

Glenn Gould

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"Presence of Glenn Gould: The Italian Perspective," by Damjana Bratuz, with reviews of Gould's concerts in Italy (1958)

page 3

"Glenn Gould and Jazz," by James G. Shell

page 16

"Tempo, Form, and Counterpoint: Notes on a graphic analysis of Glenn Gould's two recordings of the Fugue in F-sharp Minor from Bach's *Well-Tempered Clavier*, Book II,"

by Leigh Aspin

page 22

Glenn Gould on Scriabin:
CBC radio commentary from 1969

page 25

"The Farmer and the Farmer's Wife":
Sketch for a song by Glenn Gould
(ca. 1963)

page 29

Glenn Gould in London:
Concert reviews (1959)

page 31

Stephen Willis: *In Memoriam*

page 36

Miscellanea

page 37



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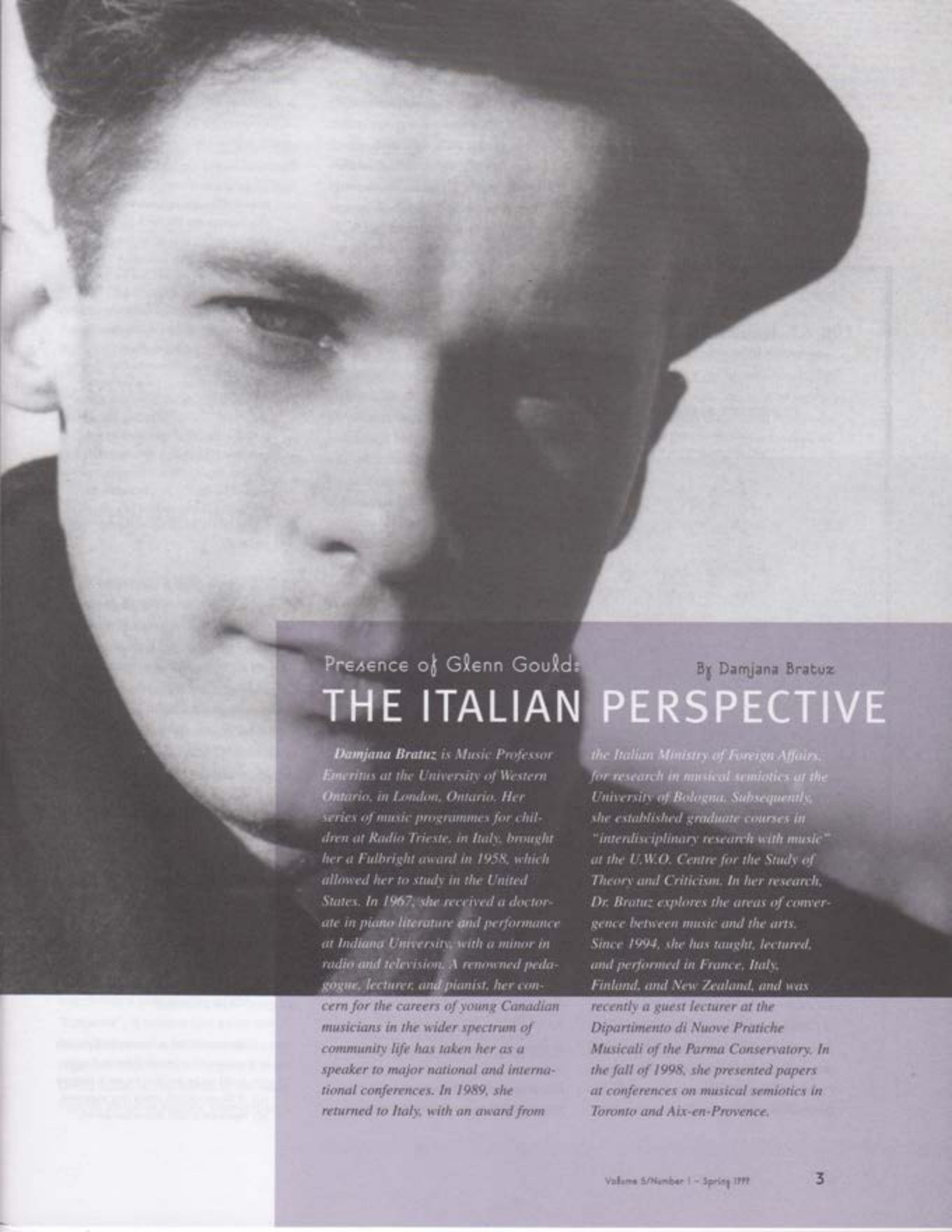
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Presence of Glenn Gould:

By Damjana Bratuz

THE ITALIAN PERSPECTIVE

Damjana Bratuz is Music Professor Emeritus at the University of Western Ontario, in London, Ontario. Her series of music programmes for children at Radio Trieste, in Italy, brought her a Fulbright award in 1958, which allowed her to study in the United States. In 1967, she received a doctorate in piano literature and performance at Indiana University, with a minor in radio and television. A renowned pedagogue, lecturer, and pianist, her concern for the careers of young Canadian musicians in the wider spectrum of community life has taken her as a speaker to major national and international conferences. In 1989, she returned to Italy, with an award from

the Italian Ministry of Foreign Affairs, for research in musical semiotics at the University of Bologna. Subsequently, she established graduate courses in "interdisciplinary research with music" at the U.W.O. Centre for the Study of Theory and Criticism. In her research, Dr. Bratuz explores the areas of convergence between music and the arts. Since 1994, she has taught, lectured, and performed in France, Italy, Finland, and New Zealand, and was recently a guest lecturer at the Dipartimento di Nuove Pratiche Musicali of the Parma Conservatory. In the fall of 1998, she presented papers at conferences on musical semiotics in Toronto and Aix-en-Provence.

This article is a revised version of a lecture delivered 27 September 1992 at The Glenn Gould Conference, in Toronto. The article makes reference to Piero Rattalino's writings on Gould, and includes a summary of his 1990 article "Glenn Gould in insalata capricciosa," nicely complementing the

certo in Rome on the 19th, with the orchestra of the Accademia Nazionale di Santa Cecilia under guest conductor Takashi Asahina. (A letter Gould wrote to Leonard Bernstein on 29 August indicates that he was scheduled to play in Turin, too, but this concert was apparently cancelled.) His Italian sojourn

could not have been entirely happy. For one thing, he had been ill for more than a month, at least since his visit to Stockholm in late September, and he had had to cancel many concerts. Eventually he collapsed completely; he spent most of October and early November recuperating, holed up at the Hotel Vier Jahreszeiten in Hamburg—a month he later described as the best, because most solitary, of his life.

But even at the best of times, Gould and Italy were an uneasy match. He had nothing positive to say about Italian music, or Italian life; the compleat Northerner, he looked with disdain

when he appeared in Italy. At his recital in Florence, he was hissed—one of the only times in his career. He recalled the experience in 1962, in his article "Let's Ban Applause!";

It was in Florence, or, as we international men prefer to say, Firenze. I had just concluded a performance of the Schoenberg Suite, Op. 25, which, although it was at the time thirty-five years old, had not yet been admitted to the vocabulary of the Florentines. I arose from the instrument to be greeted by a most disagreeable chant from the upper balcony, which was at once contradicted by feverish encouragements from the lower levels. Although I was new to this experience, I instinctively realized that no harm could come to me so long as I permitted the spectators to vent their fury upon each other. Therefore, I cunningly milked the applause for six curtain calls (an exceptional acclaim for Op. 25), and, thereafter, the exhausted audience sat back in a liverish somnolence to attend the "Goldberg" Variations.

Gould's recollection is confirmed by other accounts: one of the Florentine reviewers noted that the warm applause at the end of the recital was peppered with "a few clear hisses to Schoenberg."

There was some tension later in Rome, too, as revealed by letters and telegrams now in the National Library of Canada. Gould had proposed playing one of the staples of his concerto repertoire, the Bach D-minor, but the Accademia replied that the Bach was "not sufficiently important pianistically," and requested that he play instead something more to their taste—say, a concerto by Schumann, Chopin, Mendelssohn, or Liszt. In a letter dated 15 October, written from his sickbed in Hamburg, Gould replied with that excess of formality that he always adopted when offended:

While I should like to do everything possible to accommodate [sic] the Accademia, I regret that it will not be practical for me to program any of the concert[o]s which they suggested. My repertoire is built almost exclusively

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Elegia
Finale: Tema Russo
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(First performance in this concert series)

Overture to "Die Meistersinger von Nürnberg" Wagner

INTERMISSION

Concerto No. 1 in E-Flat Major, Opus 71 Beethoven
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Allegro
Adagio un poco moto
Rondo: Allegro ma non troppo
GLENN GOULD, Pianist

Mr. Gould Plays the Steinway Piano

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The Steinway is the Official Piano of the St. Louis Symphony Orchestra.

Programme for Gould's January 1959 concerts with the St. Louis Symphony Orchestra. (Reproduced from an original held among his papers in the Music Division of the National Library of Canada.)

two book chapters by Rattalino published in our Spring 1998 issue.

Gould travelled to Italy just once, in November of 1958, to play a solo recital at the Teatro della Pergola in Florence on the 15th, under the auspices of the Amici della musica, and to play a con-

upon all things Mediterranean. His objections were both aesthetic and moral: in the passion of Italian opera audiences in places like La Scala, in Milan, he saw something resembling the blood-lust of bullfight crowds. Not surprisingly, all was not smooth sailing

around pre-romantic music and I think that to program a work which I find unsuitable would be a great mistake both, for me and for the Rome public.

Therefore unless the Accademia sees fit to choose one of the works which I offered to them, I must regretfully offer to release them from any contracts to this engagement.

Among the alternatives Gould offered were two other staples of his repertoire: Beethoven's Second and Fourth. They compromised eventually on the Second—one of his favourite concertos. The concert went well and was excitedly received (no hissing this time) by both the audience and the critics. Then, Gould left Italy and embarked on a very successful two-week tour of Israel, before returning to North America.

1 GLENN GOULD IN ITALY

The Florence review

In November of 1958, Gould performed in Florence and Rome, in what would be his only visit to Italy. Two months earlier, I had left Italy for the United States, as a foreign student. It was in St. Louis, Missouri, that I first heard Gould's recordings (Bach and Beethoven), and there, too, that I was able to hear Gould in concert for the first time, in January of 1959, in Beethoven's "Emperor" Concerto. (See the programme reproduced on page 4.) It was "a Prinz concerto, not an emperor's," said Leo Sirota, the distinguished Russian-Viennese pianist and the professor with whom I was preparing my American master's degree. My response to Gould was akin to the one I had on first hearing the young Arturo Benedetti Michelangeli, in Trieste right after the war: it was a new *reading* of the "Emperor"; it seemed like a construction lifted out of a familiar score, a new organism with its own integrity. I heard Gould again, in November of the same year, in recital at Indiana University.

Afterwards, I recalled especially the spell of his encore, the first sounds I ever heard of a heritage unknown to me: the English virginalists.¹

Three reviews of Gould's recital in Florence, and nine (!) of his performance of Beethoven's Piano Concerto No. 2 in Rome, came recently into my hands. Only one Florence review, signed "V.D.," had been available among the Gould papers at the National Library of Canada, and it was Leonardo Pinzauti, of Florence, who revealed the initials to be those of Virgilio Doplicher, a distinguished musician who had played under Mahler and was active in Florence as a promoter of new music. It is difficult to render into English some of the resonances in the original Italian, but one can acknowledge the remarkable insight in the reviewer's perception of the "ec/static" dimension of those moments in which the music takes on a life of its own and seems to slip out of the pianist's hands ...

"Glenn Gould at the Amici della musica"

To describe adequately the personality of pianist Glenn Gould, one ought to use an instrumental language, such as the one he uses to establish a rapport with his audience. Indeed, the exceptional excellence of his musical nature refuses to be contained within the reviewer's usual routine. Exceptional, in the truest sense of the word, are this pianist's artistic gifts, which mark every fibre of his being. Exceptional are the musicianship, the technique, the variety and quality of touch and rhythm, the characterization of style and of the inner significance of the works he interprets. It is difficult to imagine music that is clearer, more limpid, more consistent with the inner process of its formation: clarity, limpidity, and an expressive power one would suspect to be almost non-human, were it not for those moments in which the music, from its own impulse and most noticeably in the finales (as if to mitigate its congenial splendour), escapes from the performer's hands (though not from his watchful control) and shows us the pain that such exceptional power costs the pianist himself.

These interpretative characteristics marked

the polyphonic religiosity of Sweelinck's ("Fitzwilliam") Fantasia for organ, the luminous purity of Mozart's Sonata in C Major [K. 330], the monumental Goldberg Variations of J. S. Bach, and the Suite, Opus 25, of Schoenberg—fantastic, virtuosic instrumental play, [in] a programme of works that, we are pleased to acknowledge, was in itself exceptional.

To the enthusiastic ovations and insistent requests, Glenn Gould kindly responded by offering a few more pieces.

V. D.

One notices in the above review, and in the other reviews reprinted on pages 10-14, in spite of the high-flown, 1950s style of writing, the "mode" that so distinguishes Italian from North American press coverage: the fact that the reviewers are usually well-known musicians and scholars (except in those reviews signed "Vice", signifying a substitute reporter); the primacy given to the music itself (little is said about hissing); the attention given to the choice of programme and its significance; the hesitation to verbalize a judgement in the precariousness of a first impression, when the context of the performer's evolution is not well known; the acknowledging of Gould's unbalanced exteriority only to stress the miracle of what is produced, musically and pianistically, and is put in the service of the work evoked; and the absence of all that *protagonismo* and that *opinione* on the part of the reviewer, so familiar to North American readers. (The exception is the utterly deaf, prejudiced reaction penned for *Il Tempo*, in Rome, by Guido Pannain, whom I remember as one of the most prominent musicologists and authors of the Fascist era ...)

One can only wonder what the great Italian critics of the day would have written had Gould also appeared in Milan, where the poet Eugenio Montale (Nobel Prize, 1975) humbly reviewed concerts for the *Corriere della Sera*; or in Turin, where the great and beloved musicologist Massimo Mila wrote in *La*

Stampa. The critical sensibility of the Italian public can still be honed by regular exposure to some of the finest minds of the day—versatile personalities, some actively engaged in cultural and political life, who are music critics by avocation and, most important, whose principal work is itself under public scrutiny. In the articles written by such critics, newspaper readers can follow a manner of thinking, an active striving for insight; they are not administered a quick, reactive opinion in that oppressive manner that seems to be the only mode of Canadian press reviewing and media commentary. "We're a nation of evaluators," Gould once said,² and I recall his declaring, in one of his earliest filmed interviews, that critics were "totally unimportant."

What if the Canadian newspaper reader, the musical layperson, and the young student had access to the insights of a Northrop Frye, who started each day by playing Bach's preludes and fugues, who in his book *Divisions on a Ground*—what Gouldian overtones in this title!—recalled "the essential role of criticism in the maturing of a culture," and who wrote so persuasively about non-evaluative criticism? Or access to the thinking of a Robertson Davies or a George Woodcock? The Italian composer Luciano Berio said, "The pillars of Italian musical criticism—undoubtedly the best I've ever come across—are people deeply rooted in music-making and its history." By contrast, he considers American music reviewing among the worst in the world, and wonders whether Italy should perhaps export a few music critics along with its spaghetti and various luxury items: "Imagine what an impression it would leave, and what beneficial confusion it would create, if you let Fedele D'Amico write for *The New York Times* even for a single month."³ Umberto Eco explains this habit, one "common to all European intellectuals," of writing "for

daily papers and weekly magazines," as being born of a sense of duty, within a different "pattern of culture" and in a climate where there exists no such division of labour as in America.⁴

Certainly in such a climate the variety of Gould's talents could find a congenial acceptance. It is my conviction that exposure to the finest music criticism of our day—by musicologist Giorgio Pestelli; by Germanist and biographer Quirino Principe; by Roman Vlad, now artistic director of La Scala; and by Piero Rattalino (whose inquiries into Gould's art are described below)—and exposure to these critics' multifarious activity in the community, to their imaginative radio and TV programmes, is responsible for the more extensive investigation of Gould's ideas by young Italian academics. It is also responsible for the greater openness of the general public to Gould's essential contribution. Not only do a greater number appear to be familiar with his writings, but they tend to disregard his media personality and focus on his achievements as a thinker in music.

The perception of Glenn Gould in Italy is enhanced by the frequent presence of individual Canadian visitors who exemplify the country's cultural capital and provide the context for Gould's image and its significance. R. Murray Schafer, Northrop Frye, and Jean-Jacques Nattiez had been in Bologna at various times before my arrival there in November 1989. The events surrounding their visits, which included a tribute to Marshall McLuhan, were not only reported by the media, but produced various after-effects. In academic courses their work was required reading, and they were cited frequently in the bibliographies of university theses. But each one of these Canadian cultural figures was also discussed outside academia as a *punto di riferimento*—a reference point, a term that was also used in regard to Gould by people from all walks of life.

By "presence," in my title, I refer not only to "*Canada? Ah, Glenn Gould ...!*"—the frequent reaction of Italians when I was introduced to them as a pianist resident in Canada—but to the many ways in which Gould's ideas and example have reached the wider spectrum of Italian cultural life. I refer to Gould's *attualità*, to the "present-ness" of his concerns; to the attention he received on Italian radio and television in a series of programmes hosted by distinguished musicians; to Piero Rattalino's numerous articles, with their insights into Gould's "creative presence"; to the conversations in which it was not the media-generated "image" of Gould, inciting extremes of infatuation or rejection, that was discussed, but a far greater awareness of his ideas and their implications than I have ever encountered in my academic life in Canada. The various examples of this awareness had special meaning to me as a teacher.

It was naturally assumed, in Italy, that Gould's impact was even stronger in the cultural landscape of Canada. After all, as George Steiner has said, Gould's "monumental" contribution, with his broadcasts for Canadian radio and television, added up to "a major feat of national education, of encouragement, by a teacher-patriot of rare devotion."⁵ One would assume, therefore, that Canada would have a national audience receptive to such privilege. One would never imagine that the CBC, with its world-renowned programmes, was not directly accessible across the entire country. In reality, even a centre like London, Ontario, not too far from Toronto and with a population of more than a quarter of a million, depended until 1978 on the benevolence of a local affiliated station to receive some of Gould's CBC radio programmes—and, until the mid-1980s for his TV shows!

The kind of nationwide, coordinated

network envisaged abroad, one that could create a truly communal sharing and address a collective musical sensibility, did not exist. The consequences, which became palpable in my university teaching experience, exacerbated the effects of what Steiner has called "the planned amnesia" of high-school instruction in North America.⁷ Among these consequences: in twenty-five years of teaching in a music department of about five hundred promising, talented young musicians, I had only *one* incoming piano student who was thoroughly acquainted with Gould's world and who would alert me, as a newcomer, to Gould essays that had appeared in scattered journals; I met only a handful of young pianists who had at least superficially followed his radio and television programmes. The majority had been fed only the clichés about him, and often were reluctant, in my classes, to undertake the Gould reading assignments. Never was Gould's work considered a "reference point," or given the dignity of serious academic consideration.

On "the Italian perspective"

To speak of an "Italian perspective" inevitably implies a translation of Gould's writings and performances into a foreign cultural climate, one in which they may resonate with other echoes, evoke a new network of associations, and acquire different connotations. It is translation that shapes and affects the critical sensitivity of the *fruitore*—a current Italian term that does not have an English equivalent and is variously rendered as user, patron, consumer, receiver—and therefore also the Italian *fruitore* of Gould's recordings and essays.

The social and aesthetic significance of Gould's role, his "attempt to connect pianism with the larger society,"⁸ places him among those intellectuals whose work is considered *divulgativo*—another difficult term, the usual translation as

"popularizing" hardly conveying the implied action of disseminating. We have seen that Eco speaks of the intellectual's duty toward the general *fruitore*, and the specialist accomplishes this duty—always by relating the listener, the reader, the *fruitore*, to the subject. This was also Gould's way as a *divulgatore*, the path advocated by Frye, as against "the slithering downward way" of relating the subject to the audience (the one unfortunately adopted since the 1970s by the hosts and guest hosts of the CBC's music programmes).⁹

Unlike North America, where specialization predominates, Italy has an inherent plurality that manifests itself in many different ways: in the social and professional roles that can be exchanged when, say, a well-established musician (Massimo Bogianchino) becomes mayor of Florence, or, conversely, when a trained psychiatrist (Giuseppe Sinopoli) becomes a conductor; in the "plurivocal" context often adopted in magazine articles, such as the one in *Panorama* discussed below, a montage of four contributing

"voices," each dealing with a different aspect of Gould; or in a project like the recent publication offering sixteen views of Bach's famous Chaconne.¹⁰ Yet another example of this non-specialized attitude is the predilection for historical juxtapositions, like those in a concert I attended at the Bologna Conservatory,

AMICI DELLA MUSICA

FIRENZE



PROGRAMMA

STAGIONE CONCERTI

DI MUSICA DA CAMERA

1958-1959

TEATRO DELLA PERGOLA

Programme pamphlet for the 1958-1959 chamber-music season of the Amici della musica, in Florence. The title page (above) and folded-out interior (next page) are shown; Gould's 15 November 1958 recital is announced near the upper left-hand corner of the interior. The Amici della musica's chamber-music series was clearly a prestigious one, to judge by some of the other well-known names listed, including "I Virtuosi di Roma," the Hungarian Quartet, Lili Kraus, Wilhelm Backhaus, and Victoria De Los Angeles. (Reproduced from an original held among Gould's papers in the Music Division of the National Library of Canada.)

which offered alternately Baroque and electronic music. In Italy, one observes an easy coexistence of traditional with all kinds of contemporary music.

And in such a milieu, Gould—who was the first to relate Byrd to Berg, Schoenberg to Sweelinck in his concert programmes; who decried “professional

listener,” a “dedicated connoisseur” who created electronically “his own ideal performance”—finds a most congenial climate of reception.¹¹

In order to convey the kind of per-

technological vision as its point of departure; next, an Italian magazine's presentation of the touring Gould exhibit in Rome, in 1987; and finally, an analysis of Gould's CD releases available in Italy in 1989, addressed both to the connoisseur and the lay collector.

24 Concerti stagione 1958-59

Giovedì
6
Novembre
Teatro
Pergola
ore 21

«I VIRTUOSI DI ROMA»
(Collegium musicum italicum)
Dir. M. o R. Fasano Orchestra da camera
Antonio Vivaldi: «L'Estro Armonico»

Sabato
8
Novembre
Teatro
Pergola
ore 17

«I VIRTUOSI DI ROMA»
(Collegium musicum italicum)
Dir. M. o R. Fasano Orchestra da camera
Antonio Vivaldi: «L'Estro Armonico»

Sabato
15
Novembre
Teatro
Pergola
ore 17

GLENN GOULD
Pianoforte
Sweelinck: Fantasia per organo — Schoenberg: Suite op. 25
— Mozart: Sonata in do maggiore K. 380 — Bach: Voci
santi Goldberg

Sabato
22
Novembre
Teatro
Pergola
ore 17

QUARTETTO UNGHERESE
Quartetto d'archi
Beethoven: Quartetti:
n. 1 in fa magg. op. 18 — n. 12 in mi bem. magg. op. 137 —
n. 7 in do magg. op. 39

Giovedì
27
Novembre
Teatro
Pergola
ore 21

QUARTETTO UNGHERESE
Quartetto d'archi
Beethoven: Quartetti:
n. 5 in fa magg. op. 18 — n. 17 in fa magg. op. 131 —
n. 8 in mi magg. op. 39

Sabato
29
Novembre
Teatro
Pergola
ore 17

QUARTETTO UNGHERESE
Quartetto d'archi
Beethoven: Quartetti:
n. 2 in re magg. op. 28 — Quarta a fuga n. 18 in si bem.
magg. op. 133 — n. 7 in fa magg. op. 39

Martedì
2
Dicembre
Teatro
Pergola
ore 17

QUARTETTO UNGHERESE
Quartetto d'archi
Beethoven: Quartetti:
n. 2 in re magg. op. 28 — n. 10 in mi bem. magg. op. 74
— n. 17 in fa magg. op. 131

Giovedì
4
Dicembre
Teatro
Pergola
ore 21

QUARTETTO UNGHERESE
Quartetto d'archi
Beethoven: Quartetti:
n. 5 in fa magg. op. 18 — n. 11 in fa magg. op. 95 —
n. 12 in fa magg. op. 137

Sabato
6
Dicembre
Teatro
Pergola
ore 17

QUARTETTO UNGHERESE
Quartetto d'archi
Beethoven: Quartetti:
n. 6 in si bem. magg. op. 18 — n. 14 in do magg. op. 131

Sabato
13
Dicembre
Teatro
Pergola
ore 17

DOPPIO QUARTETTO LOEWENGUTH-STROSS
Doppio Quartetto d'archi
Brahms: Settimo op. 34 — Mozart: Quintetto —
Mendelssohn: Oboe

Sabato
20
Dicembre
Teatro
Pergola
ore 17

CORO DI PAMPLONA
Coro
La messa alle Cortes del Re Comita
(Madrugali, Villanella, Canzoni)
e musiche di: Anas — Barba — De Falla — Ponce

Sabato
10
Gennaio
Teatro
Pergola
ore 17

PIETRO SCARPINI
Pianoforte
Clementi: Sonata in sol minore op. 24 n. 2 — Schubert: So-
nata in fa magg. op. postuma — Veretti: Sonata — Brahms:
Sonata in fa magg. op. 2

Sabato
17
Gennaio
Teatro
Pergola
ore 17

LEONIDE KOGAN
Violino
Liszt: Sonata in fa magg. — Bach: Partita n. 2 in re magg.
— Prokofiev: Sonata n. 2 in fa magg. — Szymanowski: Hava-
naisa — Szymanowski: Capriccio basso

Sabato
24
Gennaio
Teatro
Pergola
ore 17

FESTIVAL STRINGS LUCERNA
Complesso da camera
Solisti: W. Schneiderhan e R. Baumgartner
Musiche di: Vivaldi — Purcell — Bach — Hindemith

Sabato
14
Febbraio
Teatro
Pergola
ore 17

ANTONIO JANIGRO - JOERG DEMOS
Violoncello - Pianoforte
Beethoven: Sonata in fa magg. op. 49 — Bach: Sonata in
re magg. — Brahms: Sonata in fa magg. op. 10

Sabato
21
Febbraio
Teatro
Pergola
ore 17

CHRISTIAN FERDAS - PIERRE BARDILET
Violino - Pianoforte
Schumann: Sonata in re magg. — Bach: Chaconne — Fauré:
Sonata in fa magg. — Ravel: Habañera — Paganini: Di-
Capriccio

La Direzione si riserva di effettuare tutte quelle eventuali modifiche al programma che si rendessero necessarie per cause imprevedibili.

specialization” and believed that music could assume “a role as immediate, as utilitarian, as colloquial as that which language now plays in the conduct of our daily lives”; who believed that “the future of the art of music” awaited the “fuller participation” of “a new kind of

spective within which the interest in Gould arose in Italy. I give below a few examples that I gathered during my six-month visit to Bologna. They include, first, the Canadian connection at the University of Bologna, including a thesis that takes Gould's

THE CANADIAN CONNECTION

Bologna

It was a peculiar sight: I was in Italy after thirty years and was scanning the lists of required textbooks at Bologna's famous DAMS—that unique, interdis-

plinary experiment of university courses in the "discipline delle arti, musica, e spettacolo"—and most of the titles on the bulletin board were by Canadian authors!¹² One would expect to find Innis, McLuhan, and Gould among the authors assigned at the Istituto di Discipline della Comunicazione

unexpected surprise for a Canadian visitor.¹³

In several Bologna bookstores, I had noticed a wonderful title, *La musica come sapere sociale*, but it had not occurred to me that the John Shepherd who wrote it was the Ottawa professor I knew. Then I observed that at different

times in various classes, one of the students always carried this book with him, and I asked to see it. "It is the greatest book in the whole world," he announced with operatic intensity. The author was indeed our professor from Carleton University, and this particular collection had first appeared in Italian, in 1988.¹⁴ Another book on the list, Nattiez's *Il discorso musicale* (1987), also had not yet been published in English, though I discovered that in Umberto Eco's classes students had been introduced to Nattiez's work already in 1972, twenty years before their English-speaking counterparts. The blurbs on the covers of both books reflected their aim to reach the general (not only the erudite) Italian reader—especially Shepherd's essays, which embraced the musical universe of the layman.

I kept discovering more evidence of a Canadian connection:

• The day before my arrival, Nattiez had delivered the first of a series of public lectures on the arts by eminent scholars. Sponsored by Bologna's City Council, and held in an old *palazzo* near Piazza

• Six months earlier, in April 1989, Northrop Frye had received an honorary doctorate during celebrations of the ninth centenary of the University. Frye and Eco read papers a few days later to inaugurate the celebrations of "Bologna—Nations," whose theme was the relationship between technology and the humanities. Five days were devoted to "the cultural ties between the Ateneo [University] and Canadian culture," and numerous Canadian poets, novelists, playwrights, artists, and critics spoke at the event; these celebrations also included a tribute to Marshall McLuhan. Two of the Canadian days were devoted to Marconi, who, a hundred years ago, with his invention of the radio, started the technological revolution that changed the modern world. A gigantic radio link via satellite made possible a video conference between the universities of Bologna and Ottawa on the theme of intercontinental telecommunications.

• The year before my visit, R. Murray Schafer had spoken at DAMS on "Environment and Soundscape," at an international seminar conceived and organized by a young graduate, Vincenzo Perna, and titled "Musica & Mass media: Prospettive per l'Università." Several people, from all walks of life, had enthused about *Il paesaggio sonoro*, the Italian version of Schafer's celebrated soundscape book, *The Tuning of the World*. I had to confess to them that it had been mostly ignored by my Canadian students—and by my colleagues. "But it's a reference point!" they protested ...

The Perna thesis

During my stay in Bologna, I had the opportunity to examine Vincenzo Perna's 1989 doctoral thesis, *Nuove Tecnologie, Comunicazione e Musica: la Ri-Produzione Sonora*. It opens with

Teatro Pergola ore 17	ORCHESTRA da CAMERA di ZURIGO Orchestra da camera Direttore: E. De Stouts Opere di: Purcell — Albinoni — Satoh — Dvorak
Teatro Pergola ore 17	HAMMERMUSIKVEREINIGUNG DER BERLINER PHILARMONIKER Complesso da camera Schubert: Oreste — Brahms: Quintetto con clarinetto
Teatro Pergola ore 17	FRANK PELLEG Clavicembalo - Pianoforte Bach: Preludi e Fughe del clavicembalo ben temperato — Beethoven: Minuetto (p. 18)
Teatro Pergola ore 17	LILI KRAUS Pianoforte Mozart: 12 variazioni su un tema di Gluck K. 455 — Adagio in si bem. — Sonata in la min. K. 550 — Haydn: Sonata n. 47 in si bem. magg. — Schubert: Due Impromptus — op. 90 n. 1 — op. 90 n. 2 — Toccata op. 11
Teatro Pergola ore 17	WILHELM BACKHAUS Pianoforte Musica di: Haydn — Beethoven
Teatro Pergola ore 17	TRIO DI TRIESTE Pianoforte e Archi Mozart: Trio in si bem. K. 301 — Schubert: Trio in si bem. op. 99
Teatro Pergola ore 17	VICTORIA DE LOS ANGELES Soprano Musica di: Scarlatti — Handel — Schubert — Brahms — Puccini — Grieg — De Falla — Tosti
Teatro Pergola Ore 17	NIKITA MAGALOFF Pianoforte Bartók: Toccata da Concerto (Suite) — Beethoven: Sonata in fa minore op. 3 — Chopin: Barcarola op. 60 — Tre Minuetti — Due Studi — Scherzo n. 3 op. 39

di ferro maggiore.

(some of whose young researchers had spent a year in Toronto, after its director, Umberto Eco, donated his McLuhan Prize for this purpose). But at the music department, the books and articles by D. Lidov, Jean-Jacques Nattiez, R. Murray Schafer, and John Shepherd were an

Maggiore, they were announced on posters all over town. Later in my stay, the Italian edition of Nattiez's *Musilogia generale e semiologia* was presented to the audience in the intermission of a chamber-music concert. The author was obviously a "reference point" in that milieu.

a lengthy quotation from "The Prospects of Recording," in which Gould states his views on the transformations that the electronic age will bring to the art of music and to human lives. Gould's impact and achievement are presented within a vast arch of interdisciplinary efforts. For Perna, Gould's contribution is "paradigmatic of the overturning of perspective brought about by the introduction of new techniques of sound reproduction." He points out that Gould "grasped most sharply their aesthetic and sociological implications," though "with the kind of technological Utopianism similar to that of his compatriot McLuhan, and of John Cage." Perna's thesis goes beyond the usual investigations by "musicologists for whom sound reproduction is simply a channel for music," and beyond the technical, quantitative analyses by communications experts for whom "music belongs to a realm outside that of mass communication." He links the new listening models to "the *opera aperta* envisaged by the avant-garde" and sees reproduction as having brought "*il paesaggio sonoro* inside the music." In developing his arguments, Perna draws from numerous Canadian sources, including Norman McLaren (whose animated short film *Spheres*, from 1969, has Gould's Bach as its soundtrack), the composer and soundscape researcher Barry Truax (whose writings have appeared in Italian), Paul Zumthor (*La presenza della voce*), and Edmund Carpenter (whose statement on "auditory space" from *Eskimo Realities* (1973) concludes the thesis). But Perna's is not the usual academic compilation. His skillfully woven arguments, and range of associations, reveal a deeply meditated labour; references and quotations emerge to sustain the enormous amount of information.

The Vettese article

Gould's prophecy of "individualized

control and choice of technology has come true": so wrote Stephen Godfrey in 1990, in an article devoted to the *Glenn Gould Profile*, an interactive, hypermedia system that used "text, photos, sound and video" to explore Gould's life and ideas, and was "preparing the pianist's legacy for the twenty-first century."³ Gould had predicted the coming of video, and one can only wonder how the current interactive possibilities of advanced videodiscs, CD-ROM, and the Internet will contribute to his vision of technology doing "extraordinary things for the musicality of man."

The extent of Gould's clairvoyance is exemplified in a recent Italian article, "Non più opera unica, ma epica o luogo collettivo" ("No longer a unique work, but an epic one or a collective place"), by Angela Vettese, published in the 25 January 1998 edition of *Il Sole—24 Ore*. Gould's idea "that the end result of

all our labours in the recording studio is not going to be an autocratic finished product ... but a rather more democratic assemblage,"⁴ reverberates throughout Vettese's article. In it, she describes contemporary Italian and American artworks in which "anonymous collective participation supplants the traditional subjectivism of the artist. ... The very concept of an individual creator is today the focus of widespread suspicion, expressed in Foucault's definition of the 'Author' as one who, like other coercive institutions, imposes himself on peoples' conscience, and closes them instead of opening them wide." In 1966, in "The Prospects of Recording," Gould had written about the "overlapping of professional and lay responsibility" that lay ahead: "many more hands will be required to achieve the execution of a particular environmental experience," he said, and "because so many different levels of participation will, in fact, be merged in the final result, the

Glenn Gould in Italy: CONCERT

To complement the review cited at the beginning of this article, we offer here some excerpts from other reviews of Gould's concerts in Florence and Rome. The reviews of Gould in Rome were kindly supplied by Paola Fontecedon and Antonio di Bartolo of the Press Office of the Accademia Nazionale di Santa Cecilia. All translations are by Damjana Bratke.

"GLENN GOULD AT THE PERGOLA"

by Luciano Alberti

(*Il Mattino* [Florence], 17 November 1958)

There was something sensational about Glenn Gould's recital Saturday night at the Amici della musica ...

First of all, his programme revealed intelligence, taste, culture: we had noticed how it stood apart from the noble conformism that more or less pervades the concert calendar of the Amici. ...

From the first notes of Sweelinck we were struck by the very distinctive intimacy of his touch, open to a horizon of airy musicality, especially astonishing given the pianist's youth.

Then, some singular attitudes—the very low chair, the unrestrained pitching and rolling of the torso, the legs making a

individualized information concepts which define the nature of identity and authorship will become very much less imposing."¹⁷

Among various examples of European Internet experiments, Vettese describes some of those created in Italy, in which artistic projects are left continually open to outside contributions to be modified and developed by others, so that "they result in a collective work by many hands." From a larger perspective, a point of view of historical awareness, one could also look at the continuum of traditional music-making as one in which, through the years, performers have continually modified and imaginatively reconstructed the "canon," the inherited repertoire. They have also built on, and with, their "remembrances of things played"—the performances and the insights of other musicians. As for contemporary composers, "we are all working on the same piece," as

Lukas Foss once said. Rather than supplanting the art of musical performance as we know it, the interactive explorations made possible by the new technological instruments may, in the right hands, present an extension of what Rattalino called Gould's "invention on the text." The question now is: *Who* will be the "dedicated connoisseur" that Gould envisaged for the task?

III. PANORAMA

"A great manifestation, as multiform as his activity," said the renowned author and critic Elisabetta Rasy, accounting to readers of the magazine *Panorama* the upcoming "Omaggio a Gould" exhibit in Rome, in May 1987, organized by the Canadian Cultural Centre. It is a relaunching of the myth, says the heading, a rediscovery which,

"from a cult for the few, creates a myth for everyone."¹⁸

In her admirable and concise profile, Rasy—who appears to have read everything by and about Gould—observes that Italy, too, has experienced "the spreading of the Gould 'legend' beyond the narrow circle of connoisseurs." She compares the images of Gould as a youth, all grace and beauty, to those of the last years, when he appeared as "a sort of demonic and pensive *clochard*." But she mentions Gould's eccentric behaviour only to show its irrelevance to a "really anticonformist cultural and psychological personality." For Gould, the true new frontier of music was technology, "the realm of distant action, which in his personal vision of reality and humanity represented salvation." Technology would undo the false authoritarianism of the concert stage, it would create greater intimacy between interpreter and listener, and above all

REVIEWS

kind of "entrechat" [leap] in the play of the pedals, to the point of being crossed when the pedals were not needed—superimposed themselves, like a reporter's notes, on the strictly musical impressions, like signposts of a "pose" that made one think of Glenn Gould as a sort of a James Dean of the keyboard—but unjustly.

From such jerkiness of gesture, the music, miraculously, never emerged deformed, or angular, or neurotic: always very gentle, to an extreme but perfectly coherent degree, as in Mozart, and also vigorous, always of purest clarity and warmth.

UNTITLED REVIEW

by Adelmo Damerini

(*La Nazione* [Florence], 17 November 1958)

... In this Fantasia [by Sweelinck], executed with extreme neatness, the young pianist Gould (twenty-six years old) impressed us immediately with a musical hypersensitivity so morbid that it compels him toward physical behaviour—circular motions of the body, stomping of the feet, even crossing of

the legs—that makes one dizzy to look at. Yet, the precision and variety of his touch, [and] the proper phrasing were undeniable gifts that he put to the service of the work at hand.

... In Mozart's K. 330 sonata, written in Paris and intended for pianists of modest level, Glenn Gould narrated with delicate simplicity, but, given his unrestrained physical vibrations and his disorderly movements, something morbid spread over the very candour of the sonata.

Gould gave the best proof of elevated accomplishment—despite his unbalanced physicality, which reaches as far as the hands, these alone obeying his alert brain—in Bach's Goldberg Variations. The clarity of counterpoint, the variety of aspects which that powerful work offers, were interpreted with intelligent regard for the text and with love, even pathological love, of the score. The audience, a little disoriented at first, realized it was in the presence of a youth with phenomenal sensitivity and extraordinary technical preparation ...

"it would orient the listener toward the interior of music rather than exterior virtuoso exhibitionism." Gould loved the radio, "to which he contributed continually, and for which he created the Solitude Trilogy, using the human voice and noise as elements of a musical text."

Rasy's profile of Gould is interspersed contrapuntally with shorter interventions by three other critics, Rattalino among them, creating a sort of multi-perspective on the Gould legend. Under the heading "Displaying a Prophet," the first contributor asks whether instead of the conventional cypher "genius of solitude" one should not perhaps "consider Gould's a more modern *longing to communicate*?" *The Idea of North* is singled out among the dozens of programmes by Gould and by others that will be offered during this series of homages. Gould, this writer observes, will be "present" at the exhibit, with a "silent, not quite

technological simulacrum": his piano chair. The second intervention is a witty survey of "The Inheritors of the Myth," an international roster of young "piano stars," from Pogorelich to Lortie. However, as Rattalino says in the third intervention, even if a few pianists have absorbed some of his style, Gould has had no followers. Any attempt to imitate him becomes grotesque, because at the basis of his inimitability is "the element of his invention on the text, which clearly prevails over the element of fidelity to the text." In our century, continues Rattalino, "musical performance has rejected the concept of creation and has embraced the concept of fidelity. And it is the charge of creativity, even when pushed to provocation, that the public has grasped and still grasps in Gould, and repays with success." The heading of Rattalino's intervention is "Down with the Infidels."

IV. "GLENN GOULD IN INSALATA CAPRICCIOSA," BY PIERO RATTALINO

The image of Canada as a country of immense resources blessedly handled with skill, efficiency, and know-how makes it very perplexing, in Italy, to understand what is perceived to be a lack of proper care for Gould's recorded legacy. Rattalino, who contributes regular articles to the major Italian music magazines and has written many books on music, including several on the great pianists, asks, "Is it possible that in Canada, where funds are available, and where Gould is justly a national glory," no one sees the need to release his work in "systematic chronological order? ... How is it possible that companies do not arise for the purpose of releasing the *opera omnia* of performers?"¹⁸

Glenn Gould in Italy: CONCERT REVIEWS cont...

"TAKASHI ASAHINA AND THE PIANIST GOULD"

by "Vice" [Mario Rinaldi]

(*Il Messaggero* [Rome], 20 November 1958)

... The American pianist—Canadian, to be precise—is quite young and obtained a diploma in his instrument when he was still a boy. Despite his youth, he enjoys a notable international career. He plays with finesse, with an often delicate touch, and favours deeply felt, markedly expressive phrasing. Gould gets along with the audience, which in fact gave evidence of its appreciation—something worth keeping in mind, since communication, for a performer, is of primary importance. ...

"TAKASHI ASAHINA-GLENN GOULD AT THE AUDITORIO"

by L. P.

(*Il Paese* [Rome], 20 November 1958)

... Beethoven's Concerto No. 2 revealed to the Rome audience a pianist of rare, novel expressivity ... Glenn Gould seems to

surmount all difficulty as he sings the Mozartean writing of a young Beethoven. ...

"ASAHINA-GOULD AT THE AUDITORIO"

by Ennio Montanaro

(*Il Popolo* [Rome], 20 November 1958)

In Beethoven's Concerto No. 2 for piano and orchestra, the applause went to the soloist, Canadian pianist Glenn Gould. He is a youth who displayed a daring and instinctive technique of the highest quality; a precise and robust sonority; neat and secure phrasing; perfect equality of eloquence between the two hands; transparency and a felicitous fusion of timbres. In a word, an individual of uncommon gifts who will collect brilliant victories. We ought to speak of his encounter with Beethoven, too, and of the ensuing reactions. He is so young; he will give us his account of [Beethoven] in time, when he has matured through the necessary experience. ...

Rattalino's article, which can be translated as "Glenn Gould in a mixed bag," appeared in 1990, before Sony Classical began releasing its Glenn Gould Edition on CD, and its Glenn Gould Collection on videotape and laserdisc. Still, his arguments against the nine CDs he discusses—most unauthorized releases on the Nuova Era and Music and Arts labels—could not but remain the same for Sony Classical, since its releases, too, have followed a non-chronological order. For example, the eighth and last volume of the Edition, containing three CDs and released in 1997, includes recordings made between 1959 and 1980.

I translate and paraphrase here some of the main points of Rattalino's article:

- *There has been an avalanche of Gould CD releases in the 1980s and 90s, but the recordings are coming out "badly" in the sense that they appear in a disorderly way, grouped according to*

criteria that favour the composers rather than the evolution of the performer.

- *The savvy listener will look at the recording dates on the CDs, relate them to the relevant original Columbia/CBS albums, and insert them into the artistic evolution of Gould, which was a very profound one. But what will happen to the innocent listener, the one who merely buys a CD by a famous pianist? ... What can he do, knowing nothing about, say, the clash between Gould and Beethoven?—and, moreover, between Gould and the image of Beethoven within American culture? Gould's Beethoven performances are incomprehensible if one does not depart from the Gould of the 1950s and arrive at the Gould of 1980 to retrace the whole of his Beethoven, the whole story of a relationship that saw fury, insults, and fights but which ended in romance.*

- *In our century we have enjoyed the possibility of preserving performances,*

and we ought to study them properly and prepare the technical tools that would allow us to do so. ... Today, it is the public institutions that ought to promote this turn in the history of culture—beginning with the public powers in Canada, a country where there aren't that many musicians and there is only one Gould. (I apologize to readers for unburdening myself in this way.)

- *Only a few bits of Gould's spoken commentary from his television programmes have appeared on CD, thus removing the performances from their special context. ... The spoken preliminaries are essential to understanding what Gould wants to do; otherwise, one asks not what he wants to do, but what on earth he is doing. ...*

- *Without a scientifically prepared, chronological edition of all the recordings, the dangers of incomprehension and misunderstanding are very high, both for the naïve listener and for the*

"TAKASHI ASAHINA AT THE AUDITORIO"

by Guido Pannain

(*Il Tempo* [Rome], 20 November 1958)

... The young pianist Glenn Gould offered a good student performance, playing scholastically the scholastic second (really first) piano concerto of Beethoven. Gould is one of those performers who circle the globe not so much because of their merit as for the magic power of certain incentives rooted in the international organization of an agency driven by motives and interests of a not quite artistic nature. Gould was applauded, and in the encores he gave he openly demonstrated that he could not distinguish between a concert hall and a Conservatory classroom. ...

"ASAHINA-GOULD AT THE AUDITORIO"

by Erasmo Valente

(*L'Unità* [Rome], 20 November 1958)

An interesting concert yesterday at the Auditorio ... Glenn Gould, tall, gangly, eschewing "romantic" poses, went as far as

playing with his legs crossed and making do with a very low chair. Crouched in an uncomfortable position, he thrusts his hands onto the keyboard making them dart up from below. It is his own way of playing, but the results are excellent: a chastity of sound that is truly exemplary. Much applauded, he gave two encores. ...

"ASAHINA-GOULD AT SANTA CECILIA"

by "Vice"

(*Giornale d'Italia* [Rome], 21 November 1958)

... Gould, who indulges in a certain kind of "star" behaviour, captured the attention of the audience as soon as he put his hands to the keyboard: he held the audience suspended by the refined touch of his fingers, creating emotional moments especially in the second and third movements: it was beautiful to see the orchestra accompany the soloist with the greatest attention, following him, conversing with him in *pianissimi* played (as they say) with a single bowhair. Gould deserved all this attention, and the applause compelled him to grant two encores (two of Bach's Goldberg Variations), in which, curiously, he brought to mind Dinu Lipatti.

one who knows Goulds only half-way.

• Let us wait for the opera omnia, done according to God's will ...

Rattalino's concern for Gould's evolution as a performer represents a particular challenge. In 1985, Edward W. Said, perhaps the only critic in North America who is similarly interested in and articulate about the evolution of pianistic interpretation, pointed out that "Gould seemed actually to invent himself and his playing; it was as if he had no antecedents."¹⁰ What Said calls "encounters with memory" would apply in Gould's case only to the memory network generated by and within his own evolving readings.

Rattalino's perspective, then, is one that also embraces the uninformed and the ill-informed listener. One is reminded of Frye's idea of genuine education—of relating the student/listener to the subject—when one sees Rattalino's concern that listeners be given the best

tools to understand the intentions of the artist. As he points out, chronological releases would not only honour the artist but would also favour the "consumer," by helping him to approach the artist—to interact with his world and perhaps become a creative "interlocutor." It is regrettable that now, when the best technological tools and resources are available, a Gould retrospective cannot be disseminated in a way that would serve the artist better. It is an outsider's perception, of course, to see it as a Canadian responsibility to do the right thing by Gould. ♪

¹⁰ Piero Rattalino, in an article devoted to Gould titled "Piano Story," in the June 1984 issue of *Piano Time*, found it astounding that hardly anyone has followed Gould in performing Gibbons on the piano. One of the reviewers in Rome, in 1958, had noted that Gould's Bach encores "curiously ... brought to mind Dinu Lipatti," and a quarter of a century later, continuing the Italian practice of rec-

ognizing and stressing historical context, Rattalino also mentioned Lipatti, who had preceded Gould in advocating "the takeover by the piano of the English virginalists." In Rattalino's view, it was a "cultural project" on Gould's part to play virginal and harpsichord literature on an anachronistic instrument at precisely the time when contemporary culture was rediscovering the sonorities of period instruments.

¹¹ Alfred Bester, "The Zany Genius of Glenn Gould," *Holiday* 35/4 (April 1964): 154.

¹² Northrop Frye, *Divisions on a Ground: Essays on Canadian Culture*, edited by James Polk (Toronto: Anansi, 1982): 33. See also Frye's *The Critical Path: An Essay on the Social Contexts of Literary Criticism* (Bloomington: Indiana University Press, 1973): 33.

¹³ Luciano Berio, *Two Interviews, with Rossana Dalmonte and Balint Andras Varga*, translated and edited by David Osmond-Smith (London: Marion Boyars, 1985): 134.

¹⁴ Umberto Eco, *Travels in Hyperreality*, translated by William Weaver (San Diego, New York, and London: Harcourt Brace Jovanovich, 1986): ix-x.

Glenn Gould in Italy: CONCERT REVIEWS cont...

"TAKASHI ASAHINA, GLENN GOULD"

by "H. P."

(*Momento Sera* [Rome], 21 November 1958)

... His brilliant touch attains moments of luminous sonority well adapted to those episodes in which rhythmic design predominates. We therefore preferred and appreciated him [most] in the first and third movements of Beethoven's score. ...

"ASAHINA-GOULD AT THE AUDITORIUM DEI BORGHI"

by Piero Dalla Mano

(*Paese-Sera* [Rome], 21 November 1958)

Tall, gangly, blondish, like those awkward boys who people American movies, pianist Glenn Gould sits very, very low at the piano, a piano under which, one notes, suitable wooden blocks have been placed in order to bring the keyboard to chin level. And thus settled, while the orchestra introduces Beethoven's admirable Concerto No. 2, an enormous tiredness seems to descend onto Gould's shoulders. They curve into the shape of a

question mark. Meanwhile, the pianist crosses his legs, to put himself even further at ease, but does not know where to put his feet. You wait for him, at any moment, to put his feet on the keyboard, as on a table, something that is the supreme ideal, apparently, in American detective stories.

But let him play; one wants to yell at him, "Come on, Gould, go at them! You play like a God. You have them all in your pocket!" And in truth Glenn Gould, pianist, born in Toronto in 1932, has the touch of an angel, a touch made of air and sky, limpid, childlike, silvery. His attacks are a marvel of frankness, of opportunity. He does have a tendency to rush at times. But he sings, sings with a disarming intimacy and candour (to say nothing of the emphasis his fingers gave to the splendid *Adagio* of Beethoven's concerto, a concerto in which the early Beethoven seems to mock the old critical clichés that would dismiss this first, youthful period by calling it "Mozartean"). ...

⁸ George Steiner, "Glenn Gould's Notes," *The New Yorker*, 23 November 1992: 137-141.

⁹ George Steiner, *On Difficulty and Other Essays* (Oxford, New York, and Toronto: Oxford University Press, 1978): 90.

¹⁰ Edward W. Said, *Musical Elaborations*, The Wellek Library Lectures at the University of California, Irvine (New York: Columbia University Press, 1991).

¹¹ One highly praised work of a divulgative nature, aimed at the non-specialist, is Piero Rattalino's *Il linguaggio della musica: una guida per i non esperti (con un CD di esempi sonori illustrativi)* (Milan: Garzanti, 1997).

¹² Autori Vari, *La Ciaccona di Bach: Saggio di storia dell'interpretazione* (Edizioni Unicopli, ca. 1990). This publication includes an analytical and historical study of the Chaconne (drawing on work by the participants in one of Rattalino's university courses); a survey of various transcriptions, elaborations, and revisions of the work; analyses of recorded performances by violinists, guitarists, and pianists, including Busoni and Michelangeli; a facsimile of Bach's original manuscript; and a CD.

¹³ *The Glenn Gould Reader*, edited and with an introduction by Tim Page (Toronto: Lester & Orpen Dennys, 1984): 352-353, 347-348.

¹⁴ Since its inception in the early 1970s, DAMS has been considered a sort of creative laboratory, a centre of critical reflection on the world of culture. While in 1989 there were no official courses in the sociology of music, the implications of social and mass-media concerns were included in the teaching of individual professors.

¹⁵ In general, North American scholarly works are promptly translated and made available to Italian students; if not, they may be assigned in the original English.

¹⁶ The English-language edition appeared three years later: *Music as Social Text* (Cambridge: Polity Press, 1991).

¹⁷ Stephen Godfrey, "Plugging into Gould's Legacy," *The Globe and Mail* [Toronto], 20 October 1990. The *Profile*, developed in 1989, was the result of a research partnership between YYI-ATS Productions Inc., in Montreal, and the Banff Centre's Media Arts Program. The programme was created by Henry See, and features essays by B. W. Powe and Ghyslain Guertin. The *Profile* was

demonstrated at the 1992 Toronto conference, as part of an exhibition on post-Gould applications of technology, titled "Machine/Mind/Music."

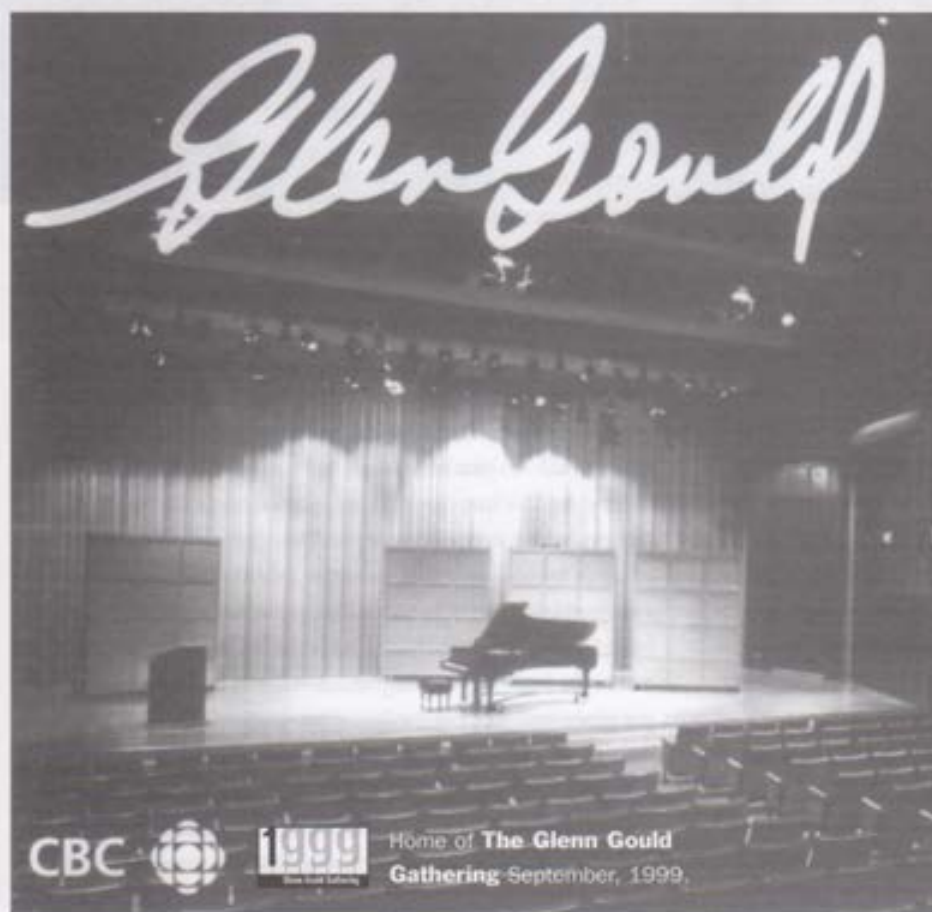
¹⁸ Quoted in Godfrey.

¹⁹ *The Glenn Gould Reader*: 352.

²⁰ Elisabetta Rasy, "Sul piano della leggenda," *Animaplan*, 15 March 1987: 104-111.

²¹ Piero Rattalino, "Glenn Gould in insalata capricciosa," *MUSICA: Interpreti Video e Compact Disc* 13, No. 59 (December 1989-January 1990): 12-19. Rattalino is echoed, in this respect, by B. W. Powe, in regard to *The Glenn Gould Reader*. In his book *The Solitary Outlaw: Trudeau, Lewis, Gould, Canetti, McLuhan* (Toronto: Lester & Orpen Dennys, 1987): 164, Powe says that, had the *Reader* been arranged chronologically rather than thematically, "we would have been exposed to an explicit autobiographical record." The recent CBC Records series of Gould historical releases likewise eschews chronological order.

²² Edward W. Said, "Remembrances of Things Played: Presence and Memory in the Pianist's Art," *Harper's*, November 1985: 69-75.



Glenn Gould

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Gould rehearsing Bach's Brandenburg Concerto No. 5, with unidentified flute and violin soloists and the Detroit Symphony, conducted by Paul Paray, for a concert given 13 October 1960. Given Gould's professed dislike of improvisation, it is interesting to note that he often performed the Brandenburg Concerto No. 5, which requires that the keyboard soloist improvise a continuo part, and which, in the first movement, features a long, famous cadenza that may well be a document of Bach himself in the act of improvising. (Photograph by Larz Wardrop.)

Glenn Gould and Jazz

By James G. Shell

This article, written especially for Glenn Gould, grew out of an exchange that appeared in the Miscellanea section of our Fall 1996 issue. Writing to correct a jazz-related error in Glenn Gould: Selected Letters, James G. Shell went on to note some interesting points of comparison between Gould's piano style and that of many modern-jazz pianists. "Seeds for an article here, perhaps?" was our editorial reply. Shell took this as a challenge, and the result was this stimulating essay, which we are pleased to publish for the first time.

James G. Shell lives in Roanoke, Virginia. He writes music criticism, fiction, and poetry, and has taught classes in jazz at Roanoke College.

I. ANOTHER GLENN GOULD FANTASY

"He got up on the bandstand with his overcoat on, gloves on and everything."

—Teddy Hill,
describing Dizzy Gillespie's
first rehearsal with Hill's band.

15 May 1953: On a cool late-spring night in Toronto, Glenn Gould accepts a friend's offer of a ticket to a modern-jazz concert at Massey Hall. Though not yet twenty-one, Gould has already begun to make a name for himself in Toronto as a concert pianist, but he has listened to some jazz, too, and among his favourites is alto saxophonist Charlie Parker, one of the musicians scheduled to perform at Massey Hall. The music Gould hears that night changes his life; he is intrigued and excited not only by the dazzling improvisations of Parker but by the brilliance of his companions: trumpeter John "Dizzy"

Gillespie, bassist Charles Mingus, drummer Max Roach, and pianist Earl "Bud" Powell. On the spot, Gould renounces the world of classical music and takes the first steps along a path that will ultimately transform him into the foremost jazz pianist of his era.

II. INFINITE "TAKE-TWO-NESS"

"I have never been to a jazz concert in my life."

—Glenn Gould, 1962.

Gould was often asked for his opinions on jazz, but his answers were imprecise and contradictory. An interviewer in Sweden in 1958 reported that "he was eager to tell us that he loves to listen to jazz." In 1959, Gould told Dennis Braithwaite that "I love jazz, but I must say in very small doses." "I tolerate [jazz]," he said later that year, in a radio interview with Vincent Tovell; "I listen to it with mild enthusiasm." And in 1962, he acknowledged to Bernard Asbell that "in my teens I thought I enjoyed Charlie Parker and so on, but it was a very passing fancy." One infers from these and other comments that, while Gould had some interest in jazz, that interest did not run very deep, and his knowledge was not extensive. This conclusion is supported by Gould's record collection, which contained only a dozen jazz albums, all but one of them by pianists.² It is a shame, I think, that Gould did not explore jazz more deeply—not because I believe that he might have become the great jazz pianist of my fantasy, but because he would have found many affinities between his theories and practices and those of modern-jazz musicians.

Improvisation is the *raison d'être* of jazz, the one respect in which jazz has had the greatest influence on other musical genres. There is much anecdotal (though, alas, very little recorded)

evidence that Gould was an accomplished improviser. Peter Ostwald writes of Gould's "wildly imaginative improvisations on the harpsichord," recorded (though not used) for the soundtrack of the movie *Slaughterhouse-Five*,³ and he states that most of the Strauss Lieder that Gould recorded in 1966 with Elisabeth Schwarzkopf were not released because she "objected to Glenn's improvisatory way with the accompaniments." Ostwald also quotes Dr. Joseph Stevens on Gould's prowess as an improviser: "Brahms, Schubert, Rachmaninoff—you name the composer—he improvised them all beautifully in their styles." Many writers have noted the "improvisatory" feel of Gould's playing and compositions, and Gould himself, in 1962, claimed that his recording of ten Brahms Intermezzi captured "an atmosphere of improvisation."

Despite these facts, and notwithstanding the tradition of improvisation in classical music before the Romantic era, I believe that Gould considered improvisation to be of little musical value. In his CBC radio lecture *The Psychology of Improvisation*, broadcast 23 November 1966 in the series *Ideas*, he generally disparaged the practice of improvisation and stated that "the more intriguing aspect of improvisation is the way in which it derives from and relates to the discipline of the notated context." Remarkably, however, he drew his musical examples exclusively from fully notated classical pieces, and made only a single, passing reference to "the extemporaneous flights of jazzmen." Had he studied jazz more thoroughly before writing *The Psychology of Improvisation*, he would have realized that the "thoughtful and perceptive ... carefully worked-out contrapuntal inventions" he thought unattainable by improvisers are almost routinely achieved by modern-jazz groups.⁴

Had Gould studied jazz improvisation more thoroughly, he might also have been fascinated to know that in a jazz performance the listener is present at the moment of creation, as he cannot be with a composed work (or any other artistic creation, for that matter). In fact, the very concept of jazz improvisation, with its possibilities for continuous invention and variation, is assuasive with Gould's disdain for the "non-take-two-ness" of the classical concert hall. Jazz offers a potentially infinite "take-two-ness" in every aspect of the music—a world of "physical and acoustical experiment," to quote Joachim Kaiser's characterization of Gould's own recordings.

Jazz is a music of great rhythmic subtlety and complexity, and while Gould was noted for his command of rhythm, the specific type of rhythmic complexity characteristic of jazz was alien to him. "It requires a much stronger conception of the third triplet in the beat than I have," he admitted to Tovell; "I simply can't think this way. ... One is so used to splitting the beat in even sections in classical music." The internal rhythm of jazz splits the beat into seemingly infinite subdivisions, with correspond-

ingly boundless possibilities for inflection and accent. This special type of rubato, often called "swing," was developed by early jazz musicians in imitation of the inflections of blues singers—a fact that Gould, inventor of the "contrapuntal radio documentary," in which human voices are in effect analogous to musical instruments, would surely have found interesting.

Like Gould, most classical musicians, even those who have mastered improvisation, have difficulty "swinging," though Gould may have underrated himself in this regard. According to Ostwald, Andras Schiff characterized Gould's style as "rhythmically interesting" and "bouncing," with "something jazzy about it." Gould often found "swinging" inflections in Bach's music, an endorsement of his claim, to Asbell, that "no one ever swung more than Bach." (In *The Psychology of Improvisation* he also noted that "Bach, after all, was an indefatigable improviser.") In his own recording of the D-minor concerto, for example, he discovered "a couple of grace notes that were extremely offbeat, where the principal note is resolved not on the half beat but on the three-eighths beat."⁵ He told Tovell, furthermore, that his organ playing taught him that "when you play Bach, the only way to establish ... a motive of any kind was ... by rhythmic gasps and breaths"—the very type of vocal imitation that is at the root of "swing."

Those who have read Gould's extensive writings on the evils of live performance may wonder how one could ever reconcile his opinions with an affinity for a style of music in which composition and performance are inseparable. The answer is both paradoxical and obvious: the unique dependence of jazz on spontaneous performance also makes it uniquely dependent on technology. The expressions of the improvising musician cannot survive for a larger audience to hear (and analyze) without the presence of a recording engineer to document the spontaneity—a paradox that Gould, with his interest in the intersection of art and technology, would have particularly enjoyed. "I love recording," he told Asbell, "because if something lovely does happen, there is a sense of permanence, and if it doesn't happen, one has a second chance to achieve an ideal."

If jazz is so spontaneous, however, what appeal could it hold for a man whose need for control was so complete that he wrote scripts for his own "interviews"? Again, the answer is both paradoxical and obvious: Gould was actually at his most spontaneous in the recording studio, much more so than is normal for a classical performer, often not planning his interpretations of pieces before he recorded them. "With respect to all the ingenuity that can be plotted in advance, the moment of doing still issues its supreme challenge of inspiration," Gould wrote—words that could serve as a credo for the jazz musician.⁶ And while he exploited every resource of the modern recording studio, it is an often unacknowledged fact that jazz



A young Oscar Peterson at the piano. (Photograph by Daisy Sweeney.)

musicians also use the same resources to improve, as it were, their spontaneity. For example, Duke Ellington's concert at the 1956 Newport Jazz Festival, one of the most famous of all "live" jazz recordings, was "sweetened" before its release with studio overdubbing, and a recently released Miles Davis boxed set features recordings on which Davis can be heard overdubbing obbligati to his previously recorded solos.

On a deeper level, however, the entire issue of "spontaneity" is so relative as to lose all meaning. Just as Gould often recorded multiple takes of a piece, testing various interpretative possibilities and sometimes (as in his 1965 recording of the A-minor fugue from Book I of *The Well-Tempered Clavier*) editing different takes into a single new version,⁷ jazz musicians (or their tape editors) often painstakingly construct an "improvisation" in the studio, adding, rejecting, and retaining material from one take to another. John Coltrane's solo on his composition "Giant Steps," often hailed as a marvel of spontaneous expression, was in fact assembled in just such a manner, as the recent release of a sequence of earlier takes reveals.

To jazz musicians and enthusiasts, Gould's unorthodox keyboard posture and penchant for vocalizing would not have been considered unusual; his humming sounds quite discreet compared to the groaning of such jazz pianists as Erroll Garner and Keith Jarrett. Gould's piano sound, so different from that of most classical pianists, is also similar to that favoured by jazz musicians. Ostwald's description of Gould's piano style sounds uncannily like that of a modern-jazz pianist: "Marked contrasts between staccato and legato, unconventionally fast or slow tempi, exceptional rhythmic vitality, high clarity of articulation, respect for contrapuntal texture, and deliberate emphasis on inner or hidden voices."

Gould's musical philosophy is also highly assonant with the individualism of jazz; in fact, I think it possible that jazz had an influence, however indirect, on his thinking. According to Michael Stegemann, Gould argued "that the importance of the interpreter vis-à-vis the composer had grown immeasurably over the years, and that those performers who tackled the nineteenth-century repertory were now allowed more freedom than had previously been the case."⁸ The freedom to perform a highly individualized interpretation of a piece, for which Gould had to fight his entire life, is in jazz such a given that it

has become an imperative. That such an individualized interpretation might contradict the composer's stated or assumed intentions is such a commonplace in jazz that it is accepted implicitly; as Gould himself explained in 1962, "The performer ... may be finding interpretive possibilities not wholly realized by the composer." Jazz musicians would be astonished that Gould suffered so much condemnation for his exploration of the "interpretive possibilities" of classical repertoire. Of course, a Mozart sonata is not as open to interpretation as a Cole Porter show tune, but neither—or so Gould postulated in his recordings and writings—is it as closed as many seem to think. Would he have thought the same way without the influence of jazz on the music and musical thought of this century?

III. FELLOW-APOLLONIANS

"I think the propaganda that jazz and classical music will eventually converge is a lot of hogwash."

—Glenn Gould, 1962.

Though it is unclear exactly what he meant by "converge," one must conclude that Gould, so prescient in most other matters, has been proven wrong on this one. Jazz musicians routinely perform and record classical pieces nowadays, in both improvised and "straight" versions, and though the crossover from the classical side to jazz has been slower, it is also becoming more of a reality.

Despite the above quote, Gould himself once contemplated a TV project with fellow-Torontonian Oscar Peterson (born 1925). In 1974, in a letter to a fan who had proposed just such a project, Gould recalled that

as far back as the late 1950's, Patrick Watson who, at that time, was on staff at CBC, was investigating similar possibilities and, if I'm not mistaken, the proposal came to naught at that time because of Mr. Peterson's schedule. Then, as now, I yield to no one in my admiration for his extraordinary ability at the piano. I have always felt that his pianistic gift is most exceptional indeed extra-ordinary and, within the limits of my appreciation for jazz, have listened with great enjoyment to his work for many, many years.⁹

Peterson, for his part, told a reporter shortly after Gould's death, "The world has lost the best Bach player alive. What he brought to the classical world, with his unique contribution to Bach, will not easily be replaced. I was supposed to do a piano show with him. But I never did. And I am sorry I did not." Ross McLean, who was to have produced the show, recalled it in a fascinating newspaper article written in 1985:

I have produced many thousands of television programs, but the one I most regret not producing is the one Peterson remembered. I began the effort to bring Peterson and Gould together 25 years ago. The idea was obvious enough, but no one had proposed it to them before and they were immediately delighted by the prospect. Each admired the other, and both were intrigued by my idea of coming together for conversation and concert.

I saw the possibility of a 90-minute program in which each man would perform solo, in small ensemble or chamber combination, and with full orchestra. The performance element would have been important, but I looked forward even more to what they would say to each other. Researchers busied themselves building dossiers of background information, uncovering similarities and differences.

We were proceeding toward April 26, 1960, as a taping date ...

But McLean confirms Gould's recollection: in the end, persistent problems over the next year with Peterson's busy schedule ultimately doomed the project, though McLean kept the idea in mind, as late as 1981, the year before Gould's death.¹⁰

While it is difficult to imagine Gould trading fours with the hard-swinging Peterson (although Itzhak Perlman has tried it), there are three jazz pianists who I think would have made a better match for Gould, not as playing partners but perhaps as participants in a contrapuntal documentary (the real *Psychology of Improvisation*?). We know that Gould was familiar with the work of all three, because they are the three jazz pianists, other than Peterson, represented in his record collection.

"When I'm through,
I'll have the well-tempered complex."

— Lennie Tristano.

Gould mentioned Tristano (1919-1978) in his essay "The Search for Petula Clark," but missed the mark in his characterization of the "real attraction" of his music (and Charlie Parker's) as "the need for the common triad as purgative." In fact, Tristano and Parker were known as two of the most harmonically adventurous instrumentalists in jazz, and each brought a higher degree of chromaticism into the music. Tristano also introduced a more formalized and complex counterpoint, especially in his recordings with saxophonists Lee Konitz and Warne Marsh and guitarist Billy Bauer. Fiercely independent despite his blindness, Tristano, like Gould, was reluctant to perform in public unless the conditions were right. He eventually retired from public performance, though unlike Gould he also made few recordings. The Tristano record Gould owned, *The New Tristano* (1962), is one of the finest solo-piano jazz albums ever made, and includes the only two recordings in what was to have been a series of "Complex" pieces, each based on a specific key centre, inspired (as alluded to in the quote above) by Bach.

Gould might have been interested in Tristano's use of recording technology in an earlier album, *Lennie Tristano* (which he

did not own). Its overdubbed and speeded-up passages on three pieces caused a furor when the album was first released in 1956 (though Tristano had used the same techniques as early as 1951—probably the first jazz musician to do so); even Leonard Bernstein was said to have weighed in on the controversy. Tristano altered the speed of the tapes not to create a false impression of virtuosity—his other recordings verify his technical prowess—but because "I can't otherwise get that kind of balance on my piano ... the section of the piano I was playing on is too similar to the bass sound. ... It's a big piano and the bass sound is very heavy." Such tinkering is reminiscent of Gould's toying with his beloved Steinway CD 318. It is also interesting that in Tristano's speeded-up recordings the piano sounds somewhat like a harpsichord—one of Gould's goals in his manipulations of CD 318.

"I have always preferred playing
without an audience."

—Bill Evans.

Evans (1929-1980) was, by all available evidence, Gould's favourite jazz pianist; his record collection contained seven Evans albums, more than of any other jazz musician, and he also owned a score of Claus Ogerman's *Symbiosis*, a work recorded by Evans.¹¹ Indeed, *Symbiosis*, which most critics consider a relatively minor work in the Evans canon, held a special interest for Gould. In a 26 August 1977 broadcast in the CBC radio series *Arts National*, Gould, as host, played part of the recording of *Symbiosis*, and delivered the following brief commentary:

The producer, arranger, conductor, pianist and coach for the album *Classical Barbra* was the German musician Claus Ogerman and, when not advising Streisand on the care and feeding of Handelian appoggiaturas, Ogerman dabbles in several other musical areas as well. In 1973 he composed a forty-minute work for piano and orchestra called *Symbiosis*, with the piano part being written for and, in its premiere recording, played by the American, Bill Evans. I'm not really what you might call a jazz buff and I've never been able to get interested in what the Americans would call "third stream," [i.e., music that fuses classical and jazz principles] which roughly describes the territory explored by *Symbiosis*, but I think that in many respects this is a rather remarkable work. Much of it is what we classical types insist on calling through-composed—music in which every note is written out; other segments provide for only the harmonic outline, plus a generous helping of figured-bass, and the soloist is expected to embroider accordingly. These sections are, to my ears, somewhat underwhelming—there's just too great a discrepancy between the spontaneous (or supposedly spontaneous) noodlings of even so gifted an artist as Bill Evans and the very sophisticated structural scaffolding which Ogerman has erected. But the through-composed sections are really quite marvelous: Ogerman has a staggeringly inventive harmonic imagination and the first of *Symbiosis*'s two movements, in particular, is possessed of enormous sweep and drive.

SYMBIOSIS

BILL EVANS

Composed by
CLAUDE ROSSIGNOL

Cover of the published score of Claus Ogerman's *Symbiosis* (New York: Glamorous Music, 1975), showing Bill Evans at the piano. (Reproduced from Gould's own copy of the score, currently among his papers in the Music Division of the National Library of Canada.)

In addition, the following quote attributed to "legendary classical pianist Glenn Gould," appeared on a 1994 CD release of *Symbiosis*, though I have been unable to trace the source for it: "What a tremendous impression it has made upon me. *Symbiosis* is very much my kind of music. I have been listening [to it] almost obsessively. ... [It has] had a particular influence upon me over the years."

Gould and Evans also enjoyed a personal relationship. Evans' biographer, Peter Pettinger, refers to a friendship between the two;¹² they apparently talked often on the phone, and Gould even attended Evans' concerts in Toronto (a letter written ca. 1972, to an unnamed fan, suggests as much). Gene Lees, a prominent Canadian jazz musician and writer, and a friend of both Gould and Evans, introduced the two in the early 1970s—appropriately, by phone—and later gave Gould some of Evans' albums. But the two pianists had already known each other's work for years. Lees recalled:

The relationship between Glenn and Bill Evans began just after Bill recorded *Conversations with Myself* [in 1963]. I knew how much he loved Glenn's playing. Indeed, he'd said, "If I could play Bach like that, I'd be a contented man." And Glenn had a new album about to come out—Mozart sonatas, as I recall. I had what I thought was a stroke of genius. I suggested to the editor of *High Fidelity* that we try to get Glenn to review Bill on one page and Bill to review Glenn on the other. Both of them agreed. I sent Glenn a test pressing of Bill's album, which caused him to say to me, "He's the Scriabin of jazz," an oft-quoted remark. (I did not know at the time that Bill was a Scriabin lover.) I got a copy of Glenn's new album for Bill, and then the deal fell through: Bill chickened out. I think he was daunted by the task.¹³

In addition to a love of solitude, Gould and Evans shared many other similarities, not the least of which was their nearly contemporaneous lifespans. Evans listed as influences a group of composers all (except one) of whom were also favoured by Gould: Bach ("certainly essential to any musician"), Brahms,

Bartók, Hindemith, Schoenberg, Beethoven, and Mozart. His posture at the keyboard was just as distinctive and brought his face as close to the keys as Gould's, though Evans slumped from above rather than peeking up from below. (Compare the photographs of Gould and Evans on pages 16 and 20.) "To be aware of the sound—that's why he hunches down," explained jazz pianist Richie Bierach of Evans' posture. "When your head is like that, you hear the stuff, your ear is lower."

"I began with classical music and, hearing good music in jazz, I was naturally drawn to it," Evans explained. His trios, especially the one he led in the early sixties with bassist Scott LeFaro and drummer Paul Motian, often succeeded in their goal of becoming an improvising aggregation of three equal voices, spinning contrapuntal lines of great complexity and integration. Evans' harmony was the most complex that had been heard in jazz to that time; "a lot of Bill's harmonic conception, he told me, came out of playing Bach," said his friend and fellow-pianist Warren Bernhardt. He often dramatically altered the harmonic structure of the pieces he played, omitting the root note in his voicing of chords to create a constantly evolving chromaticism that could be called "infinite harmonic take-two-ness." It was probably Evans' harmonic originality that inspired Gould's "Scriabin of jazz" remark. (His harmonic sensibility has much in common with the high chromaticism of Gould's String Quartet, Opus 1.) Evans also shared Gould's fascination with serial composers and composed two pieces—"T.T.T." and "T.T.T.T."—based on twelve-tone principles. His compositions and improvisations are admired by musicians of all genres; the Kronos Quartet and pianist Jean-Yves Thibaudet have made classical recordings based on them.

Evans also experimented with recording technology. Gould owned a copy of the landmark 1963 record *Conversations with Myself*, on which Evans, perhaps inspired by Tristano's earlier efforts, plays duets and trios with himself via overdubbing. (According to Pettinger, Evans recorded this remarkable work on the Steinway CD 318 piano so beloved by Gould, who at the time was recording Bach's D-major Partita.) Gould also owned a copy of Evans' 1967 sequel, *Further Conversations with Myself*. Evans' intricate melodic and harmonic interweaving on these albums may have influenced Gould's "contrapuntal radio documentaries," in which multiple voices speak simultaneously.

Gould evidently valued Evans' musical opinions. In his letter from ca. 1972, he wrote that "a very celebrated jazz pianist, Bill Evans, was giving a concert in Toronto and mentioned to me that on several recent occasions he had played and was enormously impressed by the Yamaha instruments."¹⁴ After the demise of CD 318, Gould switched to a Yamaha piano, for such late recordings as the second Goldberg Variations. He may have recognized, as have many others, that the clarity and incisive touch of Evans' piano style closely resembled his own.

"I ... have been a critic of the so-called accepted norms in music and in the society ... I can have some distance from much of the world that I disagree with."

—Keith Jarrett.

Jarrett (born 1945) is the living jazz pianist whose life and work most resemble Gould's. Like Gould, he was a child prodigy, beginning his piano studies at the age of three and giving a solo concert at age seven; unlike Gould, he veered from the classical world into jazz as a teenager. In recent years, he has returned to classical music as a composer and performer; his disc of Handel's Suites for Harpsichord makes interesting comparison with Gould's recording of some of the same pieces—though, ironically, Gould recorded them on harpsichord and Jarrett on piano.

Jarrett's performing idiosyncrasies, like Gould's, have been found intolerably eccentric by some observers. I have already mentioned his vocalizing, and when Joseph Roddy wrote of Gould that "in climactic lyric passages ... he rises from his slouch to almost a standing position and seems to hover over both the piano and the music coming from it," he could have been describing Jarrett.¹³ Jarrett's music, however, has won great acclaim. The one album owned by Gould, *Facing You* (1972), a collection of unaccompanied improvisations on his own compositions, displays both his harmonic acumen and his ability to improvise melodic lines of amazing length, complexity, and logic.

Jarrett performs very selectively, spending much of his time at a rural New Jersey farmhouse that sounds as if it has much in common with Gould's Lake Simcoe retreat. After a long hiatus he has recently resumed a series of solo concerts in which he improvises freely, with no pre-written themes or harmonic sequences as guidelines. His most recent recording, *La Scala*, is his finest achievement in the series. He was the first jazz musician to perform at La Scala, in Milan; appropriate to the occasion, the first of his two recorded improvisations is "classical," spontaneously approximating an overarching sonata-allegro form. The second improvisation features a high chromaticism occasionally flirting with atonality, reminiscent of the work of another jazz musician Gould had heard and admired, the avant-gardist Cecil Taylor.¹⁴ I think that Gould would have enjoyed these pieces, as he would have appreciated the work of many other jazz artists, both for their cohesive structure and their achievement of his often-stated aesthetic ideal of "ecstasy."¹⁵

¹ Unless otherwise specified, all Gould comments on jazz-related matters are taken from the following four sources:

—Dennis Braithwaite, "I'm a Child of Nature—Glenn Gould" [interview], *Toronto Daily Star*, 28 March 1959: 21, 28.

—Vincent Tovell, *At Home with Glenn Gould* [recorded interview], programme in the CBC radio series *Project 60*, first broadcast 4 December 1959 (CD release: Sony CDNK 1190, for the Friends of Glenn Gould, 1996).

—Bernard Asbell, "Glenn Gould" [interview], *Horizon* 4/3 (January 1962): 88-93.

—Peter F. Ostwald, *Glenn Gould: The Ecstasy and Tragedy of Genius* (New York and London: W. W. Norton & Co., 1997).

² My source here is a list, in the National Library of Canada, of records in Gould's possession at the time of his death.

³ In "Bach's Keyboard Partitas: A Conversation with Glenn Gould," he remarked that "I find myself, when confronted with an organ or harpsichord to practice on, going into wild ... throes of improvisation. ... I very seldom improvise at the piano." *Glenn Gould* 4/2 (Fall 1998): 53.

⁴ In the Braithwaite interview, Gould remarked, "As a long-hair I rather resent the intellectual looking at jazz with the feeling to listen to Charlie Parker that it is an experience equal to that of listening to the art of the fugue [sic]. I don't think it is and I feel they don't do themselves any great service by pretending it."

⁵ Gould was probably referring to some of the appoggiaturas in the second movement—in mm. 14, 16, 23, 27, 29, and other similar spots.

⁶ *The Glenn Gould Reader*, edited and with an introduction by Tim Page (Toronto: Lester & Orpen Dennys, 1984): 198.

⁷ See *The Glenn Gould Reader*: 338.

⁸ Michael Stegmann, "'Only a Fad' ...?", liner notes for Sony Classical SM2K 52 622.

⁹ *Glenn Gould: Selected Letters*, edited and compiled by John P. L. Roberts and Ghyslaine Guertin (Toronto: Oxford University Press, 1992): 210-211.

¹⁰ Ross McLean, "The greatest 'piano show' that never was," *The Globe and Mail* [Toronto], 30 November 1985: 13.

¹¹ According to unpublished letters in the National Library of Canada, Gould received the score as a gift from Ogerman in 1976, in appreciation for Gould's recently published review of the Streisand album *Classical Barbra*.

¹² Peter Pettinger, *Bill Evans: How My Heart Sings* (New Haven, CT: Yale University Press, 1998): 221.

¹³ Gene Lees, "Glenn Gould: a Memory," *Jazzletter* 17/7 (July 1998): 8.

¹⁴ *Glenn Gould: Selected Letters*: 191.

¹⁵ Joseph Roddy, "Apollonian," *The New Yorker*, 14 May 1960: 51.

¹⁶ Buell Neidlinger, in the liner notes for *The Complete Candid Recordings of Cecil Taylor and Buell Neidlinger* (Mosaic Records, 1989), recalled, "In 1963, in Lukas Foss's living room in Buffalo, New York, I played this acetate [of Cecil Taylor's 'O.P.'] for Glenn Gould. His remarks on hearing 'O.P.' were: 'This is perhaps the most formidable pianism these ears have heard; this is the Great Divide of American piano playing.'"

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The analytical work summarized here was undertaken on a commission from BBC Radio 3, in London, for a new programme titled *Gould, Tobacco, Bach*, first broadcast 24 January 1998 in the Radio 3 series *Between the Ears*. Inspired by the principles of Gould's "contrapuntal radio documentaries," *Gould, Tobacco, Bach* is a busy, entertaining, all-but-indescribable forty-five-minute mélange of music, readings, documentary tape excerpts, interview segments, and sound effects—often out-Goulding Gould in contrapuntal complexity. Written and produced by Antony Pitts and Matt Thompson, the pro-

gramme weaves together, sometimes provocatively, many thematic threads involving Gould, Bach, and, of all things, smoking (it makes sense, trust us). Among those interviewed by the BBC were Leigh Aspin and Glenn Gould editor Kevin Bazzana. We know of no plans to rebroadcast Gould, Tobacco, Bach or to market it commercially (we received a private cassette from the BBC), so we must leave it to our readers to imagine what this strange production must have sounded like; we were both intrigued and dazed by it. In England, it aired to considerable acclaim.

The performances under consideration here are Gould's two studio recordings of the F-sharp-minor fugue: the first was made in 1957 and released that year on Columbia ML 5186 (along with one other fugue and Bach's *Partitas* Nos. 5 and 6); the second was made in 1969 and released in 1970 on

Columbia MS 7409, the fifth installment in Gould's cycle of the complete *Well-Tempered Clavier*. Both recordings are currently available on CD in Sony Classical's *Glenn Gould Edition*; the 1957 recording appears alone with the first version of the Goldberg Variations on SMK 52 594; the 1969 recording is included in a boxed set of the *Complete Book II*, SMK 52 603.

Two other Gould performances of the F-sharp-minor fugue are currently available, and worth comparing with those discussed here. One is taken from a 1970 CBC radio broadcast, and was released in 1995 on CBC Records PSCD 2007. The other—a rare example of Gould playing the harpsichord—is taken from his 1970 CBC television special *The Well-Tempered Listener*, and was released in 1992, on videotape and laserdisc, in Volume 1 ("Prologue") of Sony Classical's *Glenn Gould Collection*.

TEMPO, FORM, AND COUNTERPOINT. NOTES ON A GRAPH

This graph records data generated by the computer programme *Tempo*. As each recording played, I simply tapped a computer key to record each beat of each measure; the programme converted these keystrokes into a sequence of metronome speeds, which was plotted on a line graph to represent visually the tempo profile of the piece. (I omitted the first and last measures from the graph: they do not have notes on each of the four beats, making an accurate measurement of tempo impossible.) The tapping process is prone to a degree of human error, obviously, though it is important to note that the error is not cumulative; to minimize error, I took five sets of measurements for each recording. The *Tempo* programme, while not necessarily fully accurate as to the smallest rhythmic nuances, is

demonstrably reliable enough to reveal larger patterns of tempo fluctuation.

The basic tempos of these two Gould recordings differ significantly: the total timing of the 1957 recording is 3:14, of the 1969 recording 2:45. But there is much correspondence between the tempo profiles of the two recordings, though the fluctuations of tempo are generally less marked in the faster 1969 version—typical of Gould's later style. Many of his fluctuations serve to articulate the formal structure of the fugue, which may be outlined as follows:

- mm. 1-20: Exposition of fugue subject—i.e., the principal theme of the piece, heard unaccompanied in the opening measures (key of F-sharp minor, modulating to A major);
- mm. 20-28: Episode 1 (F-sharp

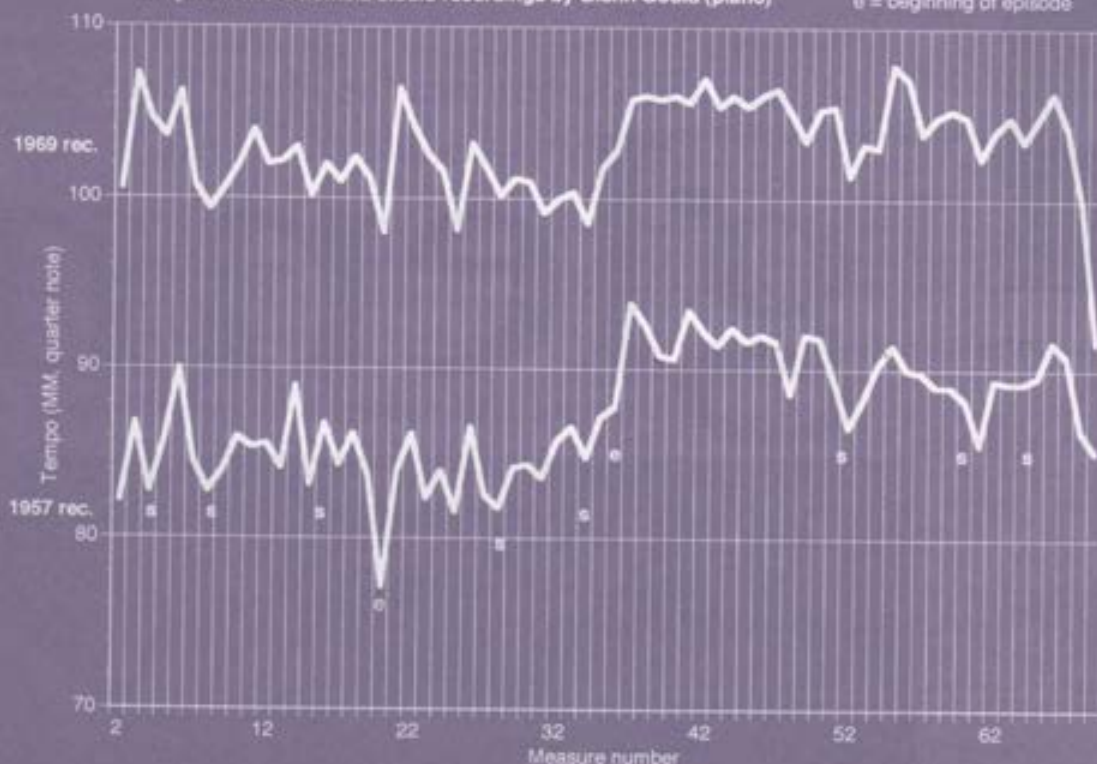
minor, modulating to B minor);

—mm. 28-36: Fugue subject combines with material from Episode 1 (B minor, modulating to C-sharp minor);

—mm. 36-51: Episode 2 (C-sharp minor, modulating to G-sharp minor, then to B minor);

—mm. 51-70: Fugue subject combines with material from both Episodes 1 and 2 (B minor, modulating to F-sharp minor, then to C-sharp minor, then back to F-sharp minor).

In both performances, Gould marks the beginning of Episode 1 with a brief dip in tempo; marks the beginning of Episode 2 by starting to increase the tempo; and marks each entry of the fugue subject (labelled "s" on the graph) by slowing the tempo slightly.



By Leigh Aspin

ANALYSIS OF GLENN GOULD'S TWO RECORDINGS OF THE FUGUE IN F-SHARP MINOR FROM BACH'S *WELL-TEMPERED CLAVIER*, BOOK II

On a larger scale, both performances feature a faster average tempo from m. 36 onward, an increase coinciding with the new, sustained sixteenth-note motion of Episode 2. With this in mind, it is particularly interesting to note that those tempo fluctuations coinciding with entries of the subject ("s") are slightly different in each half of the fugue. In the first half, dips in tempo occur at or *just before* each entry of the subject; Gould seems to use tempo fluctuation to highlight each entry. In the second half, however, each dip in tempo reaches its low point only *about a bar into* the subject; apparently, given the busier counterpoint from Episode 2 onward, Gould felt it less necessary or less desirable (or less *possible*?) to underscore strongly each entry of the sub-

ject. Moreover, the dips in tempo at mm. 61 and 68 coincide with returns of material from Episode 1 within a section that predominantly develops material from Episode 2. In these cases, it seems that Gould thought it important to bring out the structurally important return of old material in a new contrapuntal context, at the expense of Episode 2 material that, by m. 61, has been familiar to the listener's ear for some twenty-five measures.

These observations—especially considering the similarity of the two tempo profiles—suggest that Gould had a definite interpretative strategy for this fugue, common to both recordings: he sought to articulate the music's formal structure on the largest level, while still highlighting smaller-scale but important details of counterpoint (a much-dis-

cussed topic in the burgeoning literature on Gould's performances). His most important tool in bringing his analysis of the fugue to light was his use of carefully considered fluctuations of tempo.

In the end, we can only guess at Gould's original intentions, but this graphic tempo analysis at least demonstrates one method of revealing both patterns and inconsistencies within a performance, from which we can then draw our own conclusions. Tempo, of course, is only one parameter in the complex process of interpreting and performing a piece of music, and the conclusions I have drawn from this graph cannot tell us the whole story. But such methods do open up new possibilities for exploring and understanding Glenn Gould's greatest legacy: his recorded performances.


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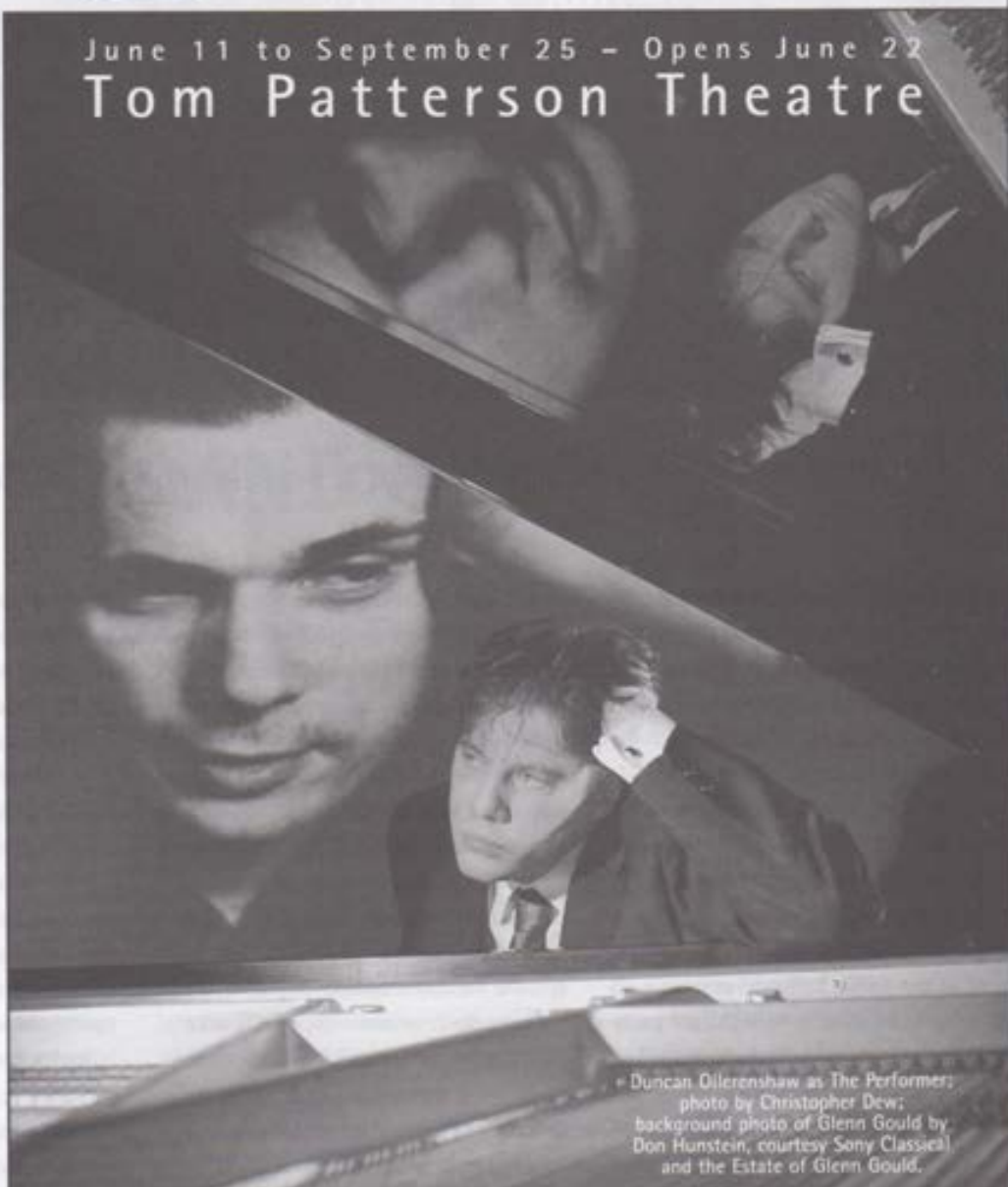
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On 29 November 1969, Gould appeared in recital in the radio series *CBC Tuesday Night*. The programme opened with Mozart's *K. 333* and *K. 570* sonatas, both in the key of B-flat major; continued with the short work *Shadows/Ombres*, written in 1964 by the Canadian composer Barbara Pentland (born 1912); and closed with Scriabin's *Fifth Sonata*, *Opus 53*. Brahms' *Intermezzo in A Major*, *Opus 118/No. 2*, served to fill out the hour after the credits. (Gould had originally planned to begin with Mozart's *Fantasia in C Minor*, *K. 396*, but later dropped it. He used the *Fantasia* a year later to pad out the broadcast performance of Beethoven's "Hammerklavier" Sonata featured in the last issue of *Glenn Gould*.) Before playing the sonata at the end of the programme, Gould discussed Scriabin with Ken Haslam, in a scripted conversation published here for the first time.

Three of the performances from this radio recital were released on the Berkeley-based label Music and Arts, which released close to twenty CDs, between 1987 and 1991, featuring live and broadcast performances by Gould. The two Mozart sonatas appeared on CD-676 and CD-680, the Scriabin sonata on CD-683; however, all of the Music and Arts Gould CDs were withdrawn in 1992.

Like many of Gould's CBC recitals, this one reflected his current interests and current recording projects; it was largely a dry run for future Columbia recordings. Both Mozart works were then on his mind, as part of his continuing survey of the complete sonatas. He had already recorded *Shadows/Ombres* in 1967, probably intending to include it on his Columbia album honouring the Canadian Centennial, but, for whatever reason, Pentland was cut from the final album, leaving three works by her compatriots Anhalt, Hétu, and Morawetz. *Shadows/Ombres* languished in the vaults until 1992, when it was finally released on CD in Sony Classical's *Glenn Gould Edition* (SMK 52 677).

As for Scriabin's *Fifth Sonata*, Gould would record it for Columbia in July of 1970, using an experimental multi-track technique that he called "acoustic choreography." The recording was to have been mixed in such a way that the acoustical perspective was constantly changing—using the audio equivalents of long shots, medium shots, close-ups, pans, zooms, and the like—in ways that underscored aspects of the music's structure and expression. (Gould compared this technique to the editing of a film.) But the *Fifth Sonata* was never released in Gould's lifetime, and so was

never edited and mixed into its intended final form. (He did at least discuss the principles behind this recording—in his 1974 interview with Jonathan Cott, published in book form as *Conversations with Glenn Gould*; and in a 1978 CBC radio script, published in our Spring 1996 issue.) When the recording was first released in 1986, on a CBS Masterworks CD in the series *The Glenn Gould Legacy*, Andrew Kazdin, the original producer and the supervisor of the digital remastering, declined to create his own, speculative "acoustic choreography," in the absence of any surviving instructions from Gould. Kazdin's release version, therefore, offered only a single, unvarying, conventional audio perspective, and this version was subsequently reissued in the *Glenn Gould Edition*. The *Scriabin Fifth* remains one of the great torsos—one of the great what-ifs—of the Gould discography: we have yet to hear it in a form that attempts to reconstruct or imagine something of Gould's original intentions.

In the conversation that follows, Gould notes that he was then planning to record all of the Scriabin sonatas for Columbia. (His recording of the *Third*, made in 1968, was released in 1969, coupled with the *Prokofiev Seventh*.) Moreover, he apparently intended to continue using the technique of "acoustic choreography" in all of his subsequent Scriabin recordings. But after recording the *Fifth Sonata* he abandoned this project—largely, as he said in 1978, because "all of a sudden, everybody and his brother turned up with integral Scriabin editions and I didn't really feel there was any great need for yet another." (No less than four pianists launched Scriabin-sonata cycles around this time: Robert Cornman, Ruth Laredo, John Ogdon, and Hilde Somer.) "Besides," Gould added, "I think my patience with the 'magic chord' was giving out, in any case." After 1970, he recorded only Scriabin's *Two Pieces*, *Op. 57* ("*Désir*" and "*Caresse dansée*"), and played a few short pieces in his CBC television series *Music in Our Time*.

Several drafts of the following script are preserved among the Gould papers in the National Library of Canada (all in Box 18, File 11). Our text is based on two versions of the second and final draft: the original typescript and an annotated carbon copy. As usual, we incorporate Gould's handwritten revisions, and preserve his spelling, punctuation, and so on. This conversation nicely complements Gould's liner notes on Scriabin's *Third Sonata*, reprinted in *The Glenn Gould Reader*.

Ken Harlam: That's a rather odd combination, Glenn - Scriabin with Mozart and Pentland.

Glenn Gould: Why?

K. H.: Well, I don't know the Pentland piece, so perhaps it isn't fair to judge, but certainly Scriabin subscribes to a very different kind of aesthetic than Mozart, and, quite frankly, because I don't associate you with music of that kind, Glenn.

G. G.: Ummm

K. H.: I mean, first of all, Scriabin, I should think, uses the piano as though it were a - uh - what? - an impressionistic instrument perhaps, and I suppose I just don't associate you with impressionistic music.

G. G.: Would you believe that I'm in [the] process of recording - commercially, not for CBC - all of Scriabin's sonatas?

K. H.: Well, so much for typecasting. No, I knew, of course, that you'd waxed the third sonata last year but I assumed that was simply to provide a filler for your recording of Prokofiev's 7th. I certainly didn't know that your Scriabin enthusiasm was assuming project proportions, Glenn.

G. G.: Well, I'm afraid it's beginning to, Ken. Maybe it's an acquired taste, I don't know, but that music really does exercise an hypnotic spell, you know. It's really only in the last two or three years that I've joined the ranks of the Scriabin-converted, of course.

K. H.: Really, uh-huh.

G. G.: But it's interesting that you define Scriabin as an impressionist, Ken. I suppose he is, in a certain sense, although it seems to me that one could put up a pretty good case for denying him that particular label, too, you know. The curious thing about Scriabin is that, in a way - in a way that was much less consciously systematized, perhaps, Scriabin foreshadows Schoenberg, it seems to me. You know, in his own way and toward the end of his life, he really had arrived at a notion about musical construction which was almost as legislated as Schoenberg's 12-tone theories.

K. H.: You mean this business about him having devised a 'Magic' chord or a 'Mystic' chord or whatever it was.

[Scriabin's so-called "magic chord" (or "Prometheus chord," or, most commonly, "mystic chord") was a six-note harmonic

unit consisting of a stack of tritones and perfect and diminished fourths (C-F#-Bb-E-A-D). Scriabin used this chord as a fundamental "matrix sonority" to generate harmonic and melodic materials for many of his late works—including the Fifth Sonata.]

G. G.: Yeah, exactly! What he did, curiously enough, was to find a way of reducing the available material, of limiting the number of choices that he had available in certain situations which, after all, really was what Schoenberg ultimately managed to do with the 12-tone technique. It happens, of course, that Schoenberg's method was predominantly [*sic*] linear in orientation. Scriabin's is basically a harmonic method - the 'chord' that you talk about really was one of the most gloriously eccentric interval formations that anyone ever concocted not because it was harmonically invalid - he had all sorts of over-tone theories which gave it musical credibility [-] but because he had what to everyone in his day seemed like the utterly mad notion of making everything he did, or almost everything anyway, relate, in his later works, to that chord. And in that sense, in that almost demonic fanaticism, he is very like Schoenberg, I think. They both cordoned off their own private musical space, though curiously Scriabin's method at least has a pseudo-scientific basis -

K. H.: You mean the over-tone series is a valid phenomenon?

G. G.: - while Schoenberg's really doesn't. But the Scriabin chord-permutation and the 12-tone technique of Schoenberg's are alike in another way: in a quiet passage, let's say, or in a quasi-cadential way - nothing ever really cadences in later Scriabin, of course, but when the going seems relatively triadic - he may make use of only two or three of the notes which belong to it [the "magic chord"] but you feel that the other notes are lurking out there in the mist somewhere. And that's very much what happens when the 12-tone technique is carefully applied.

K. H.: Ummm

G. G.: And the result is that there are very few spots in Scriabin's later music where you're aware of any sense of harmonic disruption, where you're . . .

K. H.: But that's precisely my point, Glenn. Surely that's exactly what the impressionists did. I mean, after all, Debussy worked the whole-tone scale to death and I . . .

G. G.: . . . Well in that sense you're right, of course, Ken. And there is, as a matter of fact, a somewhat whole-tone-like orientation to the Scriabin chord. (5 of the 6 tones from one whole-tone scale are present within it.) [C, D, E, F#, and Bb,

lacking only G# to form a complete whole-tone scale.] But I still maintain that fundamentally Scriabin was not an impressionist - first of all, because of the intensity with which he pursued this demonic notion of his and also, and it's the more important reason, in that Scriabin used that chord and the reductional system it implied in conjunction with an attitude toward music which became, in every other way, consistently more all-encompassing as he grew older - the idea of some world-embracing vision, some all-inclusive aesthetic which he - Scriabin - would capture not just in sound but through a grandiose plan for sensory interaction.

K. H.: You mean the world-wide ceremony of joy which some ultimate composition of his was supposed to bring about.

G. G.: Right, with all the loftier mountain-tops given over to carillon duties, and so on . . .

K. H.: . . . and every major sixth and minor third the carillon struck deriving from that mystic chord, I suppose. You know, there's a lovely sentence in Grove's dictionary under the Scriabin entry in which they mention that he originally thought of Tibet as the most suitable site for the ceremony but at the very end of his life he began to consider England as a reasonable alternative. Surely the man was mad in the end, Glenn. I mean, I know he's thought of today as the original psychedelic but that sort of thing carried to limits where the transcendental [*sic*] and the ridiculous become confused simply suggests instability to me.

G. G.: Well, clinically he may have been, Ken - it's been suggested - but musically he sure wasn't. I really do believe that the last works of Scriabin are among the best things of their period, not just because of the wild imagination that's applied, and not just because of their incredible intensity, you know, with every second bar given some special extra-musical encouragement in the marge, like *ecstatico* or *languido* or *Allegro fantastico*, but because of the things that he did on a purely musical level which, however induced, really work. The later sonatas, you know, like the one I'm playing . . .

K. H.: Number 5 . . .

G. G.: Yeah.

K. H.: When was it written by the way?

G. G.: 1908 - six years before he died - they're almost as concentrated motivically as the Schoenberg pieces of pre-World War I days - the opus 16 orchestra pieces, for instance - but

whereas Schoenberg at that time was still a decade and a half away from his own reduction system . . .

K. H.: . . . the 12-tone technique . . .

G. G.: . . . right, and you feel that while the experiments in themselves are fascinating in that you can see the way his mind is working and see the temporary solutions he comes up with and so forth, Schoenberg, himself, is, ideologically, betwixt and between and the pieces don't always quite come off. Whereas I do believe that, whatever merit you assign to his theories, Scriabin's best things, of the same time, really do.

K. H.: Ummmm

G. G.: There is another thing, you know, which sets Scriabin apart from the impressionists, I think, and that is that he understood the sensory experience quite differently. He took it more seriously, really, in that in the end for him everything became sensuality. And I suppose that's why it didn't much matter to him whether he was understood musically, or visually -

K. H.: Yes, of course, he had all kinds of colour theories, theories about the way in which colour and sound should be coordinated.

G. G.: Right - or as literature - you know, you almost get the impression sometimes that those frantic marginalia of his could tell the story by themselves - the main thing for him was that the work would be allowed to make its point morally, so to speak. The whole sensory apparatus was put to work on behalf of a moral purpose, in a sense, and that's just not true of the impressionists, certainly. I mean, Ravel can gloss over everything with whole-tone factors and create the kind of filtered light-effect that the best French painting was after, I suppose, or he can send up the whole thing and make music which seems to want nothing so much as to spoof the idea of music as a sensual experience - the G major piano concerto, for instance, there couldn't be a more dry-as-dust piece as that . . .

K. H.: Uh huh

G. G.: I mean, it may have taken madness to achieve it but Scriabin, I think, had caught sight of a purpose which was beyond all spoofing. It's perfectly true that he did lose touch with the world as his critics say but with the best and most productive result imaginable, it seems to me. I really don't think there are many more intense musical experiences than the later Scriabin sonatas.

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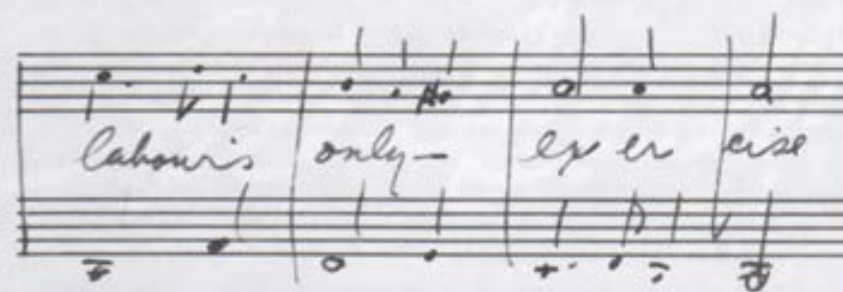
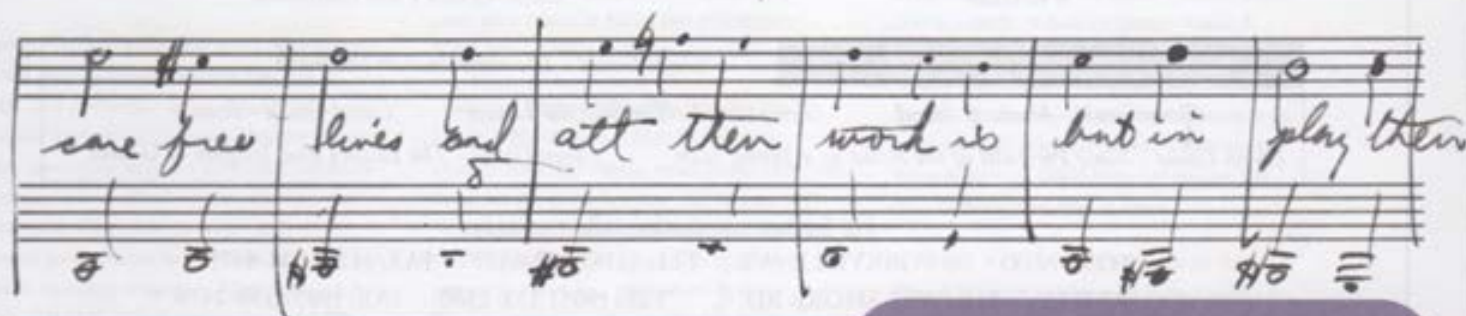
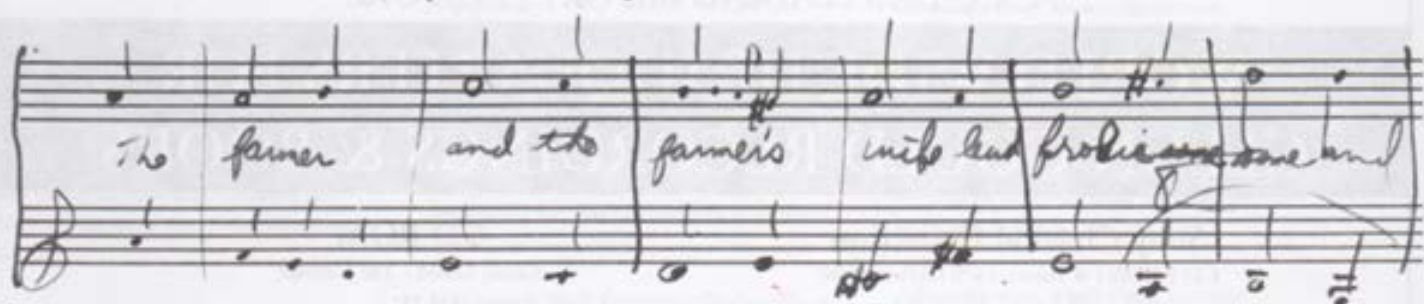
ABOVE LEFT: Jury member, Tim Page, music critic for *The Washington Post*, reads the citation from his colleagues to a Canadian national radio audience who heard the announcement, thanks to the French and English stereo networks of Radio Canada/Canadian Broadcasting Corporation.

ABOVE CENTRE: The 1999 Gould Prize Jury (l. to r.) Francois Colbert, Vice Chairman of the Canada Council for the Arts and Chair of this Jury; Carole Muizelaar (The Netherlands); Tim Page (U.S.A.); John Wyre (Canada); Eva Badura-Skoda (Austria); Jukka-Pekka Saraste (Finland/Canada); Tan Dun (People's Republic of China/U.S.A.); John Peter Lee Roberts (Canada).

ABOVE RIGHT: Stan Witkin, President of The Glenn Gould Foundation, announces the generous gift of Dr. Clarice Chalmers to endow the sculpture of Glenn Gould on a park bench, which will be unveiled on September 25, the date of Gould's birthday, during this year's Glenn Gould Gathering.

The Glenn Gould Foundation thanks The Canada Council for the Arts for its administration of The Glenn Gould Prize Nomination Process.

Sarah Binks



"The Farmer and the Farmer's Wife":

Sketch for a Song by
Glenn Gould (ca. 1963)

Gould's sense of humour was distinctly Canadian. His most characteristic essays as a humourist—the Arthur Rubinstein and "Lapierre Breton" parodies, "Conference at Port Chillkoot," the "Hysterical Return" from *A Glenn Gould Fantasy*, and many others—are deeply indebted to such Canadian humour writers as Stephen Leacock, Paul Hiebert, and Robertson Davies. (Leacock, in fact, was a native of Orillia, Ontario, on Lake Simcoe, where the Gould family had its cottage.) Many of the comic tropes that Gould loved have a long history in Canadian literature: far-flung provincial settings (in Gould's case, often in the Arctic); names with an oddly Dickensian ring; trivial incidents and lumpen characters magnified to epic proportions.

Perhaps the most important influence on Gould's humour writing was a book first published in 1947 and now a Canadian classic: *Sarah Binks*, by Paul Hiebert (1892-1987). Hiebert's Sarah, "The Sweet Songstress of Saskatchewan," remains one of the most brilliantly drawn and most enduring fictional characters in Canadian literature, and a perfect exemplar of Canadian humour. Sarah is a simple farm girl who writes hilariously bad poems with titles like "Song to the Cow," "Spreading Time," and "Hordes of Sheep," but Hiebert brings the full resources of literary scholarship to bear on her life and work, creating a biographical and critical study that is a masterpiece of gentle but pointed satire. He elevates Sarah's humble achievements to ludicrous heights, while always undercutting his own canonization of her. "Her rhyming of 'visible' with 'contemplation' is not in the best traditions of Saskatchewan literature," he notes at one point, and he praises her "almost perfect" translations from the German, like these lines from Heine's famous poem "Du bist wie eine Blume": "Me is as if the hands I/On head yours put them should ..."

Hiebert's name appears just once in *The Glenn Gould Reader*, but the influence of *Sarah Binks* is apparent throughout Gould's humour writing—as this document, recently discovered and never before published, makes clear. It is a two-stave sketch for a song (a duet?) based on Sarah's poem "The Farmer and the Farmer's Wife." This, according to Hiebert, was "one of the greatest of her short poems"; it "stands pre-eminent in the annals of Saskatchewan lyricism."

cont...

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First published in the *Piecemeal Excelsior*, it was reprinted widely in other august publications: *The Times* of Protuberance, Saskatchewan; *The Beam*, of Vigil, N.W.T.; and the advertisements of the Lax Cosmetics Company of Saskatoon. All of which sounds very Gouldian to us (remember Dr. Herbert von Hochmeister of the *Great Slave Smelt*!).

This sketch appears in an exercise book, close to fifty pages long, now among the Gould papers in the National Library of Canada (Box 29, File 11). The book is filled with rough sketches for many different compositions, on from one to four staves; most appear to be for chamber music. (One sketch includes the notation "cl"—meaning "clarinet"? Gould once claimed to be at work on a clarinet sonata ...) Other sketches seem to be for songs, set to texts too fragmentary or indecipherable to be identified, one of them apparently about the Roman emperor Nero. Two pages of sketches are devoted to a humorous canon intended to greet a visiting friend:

Winston we welcome you to Toronto.
We're glad you got here pronto.
We hope you go back where you came from,
Back to the sidewalk[s] of New York.

("Winston" was undoubtedly Winston Fitzgerald, of Steinway and Sons.) There are sketches with figured-bass notation, and at least one for a twelve-tone row. And there is graffiti, too—doodles, dates, phone numbers, airline flight information, Gould's notes to himself ("Good harmony here"; "to be reconsidered").

Internal evidence suggests that this sketchbook dates from Gould's later concert years. Many of the sketches are fugal in nature: one is actually headed "Fuga," while another seems based on a theme from *Capriccio*, the last opera by Richard Strauss, and on the very first page Gould jotted down the title of *The Study of Fugue*, a book by Alfred Mann first published in 1958. Moreover, near the end of the sketchbook Gould tries out in combination, in either E or E-flat major, two themes taken from Bach's Brandenburg Concertos Nos. 2 and 4—and it was just such a combination of themes, in the key of E-flat major, that Gould used wittily in *So You Want to Write a Fugue?*, which he wrote as a finale for his CBC television special *The Anatomy of Fugue*, first broadcast on 15 October 1963. (After the text "you'll decide that John

Sebastian must have been a very personable guy," he incorporates what he described as "a quodlibet of four of Bach's more celebrated themes"—including themes from the Brandenburg Concertos.)

So it seems likely that this sketchbook dates from the period around 1962 or 1963, when fugue, and Richard Strauss, and composing were all much on Gould's mind. But why he would have turned his pen specifically to the poems of Sarah Binks at this time is a mystery, unless his contemplation of *So You Want to Write a Fugue?* was stirring up more general inclinations toward musical humour. (The canon for Winston Fitzgerald suggests as much.) In any event, the moment passed quickly: Gould abandoned "The Farmer and the Farmer's Wife" after setting only the first of the five stanzas:

The farmer and the farmer's wife
Lead frolicsome and carefree lives,
And all their work is but in play,
Their labours only exercise. ♪

—Editor

Programme for Gould's 1959 London debut—the first concert in a Beethoven-concerto cycle, part of the London Symphony Orchestra's annual Beethoven series. (Reproduced from an original held among Gould's papers in the Music Division of the National Library of Canada.)

(1959)



GLENN GOULD. Born in Toronto in 1932, Glenn Gould graduated from the Royal Conservatory of Music in Toronto at the age of twelve with the highest standing in Canada, the youngest musician ever to do so. He made his formal debut as soloist with the Toronto Symphony Orchestra in 1947. From that time on he has made many tours of Canada, appearing at school with all the major orchestras and giving recitals in all the major cities.

In 1957 Gould made his debut in the United States and in Mar. 1957, in Europe. His success as the first North American pianist to play in the U.S.S.R. was phenomenal. From Russia he went to Berlin, where he played with the Berlin Philharmonic Orchestra; H. H. Starkmuth, Germany's most respected critic, called him "the greatest pianist since Busoni."

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GLENN GOULD IN LONDON: Concert Reviews

In three overseas tours, Gould reached London only once, in late May and early June of 1959, to play a cycle of the five Beethoven piano concertos, with Josef Krips conducting the London Symphony Orchestra. He played the first four concertos between 20 May and 1 June, but illness forced him to cancel the fifth, the "Emperor." (Or was it illness? He always harboured ambivalent feelings about the "Emperor" ...)

Regrettably, no recordings of Gould's London concerts survive, though he left a significant wake of journalism. His two weeks in London provoked much discussion and press coverage, mostly about his eccentricities—from his deportment onstage to his hypersensitivity to his environment. An article about his London appearances published back home, in the Toronto Daily Star, bore the headline: "Gould Objects to 'Pushed Air'." Musically speaking, Gould received some very positive notices, though not quite the rapturous reviews he was

used to getting in Russia, Germany, Austria, Israel, and most everywhere else overseas. More than one critic, for example, questioned his over-refined touch and discretion of dynamics in Beethoven.

Two more headlines back home, again from the Star, capture both the success and the controversy that surrounded Gould in London: "Gould Is A Hit In Britain," and "Critic Raps Cross-Legged Gould Debut." The mixed response to his 1959 appearances set the tone for decades of Gould criticism in Great Britain, where, to this day, one still finds some of his most vocal critics, and a few of his most ardent admirers.

The following excerpts offer a representative selection of reviews from the London press. Our source for most of them was a clippings file held among the Gould papers in the National Library of Canada. For two of the reviews, we are grateful to Michaela Steber, of Maisach, Germany.

"CONCERTO FOR CROSSED LEGS AND FOOT MAT"

by Eric Mason

(Daily Mail, 21 May 1959)

Glenn Gould, the 26-year-old pianist from Toronto, Canada, last night gave the most extraordinary serious performance the Royal Festival Hall has seen in years.

Making his English debut in the first of five Beethoven concerts with the London Symphony Orchestra under Josef Krips, he proved that both his international reputations—one as a serious musician, another as an eccentric—are justified.

Four men set the platform for him, raising the piano on two-inch blocks and placing his 14 in. high chair in position, plus a glass of water and a foot mat.

LONE BOO

Arrived at the piano, Gould sat down without fuss and played the opening phrase of the 4th Piano Concerto beautifully.

When the orchestra took over he crossed his legs and astonishingly kept them crossed when his next entry arrived.

In fact, he played much of the concerto with his legs crossed, and all through silently mouthed or chattered the notes.

His performance was not the most spellbinding I have heard, but it was fluent.

Except from a solitary boomer, the audience loved it, recalling Gould five times. But next time I shall try listening with my eyes closed.

"APPROACHABLE BEETHOVEN: PROFESSOR KRIPS CONDUCTS L.S.O."

by an unnamed reviewer

(The Times, 21 May 1959)

... With his liking for an unusually low chair and high keyboard (he travels with his own brand of the former and has the piano raised a few inches to provide the latter) and his habit of playing in a relaxed, cross-legged position, everything suggested that his interpretation might be freakish too. In fact he immersed himself wholeheartedly in the music as soon as he began to play, with no self-conscious thoughts of Mr. Gould at all, and had his audience spellbound with the immense musical concentration, the vividly refreshing imagination, and the sheer tonal beauty of the sounds he drew from his instrument.

A few small details of interpretation were questionably romantic in a classical work, yet somehow or other Mr. Gould allowed us to hear this familiar music as if with new ears and a keener sense of wonder.

"ECCENTRIC OR NOT HE'S A GREAT PIANIST"

by Charles Reid

(News Chronicle, 21 May 1959)

Making his London debut, Glenn Gould, the young Canadian pianist, committed various non-musical oddities as expected.

His piano was set up by a team of five on wooden blocks. Instead of the usual stool, he used a chair with cut-down legs.

While waiting for his entries in Beethoven's Concerto No. 4, he crossed his legs, lolled, stared at the ceiling and beat time with a forefinger. Just once he glanced at the audience and seemed startled to find it there.

The most astonishing thing was that he kept one leg over the other more often than not while playing.

A rubber mat under the pedals failed to deaden his frequent heel-stampings.

At these and other eccentricities an audience of *aficionados* nudged one another and tittered with delight.

I hope they realised that as well as being an eccentric Gould is an enormously gifted pianist. He made much of the Concerto sound like a celestial musical box. Never before have I heard such a thistledown touch.

Often the golden whisper of his tone was quite overlaid by the orchestral accompaniments, which Josef Krips nevertheless kept well in hand.

"NOT QUITE BEETHOVEN: UNCONVENTIONAL PIANIST"

by "D.A.W.M."

(Daily Telegraph, 21 May 1959)

... This unconventional young man is somewhat distracting to watch as he has a number of mannerisms, but there could be no denying the refinement of his tone, the perfection of his *legato* and his command of rhythm.

He brought to the fore the feminine element in the G major concerto [No. 4] and made it a thing of great delicacy. To my mind, although there was much to admire as to detail and originality, his approach was not what the composer intended, and the true stature of the work was not there. ...

One important account of Gould's first London concert we were unable to find: a review in the 21 May edition of the Manchester Guardian, by the dean of British music critics, Neville Cardus. However, we were able to find, among the Gould papers, a review of the review—an account, from a Toronto paper published a few days later, of Cardus's dissenting

response to Gould: "How could anybody play intensely with crossed legs?" asked the seventy-year-old critic. "For my own part, I might be unable to listen intensely to Beethoven with my legs crossed, let alone play him." Cardus called Gould's playing "refined and musical" but also rhythmically "boneless," adding that his rendition of the G-major concerto's slow movement "fell far short of sublimity or any kind of Beethovenish eloquence. The effect often suggested a musical box." He disdained Gould's special chair, suggesting tartly that he might have found a deck chair even more comfortable. "Yet he is obviously talented and musical in a thoughtful, if self-conscious, way. More of creative and energetic rhythm might go into his playing if he were to build up his strength so that he could sit up erect on the austere piano stool of common usage."

"QUIET GOULD"

by Felix Aprahamian
(*The Sunday Times*, 24 May 1959)

London's latest Beethoven Festival has one outstanding feature: it introduces Glenn Gould in the five piano concertos.

His delicate and thoughtful treatment of the fourth, with the L.S.O. under Josef Krips, was no less arresting for being dynamically reticent, nor was there any doubt of its purposefulness. It is perhaps this ability to communicate a musical message without assertiveness or exaggeration that has already won fame for this young Canadian. ...

"A FINE CANADIAN PIANIST: MR. GOULD IN BEETHOVEN"

by an unnamed reviewer
(*The Times*, 1 June 1959)

It would be a difficult matter to analyse the faint lingering prejudice in the minds of the British public against transatlantic musicians. To some extent it is a justifiable rejection of the extrovert brilliance favoured both by the great American orchestras and by some virtuosi, and it is true that the tempo of life and the conditions of concert-giving in America do militate against the intimacy of communication which European music-lovers rightly prize.

For this reason, and for this reason only, it is unfortunate that Mr. Glenn Gould's platform manner is in some ways unusual. The fact that he chooses to use a rather low piano stool, to cross his left leg over his right, and to have a glass of water within reach was sufficient to let loose a flood of totally

misleading reports, implying that he was either an eccentric or a charlatan or both. But if some mild mannerisms of this kind are the only penalty we have to pay for the astonishing integrity of Mr. Gould's musicianship, we must count ourselves lucky indeed. There is nothing remotely eccentric or even ostentatious about his playing, and in fact the only unusual thing about it is the way in which he subordinates his phenomenal technique to purely musical ends.

Beethoven's second piano concerto, which he played in the London Symphony Orchestra's Beethoven series last Saturday night, is often dismissed as immature, and so it is, in comparison with the later masterpieces; but a performance as technically perfect, as spontaneously musical as Mr. Gould gave, makes us see it afresh as a work in its own right. ...

"GLENN GOULD'S PLAYING: SPIRITUAL INNOCENCE"

by an unnamed reviewer
(*Daily Telegraph*, 1 June 1959)

Nothing could be more unlike the average transatlantic pianist's playing than that of Glenn Gould—or at least his performance of Beethoven's B flat major concerto [No. 2] with the London Symphony Orchestra under Josef Krips at the Festival Hall on Saturday evening.

Small but perfectly proportioned in tone and so introspective in character that the listener often had the impression of eavesdropping, Mr. Gould's playing occasionally seemed frail for this robustly youthful music, but never weak.

There were some unforgettable moments, such as the dialogue between piano and orchestra at the end of the Adagio. I came away with the impression of a unique combination of exceptional musical gifts with a spiritual innocence and single-mindedness not common among professional pianists of any age.

"SILVERY TOUCH IN BEETHOVEN—GLENN GOULD"

by an unnamed reviewer
(*Daily Telegraph*, 2 June 1959)

Glen [*sic*] Gould gave an exceptionally sensitive and refined account of Beethoven's third C minor piano concerto at the Festival Hall last night

Mr. Gould often reminded us that we are accustomed to hearing Beethoven played much too loudly. His silvery, caressing touch sometimes emerged in a surprising context.

In the first movement's development, for instance, one usually

encounters more forthright tone and dynamics from the soloist. But this pianist's approach was extraordinarily convincing and beautiful in its own right and based, one finds on inspection of the score, on a scrupulous regard for the composer's intentions. Yet his conception was exaggeratedly muted in certain ways and on occasions his pursuit of a whispering legato meant that he sacrificed the spiky staccato called for by Beethoven. ...

"BEETHOVEN—WITH THE PEDAL ON"

by an unnamed reviewer

(unidentified London newspaper, ca. 2 June 1959)

Glen [sic] Gould wound up the London Symphony Orchestra's Beethoven series at the Festival Hall last night with a characteristically subtle and fine-fingered account of the Third Piano Concerto.

By now we can forget the nonchalantly folded legs, the midget piano stool, the tumbler of water and the parted lips chattering to the rhythm of the orchestra. Gould has established the right to be heard on his own merits, which are considerable.

His technique is the impeccable servant of the music. He never takes a bunch of notes for granted, he is full of ideas, most of them musical. His touch is exceptionally delicate, his tone cool and clean as a mountain stream, his timing finely sprung. But something is lacking.

MISSING

In his Beethoven, at least, I miss the sense of the continual creative energy of the music. I miss the dramatic surprises and the physical flexing of muscles. He uses the soft pedal so much that even when a modern orchestra plays as sensitively as the L.S.O. last night, he cannot be heard properly quite a lot of the time.

I am all for true refinement. But I also want animal spirits. ...

UNTITLED REVIEW

by Evan Senior

(*Music and Musicians* 7/11 (July 1959): 20)

Glenn Gould, playing four of the five Beethoven Piano Concertos—illness caused him to miss out the Emperor—in the LSO's five Beethoven concerts under Josef Krips in the Festival Hall, brought to London a new and interesting musical mind.

The Beethoven concertos have come to mean, to most of today's concert audiences, displays of personal virtuosity, battles on an almost gigantic scale between soloist and orchestra,

and opportunities for individual approach to interpretation.

Gould, whose debut here was preceded by a vast amount of rumour as to eccentricity on the platform, discounted all this with his sound and musicianly—if not always conventional—approach to the music.

His playing was, dynamically, on a smaller scale than that of almost every other pianist who has given these concertos recently. But, logically, it was correct in that the piano was always "inside the music", as part of the score as a whole, rather than outside it and opposed to it.

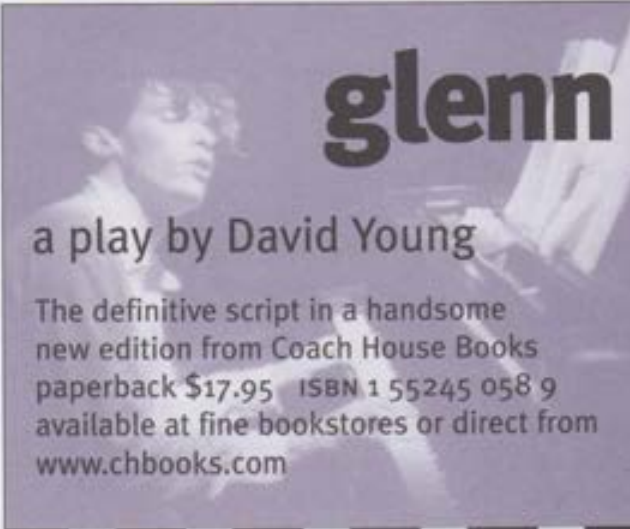
There was strength in the playing even though it rarely rose to heights of volume, and a completely musical approach to the argument inside the works.

There were, though, moments when I felt that slow movements, lovingly lingered over as they were, could have moved a little faster.

This was particularly so in the slow movement of the G Major (No. 4) and of the C Major (No. 1). But its effect was so slight, and at the same time so much of a piece with the whole conception, that it was of slight account.

Not everyone will agree with the interpretations that Gould chose. But all who heard them will surely remember them, if not as examples always to be followed, at least as sincere, soundly based and magnificently played. This was the poetic Beethoven rather than the dynamic, an aspect too often lost sight of. If Gould's performances did nothing else—and they did—they at least reminded us of Beethoven's time and place in music.

Krips and the LSO were not always at one with Gould, but on the whole the series provided a valuable lesson in appreciation. Glenn Gould will be a welcome visitor when he chooses to return. We need more playing like this, and more opportunities of assessing his obvious musicianship. ♪



glenn

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In Memoriam

STEPHEN WILLIS

Stephen Willis at the keyboard, in a photograph from "Pipes and Pedals," a National Library of Canada exhibition that he organized in 1983.

This issue of Glenn Gould has been sponsored by Marcia (Ronan) Hennessy, of Owls Head, New York, who has made a financial contribution to the magazine in honour of the late Stephen Willis. We gratefully acknowledge Ms. Hennessy's sponsorship, and take this opportunity to acknowledge Willis's important contribution to the Music Division of the National Library of Canada, in Ottawa—in particular, to the Glenn Gould papers.

Stephen Willis was born in Collingwood, Ontario, in 1946. He earned a diploma in piano performance in 1965, and a B.A. in music from the University of Western Ontario in 1969, then took three graduate degrees in musicology at Columbia University in New York, culminating in a Ph.D. in 1975. His dissertation was titled *Luigi Cherubini: A Study of his Life and Music, 1795-1815*, and he retained a special research interest in Cherubini and, more generally, nineteenth-century French opera. He contributed scholarly articles in this field, and amassed his own collection of rare Cherubini materials.

In 1975, Willis began working at the National Library, and in 1977 he was named Head of the Manuscript Collection in the Library's Music Division, a position he held for the rest of his life. He was also the archivist for the Canadian Association of Music Libraries and for the Ottawa branch of the Royal Canadian College of Organists, and he taught part-time for several years at the University of Ottawa. Willis contributed articles and reviews to many periodicals, to the *Encyclopedia of Music in Canada*, and to *The New Grove Dictionary of Opera*. He edited (with Kathleen M. Toomey) *Musicians in Canada: a bio-bibliographical finding list* (1981), and compiled the *Alexis Contant Catalogue* (1982). He was active in other musical spheres, too, from singing to lecturing to serving on the boards of musical organizations.

At the Library, Willis was responsible for acquiring and processing some archival collections of considerable importance, and for organizing related exhibitions and catalogues. It was under his supervision that the Library acquired papers and personal effects from the Glenn Gould Estate in 1983, and he consulted with Ruth Pincoe on the organization and classification of the papers, which were opened to the public in 1988. Willis helped organize several popular exhibitions of Gouldiana, most notably "Glenn Gould 1988," which opened at the Library before touring Canada. He also collaborated with Pincoe to compile the two-volume *Descriptive Catalogue of the Glenn Gould Papers*, published by the Library in 1992.

Timothy Maloney, who became Director of the Music Division in 1988, recalls that Willis's "knowledge of the materials under his care was second to none"; others who worked with him recall a brilliant, diligent, and exacting librarian who had more ideas than he had time or resources to develop. Willis remained at the Library until his death from cancer in 1994, at the age of just 47.

Marcia Hennessy experienced first-hand Stephen Willis's knowledge and kindness on many occasions as she developed her own interest in Gould, both at home and on her frequent trips to the National Library. Through her sponsorship of this issue of *Glenn Gould*, she expresses her personal gratitude to Stephen Willis, and celebrates his years of service to dedicated Gould fans and researchers around the world.

—Editor

Last fall, Sony Classical supplemented its Glenn Gould Edition with two new CD releases: *The Glenn Gould Silver Jubilee Album*; and the famous concert recording (6 April 1962) of Brahms' Piano Concerto No. 1 in D Minor, Opus 15, with Leonard Bernstein conducting the New York Philharmonic.

The *Jubilee Album* was a two-record set released in 1980 to celebrate Gould's twenty-five years with CBS. One of the records was a miscellany of studio recordings that Gould had made over the years but that had languished unreleased in the Columbia vaults: three sonatas by Scarlatti and one by C. P. E. Bach; the first movement of the Beethoven-Liszt *Pastoral* Symphony; Scriabin's two pieces from Opus 57; Strauss's *Ophelia-Lieder*, with soprano Elisabeth Schwarzkopf; and Gould's own *So You Want to Write a Fugue?*. The *Jubilee Album* has previously been available on CD only in Japan, so this new release is welcome, even if all of the recordings just named have already appeared, individually, in the Glenn Gould Edition.

The real attraction of this new release is Bach's Italian Concerto—not Gould's original 1959 recording, but a second recording he made in 1981 as part of a projected "Italian Bach" album. Other late recordings for that album were previously released in the Edition (SK 52 620), but the 1981 Italian Concerto was initially withheld, because Gould had apparently not approved it for release. (There seems to be some controversy on this point.) It remained the only completed Gould recording still in the vaults, and now at last it is available. As it turns out, the 1981 interpretation is strikingly different from the earlier one, in ways that are typical of Gould's later style: slower in every movement (*much* slower in the second); more precisely articulated, for the most part; somewhat jollier, bouncier in terms of character; miked much more closely and dryly.

The later version is also much more contrapuntally transparent, full of details you've never noticed before, the textures heavily weighted toward the left-hand part—sometimes to an astonishing degree. In all, the 1981 recording of the Italian Concerto is an important addition to the Gould *oeuvre*, especially considering how rarely he recorded a work more than once.

The second record of the *Jubilee Album* featured *A Glenn Gould Fantasy*, a humorous programme in which Gould trots out all of his favourite characters (and his friend the CBC broadcaster Margaret Paccu) for a "Silver Jubilee interview" touching on many of his pet topics: the idealism of Bach, the creative role of the performer, the nature of recording, the "contrapuntal radio documentary," and so on. The *Fantasy* ends with "Glenn Gould's Hysterical Return," a wild parody of Vladimir Horowitz's famous "Historic Return" of 1965. Gould hilariously sends up his own musical proclivities in this miniature mock-documentary about his triumphant return to concert life—on an Arctic oil-drilling platform, no less, and in a programme of virtuoso Romantic piano concertos! The rerelease of the *Fantasy* is welcome, but the Sony Classical CD also includes a second humour piece, never before released: "Critics' Call-Out Corner," a short forum in which Paccu discusses the "Maude Harbour Flute Festival" with two "distinguished music critics," Sir Nigel Twitt-Thornwaite and Theodore Slutz—both, of course, played by Gould. Frankly, the forum, recorded in 1977 for the CBC radio series *Arts National*, is not Gould's best work as a humourist, never rising to the inspired level of lunacy in the "Hysterical Return."

The Brahms recording has been sporadically available since the late 1980s, first in an authorized LP release from the New York Philharmonic, then in unauthorized CD releases from a

variety of pirate labels around the world. The performance lives up to its notoriety: Gould had a broadly scaled, symphonic conception of the work; he played down the elements of solo virtuosity and solo-orchestra competition, in favour of a more "democratic" texture and a leisurely underscoring of the work's structural details. The performance, along with Bernstein's pre-concert speech, in which he noted his initial disagreement with the interpretation, caused a minor scandal in the press, though the public was enthusiastic. (The liner-note booklet reproduces a few press clippings, not very legibly.) In later years, Bernstein always maintained that he wrote his speech with Gould's consent, and Gould always backed him up, but somehow the legend about the conductor's public "betrayal" of his soloist has refused to die. The speech, included on the CD, is in fact a touching and witty tribute to Gould's freshness as an interpreter. Since the planned studio recording of the Brahms concerto was cancelled, this concert recording remains a precious document of one of Gould's most interesting and idiosyncratic interpretations. We are pleased to see it, at long last, issued on an authorized Sony Classical CD.

The disc concludes with a short excerpt from a New York Philharmonic intermission radio interview conducted by James Fassett in 1963. In it, Gould discusses the Brahms brouhaha of the previous year, and clarifies the principles behind his interpretation. The interview, never before published or released, nicely complements Gould's written remarks on the Brahms concerto, published in *The Glenn Gould Reader*.

Shortly after the Fall 1998 issue of *Glenn Gould* went to press, John P. L. Roberts sent us a manuscript copy of his new collection of writings by Gould:

The Art of Glenn Gould, to be published in Toronto by Malcolm Lester Books. (The title is borrowed from one of Gould's CBC radio series.) This promises to be one of the most important posthumous Gould publications—a kind of *Glenn Gould Reader II*, including writings never before published or collected, with extensive annotations and editorial commentary by Roberts, who for years was Gould's colleague and friend. The book includes a few items that, we are pleased to report, first appeared in our own pages—as well as a few items that, we are less pleased to report, we had planned to publish in the future! Originally, *The Art of Glenn Gould* was to include critical articles about Gould, too, but this plan was abandoned as the amount of worthy Gould material increased; a separate volume of new essays about Gould may still appear in the near future.

When *Glenn Gould* was first launched, in 1995, we made a conscious decision to avoid reprinting Gould items that had already been published in English, and to focus on new and previously unpublished material. This seemed the best course of action given our size and publishing schedule, but we were nonetheless aware that many Gould items, while technically published, were largely unavailable to most readers, especially outside North America. Many of Gould's most important interviews, for example, exist only in their original form in decades-old back issues of magazines, sometimes magazines that have long been defunct; a Gould fan without access to a large research library would find it difficult to lay hands on one of those interviews. Fortunately, it is precisely material of this sort that is being reprinted in *The Art of Glenn Gould*; the book will therefore serve as an important supplement to the existing Gould literature, including *Glenn Gould*. Nine major interviews dating from 1959 to 1981—with Jim Aikin, Bernard Asbell, Dennis Braithwaite, Ulla

Colgrass, Dale Harris, Norman McLaren, Pat Moore, Alan Rich, and Vincent Tovell—will be made widely available here for the first time.

The book also includes some previously unpublished or uncollected essays, articles, lectures, liner notes, and other writings, but Roberts' most important sources for new material were scripts for CBC radio and television shows. For years, much of Gould's writing was devoted to broadcast commentaries, many of which dealt with matters he never addressed in any other forum, and very few of which have been published. (A few scripts have appeared in *Glenn Gould* and elsewhere, and the new book *La série Schönberg*, reviewed in our last issue, collects ten radio scripts, though in French translation only.)

Altogether, the writings in *The Art of Glenn Gould* offer a wealth of new insights into a wide range of issues: recording technology, the Toronto Symphony, music festivals, music in the 1960s, keyboard instruments, transcriptions, film soundtracks, concert life, the organ, jazz, Romanticism, performance practice—and much else. Here, too, are Gould's views of some of his colleagues (Karajan, Krips, Menuhin, Richter, Weissenberg, Bill Evans, the Juilliard Quartet), and new thoughts on many different composers, including the usual suspects (Gibbons, Bach, Wagner, Strauss, Sibelius, Schoenberg, Hindemith), as well as some more surprising names (Monteverdi, C. P. E. Bach, Chopin, Glinka, Musorgsky, Tchaikovsky, Stravinsky, Sallinen ...).

The Art of Glenn Gould hardly exhausts all of the worthy Gould writings and interviews still unpublished or uncollected; there's still plenty left over for us, and probably enough for at least one more book-length anthology. But Roberts' new collection should prove indispensable. The book is currently in production, and is due to be launched in Toronto at the Glenn Gould Gathering, in September of 1999.

Dr. Jan V. Matejcek, President of Intermusic (Toronto) and Canadian representative for the German music publisher B. Schott's Söhne, in Mainz, writes with more news of Schott's continuing edition of Gould's compositions, three volumes of which have appeared to date. By the time this issue reaches print, in March of 1999, a fourth volume should have appeared: the String Quartet, Opus 1. Composed between 1953 and 1955, the quartet was originally published in 1957 by Barger & Barclay of Great Neck, New York, first as a study score and later as a set of parts, but though it has been recorded three times since 1956 and has had many performances around the world, it has long been out of print. It remains a fascinating if flawed work. A single movement about a half-hour in length, the quartet is written in an idiosyncratic, eclectic style that draws on musical procedures including Baroque fugue, Classical sonata form, the harmonic language of late-nineteenth-century Viennese Romanticism, and the "developing variation" of Brahms and Schoenberg. (For an informative study of the quartet, see Robin Elliott's article "'So You Want to Write a String Quartet?': Glenn Gould's Opus 1," in our Spring 1997 issue.) The quartet proved to be Gould's only major composition—there would be no Opus 2—so Schott's reprint, given the posthumous interest in Gould, is welcome—indeed, long overdue.

The only other Gould composition currently scheduled for publication is a movement from an early, unfinished piano sonata, which Schott plans to bring out sometime in the year 2000.

Sadako Nguyen, a reader from Burnaby, B.C., recently sent us copies

Gould's beloved 1895 Chickering baby-grand piano, though not his famous chair, in a photograph taken in his apartment in January of 1983, a few months after his death



of two unpublished documents found among the Gould papers in the National Library of Canada, and they shed new light on a well-known piece of Gouldiana: his 1895 Chickering baby-grand piano. This was the piano installed at his family cottage on Lake Simcoe, the piano about which he spoke so lovingly; he considered it his ideal piano in terms of tone and action, especially for the music of Bach, and he always had the qualities of the Chickering in mind when selecting instruments for concerts and recordings. It has always been assumed, because of the association of the Chickering with the cottage, that this was Gould's "childhood piano."

Yet, the two documents—a letter and a purchase order—suggest that the Chickering may have come into Gould's life only *after* he was an international concert and recording artist. The letter, dated 5 November 1957, is from Paul D. Hahn of Paul Hahn & Co., a piano and organ firm in Toronto. It reads:

I am enclosing herewith 2 copies of [the] Purchase Order for the Chickering Grand which you have been renting and [is] now in your possession. Net cash special price to your [sic], \$555.00. Would you please sign and return the Original copy at your earliest convenience.

The purchase order is attached, though Gould, for whatever reason, did not sign it (perhaps this copy was a duplicate).

When we looked back on Gould's own comments on the matter, we realized that he never actually referred to the Chickering as his childhood instrument. In several interviews, he recalled enduring a bad piano in a concert in Tel Aviv by imagining he was on his Chickering back home, but this anecdote only

permits us to date his acquisition of the instrument to sometime before 1958. In his 1968 recorded interview *Glenn Gould: Concert Dropout*, he said, "I had, in those days, an extraordinary instrument which was built in 1895 ...," in a context in which "those days" meant the mid-1950s and no earlier. In his 1974 *Rolling Stone* interview with Jonathan Cott, he said only that the Chickering was "the prototype of the piano that I now use for my recordings"—by which he meant that he owned it sometime before the early 1960s, when he acquired the Steinway CD 318. And the sight and sound of the Chickering can, to our knowledge, be documented no earlier than the National Film Board of Canada's two documentaries from 1959, *Glenn Gould: On the Record* and *Glenn Gould: Off the Record*.

All of which means that Gould's pianistic image of Bach in his early professional concerts and in his first recording of the Goldberg Variations, as well as his pianistic ideals generally, were not derived from contact with the Chickering. It may have been the instrument that best realized his ideals, but was obviously not the instrument that inspired those ideals in the first place. The two new documents about the Chickering should help to clarify the matter, and we are grateful to Sadako

Nguyen for sending them to us.

Incidentally, Ms. Nguyen (the name is pronounced "win") is currently at work on a Japanese translation of *Glenn Gould: The Performer in the Work*, by Kevin Bazzana, the editor of *Glenn Gould*. Originally published in the fall of 1997 by Oxford University Press, in England, the book was recently licensed to Hakusuisha, a prestigious academic publisher in Tokyo.

We recently received a review copy of the book *My Life with the Great Pianists: Horowitz, Cliburn, Rubinstein & Others*, by Franz Mohr with Edith Schaeffer, first published in 1992 by Baker Books of Grand Rapids, Michigan, and currently available in a paperback second edition, which sells for U.S.\$14.99. For more than twenty-five years, Mohr has been the chief concert technician for Steinway and Sons in New York, in which capacity he has tuned, regulated, and voiced pianos for many of the greatest pianists of his day—including Glenn Gould. Mohr's book, which has a foreword by Henry Z. Steinway, includes chapters on some of the pianists for whom he has worked, on the structure and maintenance of a Steinway piano, on his own career, and

on preparing a piano for a concert.

Chapter 5 (pages 75-82) is devoted to Gould, whom Mohr calls "by far the most eccentric" of all the pianists he worked with. It was Mohr's predecessor at Steinway, the legendary William Hupfer, whose overly friendly physical greeting one day in 1962 had caused Gould to sue the company, so at first Mohr was nervous about taking on the temperamental pianist; as it turned out, the two enjoyed a fruitful, decades-long professional relationship. Mohr was charged with the delicate task of looking after Gould's Steinway CD 318, and their relationship ended only in the last year of Gould's life, when he turned to a Yamaha piano for his final recordings. (His beloved CD 318 was damaged during shipping in the early 1970s, and Steinway was unable to rebuild it to his satisfaction. Mohr reports that Gould "nearly broke into tears" when he first tried out the newly rebuilt CD 318, because the piano, "his friend for so many years, had become a stranger to him. The poor man was completely lost.") For the most part, the chapter unfortunately has little to say about what Mohr calls Gould's "obsessive" concern for his piano; mostly Mohr reviews the familiar catalogue of Gould's eccentricities—his hypochondria, his unusual keyboard posture, his notorious piano chair, his sartorial oddities, his iconoclastic career path, and so on. Oddly—significantly?—Gould's first name is consistently misspelled, as "Glen," throughout the chapter.

More recently, Mohr was the author with Beat Rink of *Große Maestros, hinter der Bühne erlebt* (Basel and Gießen: Brunnen-Verlag, 1996), a collection of conversations about his encounters with Gould, Horowitz, Serkin, and other great pianists. (The title might be translated as *Behind the Scenes with the Great Maestros*.) In this book, Gould gets pride of place as Chapter 1 (pages 11-26), and is mentioned frequently

elsewhere; Mohr discusses him in considerably more detail than in *My Life with the Great Pianists*—and spells his name right, too. (We are grateful to Renate Wiedemann, a Friend from Kassel, Germany, for sending us copies of the relevant pages from this book.) We hope to publish this revealing interview with Franz Mohr, in English translation, in a future issue of *GlennGould*.

The CD-ROM *Glenn Gould: The New Listener*, created by DNA Media in Vancouver, B.C., was released in December 1998 (see DNA's full-page ad in our Fall 1998 issue for details).

In October, before the CD-ROM was even in its finished form, it won the 1998 International EMMA Award for Art and Culture at a competition in Dublin. The Emmas are the leading international awards for interactive entertainment and information, and entries of high quality come from around the world. (For more information, see their Web site at <<http://www.emmaawards.com>>.) The EMMA judges were fulsome in their praise: "A stunningly innovative, intimate, sophisticated, and varied collection of interfaces leads the user into an intriguing multi-dimensional exploration of the Canadian pianist Glenn Gould, his work, his life, and his personality. Crafted with exceptional skill, this title is a work of art in its own right. Equally important, it is also great fun." More recently, the *International Piano Quarterly*, an offshoot of *Gramophone*, reviewed the CD-ROM in its Winter 1999 issue, calling it "the ultimate Glenn Gould experience," with "an impressive and visually stunning collection of multi-layered, interactive graphics," allowing the user "to observe Gould's world through his eyes."

Personals

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

For sale: *Bulletins* published by the former Glenn Gould Society in Groningen, The Netherlands. I have many copies of Nos. 4, 6, 7/8, 11/2, 13, 14, and 15/16, all in perfect shape, and will sell them for \$20 (U.S.) each, including postage. I will gladly send a free list of articles in each issue to any potential buyer. If interested, please write to Tim Várdy, Rijswijkseweg 340-21, 2516 HM The Hague, The Netherlands. Or fax me at (31) (70) 399-7332-0508-0508.

Friends, if you are interested in swapping, selling, or buying GG stuff, such as vinyl, published articles, etc., contact: Justus Benckhuysen, 6268 Sundown Crescent, Gloucester, Ontario, K1C 1C6. Telephone: (613) 837-2883.

Glenn Gould a enrichi la vie de beaucoup de gens. Aujourd'hui il enrichi ma vie à travers ses cadeaux artistiques. Merci à la Fondation que garde, avec soin, ses memoires et permet de les connaître. Ms. Valeria Massari, Via Mazzini 13, Arcisate (VA), 21051 Italy.

Searching for 1957 LP (Bach Partitas Nos. 5 and 6): Columbia ML 5186. Also, photos (GG 1955-1960). Special greetings to Marianne Scharwenka in Berlin: There's more between heaven and earth than we know! Michaela Steber, Hauptstr. 25, 82216 Maisach, Germany.

The Glenn Gould Foundation welcomes inquiries about dedicating future issues of this journal in honour of individuals or for special occasions. For more information, please contact John A. Miller, Administrator of The Glenn Gould Foundation, at the address given on page 42.

New Friends of Glenn Gould

The Friends of Glenn Gould, founded in 1995, is a society for those who share an interest in Gould's artistic accomplishments and visionary ideas, and who wish information about special events, new publications, audio and video releases, and so on. Friends will receive the twice-yearly journal *GlennGould*, among other benefits, and will have the opportunity to receive rare Gould items not otherwise available to the public. Friends will also support The Glenn Gould Foundation's ongoing efforts to promote public awareness of Gould's work and ideas.

For information on becoming a Friend of Glenn Gould, please contact John A. Miller, Executive Director of the Foundation, at the address given on page 42.

The following is a list of new Friends whose names were received to February 1999. All Friends who joined the society before 31 December 1996 have been permanently designated as Founding Friends. Future issues of *GlennGould* will list Friends as their memberships arrive.

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- Toronto, Ontario, Canada

Glenn Gould

In our next issue...

GlennGould is published twice yearly by The Glenn Gould Foundation, with the permission and cooperation of the Estate of Glenn Gould.

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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, miscellaneous information pertaining to Gould, photographs and illustrations, and other communications. We are not, however, responsible for unsolicited materials.

For information about contacting *GlennGould*, see the notice in the bottom right-hand corner. Correspondence on editorial matters should be addressed to the editor, Kevin Bazzana. Correspondence on matters of subscription, advertising, and distribution, or concerning the Friends of Glenn Gould, should be addressed to John A. Miller, Executive Director of the Foundation.

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The Glenn Gould Foundation was established in Toronto in 1983, 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, it 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.

The patron of The Glenn Gould Foundation is His Excellency the Right Honourable Roméo LeBlanc, P.C., C.C., C.M.M., C.D., Governor General of Canada.

The current Directors of The Glenn Gould Foundation are: Stanley H. Witkin (President); M. Joan Chalmers, C.C., O.Ont. (Vice-President); J. Stephen Posen (Vice-President); Barry J. Ryan (Secretary); Sheryl A. Teed, C.A. (Treasurer); Stevan G. Ellis; Loie Fallis; Nancy Geiber; Dr. David Goldbloom; Nicholas Goldschmidt, C.C.; Tal Hebdon; Terry Jenkins; Merle Kriss; John B. Lawson, Q.C.; Dr. S. Timothy Maloney; Sue Davidson Polanyi; Lola Rasminsky; Harold Redekopp; John Peter Lee Roberts, O.C.; Ray Roberts; Jeffrey J. Smyth; and Vincent Toveil. The Executive Director of the Foundation is John A. Miller.

The laureates of The Glenn Gould Prize are: R. Murray Schafer (1987); Lord Memhrin (1990); Oscar Peterson, C.C. (1993); Toru Takemitsu (1996); and Yo-Yo Ma (1999).

The Glenn Gould Foundation is a registered Canadian charitable organization (reg. no. 0663500-22-13).

(Volume 5/Number 2, Fall 1999)

A special issue focussing on Gould's activities at the Stratford Festival from 1953 to 1964, published to complement the production of David Young's play *Glenn* as part of Stratford's 1999 season, and to coincide with the second Glenn Gould Gathering in Toronto, in September 1999 ... featuring specially commissioned articles plus rare Gould materials from the archives of the Stratford Festival, the National Library of Canada, and the CBC: broadcasts, interviews, essays, recollections, reviews, programmes, photographs, and much more ...

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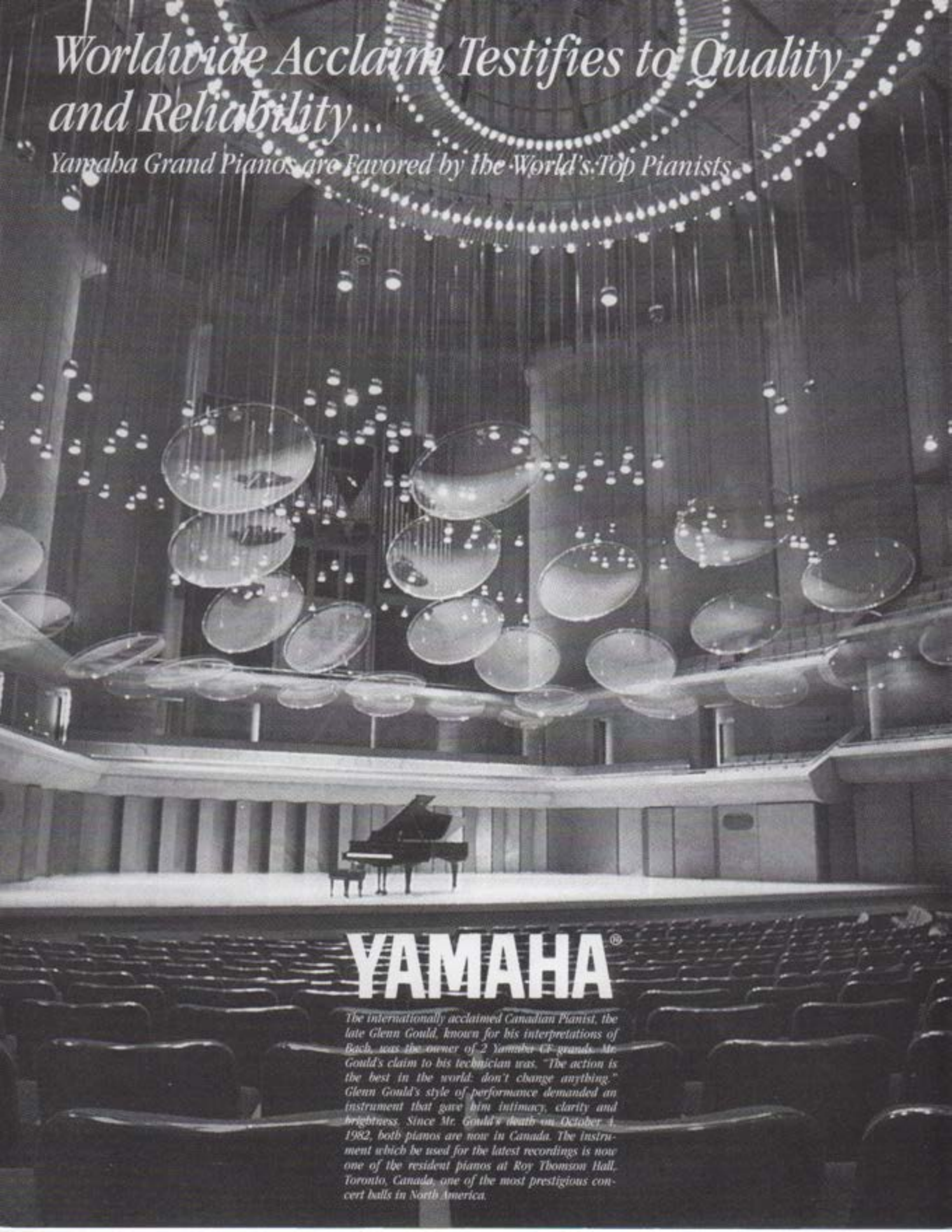
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