a Chamber Music America's Classical Commissioning Program recipient, a Cleveland Institute of Music Alumni Achievement Award recipient, a governor-appointed Creativity Ambassador for the State of Oklahoma and an Emmy Award-winner for his work on the Oklahoma Educational Television Authority documentary, *The Science of Composing*.

In addition to his work based upon his Chickasaw culture, Tate has worked with the music and language of multiple tribes, such as: Choctaw, Navajo, Cherokee, Ojibway, Creek, Pechanga, Comanche, Lakota, Hopi, Tlingit, Lenape, Tongva, Shawnee, Caddo, Ute, Aleut, Shoshone, Cree, Paiute, and Salish/Kootenai.

Among available recorded works are *Iholba' (The Vision)* for Solo Flute, Orchestra and Chorus and *Tracing Mississippi*, Concerto for Flute and Orchestra, recorded by the San Francisco Symphony Orchestra and Chorus, on the Grammy Award-winning label Azica Records. In 2021, Azica released Tate's *Lowak Shoppala' (Fire and Light)* recorded by Nashville String Machine with the Chickasaw

Nation Children's Chorus and Dance Troupe; vocal soloists Stephen Clark, Chelsea Owen, Meghan Vera Starling; and narrators Lynne Moroney, Wes Studi, Richard Ray Whitman. Of the album, *Sequenza21* wrote, "Tate has clearly taken the Western musical tradition and found a compelling voice that integrates his native culture." His Metropolitan Museum of Art commission, *Pisachi (Reveal)*, is featured on ETHEL String Quartet's album *Documerica*. Azica Records recently released Tate's inaugural composition, *Winter Moons*, and his *MoonStrike*, recorded by Apollo Chamber Players.

Tate earned his Bachelor of Music in Piano Performance from Northwestern University, where he studied with Dr. Donald Isaak, and his Master of Music in Piano Performance and Composition from The Cleveland Institute of Music, where he studied with Elizabeth Pastor and Dr. Donald Erb. He has performed as First Keyboard on the Broadway national tours of *Les Misérables* and *Miss Saigon* and been a guest composer/pianist and accompanist for the Colorado Ballet, Hartford Ballet, and numerous ballet and dance companies.

Tate's middle name, Impichchaachaaha', means "his high corncrib" and is his inherited traditional Chickasaw house name. A corncrib is a small hut used for the storage of corn and other vegetables. In traditional Chickasaw culture, the corncrib was built high off the ground on stilts to keep its contents safe from foraging animals. Learn more at www.jerodtate.com.

Jerod Impichchaachaaha' Tate

Curriculum Vitae

Education:

- MM in Piano Performance and Composition, The Cleveland Institute of Music
- BM in Piano Performance, Northwestern University

Commissions:

- *Shell Shaker: A Chickasaw Opera* - Tianhui Ng/Mount Holyoke Symphony Orchestra (2023)
- *American Indian Symphony* - Oklahoma City Philharmonic (2023)
- *Rattle Songs*, for String Quartet - Dover String Quartet (2023)
- *Kohkumthena and the Sky World*, for Solo Soprano and Orchestra - CityMusic Cleveland (2023)
- *Radiant Lives of Animals*, for Chorus and Piano - Loyola University Chicago (2023)
- *Talowa' Loksi' (Turtle Songs)* - Roomful of Teeth (2023)
- *The Glimmer*, for mixed chorus - Seattle Pro Musica (2022)
- *The Hunter Who Was Not So Great* for Solo Violin and Narrator - Katie Lansdale (2021)
- *Hózhó (Navajo Strong)* for Solo Soprano, Cello and Piano - White Snake Projects (2020)
- *Ithánali (I Know)* for Solo Soprano, Cello and Piano - White Snake Projects (2020)
- *The Forest Dwellers*, Concerto for Trombone and Orchestra - Adam Hanna (2020)
- *Hattak Heloha (Thunder Beings)*, Concerto for Violin and Orchestra - Irina Muresanu (2020)
- *Ghost of the White Deer*, Concerto for Bassoon and Orchestra - Dallas Symphony Orchestra (2019)
- *Oyate (The People)*, film score - Irrelevant Media (2019)
- *Shawi' Imanompa' (Raccoon Talk)* for Solo Violin - Katie Lansdale (2019)
- *MoonStrike* for String Quartet and Narrator - Apollo Chamber Players (2019)
- *We Are the Storm* for Women's Chorus - Central Bucks High School-West Women's Choir (2019)
- *Heloha Okchamali (Blue Thunder)* for Piano and Clarinet - Meraki (2018)
- *Snake Oil* for Saxophone, Cello and Piano - Zinnia (2018)
- *Chokfi': Sarcasm* for String Orchestra and Percussion - Oklahoma Youth Orchestras (2018)
- *Oshta (Four)* for Solo Violin - Irina Muresanu (2017)
- *Muscogee Hymn Suite* for Solo Baritone, Children's Chorus and Orchestra - Tulsa Symphony (2016)
- *Standing Bear: A Ponca Indian Cantata* for Solo Baritone, Piano and String Sextet - Hildegard Center for the Arts (2015)
- *Misha' Sipokni' (The Old Ground)* Oratorio for Solo Soprano, Solo Tenor, Solo Baritone, Chorus, Children's Chorus and Orchestra - Canterbury Voices (2015)
- *Toklo (Two)* for Northern Plains Flute and Clarinet - R. Carlos Nakai (2014)
- *Oka' Aya'sha' (The Water Place)* for Chorus, Woodwinds and Percussion - University of Chicago/Canterbury Choral Society (2014)
- *Pisachi (Reveal)* for String Quartet - ETHEL (2013)
- *Waktégli Olówan (Victory Songs)* for Solo Baritone and Orchestra - South Dakota Symphony (2012)
- *Visions of a Child (A Pueblo Lullaby)* for Chorus - Santa Fe Desert Chorale (2012)
- *To the Wonder*, theme music - Directed by Terrence Malick (2012)
- *Taloowa' Chipota (Children's Songs)* for Youth Choir, Piano and Cello - American

- Composers Forum ChoralQuest Program (2011)
- *À Bec Quintet* for Woodwind Quintet - R. Carlos Nakai (2008)
- *Shakamaxon* for String Orchestra - Philadelphia Classical Symphony (2007)
- *Nitoshi' Imali*, Concerto for Guitar and Orchestra - Joyce Foundation (2006)
- *Lowak Shoppala' (Fire and Light)* for Orchestra, Children's Chorus, and Narrator - American Composers Forum Continental Harmony Program (2006)
- *Indian Country Diaries: A Seat at the Drum*, film score - Native American Public Telecommunications/Adanvdo Productions, Lincoln, NE (2005)
- *Worth of the Soul: A Tribute to American Indian Warriors* for Symphonic Wind Ensemble and Chorus - Dr. Matthew Inkster/Mercyhurst College (2004)
- *Tracing Mississippi*, Concerto for Flute and Orchestra - Christine Bailey, Principal Flute of the Buffalo Philharmonic Orchestra (2002)
- *Iholba' (The Vision)* for Solo Flute, Chorus and Orchestra - National Symphony Orchestra (1999)
- *Dream World* for Woodwinds, Percussion and Narrator - New Jersey Chamber Music Society (1997)
- *Diva Ojibway*, Operetta Score - Native Earth Performing Arts Society (1994)
- *Thunder Song* for Solo Timpani - Alex Orfaly (1997)
- *Inchokkillissa* for Guitar and Percussion - James Perez Bonney (1994)
- *Oktibihah* for Solo Timpani, Strings and Piano - (1994)
- *Winter Moons*, Ballet Score - Dr. Patricia Tate, University of Wyoming (1991)

Film and Media:

- *The Heart Stays* - American Indian Artists Inc. (2023)
- *Searching for Sequoyah* - Turtle Island Productions (2020)
- *Oyate (The People)* - Irrelevant Media (2019)
- *To the Wonder* - Terence Mallick (2012)
- *Spider Brings Fire* - Chickasaw Nation (2010)
- *Meeting in the Center with Respect* - Fort Collins Museum (2009)
- *Indian Country Diaries: A Seat at the Drum* - Native American Public Telecommunications/Adanvdo Productions (2005)
- American Composer Forum - promotional DVD (2003)
- *First Americans Journal* - Native American Television (1994)

Discography:

- *Tale Still Told*. Includes Tate's *Snake Oil*. Performed by Carolyn Braus, Molly Orlando, Devree Lewis. Tresona Multimedia (2023).
- *Winter Moons*. Performed by Winter Moons Orchestra. Azica Records (2022).
- *Within*. Includes Tate's *Heloha Okchamali (Blue Thunder)*. Performed by Meraki. Equilibrium Recordings (2022).
- *Lakota Music Project*. Includes Tate's *Waktégli Olówan (Victory Songs)*. Performed by South Dakota Symphony with Steven Bryant Solo Baritone. Innova (2022).
- *Lowak Shoppala' (Fire and Light)*. Performed by Nashville String Machine, Chickasaw Nation Children's Chorus, Chickasaw Nation Dance Troupe, Richard Ray Whitman, Meghan Vera Starling, Stephen Clark, Chelsea Owen, Lynn Moroney and Wes Studi. Azica Records (2021).
- *To Awaken the Sun*. Includes Tate's *Taloowa' Chipota (Children's Songs)*. Performed by Tess Remy-Schumacher, cello, Candace Fish, piano, UCO Cantelina Women's Choir, di. Darla Eshelman. Xolo (2019).

- *Four Strings Around the World*. Includes Tate's *Oshta (Four)*. Performed by Irina Muresanu, Solo Violin. Sono Luminus (2018).
- *Documerica*. Includes Tate's *Pisashi (Reveal)*. Performed by ETHEL String Quartet. Innova Records (2015).
- *Works by Jerod Impichchagachaaha' Tate*. Includes *Tracing Mississippi* and *Iholba'*. Performed by Christine Bailey Davis and Thomas Robertello, flutes, with San Francisco Symphony and San Francisco Symphony Chorus, dir. Edwin Outwater. Azica Records (2008).

Professional Activity:

- Composition Instructor for First Americans Museum summer academies
- Cultural Ambassador for the U. S. Department of State.
- Guest Composer for Metropolitan Museum of Art's Balcony Bar Program, *Home with ETHEL and Friends*
- Guest Composer, conductor, and pianist for San Francisco Symphony's Currents Program, *Thunder Song: American Indian Musical Cultures*
- Featured composer for HBO's *Westworld*
- New Music USA *Music Alive* Composer-in-Residence
- Adjunct Faculty in Composition/Orchestration, Wanda L. Bass School of Music, Oklahoma City University
- Host/Consultant for WFMT (Chicago) nationally syndicated radio series *Taloo: An Exploration of American Indian and Māori Composers*

Awards:

- Chickasaw Hall of Fame Inductee - The Chickasaw Nation (2022)
- Distinguished Alumni Award - The Cleveland Institute of Music (2022)
- New Music USA *Music Alive* Composer-in-Residence (2017)
- Mid-America Arts Alliance Artistic Innovations program (2016)
- Oklahoma Music Teachers Association Commissioned Composer Award (2014)
- Sigma Alpha Iota Composers Bureau (2013)
- Emmy Award: *The Science of Composing* - Best Documentary - Cultural (2011)
- Meet the Composer Commissioning Music/USA (2009)
- Creativity Ambassador for the State of Oklahoma (2008)
- Alumni Achievement Award - The Cleveland Institute of Music (2006)
- Joyce Award (2006)
- Percussive Arts Society Composition Contest (2006)
- Meet the Composer Residency (1991, 1994, 2013)

Works Performed by:

National Symphony Orchestra, San Francisco Symphony and Chorus, Dallas Symphony Orchestra, Detroit Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic Orchestra, Oklahoma City Philharmonic, Winnipeg Symphony Orchestra, Colorado Symphony Orchestra, New Mexico Philharmonic, South Dakota Symphony Orchestra, Billings Symphony Orchestra, Oklahoma Civic Orchestra, Civic Orchestra of Minneapolis, Amici New York Chamber Orchestra, Ohio Chamber Orchestra, Philadelphia Classical Symphony, ProMusica Chamber Orchestra, Sonare Chamber Orchestra, Oklahoma Youth Orchestra, Quartz Mountain Youth Orchestra, Colorado Ballet, Oklahoma City Ballet, Native Earth Performing Arts Society, Santa Fe Chamber Music Festival, Music Sacra, Voices of Change, Bosque Chamber Music Society, Master Chorale of Washington, Canterbury Voices, Seattle Pro Musica, VocalEssence, The

Playground, Contemporary Music Forum, Bartlesville Symphony Orchestra, Words&Music, Rangbrook Ensemble.

Guest Composer:

- American Composers Forum
- Billings Symphony Orchestra
- Brandeis University
- Buffalo Philharmonic Orchestra
- Carnegie Mellon University
- Chickasaw Summer Arts Academy
- Colorado Symphony Orchestra
- Dartmouth University
- First Americans Museum
- Grand Canyon Music Festival
- Jersey City Museum
- Massachusetts Institute of Technology
- Musica Sacra
- National Museum of the American Indian
- New Mexico Philharmonic
- NewView Oklahoma
- Northwestern University
- Ohio State University
- OK Mozart International Festival
- Oklahoma City Ballet
- Oklahoma City University
- Oklahoma Medical Research Foundation
- Philadelphia Classical Symphony
- Quartz Mountain Institute
- Santa Fe Chamber Music Festival
- Seattle Pro Musica
- Southeastern Oklahoma State University
- University of Colorado
- University of Oklahoma
- University of Wyoming
- Voices of Change
- West Virginia Governor's School for the Arts

Community Service:

- 2013-2015: Artist Inc: I was selected as a Facilitator to a program that educates local Oklahoma City artists to be better entrepreneurs. Through a series of classes, our local citizens learn the art of success and sustainability in an unprecedented way.
- 2004-2014: Co-Founder and Composition Instructor of the Chickasaw Summer Arts Academy. This program is the apex of my desires to bring, to my Chickasaw community youth, the vision of accomplishment self-realization.
- 2014: Composer-in-Residence for NewView Oklahoma OWL Camp (Oklahomans Without Limits). This groundbreaking organization provides unusual opportunities for Oklahomans with visual

impairments. In this program, I composed two new works in which the students learned, memorized and performed violins and percussion in a public performance.

- 2011: Composer-in-Residence for the Dixon Middle School. Here I was able to bring my professional experience, culture and language to an Oklahoma community. In doing so, we brought Dixon into a lens, proving that they are world players within a small and isolated community.
- 2010: Founder and Artistic Director of the Chickasaw Chamber Music Festival. Through the Festival, I exposed the community to fine art chamber music performed by international performers and introduce American Indian composers to a local and international stage.
- 2009-2013: Music Coordinator for Oklahoma Creativity World Forum.
- 2009-2010: Guest Conductor of the Oklahoma Youth Orchestra. Through the world premiere of *Lowak Shoppala' (Fire and Light)*, I lead the Oklahoma Youth Orchestra in a performance of a unique theatrical performance representing the history and culture of the Chickasaw people.
- 2009: Guest Composer for the Quartz Mountain Institute. Quartz Mountain performed a couple of my works as a combined orchestra and chorus performance. The works were based on Chickasaw subjects and required the chorus to sing in the Chickasaw language.
- 2008: Creativity Ambassador for the State of Oklahoma. As an appointed cultural ambassador, I continue to work with local organizations and individuals to help promote creative projects in the State of Oklahoma.

Teaching Experience:

- First Americans Museum (2022-present)
- Lummi Indian Reservation (2018)
- Adjunct Faculty in Composition/Orchestration, Wanda L. Bass School of Music, Oklahoma City University (2011-present)
- Guest Lecturer - West Liberty University (2011-present)
- Guest Lecturer - University of Colorado, Boulder (2002-present)
- Private piano studio (2000-present)
- Oklahoma Medical Research Foundation (2009)
- Joyce Award/American Composers Forum Community Outreach Project (2007-08)
- Chickasaw Summer Arts Academy (2005-2013)
- Alexander Dawson School (2004-06)
- Grand Canyon Music Festival - Native American Composer Apprentice Project (2004-05)
- Academy of Colorado Ballet - Music History (1996-1999)
- Guest Presenter:
 - Northwestern University (2016)
 - Southeast Community College (2016)
 - Oklahoma Summer Arts Institute (2009, 2014)
 - Plainview Public Schools (2013)
 - Dixon Public Schools (2013)
 - West Virginia Governor's School (2010, 2011)
 - St. Paul Public Schools (2008)
 - Philadelphia Public Schools (2007)
 - Minneapolis Public Schools (2007)
 - Dallas Public Schools (2007)
 - Duncan Public Schools (2007)
 - Cherry Creek Public Schools (2003)
 - Flathead Indian Reservation (1998)
 - Crow Indian Reservation (1995)

Billings Public Schools (1995)
SUNY Genesee (1995)
Cleveland Public Schools (1994)
Rapid City Public Schools (1992)

Jerod Impichchaachaaha' Tate
Review Quotes

“...utterly spellbinding...”
San Francisco Classical Music Examiner

“...a new musical stream unsullied by Hollywood and tourist stereotypes.”
New York Times

“Tate’s connection to nature and the human experience was quite apparent in this piece...rarer still is his ability to effectively infuse classical music with American Indian nationalism.”
Washington Post

“...profoundly meditative and exquisitely restrained. Much of it has the feel of classical settings of the Latin mass, but it is distinctly aboriginal in tone...the lines could stand as a statement of will by an artist supremely confident of his intent...the whole orchestra sounds at times to be riding a bolt of lightning.”
Longmont Times-Call

“Tate has an uncanny ability to synthesize his nationalistic ideas into his musical language...he has clearly taken the Western musical tradition and found a compelling voice that integrates his native culture.”
Sequenza21

“His ear for colors produced vivid tonal images...the whole work is extraordinarily evocative...”
Classical New Jersey

“His music borrows from both traditions but is in debt to neither. Both traditions are richer for his efforts, and so are his listeners.”
Billings Gazette

“In the keen sequences scored by Mr. Tate, you felt new music bonding with old images in rich, provocative and moving ways.”
New York Times

“...tinged with sadness and noble drama...delicate and poignant writing...the orchestra paints a vast landscape of sonorities and ethereal textures.”
Cleveland Plain Dealer

“...an original voice...Let’s hear more.”
Denver Rocky Mountain News

“The music is quite virtuosic, dynamic and trance-like. It's quite a trip for the listener.”
Edwin Outwater, Conductor

“Tate showed a keen sense of sound...”
Albuquerque Journal

“...evocative and skillfully written...”
Strings Magazine

“...rhythmic, forceful and entertaining.”
Laramie Daily Boomerang

“...effectively evokes the timeless lives of a people who inhabited this region for 15,000 years before the first European settlers crossed the Atlantic.”
Broad Street Review

“*Lowak Shoppala*’ is an incredible example of the gestalt or synergistic principle that the whole becomes greater than the sum of its parts.”
Chickasaw Times