

## DOVER QUARTET

**JOEL LINK**, violin  
**BRYAN LEE**, violin  
**JULIANNE LEE**, viola  
**CAMDEN SHAW**, cello

**JESSIE MONTGOMERY**  
(b. 1981)

*Strum for String Quartet*

**PURA FÉ**  
(b. 1959)

*Rattle Songs (orch. Tate)*

**JEROD IMPICHCHAAACHAAHA'  
TATE**  
(b. 1968)

*Abokkoli' Taloowa' (Woodland Songs)\**  
(Rocky Mountain Premiere)

### INTERMISSION

**ANTONÍN DVOŘÁK**  
(1841-1904)

**Quartet in F Major, Op. 96, no. 6 "American"**  
Allegro ma non troppo  
Lento  
Molto vivace  
Finale. Vivace ma non troppo

*\*Commissioned for the Dover Quartet by Curtis Institute of Music and the following co-commissioners: Friends of Chamber Music Denver; Arizona Friends of Chamber Music; Cal Performances, UC Berkeley; Carnegie Hall; Chamber Music Houston; Chamber Music Northwest; Chamber Music Pittsburgh; Chamber Music Society of Fort Worth; Kingston Chamber Music Festival; Northwestern University's Bienen School of Music; and Shriver Hall Concert Series.*



## DOVER QUARTET

**JOEL LINK**, *violin*

**BRYAN LEE**, *violin*

**JULIANNE**

**LEE**, *viola*

**CAMDEN**

**SHAW**, *cello*

Named one of the greatest string quartets of the last 100 years by *BBC Music Magazine*, and “the next Guarneri Quartet” by the *Chicago Tribune*, the two-time Grammy-nominated Dover Quartet is one of the world’s most in-demand chamber ensembles. The group’s awards include a stunning sweep of all prizes at the 2013 Banff International String Quartet Competition, grand and first prizes at the Fischhoff Chamber Music Competition, and prizes at the Wigmore Hall International String Quartet Competition. Its honors include the prestigious Avery Fisher Career Grant, Chamber Music America’s Cleveland Quartet Award, and Lincoln Center’s Hunt Family Award. The Dover Quartet is the Penelope P. Watkins Ensemble in Residence at the Curtis Institute of Music and Quartet in Residence at Northwestern University’s Bienen School of Music.

The Dover Quartet’s 2024-25 season includes premiere performances throughout North America of newly commissioned works by Jerod Impichchaachaaha’ Tate, a citizen of the Chickasaw Nation and a leading composer of American Indian classical music; collaborative performances with preeminent artists that include pianists Michelle Cann, Marc-André Hamelin, and Haochen Zhang; and tours to Europe and Asia. Recent collaborators of the sought-after ensemble include Leif Ove Andsnes, Emanuel Ax, Inon Barnatan, Ray Chen, Anthony McGill, Edgar Meyer, the Pavel Haas Quartet, Roomful of Teeth, and Davóne Tines. The quartet has also recently premiered works by Mason Bates, Steven Mackey, Marc Neikrug, and Chris Rogerson.

The Dover Quartet’s Grammy-nominated recordings include its highly acclaimed three-volume recording, *Beethoven Complete String Quartets* (Cedille Records), which was hailed as “meticulously balanced, technically clean-as-a-whistle and intonationally immaculate” (*The Strad*), and *The Schumann Quartets* (Azica Records).

The Dover Quartet was formed at Curtis in 2008; its name pays tribute to *Dover Beach* by fellow Curtis alumnus Samuel Barber. The Dover Quartet proudly endorses Thomastik-Infeld strings.

*The Dover Quartet appears by arrangement with Curtis Institute of Music.*

## IN BRIEF

**BORN:** December 8, 1981, New York City, New York

**FIRST PERFORMANCE:** 2006, Providence String Quartet (original); 2012, Catalyst Quartet (revised work)

### **MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** December 13, 2021, Harlem Quartet

**DURATION:** 7 minutes

## NOTES

JESSIE MONTGOMERY:  
STRUM FOR STRING  
QUARTET (2006, REV.  
2012)

*Music is my connection to the world. It guides me to understand my place in relation to others and challenges me to make clear the things I do not understand. I imagine that music is a meeting place at which all people can converse about their unique differences and common stories.*

– Jessie Montgomery

So reads the home page on Jessie Montgomery's website. A violinist and educator as well as a composer, she grew up in a musical household on Manhattan's Lower East Side. Her parents worked in music and theater and were active in neighborhood arts initiatives. Montgomery earned her undergraduate degree from the Juilliard School in violin performance and subsequently completed a master's degree in film composition and multimedia at NYU. She is currently a Graduate Fellow in Music Composition at Princeton.

As its title suggests, *Strum* alludes to plucked strings, specifically those of the guitar family. Montgomery describes this piece as a celebration of American folk idioms and the spirit of dance and movement. In her seven-minute score, she evokes multiple styles, freely migrating between traditional techniques and popular elements.

The movement opens with the viola and the second violin playing pizzicato. The cello introduces a mournful theme, presently joined by the first violin. The mood shifts to a more upbeat tempo, introducing jazzy syncopations and flights of fancy. In some passages, all four players are bowing together, including in chorale-like rhythmic unison. However, Montgomery's layered, pulsating rhythms are never far off. Diverse in textures and rhythmically complex, *Strum* is a joyous paean to string colors.

PURA FÉ:  
RATTLE SONGS  
ORCHESTRATED  
FOR STRING  
QUARTET BY JEROD  
IMPICHCHACHAAHA'  
TATE

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#### IN BRIEF

**BORN:** August 18, 1959, New York City, New York

**FIRST PERFORMANCE:** September 17, 2024, Houston, TX.

#### **MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** Tonight marks the first performance of this work on our series.

**DURATION:** 15 minutes

Pura Fé Antonia 'Toni' Crescioni is a singer/songwriter, storyteller, instructor, seamstress, artist, and founding member of the Native Women's *a cappella* trio Ulali. Born in New York City, she moved to Sampson County, North Carolina in 1997 to reconnect with her heritage as a member of the Tuscarora tribe. She can trace her lineage back through a half dozen generations of female singers, all of whom were Tuscarora Deen people mixed with African and Scottish-Irish ancestry.

Pura Fé studied dance and voice as a teenager, performing with the American Ballet Theater, the Martha Graham School, and in Broadway musicals. At age 22, she sang with the Mercer Ellington Orchestra, and over the years she has done extensive studio work. As a soloist, she has opened for Herbie Hancock, Taj Mahal, Al Jarreau, and George Duck. In 2015 she moved to Saskatoon, Saskatchewan, where she has continued not only singing – as an indigenous Tuscarora tribe vocalist – but also working as a native activist and cultural leader.

In 1987, she was a founding member of Ulali, a vocal group that, according to her website, was the first Indigenous women's group to create their own sound from their strong traditional roots and personal contemporary styles. Their 1994 album, *Mahk Jchi (Heartbeat Drum Song)* has long been a personal favorite of Jerod Impichchaachaaha' Tate. When he began working with the Dover Quartet, he learned that its cellist, Camden Shaw, was also a Ulali fan. Both were particularly taken with one track, *Rattle Songs*, which comprises seven short movements. Shaw asked Tate to rewrite them for string quartet. The project resonated with Tate because Woodland American Indians have a great deal in common with the Chickasaw tribe—including turtle rattles. "These are orchestrations, even though they're not for orchestra," Tate says. "They're orchestrated for string quartet, translated to another musical idiom."

His composer's note follows.

*Rattle Songs* is a suite of compositions created by the Tuscarora vocalist, Pura Fé Crescioni, for the ensemble, Ulali. Pura Fé's Tuscarora cousin, Jennifer Kreisberg, and her Maya/Apache friend, Soni Moreno, are the other two vocalists of the group. In 1994, this Native trio made history when they released their album, *Mahk Jchi (Our Hearts)*. This album is a unique work of genius, where Native songs are modernized through innovative arrangements and stunningly rich harmonies. Their work had a powerfully deep impact on my personal vision as a Native composer and I am privileged that they are my friends.

Chickasaw music is based in turtle shell shaking as our percussion for stomp dancing and social songs. The Tuscarora people share a very similar shell shaking tradition, as do most Native woodland tribes. In *Rattle Songs*, Ulali brought together songs from different parts of Indian Country and brilliantly couched them in traditional woodland shell shaking styles.

When Camden Shaw asked if I might be interested in orchestrating *Rattle Songs* for string quartet, my immediate acceptance and enthusiasm could not be overstated. After consulting with Pura Fé, I created these orchestrations that are classically impressionistic in a post-modern style. I make no deliberate attempt to imitate the exact sound of rattles from the original songs; rather, I have created a new home for them in the string quartet. Pura Fé created *Rattle Songs* as an homage to her Native North American cousins and it is my hope that my orchestrations create another layer of honoring our people.

The songs are quite varied. Sometimes we hear a single melodic line as an introduction, which then breaks into harmony. Most often those harmonies are in three parts (parallel triads); however, sometimes they expand to four parts and, in “Grammah Easter’s Lullaby,” to six. The transference to the string quartet is seamless, by definition emphasizing the music rather than text. There are snippets of call and response. In the songs, the sharply defined rhythms are enhanced by percussive techniques, including clapping, rattles, and hand drums. Tate’s orchestration does not use extra percussion instruments. “The only time I directly simulate the percussive rattles is when the cello uses the fiddling ‘chop’ technique,” he says. “Otherwise, I express Ulali’s music through a modern impressionist style.”

Tate’s orchestrations were commissioned by the same organizations as his *Woodland Songs* and were also premiered on August 2 by the Dover Quartet in Rhode Island. This afternoon’s performance is the Rocky Mountain premiere.

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## IN BRIEF

**BORN:** July 25, 1968, Norman, Oklahoma

**FIRST PERFORMANCE:** August 2, 2024, Kingston Chamber Music, Kingston, RI

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** Tonight marks the Rocky Mountain premiere of this work.

**DURATION:** 20 minutes

JEROD  
IMPICHCHAACHAAHA'  
TATE: ABOKKOLI'  
TALOOWA'  
(WOODLAND  
SONGS)

Jerod Impichchaachaaha' Tate is a classical composer and citizen of the Chickasaw Nation in Oklahoma, dedicated to the development of American Indian classical composition. He is a 2022 Chickasaw Hall of Fame inductee and a 2022 Distinguished Alumni Award recipient from The Cleveland Institute of Music. In 2021, he was appointed a Cultural Ambassador for the U. S. Department of State.

Tate's compositions hold a unique niche in the repertoire because of his strong connection to his Chickasaw heritage. He is in increasing demand for new works. In addition to today's premieres of *Woodland Songs* and Pura Fé's *Rattle Songs*, he has several other significant performances this season. Last month, Oklahoma's Canterbury Voices premiered Tate's first opera, *Loksi' Shaali' (Shell Shaker)*; PostClassical Ensemble will present an all-American Indian program curated by Tate in Washington D.C. in January 2025; and his popular work *Chokfi'* (2018), has been programmed by the Austin, Eureka, and Ft. Collins symphonies. Tate is currently at work on a new violin concerto for acclaimed violinist Irina Muresanu, as well as new works for the Oklahoma City Philharmonic and North Carolina Symphony Orchestra.

Tate earned his Bachelor of Music in Piano Performance from Northwestern University and his Master of Music in Piano Performance and Composition from The Cleveland Institute of Music. His middle name, Impichchaachaaha', means "their high corncrib" and is his inherited traditional Chickasaw house name. He has graciously provided the following background to his new quartet.

*Abokkoli' Taloowa' (Woodland Songs)*, commissioned by the Dover Quartet, is a modern Chickasaw composition about woodland animals from our Southeastern homelands. Our traditional woodland animals are so revered that our family clans are named after them. My family is Shawi' Iksa' - Raccoon Clan. Each woodland animal has a special ethos and there are many traditional stories about them. In this work, five woodland animals are represented: Squirrel, Bird, Deer, Raccoon and Fish. Each movement is like an epitome - a deep, dramatic and rhapsodic expression of my feelings of being a Chickasaw man from a beautiful and robust culture. I love our animals and I love composing works about them.

*Abokkoli' Taloowa' (Woodland Songs)* is full of Chickasaw melodies, rhythms and musical structure. Sometimes these elements appear very clearly, where the melody may romantically soar above the ensemble. Sometimes they are abstracted into the texture of the quartet and hidden inside the spirit of the animal. I allow myself to fluidly dance between cultural clarity and modern expressionism. I am deeply inspired by our modern Native artists, choreographers, authors and film makers - each proudly expressing their individual identity within rich ancestry. I encourage each listener to create their own emotional story of each animal and imprint these legends into their hearts.

*Woodland Songs* is a consortium commission by Friends of Chamber Music Denver, Curtis Institute of Music, Arizona Friends of Chamber Music, Cal Performances at UC Berkeley, Carnegie Hall, Chamber Music Houston, Chamber Music Northwest, Chamber Music Pittsburgh, Chamber Music Society of Fort Worth, Kingston Chamber Music Festival, Northwestern University Bienen School of Music, and Shriver Hall Concert Series.



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## IN BRIEF

**BORN:** September 8, 1841, Nelahozeves, Czechia

**DIED:** May 1, 1904, Prague, Czechia

**FIRST PERFORMANCE:** January 1, 1894, Boston, Massachusetts

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** April 26, 2023, Pacifica Quartet

**DURATION:** 25 minutes

ANTONÍN DVOŘÁK:  
STRING QUARTET  
NO. 13 IN F MAJOR,  
OP. 96, "AMERICAN"

The “American” Quartet holds an analogous position among Dvořák’s chamber works to the “New World” Symphony in his orchestral music. Both are especially beloved by American audiences because of their origins in the United States.

Dvořák had been in New York City for a year, directing the National Conservatory, when he decided to take a summer holiday in 1893. Homesick for his native Bohemia, but contractually bound to remain in the United States for another year, he chose a destination where he could at least speak his mother tongue. He traveled to the remote hamlet of Spillville, Iowa. After a season of big city hustle and bustle, this small farming community provided welcome relief. Spillville’s 400 Moravian immigrants welcomed their famous countryman with open arms.

The summer months in Iowa proved fruitful both personally and professionally. Dvořák’s children joined him for the sojourn, and he was extremely happy to have family around him and to be among other Czech speakers. Filled with energy, enthusiasm, and a host of melodic ideas, he began to sketch a new string quartet on June 8, 1893. Two days later, after apparently effortless work, he completed the sketch, marking on the manuscript, "Thanks be to God, I am satisfied, it went quickly." In June 23rd he finalized the full score.

Perhaps because it is suffused with the excitement and immediacy of the moment, the “American” has become Dvořák’s most popular string quartet, rivaled only by the A major Piano Quintet among his chamber works. That stated, it would be an injustice to Dvořák not to mention

that he composed 14 string quartets, which contain a wealth of wonderful music. Anyone who enjoys this quartet should seek out the other mature quartets, with their generous rewards.

The "American" is one of a group of works that Dvořák sent from the United States to Fritz Simrock, his German publisher. To expedite prompt issuance of the new compositions, Simrock asked Johannes Brahms to proofread the musical galleys. When he learned of Brahms's labor on his behalf, Dvořák was overwhelmed, writing to Simrock, "I can scarcely believe there is another composer in the world who would do as much." The story is a heartwarming testimony to the depth of the friendship between Dvořák and Brahms, and the exceptionally high regard in which Brahms held his younger friend.

The music of the "American" quartet, like that of the "New World" symphony, has historically been associated with Negro spirituals and American folk songs. In addition, its syncopations, dotted rhythms, and propensity for pentatonic scales all share roots in the folk music of Dvořák's native Bohemia. Bedřich Smetana's autobiographical quartet, "From My Life," also served as an important model for Dvořák's first movement. British commentator Richard Graves once described Op. 96 as "eating blueberry pie and washing it down with slivovice."

Dvořák's genius in this work is his fusion of African American, Native American, and Czech harmonies and rhythms. It doesn't take too much imagination to hear Indian drums in the finale, and the quartet's wholesome melodies and vigorous rhythms may well prompt aural memories of folk songs we recall from our American youth. Nevertheless, Dvořák's own national spirit prevails, making this quartet Czech through and through.

*Program Notes by Laurie Shulman ©2024*

# UPCOMING CONCERTS

## AWADAGIN PRATT, PIANO

WED, DEC 4, 2024 | 7:30 PM | GATES CONCERT HALL



Since launching onto the international stage after winning the prestigious Naumburg International Piano Competition in 1992 and receiving a 1994 Avery Fisher Career Grant, Awadagin Pratt is hailed as “one of the great and distinctive American pianists and conductors of our time” (WGBH). His wide-ranging program includes Fred Hersch’s *Nocturne for Left Hand Alone* and Peteris Vasks’s *Castillo Interior*, as well as works from Couperin, Rachmaninoff, and Chopin.

## TONY SIQI YUN, PIANO

SUN, JAN 5, 2025 | 4:00 PM | GATES CONCERT HALL



Photo: Dario Acosta

Canadian pianist Tony Siqui Yun, a much sought-after soloist and recitalist, was the Gold Medalist at the 2019 First China International Music Competition. He was awarded the Rheingau Music Festival’s 2023 Lotto-Förderpreis. This will be Yun’s FCM debut performance. His program includes works by Beethoven, Brahms, Liszt, and Schumann.

“Tony is a true poet of the keyboard. Expressive, and with his own distinct voice, yet elegant and poised. — *Pianist Magazine*

*Tickets are \$50 each; \$15 for patrons under 30; and \$5 for students (with ID)*

## LOOKING TO GET MORE INVOLVED?

Are you passionate about chamber music and want to make a difference? Friends of Chamber Music is always excited to welcome new volunteers. In fact, many of our current board members began as volunteers! Whether you have a specific skill set or simply a love for music, we’d love to hear from you. We are especially interested in volunteers with skills in fundraising, marketing, and social media, but all kinds of participation are welcome.

Interested? Get in touch with us through our website at [www.friendsofchambermusic.com/support](http://www.friendsofchambermusic.com/support). We look forward to hearing from you!

# COLORADO GIVES DAY IS DECEMBER 10!

At Friends of Chamber Music, we believe in the transformative power of chamber music. Each concert is an opportunity to hear unforgettable performances by world-renowned musicians in a first-class concert hall.

Our mission is to present vibrant chamber music that enriches our community. Income from ticket sales covers only a portion of the costs of presenting extraordinary artists in an exceptional concert hall, and these costs continue to rise.

As we get ready for the biggest giving day of the year, we're asking you to help us reach our fall campaign fundraising goal of \$20,000. Your donation will allow us to continue to offer the finest chamber music performances in the Rocky Mountain region, including important community outreach, necessary for building new audiences. And your contribution will go even further this season! **The Friends of Chamber Music board has committed to match all new and increased gifts up to \$10,000.**

In addition, every donation you make for Colorado Gives Day will be boosted by the Colorado Gives Foundation/First Bank incentive fund. And if you choose to give monthly on the Colorado Gives website, Colorado Gives will match your first month's donation up to \$100.

Colorado Gives Day is December 10, and you can make your gift anytime at [www.coloradogives.org/FCM-CO](http://www.coloradogives.org/FCM-CO)

Thank you for your support. Together we can continue to provide world-class performances for generations to come.



# FCM LAUNCHES COMMISSIONING INITIATIVE

We are thrilled to announce the launch of the Friends of Chamber Music Commissioning Initiative, a focused expansion of our long-standing commitment to supporting the creation of new works for chamber ensembles.

In the 2024-25 season, three concerts will spotlight works commissioned by Friends of Chamber Music in collaboration with prestigious arts organizations nationwide, including the 92nd Street Y, Detroit Chamber Music, the Tanglewood Learning Institute, and Washington Performing Arts, with additional support from the National Endowment for the Arts. New commissions are:

**African Queens**, with acclaimed American soprano Karen Slack. This program presented works by seven emerging composers from underrepresented communities.

**Jerod Impichchaachaaha' Tate**, celebrated composer and citizen of the Chickasaw Nation, whose new string quartet, "Woodland Songs," premieres on this afternoon's program.

**Stephen Banks**, an award-winning classical saxophonist, who has composed a piece for string quartet and saxophone to be performed with the Miró Quartet on May 14.

As we plan for future seasons, we are seeking additional founding donors and supporters to help grow the Commissioning Initiative fund. Your support will allow us to:

- Present the talents of both established and up-and-coming composers.
- Contribute important new works that will shape the future of chamber music.
- Continue showcasing world-class artists who champion commissioned pieces.

We invite you to support the Commissioning Initiative by becoming a founding member. Visit [friendsofchambermusic.com/commissioning-initiative](https://friendsofchambermusic.com/commissioning-initiative) for funding levels, benefits, and more details, or scan the QR Code below.



**THE FOLLOWING FRIENDS** have made gifts in the last 12 months. Your generous support is invaluable in assuring our continued standard of excellence. Thank you!

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# UPCOMING CONCERTS

## CHAMBER SERIES

**Awadagin Pratt, piano**  
Wed, Dec 4, 2024 | 7:30 pm

**Danish String Quartet**  
Thu, Feb 6, 2025 | 7:30 pm

**Benjamin Beilman, violin**  
**Steven Osborne, piano**  
Thu, Mar 6, 2025 | 7:30 pm

**Quartetto di Cremona**  
**Basil Vendryes, viola**  
Wed, Apr 9, 2025 | 7:30 pm

**Miró Quartet**  
**Steven Banks, saxophone**  
Wed, May 14, 2025 | 7:30 pm

## SUNDAY SERIES

**Tony Siqi Yun, piano**  
Sun, Jan 5, 2025 | 4:00 pm

## COMMUNITY EVENTS

### MUSIC IN THE GALLERIES

Sun, Dec 8, 2024 | 12:00 & 1:00 pm  
(identical concerts)

Gwenyth Aggeler, classical guitar  
Clyfford Still Museum  
1250 Bannock Street, Denver

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