

Programmes | 2025/2026

Joel Link | violin
Bryan Lee | violin
Julianne Lee | viola
Camden Shaw | violoncello

Tour November 7th-16th 2025

Programm I

Jessie Montgomery (*1981)	„Strum“
Pura Fé	Rattle Songs (arranged for string quartet by Jerod Tate)*
Jerod Impichchaachaaha' Tate	new quartet*

Antonín Dvořák (1841-1904)	Quartet No. 12 in F major Op.96 „American“

* The Dover Quartet commissioned a new work by American indigenous classical composer Jerod Impichchaachaaha' Tate as well as a new arrangement by Tate of Pura Fé's *Rattle Songs*, originally written for the American indigenous female vocal quartet Ulali. Please see program notes below.

Programm II

Karol Szymanowski (1882-1937)	Quartet No. 1 in C major Op. 37
David Bruce (*1970)	“The Lick”

Joseph Haydn (1732-1809)	Quartet No. 4 in D major Op. 20, Hob.III:34
Or	
Antonín Dvořák (1841-1904)	Quartet No. 12 in F major Op.96 „American“
Or	
Felix Mendelssohn Bartholdy (1809-1847)	Quartet No. 6 in F minor Op. 80

Program notes program I:

This project is a unique opportunity to explore, reveal, and further the relationships between North American Indigenous music, Western Classical music, and contemporary composition. The influence of North American Indigenous music on other styles is often overlooked and is considerably underrepresented on instruments of the Violin family, warranting sincere and meaningful inclusion.

In many ways, the inspiration for this project began almost twenty years ago: My Aunt, Mary Linn, is the Curator of Cultural and Linguistic Revitalization at the Smithsonian Institution, and thus is actively invested in the language, and music, of minoritized groups. When I was a teenager she sent me a CD of an Indigenous

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women's group, Ulali. The album, *Mahk Jchi*, is a glorious a cappella collection of music, some very traditionally rooted in the women's respective tribes, and some wholly original—but all of it exquisitely performed, powerful, and beautiful.

Some of the sounds made familiar to me by Ulali appeared to me years later when working on Antonín Dvořák's "American" quartet; and although too few people are aware, some of the Czech composer's most beloved works were composed with the direct influence of American Indigenous music. In fact, in the following, famous quote by the composer, he explicitly added the part in italics after a summer in Spillville, Iowa:

"I have been in this country I have been deeply interested in the national music of the Negroes and the Indian*s. The character, the very nature of a race* is contained in its national music. For that reason my attention was at once turned in the direction of these native melodies."*

(* citation of Dvořák-text. Contemporary terminology uses e.g. "Afro American", "Indigenous" and "Ethnicity").

It was in Spillville that Dvořák was exposed to live performances from Indigenous peoples, and his two chamber works composed there (The *American* quartet, Op. 96 and the Viola Quintet, Op. 97) contain undeniable Indigenous influence.

The music of Jerod Impichchaachaaha' Tate came to us through our recording producer, Alan Bise. We were immediately gripped by the power, elegance and authenticity of his voice, and sought to commission him for a work; as the project developed, it seemed an intriguing opportunity to further explore the relationships between contemporary composition, American Indigenous music, and Western Classical music. Tate personally knows Pura Fé (one of the founding members of Ulali), and thus, a trifecta of works was envisioned—a new work from Tate; a transcription, by Tate, of Ulali for the quartet; and Dvořák's "American" Quartet.

(Camden Shaw)