
INTERMOUNTAIN ACOUSTIC MUSICIAN

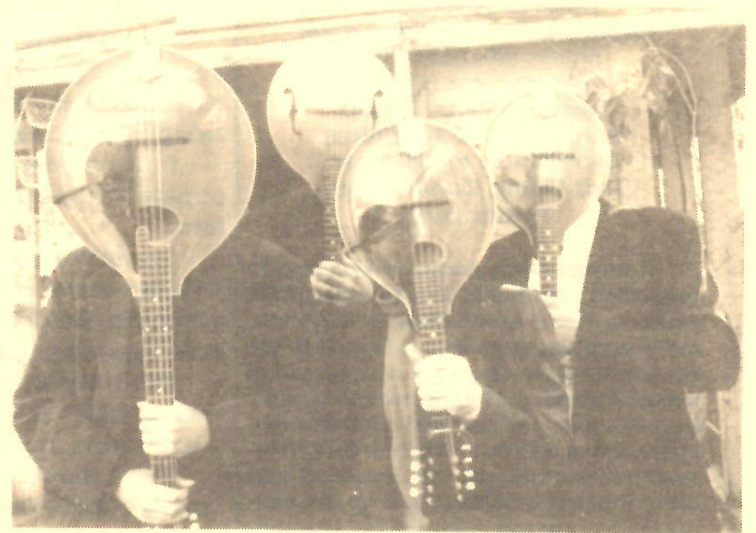
The magazine of the Intermountain Acoustic Music Association

November 1992



John Gorka

See life from a different angle
Saturday, November 7; and
find out the strange truth
about the figures below...



Plus—

Another mandolin master

Schmidt, Sciaky, Sorrels, Dec. 5

More adventures of Frank & Stony

Classical Corner

So, Ya Wanna Be a Band? Part 3

Zivio benefit concert



Adiviva members reveal their true identities: Todd Woodbury, John Thompson (rear); Patrick Zwick, Tully Cathey (front).

has brightened a bit with the release of his latest album. It contains a surge of optimism that even amazed himself.

"I'm surprised that life got this good," he said, "that it's better than I ever expected.

"It seems like the love songs on this album have gotten happier and more joyful. And I think the look at the outside world is a little bit broader; it's outside my own neighborhood now.

Temporary Road is also more political than his earlier work, speaking more often to themes of war, the specter of fascism, and reflecting a deep skepticism about politics in general.

"A lot of the songs were brought on by feelings that were stirred up with the Gulf War. I was really surprised how deeply those feelings went, especially when the bombing started in Iraq. I don't think anybody wins a war."

While his political songs continue to reflect the eloquent darkness he can so effectively bring to a song, there is also a firm hopefulness in many of the songs.

"I used to think joy was the break between sorrows," he said. "It's amazing; but I've learned that hope comes from the small pictures in people's lives because you're not going to get any hope in the evening news or from anything that the current administration is going to offer. Hope comes from the belief that things can and will change for

the better. So to find it in your own life, you have to go after the things you can personally change and have some control over.

"I don't know where it's going," he said of his career. "I just try to keep doing it. My general goal is to be able to write about a whole range of subjects and emotions over a long period of time. I don't want to write about things that are on meaningful to me: I try to write about what others can relate to."

The hope of many is that John Gorka will continue the ponder, write and give the benefits of his unique talents through his recordings and stellar live performances.

Adiviva

The Classical mandolin quartet, Adiviva, makes its debut performance opening for John Gorka. The quartet brings together the talents of four Salt Lake City area musicians who have taken up various members of the mandolin family over the past year.

John Thompson, a violinist in the Utah Symphony and founding member of the Salt Lake Chamber Ensemble, is the group's first mandolinist.

In the second mandolin position is Patrick Zwick, a bassist in the Utah Symphony and also a founding member of the Salt Lake Chamber Ensemble, in which he played viola da gamba. Zwick also does most of the guitar and banjo work

with the Utah Symphony.

On mandola is Tully Cathey, well known as a jazz and classical guitarist, composer and teacher. Last year for KUED television, Cathey composed the score for *River of Stone*, a documentary of John Wesley Powell's exploration of the Colorado river. He was also featured as guitarist and composer on a recent NOVA chamber music concert in which he played guitar in works of Vivaldi and Boccherini, as well as having two of his own compositions performed.

Holding down the bass line of the quartet on mandocello is Todd Woodbury, Salt Lake's foremost classical guitarist. He is well known for his duets with Milt Jensen and Cathey, and as a teacher at the major universities along the Wasatch Front.

The group's name, Adiviva, has a rather esoteric origin. It comes from a book, *Il teatro alla moda* (The Theatre in Fashion) by Benedetto Marcello, and Italian cellist and composer. In the book, he makes fun of certain peculiarities of his contemporaries, among whom was Vivaldi, who, in 1720 when the book was written, was the toast of the Venetian musical world.

Marcello transposed the syllables of Vivaldi's name and came up with "Adiviva," who he refers to mockingly for his use of rare instruments (like the mandolin), lengthy cadenzas (Vivaldi was a violin virtuoso and the father of the concerto), and special effects like muting.

Zwick, the group's founder, has a special affection for Vivaldi and picked the name for its association with the Italian composer.

Zwick and Cathey made their debut as mandolinists last summer playing two Vivaldi mandolin concerti with the Utah Symphony at Snowbird. The quartet's opener for the Gorka concert will be another work of Vivaldi. Also on the program will be the world premiere of Cathey's mandolin quartet, *The Bardol Saga*. Adiviva will conclude with a work of Francesco Giuliani for violin, mandolin and guitar.

Andre Saint-Clavier

This classical mandolin virtuoso presents a concert and lecture November 22



The Intermountain Acoustic Music Association presents Andre Saint-Clavier, the great French mandolin virtuoso, in concert at 7:30 p.m. Sunday, November 22, 1992 in the Social Work Auditorium on the University of Utah campus.

Tickets are \$9 in advance; \$10 the day of the show. Seniors and children 16 and younger are \$6. As always, IAMA members and ASUU students received a \$1 discount. Advance tickets are available at Acoustic Music, Intermountain Guitar & Banjo, Smokey's Records, All SoundOff locations and NuSound Music, Roy.

Saint-Clavier will be in the United States this November to perform at the Classical Mandolin Society of America's annual convention in Washington, D.C., and to give other concerts throughout the U.S., including Salt Lake City.

Saint-Clavier, France's premier mandolinist, has a most impressive resumé, having made many recordings, including the works for mandolin by Vivaldi, Mozart, Hummel and Schönberg, as well as a wide variety of more contemporary music.

Albums like *La Mandoline Pittoresque* and *Palette et Couleurs de la Mandoline* give a fine display of his dazzling technique and superb musicianship. Saint-Clavier has soloed with many European orchestras, was solo mandolinist with the Opera de Paris and Pierre Boulez's Ensemble InterContemporain, a group devoted exclusively to 20th Century music.

His appearance in Salt Lake City will include a short lecture on the history of the mandolin, plus a program including works of Bach, Tárrega, Calace, Paganini, Vivaldi, Beethoven and Mozart. He will be accompanied by guitarist, Tully Cathey.

Saint-Clavier has written two works concerning the mandolin—*Three Centuries of the Mandolin* and *The contemporary Art of the Plectrum*. He has fully developed his ideas about sound production (picking) and isolating right hand technique for the rapid development of an overall technical

mastery of the mandolin. While he is here, a workshop will be set up for those interested in learning about his approach to the mandolin—cost \$10. Call Patrick Zwick at 532-2281 for details about time and place of the workshop.

Sunday Sage features another local artist

KRCL's Sunday Sagebrush Serenade presents local musician, Gigi Wilson, live from 12:30 p.m. to 1 p.m. Sunday, November 8. KRCL Radio is found at 91 on the FM dial.

Gigi Wilson is a southern Utah folk/blues artist, à la Bonnie Raitt, performing regularly in Zion's National Park in the summers and Cedar City and St. George in the winters. She's currently working on

a recording project.

Some of her songs were aired on a recent Sunday Sage, and were enthusiastically received, prompting many requests for her work since then. The songs were on a demo tape, which she was unable to leave with the station, so this will be a rare opportunity to hear her work until her album is released.

Admit One

*The Intermountain Acoustic Music Assn. and
U. of U. Student Involvement Center present*

Andre Saint-Clavier
classical mandolin virtuoso

Sunday, Nov. 22, 7:30 p.m.
U. of U. Social Work Auditorium

*\$9.00 adv., \$10.00 day of show; Seniors, Kids \$6.00
\$1.00 discount with valid IAMA or ASUU card*

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ALDIVIVA

The newly formed quartet, Aldiviva, has been winning over audiences in Utah and Colorado with their imaginative arrangements of music for mandolins, guitars and violin. The quartet includes John Thompson (mandolin/violin), Patrick Zwick (mandolin/mandobass), Tully Cathey (mandola/guitar), and Todd Woodbury (mandocello/guitar). These four musicians are well known individually for their work with the Utah Symphony, guitar duos and jazz ensembles. They have now put together an exciting quartet that features the diverse talents of its members.

In concert, Aldiviva provides something old, something new, something borrowed and you will even hear a bit of the blues. The versatility and cleverness of this group will amaze you as you listen to them perform the works of Vivaldi, Mozart and Britten interspersed with blues, jazz and bluegrass. The quartet also features works by their in-house composer, Tully Cathey.

Aldiviva has performed for the Red Butte Garden Concert Series, the Utah Arts Festival, the Brown Bag Concert Series, the Twilight Concert Series (Cedar City), and the Contemporary Music Consortium and has done a week long residency for the Denver, Colorado branch of Young Audiences. They have also appeared as guest artists with the Colorado Springs Symphony Orchestra.



SPONSOR COST: \$675

AVAILABILITY: July 1994 - June 1995

RESIDENCY ACTIVITIES: lecture-demonstrations and master classes

TECHNICAL REQUIREMENTS: four armless, straight-backed chairs, adequate stage lighting, electrical power to center stage, and green room

MANDOLIN IN THE USA

ALDIVIVA

- Patrick Zwick

Greetings from ALDIVIVA, Salt Lake City's newly formed mandolin and guitar ensemble. I have been reading the CMSA Newsletter for the past few years and have enjoyed greatly finding out what is going on in the mandolin world. There has been quite a lot happening in Salt Lake City, too.

ALDIVIVA was formed in October, 1992 and consists of Tully Cathey (*mandola/guitar*), John Thompson (*mandolin/violin*), Todd Woodbury (*mandocello/guitar*) and Patrick Zwick (*mandolin/mandobass*). Tully, one of Salt Lake's finest jazz guitarists, is also our "in house" composer. The Modern Mandolin Quartet premiered his "Elements IV" with the Louisville Symphony last July and it will also be on their next CD in the quartet version. This last year ALDIVIVA also premiered Tully's "Following", "Journeys" and the "Bardol Saga". Todd is in a guitar duo with Paul Binkley, mandolinist with MMQ and is one of Salt Lake's foremost classical guitarists and teachers. John and I are both in the Utah Symphony and have been playing chamber music together in various groups and on various instruments for the past fifteen years.

A year ago (*July, 1992*) Tully and I played the two Vivaldi works involving two mandolins (*Double Concerto in B, RV 532 and Concerto in C for Various Instruments, RV 55**) with the Utah Symphony. Tully also played the Guitar (*Lute Concerto in D, RV 93 on the program*). I think mandomadness was in the air, for we experimented with various duos, trios and quartets after that finally coming up with ALDIVIVA. Our name is taken from an 18th Century book, "Il teatro ala moda" (*The Theatre in Fashion*) by the cellist-composer, Benedetto Marcello, who, in making fun of various luminaries of the Venitian musical world, particularly Vivaldi, transposed the syllables of his name (*were there*

liable suits in 1720?) as he mocked Vivaldi's use of unison accompaniments, lengthy cadenzas, muting and the use of rare instruments like the mandolin! It was the Vivaldi concerti that had led us into the world of classical mandolin - so ALDIVIVA seemed a natural. How often do you get to steal an 18th Century musical pun away?

Our first gig was opening for the folk singer, John Gorka. We were hired by the Intermountain Acoustic Music Association who later that month (*November, 1992*) brought André St. Clivier to town. That was followed by various casuals and an important concert last April for the Contemporary Music Consortium on which we premiered Tully's "Following" and my arrangements of Kurt Weill's "Little Threepenny Music" both of which we hope to record this year. We also did a whole program of Tully's music at Westminster College as well as play for the Utah Arts Festival, the Brown Bag Concert Series, the Red Butte Gardens Concert Series and the Summer Evening Concert Series at Southern Utah University (*Cedar City*). It's been a busy year. Next year already has some exciting prospects. We will be soloists with the Colorado Springs Symphony in October doing several Vivaldi concerti, Tully's "Elements" and my arrangement of Benjamin Britten's "Courtly Dances from Gloriana". In March, 1994 we are doing a week residency in Denver playing for their chapter of Young Audiences, Inc.

I've enclosed a program from our most recent concert to give you an idea of what were playing. Brazilian *choros* are very popular with our audiences and I get a big kick out of playing them on the mandobass. It has been a pleasure meeting several of you by phone and through the mail, i.e. Rudy Cipolla and Mike Seiwert. I hope to be in Nashville in November and get to know even more of you.

AIDIVIVA PROGRAM: August 22, 1993 - Randall Jones Theatre

<i>Concerto Grosso in d minor Op. 3 #11</i> <i>Allegro</i> <i>Largo</i> <i>Allegro</i>	Antonio Vivaldi (1678-1741)	<i>Blue Rondo a la Turk</i>	Dave Brubeck (1920 - arr. Zwick)
<i>Over the Rainbow</i>	Harold Arlen (- arr. Cathey)	<i>Capriol Suite</i> <i>Pieds-en-l'air</i> <i>Basse-Danse</i> <i>Pavane</i> <i>Bransles</i>	Peter Warlock (1891 - 1953) arr. Zwick
<i>Elements IV (Water)</i>	Tully Cathey (1954-)	<i>Weill Suite</i> <i>Alabama Song</i> <i>Polly's Song</i> <i>Mack the Knife</i> <i>Cannon Song</i>	Kurt Weill (1900 - 1950) arr. Zwick
<i>Ashokan Farewell</i> (<i>Theme from PBS Civil War Series</i>)	Jay Ungar (- arr. Zwick)	<i>Hey Fred (After Chopin)</i>	Tully Cathey (1954 -)
<i>Courtly Dances from Gloriana</i> <i>March, Coranto, Pavane</i> <i>Coranto</i> <i>Pavane</i> <i>Morris Dance</i> <i>La Volta</i> <i>March</i>	Benjamin Britten (1913 - 1976) arr. Zwick	<i>Pacoca (Choro)</i>	Celso Machado (- arr. Woodbury)

(Cont on p. 10) 3

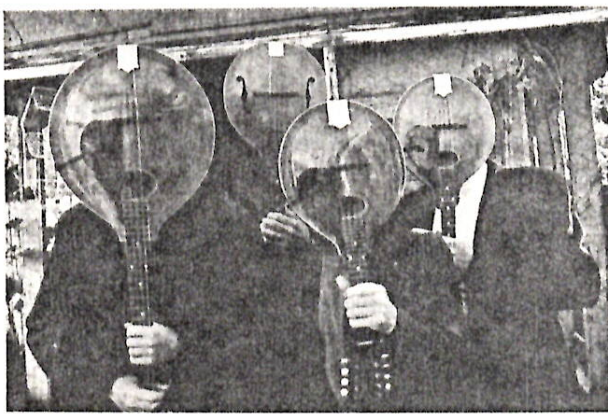
TIPS ON IMPROVED TECHNIQUE

Mandolin: Playing in positions.

- by Toni Nigrelli



Andre St. Cliveer at his 80th birthday party.



Todd Woodbury, Tulley Cathey, John Thompson and Patrick Zwick



Playing in positions is a mystical experience for the inexperienced player. One has to belong to a secret society in order to be privy to the revelation. In the following passages most players would use the fingering 202 stretch 4.(Ex. 1):

Ex. 1

Play this many times as fast as possible:

1st position

Ex. 2

Play this many times as fast as possible using this new fingering:

2nd position

Finger 2 0 2 4 4 2 0 2 1 3 1 4 4 1 3 1
Fret A2 A7 E2 E8 E8 E2 A7 A2 A2 A7 E2 E8 E8 E2 A7 A2

Now try moving your entire hand up one fret. Place the 1st finger on the 2nd fret, 3rd on the 7th (on same string). 1st on the 2nd fret on the next upper string, 4th on the 8th fret of this string.

Ex. 3

Play this many times as fast as possible

Ex. 4

Now play it using the 2nd position

2 3 0 1 2 3 4 4 4 4 3 2 1 0 3 2 1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1

Since the first finger moved up to the 2nd letter name above the open A string (c), this would be the 2nd position. (Note: When sliding all the fingers up be sure to move the thumb up too.) Notice how easy the passage becomes because one does not have to stretch the 4th finger.

Now use the same pattern on the following excerpts, only on the D and A strings:

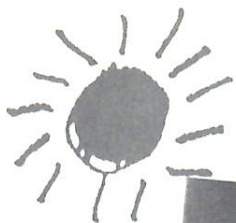
Ex. 5

Play these in 1st position, then in 2nd position using the fingerings below:

1st 2 0 2 1 1 2 0 2 2 3 0 1 2 3 0 1 2 0 2 0 1 0 3 2 1 0 3 2 0 2 0 1
2nd 1 3 1 4 4 1 3 1 1 2 3 4 1 2 3 4 1 3 1 3 4 3 2 1 4 3 2 1 3 1 3 4

It is far better to use the second positions in these instances than to stretch the fourth finger, especially if the passage is repeated many times. The mystery surrounding positions disappears with practice. Further discussion of the use of positions will be presented in the next issue.

SPECIAL ENGAGEMENTS



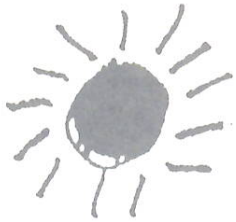
◀ ETH-NOH-TEC

ALDIVIVA ▶
QUARTET



◀ THE GRIZZLIES





MUSIC

ALAIN LE LAIT "OUI, OUI, OUI...ALL THE WAY HOME"

Is it possible to learn a foreign language just by singing songs? Native Frenchman Alain Le Lait says "Oui!" and proves it in this charming program for children ages 4 to 7. Designed to foster a child's imagination through song, this program presents music as a universal form of expression. Children are encouraged to participate through sing-alongs, questions/answers and other engaging activities involving rhythms and rhymes. Alain's compositions vary in style from reggae to ragtime to lullaby, with an occasional "borrowed" song along the way. A memorable experience for all and perfect for those who want a wonderful, tuneful excursion to France...without the jetlag!

AGES 4-7

Single performance: \$150

Two back-to-back: \$190

ALDIVIVA QUARTET MANDOLINS & MORE!

Four of Utah's foremost string players showcase their talents as members of the Aldiviva Quartet. John Thompson, Patrick Zwick, Tully Cathey and Todd Woodbury make up this one-of-a-kind ensemble which performs as a traditional mandolin quartet as well as in imaginative combinations of violin, guitar, mandolin and banjo.

"Aldiviva" is a transposition of the famous composer Vivaldi's name, and the quartet is dedicated to flip-flopping between musical genres ranging from Renaissance, Baroque, classical and 20th century. In doing so, they are sure to skillfully and humorously rearrange your students' ideas about "following the rules" in music.

ALL GRADE LEVELS

Special Engagement

Dates: March 7-11, 1994

Two back-to-back: \$450

TRUJILLO FAMILY SPANISH COLONIAL MUSIC AND DANCE

Travel back in time to when Hispanic families of Northern New Mexico and Southern Colorado met to dance and pass along the "toñadas" of their elders. Through violins, guitars and authentically costumed dancers, you will learn about such time-honored dances as the traditional wedding march ("La Marcha de Los Novios"), the Spanish quadrillas, the cowboy dance ("El Vaquero") based on the European Scottish rhythm, and a dance dating to the royal knights of 11th century Spain ("El Valse de Los Panos").

All performed by three generations of the Trujillo Family of musicians and dancers: among them, grandparents Filbert and Marie Trujillo; son Lorenzo and grandson Lorencito; daughter Karen Trujillo-Chavez and granddaughters Melissa and Jerrilyn; sister and grandaunt Eva Nuanez. Experience firsthand this proud heritage of ancestral Spanish colonial music and dance.

ALL GRADE LEVELS

Workshops available.

Single performance: \$280

Two back-to-back: \$345

*"THE ARTS ARE A
WAY OF
LEARNING...
THEY BROADEN
STUDENTS
WAYS OF
THINKING."*

ELEMENTARY
SCHOOL TEACHER



SCHOOL CONCERT SCRIPT - AMERICA, THE MELTING POT
MUSIC FROM MANY LANDS

LORD OF OXENFORD MARCH

Good morning. Welcome to the concert. We call ourselves ALDIVIVA and we will be playing some of our favorite pieces from around the world for you this morning (afternoon) and we hope you like them too.

The piece we just played, "My Lord of Oxenford's March", comes from England and was written by a man named William Byrd at the end of the 16th Century. This is the oldest piece we play and it always makes me think of a party in a big old English castle that took place hundreds of years ago.

Another country that has a lot of wonderful music that we like to play is Spain. The next piece was used in an old silent movie called "The Sign of Zorro" starring Douglas Fairbanks, a movie star like Tom Cruise that your grandparents might remember. The piece is a Spanish waltz called "Mercedes" by Enrique Miró and was used in the movie for a sword fight when Zorro saves the damsel in distress.

MERCEDES

Next up is a piece about Ireland by a Frenchman. It's called "Irlandaise" and is a jazzy waltz written by Claude Bolling, a well-known French jazz pianist/composer.

IRLANDAISE

When I think of bears, I always think of a Russian circus. The Hungarian composer, Bela Bartok, wrote this next piece called "Bear Dance".

BEAR DANCE

We've visited several countries now and you've heard various styles of music that have come from them. America is a melting pot where one can hear the music from many cultures. They are all part of America's voice. One of the saddest times in our own history was the Civil War. The next piece is very American sounding to my ear and was used by Ken Burns in his documentary on the Civil

SCHOOL CONCERT SCRIPT (MELTING POT)

(2)

War. It features John (Thompson) on the violin and though it is a sad piece it is very beautiful. It is called the "Ashokan Farewell" and was written by Jay Ungar.

ASHOKAN FAREWELL

I'd like you to meet the members of ALDIVIVA. That was John Thompson playing the fiddle on the "Ashokan Farewell" and he's also been playing the mandolin today. Over there is Todd Woodbury who you've heard playing guitar and mandocello. Tully Cathey has been playing mandola so far this morning but you will also hear him on guitar and even get to hear a piece he wrote. ~~We play a lot of music that Tully writes.~~ My name is Patrick Zwick and I've been playing the mandolin so far but will also play the big mandobass over there in a few minutes.

There's a lot music written for two guitars and Todd and Tully will now play a duet for you called _____ by _____ .

GUITAR DUET

Two mandolins sound good together too and John and I will play a piece, "Nimbés d'Or (Golden Halo) by Bermade. This is the kind of piece one would expect to hear on a gondola drifting along a canal in Venice.

NIMBES D'OR

Let's put the two guitars and two mandolins together now and hear a movement (or two or three) from Peter Warlock's "Capriol Suite".

BRANSLES (add other movements as needed)

As I mentioned Tully is a composer as well as a guitarist and mandolinist. We play many of the wonderful pieces he has written and he will tell you a little about the next piece. It's one of my favorites because I get to play the mandobass.

(Tully)- talks about "Hey, Fred" after Chopin, new color (mandobass), influence of jazz rhythms etc.

HEY, FRED

It's been a pleasure playing for you this morning(afternoon). We hope you've enjoyed meeting the mandolin family and its friends the guitar and violin. We will end our program with a Choro from Brazil by Celso Machado called Pacoca.

PACOCA