

Salle Redpath Hall

Le vendredi 8 mars 1996
à 20 h

Friday, March 8, 1996
8:00 p.m.

Campus de McGill
Accès via Porte McTavish
(Métro Peel)

Projet étudiant

Special Student Project

McGill Main Campus
Access via McTavish Gate
(Peel Metro)

398-4547

The Great Learning Cornelius Cardew (1936-1981)

L'Orchestre Scratch de Montréal
The Montreal Scratch Orchestra
Dean Rosenthal, chef / conductor
Philip Clarke, orgue / organ



The Great Learning - Paragraph 1

Intermission

The Great Learning - Paragraph 7



The Great Learning, by Confucius, trans. Ezra Pound.

Paragraph 1:

The Great Learning takes root in clarifying the way wherein the intelligence increases through the process of looking straight into one's own heart and acting on the results; it is rooted in watching with affection the way people grow; it is rooted in coming to rest, being at ease in perfect equity.

Paragraph 7:

If the root be in confusion nothing will be well governed
The solid cannot be swept away as trivial and nor can trash be established as solid
it just does not happen
Mistake not cliff for morass and treacherous bramble

Nous vous rappelons qu'il est interdit de fumer dans toutes les aires de la salle Redpath.
Patrons are reminded that there is no smoking in all areas of Redpath Hall.

Ce concert est présenté dans le cadre du programme d'études de Dean Rosenthal sous la supervision de
Prof. Tamara Levitz de la faculté de musique.
This concert is presented as part of the Faculty of Music curriculum under the supervision of Prof. Tamara Levitz.

Que se passe-t-il pendant l'exécution d'une oeuvre?

Pour expliquer ce qui se passe pendant l'exécution d'une oeuvre, il me semble important d'examiner ce que j'appellerais "les faits" de la musique. Chacun pourra ainsi se faire une idée personnelle de ce qui se passe.

Qu'est-ce qu'un fait musical? C'est ce dont on peut parler, le mot "fait" ne désignant cependant ni des termes musicaux ni des données historiques, mais plutôt ce qui constitue la nature même de la musique sonore. Cette nature - j'adopte ici un cadre aristotélicien - peut se ramener à deux éléments, la forme (non pas la forme musicale, mais la forme réelle) et la matière.

La *forme* de *The Great Learning* est la substance, c'est-à-dire les éléments de l'oeuvre. Les éléments de *The Great Learning* sont la partition musicale et l'ensemble de musiciens. Ces deux éléments discrets constituent la forme de la musique sonore de *The Great Learning*.

La *matière* de la musique de *The Great Learning* est constituée des éléments discrets de la forme, à savoir la notation musicale, les instruments et les musiciens. Chaque élément discret de la forme, c'est-à-dire la matière de la musique sonore, a sa nature propre qui est elle-même forme et matière. Ensemble, la matière et la forme constituent la nature musicale de *The Great Learning*.

La *nature* de la musique est donc fonction de la forme et de la matière, sans pour autant être définie comme un composite des deux, mais plutôt comme ce qui en découle ou en résulte. La musique de *The Great Learning* possède son propre mécanisme de changement qui est distinct de sa forme ou de sa matière.

Dean Rosenthal

What's Happening during performance?

I think it's important to explain what happens during the performance by examining the facts of the music. This way, the picture you put together is your own.

What are the facts? The facts are what we can talk about, but they're not the musical terms or the historical information. They're what make up the nature of the sounding music. The nature of the sounding music, and here I'm shifting into an Aristotelian framework, can be broken down into two parts, the form (not musical form, but actual form) and the matter.

The *form* of *The Great Learning* is the substance of the piece-what its elements are. The *Great Learning's* elements are the musical score and the performance ensemble. These two discrete elements constitute the form of the sounding music of the *Great Learning*.

The *matter* of the *Great Learning's* music is the discrete parts of the form. The matter of the *Great Learning* are the musical notations, the instruments, and the individual. Each discrete part of the form, the matter of the sounding music, has a unique nature which is constituted by form and matter as well. Together, the matter and the form constitute the *Great Learning's* musical nature.

The *nature* of the music, then, depends on the form and the matter, but is not defined as a composite of the two, rather, it grows or becomes out of them. The music of the *Great Learning* has its own mechanism of change distinct from its form or matter.

Dean Rosenthal

Orchestre Scratch de Montréal / Montreal Scratch Orchestra

Mara Barrett
Dave Bennett
Philip Clarke
Jessica F. Werb
Sarah Davies
Eli Gedalof
Daniel O'Connor

Lars Rosenbloom
Christopher Johannsen
Benjamin Rinehart
Dean Rosenthal
Joe Hussney
Ingrid Rudman
Alex McKich