

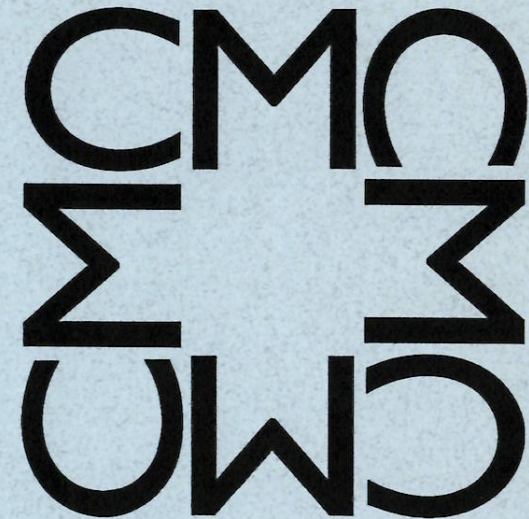
*All those involved with the CMC express
their gratitude for your interest during
the 1992•1993 Season and in the future.*

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CONTEMPORARY MUSIC CONSORTIUM

SPRING CONCERT

Wednesday • April 7, 1993 • 8 p.m.
Nunemaker Place • Westminster College



PROGRAM

ARGESTIDE, Opus 44 (1942)

KRISTEN GYGI • FLUTE
JED MOSS • PIANO

EUGENE BOZZA
(b. 1905)

SONATA FOR SOLO CELLO (1955)

ELLEN BRIDGER • CELLO

GEORGE CRUMB
(b. 1929)

FOLLOWING (World Premiere)

ALDIVIVA QUARTET
John Thompson • Mandolin, Violin
Patrick Zwick • Mandolin
Tully Cathey • Mandola, Guitar
Todd Woodbury • Mandocello, Guitar

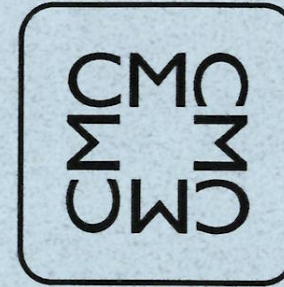
TULLY CATHEY
(b. 1954)

KLEINE DREIGROSCHENMUSIK (1928) Derived from the *Little Threepenny Music* Arranged by Patrick Zwick

- I. OVERTURE
- II. POLLY'S SONG
- III. MORITAT OF MACK THE KNIFE
- IV. CRY FROM THE GRAVE
- V. CANNON SONG

ALDIVIVA QUARTET

KURT WEILL
(b. 1900-1950)



We would like to thank those who assisted in making this concert possible through their time and effort: the musicians, composers, and those who worked with the functions of the organization, as well as our patrons who continue to support CMC.

CMC appreciates those who have made monetary donations, including *The Discriminator*, and through a grant from the Utah Arts Council and the National Endowment for the Arts, Washington, D.C.

CMC is also sponsored through radio advertising and promotion by KUER, and *Squatter's Pub Brewery*, who furnished tonight's post-concert reception. All contributions to CMC in turn support our commitment to furthering the arts.

Bag CMC Concert last summer as well as play two Vivaldi double-mandolin concerti with the Utah Symphony at Snowbird. The idea of a mandolin quartet had been germinating for some time and we prevailed upon our friends Todd Woodbury and John Thompson to take up various sized mandolins and voilà: **Aldiviva** was born. We play a wide variety of instruments and don't stick exclusively to mandolins. Todd and Tully play guitar and John plays violin, as will be heard on Tully's new piece premiered tonight. The Weill pieces will also use a variety of instrumental combinations.

The name of the group, **Aldiviva**, comes from an obscure work (*Il teatro alla moda - The Theatre in Fashion*) by the cellist and composer, Benedetto Marcello. In this work Marcello pokes fun at the various luminaries of the Venetian musical world, particularly Vivaldi whose name he has altered by transposing the syllables to Aldiviva. *Aldiviva* is chided for his use of lengthy cadenzas, special effects like muting and the use of rare instruments like the mandolin! My interest in the mandolin began with hearing the Vivaldi mandolin concerti and a curiosity as to what else he wrote for the instrument. Thus our name is a doff of the cap to how it all got started.

Kurt Weill's *Kleine Dreigroschenmusik* (*Little Threepenny Music*) is derived from his most famous work, *The Threepenny Opera*, which was to catapult Weill and his collaborator, Bertolt Brecht to international fame. *The Threepenny Opera* was premiered in Berlin at the Theatre am Schiffbauerdamm in 1928 and over the next five years was performed over 10,000 times in eighteen different languages. *The Threepenny Opera* was revived in this country in the 1950's by Marc Blitzstein, and his translation is the most familiar to American ears (*Oh, the shark has pretty teeth, dear . . .*). The work is based on John Gay's *The Beggar's Opera* and as Gay's work was to delight the London audience two hundred years before who had become satiated with Handel's operatic *ouvré* full of classical mythological characters, so was the *Threepenny Opera* to appeal to the German theater-going public who had had enough of the Wagnerian new mythology for the moment. Otto Klemperer commissioned the orchestral suite which was first performed on February 7, 1992, in Berlin. The *Kleine Dreigroschenmusik* was performed in Salt Lake City last January to honor Maurice Abravanel, a close friend of Kurt Weill, on his 90th birthday. This powerful score has been no stranger to arrangements. Luciano Berio has set the *Ballade of Sexual Dependence* for mezzo-soprano and instrumental ensemble, Stefan Frenkel has an arrangement for violin and piano and John Harle has done a version for saxophone quartet. The present version exploits the various possibilities offered by the musicians in **Aldiviva**.

Group Biography by Patrick Zwick and Tully Cathey
Program Notes by Patrick Zwick

EUGENE BOZZA

French composer Eugene Bozza was born in Nice on April 4, 1905. He studied at the Paris Conservatoire and received the Grand Prix de Rome in 1934. From 1939-1948 Bozza conducted the Opera-Comique in Paris. He then moved to Valenciennes, where he was appointed director of the local conservatoire. His many chamber works for winds are admired for their melodic fluency and elegance.

Argestide was written in 1942, one of a series of works composed for the Conservatoire. Among his other works are an opera, two ballets, a symphony, a violin concerto and a cello concert.

GEORGE CRUMB

Born in Charleston, West Virginia, October 24, 1929, George Henry Crumb, Jr., was brought up in a musical environment; his father played the clarinet and his mother played the cello. He studied music at home; began composing while in school, and had some of his pieces performed by the Charleston Symphony Orchestra. He then took courses in Composition at Mason College in Charleston (B.M. 1950); later enrolled at the University of Illinois (M.M. 1953), and continued his studies in composition with Ross Lee Finney at the University of Michigan (D.M.A. 1959) whom he regards as his principal composition teacher. Parallel to working on his compositions, he was active as a music teacher. From 1959 to 1964 he taught piano and occasional classes in composition at the University of Colorado at Boulder. In 1965 he joined the music department of the University of Pennsylvania, and in 1983 he was there named Annenberg Professor of the Humanities.

Crumb has received numerous awards; in 1955 he received a Fulbright Fellowship for travel to Germany, where he studied with Boris Blacher at the Berlin Hochschule für Musik. He further received grants from the Rockefeller (1964), Koussevitzky (1965), and Coolidge (1970) Foundations. In 1967 Crumb held a Guggenheim Fellowship, and also was given the National Institute of Arts and Letters Award. In 1968 Crumb was awarded the Pulitzer Prize in music for his *Echoes of Time and the River*. He also received the International Rostrum of Composers Award (1971).

In his music, Crumb is a universalist. Nothing in the realm of sound is alien to him; no method of composition is unsuited to his artistic purposes. Accordingly, his music can sing as sweetly as the proverbial nightingale, and it can be as rough, rude, and crude as a primitive man of the mountains. To contrast, Crumb injects into his sonorous kaleidoscope citations from popular works, such as the middle section of Chopin's

Fantaisie-Improptu, or Ravel's *Bolero*, a procedure first introduced facetiously by Erik Satie. In his instrumentation, Crumb is no less unconventional. Programmatic writing and symbolism pervade Crumb's music: The piano work *Makrokosmos* is a zodiacal cycle and *Black Angels*, for electric string quartet, is 'a kind of parable on our troubled contemporary world' symbolizing the polarity between God and the Devil. Illustrative ends are also served here, and in all of Crumb's work, by a concentration on vivid sonorities, which may be haunting, sweet or macabre, and which are obtained from unusual instruments or from an enormous range of vocal and instrumental effects. In later pieces there are prominent theatrical elements: directed movements, vocalization and the use of masks by instrumentalists, and danced interludes. Crumb has stated Debussy, Mahler and Bartók are the principal influences on his music. Its emotional directness has brought it many and widespread performances.

TULLY CATHEY

Born November 11, 1954, Tully Cathey is a multi-talented guitarist, composer and music educator. He has given solo recitals in New York City at Mannes College of Music, American Institute of Guitar and the Turtle Bay Music School. Tully has performed with the Utah Symphony, the Nova Chamber Music Series, the Contemporary Music Consortium, The Woodbury-Cathey Guitar Duo, Ririe-Woodbury Dance Company, the Rural Performing Arts Tour, Aldiviva and others. He has been the leader of his own jazz groups since 1983 and has performed in concerts, clubs, theaters, festivals, recording studios, schools and other institutions in New York City, Boston and throughout the Intermountain area.

Tully's orchestral works have been performed by the Utah Symphony, the Colorado Springs Symphony, the North Carolina Symphony, the Boise Philharmonic, the Tulsa Symphony and the San Antonio Symphony. The Modern Mandolin Quartet is currently performing his work *Elements*. His PBS documentary scores have aired regionally and nationally, in Europe and the Middle East. His *Trilogy: A Homage to Edgar Allen Poe*, commissioned by the Salt Lake Vocal Ensemble, will be premiered May 21, 23 and 25.

Tully holds a bachelor of science degree in classical guitar performance from Mannes College of Music in New York City, and a master of music degree in music composition from the University of Utah. He studied jazz and composition at Berklee College of Music in Boston and film scoring at USC in Los Angeles. His composition teachers include Robert Beaser, Charles Jones and Bruce Reich. His guitar teachers include Eliot Fisk, Leonid Bolotine, Mick Goodrick, Johnny Smith, Lee Robinson and Dr. William Fowler. He taught music theory and guitar at Mannes from 1981 to 1985,

and has been teaching at the University of Utah since 1989. He has also taught theory and guitar at Westminster College, and will be presenting a course there this summer called *Modern Jazz: Bebop and beyond*. The mandola he plays in **Aldiviva** was made by his father, William Cathey.

As I wrote this piece specifically for Aldiviva Quartet, I began by imagining sounds which could come from two guitars, mandolin and violin. I found that I kept hearing a rumbling or swarming texture, as well as large, sometimes powerful and relentless and at other times soft and hushed, repeated chords. I endeavored to disconnect from predetermined formal notions by allowing this material to live and grow in my imagination for some time, and then record a piano improvisation of the piece before writing anything down. From this "raw" material I edited, refined, and polished the work, yet it remains very close to the original improvisation.

After completing this work, I found myself, as I sometimes do, searching for the right title. In the spirit of the composition, I decided to consult the *I Ching*, sometimes called the *Book of Changes* (one of the Five Classics of Confucianism, and a source for Taoist thought). Much to my delight and surprise I threw hexagram 17, the number which follows 16, the number of sections in my work, thus completing it. This hexagram, called *Sui*, or *Following*, also reflects my process while creating this composition. It contains the idea of following in the sense of adaptation to the demands of the time and, *No situation can become favorable until one is able to adapt to it and does not wear himself out with mistaken resistance.* *Following* is dedicated to Randee Levine Cathey.

Biography and Program notes by Tully Cathey

KURT WEILL

Aldiviva is an exciting new quartet which brings together four of Salt Lake City's finest musicians. The quartet explores a wide ranging repertoire, utilizing fully a colorful pallet of sound on the various instruments they play. The group is a plucked string quartet and then some. Mandolin, mandola, mandocello, guitar and violin are joined in various combinations to play delightful arrangements of Baroque, Classical and Romantic masterworks as well as music of the Twentieth Century.

The quartet was formed in the fall of 1992 and consists of the various sizes of mandolin which correspond directly to their counterparts in the violin family (mandolin-violin, mandola-violin, mandocello-cello). Tully and I played a work for two mandolins by Takashi Ochi in a CMC concert last year (1992) and went on to premier Tully's mandolin duo, *Journeys* in a Brown

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EYE CONTACT

SELECT RECOMMENDATIONS FOR THE NEXT WEEK

Wed 4/7

Wednesday is the perfect day, bar none, for trucking up to Westminster College's Nunemaker Place for a concert presented by the Contemporary Music Consortium. First is the "Sonata for Solo Cello" by George Crumb, which will be performed by Ellen Bridger.

Then the Aldiviva Quartet, commissioned by CMC, will perform "Little Threepenny Music" by Kurt Weill as well as the world premier of a new work by Tully Cathey. Aldiviva includes John Thompson (mandolin, violin), Patrick Zwick (mandolin, banjo), Tully Cathey (mandola, guitar) and Todd Woodbury (mandocello, guitar).

The concert is at 8 pm. Tickets are \$5 (\$2 for students and seniors) and includes a reception following the performance.

Thu 4/8

Larry Coryell will show his handiwork at the Zephyr Club on Thursday. This is the sort of concert that the Zephyr Club is perfect for—an intimate look at an instrumental master of both acoustic and electric guitar. In the '60s young Coryell walked the line, wailing in feedback, while keeping his own mainstream streak strong. This was fusion. Later years saw an acoustic period, and a series of exploratory duets and trios with the best of his cohorts—Philip Catherine, John McLaughlin, Joe Beck—and hooking up all too briefly with fusion guru Miles Davis. Lately, the look is Latin.



Aldiviva plays Vivaldi.

Mon 4/12

"Jesus Christ Superstar" is at the Capitol Theater all this week. But Monday would be the best night for it.

Tue 4/13

Fine music from Erich Graf and the Canterbury Singers can be indulged in at the University of Utah's Fine Arts Museum Gallery. This 8 pm concert is part of the NOVA Chamber Music Series. For more info call 328-8827.

Last Week

At D.B. Cooper's Backroom Cabaret is the touching production of "Pvt. Wars" with a trio of engaging patients in a veteran's hospital constructing a sticky web of friendship out of their fears and differences. The acting is intense, although highly stereotypical. The emerging bond between these Vietnam-scarred misfits seems all the stronger by its desperation. One of the things that holds them

together is that they are all cut off from the past and future that is outside the ward walls.

The ideas in the piece are not clearly articulated, leaving some viewers curious as to what their maladies and motivations are. Whatever they are, they have not much to do with Vietnam—choose any trauma to stick in its place and the bonds still work.

BEST BETS

FOR THE WEEK AHEAD

Music

Premiere of Utahn's work

Cellist Ellen Bridger and the

Aldiviva Quartet are the featured artists as the **Contemporary Music Consortium** closes its season Wednesday at 8 p.m. in Nunemaker Place at Westminster College, 1840 S. 1300 East, Salt Lake City.

Ms. Bridger, one of the area's top free-lance musicians, will perform Pulitzer Prize-winning composer George Crumb's *Sonata for Solo Cello*. The quartet — John Thompson, mandolin and violin; Patrick Zwick, mandolin and banjo; Tully Cathey, mandola and guitar; and Todd Woodbury, mandocello and guitar — will give the world premiere of a work by Mr. Cathey, commissioned by the CMC. The quartet also will perform Weill's "Little Threepenny Music," as arranged by Mr. Zwick. (The ensemble's name was coined by 17th-century Italian composer Benedetto Marcello, who, in mocking Vivaldi's use of the rare mandolin, transposed the syllables of his name.)

Tickets are \$5 for the public and \$2 for seniors and students. Patrons are invited to a post-concert reception catered by Squatter's Pub Brewery.

MUSIC / DANCE

Concert calendar

• **THE CONTEMPORARY MUSIC CONSORTIUM** will conclude its 1992-93 season with a concert Wednesday, April 7, at 8 p.m. in Nunemaker Place on the Westminster College campus.

Featured will be the premiere of a work by Utah composer/guitarist Tully Cathey, as performed by the Aldiviva Quartet, besides Cathey consisting of John Thompson (mandolin/violin), Todd Woodbury (mandocello/guitar) and Patrick Zwick (mandolin/banjo). The group will also be heard in an arrangement of Kurt Weill's "Kleine Dreigroschenmusik" ("Little Threepenny Music").

In addition Ellen Bridger will perform the Sonata for Solo Cello of Pulitzer Prize-winning composer George Crumb.

Admission is \$5 (\$2 students/seniors), with a reception catered by Squatter's Pub Brewery following the concert.



The Aldiviva Quartet will perform Wednesday at Westminster College.

CONCERT REVIEW

Consortium season finale has a "Following"

By William S. Goodfellow
Deseret News music critic

CONTEMPORARY MUSIC CONSORTIUM, Nunemaker Place, Westminster College, April 7, 8 p.m.

More people than Nunemaker Place could comfortably hold turned out for the Contemporary Music Consortium's concluding concert of the season Wednesday at Westminster College.

Among other things, that made it impossible to move the piano out of the way before the evening's centerpiece, the premiere of local composer Tully Cathey's "Following," written for his own Aldiviva Quartet (which takes its name from Marcello's parody of the name Vivaldi).

The group itself — besides Cathey, composed of John Thompson, Patrick Zwick and Todd Woodbury — offers a unique mix, and so does the piece, in this case for violin, mandolin and guitars.

The result is interesting for both its textural and its tonal integration, as the "swarming" with which it begins gives way to a more lyrical, introspective section ("Dreaming 1"), another in which Thompson's violin sounded almost like a buzzing insect, and, ulti-

mately, a tango whose energy is compromised by a deliberate sense of unease.

Throughout effects are imaginative and varied (including some drumming on the instruments), as is the way earlier sections are echoed in what follows. Which may help explain the title, even if it is not a work other groups are really equipped to pick up on. But then that was once true of Messiaen's "Quartet for the End of Time."

By contrast, I suppose the Modern Mandolin Quartet could always take a stab at Zwick's arrangement of Kurt Weill's "Little Threepenny Music," here resequenced and abridged for such a group.

That lent "Polly's Song" an almost Venetian air. Still, the sardonic, Berlin-between-the-wars wit of the original came through in "Mack the Knife" and especially the deliciously macabre "Cannon Song."

Earlier what had called for that piano was a late addition to the program, Eugene Bozza's "Agrestide," a 1942 *morceau de concours* for flute.

With pianist Jed Moss holding up the piece's impressionistic side, Kirsten Gygi did well by its more virtuosic elements (which, one suspects, is where the composer's heart lay), bringing animation yet fluidity to both the pastoral open-

ing and the dancing finale.

After which Ellen Bridger found unexpected depth in George Crumb's Sonata for Unaccompanied Cello, written in 1955.

This was sometimes achieved at the expense of the music's conscious Hungarianisms. But in her hands the first movement had unusual urgency and power, right from the free-floating *pizzicati* that open it, the resonant smoothness carrying over into the theme and variations of the second movement and the galloping "Fi-garo" figures of the concluding Toccata, here tossed off in nimble fashion.