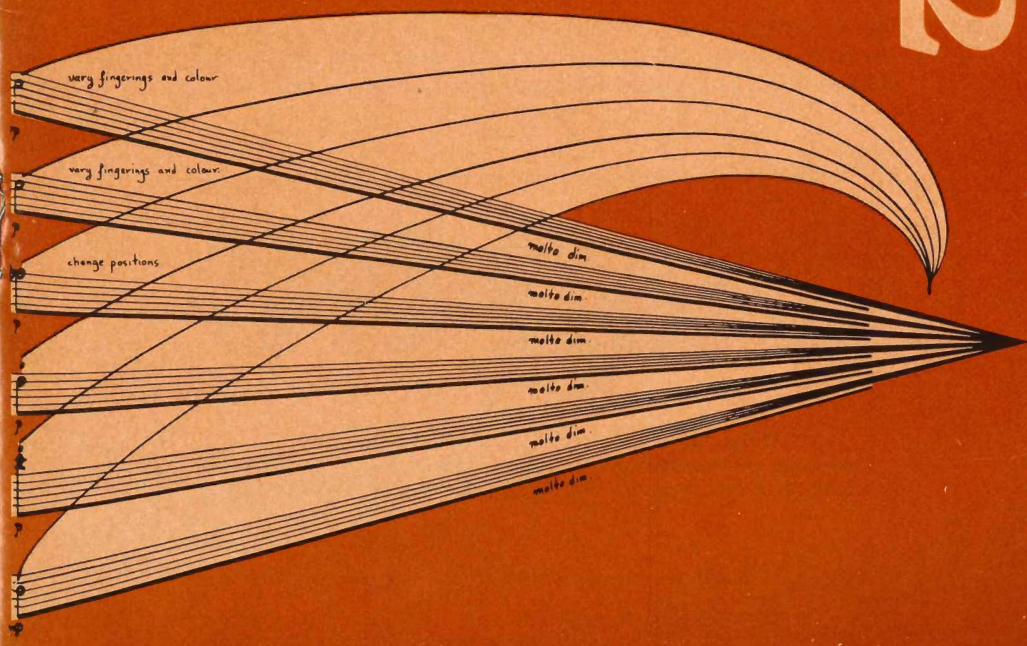


NEW MUSIC CONCERTS

1981-82



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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.

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NEW MUSIC CONCERTS

Robert Aitken
Artistic Director

presents

Paul Zukofsky
Performer/Conductor

in an all JOHN CAGE concert

Saturday, January 30, 1982
8:30 p.m.

Walter Hall, Edward Johnson Building, University of Toronto

PROGRAM

FREEMAN ETUDES (1981) John Cage

Paul Zukofsky, Violin

INTERMISSION

16 Dances (1951) John Cage

Robert Aitken, Flute

James Spragg, Trumpet

Adele Armin, Violin

Peter Schenkman, 'Cello

Marc Widner, Piano

Robert Becker, Percussion

Robin Engelman, Percussion

Russell Hartenberger, Percussion

John Wyre, Percussion

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 and tape 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 the first mixed-media event of its kind in the USA. Cage's widely diversified

interests further involved him in studying 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 prepared piano, in which the sounds were altered by means of screws, bolts, pieces of wood and other materials to produce finely differentiated sounds of multi and complex pitches and indefinite pitches. The music composed for this instrument emphasized the percussive qualities, and the melodic and resonant effects possible, especially in ostinato passages.

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 imitate 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 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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February 20, 1982

Helmut Lachenmann & The Elmer Iseler Singers



An avid explorer with his compositions HELMUT LACHENMANN has been the recipient of several prestigious European prizes, and is known as one of the most progressive musicians of our time.

JOHN THROWER (Canada)
New Work (1981)
for chamber ensemble

TOMAS MARCO (Spain)
Concerto for Violin and Chorus
(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



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 **GUILLELMO GALLARDO** (voice).

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



PAUL ZUKOFSKY

Paul Zukofsky, a violin virtuoso of world wide reputation, has appeared as soloist with many leading orchestras, including the Boston Symphony, New York Philharmonic and the B.B.C. Scottish Orchestra. He has recorded a wide range of music, from Bach, Brahms and Paganini to Sessions, Ives and Carter, and is considered the foremost interpreter of contemporary violin music in the U.S.A.

As a director of the Center for Contemporary Performance Practice, Zukofsky's work on motor skills is supported by the National Science Foundation, and he also does research in the perception and production of temporal intervals.

He is the music director of the Colonial Symphony Orchestra in New Jersey and has recently been appointed programme co-ordinator of the American Portraits series of concerts at the Kennedy Center in Washington.



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Without the electronic equipment for our John Cage Weekend, for example, New Music Concerts would not be able to bring you such a sound spectacular as his 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.

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through a performance,
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FEB. 23, 24 & 25

EXTRAORDINARY

Cicada
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Gordon Dowton and
Composer Philip
Schreibman
Sculpture to go:
an unusual piece
of music theatre

FEB 27, 28 & 1

ELECTRIC ORWELL

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Creator James
Montgomery
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presentation based on
the Orwellian concept
of the "proletariat" - for
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APRIL 12, 13 & 14

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art that entertains -
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APRIL 26, 27 & 28

JOYCE, FRESH SQUEEZED

Ulysses in Nighttown
Adaptor/Director
Sean Mulcahy,
Composer Canadian
Electronic Ensemble
The striking images
and visions of James
Joyce's "Nighttown" are
brought to life by a cast
of seven in this
refreshing adaptation.

MAY 10, 11 & 12

WOMEN'S RITES

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Creator
Susan Frykberg
The Juggler: woman
as goddess, amazon,
mother and career
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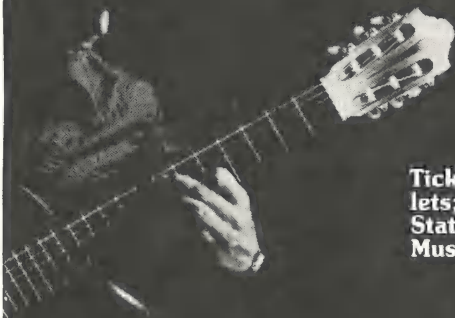
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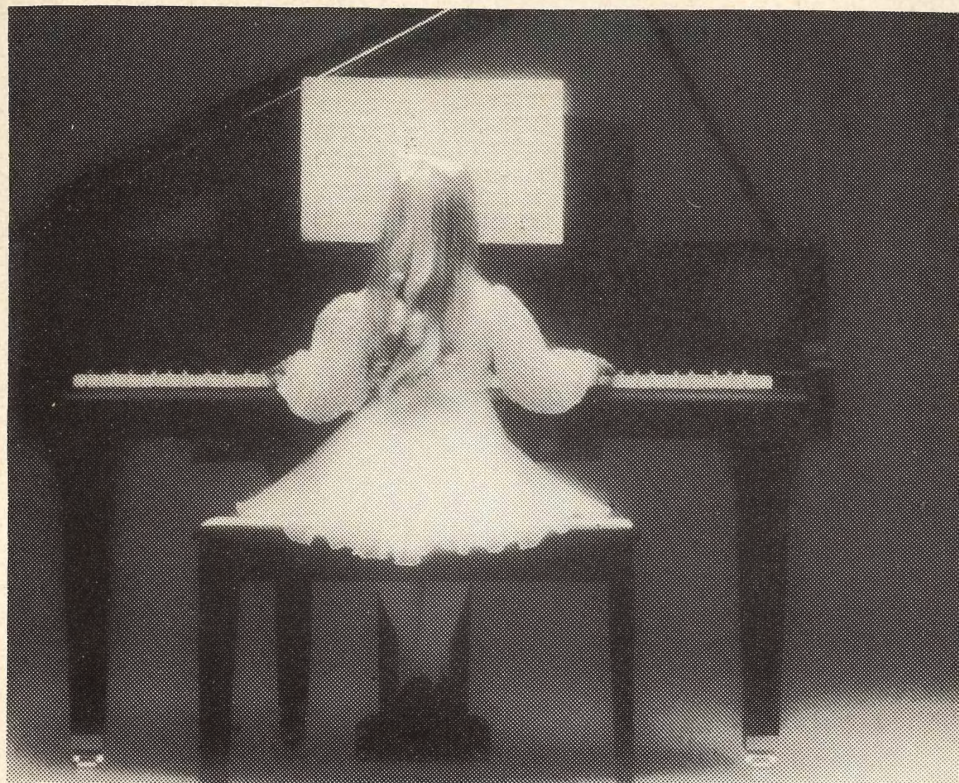
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