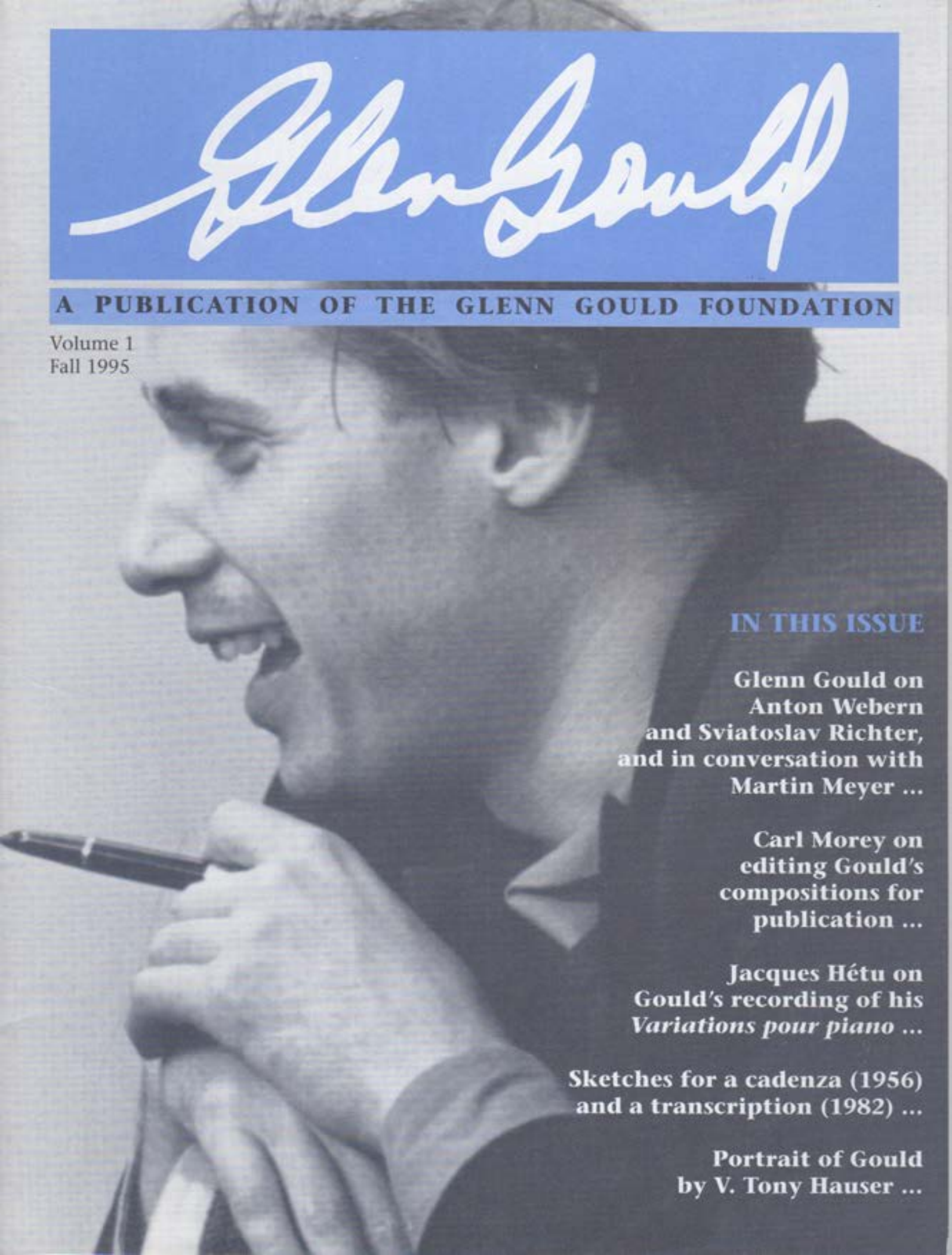




Glenn Gould

A PUBLICATION OF THE GLENN GOULD FOUNDATION

Volume 1
Fall 1995

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From the Editor

With this issue, The Glenn Gould Foundation begins publication of a twice-yearly journal devoted to the Canadian pianist, broadcaster, writer, and composer Glenn Gould (1932-1982). *GlennGould* will serve as a forum for writings by and about Gould, as a trove of illustrative material, and as a clearing-house for Gould-related information of every kind. We aim to appeal to both lay readers and professional musicians—to Gould fans and Gould scholars—by offering interesting new perspectives on Gould and on subjects of related interest, in a format that is attractive and approachable but that also meets demanding scholarly and editorial standards. We will function as a source of current Gould news, but also as a kind of book in progress, as a repository of primary sources and critical writings that should prove to be of permanent value to future Gould studies.

Our first priority will be to disseminate Gould's own work, primarily written work that has never before been published or has not been posthumously collected, along with writings that have been published only in translation, our intention being to continuously augment the existing published collections of Gould's writings (*The Glenn Gould Reader*, *Glenn Gould: Selected Letters*, and so on). For most of our material, we will draw on the resources of the principal centre for primary sources relating to Gould's life and work: The Glenn Gould Papers, housed in the Music Division of the National Library of Canada in Ottawa. The writings we are considering for publication include essays, articles, programme notes, lectures, liner notes, letters, and interviews (many of which were scripted by Gould alone). Among these sources are some of Gould's most significant statements: the 1959 televised interview *At Home with Glenn Gould*; the article "Forgery and Imitation in the Creative Process," from the early 1960s; the 1964 lectures on the history of the piano sonata; the scripted interviews published with recordings of works by Bach and Wagner but never reprinted; and much more. We will also publish, from time to time, incomplete or unpolished drafts of writings, where they contain enough material worthy of dissemination.

Writings intended for spoken presentation—that is, scripts for radio, television, and film—will be another major source for articles in

GlennGould. Relatively little such material has been published before, though among Gould's many broadcasts is a wealth of commentary on which to draw. This body of work contains much noteworthy material not otherwise available, including discussions of many composers and performers, and thoughts on such varied subjects as musical trends in the 1960s, improvisation, sports, music criticism, "acoustic choreography," and Japanese literature.

We plan to feature some of Gould's original musical writings, too, drawing for illustrations on the rich resources of the National Library. A published edition of Gould's completed compositions and arrangements, from B. Schott's *Söhne of Mainz*, has already begun to appear; we intend not to duplicate Schott's efforts but to supplement them, by publishing (for example) facsimiles and sketches of some of Gould's works. We will also publish some of the sketches and drafts for musical projects that Gould never completed. The original and borrowed music that he arranged for films will also furnish some illustrations, as will the annotated musical scores in which he recorded analyses, performance markings, and editing and mixing instructions. Our use of facsimile reproductions from the National Library will extend beyond music *per se* to include concert programmes, memoranda, diaries, promotional materials, working papers, juvenilia, and many other archival documents that provide new insights into Gould's life and fertile creative mind.

In addition to disseminating primary sources, *GlennGould* will serve as a continuing forum for research, analysis, interpretation, reflection, and debate on aspects of Gould's life and work. The existing secondary literature on him is already vast, and our intention is not to reprint or rehash it, but rather to encourage new critical work from many points of view. We will feature conference lectures, articles, book chapters, theses, and other writings of high quality that to date have never been published (or published in English); we will also commission new research and writing especially for *GlennGould*, and of course we look forward to direct replies to writings that appear in these pages. We hope, in short, to take a place at the centre of future Gould studies. Moreover, we will encourage articles that are not (or not exclusively) concerned with Gould but that touch on issues important to him, or relevant to the study of his work: recording technology, musical interpretation and performance, aesthetics, ethics, Gould's historical and

cultural milieu, and so on. We intend also to publish some of the works of art—pieces of music, poems, cartoons—that have, over the years, been inspired by or dedicated to him. But we will be seeking points of view that are critical as well as admiring. *GlennGould* is not intended as a fan magazine. Of course, given the nature of this journal, it goes without saying that we take Gould seriously as an artist and thinker, but we do not see our function as simply to advocate on his behalf. He was so controversial a figure that we would lose credibility if we presented only flattering, superficial, or whitewashed views of him.

We intend, moreover, to keep up to date with the burgeoning Gould literature and with the proliferation of Gould events around the world. We will commission reviews of new books, recordings, and films, and will inform our readers of forthcoming conferences, lectures, film showings, broadcasts, National Library acquisitions, releases of books, recordings, and videotapes, and so on. We plan to constantly update the Gould bibliography, and to publish addenda and corrections to the existing Gould literature as they become known to us. We will include information on the activities of The Glenn Gould Foundation, including the Glenn Gould Prize, and will commission overseas reports that reveal something of Gould's extraordinary international appeal.

We are grateful for the support and encouragement that we have received, from individuals and institutions alike, in the months leading up to the launching of this journal, and we are confident that *GlennGould* will reach an eager, diverse, and international audience. We welcome feedback from our readers, and will gladly consider relevant unsolicited contributions, whether they be full-length articles, reviews, reports, letters to the editor, or merely snippets of information or commentary. With the enthusiastic support and participation of our readers added to the ample resources already at our disposal, *GlennGould* should prove to be a major contribution to the study and appreciation of one of Canada's most important cultural figures.

We dedicate this premiere issue of GlennGould to the memory of Farrokh Mebrani (1936-1995), on behalf of his son, Hooman Mebrani, and his uncle, Masud Mebrani. Farrokh Mebrani, a great admirer of Glenn Gould, expressed keen interest in joining the newly formed Friends of Glenn Gould society and receiving this publication; sadly, he did not live to see these projects come to fruition. We gratefully acknowledge the generous financial support that the Mebrani family has contributed in his name.

A Consideration of Anton Webern

BY GLENN GOULD

This essay, one of Gould's earliest significant writings, is published here for the first time in English. (It appears in French translation, as "Considérations sur Anton Webern," in Bruno Monsiegeon's edition of Gould's writings, Contrepoint à la ligne: Écrits (Tome II) (Paris: Fayard, 1985): 428-436.) Though Gould played Webern's music occasionally in concert and in CBC radio and television broadcasts, he made no studio recordings of it, and discussed Webern relatively rarely in his broadcasts, interviews, and published writings. This essay thus offers an important addendum to the Gould oeuvre.

The essay was originally printed as programme notes for a concert given by Gould and seven colleagues at the Royal Conservatory of Music in Toronto on 9 January 1954, under the auspices of New Music Associates, a short-lived company, devoted to the performance of modern music, that he had formed with his friend the young Robert Fulford. As Fulford recalls, Gould had the notes read aloud - twice - by CBC announcer Frank Herbert, who admitted that he had no idea what they were about. The concert featured Schoenberg's song cycle Das Buch der hängenden Gärten (The Book of the Hanging Garden), Opus 15; Berg's Sonata, Opus 1; and three works by Webern: the Five Movements for string quartet, Opus 5, the Quartet for clarinet, tenor saxophone, violin, and piano, Opus 22, and the Variations for piano, Opus 27. (A page from the original programme is reproduced on page 7.) In 1954, Schoenberg had been dead only three years, Webern only nine, and their music was scarcely known in North America. But Gould, just twenty-one years old, had already acquired a national reputation as a champion of modern music.

Our source for this essay is Gould's four-page typescript, held in the National Library of Canada, Music Division, The Glenn Gould Papers. (The typescript is in Box 1, File 2; the original programme for the concert is in Box 44, File 16, No. 1.) We have preserved the errors in spelling, punctuation, and usage, and the many awkward constructions ("Webern's course pursues the opposite path"), that were as characteristic of Gould's early prose as were his intellectual curiosity and enthusiasm. Notes are editorial.

The names of Schoenberg, Berg and Webern are so frequently linked as a trinity that the casual listener might presuppose a basis for stylistic identity among the masters of the modern Viennese school. It is true that a certain spiritual affinity emanated from their common culture and that the teacher-student relationship stimulated a unity of purpose based upon a shared concept of musical evolution. In fact, this concept provided the impetus for the creative activity of these men in so far as each sought to construct his work as a logical development of the conditions which constituted his heritage. But the growing experience of musi-

cal consciousness of the composers caused each to emphasize particular aspects of the traditional elements of art, reactivating and channeling them in a course consistent with the dictates of his own genius. One has only to compare any of the works of Schoenberg, Berg and Webern written at the same period, to recognize that we are dealing with musical personalities, intensely complex and fundamentally distinct. Rather than attempt to trace the course of each of these personalities in these necessarily limited notes, I have confined myself to a few remarks about the most controversial and most easily misunderstood of this trio, Anton Webern.

There is common to most musicians who have come under the influence of the Schoenbergian [sic] universe an approach toward music, classic as well as contemporary, which attempts through analysis, to reduce all sound forms to the lowest possible denominator. That is, to search for motivic units which in some way contort and evolve themselves, and which thus can be considered embryonic organisms which formulate the totality of the structure. The development of this philosophy coincided with the decline of tonality in the nineteenth century, and in fact, constituted a replacement of the architectural functions of the decaying harmonic language. When one considers that during the first decade of Schoenberg's work, his increasing use of chromatic resources steadily dissolved the bulwarks of tonality, and the precipitous collapse of triad harmony threatened an unregulated state of chaos, it is not surprising that the development of the detailed minutiae [sic] of the motivic complexes on a two-dimensional level became part and parcel of an artistic credo.

Webern's approach to the problem of unifying the musical idea reveals an impeccable conscience. Even in his earliest works, he seems almost reluctant to write a single note which is not an indispensable participant in the totality, and which, one might almost say, cannot justify itself by an intellectual explanation of its presence. Obviously, the overall dimensions of such music must display a brevity consistent with their internal compactness. Schoenberg once remarked that Webern has the gift of reducing a novel to a sigh. Possibly this extreme condensation within the formal mould of his structures has been the greatest stumbling-block to most listeners. No matter how radical may be the stylistic divergences of Berg or Schoenberg, their architectural designs, (the time element in their music) may, with few exceptions, be classed among the predetermined [sic] patterns of rococo [sic] and early romantic art. Webern allows his materials to create their own formal structures. It is significant that during the years following the cessation of the tonal impulse in their music and preceding [sic] the arrangement of the laws governing the new atonal resources into the twelve-tone technique, that is 1908-1924, when Berg produced such works as his epic, "Wozzeck", Webern was content to experiment with this new world of sound in such a cautious manner that, until the most discriminating intellect of twentieth century music had been satisfied with the sureness of his craftsmanship [sic], he wrote only a series of works for various chamber combinations, many of which lasted but a few seconds, and none more than a cou-

that Webern is the rare example of a composer who has made the twelve-tone system serve to magnify the philosophy of aesthetics which all great artists comprehend—that sorcery lies within the very idea of creation.

If I have a reservation about the "Saxophone Quartet", it is, that I have always found it difficult to reconcile myself to its two movements belonging to the same work. While each reveals the undeniable stamp of Webern's greatness, there is a disunity of mood between them which is accentuated by the diverse treatment of the tone row. Much the same may be said for the otherwise magnificent two-movement Symphony, Opus 21. But no such objection can be raised in considering the succeeding series of twelve-tone works, such as the Concerto for Nine Instruments [Opus 24] and the Piano Variations. Unfortunately, I have not been able to become acquainted with the two cantatas for chorus and orchestra [Opus 29 and Opus 31] which Webern produced during the war years and which culminated his creative activities. Admitting this limitation of perspective, I feel that the Piano Variations, Opus 27 display, with the highest degree of refinement, those characteristics which we have already ascribed to Webern's musical development.

The title, "Variations" seems almost ludicrous and redundant in view of the twelve-tone ideology. One cannot, of course, relate a twelve-tone work with this title, either to the ground base [*sic*] variation principle of the baroque, or the theme and melodic-elaborative variation type of the rococo [*sic*]. To be sure, in the second movement of his Symphony, (also entitled "Variations") Webern maintains a clearly marked division between his theme and its succeeding variants, although the variations constitute an elaboration of structural elements within the theme itself and are quite athematic in character. In Opus 27 however, even this barrier of definition has been removed. The work is in three movements, each of which places specific values on certain associations within the row forms, the initial presentation of which constitutes the "theme". Webern is, however, remarkably exact about one detail. The number of measures which are allotted [*sic*] to theme and variants are maintained intact. Thus, the ternary first movement consists of three sections of eighteen measures each, the second movement's row presentation takes five and one-half bars and is followed by three variants of exactly that proportion, while the third movement's sixty-six measures are divided into a theme and five variations each of eleven bars.

The first movement utilizes the Spiegelbild principle which was described in the "Saxophone Quartet." But here it

serves not as a centre of gravity for the movement as a whole, but as the guiding principle within each segment. A mirror image is inserted at the centre of each phrase causing the consequent portion to recapitulate retrogressively the antecedent. Webern's use of the row in this movement is governed by this principle, for in the antecedent portions of each phrase, tones one to six are accompanied by tones twelve to seven; thus with the mirror image causing the consequent reflection, the entire phrase will consist of one row in its original form, accompanied by its retrogressive version. The character of the movement is also governed by this principle which brings each sentence close to the point of immobility, and a casual and leisurely expression is the result.

The second movement is a strict canon in contrary motion which is so devised that between the four pairs of row transpositions which are employed

various patterns of relationship are established, and revealed by an effect of shading so novel that it must be ranked among the most important of Webern's contributions to instrumental technique. In this movement he makes use of only three dynamic levels, piano, forte and fortissimo, with no intermediary crescendi or diminuendi. He arranges his terse rhythmic figurations so that the relationships within the row forms are displayed by the alternation of these plateaus of volume.

The final movement is more extended and consists of a "theme" and five variations which are recognizable by a gradual transition of mood, rather than by any too obvious boundary. The "theme" is almost monodic. There is, in fact, only one vertical coincidence in its eleven measures though several harmonic combinations are produced by suspension. Such a remarkable economical

The last page from Gould's annotated score of Webern's Variations, Opus 27, showing his analysis of tone rows and motivic cells (National Library of Canada, Music Division, The Glenn Gould Papers (Scores, Box 48, File 12)).

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I

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In Zarter Bewegung

Morry Kernerman, Victor Feldbrill, violins; Eugene Hudson, viola;
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ARNOLD SCHOENBERG: Das Buch der Hangenden Garten, Opus 15 (1908)

(The Story of the Hanging Gardens---15 songs to poems by Stefan George)

Roma Butler, mezzo-soprano; Glenn Gould, piano.

INTERMISSION

II

ANTON WEBER: Variations for Piano, Opus 27 (1936)

Glenn Gould, piano.

ANTON WEBER: Quartet for tenor saxophone, clarinet, violin and piano,
Opus 22 (1930)

Sehr Massig
Sehr Schwungvoll

Morris Weinzwieg, tenor; Ezra Sohabas, clarinet; Morry
Kernerman, violin; Glenn Gould, piano.

(Because this work is, on first hearing, difficult, it will be played twice).

ALBAN BERG: Sonata in One Movement, Opus 1 (1908) *

Glenn Gould, piano

* This work has been recorded by Mr. Gould for Hallmark Records.

Arnold Schoenberg's Variations for Organ, announced as part of this program,
have regrettably been cancelled.

texture does not, in itself, constitute a criterion of merit. We must be careful to differentiate between "simplified" art which has a vogue with the neo-classic and various "back-to-" cliques, and art in which purity and directness emanate from a creator who has visualized the dramatic intensity that can underline the appearance of each tone. There is no suggestion of reduction in this music. It was conceived in this way. This final movement attains a climax with the rhythmic syncopation of the fourth variation. A coda, the final variation, more richly harmonized than [sic] the rest of the movement, utilized once again, a modified Spiegelbild, which assists it to subside into an all-enveloping serenity.

It is, I suppose, inevitable to attempt a comparison between the twelve-tone works of Schoenberg and of Webern. One cannot, of course, ignore the strong bond of kinship which exists between these two men, nor deny the idealistic outlook which manifests itself in the use of the twelve-tone system by the Viennese fraternity in general. But however closely allied may be the general outlook and Utopian aspirations, it is left to the personality to determine the products of great men, and there is

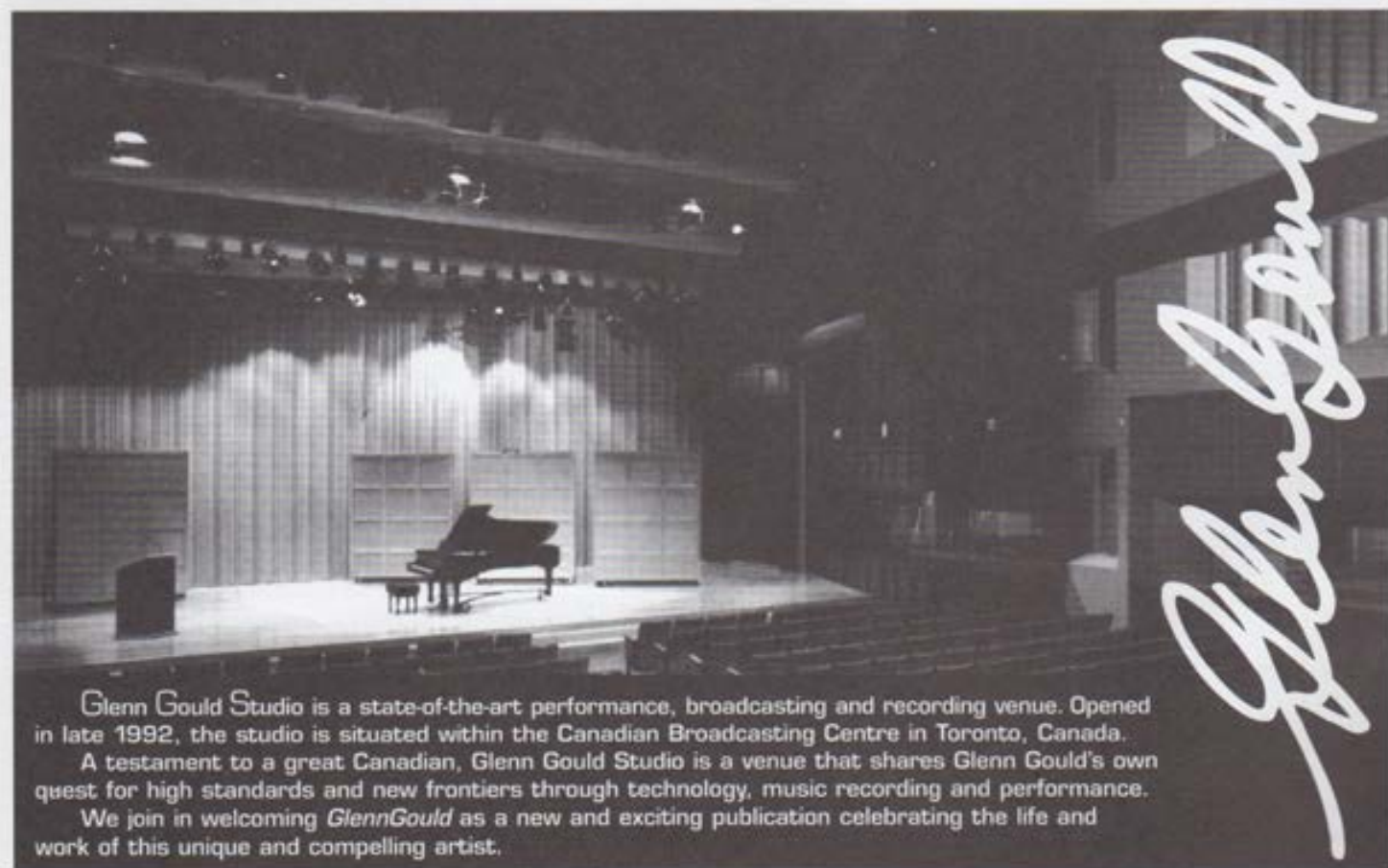
really no more excuse for categorizing Webern with Schoenberg, than Kandinsky with Kokoschka, or Thomas Mann with Nietzsche.

In all of his mature twelve-tone works, Schoenberg turns a powerful ray of light upon every detail of his structure and, often with complete lack of reservation, illuminates the most intimate details of the motivic-fragments['] metamorphosis. If his means, therefore, become obvious it is because his aims are grandiose. Webern's is a more suggestive art. Although in his use of the twelve-tone technique he shows even greater consistency than Schoenberg, a microscopic inspection and tabulation of each possibility is foreign to the delicacy of his style and the reticence of his manner. In many of his later works we are almost unaware of the schematic manipulations of his technical devices.

The extent to which he draws upon the total resources of the twelve-tone vocabulary is regulated by a very singular selectivity. From this somewhat epicurean temperament stem those qualities of refinement and discrimination [sic] which we have already discussed. And it is these qualities which, originally motivated by a desire for technical fastidiousness,

approach, in his maturity, a realm of emotional transcendence. There is an almost unearthly intuitiveness about the last works of Webern. It is as if he sought a metaphysic with each creation. It would be false to suggest that his is purely a cerebral craft. The gratification of the intellect and of the senses is inseparable in art. However, any physical response or sensual stimulation has been elevated to so subliminal a state, that it is very difficult to relate Anton Webern's music to the world as we know it. But on the rare occasions in art, when we find revealed a visionary region of such paradisaical [sic] enchantment, it is the happier diversion not to try.

¹René Leibowitz, *Schoenberg and His School: The Contemporary Stage of the Language of Music*, translated from the French by Dika Newlin (New York: Philosophical Library, 1949; reprinted New York: Da Capo Press, 1975): 219-220. ("This theme is exposed like a *cantus firmus* in the saxophone. Around this *cantus firmus* there is elaborated a two-part canon in contrary motion.")



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A testament to a great Canadian, Glenn Gould Studio is a venue that shares Glenn Gould's own quest for high standards and new frontiers through technology, music recording and performance.

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Gould's Sketch for a Cadenza

In the fall of 1954, the twenty-two-year-old Gould wrote a pair of idiosyncratic cadenzas for the first and third movements of Beethoven's Piano Concerto No. 1 in C Major, Opus 15. When he recorded the concerto in 1958, with Vladimir Golschmann conducting the Columbia Symphony Orchestra, he wrote, in his liner notes: "In writing these cadenzas I had in mind a contrapuntal potpourri of motives which was possible only in an idiom considerably more chromatic than that of early Beethoven. Thus the cadenza to the first movement turned out to be a rather Regerian fugue, while that to the last movement became a rhapsody built to span the gap between the fermata six-four [chord] and the subdued re-entrance of the orchestra in B major. Both, in other words, effect an organic balance with the work, thereby of course denying the original purpose of cadenza writing as a virtuosic display." (See *The Glenn Gould Reader*, edited and with an introduction by Tim Page (Toronto: Lester & Orpen Dennys, 1984): 69.) The cadenzas were published in New York in 1958 by Barger & Barclay; they have long been out of print, but are due to be reprinted in the near future.

As the sketch page reproduced opposite shows, Gould also contemplated writing his own cadenza for the first movement of

Beethoven's Piano Concerto No. 3 in C Minor, Opus 37. The sketch is dated "Aug 5/56," by which time he had performed the concerto often in public. (He recorded it, with Leonard Bernstein conducting the Columbia Symphony Orchestra, in 1959.) At the top of the page, he jotted down some of the principal themes and motives of the movement; at the bottom, he sketched the beginning of a cadenza, which opens with a recollection of the piano's first entrance in the movement. The fugal texture and chromaticism of the sketch show him turning again to the musical vocabulary of the earlier cadenzas. The sketch breaks off suddenly after just eleven measures, and at the very end of the page, suggesting that it may have continued on pages that are now lost. Moreover, the Roman numeral "I" on staff 6, which obviously refers to the first movement, might be taken to suggest that Gould contemplated writing his own cadenzas for the other movements, too.

Though he never finished this cadenza, Gould did make some important alterations to Beethoven's first-movement cadenza when he played the C Minor concerto. First, he cut the first two measures, beginning immediately with the imitative treatment of the main theme that follows. More significant is the scalar passage for the right hand alone near the end of the cadenza. (See the

musical examples below.) In a draft of an undated letter (ca. 1971?) in the National Library of Canada, Music Division, The Glenn Gould Papers (Box 32, File 47, No. 20: 1), Gould notes in this case his "disinclination to see the right-hand chromatic scale go unoccupied [when it] seems to me to cry out for a 6-4 chord." In providing that 6-4 chord, he rewrote the cadential trill, but also gave the passage greater significance by incorporating the principal theme of the movement in the bass. He further sought to make the passage "more cogent" by anticipating, in the bass beneath the trill, the timpani strokes—the repeated fourth C-G—that are heard when the orchestra reenters after the cadenza. (These revisions appear in Gould's 1959 recording, but also in the two earlier preserved performances that have been commercially released: a CBC radio broadcast from 21 February 1955, with Heinz Unger conducting the CBC Symphony, and a live performance in Berlin from 26 May 1957, with Herbert von Karajan conducting the Berlin Philharmonic.) This example is characteristic of Gould's tendency to "correct" works in performance, wherever possible, according to his own standards of structural integration.

Our source for this sketch page is the National Library of Canada, Music Division, The Glenn Gould Papers (Box 28, File 16: 1).

—Editor



Beethoven



Gould

for Beethoven's Piano Concerto No. 3



Sviatoslav Richter

By GLENN GOULD



Gould and Richter backstage in Moscow, 1957 (photograph by E. Ivano).

Gould's admiration for the great Russian pianist Sviatoslav Richter (b. 1915) may seem surprising at first, given Richter's reputation as a powerful virtuoso and a champion of the sorts of Romantic, Impressionistic, and modern repertoire that Gould always avoided. Yet, from at least the time of their first meeting in Moscow in 1957, during Gould's famous Russian tour, the two pianists formed a mutual admiration society. Richter spoke in glowing terms of Gould's playing, and Gould called Richter a "miracle" and a "genius" in his 1965 article "The CBC, Camera-Wise." (See *The Glenn Gould Reader*, edited and with an introduction by Tim Page (Toronto: Lester & Orpen Dennys, 1984): 399-402.) In fact, according to Bruno Monsiegeon (who was a friend of both), Gould, around the time of his second recording of Bach's Goldberg Variations, even offered to produce recordings for Richter, regardless of repertoire, just to ensure that Richter got recordings with the audio quality that they deserved and that, in Gould's view, they had generally lacked. (See Monsiegeon's recollections in the *Bulletin of the Glenn Gould Society* 5 (March 1986): 30-31.) But Gould refused to leave North America, and Richter refused to go to North America, and a year later Gould was dead.

This short essay, dated "5th May '78," was written as broadcast commentary for the CBC radio programme *From the Masters*, which aired 7 May 1978; it is published here for the first time in English. (It appears in French translation in the third volume of Monsiegeon's edition of Gould's writings, *Non, je ne suis pas du tout un excentrique* (Paris: Fayard, 1986): 138-139.)

Our source for both the essay and the photograph is the National Library of Canada, Music Division, *The Glenn Gould Papers*, Gould's three-page typescript, titled simply "Sviatoslav Richter," is in Box 14, File 18; the photograph is no. NL 12947. Notes are editorial.

I have always believed that it is possible to divide musical performers into two categories—those who seek to exploit the instruments they use, and those who do not. In the first category—if we can believe the history books—one could find a place for such legendary characters as Liszt and Paganini, as well as any number of allegedly demonic virtuosi of more recent vintage.¹ That category belongs to musicians who are determined to make us aware of their relationship to their instrument, whatever it happens to be; they allow that relationship to become the focus of attention. The second category, on the other hand, includes musicians who try to bypass the whole question of the performing mechanism, to create the illusion, at any rate, of a direct link between themselves and a particular musical score and who, therefore, help the listener to achieve a sense of involvement, not with the performance per se, but, rather, with the music itself. And I think that, in our time, there is no better example of that second kind of musician than Sviatoslav Richter.

I said a moment ago that what is created by this type of performer is essentially an "illusion"—and, of course, it is because it is never possible for any musician to ignore the mechanical vicissitudes of his instrument; but what is possible—and for this we have the evidence of artists like Richter—is to achieve such a perfect liaison [sic] with the instrument that the mechanical process involved becomes all but invisible—totally at the service of the musical structure—and that the performer, and consequently, the listener is then able to ignore all superficial questions of virtuosity or instrumental display and concentrate instead on the spiritual qualities inherent in the music itself.

It's an "illusion" in another way in that it's obviously never possible for a performer to recreate Beethoven's Beethoven or Mozart's Mozart and, in fact, musical life

would be rather boring if one could do that: it would mean that there would be one optimum performance which would be duplicated again and again. What Sviatoslav Richter does, in fact, is insert, between the listener and the composer, his own enormously powerful personality as a kind of conduit—and, as he does this, we gain the impression that we're discovering the work anew, and very often from quite a different perspective than that to which we're accustomed.

The first time I heard him play was at the Moscow Conservatory in May 1957, and he opened his program with the last of Schubert's sonatas—the Sonata in B flat major. It's a very long Sonata—one of the longest ever written, in fact—and Richter played it at what I believe to be the slowest tempo I've ever heard—thereby making it a good deal longer, needless to say.² I think, at this point, it's appropriate to confess two things: the first is that, heretical though it may be, I am not really addicted to most of Schubert's music. I find myself usually unable to come to terms with the repetitive structures involved, and I find that I get very restless and squirm a great deal when I have to sit through one of the longer Schubert essays. The second part of my confession is that I do not usually go to concerts—I prefer to do my listening via recordings in the seclusion of my home where no visual distraction of any kind can intrude on the listening process. I confess all of this because, when I first heard Sviatoslav Richter play (GG sings opening phrase) the opening phrase of that Sonata, and play it, moreover, at the slowest tempo possible, I decided that I was in for a very restless hour, indeed, and that I would be doing a great deal of squirming.

Well, what happened, in fact, was that, for the next hour, I was in a state that I can only compare to a hypnotic trance. All of my prejudices about Schubert's repetitive structures were forgotten; musical details which I had previously considered to be ornamental were given the appearance of organic elements—in fact, I can remember many of those details to this day. It seemed to me that I was witnessing a union of two supposedly irreconcilable qualities—intense analytical calculation revealed through a spontaneity equivalent to improvisation—and I realized, at that moment, as I have on many subsequent occasions while listening to Richter's recordings, that I was in the presence of one of the most powerful communicators the world of music has produced in our time.³

¹Could obviously refer here to Vladimir Horowitz, of whom he was often critical. On Gould's somewhat complicated feelings toward Horowitz, see Otto Friedrich, *Glenn Gould: A Life and Variations* (New York: Random House, 1989): 257-243 and 255-260.

²Richter's interpretation of the first movement of this sonata was notorious not only for his slow tempo, but for his insistence on observing the indicated repeat of the exposition, thereby, of course, further extending the length of the movement. In his 1954 Aldeburgh Festival performance of this sonata, released in 1990 on Music & Arts CD 642, Richter's opening tempo for the first movement, which is marked *Molto moderato*, is $\text{♩} = 65$; the total timing of the movement is 25:17, of the whole sonata 46:22. Richter held to this interpretation of the first movement throughout his career, to judge from this CD, from Gould's remarks, and from a tape of a 1972 performance in Salzburg, kindly made available to us by Bruno Monsiegeon. Richter once referred to the conventional idea that observing the repeat makes the first movement "too long" as "simply disgusting and stupid." And of his slow tempo, he claimed that "I do not even play *molto moderato* but in fact only *moderato*. The others always play *allegro moderato* or simply *allegro*." (See Falk Schwarz and John Berrie, "Sviatoslav Richter—A Discography," in *Recorded Sound* No. 84 (July 1983): 11-12.)

³Given Gould's praise for Richter's interpretation, one wonders if it directly influenced his own playing, for Gould too would become notorious as one of music's great slow-tempo men (and fast-tempo men, for that matter). The "intense analytical calculation" that he observed in Richter's performance can certainly be perceived in some of his own super-slow playing.

Drawing by Whitney Darrow, Jr., from *The New Yorker*, 8 January 1966: 23.
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"I'm sure Glenn Gould didn't slouch until after he'd mastered the essentials."

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Excerpt from Gould's piano reduction of Richard Strauss's *Metamorphosen*

ink as the concerto reduction and as some other sketches from the same period, one of which is dated "Aug 16/82.")

We can only speculate as to why Gould made these reductions. In an interview published in 1981, he deplored the relative dearth of piano music by Strauss (and other late-Romantic composers), adding, "But I can tell you right now that I'm not going to help him out by transcribing *Metamorphosen*, because I haven't got that many fingers!" (See *The Glenn Gould Reader*, edited and with an introduction by Tim Page (Toronto: Lester & Orpen, Dennys, 1984): 455.) And indeed, Gould's reduction of *Metamorphosen* does quickly run into trouble trying to accommodate Strauss's luxuriant polyphony (the work is scored for

twenty-three solo strings).

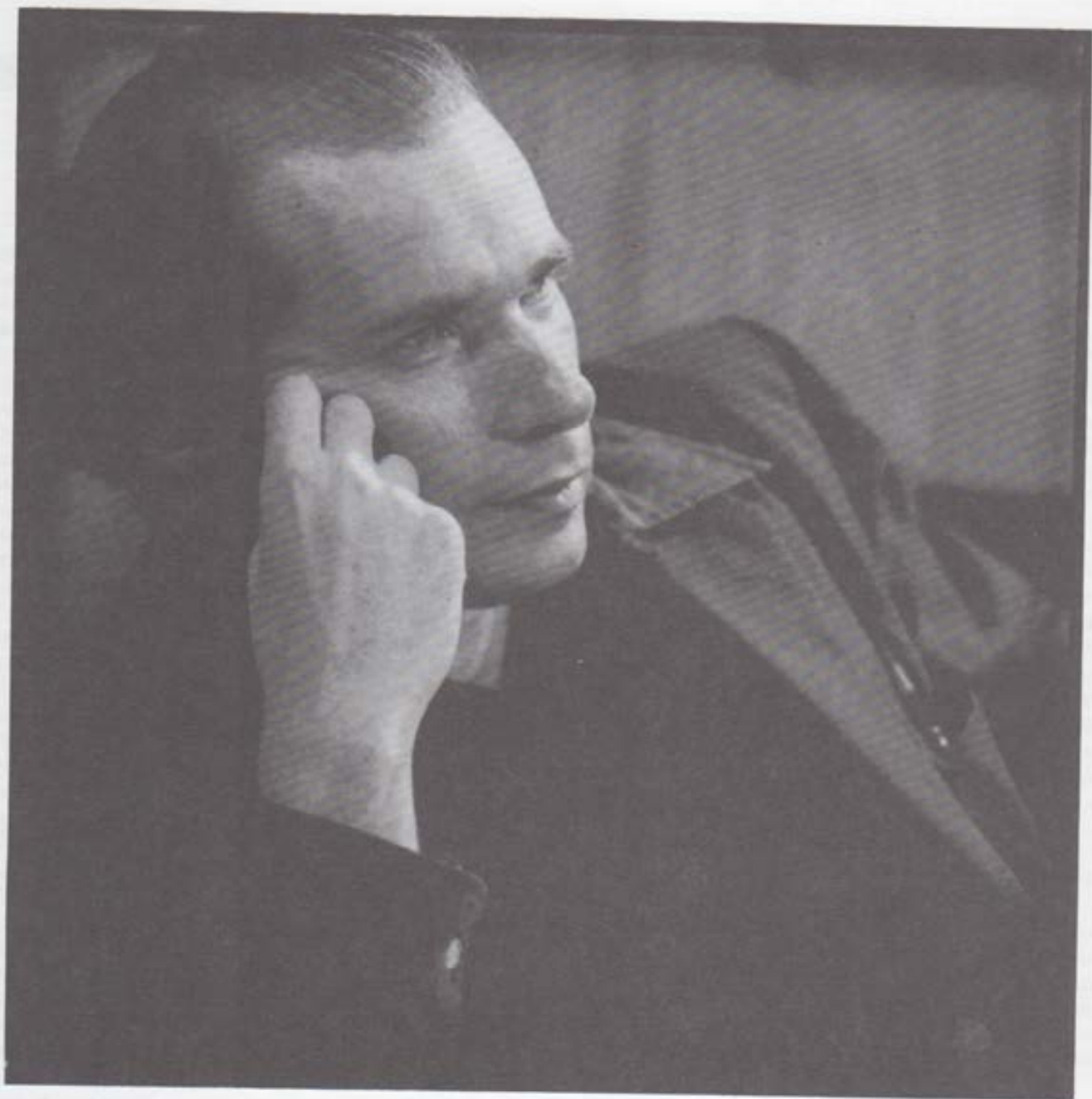
We doubt that Gould intended to record either work in a piano transcription. In fact, it was in this last year of his life that he began what was to have been a new career as a recording conductor, and *Metamorphosen* and the Oboe Concerto do appear on two of the "dream programmes" that he contemplated conducting at this time. (See Otto Friedrich, *Glenn Gould: A Life and Variations* (New York: Random House, 1989): 272.) Perhaps Gould transcribed these works as a way of studying them intimately in preparation for conducting them. If so, it is rather touching that this apostle of the electronic age should resort to the most ancient method of musical self-education: copying.

-Editor

Gould's Wagner transcriptions are well known, but The Glenn Gould Papers in the National Library of Canada also holds his piano reductions, made near the end of his life, of two late works by Richard Strauss that he greatly admired: the Oboe Concerto and *Metamorphosen*. (The former is held in Box 28, File 6; the latter is in Box 28, File 9.) These are not polished transcriptions, but merely draft reductions. That for the Oboe Concerto, at fifty-eight pages, is complete; that for *Metamorphosen*, though it goes on for twenty-five pages, is not. (The reproduction shows the first page of *Metamorphosen*.) The manuscript for the Oboe Concerto is dated "Feb 28/82"; the draft of *Metamorphosen* is undated, but is assigned to August of 1982—less than two months before Gould's death—by the National Library. (It is written in the same hand and



Gordon V. Thompson, Toronto, Canada



Photograph of Gould by V. Tony Hauser (Toronto, 1975), from a 6"x6" hand-coated limited-edition platinum print. This portrait appears in Hauser's *Legendary Artists* portfolio, a limited edition of prints for sale individually or as a set (available November 1995). ©1975 by V. Tony Hauser.

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Glenn Gould

BY MARTIN MEYER

“... the inner

In the last few years of his life, Gould gave a handful of important, wide-ranging interviews. This one originally appeared in translation in the German classical music and audio magazine *FonoForum*, June 1981: 20-27. Given that Gould refers several times to future recording projects that in fact coincide with or predate 1981, the interview may have been conducted some months or even years before it was published. The version presented here does not exactly reproduce Gould's original words; it is based on a new translation, by Raynald Desmeules, of the published German version. We have not had access to the original English text (it is not among The Glenn Gould Papers in the National Library of Canada), though we have tried to suggest Gould's speaking style as much as possible. We have included Meyer's brief introduction, but not the photographs that accompanied the original interview, the discography that appeared at the end of it, or Meyer's review of recent Gould recordings on pages 56-57 of the same issue. Notes are editorial.

Glenn Gould seldom appears in public, and the pianist also discourages visitors from meeting him for conversation in his Toronto home. For these sorts of interviews, the media-conscious Gould chooses the telephone. On the telephone one can chat with him for hours, and he proves to be a spontaneous conversation partner eager to make contact. This form of communication also confirms Gould's belief that one learns more interesting things over the telephone, without distractions, than when one sits eye-to-eye opposite one's partner.

The following interview thus took place between Toronto and New York.

FonoForum: Mr. Gould, when you first made your mark in 1955 with your recording of Bach's *Goldberg Variations*, suddenly one seemed to understand afresh the polyphony of this music. Did you yourself understand your interpretation as a challenge to the Romantic tradition?

GOULD: Indeed. I received my pianistic training in the 1940s from teachers who didn't like my style of playing the piano, and who were influenced by performers like, for example, Edwin Fischer. They believed that if a pedal was available it should be used. I didn't like that—above all not in Bach. When I was about fourteen, I had to some extent already formulated my way of performing Bach. Among performers at that time there was only one pianist who

articulated as I did: Rosalyn Tureck.¹ What she did I too wanted to do, and had done privately for myself. So I headed for a direct confrontation with the Romantic tradition. It's also possible that I took this position because as a child I played the organ, and my first recital was an organ concert. And the problems of articulation on the organ were, for me, also important when playing the piano.

FonoForum: Surely there's more to the piano than just legato and pedal?

GOULD: Quite the contrary. The piano can be used in a variety of ways. I wanted each individual note to be heard precisely. I recall that when I was fifteen the first tape recorder appeared on the market in America. I was one of the first to own such a machine. At that time I played a lot of Scarlatti; today he bores me greatly, but as a teenager I played almost as much Scarlatti as Bach. Now, I made a few recordings for myself, and the result came near to the sound of the Moog synthesizer. I saw that music did not have to be tied together with pedal and legato.

FonoForum: Now, after your first recordings, there were critics who maintained that your style was simply a provocation.

GOULD: Completely false. There were times when I wanted to push the possibilities of the instrument to their limits, but I never did that just to provoke reactions. When I recorded the first part of Bach's *Well-Tempered Clavier*, I came eventually [in 1962] to the Prelude and Fugue in E-flat Minor. I had never played the piece before, above all because it's a typical student piece, and I always choose works that nobody else plays. In the studio I was somewhat at a loss as to how the prelude should be articulated. [See Example 1.] We made several conventional takes. Then I decided to pluck the prelude as on a guitar and to draw out every possible nuance. This would also create a great enough contrast with the dramatic fugue. So it came to pass.

FonoForum: And what does this example show?

GOULD: It shows how often the right idea comes only in the studio. In any case, it seems that I still



Example 1: The opening measures from the Prelude in E-flat Minor from Book One of Bach's *Well-Tempered Clavier*.

have no idea how I should interpret a work before a recording session. And the results are often surprising. Moreover, my relationship to the pieces I record is different from that of a touring concert pianist. In particular, the works I performed during the period of my public concerts I found unsatisfactory when recorded. You lose much of the freshness when you have to perform a piece over and over. My relationship to music today is very specific, in the sense that I really begin to learn the works I record only about four weeks before a studio date, so I learn very quickly. The last two weeks I concentrate on analyzing the work, then comes the recording, and then I forget everything. This is fundamentally different from someone wanting to capture a concert experience on record.²

¹ Martin Meyer is a leading German music critic and editor. His article "Das Sprechklavier: Glenn Gould und die Dekonstruktion" appeared in the special Gould issue of the Swiss cultural magazine *du*, No. 4 (April 1990): 58-61, 96, 101-102.

movement of music ..."

FonoForum: Different to what extent?

GOULD: For starters from the perspective of sound. My recordings might for some listeners be too close to the instrumental source, but that's deliberate, because I want to show as much as possible the inner movement of the music. In Europe especially recording is done more discreetly; the microphone is in the background, with a great sense of space, of hall. This gives a lovely sound, but it reminds the listener and the performer of a concert situation, and has a somewhat blurring effect. This sound does not have the immediacy and analytical approach to the work, which I prefer.

FonoForum: Was it Bach who led you to the Viennese school—Schoenberg, Alban Berg—or did the modern interest already exist alongside?

GOULD: An interesting question. Maybe not Bach directly, but as far back as I can remember I was fascinated by music with a strong contrapuntal streak. Bach, naturally, for the breadth of his body of work; also Sweelinck. In any case, at thirteen I was already drawn to music that was worked out contrapuntally. At the same time, I had, then as now, objections to most of the music of the nineteenth century—for example, Chopin, whom I never play and have never played, except during my early studies. This type of *bel canto* music for piano does not interest me. Still, as a child I loved late Wagner. Purely emotionally, there is for me a gap that leads from 1750—the death of Bach—to 1860—the birth of *Tristan*.

FonoForum: Where does that leave Beethoven?

GOULD: [Laughs] I don't really know. To be honest, Beethoven is a composer who has always greatly interested me, but in the case of Beethoven I have more respect than love. As a child I dismissed modern, post-Wagnerian music. The first composer of the twentieth century who fascinated me as a fifteen-year-old was Hindemith. I heard a performance of *Mathis der Maler* and was overwhelmed. I began studying all the piano music by Hindemith I could find. From there followed a logical progression to

the Viennese school, and at age sixteen I occupied myself with Schoenberg's piano concerto and his piano pieces. So it could be said that all music that attracts me has to do with linear developments, and even with Beethoven the contrapuntal complexities interest me the most—as in the "Hammerklavier" fugue.

FonoForum: But you have also performed music that cannot be considered contrapuntal. I'm thinking of Schumann, of Brahms, and above all, naturally, of Mozart's piano sonatas, all of which you have recorded.

GOULD: There does seem to be a contradiction. First, I have to say that I am inordinately fond of early Mozart; I believe that the early sonatas are underrated, the late sonatas over-rated. For me, Mozart lost something the moment he began composing for the stage—namely, the style of Carl Philipp Emanuel

Bach. In Köchel 283 you can still find the greatest combining of left- and right-hand voices, while in the late sonatas the voice leading is much less secure.

FonoForum: In any case, in your Mozart recordings you emphasize the structural circumstances almost too pointedly.

GOULD: Yes, I even force them. The moment I see a passage that smells of inversion, I stress the contrapuntal texture, which the music might not even really have. To be sure, the early sonatas don't need to be forced very much in this respect, since the [contrapuntal] elements are present. That's why I'm happier with my recordings of early sonatas than with those of the late sonatas. Now, Beethoven. I think that in his early sonatas a similar quality of differentiation of voices is apparent—and which I have also tried to bring out in my recording of the three Opus 2 sonatas [made between 1974 and 1979]. Beethoven's detail-work in relation to voice leading certainly retreats in the middle period, and I can think of no more tiresome work than the "Appassionata."²

FonoForum: Now, you have, accordingly, also polemically dissected the "Appassionata" [in performance] as if it were a limestone relief. Must we then take your reading as a demonstration of Beethoven's weaknesses?

GOULD: That's right. I believe that the first theme of the opening movement is not sufficiently worked



Example 2: The principal and secondary themes from the first movement of Beethoven's "Appassionata" Sonata in F Minor, Opus 57.

out and developed; the secondary theme in A-flat Major, which relates to it by inversion, appears much too quickly. [See Example 2.] You notice in many performances that the beginning is played relatively quickly, but the secondary theme is very drawn-out. My thought, then, was to choose a firmly controlled tempo that would make obvious how the [first] theme and secondary theme take up a single idea. By the way, I like the "Waldstein" Sonata even less, and so a complete recording of all thirty-two sonatas is out of the question, since I really don't know how to tackle it. It is the Beethoven of the Violin Concerto and the Fifth Symphony that I don't like; the composer of the Eighth, however, I admire very much.

FonoForum: In the 1950s you offered, in terms of tempo, an incredibly driven interpretation of the last three sonatas. Do you still stand by this recording?

GOULD: That was the second recording for Columbia [1956]—after the Goldberg Variations. I've always really liked it. Today I would probably change a few things but nothing fundamental. Opus 109, especially the variation movement, is a high-point in Beethoven's work. When the sonata is played on stage—I don't know why—something is always lost. Once I gave a lecture on a harmonic development in the first movement.⁸ There seemed to me to be one spot [the intersection of C Major in mm. 61–62] where Beethoven willfully broke through the principles of tonal order. But for that very reason the three last sonatas should not simply be played in a conventional way. They contain so many prophecies—anticipations even of late Bruckner—that these processes must be made audible. My options in tempo and dynamics, for which many critics have upbraided me, were intended to demonstrate precisely these facts.

FonoForum: So, freedom in the service of an analytical understanding?

GOULD: Not just that. I think music that is, so to speak, on the highest plane has a wonderfully improvisatory quality, which is simplified if, for example, you stick stubbornly to one tempo.

FonoForum: Your tempi identify your playing to a great degree. What importance do you give to tempo in interpretation?

GOULD: For me the choice of tempo is one of the last considerations in the performance of a work. When I go into the studio, I have made certain preliminary decisions. But basically there are usually several tempi with which the character of the work obviously correlates. For Romantic music I prefer, without being dogmatic, slower tempi. Take for example the Aria [marked *Adagio*] from Bach's G Major Toccata,

Example 3: The principal and secondary themes from the first movement of Brahms' Piano Concerto No. 1 in D Minor, Opus 15.

BWV 916. In the studio [in 1979] I tried out various tempi till I finally decided on a very slow, broad tempo. It may sound suicidal, but often I only know what tempo I'll take in the studio. And sometimes I even do a second version. Generally it could be said that I subordinate the tempo to the other aspects of a given interpretation. It must then accord with the other forms I choose. Behind everything, naturally, the rule is maximum clarity.

FonoForum: Now, there are recordings—I think of Beethoven's fifth piano concerto [the "Emperor"], of Mozart's C Major sonata, K. 330—which are performed in fast and slow versions. And in the case of Brahms' D Minor concerto, there was even a public dispute with Bernstein over your slow tempo.

GOULD: Remember our discussion of the "Appassionata." What I wanted to achieve with Brahms was exactly the same: to find a tempo structure that would make evident the thematic consistency of the first and third movements. The lyrical secondary theme of the first movement was supposed to grow out of the principal theme without

an artistic *ritardando*. [See Example 3.] In this way I also wanted to undercut the idea of a struggle between solo instrument and orchestra; generally I'm inclined to eliminate this competitiveness in performance. Brahms' D Minor concerto, and Beethoven's E-flat Major one [the "Emperor"], are eminently symphonies with "obligato piano."⁹

FonoForum: And the [1966] recording of the Beethoven concerto with Sokolowski ...

GOULD: ... came about as follows. I met with Sokolowski about five days before the recording. I told him it did not matter to me whether we played the concerto very fast or very slow. But what I did not want was a conventional performance. Personally, I tended toward the slow version, Sokolowski too, and so we played the E-flat Major concerto very broadly. The recording with Anserl was intended for television only.¹⁰ Now, the studio in Toronto had a very bad acoustic for symphonic music, so I proposed the fast version; the decision was thus of a technical nature. It shows that I can after all be completely pragmatic, now and then. [Laughter]

FonoForum: Turning now to a well-known subject namely your decision to stop concertizing in public: don't you believe that the stage can also free up creative energies?

GOULD: First, I have to say that I was not affected by concert experiences as a child. The stage first became important to me when I was about nineteen, which is really very late. In other words, I was not Yehudi Menuhin. As a teenager I gave a few concerts a year, but they were all local events. So the stage never became emotionally important in my life. When I was twenty, I began touring, and I hated it, hated it very much. At twenty-five I predicted that I would be finished with it by age thirty. In the end I was thirty-two. I did it when I was in a financially strong position to say good-bye.

FonoForum: So never a spontaneous rapport with the public?

GOULD: Of course, what I once said doesn't apply to the whole public: that one sits in the hall and waits for something to happen. But many concert-goers, who are not so knowledgeable about music, formulate a mass response, and that irritates me. A performer, who conveys a message, wants to be able to reckon with a person. Person-to-person contact is not possible in a concert hall. Above all, a given musical conception is lost by the time it reaches the man in the third balcony. And so, when I began to make records, I was really happy to see how I could make a musical structure transparent. In concert, on the other hand, there is no "take two."

FonoForum: From that developed your special pleading on behalf of records?

GOULD: Yes. I became a missionary and wanted to show that concert life was an inspiration of the devil. Recently I spoke again with Menuhin on this subject.⁷ He is a good friend, but our views are far apart; he evidently has a more conservative view. For him the basic musical experience is to be judged by what happens in concert. Now, it is a major assumption of performance practice that a work should be played through from first note to last. Paradoxically, the vocabulary of the concert hall is also used for interpretation in the studio—"the long line," say, which even younger musicians like Daniel Barenboim advocate. Or, Lazar Berman once wanted to play through Beethoven's Sonata [in E-flat Major] Opus 31/No. 3 without cuts, in Columbia's New York studios. A small mistake occurred in the last measures of the Menuetto. The producer asked Berman to briefly repeat these measures. Berman, on the other hand, wanted to repeat at least the whole Menuetto.

FonoForum: An extreme example.

GOULD: Granted. But I want to show with it what misunderstandings hold sway over the medium. Many musicians believe that they produce an aural unity when they play everything from beginning to end. The first thing you have to learn in studio production is that it is an entirely different medium, as different from the concert hall as film from theatre. Three years ago I made an interesting experiment.⁸ I made a tape containing music from William Byrd to Schoenberg. I knew where I had spliced each segment. I invited eighteen people and divided them into three groups: six musicians, six technicians, six laymen. The candidates were able to listen to the tape up to three times and then had to say where the splices were. The musicians did the worst—one per cent right answers—the technicians somewhat better—three per cent—and the laymen, who did not know how to read music, the best.

FonoForum: But isn't there a certain affinity with concert-hall spontaneity in your not knowing until shortly before the recording session which tempo you will choose?

GOULD: Yes, to a degree, when I, like the concert pianist, leave certain possibilities open. But no, since on stage you don't have a second chance. When I recorded Bach's Goldberg Variations, I did not begin with the Aria but with the first variation. Then I recorded all of the variations with the exception of theme at the end [the Aria *da capo*]. That was a week's work. Then I tried to find two interpretations of the theme, one for the beginning, the other for the end. The beginning was not to disclose the developments which follow in the variations, was to sound as simple and straightforward as possible. I needed twenty-one takes to get what I had in mind. That would never be possible on stage. And above all you can't play in the sequences I did with the Goldberg Variations—that is, for practically every measure of the music having to prepare the corresponding emotional readiness. That is never possible when you play from front to back. Naturally, I assume that you have an idea of the work in your head, an ideal unity. But then you can also record the thirteenth variation without going through the first twelve. The totality must be in your head.

FonoForum: Now to a few practical questions. Will you be recording some of the works of Bach that you have still not yet recorded, such as the Chromatic Fantasy and Fugue? And further: what about music of the nineteenth century? There are, after all, the records with works by Schumann, Brahms, and Wagner.

GOULD: I have to confess that I've always been bored by the Chromatic Fantasy and Fugue. But we'll record it, as well as some smaller pieces by Bach.⁹ As to Wagner: had he composed for the piano, I would play all of his works, since I am a great Wagnerite. And what I deplore even more is that Richard Strauss, except in his early period, did not write for the piano. I have played the *Burleske* many times.¹⁰ In general, I am not fond of the Romantic music of the first half of the nineteenth century: Schumann, Chopin naturally. Mendelssohn is the exception. I love his symphonies and oratorios, and perhaps one day I may record the *Variations sérieuses*.¹¹

FonoForum: But you recorded Schumann's E-flat Major piano quartet [in 1968].

GOULD: Yes. I wanted for once in my life to play a work by Schumann. Whether you believe it or not, not once in my student days did I play a single work by Schumann. I admit that this is not a very good reason ... As to Brahms, there are plans with Columbia to make at least a second record of piano pieces.¹²

FonoForum: The Paganini Variations? The Handel Variations?

GOULD: I don't like them very much. I played both cycles as a student, but they don't inspire me.¹³

FonoForum: Tell us about your recordings [from the 1970s] of exotic productions: Grieg, Bizet, Sibelius.

GOULD: In the case of Bizet's *Variations chromatiques*, I don't understand why they are not performed more often—especially in Europe. With Sibelius, I was fascinated above all by the fact that Sibelius was not very interested in writing piano music, but with the Sonatines was practically the only composer of his generation to show that you can produce piano works without orchestral effects—octave doublings, and so on. Structurally the Sonatines are as transparent as Haydn's sonatas. They are not great music; but often it is amusing to discover such texts for oneself. Another discovery was the original version of Hindemith's [song cycle] *Das Marienleben*. I was not impressed with the second version of 1948, and considered it fortunate when the original version resurfaced in America. I performed the first version in public in 1962 [and recorded it 1976-1977], and I be-

lieve it is one of the highpoints of music of our century: contrapuntally transparent and wonderfully integrated.

FonoForum: Still one more question: do you listen to records of other pianists?

GOULD: Yes, I do. I've always found it strange when pianists answer this question with "Yes, sometimes I listen to Rachmaninoff"

[Laughter] By comparison, I listen to pianists who are still very much alive Among the older generation I'm impressed only by Arthur Schnabel. I also admire the way [Alexis] Weissenberg masters Chopin's E Minor concerto; also, Martha Argerich's interpretation of Liszt's B Minor sonata is outstanding. [Alfred] Brendel's Mozart concertos

FonoForum: One last question. It concerns recording plans.

GOULD: I have many of them. Bach, Beethoven; and in the next few years I would like to record some of the late Haydn sonatas.¹¹

⁵See Gould's discussions of the Brahms and Beethoven concertos in *The Glenn Gould Reader*: 70-72 and 269-272, respectively. He also discusses his interpretation of the "Emperor" Concerto in the second of his televised conversations with Humphrey Burton (BBC, 1966). With the first movement of the Brahms concerto, as in the "Appassionata" movement, Gould again perceived a relationship by inversion between the two principal themes, which are also both based on arpeggiated triads. The phrase "symphony with obbligato piano" is, incidentally, borrowed from Brahms.

⁶Gould refers here to a Beethoven Bicentennial concert made for CBC television on 9 December 1970, with Karel Ancerl conducting the Toronto Symphony. Gould performed in this concert on literally a few hours' notice, substituting for the indisposed Arturo Benedetti Michelangeli. In spite of the faster tempo of this performance, Gould could do little else but reproduce, almost exactly, most of the interpretive ideas and nuances from his 1966 recording. (The 1970 performance was released in 1990 on Music & Arts CD 639; it is also available on CD in Sony Classical's Glenn Gould Edition (SMK 52 687) and on videotape and laserdisc in Volume XII (Epilogue) of Sony Classical's Glenn Gould Collection.) The story of Gould's last-minute substitution for Michelangeli is recounted in Otto Friedrich, *Glenn Gould: A Life and Variations* (New York: Random House, 1989): 212-214. In this same television recital, Gould also played Beethoven's Six Variations on an Original Theme in F Major, Opus 34, and the Bagatelle in E-flat Major, Opus 126/No. 3; these performances have also been published by Sony Classical.

⁷Gould perhaps refers here to a filmed discussion that appeared in Menuhin's television series *The Music of Man*. A published transcript of the discussion appears in Yehudi Menuhin and Curtis W. Davis, *The Music of Man* (Toronto: Methuen, 1979): 290-295.

⁸The experiment to which Gould refers is the subject of his 1975 article "The Grass is Always Greener in the Outtakes: An Experiment in Listening," reprinted in *The Glenn Gould Reader*: 357-368.

⁹Gould performed the Chromatic Fantasy (but not the fugue) in Bruno Monsiegeon's 1979 film *The Question of Instrument*, the first part of their series *Glenn Gould Plays Bach*. Gould did make a studio recording of the Chromatic Fantasy and Fugue in October 1979, but it has not yet been released. Throughout the late 1970s and early 1980s, Gould occasionally recorded isolated works by Bach that were intended for an "Italian Bach" album that was never completed. These works include various preludes, fugues, fantasias, variations, and concertos, including a new performance of the Italian Concerto. (The unfinished "Italian Bach" album will be released in a future volume of Sony Classical's Glenn Gould Edition.)

¹⁰Gould recorded Strauss's Five Piano Pieces, Opus 3, in 1979; after this interview was published, and just weeks before his death, he made his last studio recording, of Strauss's Piano Sonata in B Minor, Opus 5. His Strauss album was released posthumously, and is currently available in Sony Classical's Glenn Gould Edition (SM2K 52 657). Two Gould performances of the *Burleske* have been published: a live recording made in Baltimore on 3 January 1962 (released in 1989 on Music & Arts CD 297), and a 1967 CBC television performance (released in 1991 on Music & Arts CD 678, and now available on CD, videotape, and laserdisc in Sony Classical's Glenn Gould Edition and Collection).

¹¹Gould played the *Variations sérieuses* occasionally in concert, in his youth and as a professional, at least as late as 1956. He played an excerpt from the work in his 6 February 1961 CBC television recital *The Subject is Beethoven*, but never recorded it.

¹²Gould's recording of ten Intermezzi by Brahms was released in 1961. In the first half of 1982, after this interview was published, he recorded Brahms' Ballades, Opus 10, and Rhapsodies, Opus 79. The recording was released posthumously, and is currently available in Sony Classical's Glenn Gould Edition (SM2K 52 651).

¹³Gould may have studied these two major works, but there is no evidence that he ever performed them in public.

¹⁴Among the works that Gould recorded around the time of this interview and subsequently, besides those Bach works already mentioned, were Beethoven's Sonatas in A-flat Major, Opus 26, and in E-flat Major, Opus 27/No. 1 (both released posthumously); two movements from Beethoven's Sonata in B-flat Major, Opus 22 (not yet released); and two movements from Beethoven's Piano Concerto No. 2 in B-flat Major, with himself conducting the Hamilton Philharmonic and pianist Jon Klibonoff (not yet released). Gould recorded the six last sonatas of Haydn in 1980 and 1981.

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¹For Gould's comments on his debt to Tureck, see also Jonathan Cott, *Conversations with Glenn Gould* (Boston: Little, Brown and Company, 1984): 62-65, and Elyse Mach, *Great Pianists Speak for Themselves*, introduction by Sir Georg Solti (New York: Dodd, Mead & Company, 1980): 103-104.

²Gould discussed his approach to recording works in more detail, with special reference to his 1982 recordings of pieces by Brahms, in his last published interview, in David Dubal, *Reflections from the Keyboard: The World of the Concert Pianist* (New York: Summit Books, 1984): 180-183.

³On the "Appassionata" Sonata, see also Gould's liner notes for his 1970 recording of three Beethoven sonatas, reprinted in *The Glenn Gould Reader*, edited and with an introduction by Tim Page (Toronto: Lester & Orpen Dennys, 1984): 51-53. Gould notes that both major themes in the first movement are based on arpeggiated triads; this is the "single idea" he mentions below.

⁴Gould refers here to a pair of lectures that he gave, on the history of the piano sonata, in the early months of 1964, at Hunter College in New York and at the Gardner Museum in Boston. The lectures amounted to a survey of formal and tonal procedures in the Baroque, Classical, and Romantic periods, and the first movement of Beethoven's Opus 109 served as one example that he discussed in detail. The Glenn Gould Papers in the National Library of Canada contain numerous drafts for these lectures, and for the spoken commentary for Gould's CBC television recital of 3 June 1964, in which he also played and discussed Opus 109. Gould also briefly refers to his analysis of Opus 109 in the second of his televised conversations with Humphrey Burton (BBC, 1966); in the liner notes for his 1956 recording of the last three Beethoven sonatas, reprinted in *The Glenn Gould Reader*: 54-57; and in Cott: 51-52.

Editing Glenn Gould

BY CARL MOREY

This article is a revised version of a short lecture, titled "This Composer's Intent: Preparing Gould's Compositional Manuscripts for Publication," delivered by Morey at a Speaker's Forum at The Glenn Gould Conference, held in Toronto 23-27 September 1992 to celebrate the tenth anniversary of Gould's death. Some of the pieces discussed in this article can be heard on the CD Glenn Gould: The Composer, released in 1992 by Sony Classical (SK 47 184). The first volume of Morey's edition of Gould's compositions, which includes the Five Short Piano Pieces and the Two Pieces for Piano, has recently been published (Glenn Gould, Klavierstücke (Mainz: B. Schott's Söhne, 1995), 19 pp.).

In 1992 I was asked by Neil Crory, a music producer with the Canadian Broadcasting Corporation, to write a note on "Gould the Composer" for the programme book of the concert series that was to inaugurate the Glenn Gould Studio in the CBC's new Broadcasting Centre in Toronto. Among the works to be played were Gould's Two Pieces for Piano, his Five Short Piano Pieces, and his Sonata for Bassoon and Piano. Because these works had never been published, I examined Gould's manuscripts, from which the performances were being prepared, and saw that there were some problems in determining with certainty some details of his musical texts. Working with the performers (Patricia Parr, piano, and Michael Sweeney,

bassoon), I became the unofficial editor of the performing versions of the music, and subsequently B. Schott's Söhne engaged me to prepare these and other Gould works for publication.

We tend to think that an editor's job is to see that the details of the composer's manuscript are accurately transferred to the printed page, while forgetting that frequently the editor's first job is to determine with accuracy exactly what those details are—Is it a-natural or b-natural? Is that a note or a smudge?, and so on. It may not be easy to accept that notation in a composer's own hand contains anything but the truth, but the fact is that the truth is often obscure and sometimes hidden. The classic example is the manuscripts of Beethoven, which are sometimes literally illegible and which yield up the composer's intentions only after the most careful editorial intervention. Glenn Gould's manuscripts do not present orthographic difficulties on the scale of Beethoven's, but there are some serious problems to be addressed in arriving at an accurate text of his music, in determining what he really intended as opposed to what he wrote down. Trying to second-guess genius is an intimidating task, and the results are often open to dispute; yet, genius is often careless, and the task of verifying intentions must be faced. What follows is an outline of the kinds of problems that I found in Gould's manuscripts, and of some of the solutions that I decided upon.

About 1948 or 1949, Gould's piano teacher, Alberto Guerrero, introduced him to the piano music of Arnold Schoenberg. He was a swift convert. Gould had composed a few pieces previously, but in the period 1949-1952, when he was becoming, as he later described himself, "a valiant defender of twelve-tone music and of its leading exponents," he wrote the piano pieces and the bassoon sonata, and began a string trio that he never finished, all exemplifying his dedication to Schoenberg's twelve-tone method as well as to the master's freely chromatic pre-serial style.¹ The Two Pieces for Piano represent a scrupulous application of serial technique, while the Five Short Piano Pieces and the bassoon sonata are composed in an atonal style with some serial application. Despite the strong influence of Schoenberg, Gould's music is not merely emulative in manner, although there are similarities in idea and sonority between the opening phrases of the first of Schoenberg's Drei Klavierstücke, Opus 11, and the first of Gould's Two Pieces. (The Opus 11 pieces are, of course, not serial, while Gould's are.)

The Two Pieces, composed in 1951 or 1951-1952, contain a number of questionable pitches.² Gould's musical handwriting

is not difficult to read, but it is somewhat amateurish, and his intentions are not always clear. The existing source appears to be a fair copy, no doubt derived from sketches or a draft now lost. A number of problems arise because he was erratic in his application of accidentals. Sometimes an accidental continues to apply to repetition at the same pitch level within a measure; sometimes it applies only to the note to which it is attached; and sometimes it is doubtful whether an accidental applies to all notes of the same pitch class, regardless of octave position, within a measure. The Two Pieces are based on a single twelve-note set by means of which virtually all of the pitch material, both melodic and harmonic, is organized. Because the application of the set and some of its forms is so regular, it is possible in almost every case of uncertainty in the manuscript to determine the correct pitch from the ordering of the set.

The end of the first section of the first piece (mm. 47-48) illustrates one of the problems. (See Example 1.) In m. 47 in the manuscript, the last chord in the left hand is notated with both a sharp and a natural sign, so that there is no doubt but that the ambitus of the chord is a major seventh. In



Example 1

the same measure, the first chord in the left hand has no cautionary accidental for the lower B, which at least raises the possibility that it is also B-flat; however, the version of the set in use at this point confirms that the lowest note is B-natural. In m. 48 in the manuscript, there is no accidental before the lowest F. While musical sense alone might argue that this is a simple repetition of a chord and that the F-sharp from the previous measure should be retained, this reading is indeed confirmed by consideration of the sonorities that arise from the set.

In the second piece there is a clear melodic sequence (right hand, mm. 8-10) that presents the set 0-1-2-3-4-5-6-7. There are then, in m. 11, two chords which, if application of the set is to be continued, must employ the pitch groups 8-9-10 and 11-0-1, and the phrase continues with chords that use the pitch groups 2-3-4 and 5-6-7. However, in the first of the chords in m. 11, Gould has clearly written a G-natural (or, more precisely, a G with no accidental). This would make the pitch grouping of the chord 5-8-9, which simply makes no sense in this context. The questionable

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Excerpt from the first page of the final ink copy of Gould's Sonata for Bassoon and Piano (National Library of Canada, Music Division, The Glenn Gould Papers (Box 24, File 8)).

pitch must be G-sharp in order to preserve the orderly presentation of the set, and I did not hesitate to add that missing sharp to the G. It might be argued that Gould departed from strict application of the set because he wanted a particular sonority, in which case an abstract musical consideration must be balanced against a rigid tech-



Example 2

nical procedure. Here it seems to me clear the Gould simply erred in not adding the sharp sign, probably in the process of copying from a sketch that has not survived.

Regrettably, reference to the set is not persuasive in every case. What does appear to be a conscious departure from strict serial application appears earlier in the first of the Two Pieces, at mm. 23 and 25. (See Example 2.) The left-hand chords are three-note aggregates that appear to derive from the prime form of the set. In a consistent application of the set, the pitches A-sharp and G-sharp in m. 23 would appear only with C-sharp, not with D as notated. The situation is more ambiguous on the third beat of m. 25. If the three-note grouping is to conform to the basic ordering of the set, then the chord should be C-natural-F-sharp-B; there should be no C-sharp. The ambiguity arises because the final note of the set is C-sharp, and so Gould might have derived the chord from the set ordering 11-0-1, rather than 0-1-2.

Whatever the technical questions here, the clarity of the notation cannot be denied and a musical choice must prevail over a technical device. "Wrong" though D and C-sharp may be, I decided that they should be retained.

The Five Short Piano Pieces are less problematic but do present some similar difficulties. In this case there exists a set of extensive (albeit incomplete) sketches, so that there is a reference against which to test some questionable notations in the final manuscript. And there are, of course, internal musical considerations that offer solutions. The first two pieces are organized serially, so that some uncertainties can be solved by deduction from the set. (See the reproduction of the manuscript of the first piece on page 23.) There is an



Example 3

instance in the canon of the third piece in which a corrective accidental appears in the second and third voices but not in the first; obviously, however, in a canon, the phrase should be the same in all parts and the missing accidental can be confidently restored. In the fourth piece, a rapid two-part invention, there are two places in the figuration that are very difficult and awkward without an adjusting accidental. One such passage occurs in the left hand at mm. 5-6. (See Example 3.) It is asking a great deal of a pianist to play the last two

notes of m. 5 and the beginning of m. 6 at a *ritace* tempo. Oddly enough, the same reading appears in the sketch for this piece, which would seem to confirm the final version, but a comparison with the right-hand passage in mm. 2-3 offers a solution. (See Example 4.) From the sequence in m. 2, it can be argued that the E-sharp-E-natural in m. 5 should be F-sharp-F-natural, which makes the passage lay more easily under the fingers.

The text for the Sonata for Bassoon and Piano poses the trickiest problems. There are three versions extant: a complete version in ink, with a formal title page; a complete version in pencil in a manuscript exercise book, with the movements in the order II, I, III; and a pencil sketch of all of the first movement and the second movement up to the fugue. (See the reproduction of the first page of the ink copy on this page.) The problems arise in a number of places in which there are pitch variants between two versions, and it is not always clear that the final ink version offers necessarily the most authoritative text. A pitch might be flattened in the



Example 4

sketch and the pencil version but not in the ink copy, or be flattened in the sketch and the ink copy but not in the pencil version. There are several cases in which a note head could be interpreted as being either on a line or in a space. In some cases, the musical context provides an answer—where, for example, a repeated phrase is the key to correcting an error in one presentation of that phrase. In some instances, however, it must be admitted that no technical reason can be discovered for differences between the ink and earlier versions, and in a couple of puzzling instances the performers at the 1992 concert were forced to rely on

instinct. In the final analysis, authority must be given to the ink copy, if only because Gould himself, when he played the

sonata with Nicholas Kilburn at the Royal Conservatory of Music in Toronto on 4 January 1951, presumably played from it. Still, a careful examination of all of the sources raises some doubts.

Indications of phrasing or articulation have conventionally been the details that have received the most attention from editors. Gould was not much help to either editor or performer. The first of the Two Pieces contains one *ritardando* marking near the beginning, and one *a tempo* marking near the end, but no other indications of any kind appear in either piece,

not even basic tempo markings. There is a brief note appended to each of the Five Short Piano Pieces that gives some indication of the mood and tempo of each piece, but the only dynamic markings are in the third piece: *mezzo forte* in the first measure, and *fortissimo* in the last. The bassoon sonata is not much more clearly notated dynamically, and has the complications mentioned above of contradictory or unrepeatable indications (few though they are) among the three versions. Phrase markings are rare in all of these works. Gould's note for the second of the Five Short Piano Pieces tells the player that the piece "is to be played delicately and with very careful phrasing." He underlined "careful phrasing," yet the piece contains only a single phrase marking, although the sketch for this piece, intriguingly, contains relatively extensive phrasing indications, none of which appear in the final version. In keeping with a playing technique that was marked by extraordinary clarity, it is articulation markings that are by far the most com-

bassoon sonata and the Five Short Piano Pieces in January 1951, there is no evidence that he contemplated further performances of them—or, in the case of the Two Pieces for Piano, any performances at all. Perhaps he thought of these pieces primarily as extended exercises in composition, and so did not undertake the sort of careful revision that his String Quartet received before it was published. Nevertheless, these early compositions—an aspect of Gould's creative legacy that is finally emerging after forty-five years—provide further insight into a remarkable musical mind.

¹The quoted phrase is taken from the opening of Gould's liner notes for the 1960 Columbia recording of his String Quartet, Opus 1 (composed 1953-1955). These notes are reprinted in *The Glenn Gould Reader*, edited and with an introduction by Tim Page (Toronto: Lester & Orpen Dennys, 1984): 227-234.

²The only source for the Two Pieces for Piano is Gould's autograph manuscript in the National Library of Canada, Music Division, The Glenn Gould Papers (Box



The first of Gould's Five Short Piano Pieces (National Library of Canada, Music Division, The Glenn Gould Papers (Box 24, File 2)).

mon performance indications in Gould's music. Staccato dots abound, but so do wedge-shaped marks that presumably indicate a particularly sharp attack, although these sometimes appear under a phrase marking, which seems contradictory.

These are the main kinds of problems I have encountered in preparing a performance edition of Gould's musical works. The degree of carelessness in his manuscripts may seem surprising in someone whose performances were always so immaculate in terms of attention to detail. But Gould was still young and was not an experienced composer, and certainly was not an experienced copyist (which is a skill in itself). Moreover, although he performed the

24, File 9). The musical examples in this article are taken from this unedited source. A reproduction of the first page of the manuscript (mm. 1-24) appears in the National Library's *Descriptive Catalogue of The Glenn Gould Papers*, edited by Ruth Pincoe and Stephen C. Willis (Ottawa: National Library of Canada, 1992), Volume I: 52.

³The manuscript of the final version of the Five Short Piano Pieces is held in the National Library of Canada, Music Division, The Glenn Gould Papers (Box 24, File 2). Various sketches appear in Box 28, File 10 (a few measures of No. 4); Box 28, File 11; and Box 30, File 8. The musical examples are taken from the final version.

⁴These manuscripts are all in the National Library of Canada, Music Division, The Glenn Gould Papers: Box 24, File 8 (ink version); Box 24, File 7 (complete pencil version); and Box 28, File 10 (incomplete pencil sketch).

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Variations and Variants

BY JACQUES HÉTU



This article—one of the most interesting critical responses to a Gould interpretation, and one with a particular authority—originally appeared in the book *Glenn Gould, pluriel*, edited by Ghyslaine Guertin (Verdun, Québec: Louise Courteau, éditrice, 1988): 15-22, and appears here for the first time in English. Glenn Gould, *pluriel* collects the proceedings of the first colloquium to have been devoted exclusively to Gould, held 13-15 October 1987 at l'Université du Québec à Montréal. Hétu's contribution to the colloquium was this response to Gould's 1967 recording of his *Variations pour piano* (composed 1964), one of three works that Gould recorded for the album *Canadian Music in the 20th Century*, which honoured the Canadian centennial. (The recording is currently available in Sony Classical's Glenn Gould Edition (SMK 52 677).) In the original lecture, Hétu contrasted recorded excerpts from Gould's recording with "correct" renderings of the same excerpts performed by "Pianist X"—obviously Hétu himself.

The text presented here, translated by Raynald Desmeules, corresponds to the published article, and does not include the question-and-answer period that followed Hétu's lecture. Musical examples are © 1970 by Berandol Music Limited, and are reproduced with their permission. Notes are editorial.

We know that at a very early age Gould had decided to be primarily a composer. We recall that at the beginning of his career he wrote: "I would like, before I turn seventy, to have produced a certain number of good recordings, to have composed some chamber music, two or three symphonies, and an opera."¹ Glenn Gould had a very good knowledge of the techniques of analysis and also possessed a remarkable gift as a composer ... something rare these days among performers ... and even among composers!

Glenn Gould's taste in music was very selective and often very particular, like a composer's! Gould preferred records to concerts: recording is solitary work, and composing is also solitary work. To conceive a radio or television program, or conceive a recording, as he did, with such a structuring of the sound montage, is a process akin to composition.

Of course, Glenn Gould's genius expressed itself chiefly in performance, but he also dreamed of being a composer. Might I go as far as saying that, in some of

his performances, he actually took the place of the composer? Is it fair to say that this super-performer sometimes took over the music of others and transformed it, sometimes by disfiguring it, sometimes by transfiguring it? In the final analysis, what was the value of a musical text for Glenn Gould, a text which he often approached as a "pre-text" for a formidable sound construction in which his own musical universe, nourished by that of the composer, reached out and imposed itself on the listener with an irrefutable logic? A performer's logic or a composer's logic? Personally, I have often thought that Gould might have been a frustrated composer who, consciously or not, channelled a great deal of his creative energy into the often very mannered performances that we know.

Twenty years after having suffered a violent shock on hearing Glenn Gould's performance of my own *Variations pour piano*, I feel sufficiently recovered to provide you today with an analysis of this performance. I must first remind you of this sentence, which Gould wrote in 1956: "Nothing that can be said concerning my performances or my compositions affects me, but the least criticism of my writings hurts me."² May Gould rest in peace, for indeed, the brief analysis of my work that he wrote in the liner notes for his recording of Canadian music is admirably accurate, both at the level of the elements of the structure and at the level of the overall form. All the same, what happened in Gould's mind when he came to perform these *Variations*? Is there a relationship between this subtle perception of the work that the analyst demonstrates and the musical transposition, at times so distant from the score, that the performer delivers? Now, I have always admitted that this performance possessed its own logic, admittedly a very Gouldian logic but one which, paradoxically, could be traced in part to the analysis itself. I should point out that this is only a theory, since I never met Glenn Gould. But first, here is an excerpt from Gould's text concerning my *Variations*: "After an introduction which serves in lieu of theme and in which the row material is set out via some accented treble octaves, each of the four variations becomes occupied with an increasingly dense and/or decreasingly literal utilization of the row."³

In other words, Gould notices that the initial material is treated more and more freely by the composer ... and this is precisely what he does as performer: he takes more and more liberty, moves farther and farther away from the score, as the work unfolds. Turning to the score, a first dis-

Jacques Hétu, one of Canada's most distinguished and most performed composers, has, since 1979, taught at l'Université du Québec à Montréal, where he is currently Director of the Department of Music. His most recent major works include his *Fourth Symphony* and concertos for guitar and trombone.

Introduction



Example 1

turbing sign appears in the timing of the piece: the *Variations* have an average duration of 8 minutes 45 seconds; Gould's version lasts 11 minutes 19 seconds.

Overall, he modifies some tempos considerably, changes legatos to staccato, *pianos* to *forte* and vice versa, he clarifies certain foggy passages, muddies certain others that are normally clear, and so on, a little like the negative of a photo compared with the true image. So, you say, are there grounds for questioning the writing of the work in order to justify the performer's variants? But Gould wrote: "Héu's flair for the instrument is unmistakable. Everything works and sounds and lies rewardingly beneath the fingers. Yet, the impressive thing about these *Variations* is that ... they are held together by a sure sense of the purely musical values inherent in their material."¹ So it's not the composer's fault!

What happens when you listen to the work score in hand? The first two pages, the Introduction, are played with force, conviction, and absolute respect for everything that is written in the score. It should be noted that I write down absolutely everything in my piano scores, even pedal markings. (See Example 1.)

Variation I, marked *Vivace*, is a canon at the octave, or more precisely at the double octave, at a distance of one eighth note. Gould is obviously very inclined to emphasize this counterpoint and to sculpt the "warring accents" inherent in this type of writing. He does this with an irresistible sense of rhythm in a joyous sonorous flight that seldom descends below a *forte* dynamic. But the score is marked *pianissimo* and legato; only one passage is marked *fortissimo*, the rest unfolding in a

mysterious chiaroscuro. The metronome marking for this *Vivace*, $\text{♩} = 144$, has become $\text{♩} = 200$, but this tempo is logical in light of the frantic character adopted by the performer.

Variation II, marked *Adagio*, is based on oppositions of register: a succession of heavy and slow chords slowly emerges in layers, in opposition to a group of rapid high notes, in the manner of a glockenspiel, all awash in pedal. (See Example 2.) Now, we know of Gould's aversion to excessive use of the pedal, this being one of the reasons he invoked for shunning the works of Chopin or Debussy. It is doubtless this phobia about muddled harmonies that caused him to change the "orchestration" of this passage: the glockenspiel has

become a xylophone! Gould, faithful to his tastes and to his convictions, could not but counteract the impressionistic aspect of this



Example 2

page.

Variation III is a short fugue marked *Andante*, at $\text{♩} = 60$, which is transformed by Gould into a *Lento assai*, at $\text{♩} = 60$, exactly twice as slow. (See Example 3.) The character of the music is thus radically changed: the singing counterpoint of the three voices gives way to a climate of immobility, highly contemplative, and actually very close to the atmosphere that he had created in the twenty-fifth of the Goldberg Variations, in his first recording. Such a slow tempo has necessary repercussions on the possibilities of the piano in terms of duration of sound: the central part of this variation is a stretto form-



Example 3



Example 4

ing a *crescendo* and culminating in a triple-*forte*, in which the harmonies are supported by a low C-sharp octave, held for six beats. (See Example 4.) The tempo adopted by Gould rendered this passage unworkable with the nuances marked in the score, so he inverted everything: this culminating point, marked *fortissimo-crescendo-triple-forte*, has become *fortissimo-decrescendo-piano* ... it's very logical, very musical, and very beautiful, but ...!

The fourth and last variation is a toccata that little by little restores the original elements of the Introduction. Gould does the same, with hallucinating virtuosity, but while suppressing the pedal indications in several places, and, curiously, muddying certain passages, once again, by a play of inverted dynamics: *piano* for a secondary element and *forte* for the principal element becomes *forte* for the secondary element and *piano* for the principal element ... again, that idea of the negative of the photo! However, the last two pages of the work, like the first two, conform entirely to the indications in the score. After having visited the composer's house and moved some of the furniture around, the performer now exits across the threshold as politely and correctly as when he arrived!

In conclusion, I hope that I have been able to demonstrate in this article that Gould remained faithful to his aesthetic principles regarding music in general and the piano in particular. Other pieces could have served as examples, but I was in a better position to speak of this one. In fact, I have only testified to what we already know: that Glenn Gould was no ordinary performer, that Glenn Gould was not content to execute a score, and that, through the music of others, he communicated imperiously his own musical universe, because, in the final analysis, Glenn Gould was a true creator.

¹This remark appears in Jock Carroll's photo-essay, "I don't think I'm at all eccentric," says Glenn Gould," in *Week-end Magazine*, Volume 6/Number 27 (1956). Héu cites the version of it in the third volume of Bruno Monsiegeon's French edition of Gould's writings, *Non, je ne suis pas du tout un excentrique* (Paris: Fayard, 1986): 18.

²Ibid.: 32.

³Gould's liner notes for his album *Canadian Music in the 20th Century* are reprinted in *The Glenn Gould Reader*, edited and with an introduction by Tim Page (Toronto: Lester & Orpen Dennys, 1984): 204-207; the quoted sentence appears on 207.

Miscellanea

A Glenn Gould film festival, to be held 18 November 1995 at the Dolby Studios in San Francisco, is currently being organized by Dr. Peter Ostwald, Director of the Health Program for Performing Artists at the University of California at San Francisco, and Ruth Felt, President of San Francisco Performances, Inc., with the coöperation of The Glenn Gould Foundation. The day-long event will feature some of Gould's films, and some of his television programmes for the CBC and BBC; it will also include presentations and discussions on Gould as both man and artist.

Dr. Ostwald, who was for many years a friend (and occasional chamber-music partner) of Gould's, is the author of books on Schumann and Nijinsky, and has a special interest in the physiology and psychology of performing artists - in particular, in the relationship between emotional processes and musi-

cal creativity. For further information on this event, contact San Francisco Performances, Inc., at (415) 398-6449.

* * *

The Avondale Press writes to inform us that they are the publishers of the sheet music for Canadian composer Barbara Pentland's piano piece *Shadows/Ombres*, composed in 1964. Gould recorded this piece in 1967, though the recording was released only posthumously, on the 1992 CD *Glenn Gould Plays Contemporary Music*, part of Sony Classical's Glenn Gould Edition (SMK 52 677). The sheet music is available for \$4 (Canadian) postpaid, from:

The Avondale Press
3490 St. Andrews Ave.,
N. Vancouver, B.C.
V7N 1Z9 CANADA

Please help! Looking for LPs: CBC transcriptions 120, 142; CBC radio trilogy; CBC video *Idea of North*; Gould Society *Bulletins* 1, 2, 5, 10. J. Benckhuysen, 6269 Sundwon Cr., Gloucester, Ontario, K1C 1C6, Canada.

Let's have another international conference focussing on the ideas and music of Glenn Gould! W. R. Mobley, Hoboken, New Jersey, U.S.A.

"This book is of permanent value, central—as music is, as Glenn Gould is" (*Saturday Night* magazine). Geoffrey Payzant's bestselling biography, *Glenn Gould, Music & Mind*. Available in bookstores everywhere from Key Porter Books.

Young-Won Park, pianist and coordinator of "Tribute to Glenn Gould as Composer" (November 1994), presents "Tribute to Leonard Bernstein as Composer," 12 January 1996, 8:00 p.m., Redpath Hall, McGill University, Montreal, Quebec, Canada. Free admission.

To all Friends of Glenn Gould: Happy Gouldiana! I invite anyone wishing to correspond re Gould, music, etc. to please write me: James Carter, 45 Olive Ave., Sierra Madre, California, 91024, U.S.A.

Celebrate the first multimedia pianist in the information age! Motoki Yamazaki, North York, Ontario, Canada.

I'm a female Japanese piano teacher. I was fascinated with Glenn's Goldberg Variations and would like to share my enthusiasm for Glenn with someone! Yoshiko Matsuzaki, 3-306 Akanabe Nose, Gifu City 500, Japan.

Discovering Glenn Gould was discovering music all over again! Nola Houston, P.O. Box 420001, San Diego, California, 92142, U.S.A.

Enhance your enjoyment of music while boosting daily energy and stamina, as I did. Details: Stephen Truelove, 865 Glendale Ave., Ashland, Oregon, U.S.A. (503) 488-5696.

Congratulations to all involved in The Glenn Gould Foundation and honour to my father, Dr. William C. Jenkins of W. Sacramento, California, whose personal Trinity is Bach, the Goldberg Variations, and Glenn Gould. Colleen J. Huckabee.

Researcher and writer available with four years' experience working with The Glenn Gould Papers at the National Library of Canada. Contact Valerie Verity,

Personals

The following personal notices have been placed by founding members of the Friends of Glenn Gould society.

I'm a Glenn Gould fan in Sweden who is looking for kindred spirits in Scandinavia. Please write to Jörgen Lundmark, Skönsbergsvägen 7, S-856 41 Sundsvall, Sweden.

If you have information on obtaining the live recording, with Bernstein, of the Brahms Piano Concerto No. 1, please send e-mail to lanyt@world.std.com. The Melodram release is out of print.

From the editor: The tape of Gould's 6 April 1962 concert performance of Brahms' Piano Concerto No. 1 in D Minor, Opus 15, with Leonard Bernstein conducting the New York Philharmonic, was first released on LP in 1987 by the New York Philharmonic Society, as part of their two-record set *Historic Brahms*. At least two pirate CD releases of this performance subsequently appeared - Melodram MEL 18002 (Italy, 1987) and Music & Arts CD 682 (U.S.A., 1991) - both of which are no longer in print. To date, the recording has not appeared as part of Sony Classical's continuing Glenn

Gould Edition. In 1989, on CD 297, Music & Arts released a recording of a different Gould concert performance of the Brahms concerto, this one from 9 October 1962 with Peter H. Adler conducting the Baltimore Symphony Orchestra. The interpretation in this latter performance is considerably more conventional than that in the notorious performances with Bernstein.

I urge upon all mankind to go out and look for Gould's original LPs. There we experience truly profound joy, which we get less from manipulated sound on CDs. Ken Akimoto, Menlo Park, California, U.S.A.

"Transformation of the Spirit." How has Mr. Gould helped you or inspired you to help others? Why do you want to remember him? K. Wills, Box 412, Dresden, Ontario, N0P 1M0, Canada.

Memorabilia of Glenn Gould in the form of autographs, letters, books, etc. required for purchase by music teacher. Please contact G. M. Brown, 41 Harold Road, Sutton, Surrey, SM1 4HZ, England.

R.R. #1, P.O. Box 10, Chute à Blondeau,
Ontario, K0P 1B0, Canada.

Gould lives! Larry Moriarty,
Rochester, New York—twenty-one CDs
and growing!

Serait-il possible de trouver parmi les
adhérents, une personne parfaitement
bilingue avec qui je puisse partager des
propos et des idées autour du musicien et
de la personnalité de Glenn Gould? (Si vous
désirez saisir cette occasion, veuillez com-
muniquer avec le bureau Glenn-Gould
pour plus d'information.)

Student hoping to begin a collection
of Gould memorabilia would welcome
any contributions from anyone anywhere
in the world. Please contact Ibrahim
Khider, 3242 Aubrey Road, Mississauga,
Ontario, L5L 5C8, Canada. Thank-you.

Searching for 1955 LP of Goldberg
Variations. Maximum U.S.\$25, including
postage. Dr. A. Venzo, Dipartimento
Chimica-Fisica, Via Loredan 2, 35131 Padova,
Italy. E-mail: venzo@pdchfi.chfi.unipd.it.

In the spirit of the Gould documentaries,
Barry Truax announces a new CD, *Song of
Songs*, featuring text/soundscape-based music,
available (CAN\$24, U.S.\$20) from Cambridge
Street Publishing, 4346 Cambridge Street,
Burnaby, B.C., V5C 1H4, Canada.

Wanted: Richard Strauss, *Bourgeois
Hero* (1979); *Charge of the Light Brigade*;
Gould interviewed by McLean (1956),
Viets (1957), Thomson (1958), Rich
(1959), Moore (1965), and Trebek (1966);
and *Radio as Music* (TV, 1975). V. Delattre,
103 r. Valenciennes, Bernissart, 7320
Belgium.

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What person do we have to thank for
putting Glenn/Bach aboard the
Voyageur? Why didn't Glenn record more
Scriabin? Just curious! B. Crandall, 3120
Borge St., Oakton, VA 22124, USA.

*The Glenn Gould Foundation welcomes inquiries about
dedicating future issues of this journal in honour of indi-
viduals or for special occasions. For more information,
please contact us at the address given on page 30.*

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*The Friends of Glenn Gould, founded
in 1995, is a society for those who not only
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also wish information about special events,
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yearly journal GlennGould, among other
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*For information on becoming a Friend
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*The following is a list of Founding
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ISSN 1201-821X

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We welcome for consideration unsolicited manuscripts on all aspects of Gould's life and work and on subjects of related interest, including articles, lectures, interviews, reviews, reports, etc. We also welcome letters to the editor, miscellaneous information pertaining to Gould, and other communications.

Address all correspondence on editorial matters to:

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Address all correspondence on matters of subscription, advertising, and distribution, or concerning the Friends of Glenn Gould society, to John A. Miller, Administrator of The Glenn Gould Foundation, at the above address.

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Editor: Kevin Bazzana
Designer: Mark Hand
Printer: Sony Music Canada
For the publisher: John A. Miller, Administrator

Research: Cheryl Gillard, Music Division, National Library of Canada; Translations: Raynald Desmeules;
Computer Copying: Vincent Schillaci-Ventura; Photo Reproductions: Lux Photographic Services, Inc.

Acknowledgements

For their support of the Friends of Glenn Gould society and of this journal, The Glenn Gould Foundation gratefully acknowledges the American Friends of Canada, Inc.; Barry Callaghan and Exile Publishing; BRAVO! new style arts channel, John Gunn, Gerald L'Ecuyer, and Jeff Semple; Neil Gory; Walter Curtin; the Estate of Glenn Gould; Stephen Posen, and Ray Roberts; John Fraser; Robert Fulford; George Laverock and CBC Records; Deborah MacCallum and Sony Classical Canada; Aaron Milrad; the Music Division of the National Library of Canada, and its director, Dr. Timothy Maloney; David Silcox; Vincent Tovell; and the Woodlawn Arts Foundation.

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Financial Support

We gratefully acknowledge the financial support of
Sony Classical Canada, The SOCAN Foundation, The M.M. Webb Foundation,
and, of course, all of our subscribers and advertisers and the Friends of Glenn Gould.
This premiere issue of *GlennGould* is supported by a generous donation from the Mehran family,
with a matching donation from the Chemical Bank of New York.



The Glenn Gould Foundation was established in 1983 in Toronto, to honour and perpetuate the memory of Glenn Gould. Apart from initiating projects of its own, including the triennial Glenn Gould Prize and the Friends of Glenn Gould, the Foundation encourages others to develop projects concerning Gould and the field of music and communications. The Foundation has been associated with numerous broadcasts, publications, exhibitions and conferences in Canada and abroad.

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(Volume 2/Number 1, Spring 1996)

"Forgery and Imitation in
the Creative Process,"
by Glenn Gould (ca. 1964)

Broadcast commentary:
Fartein Valen (1972) ...

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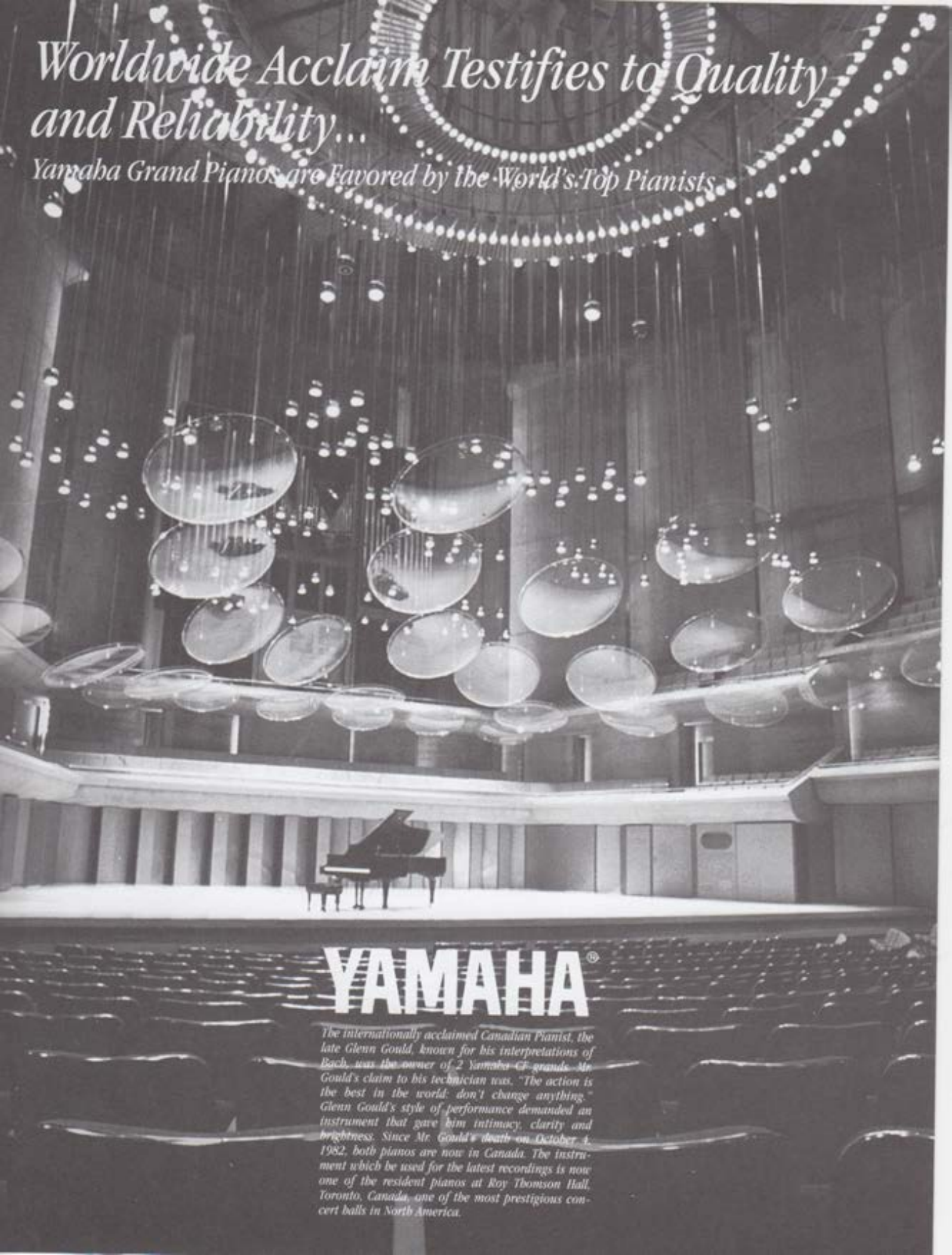
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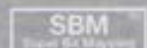


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