



... from the Cypress String Quartet



Program and Notes

Cecily Ward, Violin
Tom Stone, Violin
Ethan Filner, Viola
Jennifer Kloetzel, Cello

Quartet, Op. 11
Molto Adagio

Samuel Barber
(1910 – 1981)

I. Identity

Quartet in F, Op. 96 “American”
Allegro ma non troppo

Antonin Dvorak
(1841 – 1904)

II. Hope of the World

String Quartet No. 1
Andante con moto

Charles Ives
(1874 – 1954)

III. The Art Form of Government

Impressions
Quiet Art

Jennifer Higdon
(1962 –)

IV. Meditation on the Face of Lincoln

String Quartet No. 1: quartetto ricercare
Fierce, obsessed

Dan Coleman
(1972 –)

V. Thomas Jefferson

Quartet No. 5

Benjamin Lees

Quick, quiet

(1924 –)

VI. Benjamin Franklin

String Quartet:
Siciliano

Benjamin Franklin
(1706 – 1790)

VII. George Washington

String Quartet No. 1: quartetto ricercare
Variation

Dan Coleman
(1972 –)

Two Sketches Based on Native American Themes
Lento e mesto

Charles Tomlinson Griffes
(1884 – 1920)

VIII. Frederick Douglass

Two Sketches Based on Native American Themes
Allegro giocoso

Charles Tomlinson Griffes
(1884 – 1920)

IX. Crimes of America

Quartet No. 4
Aria

Elena Ruehr
(1963 –)

Quartet in F, Op. 96 “American”
Lento

Antonin Dvorak
(1841 – 1904)

X. Perspective

Red, for solo violin
Apple

Elena Ruehr
(1963 –)

Quartet, Op. 11
Molto adagio

Samuel Barber
(1910 – 1981)

XI. Hope for the Future

Quartet in F, Op. 96 “American”
Vivace, ma non troppo

Antonin Dvorak
(1841 – 1904)

Credits

Cypress String Quartet: Live music, performance conception and producers

Jeffrey Black: Executive Producer

Jack Carpenter: Stage lighting and performance design

Jacob Needleman: Reading and narration, author of “The American Soul”

Mark Willsher: Sound engineer

Inspired by America video:

Producer/Director: Michael Schwarz

Editor: Alex Beckstead

Production Manager: Kiki Kapany

Cinematographer: John Chater

Sound: Doug Dunderdale
Assistant Editors: Erika Trautman, Ryan Shake
Production Coordinator: Sarah Fitzgerald
Archival Research: Sarah Fitzgerald, Ariana Reguzzoni

Jacob Needleman's commentary during the video portions of **Inspired by America** comes almost entirely from his book, *The American Soul*. Dr. Needleman is a professor of philosophy at San Francisco State University. He was educated at Harvard, Yale and the University of Freiburg, Germany. He is the author of many books including *The American Soul*, *The Wisdom of Love, Time and the Soul*, *The Heart of Philosophy*, *Lost Christianity*, and *Money and the Meaning of Life*. *The American Soul* is now available in paperback and in its fourth printing.

Some film segments in *Inspired by America* are backed by music written and performed by legendary jazz composer Charles Mingus. The name of the film segment, followed by the title of the accompanying Mingus composition are shown below:

- **Identity** – *Group Dancers*, Copyright Jazz Workshop, Inc. 1963
- **Hope of the World** – *Fables of Faubus*, Copyright Jazz Workshop, Inc. 1959
- **Meditation on the Face of Lincoln** – *Meditation on Inner Peace*, Copyright Jazz Workshop, Inc. 1965
- **Thomas Jefferson** – *Meditations on Integration* (or *For a Pair of Wire-Cutters*), Copyright Jazz Workshop, Inc 1964
- **Frederick Douglass** – *Freedom*, Copyright Jazz Workshop, Inc. 1963

Program Notes

Samuel Barber — Adagio for Strings

American composer Samuel Barber (1910-1981) originally composed his “Adagio for Strings” as the second movement of his First String Quartet, Op. 11 in 1936. Two years later, at the request of the legendary conductor Arturo Toscanini, Barber rewrote the work for string orchestra. The premiere of this version was broadcast from New York on November 5, 1938 to millions of listeners across America. Written when the composer was just 26, it is Barber's most popular work and is also one of the most popular and recognizable works of the twentieth century. The piece is often considered the “unofficial American anthem of mourning” and was performed at the funerals of two American presidents: Roosevelt and Kennedy.

Charles Ives — String Quartet No. 1

American composer Charles Ives (1874-1954) is considered one of the first great composers of American classical music. His music was largely ignored during his lifetime, and only began to gain recognition when he stopped composing in 1925. Ives

was the son of an Army bandmaster who taught him enthusiasm and curiosity about sound. Ives began composing by the age of 12, and by 14 he was the youngest church organist in Connecticut.

Charles Ives' First String Quartet was written in 1896 when the composer was a 21-year old student at Yale. The piece has two nicknames: "A Revival Meeting" and "From the Salvation Army" and is based on traditional hymns.

Movement 1 is a fugue, with two hymns being quoted as subject and countersubject ("Missionary Hymn" and "Coronation"). Movement 2 is in ternary form (A-B-A) and quotes two more hymns: "Beulah Land" and "Shining Shore."

Antonin Dvorak — Quartet in F, Op. 96 ("American")

Czech composer Antonin Dvorak (1841-1904) wrote his Op. 96 String Quartet in June of 1893, while he and his family were on vacation in the Czech community of Spillville, Iowa. Dvorak was in the U.S. as director of the National Conservatory of Music in New York. The first work he wrote in Spillville was the "New World" Symphony, where he used elements from Native American and African-American melodies from folk songs. In the case of the "American" Quartet, Dvorak said that he was sending a 'musical postcard' to his native land, including "impressions and greetings from the New World." In this way, Dvorak was truly "inspired by America."

Charles Tomlinson Griffes — Two Sketches Based on Native American Themes

American composer Charles Tomlinson Griffes (1884-1920) was considered one of the most gifted composers of his generation. His "Two Sketches Based on Native American Themes" was written in 1919, the year before his death. In his first of two sketches, Griffes bases the music on a "Farewell Song of the Chippewa Indians" and instructs the players to create effects that sound "like Indian drums." The second sketch is his impression of a Native American dance.

Jennifer Higdon — Impressions

American composer Jennifer Higdon (1962-) wrote her fourth string quartet, titled "Impressions," for the Cypress String Quartet in 2003, as part of the Quartet's "Call & Response" series, an annual Cypress project in which a new piece of music is commissioned in "response" to two masterworks of string quartet repertoire. "Impressions" was written as a response to the quartets of Debussy and Ravel. The second movement, "Quiet Art," is about the solitude in which artists work, and the passion and consistency that help to create a work of art. Jennifer Higdon teaches at the Curtis Institute of Music in Philadelphia, and is one of the most sought-after composers of our time.

Dan Coleman — quartetto ricercare

American composer Dan Coleman (1972-) composed his String Quartet No. 1: “quartetto ricerare” in 1999 for the Cypress String Quartet, as part of the Call & Response” series. The piece was written in response to Mozart’s Quartet K. 464 and Beethoven’s Quartet, Op. 18 No. 5. Mr. Coleman states, “I took my cue from Mozart and Beethoven, and wrote a series of variations. But in my quartet the ‘theme’ upon which these variations are based is never explicitly stated. The ricerare movements of Baroque music are wandering preludes that introduce more stable material. The ricerare of my title refers to the fact that the theme is being discovered over time.” Dan Coleman resides in Tucson, Arizona, where he is in his fifth season as composer-in-residence of the Tucson Symphony.

Benjamin Lees — Quartet No. 5

American composer Benjamin Lees (1924-) composed his Quartet No. 5 for the Cypress String Quartet in 2002, as part of the “Call & Response” series. The Quartet was written as a response to Shostakovich’s Quartet No. 11 and Britten’s Quartet No. 3. The third movement is titled, “Quick, quiet” and is like a gossamer thread. Benjamin Lees was nominated for a Grammy Award in 2003 and resides in Palm Springs, California.

Elena Ruehr — Quartet No. 4, and Red, for solo violin

American composer Elena Ruehr (1963-) composed her Quartet No. 4 for the Cypress String Quartet in 2004, as part of the “Call & Response” series. The Quartet was written as a response to Mozart’s “Dissonant” Quartet, K. 465 and Beethoven’s Quartet, Op. 59, no. 3. The second movement, “Aria” begins with an extended duet between the cello and viola. Elena Ruehr composed “Red, for solo violin” for Cypress violinist, Cecily Ward, in 2006. “Apple” is the second movement of the piece. Ms. Ward premiered “Red” in Port Townsend, Washington at the Centrum Summer Chamber Music Festival. Elena Ruehr teaches at M.I.T., and has been composer-in-residence with the Boston Modern Orchestra Project since 2000.

Benjamin Franklin — String Quartet

Benjamin Franklin (1706-1790) is very well known as a person of many talents but it was only recently discovered, circa 1945, that the man who played with lightning also probably wrote a string quartet. Though there is some dispute about his authorship, it is now generally believed he did indeed compose this charming piece of music comprised of 16 notes to be played without left-hand fingering, using only the bow. Franklin’s ingenuity, profound curiosity and intellect, self-reliance, and enlightened spirit for life make this light hearted piece of music a perfect accompaniment to our examination of his lasting contribution to the American legacy.