

David Adler Cultural
Center
Festival of the Arts
'94

with



World Music Fest

Funding provided by the National Endowment for the Arts
and
McDonalds of Libertyville, Mundelein and Vernon Hills

Festival Exhibitors

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Annette Corbin
Gregory Dinklenburg
Barbara Farrell
Marilyn Z. Feinman
Jim Freeburn
Fred Gregory
Virginia Gould
Gerrie Gouvert
Habitat for Humanity
Carol Haimbaugh
Rosemarie Hohol and Roger
Hauge
Doreen Herman
Don Hodges
Darrell Johnson
Janet Johnson
Kimberly Johnson
Rita Kink
Steve Komp
Roberta Kriese
Doug Larson
Christine McEwan
Bonnie Minard
Terry Mueller

Nai Moua
Sharon Grace Nelson
Jan Pavlovic
Paula Jean Pederson
Ann Buzancic Petercic
Robin K. Pulda
Nancy Raybon
Pat Richter
Cindy Roehrich and Diane
Weik
Eric John Rosell
Estelle Serena
Elaine Strzalka and Kathy
Rindskopp
Thomas C. Vanacora
Yer X Vang
Noel Yovovich
Rebecca Zimmerman/Sally
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Adler Cultural Center Portrait
Class Booth:
Kathy Comer
Jeanette Delmore
Lynn Nemrava
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MAKE YOUR MARK FOR GENERATIONS TO COME

Purchase a brick, engraved with your special message, to be installed in the Adler Center's brick courtyard. Let everyone know that you support the arts!

See the Welcome Booth for details.

Music Stage

Saturday, September 10

1:00	Wild & Blue	bluegrass
1:45	Rollin' & Tumblin'	country blues
2:30	Vibrant Strings	string quartet
3:15	Shinobu Sato	folk & classical guitar
4:00	Square Dance	no experience or partner needed
	Uncle Roy Reinholds	caller
	Cook County Revelers	stringband music

In the Tradition World Music Fest

6:00	Polish Highlanders	fiddle music from the Carpathian Mountains
7:00	John Williams & Chicago Irish All Stars	traditional Irish songs & tunes
8:00	Junior Daugherty	Western Swing fiddler
9:00	Mario Zuleta y Los Vallenatos de Colombia	accordion with salsa

The *In the Tradition* World Music Fest is funded
by a grant from the Folk Arts Program of the
National Endowment for the Arts.

Sunday, Sept. 11

1:00	Adler Chamber Ensemble	classical
1:45	Prairie Flyer	Adler's first folk group
2:30	Pat Gaughan	folk, etc. guitarist
3:15	Beggar's Alley	Celtic & American folk



The Polish Highlanders

In the days right after World War I, Poles living on the Chicago's southwest side established an ethnic fraternal organization that would help fellow immigrants come to terms with a new way of life in America. The Polish Highlanders lodge—now an impressive log structure on Archer and 47th—stands as a statement of pride in their distinctive cultural heritage, while also providing a place for the Polish highlander community to mark weddings, christenings, and even funerals. Music and dance are an integral part of such family celebrations and the whole fabric of Polish culture.

The Polish Highlanders, musical ambassadors of the lodge who perform attired in traditional costumes, play the traditional tunes, songs, and dances from the Polish span of the Carpathian Mountains. This archaic mountain music features two or more fiddles—one playing lead, and the others playing “contra” or rhythm—and a bowed cello held on a strap, giving the musicians the freedom to parade. In earlier years, when the record industry came to Chicago to record immigrant village musicians for their ethnic series, Polish highlander music was a male domain in public. Today, the group includes young women as instrumentalists, dancers and singers.

The leader of the performing group is Andrew Tokarz, who was born in Chicago in 1957 to immigrant parents. Interested in carrying on the traditional music, he took up formal study of the violin in order to master the rudimentary techniques of the instrument and of musical structure. By hanging out at the lodge where older musicians would play, Andrew also received the encouragement and informal training by which traditional music has always been passed on to a new generation.

Over the last half dozen years, a number of young musicians have performed with the group. Some have left to take up the mixture of modern American music and traditional highlander music requested of wedding bands. Andrew has kept the Polish Highlanders as a purely traditional, folkloric ensemble by replenishing its ranks with new immigrant musicians. The current ensemble includes several members who have lived in the U.S. for only the last year and a half.

Junior Daugherty

Country and Western fiddler Junior Daugherty moved back to Illinois in 1990. Well, not actually back. It was his forebears who lived in these parts at one time before moving to Texas in the first half of the 1800s. Before that century closed, part of the Daugherty clan moved further west to homestead in the Sacramento Mountains of New Mexico.

It was there, near Alamogordo, that Forest Alton Daugherty, Jr. was born in 1930. His father was a "G fiddler"—a fair fiddler who knew only one or two keys—who played for dances. But it was his grandfather Jasper and great—uncle Jason who influenced his playing the most. One was a breakdown fiddler, the other played "sweet stuff," like waltzes and rags.

Junior started out on guitar at the age of seven or eight. And before very long he was playing for dances, playing second to his grandfather's fiddle. He remembers earning \$2 at his first dance, an engagement played for a local ladies' club. At the age of sixteen, Junior took up the fiddle himself.

Playing the fiddle was not to become his profession until an automobile accident at the age of 32. He was unable to work at his job as an electronic technician (and later an electrical engineer) for federal projects in southern New Mexico. He was able, however, to still play the fiddle.

Junior found he could make a living by playing in honky-tonks with country and western bands through the winter months and by entering—and winning—fiddle contests through the summer. This pattern continued through most of his adult life, though he later began to wander further afield.

In the late 1970s, Junior made goodwill tours to North Africa and Asia for the U.S. State Department. In 1980 and '81, he joined with other western musicians, singers, and tale-tellers as part of the Cowboy Tour sponsored by the National Council for the Traditional Arts. In 1986, Junior traveled to Hawaii to participate in a documentary film about Hawaiian fiddler Eddie Kami'a. He stayed there, until on a 1990 trip to visit his daughter in Illinois, he met, courted and married a Midwestern woman. He now makes his home on a ranch near Blackstone, Illinois.

Junior has six solo fiddle albums to his credit, and has recorded two more due to be released this year, including one of all original songs and tunes.

He will be accompanied on guitar by Colin McCoy, member of the Chicago-based Laketown Buskers.

John Williams

John Williams was born on Halloween in 1967 to parents who in the late 1950s emigrated, met, married, and raised a family on Chicago's south side. John grew up in Chicago Lawn, a neighborhood that was equal parts Irish and Polish. He received an early, informal introduction to traditional Irish music at home—his father played both concertina and button accordion—but his parents wanted him to receive more thorough training and learn how to read notes. So for five years, starting at the age of eight, John took piano accordion lessons from an itinerant Bohemian, south side music teacher.

In 1975, John took his music outside his home when he started attending Irish Musicians Association sessions at Callahan's Pub at 63rd and California. At that time only a small handful of kids were playing Irish music, and most weren't sitting in with the older players. John remembers being encouraged by flutist Seamus Cooley and fiddler Johnny McGreevy to play the tunes he knew in the adult sessions. Terence "Cuz" Teahan, another musical pillar of the southside Irish community, liked the fact John could read notation, and would each week give him a notebook page full of tunes.

At that time, flutist, piper and dancer Kevin Henry was a big hero on the south side. He performed weekly at Flanagan's Pub with Sligo Jack, an equally colorful community hero who was equal parts bartender, sociologist, and banjo-playing balladeer. John started to play with them at age sixteen or seventeen, earning \$75 a night. Yet at this point, John did not think of himself as a professional musician.

The big gigs on St. Patrick's Day, the constant opportunities to play for Irish dancing schools, and the chance to take on students began to show him the possibilities for making music in his profession. The awareness that the traditional music is an art began to grow as John received attention from an intellectual crowd of Irish music lovers at the University of Chicago, and from his experiences with the musicians at the forefront of the revival in Ireland. His artistic growth was furthered through annual pilgrimages to County Clare, the concertina capital of Ireland. Starting at the age of nineteen, he would work on his aunt and uncle's farm during the summer days and play at the village pubs at night: "This is a huge part of the picture, being in touch with the environment this music came out of." During these trips he has gained his own musical notoriety in Ireland, winning first on concertina and second on button accordion in the All-Ireland Championships.

Now John is poised to make his own substantial mark in the music world. Among the many musical combinations he works are his partnership with guitarist and singer Amy Shoemaker and fiddler Tim Langen.

Mario Zuleta y Los Vallenatos de Colombia

The word *vallenatos* refers to musicians or musical ensembles that play the typical music of the north coastal region of Colombia, centered around the town of Valledupar at the foot of the Sierra Nevada Mountains. By extension, the term also names the style of music played by these ensembles on button accordion, a scraper or stick rasp called *la guacharaca*, and a small two-headed drum known as *la caja*.

This music represents a mixing of several streams of musical tradition. The accordion: was brought to the Colombian coast by the French and Spanish. The Africans, originally brought to this part of the world as slaves, took up the instrument and made it over in their own style. The style, which dates back at least 120 years, is the music of both the mulatto population (those of mixed African and native heritage) and of the *mestizos* (those of mixed mulatto and European blood).

The music originated as a dance music among the cattle-ranching culture of rural Colombia. At one time, the *vallenatos* were looked down on as rustics by the urban classes, but were cherished by their audiences at taverns, parties and cock-fights. In later years, as the style gained a higher profile in Colombian popular media, song texts began to contain pointed social commentary. Recently, the *vallenatos* have increased in number so that the competition for recording contracts is fierce. The northern portion of Colombia is also the home of the marijuana and cocaine growers. Some young *vallenatos* play their music in an uneasy alliance with the drug magnates, naming them in the songs they record in return for lavish gifts.

The sound of the *vallenatos* was brought to Chicago by Alvaro Guerrero, who came here from Colombia thirteen years ago. He started singing at the age of twelve, and began promoting the music as a young immigrant in his early twenties. Through the years he worked with several different accordion players. A little over a year ago, he helped bring *acordeonista* Mario Zuleta and bass player Pablo Fuentes to Chicago.

Mario is the son of a well-known composer in *vallenatos* style, Emiliano Zuleta. He composed several hundred songs, some of which are known all over Columbia, even outside the northern coastal region. Mario is also a composer who had gained a measure of fame in his homeland. Though the music business can be slow in Chicago for a group that performs a more traditional style than a more popular mainstream style such as *salsa*, Mario is happy in the city and plans to stay in the Chicago area. Both he and Pablo are able to make a living performing, and teaching music to young members of the Colombian community.

Los Vallenatos de Colombia features the lead vocals of Alvaro Guerrero, who also plays *la guacharaca*, and the chorus of Mario Zuleta and Pablo Fuentes. They are joined by Hugo Calderon on *la caja*, and at times by another drummer on timbales.

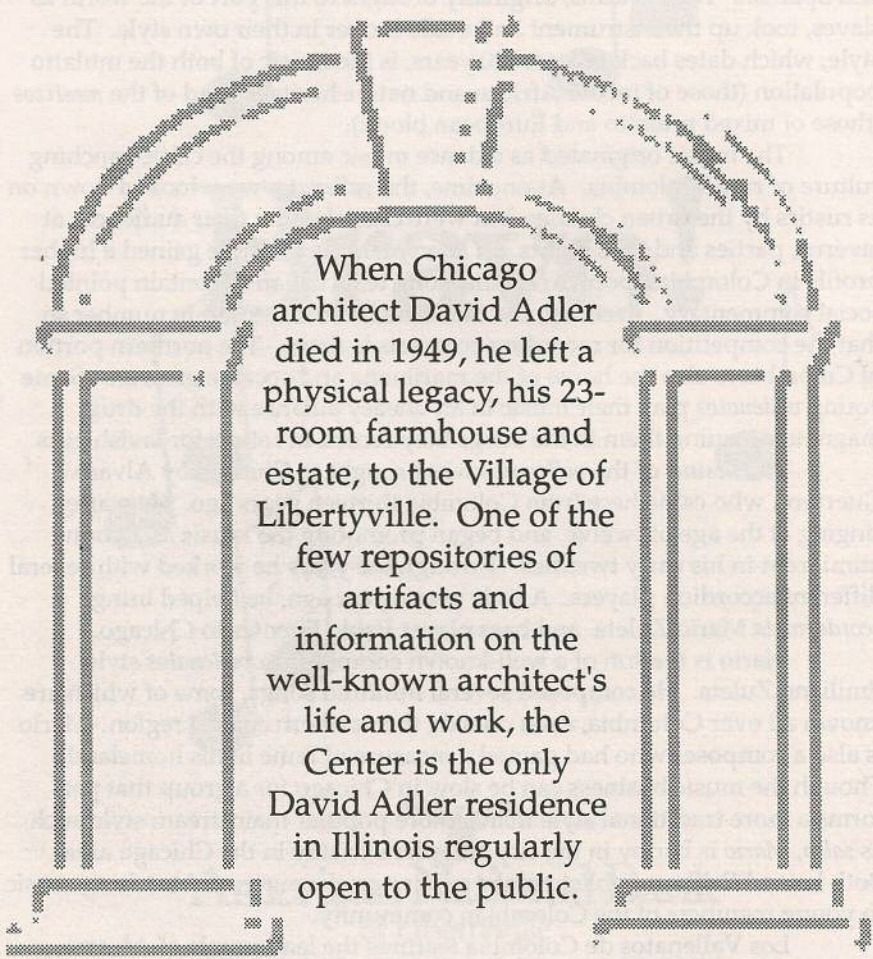
David Adler House Tours

Saturday, Sept. 10

11:00 a.m., 1:00 p.m. & 3:00 p.m.

Sunday, Sept. 11

1:00 p.m. & 3:00 p.m.



When Chicago architect David Adler died in 1949, he left a physical legacy, his 23-room farmhouse and estate, to the Village of Libertyville. One of the few repositories of artifacts and information on the well-known architect's life and work, the Center is the only David Adler residence in Illinois regularly open to the public.

Requested Donation: \$1.00

Try something new on a Friday Night!

Visit the
Open Stage
and Jam
Sessions at
the David Adler



Cultural Center at 1700 N. Milwaukee
in Libertyville for a taste of musical
alternatives.

From 8:00-12:00 P.M. every Friday but the first Friday of the month (that's concert night), the many rooms of the beautiful, historic Adler House are filled with a variety of acoustic musical styles, including folk, country, bluegrass, and old-time fiddling. A Beginners Jam starts at 8:00, and the Open Stage begins at 9:00 in the ballroom. All listeners, players, singers, and pickers are welcome. To help keep the Adler House alive with music, a donation of \$1-2.00 is suggested.

Call (708) 367-0707 for information.

DAVID ADLER
CULTURAL CENTER
GATEWAY TO THE ARTS
1700 North Milwaukee Avenue
Libertyville, Illinois 60048

Arts Instruction at Adler

Extensive course offerings and short-term workshops in music, visual arts, and literature comprise the Center's fall and spring education series. Group instruction in portraiture, sculpture, drawing, quilt making, watercolor and clogging are complemented by Suzuki instruction in violin, viola, cello, piano and flute. Traditional private lessons in piano, guitar, violin, piccolo, flute, clarinet, trumpet, trombone, euphonium, tuba and saxophone are also offered. Additional Folk group and private instructions are offered in fiddle, guitar, banjo, mandolin and other folk instruments. These educational programs are attended by 600 adults and children each week. Also, visual arts camp serves more than 100 children each summer.



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GATEWAY TO THE ARTS
1700 North Milwaukee Avenue
Libertyville, Illinois 60048

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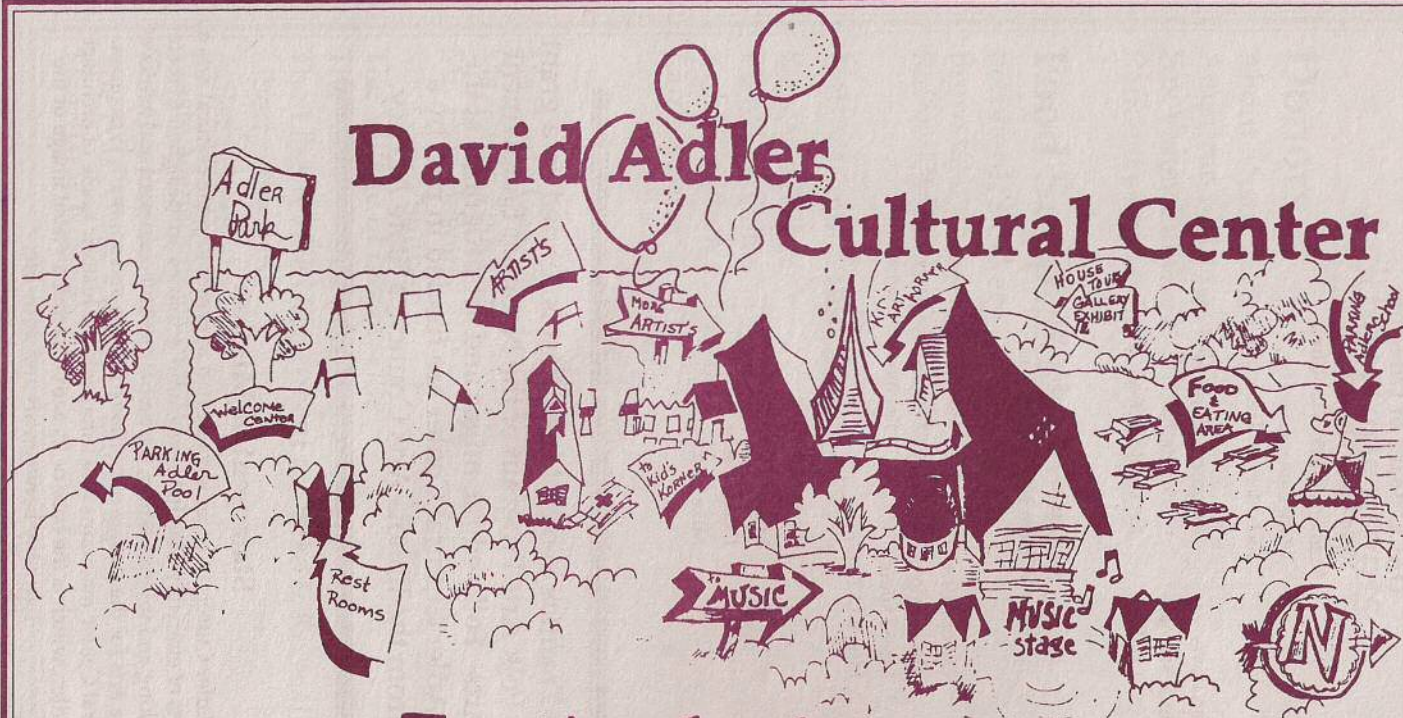
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The *In the Tradition* World Music Fest is funded by a grant from the Folk Arts Program of the National Endowment for the Arts. Folk, ethnic music and art programs at the David Adler Cultural Center are funded in part by a grant from the Illinois Arts Council, a State Agency.

Statement of Mission

The David Adler Cultural Center is dedicated to promoting the cultural arts as integral parts of everyday life. Its' year-round activities are designed to foster critical thinking and interpretation, participation, entertainment and achievement in the arts for the people of northern Illinois and southern Wisconsin. The Cultural Center maintains and interprets the historic home of architect David Adler, which is the base of its activities and a visual image of the harmony between art and daily life.

David Adler Cultural Center



Festival of the Arts '94