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CAPAC is the Composers, Authors, and Publishers Association of Canada. It operates quietly, more or less out of sight, but it's one of the most important musical organizations in the country.

Its major task is to collect licence fees from the organizations which use music, and distribute the money to the composers whose music is being performed. CAPAC is by far the largest organization of its type in Canada in terms of income collected and royalties distributed — and last year passed on more than \$8 million to Canadian publishers and composers.

CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

If you need to know more about CAPAC, and how it helps keep score for Canadian composers and Canadian music, please call. CAPAC has a warm welcome for everyone involved in Canadian music.

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**NEW MUSIC CONCERTS**  
*and*  
**CELTIC ARTS**

present

**THIRD CONSTRUCTION**

**&**

**ROARATORIO**

*An Irish Circus On Joyce's Finnegans Wake*

by John Cage

Friday, January 29  
& Sunday, January 31, 1982  
8:30 p.m.

Convocation Hall, University of Toronto

PROGRAM

THIRD CONSTRUCTION

BY JOHN CAGE

Percussionists:                    Robert Becker  
   William Cahn  
   Robin Engelman  
   Russell Hartenberger

ROARATORIO

AN IRISH CIRCUS ON FINNEGANS WAKE

BY JOHN CAGE

Speaker:                            John Cage  
Singer:                              Joe Heaney  
Musicians:  
Bodhran & Bones                    Peadar & Mel Mercier  
Uilleann Pipes                      Liam óg Ó Floinn  
Fiddle                                Paddy Glackin  
Flute                                 Seamus Tansey  
Realisation:                         John Cage &  
   John Fullemann  
Technicians:                         Bentley Jarvis  
   Ron Lynch  
   James Montgomery  
Technical Co-ordinator              Norma Beecroft  
Stage Manager                        Bruce Leonard

Roaratorio was commissioned by Klaus Schöning  
the Westdeutscher Rundfunk, Köln and co-produced  
with the Katholieke Radio Omroep, Hilversum,  
Sddeutscher Rundfunk, Stuttgart and IRCAM.  
New Music Concerts wishes to thank the West German  
Radio for the loan of the tapes used in this  
performance.

This program is presented to honor  
John Cage in his 70th year and the 100th  
anniversary of the birth of James Joyce.

To make this program possible New  
Music Concerts and Celtic Arts would like  
to acknowledge the following for the use  
of additional sound equipment.

Brian Lowe, Studer Revox  
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being recorded for  
future broadcast by  
the CBC on  
radio programme  
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which can be heard  
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## JOHN CAGE

John Cage is one of the most significant figures in contemporary musical thought. In the course of his illustrious career he has pioneered the development of the percussion orchestra, experimented with the use of noise, introduced the prepared piano, been an early proponent of electronic music, originated the multi-media 'happening', initiated the use of chance and indeterminate methods in western composition and pursued the notion of extended silence as musical material.

Born in Los Angeles on September 15, 1912, Cage studied composition with Henry Cowell and Arnold Schoenberg, and piano with Richard Buhling. During the latter half of the 1930's he actively organized percussion ensembles in California and Seattle, where he was engaged as a piano accompanist for a dance school. There he began music composition classes for dancers. From 1941-42 Cage taught at the School of Design in Chicago, then went on to New York to continue his close association with percussion and dance. He organized concerts, collaborated with the dancer-choreographer Merce Cunningham, studied the music of Satie and Webern, and investigated Zen Buddhism.

Cage's associations with the pianist David Tudor and painter Robert Rauschenberg began in 1950. In 1952 he organized the Project of Music for Magnetic Tape, the first such group in the United States. The same year his Theatre Piece was presented in conjunction with the Cunningham dance group. This work was one of the first mixed media events of its kind in the USA. Cage's widely diversified interests further involved him with the activities and works of Buckminster Fuller, Marshall McLuhan, Marcel Duchamp and the writings of Henry David Thoreau.

Cage's music has, since the beginning, been innovative and experimental in nature. His earliest works were characterized by chromaticism, a confined range, static and concise presentation. In the late 1930's his music became more dramatic and propulsive in character, wherein he developed a proportional relationship between phrase lengths and the length of the entire composition on the basis of the elementary components of sound and silence. Cage's music is under constant evolution, exploring new ideas and techniques. In 1938 Cage expanded the use of the piano, in which the sounds were altered by means of screws, bolts, pieces of wood and other materials to produce finely differentiated sounds of complex and indefinite pitch. The music composed for this instrument emphasized the percussive qualities, and the melodic and resonant effects possible on a prepared piano.

Cage delved into the sphere of electronic music in the 1950's, and also began to utilize elements of chance as a means of liberation, both psychological and technical in his instrumental works. The use of aleatory was influenced by his interests in Zen philosophies, wherein art is considered to reflect nature in both manner and operation. Cage extended his explorations further, to that of silence. He theorized that there is no such thing as silence and that the understanding of music as a duality of sound and silence was errant. He focused subsequent works on the concept that the purpose of a performance was within the jurisdiction of the performers' and listeners' activities, and that no preference could be made between 'musical' sounds and 'other' sounds. The work 4'33'' radically demonstrates this period. The accent of aleatoric techniques was based on the concept that the piece is really a process rather than a product. Cage also indicated his interest in music as theatre early in his career; concerned with the public and social character of

music, he composed for film, dance and theatre.

John Cage has attained the respect of a wide public. He was the Regent's Lecturer at the University of California at San Diego (1980), was a Fellow of the Center for Advanced Studies at Wesleyan University and the University of Illinois. His works have been broadcast internationally and he is the recipient of numerous awards, including a Guggenheim Fellowship in 1949 and an Award from the National Academy of Arts and Letters.

We are honoured to present this remarkably creative artist whose music is not only a part of our lives but who has made all life a part of his music.

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Mindpower. University of Toronto. 1982





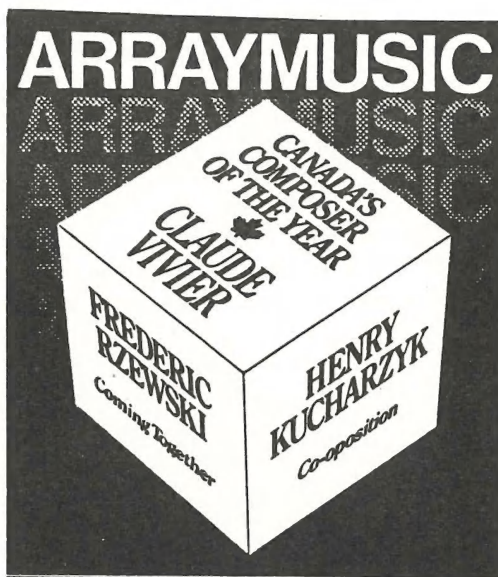
### THIRD CONSTRUCTION (1941)

Third Construction is the pinnacle of Cage's innovative percussion ensemble writing. It is his final work in this medium, perhaps his most complex and mature. Many Mexican, Central American and native Indian instruments are called for in this piece including quijadas, cricket callers, conch shells and rattles and unusual instruments such as the graduated tin can play a prominent role in the work.

Both the rhythmic shape and overall structure of the piece are related to Cage's "square root theory", in which components of various relationships within a piece reflect the numeric proportions of the square root. In Third Construction there are 24 sections, each in turn divided into 24 bars, in addition there is a 24 bar introduction. This proportional writing is extended to Cage's elaborate use of cross-rhythmic relationships among the individual parts. This builds toward the end of the sections where up to 4 subdivision flows of 3,5,7, and 9 are played simultaneously.

## NEXUS

Robert Becker, William Cahn, Robin Engelman, and Russell Hartenberger, are members of the percussion ensemble NEXUS. The group has combined the individual member's backgrounds in jazz, symphonic and contemporary music, and experiences with indigenous music from many cultures, to produce their own unique musical mosaic. They perform everything from ragtime to African drum medleys, drawn from a repertoire that includes works by John Cage, Steve Reich, Chopin, Satie and Spike Jones. They have taken their music to Japan and across North America. NEXUS have recorded two albums, available on Epic and Umbrella labels.



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ROARATORIO - Program notes by Robert O'Driscoll

In Roaratorio, John Cage joins with many of Ireland's most distinguished traditional musicians in a musical rendering of James Joyce's Finnegans Wake.

Roaratorio is the realization of a suggestion which Marshall McLuhan made to John Cage in the 1960s. Later, in the 1970s, Cage began the "construction" in a rather arbitrary manner, creating as text a series of mesostics; letters placed on the central axis of the page, which, if read downwards, constantly form and reform the name James Joyce.

"Writing for the Second Time through Finnegans Wake", is the text that John Cage reads in Roaratorio. The next step was to note, record and collect the sounds as they occurred in the text and in relation to the particular place in which the sounds were made. Categories were extracted from the first long list of several thousand sounds: various kinds of music (instrumental and vocal), various kinds of humanly produced noises (shouts, laughter, tears, etc.), various sounds from nature (birds, animals, water, wind), etc. Then, with the help of John Fullmann from the United States and Klaus Schöning from WDR3 in Germany and using the facilities of the IRCAM Studios in Paris, the sounds were recorded and put in, one at a time on 16 track tapes at the point that the sound bears in relation to the text that Cage reads. To this was added what Cage calls "a circus of traditional Irish music", with bones, bodhran, uilleann pipes, flute, fiddle and voice.



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February 20, 1982

## Helmut Lachenmann & The Elmer Iseler Singers



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(1981)

**HELMUT LACHENMANN** (Germany)

*Consolation II*  
(1968) for 16 voices

*temA* (1968) for flute, voice, cello  
*Solo piano pieces*

*Performers include:* Robert Aitken, The Elmer Iseler Singers,  
Peter Schenkman.

*Time:* 8:30 p.m. in Walter Hall, Edward Johnson Bldg., U. of T.

March 19, 1982

## Duo Pianists — Aki Takahashi & Ursula Oppens

A rare opportunity to hear two of the most remarkable pianists in the world, Aki Takahashi from Japan, and Ursula Oppens, U.S.A., team up to present five pieces for solo and duo pianos.

**FREDERICK RZEWSKI** (U.S.A.)  
*Winnsboro Cotton Mill Blues*  
(1980) for 2 pianos

**CHRISTIAN WOLFF** (France/U.S.A.)  
*Exercises 19 & 21* (1980-81)  
for 2 pianos

**YUJI TAKAHASHI** (Japan)  
*Kwanju, May 1980* (1980-81)  
for solo piano

**ELLIOTT CARTER** (U.S.A.)  
*Night Fantasies* (1980)  
for solo piano

**NORMA BEECROFT** (Canada)  
*Cantorum Vitae* (1981)  
flute, cello, 2 pianos,  
percussion, tape

*Other performers include:* Robert Aitken, Russell Hartenberger,  
Peter Schenkman.

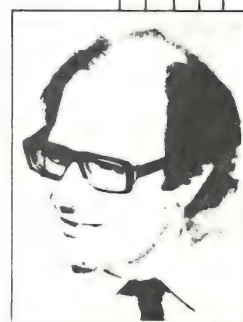
*Time:* 8:30 p.m. in Walter Hall, Edward Johnson Bldg., U. of T.

April 23, 1982

## Mauricio Kagel

**MAURICIO KAGEL'S** music theatre manifestations are outstanding and extremely controversial. *Presentation pour Deux*, produced in cooperation with the Goethe Institute of Toronto, is a musical-dramatic piece in three movements featuring the world renowned **ALOYS KONTARSKY** (pianist) and **GUILLERMO GALLARDO** (voice).

*Time:* 8:30 p.m. in MacMillan Theatre, Edward Johnson Bldg., U. of T.



In constructing a musical work in this way, Cage seems to wish to break the straitjacket of intellectual preconditioning or musical theory in order to allow true creativity to flow, to perhaps show, even in so arbitrary a manner as making a musical composition based on a text with mesostics as a ruler, that divinity exists. "I had long come to the conclusion," Cage writes, "that the purpose of music... is to sober and quiet the mind, thus making it suggestible to divine influences."

John Cage considers Roaratorio to represent a possible way of transposing works of world literature into an acoustic dimension, into a language accessible to all. We are familiar with the attempts of Pater, Mallarmé, and other writers in the late nineteenth century to have literature approach the condition of music. What Mr. Cage seems to be attempting in Roaratorio is to have music approach the condition of life, creating a work of which it might be said: "It is not about something. It is that something itself."

Roaratorio was first broadcast on WDR3 in Germany, and was first produced at the Paris Festival d'Automne at Beaubourg in January, 1980. Three of the six Irish musicians were present for the performance. The Toronto production of Roaratorio, therefore, presented by Celtic Arts of Canada and New Music Concerts on the occasion of James Joyce's birthday, is the first complete realization of Roaratorio on stage, and is presented as a tribute to Marshall McLuhan.

## PEADER and MEL MERCIER

Peader Mercier was one of the original Chieftains and played and toured the world with the group until recently. He was first 'discovered' by composer Seán Ó Riada for his unerring sense of the erratic rhythms of Irish traditional music. As evidence of the vibrant continuity of these rhythms, he brings with him his son Mel, one of his ten children. Mel's reputation as a beater of bodhrán and bones is now almost equal to that of his father.

## LIAM ÓG Ó FLOINN

Liam is the uncontested champion of the Uilleann Pipes -- he has raised the instrument to new distinction and revealed its inherent flexibility in his brilliant interpretation of The Brendan Suite recently recorded and inspired by Tim Severin's Voyage. Uilleann pipes differ from Scottish pipes in that their wind is supplied by bellows secured to the player's arm rather than from a bag into which he blows, and in that they have a dauntingly intricate system of keys and chanters with which to produce notes. Liam plays as though the instrument were in some mysterious way an extension of his own being.



## JOE HEANEY

Joe was born in the Carna region of Connemara. A tradition of storytelling and song, reputedly the oldest in Europe, was transmitted orally to him during his childhood. He continued throughout his life, whether in or out of Ireland, to add to his extensive repertoire and to imprint upon all his material his own inimitable style. He is the greatest living exponent of the difficult art of sean-nós singing. His memory is prodigious -- he carries about in his head a priceless reservoir which he freely shares with those around him. His compatriots refer to him simply as "the king of song".

## PADDY GLACKIN

Paddy Glackin is outstanding in a country of fiddle players. Different styles of playing are often associated with particular regions of Ireland, which is understandable in the light of the oral tradition which gives rise to them. Like the other formative musical influence in his life, Johnny Doherty, Paddy's father - his teacher and mentor - comes from Donegal. Paddy's vitality as an artist has led to his many radio broadcasts, television and concert appearances, and to his present position of traditional music officer with the Arts Council of Ireland.

## SÉAMUS TANSEY

Chosen by Matt Molloy as the artist who could best represent him in his absence, Seamus Tansey was born in Co. Sligo where a unique tradition of flute playing gave him early impetus. He brings his own individual style to bear on his technical expertise and, as with all good traditional musicians, he proves that while this style of playing cannot be taught, it can be learned by anyone born with a spiritual penchant for it.

## JOHN DAVID FULLEMANN

As a sound consultant, Mr. Fullemann has worked with creative artists since 1972. He has designed brain wave amplifiers for portable situations, sound sensitive light units, contact microphone systems, and recording studios.

Among the artists he has assisted in the realization of their works are Alvin Lucier, Merce Cunningham, Jim Burton, and Takehisa Kosugi. Fullemann began working with John Cage in 1975 on Atlas Elipticalis, and in 1979 they began collaboration on ROARATORIO. Mr. Fullemann assists Mr. Cage in this evening's performance.

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FEB. 23, 24 & 25

## EXTRAORDINARY

**Cicada**  
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Composer Philip  
Schreibman  
*Sculpture to go: an unusual piece of music theatre*

FEB 27, 28 & 1

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Composer Canadian  
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MAY 10, 11 & 12

## WOMEN'S RITES

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## OUR SUCCESS STORY!

At the end of August, 1981, New Music Concerts completed an ambitious campaign to raise monies to buy essential musical instruments and electronic equipment. We are deeply grateful to all the individuals, corporations, The Laidlaw Foundation and The McLean Foundation, who contributed to this project, and to Wintario who matched each donation dollar for dollar.

Without the electronic equipment which surrounds you, for example, New Music Concerts would not be able to bring you such a sound spectacular as John Cage's Roaratorio, nor would it have been possible to hear Xenakis' 8 channel compositions last November at York University. You, our audience, are the beneficiaries of these new purchases, and because of them we can now expand our repertoire to keep you abreast of recent trends in the international world of contemporary music.

We invite you to participate in our activities more fully by becoming a donor. All contributions are gratefully received and are tax deductible. Simply send your donation to NEW MUSIC CONCERTS, 151 Bloor Street West, Suite 455, Toronto, M5S 1S4, and we will send you a receipt.

Norma Beecroft  
President

# A JAMES JOYCE CENTENARY FESTIVAL

## Featured Events

WRITING FOR THE FOURTH TIME THROUGH FINNEGANS WAKE. A lecture by John Cage. Saturday, Jan 30, 11:45 a.m. Convocation Hall. Adults \$2.

THE COACH WITH THE SIX INSIDES by Jean Erdman. The Obie Award winning off-Broadway production featuring miming, dancing, singing characters from Finnegans Wake. Presented by Jean Erdman's company, Theatre of the Open Eye. Saturday, Jan. 30, 2:30 and 8:30 p.m. and Sunday, Jan.31, 2:30 p.m. St. Lawrence Centre, Town Hall.\$7/\$5.

LOTS OF FUN AT FINNEGANS WAKE. A concert of traditional Celtic music, featuring:

Paedar & Mel Mercier: Bones & Bodhran

Liam Og O Gloinn: Uilleann Pipes

Paddy Glackin: Fiddle

Seamus Tansey: Flute

Joe Heaney: Singer

Treasa O'Driscoll: Singer

PLUS:

Na Cabarfeidh, Canadian traditional band who have won musical honours in Scotland and

Chris Crilly, former member of Bard.

Monday, Feb. 1, 8:30 p.m., Convocation Hall\$6/\$4.

MR. JOYCE IS LEAVING PARIS by Tom Gallacher. Directed by Tom O'Hanley. Designed by Sorel Etrog. Tuesday Feb. 2 through 6. Brennan Hall, St. Michael's College, U of T. 8:30 p.m. \$6/\$4

UNLESS IT GOES ON BEYOND THE GRAVE: A BECKETT COLLAGE. with actor and Abbey Theatre Director Jim Sheridan. Sun., Feb. 7 & 9, 8:30 p.m. Brennan Hall. \$6/\$4.

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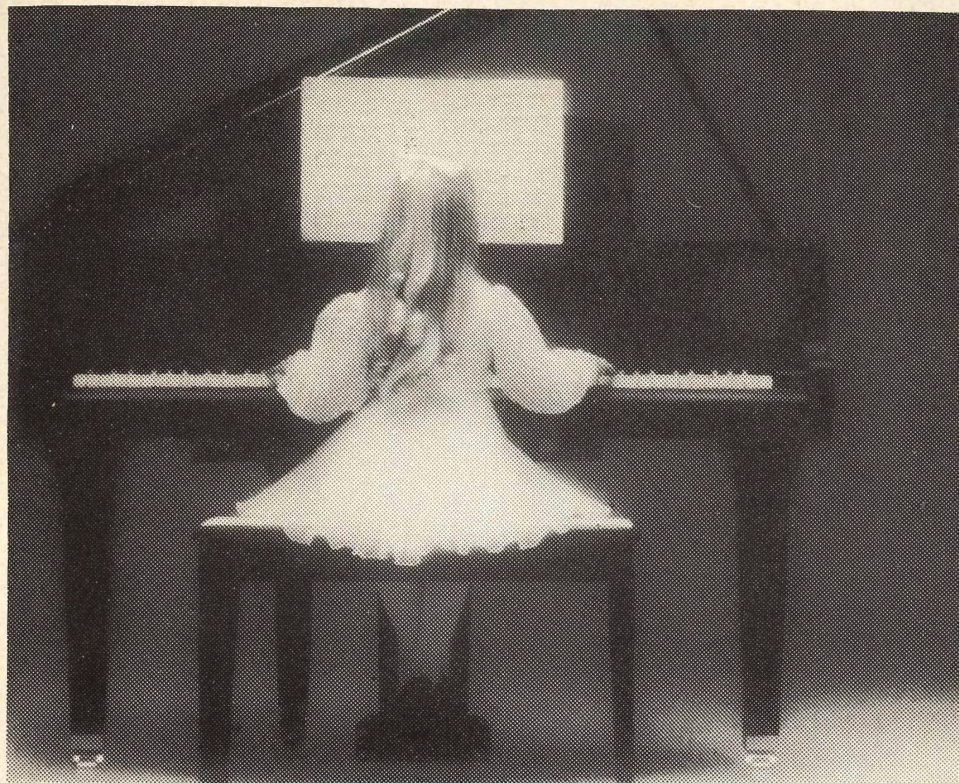
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- P.R.O. Canada offers \$6,000 annually to young composers in its Young Composers' Competition.
  - It encourages the performance of Canadian music through various programmes, including the P.R.O. Canada Orchestra Awards competition.
  - Concerts of contemporary music at home and overseas are supported financially and otherwise by P.R.O. Canada.
  - Personnel are constantly available for advice or consultation at offices in Toronto, Montreal and Vancouver.
  - P.R.O. Canada promotes Canadian composers and their music through the publication of French and English biographical brochures (38 to date). These are available free.
- P.R.O. Canada is delighted to see included in this year's *New Music Concerts* programmes works by affiliates R. Murray Schafer, Timothy Sullivan, Robert Rosen and John Thrower; also works by Steve Reich and Mauricio Kagel, licensed in Canada by P.R.O. Canada.



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