

Woodland Songs

Dover Quartet

Music of Jerod Impichchgachaaha' Tate, Pura Fé, and Dvořák



Curtis
Studio

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Rattle Songs by Pura Fé, Orchestrated by Jerod Impichchagachaaha' Tate

01	No. 1	Shanoojhee	01:23
02	No. 2	Viri Kuta	02:24
03	No. 3	Haweheemo	01:32
04	No. 4	Grammah Easter's Lullaby	03:12
05	No. 5	For the Pepper	02:16
06	No. 6	Women's Shuffle	01:38
07	No. 7	Great Grandpa's Banjo	01:52

Abokkoli' Taloowa' (Woodland Songs) by Jerod Impichchagachaaha' Tate

08	No. 1	Fani' (Squirrel)	03:25
09	No. 2	Bakbak (Woodpecker)	03:09
10	No. 3	Issi' (Deer)	05:26
11	No. 4	Nani' (Fish)	03:55
12	No. 5	Shawi' (Raccoon)	03:08

String Quartet No. 12 in F major, Op. 96, B. 179 "American" by Antonín Dvořák

13	I.	Allegro ma non troppo	08:59
14	II.	Lento	07:11
15	III.	Molto vivace	03:52
16	IV.	Finale. Vivace ma non troppo	05:21

TOTAL			58:43
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OVERVIEW

"This album is, at its heart, an exploration of the rich inheritance of music from the North American continent. While the three works on this album contrast each other substantially in style, expression, and historical context, they all share the common influence of music native to North America. Jerod Impichchachaaha'Tate and Pura Fé both find inspiration from the traditional music of their respective tribes and traditions but also imbue their music with wholly original ideas.

This was also the case for Antonín Dvořák when writing the "American" quartet—although of course, he was not of Native heritage. Too often we forget that Dvořák's aim in this piece was to identify an "American" sound by drawing from the melodies of Native peoples and African Americans.

Each piece exists in its own sonic and textural world, while informing and enriching the way we listen to the others. It was many years of work to get this project to come together and we couldn't be more grateful to have had the opportunity to share it."

—Dover Quartet

Abokkoli' Taloowa' (Woodland Songs) and the orchestration of Rattle Songs were commissioned for the Dover Quartet by Curtis Institute of Music and the following co-commissioners: 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; Friends of Chamber Music Denver; Kingston Chamber Music Festival; Northwestern University's Bienen School of Music; and Shriver Hall Concert Series.

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DOVER QUARTET

Named one of the greatest string quartets of the last 100 years by BBC Music Magazine, 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. Their 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's 2025–26 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 leading artists such as Edgar Meyer and Marc-André Hamelin; and performances in internationally renowned venues from Carnegie Hall to Konzerthaus Berlin.

Formed at Curtis in 2008, the quartet's name pays tribute to *Dover Beach* by fellow Curtis alumnus Samuel Barber. The Dover Quartet proudly endorses Thomastik-Infeld strings and is represented worldwide by Curtis Artist Management at the Curtis Institute of Music. They currently serve as 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.

Learn more at www.DoverQuartet.com

Follow on Instagram [@DoverQuartet](https://www.instagram.com/DoverQuartet)

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Dover Quartet | from left to right: Joel Link ('11), violin; Julianne Lee (violin '05), viola; Camden Shaw ('10, '11), cello; Bryan Lee ('11), violin

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PURA FÉ

Pura Fé (Tuscarora/Taino/Black/Scottish) is an acclaimed Indigenous activist, singer-songwriter, and storyteller best known for her soulful vocals and as the founding member of the world-renowned Native women's a cappella group, **Ulali**. Formed in the late 1980s, Ulali helped revolutionize Native music by blending ancestral harmonies and hand drum traditions with a contemporary sound, gaining international recognition and bringing Indigenous music to mainstream audiences.

Pura Fé has released six solo albums rooted in Native blues and lap-steel guitar, earning major accolades including a French Grammy (Grand Prix du Disque) and a Native American Music Award. She has toured widely across Europe and North America, and is currently performing with Rhiannon Giddens' *Silk Road Project* in *American Railroad* and *Uplifted Voices*.

She was a key consultant and performer in the Sundance award-winning documentary *RUMBLE: The Indians Who Rocked the World*, and her work has reshaped public understanding of the Indigenous roots of American blues.

A classically trained vocalist and dancer from New York City, she comes from a long line of Indigenous women singers. She is the ninth generation in her **Tuscarora** lineage and was active in the Urban Indian movement through the American Indian Community House.

Now based in Canada, she is working on the film *Reclaim My Skin*, and will release her next album, *Ancestral Waterways*, in 2025.

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Composer Pura Fé

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PURA FÉ | *Rattle Songs*, Orchestrated by Jerod Impichchachaaha' Tate

Rattle Songs is a suite of compositions created by the **Tuscarora** vocalist, **Pura Fé**, for the ensemble **Ulali**. Pura Fé's Tuscarora cousin, Jennifer Kreisberg, and 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 is 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.

Camden Shaw, cellist of the **Dover Quartet**, also happens to be a fan of the *Mahk Jchi* album. Upon his discovery that I have an affinity for Ulali, he 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 have 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 a homage to her Native North American cousins and it is my hope that my orchestrations create another layer of honoring our people.

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PURA FÉ | *Rattle Songs*, Orchestrated by Jerod Impichchaachaaha' Tate (Cont.)

From the liner notes of *Mahk Jchi*:

“In ancient times a Tuscarora woman carried the name “Ulali” for her beautiful voice. “Ulali” is a songbird (Wood Thrush) name given to Pura Fé, Soni, and Jennifer, by Lawrence Dunmore of the Occaneechi Band of the Saponi Nation in North Carolina. “Ulali” is a First Nations women’s a cappella trio, that sing in many styles and languages of their people of the Western Hemisphere.”

—Jerod Impichchaachaaha' Tate, composer



Joel Link (left) & Camden Shaw (right) recording Pura Fé's *Rattle Songs* in Gould Rehearsal Hall at the Curtis Institute of Music, January 8–9, 2025.

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JEROD IMPICHCHAACHAAHA' TATE

Jerod Impichchaachaaha' Tate is a Chickasaw-American father, 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. In 2025, Tate won the Wise-Hinrichsen Award in Music from the American Academy of Arts & Letters.

Among many recent premieres, Tate's highlights include commissions from the New York Philharmonic, American Composers Orchestra, Cantori NY, Turtle Island Quartet, and **Dover Quartet**. Tate is currently at work on new commissions by Roomful of Teeth, violinist Irina Muresanu, Skaneateles Festival, and Big 10 Band Directors Association.

Tate is a three-time commissioned recipient from the American Composers Forum, a Chamber Music America 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*. His music was also featured in the HBO series *Westworld*.

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.

Learn more at www.JerodTate.com

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Composer Jerod Impichchaachaaha' Tate

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JEROD IMPICHCHAACHAAHA' TATE | *Abokkoli' Taloowa' (Woodland Songs)*

Abokkoli' Taloowa' (Woodland Songs), commissioned by **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' Ikša—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**, **Woodpecker**, **Deer**, **Fish**, and **Raccoon**. 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.

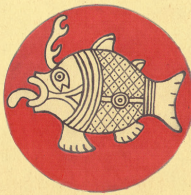
Abokkoli' Taloowa' (Woodland Songs) is full of Chickasaw melodies, rhythms, and musical structure. Sometimes these elements appear very clearly, where the melody may romantically soar above the ensemble. Sometimes they are abstracted into the texture of the quartet and hidden inside the spirit of the 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 filmmakers—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.

—Jerod Impichchaachaaha' Tate, composer

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**Southeastern United States Chickasaw animal clans represented in
Abokkoli' Taloowa' (Woodland Songs). Artwork created by Chickasaw-Native American artist,
LOKOSH and commissioned by the Curtis Institute of Music.**

Learn more at www.Lokosh.com

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Dover Quartet performing *Abokkoli' Taloowa' (Woodland Songs)* during their Curtis Presents concert, live in Field Concert Hall at the Curtis Institute of Music, October 25, 2024.

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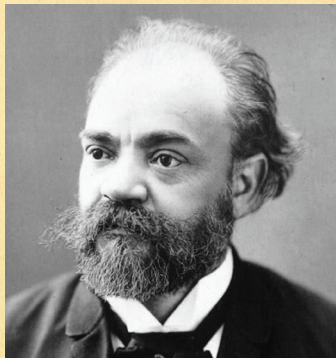
Music of Jerod Impichchachaaha'Tate, Pura Fé, and Dvořák

ANTONÍN DVOŘÁK | String Quartet No. 12 in F major, Op. 96, B. 179 “American”

Composing 14 string quartets during his lifetime, Antonín Dvořák was a prolific Romantic composer known for incorporating folk music elements in his pieces. Ill-content with the mostly German classical music scene in Europe, he was lured to New York City in 1892 by Jeanette Thurber, founder of the National Conservatory of Music of America. It is here where he was given the challenge to come up with a distinctive brand of American classical music—a question that had been hotly debated for nearly 120 years.

During the summer of 1893 while on vacation to a Czech immigrant community in Spillville, Iowa, he answered this question with his **String Quartet No. 12 in F major**. Sketched in three days and completed in thirteen more, upon finishing Dvořák claimed “Thank God! I am content. It was fast.” It was his second attempt at writing a quartet in F major—his first coming twelve years earlier but only resulted in a single completed movement.

Nicknamed “American,” Dvořák was drawn to the music of Native and African American traditions, blending these influences with his own musical roots in this quartet. Many of the melodies are based on the five-note pentatonic scale instead of the typical eight-note. The work also features frequent syncopations, accents on unexpected beats, and lively rhythmic energy.



Antonín Dvořák photographed in
New York City, ca. 1893

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ANTONÍN DVOŘÁK | String Quartet No. 12 in F major, Op. 96, B. 179 “American” (Cont.)



From left to right: Camden Shaw, Julianne Lee, & Joel Link recording Dvořák's “American” Quartet in Gould Rehearsal Hall at the Curtis Institute of Music, September 13–14, 2024.

In the first movement, ***Allegro ma non troppo***, Dvořák introduces two main themes: the first, a cheerful tune played by the viola; and the second, a more solemn melody sung by the first violin that recalls the spirit of his *New World Symphony*. During the development, the second violin offers

a contrasting response in F minor before the themes return in the recapitulation. The second movement, ***Lento***, reflects Dvořák's signature lyrical style, described by one scholar as an almost “Bohemian blues.” The third movement, ***Molto vivace***, is a playful scherzo driven by lively rhythms and is a nod to Dvořák's love of birdwatching. The high violin tune here is inspired by the Scarlet Tanager, a bird he encountered while in Spillville, Iowa. The ***Finale. Vivace ma non troppo***, contains unwavering energy and syncopations established by the second violin and viola. This rhythmic foundation allows the first violin to soar, concluding the piece with a hymn-like freedom.

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Photos

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Jerod Impichchaachaaha' Tate headshot: Shevaun Williams, 2020

Dover Quartet Curtis Presents performance: Matthew Hagestuen, 2024

Pura Fé headshot: Jack Storm

Joel Link & Camden Shaw recording session: Jonah Shortall, 2025

Camden Shaw, Julianne Lee, & Joel Link recording session: Jonah Shortall, 2024

Liner Note

Jerod Impichchaachaaha' Tate

Daniel J. Armistead

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