



Compositions by
Tully Cathey, featuring Aldiviva

Sunday, April 25, 1993
Jewett Center for the Performing Arts
3:00 P.M.

PROGRAM

ELEMENTS: IV. Water

Journeys

The Bardol Saga

INTERMISSION

The Fox and the Eagle

Passacaglia

Following

ALDIVIVA QUARTET

John Thompson, violin and mandolin

Patrick Zwick, mandolin

Tully Cathey, guitar and mandola

Todd Woodbury, guitar and mandocello

PROGRAM NOTES

by Tully Cathey

ELEMENTS: IV. WATER

Elements: IV. Water was originally written in the spring of 1991 for electric guitar ensemble, then orchestrated for a Utah Symphony performance that July, and is now arranged for mandolin quartet. It's about five minutes long. The title is inspired by the ancient theory of the four elements, including fire, earth, air and water. The music suggests the powerful, relentless, transformative aspects of water, like the ancient Colorado river coursing toward the ocean, and the ocean itself, rather than the quiet stillness of a pond or lake. I have been commissioned by the Modern Mandolin Quartet to arrange *Elements* for quartet and orchestra for a concert with the Louisville Symphony this May.

JOURNEYS

Written in November of 1991, this mandolin duo was inspired by my growing interest in learning to play the mandolin, and is dedicated to Patrick Zwick. Patrick and I had been reading through duets together and particularly enjoyed a piece entitled *Three Duos for Two Mandolins on Old Japanese Melodies*, by the Japanese composer and mandolin virtuoso, Takashi Ochi. In the spirit of the Ochi, I undertook *Journeys*. In one passage I have instructed the players to produce a sound approximating a Japanese koto. The writing also reflects a guitarist's approach to the mandolin in several ways, especially the left-hand technique of fretting the four-voice chords which are strummed in the ending. *Journeys* was premiered in August of 1992 by Patrick and me in a Contemporary Music Consortium concert.

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THE BARBOL SAGA

This work was originally composed as a brass quintet in 1987 in Los Angeles, where I was studying film scoring. I enjoy rearranging my music for various different instrumental combinations as a way of practicing orchestration (and obtaining performances!), and this mandolin quartet is the latest version of the work, motivated by Patrick's and my early searches for repertoire for our nascent quartet. Bardol is about ten minutes long, with each movement designed to last two minutes. The titles of the five movements (Fanfare, In the Court of Bardol, Simple Song, Bardol's Games, and Bardol's Vision) are based on a science fiction scenario of my own invention about a royal personage named Bardol and his court.

THE FOX AND THE EAGLE

Like many of my works, this one has had several incarnations. It began in New York City as a solo guitar sonata in 1985. In 1986 it became Fantasy for solo harp, and was premiered by Sarah Bullen in a Nova concert at the University of Utah. My guitar duo work with Todd Woodbury was an inspiration to adapt it for two guitars.

PASSACAGLIA

Originally written for violin and piano, this work easily adapts to a trio format, for violin or mandolin and two guitars. It utilizes an old and venerable formal technique called a "ground" or repeated bass line, upon which a melody and subsequent variations are built. J.S. Bach used this technique in his famous Passacaglia in C minor for organ. There are nine cycles of the eight-bar ground, during which it is passed between all three instruments. At one point the mandolin has an unaccompanied solo, during which it plays the ground and a variation above it at the same time.

FOLLOWING

As I wrote this piece specifically for Aldiviva Quartet, I began by imaging 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 recording 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.

I dedicate this concert to the memory of Paul Banham (1931-1993), artist, poet, musician and teacher, who helped me and so many others find our way.

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THE ARTIST

ALDIVIVA

Aldiviva quartet was formed in the fall of 1992 as the brainchild of Patrick Zwick and Tully Cathey. It consists of the various sizes of mandolin, which correspond directly to their counterparts in the violin family (mandolin-violin, mandola-violin and mandocello-cello), as well as violin and guitars. **John Thompson**, a member of the first violin section of the Utah Symphony, plays violin and mandolin; **Patrick Zwick**, a member of the bass section of the Utah Symphony, plays mandolin; **Tully Cathey** plays mandola and guitar; and **Todd Woodbury**, of the Binkley-Woodbury Duo and guitar instructor at Weber University and the University of Utah, plays mandocello and guitar. Aldiviva opened for John Gorka, at Bryant Middle School in November of 1992, and recently premiered *Following*, by Tully Cathey, on April 7, 1993 at Nunemaker Place, Westminster College, for the Contemporary Music Consortium concert. They will be presenting a concert July 25th at the Red Butte Arboretum in Salt Lake City, and are scheduled to present a week of concerts in Denver next March for Young Audience Programs.

The name of the group 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!

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BEST BETS

FOR THE WEEK AHEAD

Music

Aldiviva quartet

The Aldiviva quartet will perform compositions of ensemble member Tully Cathey in a free concert today at 3 p.m. in the Jewett Center at Westminster College, 1250 E. 1700 South, Salt Lake City.

Mr. Cathey plays guitar and mandola in the quartet. His works have been performed by the Modern Mandolin Quartet and by the symphony orchestras of Utah, Colorado Springs, San Antonio and Louisville, Ky., among others.

Other quartet members are John Thompson, violin and mandolin; Patrick Zwick, mandolin; and Todd Woodbury, guitar and mandocello.

DESERET NEWS, SUNDAY, APRIL 25, 1993

This week's music and dance calendar

Compositions by Tully Cathey will be performed by the group Aldiviva at 3 p.m. today at Westminster College's Jewett Center for the Performing Arts.

Included on the program, which is free, will be "Elements IV: Water," "Journeys," "The Bardol Saga," "The Fox and the Eagle" and "Following." The last piece was recently premiered at Westminster under the auspices of the Contemporary Music Consortium.

Besides Cathey, who performs on guitar and mandola, the group consists of John Thompson, violin and mandolin; Patrick Zwick, mandolin; and Todd Woodbury, guitar and mandocello.