



Glenn Gould

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SPECIAL STRATFORD ISSUE

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SIR ERNEST MACMILLAN, conductor
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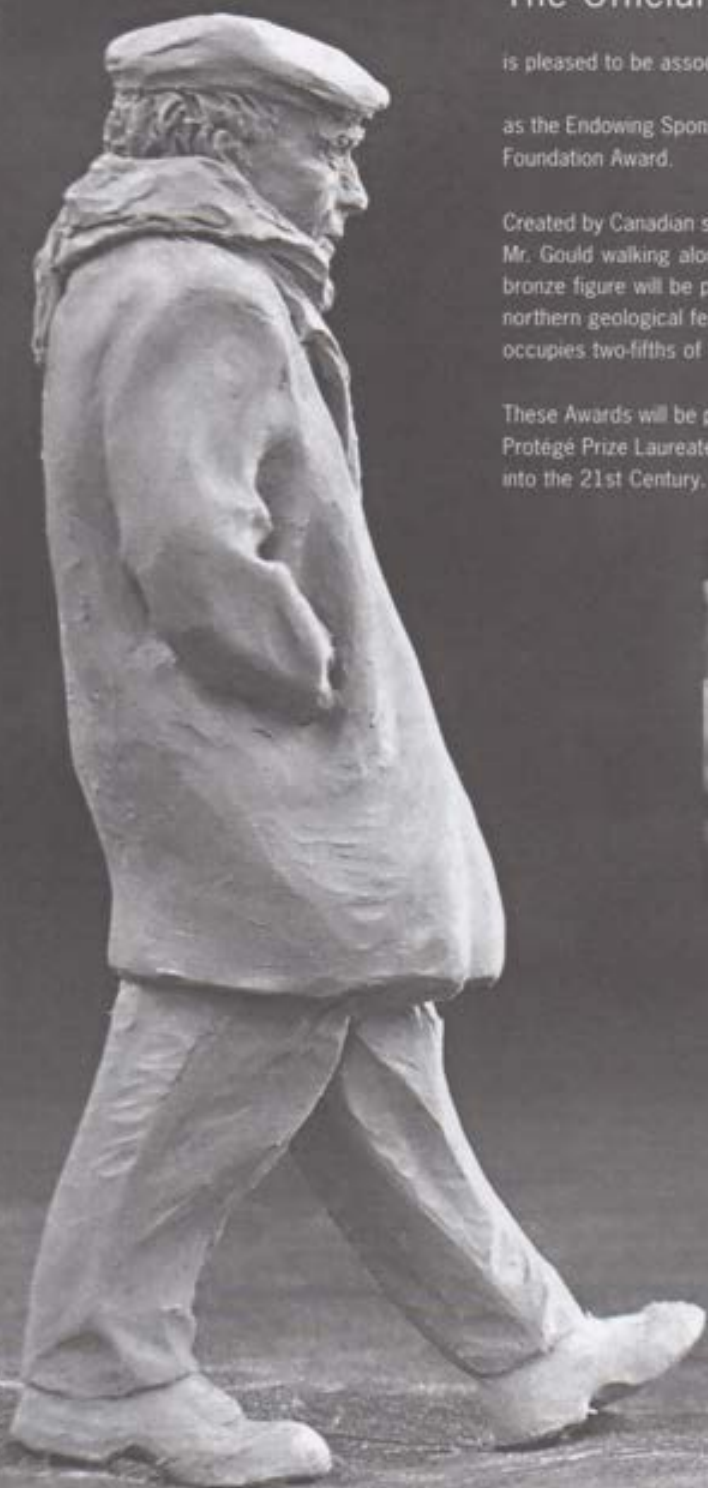
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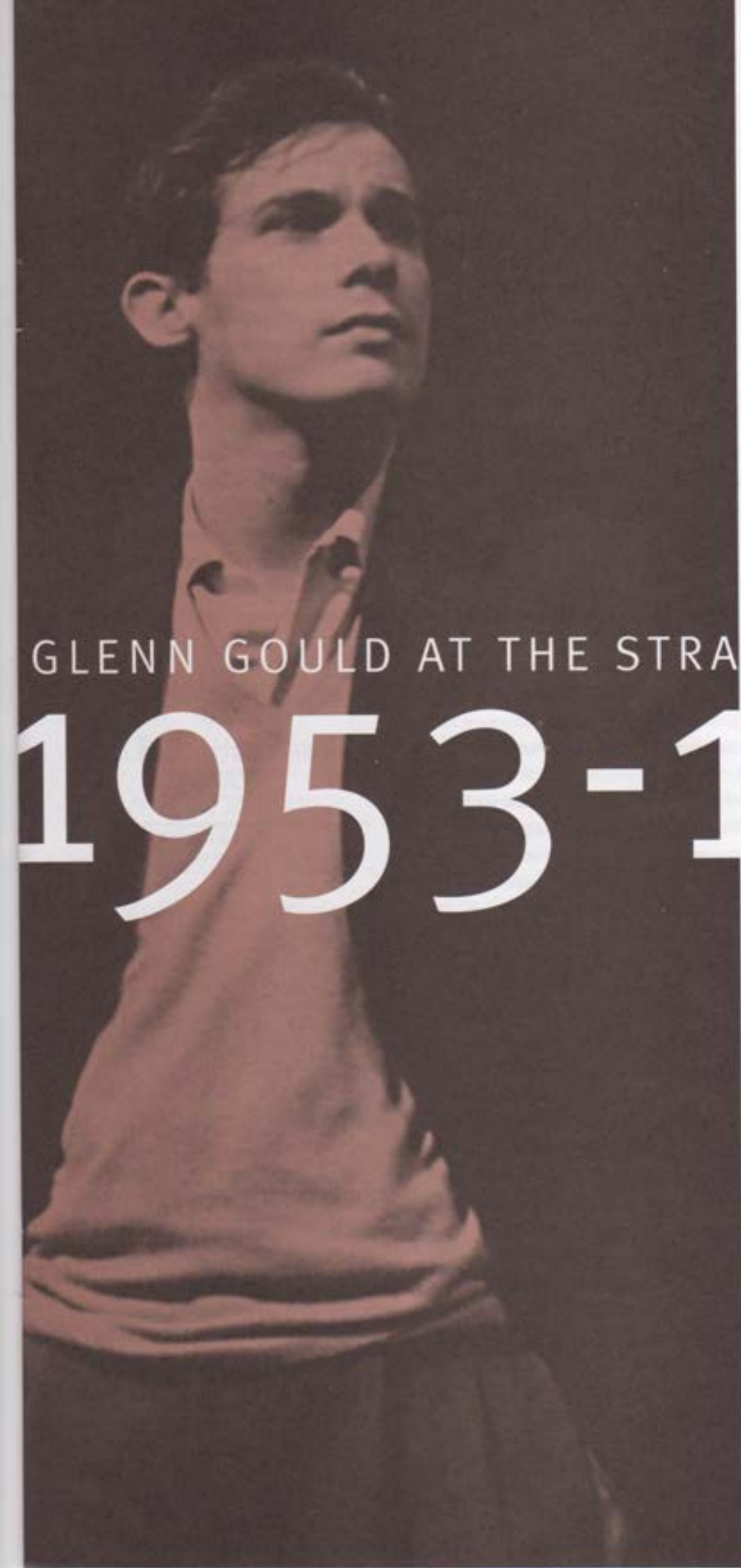
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In this long and generously illustrated article, Brandon Flowers documents Gould's decade-long relationship with the Stratford Festival, which, to our knowledge, has never before been examined so comprehensively. The article draws on programs and program notes, newspaper articles and reviews, CBC radio and television broadcasts, recordings, interviews, published and unpublished letters, business records, photographs, and other material made available to us by the Stratford Festival Archives, the National Library of Canada, the CBC, and other sources; it also incorporates personal recollections from Gould's colleagues at Stratford, and excerpts from diaries kept by one of our Friends, who followed Gould's concert career closely. by Brandon Flowers

GLENN GOULD AT THE STRATFORD FESTIVAL.....

1953-1964

This article is nicely supplemented by two short articles that Gould himself wrote about the Stratford Festival, both published in our Spring 1997 issue, pages 10-13: "Reminiscence and Prediction," first printed in the Festival's 1962 souvenir booklet; and "Music at Stratford - A Personal View," a previously unpublished typescript from around 1964.

This special Stratford issue of Glenn-Gould coincides with the production of David Young's play Glenn in the Festival's 1999 season, and with the second Glenn Gould Gathering held in Toronto in September 1999, which was scheduled to include a brief side trip to Stratford.

Brandon Flowers is a freelance writer in Stratford, Ontario.

← Gould on the stage of the Stratford Festival Theatre, during a rehearsal for his 24 July 1960 Bach concert. (Photographer unknown.)

→ 1953

That summer of '53 (which you will find nowhere acknowledged as a musical season in Stratford bibliophilia) provided for me, at any rate, what are still the most vivid impressions of music at Stratford. Several of us local types (I call to mind names such as [operatic bass] Jan Rubes, [and folk singer] Ed McCurdy) gave no less than fifteen concerts in the flapping tent which Skip Manley bravely raised over Tanya Moiseiwitsch's superb stage and we attempted to entertain a handful of Shakespeare-stuffed celebrants each afternoon at four. (I recall at one violin recital, the audience consisted of 45 eager patrons of whom 30 belonged to the party of the Hon. Vincent Massey, then Governor-General.) Those concerts, nonetheless, were one of the minor miracles of Stratford and, in spite of leaky dressing rooms, a prevailing humidity to which even I responded by playing in shirt sleeves, a miserable instrument and no organization whatsoever, there was already the intimation that music somehow belonged to this theatre and could, perhaps, grow in a very special way.

So wrote Gould in 1962, in "Reminiscence and Prediction," of the tentative beginnings of music at the Stratford Festival.

Stratford, Ontario, is a city of about thirty thousand people, located 143 km west of Toronto, and 52 km northeast of London, settled since the 1830s and incorporated in 1886. Stratford was a largely industrial town with no history as a cultural centre when, in 1951, a local businessman named Tom Patterson formed a committee to explore the idea of creating an annual drama festival, focussed on the plays of Shakespeare but more generally intended "to promote interest in, and the study of, the arts generally and literature, drama, and music in particular." The idea quickly

became a reality: within a year, the British director Tyrone Guthrie was brought in to serve as artistic director, and in July 1953 the Stratford Festival was officially launched. That first six-week season was held in a specially constructed tent theatre seating just over eleven hundred, and featured two works by Shakespeare: *Richard III*, starring the renowned British actor Alec Guinness, and *All's Well That Ends Well*. (With a production of *Oedipus Rex* in 1954, the Festival began including works by other playwrights, too.) Before long, the Festival would earn an international reputation, and would become one of Canada's most important cultural venues, a reputation it maintains to this day.

From the very beginning, there was music at the Stratford Festival, though initially it served as a mere adjunct to the theatrical season—background music for plays, plus a little extra entertainment for the tourists. The Canadian composer Louis Applebaum, in addition to writing and conducting incidental music for both Shakespeare productions, organized a concert series for the 1953 season, and he would continue to guide musical events at Stratford until 1960.

Applebaum realized that a summer music series could capitalize on the international audience already drawn to Stratford by the theatrical productions: as he recalled years later, "Here was an opportunity to show what Canada can do musically." Only in its third year, 1955, did the Festival acknowledge an official season of music, but from the very first season Applebaum's enthusiasm, and his desire to showcase the best Canadian musicians, made for a rich musical life at Stratford. Soon the Festival was attracting some of the most famous musicians in the world, and soon there were people travelling to Stratford more for the music than the theatre. Within a few years, the Festival would become one of the most prestigious and creatively

adventurous events in Canadian music.

Glenn Gould was a fixture of the Stratford music scene from that first, unofficial season, when he was just twenty years old. He had been a professional pianist since the age of fifteen, but he was still an up-and-coming artist: he had played only a few times outside Toronto, never outside Canada, and he was relatively overshadowed by Stratford's visiting Shakespearean stars, and by more celebrated colleagues like the soprano Lois Marshall. The 1953 music season, which already featured many notable Canadian musicians, included sixteen concerts, held every afternoon between 4:15 and 5:15 p.m. According to a Festival pamphlet listing musical events for the summer, Gould performed in three of these concerts.

Stratford Shakespearean Festival Concerts
presenting
The Festival Trio
GLENN GOULD — Piano
ALBERT PRATZ — Violin
ISAAC MAMONT — Cello
JULY 31, 1953 — FESTIVAL THEATRE — 4:15 O'CLOCK

PROGRAMME

I

Trio in D major, Opus 70, No. 1 — Beethoven
Allegro vivace
Largo
Presto

INTERMISSION

II

Trio in C minor, Opus 101 — Brahms
Allegro energico
Presto
Andante
Allegro

The Festival Trio is making its first public appearance anywhere at the Festival Concert. Created in honour of the Stratford Shakespearean Festival, the Trio brings together three of Canada's foremost instrumentalists. Albert Pratz, who will be appearing as soloist in the Festival Concert series on Aug. 5, has had an outstanding career. He has been violin soloist and conductor for the Canadian Broadcasting Corporation since 1934. The eight years he has also been staff violinist at the National Broadcasting Company and concert master and soloist for many R.C.M.P. programs. He has toured most of the United States as soloist and leader of the Toronto String Quartet. He has received widely, and recently for Holmberg.

Glenn Gould, who will give his solo Festival concert on Aug. 4 and Aug. 14, made his formal debut in Toronto in 1947. That same year he also appeared as soloist with the Toronto Symphony Orchestra and he is one of the few artists who have appeared with that orchestra every season since that time. He also achieved a unique distinction as an organist when he was invited, at the age of 14, to play on the famous Casavant pipe organ in Toronto. His concert hours have been marked by superlative critical acclaim.

Isaac Mamont was for many years the solo cellist in the Toronto Symphony Orchestra. Since his retirement from this orchestra he has made his valuable contribution to our country's life of Canada as a member of chamber groups, lead violon of the C.B.C.'s Symphony Orchestra, and, perhaps, in the House of Commons of the Royal Canadian Mounted Police.

The Festival is honoured and pleased to be able to bring this Trio which will undoubtedly make an important contribution to Canadian chamber music.

Next Concert Tuesday, Aug. 4 — Glenn Gould, Pianist

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A wholly Canadian record company, recording Canadian artists not only because they are Canadian, but also because of the high quality of their music. The very best Hallmark Recordings include the 58-1 — Louis Stankovic and the Toronto Symphony Orchestra's, issued in limited edition to honour the Stratford Shakespearean Festival — as our best but not our only Canadian artists.

HALLMARK RECORDINGS LIMITED

31 July 1953

Festival Theatre, Stratford

THE FESTIVAL TRIO

(Glenn Gould, piano,
Albert Pratz, violin,
and Isaac Mamott, cello)

* Beethoven: Piano Trio in D Major,
Opus 70/No. 1 ("Ghost")

* Brahms: Piano Trio in C Minor, Opus 101

Applebaum, perhaps thinking that the rebellious young pianist would benefit from interaction with musical mentors, brought him together with two colleagues to form The Festival Trio—and so, in a chamber-music setting, Gould made his Stratford debut. The program for this concert announced:

The Festival Trio is making its first public appearance anywhere at this Festival Concert. Created in honour of the Stratford Shakespearean Festival, the Trio brings together three of Canada's foremost instrumentalists. ... The Festival is honoured and pleased to be able to launch this Trio which will undoubtedly make an important contribution to Canadian chamber music.

(In the end, though it apparently played several radio engagements, the Trio never gave another concert.) Gould's recollections of that first Stratford appearance focussed more on the weather than the music. In a CBC radio documentary on the Stratford Festival, broadcast in the series *CBC Tuesday Night* on 11 June 1968, he recalled that a big thunderstorm raged during the performance: "No one could really hear the concert that was being given, but it was a splendid afternoon of chamber music." But Gould may have been fudging the truth for the sake of the story: other sources recall that it was, in fact, his 4 August solo recital that suffered from inclement weather.

The violinist Albert Pratz, incidentally, had played with Gould before. In 1951,

when Gould was eighteen or nineteen, the two had joined forces to record short violin-piano works by Prokofiev, Shostakovich, and Taneyev for the Canadian label Hallmark. These recordings were coupled with Gould's first preserved performance of Berg's Sonata, Opus 1, and released in 1953 as Gould's very first commercial release: Hallmark RS3. Programs for the 1953 Stratford season noted that Hallmark albums, including Gould's, could be auditioned and purchased at a booth just west of the theatre entrance. (The Hallmark recordings have reappeared, on unauthorized LPs and CDs, since Gould's death.) In March of 1954, Gould and Pratz performed Beethoven's G-major violin sonata, Opus 96, on CBC radio.

4 August 1953

Festival Theatre, Stratford

Glenn Gould, piano

* Bach: Three-part Sinfonias in E, A, and D Minor

* Bach: Partita No. 5 in G Major

* Beethoven: Piano Sonata in E Major, Opus 109

* Berg: Piano Sonata, Opus 1

That first chamber-music concert made clear that Gould intended to use the Stratford Festival as an opportunity to explore repertoire that did not figure in his usual concerts. For his first solo recital at Stratford, he offered a program typical of his early concerts (he would play all of these pieces in his New York debut in 1955, for example). Still, it was a program highly unusual for its day: it emphasized Baroque and twentieth-century music, and its only concession to the intervening century-and-a-half was a late Beethoven sonata. One of Beethoven's popular nicknamed sonatas—"Moonlight," "Waldstein," "Appassionata"—would have been a more conventional choice, and of course conspicuously absent here was any of the early-Romantic music considered to be the core of the professional pianist's

repertoire. Clearly, from his earliest professional concerts—in Stratford as everywhere else—Gould was staking claim to his own musical territory.

14 August 1953

Festival Theatre, Stratford

Glenn Gould, piano

* Program of works by Bach, Beethoven,
and Morawetz (no details available)

Though the concerts of that first Stratford season are now considered legendary, wish-I'd-been-there events, at the time the public was less than eager. The plays were better attended: as the actor Lucian Dezzarian recalled, "I was astonished to see all the dignitaries, the jet-setters, and the theatre-going entourage that poured into Stratford from Toronto, Montreal, New York to line up for tickets. Opening night was completely sold out ... There wasn't even a seat to be had behind the may pole!" But attendance at the concerts was poor enough that Applebaum vented his frustration about it to the local press. John Pettigrew and Jamie Portman, in the first volume of their book *Stratford: The First Thirty Years*, published in Toronto in 1985, write of those first concerts:

There were several late-afternoon concerts and hour-long recitals, but for a variety of reasons they were not successful. There was certainly nothing wrong with the quality of the artists or with the one-dollar admission or with the enthusiasm of the press notices; but the likes of Jan Rubes, [pianist] John Newmark, Glenn Gould, and Lois Marshall were not then widely known, publicity and brochures were late and inadequate, the tent was acoustically unsuited to music, the weather was generally very hot, and on one occasion Glenn Gould's piano was unable to compete with a huge storm. The largest audience was the first—the 150 who turned up to hear Jan Rubes, accompanied by John Newmark.

→ 1954

The 1954 music season remains a mystery. The Stratford Festival Archives and various published sources say little about music at Stratford in 1954. The *Encyclopedia of Music in Canada*, for example, says that besides a single concert by the Elizabethan Singers of Stratford, there was no music that summer. Gould himself, in "Reminiscence and Prediction," wrote: "Only 1954 was missed and that due as much to the elaborate preparations being made for 1955 as to the not-inconsiderable perplexity of those of us who gave concerts here in 1953."

Yet, various sources—first-hand testimony, Gould biographies and reference books, CBC records—make it clear that Gould certainly played at least once at Stratford in 1954, in a chamber-music concert with violinist Alexander Schneider, formerly of the Budapest String Quartet, and the Canadian cellist Zara Nelsova, a former child prodigy. In fact, it is from this same concert that we have one of very few surviving recordings of Gould playing at Stratford, as well as his only known telecast from Stratford. We also have some rather colourful recollections from his chamber-music colleagues. For such a poorly documented music season, this was a particularly well documented concert.

18 July 1954

Festival Theatre, Stratford

Glenn Gould, piano,
with Alexander Schneider, violin,
and Zara Nelsova, cello

* Works by Bach and Brahms (no details available)

* Beethoven: Allegretto in B-flat Major,
for piano trio, WoO 39

* Beethoven: Piano Trio in D Major,
Opus. 70/No. 1 ("Ghost")

According to Schneider and Nelsova, the concert was to feature works by Bach, Beethoven, and Brahms, with Gould accompanying Schneider in several pieces, then Nelsova joining in for trios—presumably, only the two Beethoven works of which recordings survive. The two Beethoven recordings were released by CBC Records in 1997, on PSCD 2013. According to the liner notes, the two trio performances came "from Stratford" and were "carried by three channels (Toronto, Ottawa, and Montreal) on the newly arrived CBC television network"—presumably live. (Other published sources suggest that they were also carried over CBC radio simultaneously) CBC television was then still in its infancy, and as Gould was already one of their few classical-music stars, they were eager to capitalize on his growing celebrity. In any event, if Gould did join Schneider alone in works by Bach and Brahms, recordings have not survived; apparently, only the trios were broadcast and recorded. From Nelsova's recollections, it is clear that this was a *concert* event, yet the surviving CBC recordings conspicuously lack coughing, applause, or any other evidence that they were recorded before an audience: they simply don't *sound* like concert recordings from the 1950s. More mystery from the 1954 season ...

Nelsova had warm recollections of Gould, though she also acknowledged that there was some tension in their trio. These remarks are drawn from the CBC Records liner notes and Peter Ostwald's biography *Glenn Gould: The Ecstasy and Tragedy of Genius*:

He was so young and so eager to play. He had some strange ideas about Beethoven but we talked him out of most of them. ... We rehearsed in the morning, and his face had a yellow complexion, a really sickly colour. Obviously he wasn't ready for the day yet, which for Glenn started in the afternoon. He told us he'd been up all night reading Tolstoy,

that he had to read every classic he could get his hands on. ... There were many disagreements and arguments from the beginning. We'd start rehearsing in the morning, in blazing heat well up in the 80s. Glenn appeared wearing a heavy overcoat, muffler, gloves, and hat. Sasha [Schneider] immediately objected when Glenn kept his piano score closed and told Sasha he was used to playing everything from memory. Sasha and I were planning to play with our parts open in front of us.

According to Ostwald, Schneider was bothered by Gould's arrogance in matters of interpretation: the young pianist had decided in advance how the "Ghost" Trio should go and refused to budge. Nelsova recalled the following exchange:

Schneider: How many times have you actually performed this piece?

Gould: This will be the first time.

Schneider: Well, I've played the trio at least four hundred to five hundred times.

Gould: My position has always been that quality is more important than quantity.

The string players sided with each other, and Gould was forced to conform to a more conventional interpretation. "As for using the score," Nelsova added, "Gould brought it with him into the concert hall and sat on it." Schneider, for his part, called Gould "a very strange guy," but acknowledged that "he played very well," adding that he had never before encountered a pianist who knew the violin repertoire by heart.

Gould was twenty-one in 1954, and it was just two years before that he broken off his piano lessons with Alberto Guerrero. Ostwald has a psychological explanation for the conflicts with Schneider and Nelsova: now a young adult, Gould was determined to forge his own creative identity, and no longer wanted to take advice from older col-

leagues. And throughout his years at Stratford, indeed, he would increasingly seek to impose his own will and ideas onto his colleagues, particularly once he had become an internationally famous performer and one of the Festival's Directors of Music.

Schneider was obviously forgiving. In fact, it was, indirectly, to Schneider that Gould owed one of the turning-points in his career. On 10 January 1955, six months after playing with Gould at Stratford, Schneider was talking to David Oppenheim, then director of the Masterworks Division of Columbia Records, and he alerted Oppenheim to Gould's New York debut recital the next day at Town Hall. He said that Gould "was, alas, a little crazy, but had a remarkable, hypnotic effect at the piano," and that Columbia should sign him up. Intrigued, Oppenheim went to the concert—and the rest, as they say, is history. He was so impressed that, in an unprecedented move, he offered Gould an exclusive recording contract the next day, and Gould stayed with Columbia for the rest of his life.

→ 1955

Whatever the merits of the 1953 and 1954 seasons, it was the series of concerts that ran from 9 July through 6 August 1955 that was designated the "inaugural season of music" at the Stratford Festival. Now the music season had achieved official, permanent status. With temperatures reaching 105 degrees Fahrenheit, the heat wave that summer was simply too scorching for afternoon concerts in the tent, so they were moved to the Casino, a barn-like building that originally served as a badminton hall. The Casino, which seated 950, was later renamed the Festival Concert Hall, and is now known as Stratford's Third Stage.

Louis Applebaum still ran the music season by himself: he had an impressive new title, Director of Music, but no staff. He had too small a budget to pay musicians top dollar, but he enticed them by offering almost unlimited creative freedom—something Gould, for one, appreciated, and exploited.

For the first concert in the Festival Concert Hall, one patron suggested an ingenious solution to the heat problem: using electric fans to blow air over bathtubs filled with ice, making them act as natural air-conditioners. But after two trucks had delivered the fans and ice, the climate, ironically, grew more southerly than northerly: the hall was bathed in high humidity—ideal, perhaps, for sipping iced tea in swim-trunks, but not for this well-groomed audience. In *Stratford: The First Thirty Years*, Applebaum recalls the atmosphere in the hall that night:

By the time a thousand guests had assembled to hear Purcell's and Britten's odes to St. Cecilia and a specially commissioned *Song of Welcome* by Healey Willan, wet air had blown so effectively throughout the hot auditorium that almost unbearable tropical humidity had been created.

The Orchestra, the Festival Singers, and the four distinguished soloists somehow got through the programme, and the long-suffering audience stayed loyally through the unforgettable evening—some in their seats but many outside on the adjacent hillock listening through open doors and windows.

Summers are always hot and humid in Stratford, but that didn't stop Gould from living up to his own publicity: every season there were fresh sightings of Gould walking around town in the sweltering heat, dressed in his usual regalia—coat, scarf, gloves, cap, and so on. Gould overdressed became a strange, lovable, and predictable fixture on the Stratford scene.



STRATFORD
SHAKESPEAREAN
FESTIVAL

INAUGURAL SEASON OF MUSIC

July 9 to August 6

JULY 12, 1955
1:00 p.m.

IN THE
Festival Concert Hall
STRATFORD, ONT.

12 July 1955

Festival Concert Hall, Stratford

Glenn Gould, piano,
with Steve Starck, violin,
and the Hart House Orchestra,
conducted by Boyd Neel

- * Mozart: Divertimento in D Major, K. 334/320b
- * Beethoven: Piano Concerto No. 2
in B-flat Major, Opus 19
- * Godfrey Ridout: Two Etudes, for string orchestra
- * Schubert: Symphony No. 5 in B-flat Major, D. 485

(Gould's program notes for this concert consisted of a short essay on the Beethoven concerto, which will be reprinted in the Spring 2000 issue of *Glenn Gould*.)

The Caribbean climate did not return when Gould performed at three in the afternoon on 12 July, in the third concert of the 1955 season. (Open windows let in some refreshing cool breezes.) He was playing, for the first time, a newly acquired Steinway piano, and he spoke about it to Lloyd Bradshaw of the *Stratford Beacon-Herald*. "It was

delightful for a Beethoven concerto with a Mozartian orchestra," he said. "I enjoyed playing it in the new hall." He was by now a musician of international renown: he had made his American debut in January, and had recorded the Goldberg Variations for Columbia Masterworks just a month before he came to Stratford (the record would come out early in 1956).

For his "official" Stratford debut, Gould received tremendous accolades from both public and press. John Kraglund, of *The Globe and Mail* (Toronto), wrote:

In the demonic intensity of Mr. Gould's performance of the cadenza at the end of the first movement there was a dramatic fervour which communicated itself to the orchestra and listeners alike as nothing had been able to do before. And that inspiration held in the slower, more romantic second movement, to establish a more even balance between orchestra and soloist in the rich choral theme.

... [Mr. Gould infused the finale] with a driving intensity which we have little hope of hearing matched by any of his contemporaries. Small wonder that cheers from all parts of the large audience were added to the long and thunderous ovation accorded him.

Other reviews consistently praised his brilliant performance, while expressing, no less consistently, concern over his on-stage mannerisms—hunching, singing, grimacing, twitching, swaying, foot-stamping, arm-waving, time-beating. J. Burke Martin, in the *London Free Press*, felt that "an admirable performance was marred by Gould's excessive mannerisms at the piano." But most, in the end, were forgiving, seeing his behaviour as an unavoidable price for high-calibre playing. Bradshaw, at once thrilled and amused, spoke for several critics when he wrote that Gould "is so completely absorbed in the expression of his art that one must forgive him his one fault, an intensely emotional display of gestures at the piano."

29 July 1955

Festival Concert Hall, Stratford

Glenn Gould, piano,
with Lois Marshall, soprano
(accompanied by Weldon Kilburn, piano,
and Bernard Tremoine, clarinet)

* Bach: Goldberg Variations

* Mozart: "Parto, parto," from *La clemenza di Tito*

* Schubert: "Dir Hirt auf dem Felsen," D. 965

* Ravel: *Shéhérazade*

* Gerald Finzi: *Dies natalis*, Opus 8,
cantata for high voice

(Gould's program notes for this concert consisted of a shorter version of the liner notes for his first Columbia recording of the Goldberg Variations, released less than a year later; these liner notes are reprinted in *The Glenn Gould Reader*, pages 22-28.)

After this evening recital, which began at 8:45 p.m., the critics were once again full of praise for Gould's performance, full of comment and concern about his platform mannerisms, and, ultimately, willing to forgive the latter because of the former. (So it would remain with the critics throughout his concert years, especially in North America.) John Kraglund, in *The Globe and Mail*, expressed the critical consensus when he wrote that

it was Mr. Gould's concept of the whole that made the performance [of the Goldberg Variations] a triumph of interpretation.

The pianist became the mystic poet. No longer were we embarrassed by stage mannerisms, frequently labelled distracting, for we, like him, became part of the music. Nor did it matter that this interpretation did not agree entirely with others we have heard.

The theory that Bach's music is cold and dry was dealt a severe blow by the aliveness, warmth, and excitement of a performance that verged, at times, on the romantic. All of these characteristics were on an

emotional rather than a physical plane and seldom allowed to interfere with the strict musical structure—the evenness of scales, rhythmic clarity, the separateness of the voices in the elaborate contrapuntal designs, and [the] smoothness of phrasing.

In other words, Mr. Gould gave to the Goldberg Variations an interpretation that alternated sweetness and fire, in varied degrees, while keeping entirely within the framework of the music rather than molding the music to fit it.

Jacob Siskind, in the *Montreal Star*, found Gould's interpretation "fit to compare with those by a Landowska, a Kirkpatrick, or a Tureck." But the critics were no less effusive about the performances of the young (though already famous) Lois Marshall, with whom Gould would later perform on CBC radio and television. (See the Fall 1997 issue of *Glenn Gould*, pages 29-30, for more on Gould and Marshall.)

The 1955 Stratford music season was noteworthy for many things besides Glenn Gould: it included, for instance, a legendary production, still remembered by Stratford veterans, of Stravinsky's *Histoire du soldat*, in which Alexander Schneider appeared as the wandering violinist, and the great French mime Marcel Marceau made his North American debut (it opened 11 July and had four performances). Unfortunately, despite the superlatives thrown around by the critics, the inaugural season of music, like the earlier warm-up season two years before, bombed at the box office, failing to attract adequate audiences. The twenty-two musical events attracted a total of fourteen thousand people, representing an average of just sixty-two percent—less than two-thirds—of the Festival Concert Hall's seating capacity.

JULY 9, 1986
\$3.00 U.S.

Despite the challenging program, the concert was sold out, and the critics, by and large, were impressed by Gould's virtuosity and versatility as a musician, despite the usual carping about his mannerisms. (Mary Mason, in the *Hamilton Spectator*, reported that Gould provided improvised vocal accompaniment, "sometimes in a monotonous hum, sometimes in a pleasing baritone.") Word of the event reached as far as New York. Ross Parmenter wrote a glowing review in *The New York Times*: "On paper it

Gould received critical praise for clarity of counterpoint, polish, and quiet composure in the Sweelinck fantasia, and he was especially admired for his ability to communicate difficult twentieth-century music with passion, lyri-

cism, and tonal beauty. To the Krenek sonata, wrote Mason, "Gould brought a tremendous subtlety of phrasing, and of tone. It was undoubtedly played as it must be played for the fullest enjoyment to be extracted from it. For a lesser pianist, it could be a Waterloo."

Gould's one-movement String Quartet was widely admired: it was called "a moving and impressive work" (Parmenter), "a work of vast maturity and clear-cut musical understanding" (George Kidd, *The Telegram*), "a powerful, melodious work" (Marcus Adeney, *Toronto Daily Star*), and an "outstanding" new piece (Lenore Crawford, *London Free Press*). Most were impressed by the quartet's convoluted counterpoint and motivic development, even if the work sometimes verged on verbosity; most were pleasantly surprised by its Romantic character, which was not expected from this lover of Sweelinck and Krenek. ("Perhaps," wrote Adeney, "Glenn Gould says too much in his unbroken melodious stream, but it's nice to think that our most gifted musician could err on the side of self-expression.") John Kraglund, in *The Globe and Mail*, offered one dissenting view:

There were some lovely moments in the overly-long work. [It ran about half an hour.] Our impression was that Mr. Gould had begun with a limited, excellent idea, then had proceeded to get carried away with possibilities of mathematical development. What he had to say would have sounded much more impressive if it had been able to boast of brevity.

Most were agreed, however, that the work received an excellent first performance by the four string players, though a year later Gould remarked that at Stratford the quartet had been played "not very well." (He added, "I can play the whole thing on the piano, except that, in a few spots, I need another piano player to handle the cello part. It's so exhausting, though, that I have to go

to bed for two days after I do it.")

In the second half of the program, Gould returned to the piano, to play the Berg sonata and lead a performance of Schoenberg's *Ode to Napoleon*. Only the *Ode*, though dramatically played, was generally regarded as a disappointment, for reasons that had nothing to do with musicianship. According to the press reports, soprano Bethany Beardslee was placed behind the piano and string quartet, and as a result her rendering of Schoenberg's *Sprechgesang* (i.e., "speech-song") was almost inaudible throughout, despite a hastily set-up amplifying system. To make matters worse, as Kidd noted, "The more she attempted to project her voice, the louder the quartet became." Of Gould's conducting, Jim Curtis, a friend from Fonthill, Ontario, wrote in his diary that "every motion he made, though perhaps a bit ludicrous out of context, gave life and meaning to the music. It would have left me cold and puzzled otherwise. He almost became visibly identified with every phrase and contour."

The next day, Gould sat for an interview with Wendy Michener of the *Stratford Beacon-Herald*. She painted an endearing portrait of the twenty-three-year-old pianist: "[He had] a slight, loose-jointed build with straight brown hair which he abandons to the wind and the fates. Dressed in a raincoat and carrying the beret which is almost a trade-mark, he appeared very relaxed the morning after the performance." With the premiere of his String Quartet behind him, he spoke of his desire to be a composer. "An ideal arrangement would be if I were able to play my limit of twenty-five concerts a year all in two or three months and have the rest of my time for composing," he said, but realized that there were practical problems with such a scheme: "I'd like to be a composer, but I don't see how I could earn a living at it."

Michener reported that, at the time, Gould was considering composing an octet, as well as an opera to be based on a short story by Kafka—undoubtedly "The Metamorphosis," which, on a later occasion, he said he was contemplating as the subject for a television opera.

Artistically rich and provocative, the 1956 Stratford music season was yet again a financial failure. The New York-based magazine *Musical America*, in its September 1956 issue, called the summer "an experiment in survival," adding that even the adventurous programming and "top-quality" performances "failed to keep the festival out of the red." (Only the Britten opera and the Gould concert drew capacity audiences.) According to *Musical America*, Louis Applebaum, in a radio broadcast in the middle of the season,

analyzed the problems that remain unsolved: Stratford lacks both the living accommodations and other summer resort facilities needed to attract individuals and family vacation groups to the district. Plays which run a week can thrive on transient audiences, whereas concerts require a substantially new audience for each evening of the week.

This writer subscribes to the general view, expressed by those who have supported the musical events, that practically nothing more than has been done can be added to the imaginative scope, expert planning, and sound management of Mr. Applebaum and his colleagues. It remains to be seen whether interests ancillary to the festival will be able to overcome the geographical handicap by providing a fuller range of amenities and vacation interests.

1960

From 1957 to 1959, Gould made no appearances at the Stratford Festival. (One Stratford business document, however, shows him being tentatively con-

sidered for an appearance in the 1959 season, at a fee of two thousand dollars.) In July 1958, he bypassed Stratford in order to give three concerts in Vancouver—a solo recital, a concerto, and a mixed all-Bach program—as part of the first Vancouver International Festival, but most of those three summers he spent giving concerts around Europe, where his reputation had spread since the release of his first Columbia recordings. But after a concert in Lucerne in August 1959, Gould, who hated air travel, decided to make no more overseas tours, and to confine his concert activities to North America. And so, in the summer of 1960, he duly returned to the Stratford Festival.

As it turned out, it was a good time for him to return, for in the intervening years the zeal for musical experiment had grown at Stratford, and the Festival would prove receptive to Gould's ideas about programming and repertoire. During his sabbatical, the Festival had offered musical events of increasing stature: there were more jazz concerts, with artists like Count Basie, and Duke Ellington; the English Opera Group performed Britten's *The Turn of the Screw* in 1957; there were productions of *The Beggar's Opera*, in 1958, and *Orpheus in the Underworld*, in 1959. Stratford documents from the late 1950s, including Applebaum's lengthy "Proposal for Music at Stratford," reveal a desire to make the summer music festival more than just a miscellany of conventional concerts with revolving personnel, to make it a real community of musicians who would come together for an extended period of time in order to develop their skills, do innovative creative work, and put on carefully planned concerts. The real turning-point came in 1959, when Applebaum organized the first annual six-week Orchestra Workshop. Made up of two-dozen instrumentalists from around the country and the U.S., it was

the only such workshop in Canada founded for the benefit of professional musicians, and in Applebaum's words it was intended "to provide a healthy base on which to build plans for many years, involving as it does a permanent nucleus of artists." The Workshop musicians honed their skills through masterclasses and interaction with outstanding visiting performers, and made up a National Festival Orchestra that stayed together through the whole music season. Through this very successful scheme, Applebaum found a formula that provided a permanent core of resident musicians around which the whole summer season could be built. It was this, for example, that allowed annual productions of Gilbert and Sullivan operettas to begin in 1960.

When Gould returned that year, he fit comfortably into this new arrangement. He was appointed as one of three artists-in-residence, along with two American performers who would remain close colleagues for years: violinist Oscar Shumsky and cellist Leonard Rose. All three were in residence through most of the season, permitting a more organized series of concerts, some of which (as would become standard with Gould) were thematically unified by composer or subject. All three were closely involved in the Workshop, too; Gould, apparently, was particularly eager to participate in a series of sessions devoted to performance practices in twentieth-century music. With the National Festival Orchestra and three renowned soloists



Rehearsal of the Brandenburg Concerto No. 5 in D Major, for the 24 July 1960 Bach concert in the Stratford Festival Theatre. At the "harpsi-piano," next to Gould, is the pianist and conductor Mario Bernardi. (According to Jim Curtis's diary, Bernardi helped out in the rehearsal by playing the keyboard part while Gould listened, advised the orchestra, and wandered the hall checking balances. On this occasion, Curtis also heard a noticeable qualitative difference when Gould returned to the piano: "When Glenn took over," he wrote, "it was as if a ray of sunlight had suddenly flooded the hall.") Violinist Oscar Shumsky and flutist Dirk Keetbaas are shown in the other two solo parts, along with the National Festival Orchestra. (Photographer unknown.)

in residence for the summer, the 1960 season was perhaps the most fruitful and interesting to date. Gould, to be sure, looked forward to summers at Stratford as times for both relaxation and artistic growth, to try adventurous programs that transcended the repertory, settings, and manners of conventional concert life—a life he hated but had to endure for most of each year. As he wrote in "Reminiscence and Prediction," the aim at Stratford was "to build a musical season in which the participants would come and stay awhile, would dare to try new things, and, perhaps, because of Stratford, would think a bit, would leave a little larger than they came." In the 1968 CBC radio documentary on the Stratford Festival, Gould noted that there was still no "recognizably Stratfordian" profile to the music season, that it did not have "its own particular summer cult," like Marlboro or Tanglewood, but that was to its very advantage: it was constantly open to change and experiment.

A letter from Louis Applebaum to Gould's manager, Walter Homburger, dated 29 October 1959, suggests that Gould might have returned to Stratford in a rather unexpected setting. Apparently, Gould suggested to Applebaum that he play in two Sunday concerts—"one of them in duet with Van Cliburn"! Cliburn was then one of the hottest names in classical music, having won the Tchaikovsky Competition in Moscow a year before. That win, at the height of the Cold War, brought him instant fame around the world, and a hero's welcome back home in the United States. Gould had played in Russia the year before Cliburn, and the thought of the two in concert together in 1960 must have been irresistible. Applebaum knew that Gould and Cliburn would be his biggest stars, worthy of framing the season, so "if the duet concert is the last one," he wrote,

"then Glen[n]'s other appearance should be the first one." But nothing more was said of this idea, and though Gould and Cliburn admired each other, it is hard to imagine these two highly individual, temperamentally opposed performers on the same piano bench.

Cliburn or no Cliburn, Gould made a splashy return to Stratford with an interesting all-Bach program that announced his desire to break away from the restrictions of his usual concert life. That first concert benefitted from several other recent changes. Stratford now had a new, larger Festival Theatre, seating nearly 2,300, and in 1960, after two seasons in the smaller Avon Theatre, the music season was moved into the new theatre. Moreover, recent amendments to the Lord's Day Act meant that it was now permissible to hold concerts on Sunday. The all-Bach concert was the first of three Sunday-afternoon Festival Theatre concerts that season.

- * Bach: Violin Concerto in E Major
- * Bach: Clavier Concerto No. 1 in D Minor
- * Bach: Suite No. 3 in C Major, for unaccompanied cello
- * Bach: Brandenburg Concerto No. 5 in D Major

Gould's adventurousness at Stratford was clear from the first notes he played at the piano, for it was at this concert that he introduced the "harpsi-piano," an instrument of his own concoction that he would use in several concerts and broadcasts in the early 1960s. The "harpsi-piano" was a medium-size Steinway grand with small metal plates inserted into the hammers, which caused the instrument to produce a clicking, metallic sound intended to imitate the sonority of the harpsichord without sacrificing the piano's dynamic capabilities. The "harpsi-piano" was not universally welcomed. John Beckwith, writing in the *Toronto Daily Star*, called it "a great intermission talking point," adding:

Personally, I found it a mild annoyance. Whatever usefulness the device may have in underlining Bach's rhythms, and in conjuring historical associations, is counteracted by a notable destruction of the instrument's *cantabile* tone.

Using a smaller-than-concert-size piano for Bach makes sense. If other "harpsichord-like" effects are desired, the harpsichord, for heaven's sake, exists.

Nevertheless, thanks to Gould's star power, the concert was sold out. The critics, for the most part, hailed his return to Stratford—Beckwith, for example, noting that he was now "performing as well [as] or better than ever," and singling out his "flawlessly realized" interpretation of the D-minor concerto. John Kraglund, in *The Globe and Mail*, wrote that "Glenn Gould stole top honours" at this concert, that "there is probably no one who plays Bach with more communicative artistry than this superlative young musician"; he praised Gould as



Bach Concert, 24 July 1960
Festival Theatre, Stratford

Glenn Gould, "harpsi-piano" and conductor, with Oscar Shumaky, violin, Leonard Rose, cello, Dirk Keetbasa, flute, and the National Festival Orchestra

both pianist and conductor, especially his "fantastic interpretation of the powerful cadenza" in the first movement of the Brandenburg. Kraglund was more tolerant of the "harpsi-piano," too, for

providing a happier blend with the strings, more balanced volume than is attainable with a regular harpsichord, and hindering the pianist not the least in matters of interpretation.

While the instrument did not allow him to wax romantic, as he has been known to do, neither did it prevent his communicating the emotional sentiments of Bach's music with an intensity that seems to escape other great Bach performers.

The audience, Kraglund added, "went wild," giving countless standing ovations and refusing to let the performers leave.

Glenn Gould was back.

He didn't stay for the *whole* summer, however: he spent the last week of July and the beginning of August in Vancouver, once again, giving three more concerts for the Vancouver International Festival: a two-concerto evening (Beethoven Fourth, Mozart C-minor), a Beethoven-Berg solo recital, and (shades of his Stratford programming) a mixed all-Schoenberg program.

But he was back in Stratford by 6 August, when the Festival welcomed sixty-two composers from twenty countries (plus a team of thirteen interpreters from New York) to the International Conference of Composers, directed by Applebaum and co-sponsored by a variety of major Canadian musical institutions. The Conference, which ran during the last week of the Festival, featured panel discussions and concerts of new music, and offered a rare opportunity for Western composers to exchange ideas with their counterparts in the Soviet Union and its satellites; it also brought an international audience to perform-

ances of Canadian music. (An account of the Conference, edited by Beckwith and Udo Kasemets, was published in 1961 as *The Modern Composer and His World*.) It was one of the most exciting and important weeks in the history of music at Stratford, and one that Gould recalled fondly.

On 26 July, Gould made a brief appearance (about five minutes) in an hour-long CBC television special on the Stratford Festival, taped sometime before the 24 July Bach concert. Seated at the piano, he played—with a mischievous smirk—the famous love theme from Tchaikovsky's *Romeo and Juliet*, then engaged in a brief conversation with Louis Applebaum. He praised the Conference and the new music it introduced to Canadian audiences; obviously thinking back to his own String Quartet, he called himself "a proud colleague" of the visiting composers. For him as for everyone at Stratford, the contribution of Soviet composers caused special excitement. In the same televised conversation, Gould praised the new Festival Theatre, whose intimate three-sided stage brought the performers in close contact with the audience; it "brings out the ham in me," he said. Referring to his Bach concert, he said that he was planning to surround the piano with the strings—something he always liked to do in Baroque concertos. The segment ended with a brief view of Gould and Shumsky rehearsing the finale of Beethoven's C-minor violin sonata for their all-Beethoven chamber-music concert, held on a Sunday afternoon the day before the official opening of the Conference.

Beethoven Concert, 7 August 1960

Festival Theatre, Stratford

Glenn Gould, piano,
with Oscar Shumsky, violin,
and Leonard Rose, cello

* Beethoven: Violin Sonata in C Minor,

Opus 30/No. 2

* Beethoven: Cello Sonata in A Major, Opus 69

* Beethoven: Piano Trio in D Major,

Opus 70/No. 1 ("Ghost")

The three artists-in-residence reunited for another sold-out concert—sold out weeks in advance, in fact, and according to *The Globe and Mail* more than a thousand people seeking tickets had to be turned away. (Jim Curtis noted in his diary that he had to stand in line for two and a half hours to get a ticket, and then had to be content with a poor seat, with a view only of Gould's feet and knees!) Once again, the concert was tumultuously received by the audience, with a prolonged standing ovation; once again, the reviews were, for the most part, excellent: "Stratford Ensemble a Display of Greatness," gushed *The Globe and Mail*.

But there were a few dissenting voices, too, and the dissent was aimed squarely at Gould. Lenore Crawford, in the *London Free Press*, noted sarcastically that Gould's vocalizing drowned out his playing; Rose, she claimed, "could not hear the piano [when Gould] hummed in a deep, masculine voice during the scherzo." John Beckwith, in the *Toronto Daily Star*, while full of praise, also noted that "Mr. Gould's improvised added parts for baritone voice and conductor (both performed by himself) did little to aid the difficult illusion of equality with his partners"; moreover, he added, "the slow movements of both [sonatas] brought a slightly sickly tone, excessively quiet and marred by the unnecessary addition of broken piano chords, in 'morceau de salon' vein." And Eric McLean, in the *Montreal Star*, though he called Gould "a great pianist and a great interpreter" as a soloist, suggested that his "unshakeable self-confidence" tended to overwhelm his partners' playing in the two sonatas: "I became more and more

GOULD REHEARSING STRAUSS AT STRATFORD:

A recollection by Jim Curtis

In Curtis, a Friend from Fonthill, Ontario, attended many Gould concerts in the 1950s and early 1960s, in Toronto and in other cities in Ontario and the Eastern United States, including Stratford. He also developed a friendly personal and epistolary relationship with Gould, and visited him from time to time at home and backstage. Throughout this period, he kept a diary full of interesting personal anecdotes about Gould, and detailed accounts of Gould concerts. On several occasions, Curtis even had the rare privilege of seeing the pianist in rehearsal at the Stratford Festival. With his permission, we publish here some excerpts from his diary for the morning of 23 July 1961, when he watched Gould rehearse for the all-Strauss lecture-recital he was to give that afternoon.

... Just as we were turning in [to the Festival Theatre parking lot], who should roar by us in a huge white Lincoln but Glenn himself! I went over to his car and he said hello but seemed quite morose. He was, as always, clad in overcoat, scarf, and gloves, with the temperature in the 80s and the sun beaming down. ... His aide was having difficulty handling all his equipment, so I offered to carry the famous chair. I did, and we all paraded in behind him.

Once on the stage, Glenn asked us to stay for only five minutes; his arm was bothering him and he didn't care to have spectators. I went up to check if we could get out the front doors, and he asked [my wife] Audrey if we had been able to get tickets. When she said no, he relented and agreed to let us stay for the whole rehearsal! Delighted, we moved up out of his line of vision and sat down for one of the most enjoyable three hours of relaxed music-making I have heard in some time. He was tense and irritable at first, but gradually loosened up and became quite jocular. At three different points he hollered up to me to ask my impressions of a piece. Glenn's complete mastery of so many genres—Lieder, opera, violin [sonata]—all with little or no reliance on the scores, was astounding. He seemed to be perpetually improvising, his shoe hanging precariously on one toe.

One incongruous incident bears mentioning. An old man came in and sat on a stool just back of the piano, holding a giant red oil can and watching Glenn with a strange mixture of absorption, boredom, and impatience. He was waiting to oil his chair! Later he reappeared, this time with a mop, determined to service the entire stage, Gould or no Gould. As each sweep came closer and closer to Glenn's foot, we expected the wrath of Jove, but our man went blissfully on; he even started to dust the piano itself, right to the edge of the keyboard as Glenn played! It was like a scene from a Chaplin film ...

convinced as the concert progressed that Messrs. Shumsky and Rose were playing this music Gould's way, not because they believe in it, but simply to save the performance." Such things are subjective, however: John Kraglund, in *The Globe and Mail*, wrote of the sonata performances: "I could only marvel that two musicians had been able to reach such complete agreement about matters of interpretation, dynamics, and tonal shading." Where everyone agreed was that the "Ghost" Trio was the highlight of the

evening. It "came off best," McLean suggested, "possibly because the two string players felt themselves in a better position to hold their own against the Gould personality when together."

We needn't take the critics' word for it, however: this is another rare Gould concert at Stratford of which a recording—albeit an unauthorized one—was made. The fine Gould-Rose performance of the Opus 69 cello sonata, and the exciting performance of the "Ghost" Trio, were both broadcast in the CBC

radio series *Stratford Music Festival*, and it is undoubtedly an off-the-air recording of these two performances that Melodram, an Italian pirate label, released on CD in 1988, on MEL 18007. (The CD cover mistakenly identifies the date of the performances as 1962.) On the CD, the two Stratford performances are coupled with an October 1958 recording of Beethoven's Opus 110 piano sonata, which Gould made in Stockholm for Swedish radio. Why the Gould-Shumsky performance of the C-minor violin sonata is not on the CD is mystery. Was it not recorded? Was it not broadcast? Why not?

1961

In "Reminiscence and Prediction," Gould wrote affectionately of "the periodic resignations" of Louis Applebaum, "which became, for those of us who worked for him, his most predictable and lovable quality." But Applebaum did retire for good from administrative duties at the Stratford Festival after the 1960 season. When Gould, Shumsky, and Rose returned to the Festival in 1961, it was with a new official title: Directors of Music. It is difficult to imagine Gould as an administrator, dealing with quotidian matters like budgets and contracts, scheduling and ticket sales, finding new music and new performers, attending planning meetings, dealing with the press and the Women's Committee. Yet, as surviving correspondence and other sources show, that is precisely what he did, along with continuing to organize and perform in concerts, and participate in the Orchestra Workshop. Gould's willingness to make an uncharacteristic foray into administration was surely the ultimate sign of his special affection for the Stratford Festival. He was putting his money

where his mouth was: no longer merely advocating "the Stratford experiment," he was committing himself to making it a reality. He would remain one of the Directors until the very end of his concert life—indeed, for one full summer beyond.

The 1961 season included five Sunday-afternoon concerts each devoted to a different composer. Gould was active in planning all five concerts, and performed in three of them. In the first, he tackled some important new chamber-music repertoire.

Brahms Concert, 16 July 1961

Festival Theatre, Stratford

Glenn Gould, piano,
with Oscar Shumsky, violin,
and Leonard Rowe, cello

- * Brahms: Cello Sonata in E Minor, Opus 38
- * Brahms: Violin Sonata in G Major, Opus 78
- * Brahms: Piano Trio in C Minor, Opus 101

This concert followed what was becoming a familiar pattern with Gould's appearances at Stratford. Once more, it was sold out well in advance. Once more, the audience was ecstatic. Once more, the critics had praise for the quality of the performances along with a few complaints directed at Gould. More than one critic noted the lop-sided nature of Gould's chamber-music collaborations. John Kraglund, for instance, in a *Globe and Mail* review headed "Gould Overpowers His Colleagues," wrote: "Mr. Gould's greatness as a solo performer is undisputed. I must confess I am less enthusiastic about him as an ensemble player, for he tends to dominate the performance without full consideration for the composer or the other performers." More specifically, he noted "Mr. Gould's efforts to drown out both the piano and the cello with his stamping feet," and his "tendency to force the pace" in the finale of the cello sonata. As in the 1960 all-Beethoven concert, the ensemble was at

its best in the trio, in which setting Gould could not so easily dominate.

And once more, Gould's platform mannerisms tried the patience of even the most forgiving critics. In a review in *The Telegram* (Toronto), headed "Please Mr. Gould: Less Noise," George Kidd praised and chided in equal measure:

It is doubtful if the remaining Sunday concerts at Stratford will surpass the opening one ...

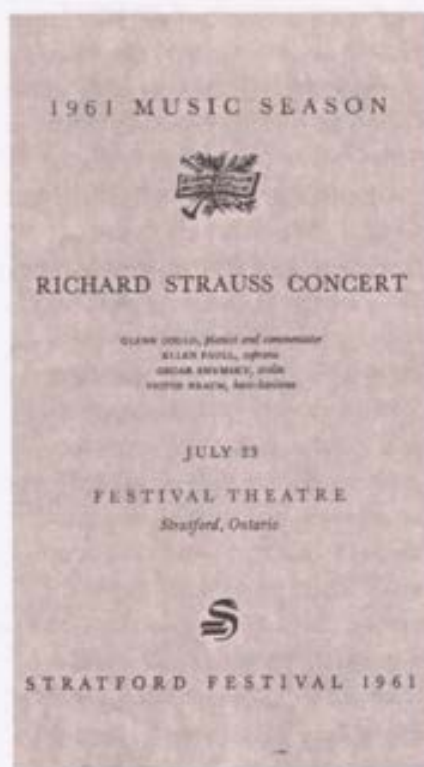
This was music of a high calibre, played by a trio of magnificent soloists. ...

The combination [of Gould, Shumsky, and Rowe] was an exciting one and the audience greeted its beauty with applause that ceased only when the lights were turned on. ...

Mr. Gould was in his usual splendid form, complete with his glass of water, his folding chair, and a left arm that tended too often to conduct.

He was also in his usual voice, and clouded the last moment of the trio with noises that spoiled much of the beauty that had been heard earlier.

These noises are no longer amusing. Neither are they necessary.



Richard Strauss Concert, 23 July 1961

Festival Theatre, Stratford

Glenn Gould, piano and commentator, with
Ellen Faull, soprano, Oscar Shumsky, violin,
and Victor Braun, bass-baritone

* Strauss: Four Lieder:

"Heimliche Aufforderung," Opus 27/No. 3;

"Freundliche Vision," Opus 48/No. 1;

"Schlechtes Wetter," Opus 69/No. 5;

and "Cäcilie," Opus 27/No. 2

* Strauss: Violin Sonata in E-flat Major, Opus 18

* Strauss: Final scene from *Capriccio*

With this concert, Gould expanded his sphere of activity to include the role of on-stage commentator; his lecture-recitals would prove to be among his most challenging—and controversial—appearances at the Stratford Festival. This particular lecture-recital, moreover, was one of the first shots in Gould's one-man campaign to champion the music of Richard Strauss, whose reputation at this time—this was the heyday of serialism and avant-garde experimentalism—was very much in decline. Nothing could have been less fashionable in the late 1950s and early 1960s than a passion for Strauss. (Gould found this out when he brought out his Straussian String Quartet, Opus 1, in the mid-1950s.) He would go on to champion Strauss in other concerts, in published articles, in CBC radio and television programs, including a "contrapuntal radio documentary" in 1979, and in recordings and broadcasts of rare Strauss repertoire like *Enoch Arden*, the *Burleske*, the Violin Sonata, and the early piano pieces. But already at Stratford, in 1961, according to John Beckwith's review in the *Toronto Daily Star*, he was declaring Strauss to be the "greatest man of music of this century," and arguing that "none has been so much maligned by the younger generation since Bach."

Despite the unfashionable program and the intense afternoon heat, the

Strauss concert was sold out. George Kidd, in *The Telegram*, set the scene:

After deploring the fact that the Festival had neglected him for eight years, giving preference to such people as Alex [sic] Guinness, Mr. Gould began to discuss Richard Strauss, whose works filled the program. ...

The informal chatter of this young musician, his continual movements across the famous stage and his musical illustrations all helped to make the afternoon a relaxing affair, if not completely satisfying.

According to Lenore Crawford, in the *London Free Press*, Gould tested his own singing voice while making a point about Strauss as an opera composer: "Miss Faull sang one of Chrysothemis's arias from *Elektra*, with the pianist supplying accompaniment and also one line sung by Elektra herself (who thus dropped from a soprano to what Gould himself called 'a raspy baritone')." As he joked on stage, "the budget could not afford another singer."

The reviews of the concert, by and large, had more praise for the performances than for Gould's commentary (Kidd found it "coy and forced"), and they reveal that Gould once again sought to dominate the proceedings (of the Violin Sonata, Kidd wrote that "Mr. Gould proved that he is not an accompanist"). Moreover, the reviews give telling evidence of the controversies surrounding Strauss's music—particularly his early and late works—at this time. Beckwith wrote that the early Violin Sonata "is tedious work whose sole virtue is its indiscriminate bulldozing continuity, his sheer ability to go on and on. Of themes it knows not, save for a ludicrously overstated one in the finale which to Mr. Gould has a 'patrician' air ... jingoistic would have been my own adjective." But Mollie Graham, in the *Stratford Beacon-Herald*, heard "beautiful melodies" in the Gould-Shumsky



The Stratford Festival's three Directors of Music: left to right, cellist Leonard Rose, violinist Oscar Shumsky, and Gould. (Photograph reproduced from the 1961 Stratford Festival souvenir booklet.)

duet, and argued in favour of the work: "the fact that the Sonata in E-flat Major is not 'top-drawer Strauss,' as Gould pointed out, does not lessen its appeal to the senses, written as it was at the height of the Romantic period, when Strauss was a young man of twenty-one."

The second half of the concert was devoted to Strauss's operas, and like the first half it opened with a Gould lecture. (Incidentally, no copy of the text of Gould's commentary seems to have survived.) Ellen Faull sang the final scene from Strauss's last opera, *Capriccio*, with Gould accompanying in his own piano arrangement; Victor Braun, a member of the *Pirates of Penzance* cast that season, took the small role of the Haushofmeister. Audience and critics alike seemed taken with the music, and the novelty of it: a long extract from an obscure late Strauss opera, arranged for piano, was hardly standard concert fare in 1961, at Stratford or anywhere else. Indeed, the experimental nature of the concert was generally appreciated. Gould himself seemed pleased with the concert, and with Faull's performance. As Kidd reported, he "surprised his audience by kissing her. He also shook hands several times with the other performers."

Bach Concert, 13 August 1961

Festival Theatre, Stratford

Glenn Gould, "harpai-piano" and conductor,
with Lois Marshall, soprano,
Leonard Rose, cello,
Mario Bernardi, piano,
and the National Festival Orchestra

- * Bach: Brandenburg Concerto No. 3 in G Major
- * Bach: Clavier Concerto No. 7 in G Minor
- * Bach: Viola da Gamba Sonata No. 2 in D Major
- * Bach: Cantata No. 51, *Juchzet Gott in allen*
London

Gould remained box-office gold through his later Stratford seasons. George Kidd, in *The Telegram*, wrote that he was fortunate to have secured a ticket in advance on this occasion: "Unlike the poor turn-out for the 1953 season, ticket hopefuls lined up outside at the Festival Theatre as early as 7:00 a.m. looking for any returned tickets for the sell-out Bach concert. More than 250 were turned away from this performance ..."

One of the orchestral musicians on this occasion was the violist Stanley Solomon, formerly the principal violist for the Toronto Symphony Orchestra, for which he played for forty-two years, and a member of the National Festival Orchestra for eight seasons. In an infor-

mal interview, he recalled working with Gould at Stratford:

He always had on a nice shirt and a nice jacket. Before [Orchestra] Workshop sessions could begin, Gould would arrive late and fully dressed even on the hottest days. We were wearing short sleeves and shorts, and he came into the Norman school wearing his rigmarole: an overcoat, pants, a sweater, a long-sleeved shirt, a hat, a scarf, and gloves, and then proceeded to close all the windows. His chair had not arrived yet and he played everything from memory while sitting on his bottom on the floor. He was our coach. We were all professionals and he would just suggest different tempi or certain phrasing. The time just flew by.

Once again Gould revived his "harpsi-piano," in both solo and accompaniment roles, and once again the instrument found detractors as well as defenders. (Mollie Graham, for instance, writing in the *Stratford Beacon-Herald*, found the instrument "an admirable substitute" for the continuo harpsichord in the Brandenburg Concerto.) And once again Gould used the opportunity of a Stratford concert with colleagues to try out new things, here exploring the sort of orchestral, chamber, and vocal music that did not fit into his regular concert season. The highlight of the concert was Bach's joyous Cantata No. 51, the title of which can be translated "Shout joyfully to God in all lands," and in which the bright clangour of the "harpsi-piano" may well have been appropriate. Gould conducted from the keyboard. Regrettably, however, according to some reviews, the sheer weight of sound produced by the solo trumpet, string ensemble, and "harpsi-piano" all but obscured the voice of the solo soprano, Lois Marshall. Not so for John Beckwith, however, who wrote, in the *Toronto Daily Star*, that Marshall, "on the stage's upper platform, volleyed the resounding phrases of Bach's Cantata No. 51 back and forth," and noted her "impeccability of phrasing, articulation of runs,

and her characteristic conveyance of wonder." Beckwith continued:

The cantata performance had brilliance, a rhythmic élan and ease less notable in other parts of the all-Bach program, and many niceties of Bachian detail to delight the ear. The assured trumpet solos of Robert Oades were one of its main strengths. Mr. Gould's own role, a not-overly-obtrusive one, included, however, some extremely apt interstitial right-hand improvisations which kept the style and motion of things well in order.

But Beckwith once more had his doubts about the "harpsi-piano," which "needs to decide whether it wants to be a piano or a harpsichord (and which meanwhile seems to tone down and inhibit Mr. Gould's *cantabile* playing, in stretches like the *Andante* of the G-minor concerto ...)."

Gould's "harpsi-piano" performances at Stratford seem not to have been recorded, but he can be seen and heard using the instrument, for both solos and continuo, in his 1962 CBC television special *Glenn Gould on Bach*. In this program, he describes the noisy instrument as not quite a piano and not quite a harpsichord: "it's a neurotic piano that thinks it's a harpsichord." The program includes an excerpt from *The Art of Fugue*, the Brandenburg Concerto No. 5 in D Major, and the moving Cantata No. 54, *Widerstehe doch der Sünde*, with countertenor Russell Oberlin and Gould conducting from the keyboard. These performances offer an excellent portrait of the controversial "harpsi-piano," and all are available on videotape and laserdisc in Sony Classical's Glenn Gould Collection, Vols. 5 and 8.

.....1962

The three Directors of Music returned in 1962 for a season that would prove to

be one of Gould's busiest at Stratford. In addition to leading, once again, the six-week workshop for the musicians of the National Festival Orchestra, the Directors organized a series of thematically unified Saturday and Sunday concerts, some devoted to the music of a single composer. Gould played and lectured in several of these concerts, wrote program notes, and contributed his article "Reminiscence and Prediction" to the Festival's souvenir booklet.

The first concert of the season was devoted to Bach, whose music remained a touchstone for Gould, notwithstanding his explorations of later music. Lenore Crawford, of the *London Free Press*, was privileged to overhear two of the Directors discussing this very subject:

"Playing Bach could be compared to producing Shakespeare," Mr. Shumsky said.

"There is a reference frame, as in Shakespeare's plays, which leaves performers a freedom of choice."

"You seem to be able to do so much more with Bach's music than with other composers' music," added Mr. Gould.

"No matter what you might do to Beethoven's music, it would still come out Beethoven. It would be like trying to change Jack Paar," he concluded.

Bach Concert, 8 July 1962

Festival Theatre, Stratford

Glenn Gould, "harpsi-piano," with
Oscar Shumsky, violin, Leonard Rose, cello,
and members of the National Festival Orchestra
(Robert Aitken, flute,
Stanley Wood, English horn,
Nicholas Kilburn, bassoon,
and Marilyn Stroh, viola)

* Bach: Selections from the *Musical Offering*:
Ricercar a 3 voci, for keyboard; Trio Sonata;
and *Ricercar* a 6 voci, arranged for chamber ensemble

* Bach: Partita No. 2 in D Minor,
for unaccompanied violin

* Bach: Seven Contrapuncti from *The Art of Fugue*, arranged for chamber ensemble

cians. And he pulled a cruel joke ... by asking the audience to abstain from clapping at the conclusion of the concert. And guess what? Obediently the audience tittered, coughed nervously, and walked, mildly amused, out of the theatre.

If Glenn Gould really wanted to do away with applause, if he honestly desired to create an atmosphere of reverence around Bach's last, unfinished composition, *The Art of Fugue*, a note in the printed program would have sufficed.

But that is not what Gould wants. He wants new games. And, just for kicks, why not games with audience participation?

Not only did Glenn Gould make fools of the listeners, he also put his colleagues into an embarrassing light.

Just prior to Glenn Gould's call to ban applause, the audience had given a standing ovation to violinist Oscar Shumsky for his excellent delivery of Bach's D-minor solo Partita.

Was this, as Gould put it, "mob hysteria"? Or an "ugly noise"? Or a "clever manipulation" on the performer's part to raise the "decibel count of applause"?

I would rather like to think that it was a heart-felt tribute to an honest and humble musician ...

Another point where Gould erred against his fellow performers was in the Trio Sonata from the *Musical Offering*. Here the aggressive, penetrating sound of his prepared piano formed a most unwelcome background to the smooth, flowing lines of the violin and flute ...

Even children tire after a while of their toys. I wish that Glenn Gould would discard his latest plaything, the tack piano, and return to the concert grand which he used to play so well in his Goldberg Variations days. And if his purely musical contributions to concerts remain as feeble as they were yesterday, he might as well include booing in his ban of public expression.

Gould put his personal stamp on the next concert at Stratford, though he did not perform. "The Schoenberg Heritage," given in the Festival Theatre on Friday, 13 July, and repeated on

Sunday, 15 July, featured Schoenberg's *Verklärte Nacht*, Opus 4, for string sextet; Webern's Five Pieces for String Quartet, Opus 5; and Lukas Foss's *Time Cycle*, a work in several movements played as an accompaniment to dancing, and scored for soprano with a small ensemble that is called upon to improvise. The Lukas Foss Ensemble appeared, with the composer himself at the piano, along with soprano Grace-Lynne Martin, Shumsky, members of the National Festival Orchestra, and soloists of the National Ballet Company of Canada. (Gould was a big fan of Foss's music, incidentally.) The theatre was only half-full—typical for such an unusual program of contemporary music, and fairly common (according to press reports) for concerts in which Gould, Stratford's biggest resident star, did not perform. Gould did attend the concert, however, and contributed extensive notes to the program. (These notes are published for the first time in *The Art of Glenn Gould*, John P. L. Roberts' new edition of previously uncollected Gould writings, published in the fall of 1999 by Malcolm Lester Books, in Toronto.)

When Gould next performed at Stratford, two weeks later, it was in another theme concert devoted to another of his favourite composers.

"Hindemith—The Early Years"

29 July 1962

Festival Theatre, Stratford

Glenn Gould, piano,
with Lois Marshall, soprano,
Leonard Rose, cello,
and John Horton, narrator

* Hindemith: Sonata, Opus 25/No. 3,
for unaccompanied cello

* Hindemith: *Das Marienleben*, Opus 27
(original version, 1922-3)

* Hindemith: Piano Sonata No. 3

(Gould's program notes for this con-

cert consisted of a long essay on Hindemith's style and development, which will be reprinted in the Spring 2000 issue of *GlennGould*.)

It was a challenging program for its day: as George Kidd, in *The Telegram*, noted, "This was certainly not music for everyone, and under lesser hands it could have been a dismal failure. But the three artists combined their talents to make it an exciting and compelling evening." The concert was a triumph particularly for Lois Marshall, who sang Hindemith's difficult *Das Marienleben*, a cycle of fifteen songs lasting some fifty minutes. (Gould always preferred the original version of the cycle to the tidier, though less ecstatic, revision of 1948.) Gould organized the performance in an interesting way—as a "theatrical occasion," with actor John Horton reading the original Rilke poems (in Lister Sinclair's English translation) before each song.

Udo Kasemets, in the *Toronto Daily Star*, had none of the reservations that marked his stinging review of the Bach concert: he reported that the performance "made an immense impact" on the audience, and noted that "as an ensemble player Mr. Gould behaved beyond reproach." There was only one mistake in the program, he felt: *Das Marienleben*, not the sonata, should have ended the concert. "No one, not even Gould, could top the impact of the song cycle." Perhaps Gould intended the Third Sonata to serve as a lighter finale, after the sublime heights of the song cycle. Regardless, John Kraglund, of *The Globe and Mail*, reported that the sonata was a triumph: "Mr. Gould, of course, mastered it with his usual artistry, then looked a trifle embarrassed over the thunder of applause and bravos that greeted him."

But for Gould himself, it was clearly the song cycle that proved most satisfying. In fact, in 1971, years after his

retirement from concerts, he sought to recreate the Stratford *Marienleben* performance, with Marshall and Horton, for a CBC radio broadcast and (minus the poems) for a subsequent CBC transcription disc. Unpublished letters in the National Library of Canada show Gould attempting to set up session dates for this project, first for November 1971, then, when these conflicted with Marshall's schedule, for May 1972. But for reasons that are not clear, the project was dropped. Gould went on to perform *Das Marienleben* with Roxolana Roslak—for CBC television, in 1975, and for CBS Masterworks, in 1977.

Mendelssohn Concert, 5 August 1962

Festival Theatre, Stratford

Glenn Gould, piano,
with Oscar Shumsky, violin,
Leonard Rowe, cello,
Leopold Simoneau, tenor, and
members of the National Festival Orchestra

- * Mendelssohn: Octet in E-flat Major,
for strings, Opus 20
- * Mendelssohn: Seven Lieder:
"Die Liebende schreibt," Opus 86/No. 3;
"Frühlingslied," Opus 19a/No. 1;
"Es weiss und rät es doch keiner,"
Opus 99/No. 6;
"Neue Liebe," Opus 19a/No. 4;
"Herbstlied," Opus 84/No. 2;
"Italien," Opus 8/No. 3 [by Fanny Mendelssohn];
and "Wanderlied," Opus 57/No. 6
- * Mendelssohn: Piano Trio in D Minor,
Opus 49/No. 1

For the second time in 1962, the Festival Theatre was sold out, and many ticket-seekers had to be turned away: Mendelssohn's music, like Bach's, proved to be a better draw than Gould's programs of twentieth-century music. The repertoire was unusual for Gould, and his performances revealed a streak of Romanticism, even sentimentality, that came as a pleasant surprise for the audi-

ence, so used to his passion for esoteric music. Yet, Gould always loved Mendelssohn's music—at least, everything but his solo-piano music, which he had nonetheless played as a youngster. This concert was one of his first public displays of affection for Mendelssohn. But though it was just around this time that he was making his first Columbia recordings of Romantic music—Brahms and Strauss—he never got around to making a studio recording of Mendelssohn.

There was general agreement as to the high quality of all of the performances, and though his musical behaviour was impeccable, Gould still managed to introduce a minor note of mayhem into the proceedings. George Kidd told the story in *The Telegram*:

For years I've been waiting for Glenn Gould's inevitable glass of water to spill over the shining keyboard, and it finally happened. Now he can toss aside this personality gag, which was never very funny anyway.

The accident happened in the opening sections of the Trio in D Minor ... But the pianist continued with the movement. When it finished he and his page-turner began wiping the keys.

The audience tittered and Mr. Gould smiled. Then he held up the empty glass. The mood was shattered by the clowning but it was picked up again as the trio started on the second movement.

Leopold Simoneau, whom Gould accompanied in a group of Mendelssohn Lieder, was forced to sing through an unspecified "throat ailment."

Unfortunately, Gould could no longer share his drink, though Simoneau acquitted himself well in the end.

Of the Trio, Kidd remarked yet again on Gould's tendency to overwhelm his colleagues, and Udo Kasemets, in the *Toronto Daily Star*, wrote that Gould "insisted on tempi and articulation that left the two string players in a slightly confused state." But John Kraglund, in *The*

Globe and Mail, hailed the trio performance as "a powerfully romantic interpretation," despite its sentimentality, and Kidd agreed it was "often a brilliant reading."

Kasemets's review, incidentally, is revealing about the state of Mendelssohn's reputation, and the state of Canadian culture, at this time. He complained that the all-Mendelssohn program was unworthy of the talents of these performers, that reviving such "sentimental gems of the past"—"schmaltzy" and unsophisticated music that "never challenges the intellect"—was akin to "leafing through grandfather's diaries or opening the lid of grandmother's treasure trunk." Moreover, noting that "Mendelssohn occupies a very special place in Anglo-Saxon hearts," that his music has been "a mainstay of English repertory" for generations, Kasemets considered an all-Mendelssohn program like this one to be "reviving the spirit of artistic colonialism that still has a frightening grip on our country and population."

"Panorama of Music of the 20's"

10 August 1962

Festival Theatre, Stratford

Glenn Gould, piano and commentator,
with Ilona Kombrink, soprano,
Marek Jablonski, piano,
Lea Foli, violin, John Horton, narrator,
and members of the National Festival
Orchestra,
conducted by Victor di Biello

- * Stravinsky: *Les cinq doigts*
- * Stravinsky: *Rag-time*
- * Stravinsky: *Suite d'après thèmes, fragments et pièces de Giambattista Pergolesi*, for violin and piano, arranged from *Pulcinella*
- * Walton: *Façade*, Suite No. 1
- * Ruggles: *Angels*
- * Schoenberg: *Suite*, Opus 25
- * Berg: *Der Wein*

(A typescript of Gould's commentary for this concert will be published, in the Spring 2000 issue of *GlennGould*.)



Gould in rehearsal on the stage of the Stratford Festival Theatre, with the National Festival Orchestra, sometime in the early 1960s. (Photographer unknown.)

Gould withheld details of the program until the day of the concert, though he did tease the press by releasing in advance his unusual title: "Panorama of Music of the 20's." Sniffing intrigue, the press sharks began to circle early. On 23 June, Blaik Kirby, in the *Toronto Daily Star*, wrote: "The inventive Mr. Gould, who likes nothing better than to surprise and stimulate an audience, won't say what he'll be playing, or who else will take part." It would prove to be one of his strangest public appearances, and the most controversial event of his long tenure at Stratford—outdoing even the applause-banning incident of a month earlier. In his "Panorama," Gould allowed the classical concert to degenerate into comic theatre.

Joyce Goodman set the scene in her review for the *Montreal Star*:

Glenn Gould strode out between the pillars of the Stratford Shakespearean theatre stage yesterday in baggy beige plus-fours, knee-high olive-green socks, and a black cloth cap. He straddled a chair, cupped his head in his hands, and said: "You didn't expect music, did you? ... My name is Plummer ..."

The audience—close to a full house—laughed. But before the afternoon was over they were walking out on Mr. Gould.

In the first half, Gould did not play. Instead, he served as commentator and master of ceremonies, delivering lengthy and pointed remarks on musical currents in the turbulent 1920s. According to Jim

Curtis, who wrote about the concert in his diary, "Glenn's idea was to present the significant musical activity of the 1920s (Schoenberg, Berg) against the sterile nonsense that the era inspired," to which end he expressed some negative views about neo-Classical works by Stravinsky, Hindemith, and Walton. With these works, he left the performing duties to others—"partly because I'm lazy and partly because I'm proud," he said, according to Goodman. But immediately there were problems. Gould's untrained voice did not penetrate far into the theatre, and much of the audience quickly grew frustrated: Gould's costume and on-stage antics can only have grated on the nerves of those who could not understand what he was saying.

Glenn Gould



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Even those who could hear and understand were put off by some of his negative comments, and by his verbosity and pomposity. A reporter for the *Saskatoon Star-Phoenix*, in a review entitled "Seen But Scarcely Heard: Gould One-Man Show Drives Crowd Away," wrote: "If it had been five minutes [of talk], it might have been clever, but fifteen or twenty minutes seemed to be a bit more than the audience could take."

To make matters worse, Gould forced his colleagues to share in the shenanigans. He had Marek Jablonski and Lea Foli wear cream-coloured flannels and straw boater hats, and to make a point about the "robotic" quality of much neo-Classical music he induced them to play works by Stravinsky, and a little of Hindemith's *Suite "1922,"* in an ostentatiously mechanical fashion. During the performance of *Rag-time*, Gould sprawled across the closed piano lid, produced a bottle from his pocket, and took a drink, remarking to the audience, "Purely medicinal!"—while the musicians soldiered on. Few were amused by Gould's comedy stylings. "Jackie Gleason could have got a laugh with that one," wrote George Kidd in *The Telegram*. "There was music and there was clowning, but Mr. Gould is too fine an artist to waste his time on such stupid gimmicks. Let's leave them to Victor Borge, who does them so much better." Udo Kasemets, in the *Toronto Daily Star*, decried Gould's "infantile actions" in the first half, which he considered "insultingly unfair" to the audience and to his fellow-performers.

If Glenn Gould thinks so, he is welcome to call Stravinsky's children's pieces the "stupidest tidbits," written "not for human beings but for robots." But his behavior is downright unethical when he stages a performance of one of these pieces (with the participants dressed in clown clothes and he himself lying on his stomach on the piano) which is carried out not as a truthful representation of Stravinsky's music, but as

GOULD ON APPLAUSE, ON THE STRATFORD CRITICS, AND ON HIS "PANARAMA OF MUSIC OF THE 20'S":

Excerpts from an interview with Betty Lee and a CBC radio broadcast.

A Brandon Flowers reports, *Gould created a controversy when he requested the audience at his 8 July 1962 Bach concert to withhold their applause at the end of The Art of Fugue. He discussed the incident in an interview later that year with a reporter from the Toronto newspaper The Globe and Mail, published in The Globe Magazine, 1 December 1962, pages 11-12; the relevant excerpt follows. For more on this subject, see Gould's article "Let's Ban Applause!" published in the February 1962 issue of Musical America, and reprinted in The Glenn Gould Reader, pages 245-250. It was undoubtedly writing this article that inspired Gould to put his ideas about applause into practice at Stratford a few months later.*

[BETTY LEE:] *The elimination of concerts would of course eliminate the applause you object to so much. Didn't you ask an audience not to applaud at Stratford this year?*

[GLENN GOULD:] Yes, I did. Then I asked them to write and tell me what they thought of the idea. Well, I received about sixty letters. One was quite abusive. The others averaged out like the Nixon-Kennedy election result. Fifty-two percent favoured a reverential atmosphere in the concert hall. The others were in favour of applause.

Why do you dislike applause at concerts?

Two reasons. One is that I think when people come to hear a performer, they automatically put themselves in the hands of the artists to provide them with a satisfying musical experience. The performer should therefore be allowed to dictate his acoustical surroundings. Personally, I feel that the frame of sound during a concert should be one of silence.

Secondly, as I said before, I am rebellious about the institution of the concert—of the mob which sits in judgement. Some artists seem to place too much reliance on the sweaty mass response of the moment. If we must have a public response at all, I feel it should be much less savage than it is today.

Doesn't applause tell you how an audience feels about your performance?

Applause tells me nothing. Like any other artist, I can always pull off a few musical tricks at the end of a performance and the decibel count will automatically go up ten points.

Don't you care that your audience might feel frustrated if it didn't applaud a performance it liked?

Of course I care. But, you know, when people go into a church to hear a Bach cantata, they feel the performance would be ruined by applause. Yet that very same night they might go to the same performance in a concert hall and feel frustrated if they didn't pound their hands together. The concert-goer merely has to be conditioned.

cont.

GOULD ON APPLAUSE, ON THE STRATFORD CRITICS, AND ON HIS "PANARAMA OF MUSIC OF THE 20's":

Excerpts from an interview with Betty Lee and a CBC radio broadcast

cont.d...

In this second excerpt from the same interview, Gould responds to the critical drubbing he received for some of his antics at the Stratford Festival—most notably, his "Panorama of Music of the 20's," about which he was obviously having second thoughts a few months later.

[BETTY LEE:] What do you feel about the critics' views of your activities at Stratford and on television?

[GLENN GOULD:] I don't read the critics any more. The things they say don't worry me. I've always been astonished to see how some artists are so dependent on other people's opinions. I do know what is being said, of course, because my informants always give me a summation.

I feel the new things I've been doing lately have caused the critics to make an unnecessary fuss. They always seem to be disturbed when the status quo is upset. As far as Stratford is concerned, I agree that the "Music of the 20's" episode was a complete disaster. But it seems pretty odd to me that during a summer festival which attempts adventurous things, the critics felt we should have restricted ourselves.

The whole thing was meant to be zany and we expected half of the audience to be irritated by the program about half of the time. It all looked marvellous on paper, but it simply didn't come off. Incidentally, we intend to go on doing zany things at Stratford.

With the "Panorama"—and the Stratford Festival—a few years behind him, Gould was able to recall the event a little more nostalgically. In a special CBC radio documentary on the Stratford Festival, broadcast in the series CBC Tuesday Night on 11 June 1968, he recalled that, during his tenure at Stratford, "We tried, for a time, a few rather kooky experiments. I have fond memories of one concert known as 'Music of the 20s.'" He went on to describe some of his shenanigans on that occasion, including the raccoon coat, and concluded wryly that the "Panorama" had at least served to

introduce the first "happening" in central-southern Ontario, and perhaps the beginning of the great neo-Dadaist wave that sweeps the world today. I do believe that the success of Mr. Eric Satie on the *Billboard* charts stems from that afternoon. It was a crazy afternoon. It was something that, fifteen minutes after we concluded that program, we knew we'd never do again, but it did indicate the willingness to experiment, and the range of experiment, that we were attempting at that time. And, although I couldn't really encourage experiment along quite such kooky lines, I hope that some sense of [the] excitement that sponsored experiments of that kind will not ever be lost at Stratford.

an interpretation of Gould's "robot" idea.

Before the first half was over, people began to walk out—one by one at first, then whole rows at a time. As Kasemets reported, Gould's antics made the audience "embarrassed and restless," inducing some "impatient rhythmic applause." The walk-outs clearly rattled Gould, who regretted that these listeners were "pained" by the music. He even made an apology to the weary crowd, but it fell on deaf ears. Goodman recorded this uncomfortable confrontation:

Suddenly a masculine voiced boomed from the balcony, "We still can't hear you." (A feminine voice had lodged the same complaint during the first half of the program.)

Mr. Gould apologized and said, "I'm tired." "So are we," answered the voice.

Even after Gould retired through a trapdoor in the stage, audience members continued to leave. His fellow-performers grew flustered. During the performance of *Façade*, actor John Horton, obviously distracted by the walk-outs, forgot his lines; he was forced to pick up his script and ask the orchestra to start over again. *Façade* was "admirably done," Curtis recalled, "but there was just too much of it, and hordes of people headed for the exits."

Just as the last notes of *Façade* died away, Gould reappeared through the trapdoor wrapped in another accessory of the 1920s, a huge raccoon coat, and bearing a sign that announced intermission. Over lemonade on the lawns outside the theatre, the audience—what remained of it—was buzzing over Gould's antics. Kasemets reported that many people who remained in the audience through the first half "simply did not return after the intermission," though some others who *had* fled the Gould circus decided to return for the second half, which promised to be antic-free—just music, briefly introduced

by Gould. He even changed into formal attire for the second half. Though Kasemets reported that some people did walk out in the second half, too, probably due to the atonal repertoire, the remaining audience members clearly demonstrated which aspect of Glenn Gould they liked best. They gave him a thunderous ovation after he finished playing Schoenberg's Suite, Opus 25, which he had introduced as "one of the most beautiful works I know." (Kasemets called the performance "one of the most glorious readings of this score ever heard.") Then Gould introduced Berg's concert aria *Der Wein*, and accompanied soprano Ilona Kombrink in it. And with that, the "Panorama of Music of the 20's," certainly the most notorious of Gould's experiments at the Stratford Festival, ended without further incident.

→ 1963

In a pre-season interview with Blaik Kirby, published 6 July 1963 in the *Toronto Daily Star*, Gould—perhaps putting a brave face on the previous season's "Panorama" debacle—expressed his admiration for the pioneer attitude of music at Stratford:

"The Stratford Music Festival," said Glenn Gould, tapping out a Goldberg Variation on the edge of his desk, "is an adventure for us," [and] he sets the "adventure" example at Stratford by playing mostly works that are new to him. This year he'll do only one that isn't.

Keeping Stratford's music "adventurous" is Gould's way of luring both musicians and audience to drive 100 miles from Toronto for the six Sunday-afternoon and three Friday-afternoon concerts.

Each concert has a theme, which is generally carried over into the adjoining Saturday-morning



Gould and Oscar Shumsky rehearsing on the stage of the Stratford Festival Theatre. (Photograph reproduced from the 1963 Stratford Festival souvenir booklet.)

chamber-music session. It's the chamber music and the chance to work with other noted musicians which appeals to the players.

The adventures planned for the 1963 season included a wide range of repertoire, much of it from the twentieth century, and featured chamber-music concerts devoted solely to the music of Bartók (4 August) and Schubert (11 August), as well as Renaissance, Baroque, and newly commissioned choral music conducted by Elmer Iseler, leading a Festival Choral Workshop with singers from the Stratford area. The National Youth Orchestra, consisting of about ninety musicians with an average age of seventeen, also appeared at Stratford that season. After a perfor-

mance of Brahms's First Symphony, on 20 July, Gould publicly praised the young players, and his words were recorded by Jamie Portman of the *Calgary Herald*:

You've provided us with one of the finest afternoons of music to be heard hereabouts in a long, long time. I hope you keep that special quality of yours. For if you should ever stay together, you could probably become the greatest symphony ever assembled. ... This is the best reading of the Brahms First Symphony I have ever heard. God bless you.

Incidentally, Leonard Rose, still one of the Directors of Music, did not play at Stratford in 1963: he was away on an extended tour of Europe.

Bach Concert, 7 July 1963

Festival Theatre, Stratford

Glenn Gould, harpsichord,
with Oscar Shumsky, violin.

Carolyn Stanford, mezzo-soprano,
Robert Aitken and Nicholas Fiore, flutes,
and members of the National Festival Orchestra
(with Mario Bernardi, harpsichord)

* Bach: Violin Sonata No. 1 in B Minor

* Bach: Cantata No. 170, *Vergnügte Ruh',
beliebte Seelenlust*

* Bach: Clavier Concerto No. 6 in F Major,
for harpsichord and two flutes,
after the Brandenburg Concerto No. 4 in G Major
* Bach: Violin Concerto in A Minor

For his first Sunday-afternoon concert of the 1963 season, another mixed all-Bach program, Gould played a Wittmayer harpsichord, provided by the harpsichordist Kenneth Gilbert, of Montreal. (He would use a Wittmayer again years later in his recording of harpsichord suites by Handel, and in his CBC television performances on the harpsichord.) Gone at last was the controversial "harpsi-piano," yet still the critics were not mollified: now they complained of the inability of the harpsichord to compete with the overpowering sonority of an ensemble of modern string instruments, even though the Wittmayer had been fitted with an electronic amplifier. "Stick To The Piano, Mr. Gould," ran the blunt headline of one review. Lenore Crawford, of the *London Free Press*, asked: "Why doesn't Gould return to the piano? Obviously he does not understand the action of a harpsichord and is yet a student at playing it, instead of the great artist he is on the piano." Jim Curtis attended the concert, and confided to his diary that the concert "was not a success: more odd gimmicks perpetrated by Gould to obscure the music's line and call attention to himself." And once again, there were complaints that the soprano could not adequately be

The Stratford Festival - Canada

RUSSIAN CONCERT

Sunday, July 28, 1963, 2.30 p.m.

in the Festival Theatre

PERFORMING ARTISTS

GLENN GOULD, *piano*

OSCAR SHUMSKY, *violin*

SOL SCHOENBACH, *baritone*

DONALD GRAMM, *baritone*

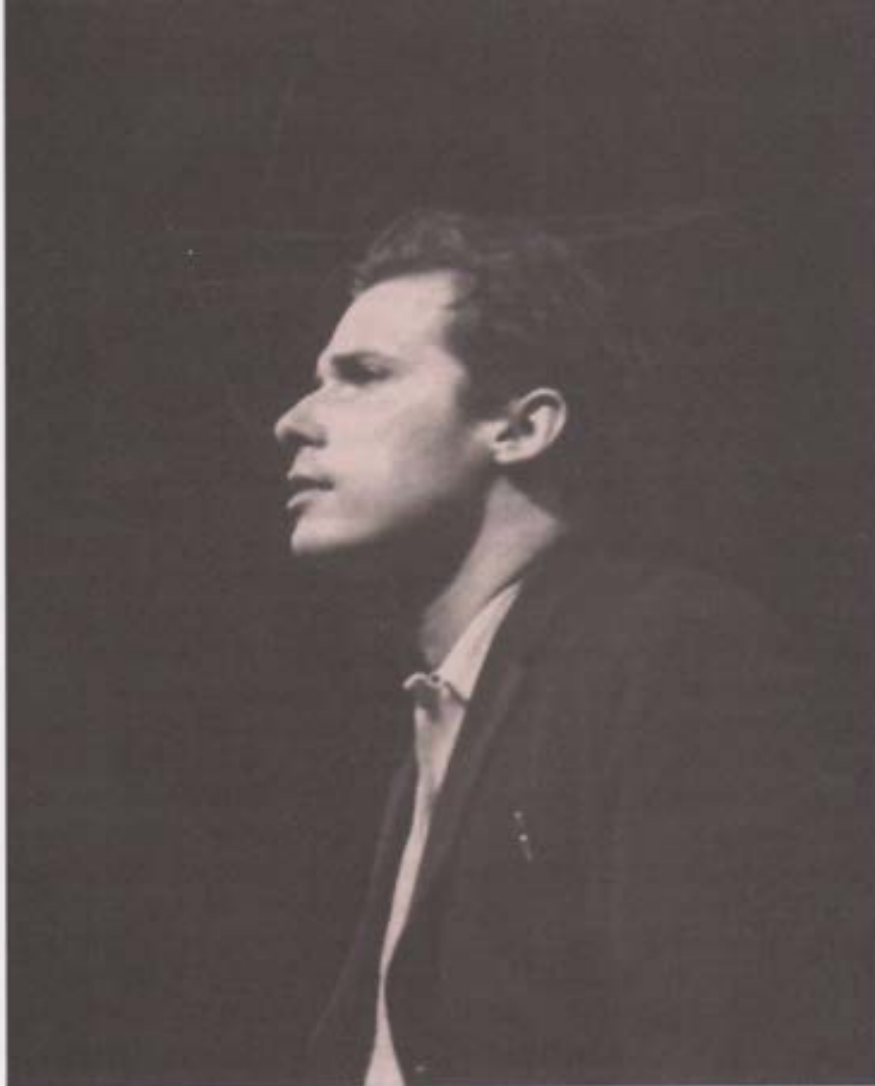
Members of the National Festival Orchestra



heard. But the program, at least, was an adventurous one for Gould: another solo cantata new to his repertoire, which he led from the keyboard; a violin sonata that he would eventually record, more than a decade later; and the Clavier Concerto No. 6, Bach's own adaptation of one of his Brandenburg Concertos, and the one Bach concerto Gould never got around to recording, despite plans to do so. He did not appear in the closing violin concerto, for which Mario Bernardi played continuo; indeed, Eric McLean, in the *Montreal Star*, wrote that "the best part of the concert was the one item in which Gould was not involved." But the concert had been sold out months in advance.

Gould was intimately involved with a Festival concert on 21 July devoted to

the music of Schoenberg and Strauss, though he did not perform. (Predictably, attendance was down.) The program began with Shirley Verrett singing the "Song of the Wood Dove" from Schoenberg's *Gurrelieder*, in the composer's own 1922 chamber version, followed by one of Schoenberg's first twelve-tone works: the Serenade, Opus 24. The second half was given over to Strauss's suite from his incidental music for Molière's *Le bourgeois gentilhomme*. Gould once again contributed some interesting program notes, explaining the reasoning behind his juxtaposition of two composers who seem mutually exclusive. Both composers, of course, were among his own favourites, and the program was partly intended to make the case that one can have a passion for the "revolutionary"



Schoenberg without having to dismiss the "reactionary" Strauss. The notes ended with the ringing claim that all concerns about musical progress and fashion—"all the jockeying for position" so typical of the avant-garde in the late 50s and early 60s—would disappear by the twenty-first century, and that revolutionaries and reactionaries alike would assume their rightful places in the pantheon, judged on the quality of their music rather than its "progressiveness." And he was right: as we enter the twenty-first century, we can observe that Strauss's reputation, in particular, has been rehabilitated precisely along the lines Gould suggested three decades earlier. (The Schoenberg-Strauss notes, incidentally, are published for the first time in John P. L. Roberts' new collection *The Art of Glenn Gould*.)

Russian Concert, 28 July 1963

Festival Theatre, Stratford

Glenn Gould, piano,
with Oscar Shumsky, violin,
Sol Schoenbach, bassoon.

Donald Gramm, baritone, and members of
the National Festival Orchestra

Glinka: *Trio pathétique* in D Minor, for piano,
clarinet, and bassoon

* Musorgsky: *Songs and Dances of Death*:
"Lullaby," "Serenade," "Trepak,"
and "The Field-Marshal"

* Tchaikovsky: *String Quartet No. 1* in D Major,
Opus 11

* Prokofiev: *Violin Sonata* in D Major, Opus 94bis
(arrangement of the *Flute Sonata*, Opus 94)

This fourth concert of the Festival season, held once more on a Sunday afternoon, in front of a near-capacity audience, featured a two-hour program

covering about a hundred years of Russian chamber music. It is unfortunate that no recording of the concert has surfaced, for the program (like the all-Brahms program of 1961, and others) was given over to works that Gould never recorded, and apparently never performed again. His extensive program notes do survive—fortunately, for he never wrote about these pieces again, either. (The notes are published for the first time in *The Art of Glenn Gould*.)

The critics, once again, complained that Gould overwhelmed his chamber-music partners. Of Glinka's *Trio pathétique*, E. H. Lampard, in the *St. Catharines Standard*, wrote that "Mr. Gould chose to play his part so vigorously that the delicate tone of the two woodwind instruments was nearly lost. Indeed, at times it was hard to hear them at all. What I could make out of it was lovely with excellent playing, but Mr. Gould destroyed the ensemble feeling, leaving not much else." Ralph Thomas, in the *Toronto Daily Star*, concurred that Gould tended to cow his colleagues: "At times, it seemed as if Gould had suddenly found hidden within the work a piano sonata that could be heard on its own; and away he would go, apparently forgetting about the other two players who were bravely struggling to put across their share of the work."

But in Musorgsky's *Songs and Dances of Death*, according to Lenore Crawford of the *London Free Press*, Gould became "the perfect pianist ... accenting the vocal line, giving to the performance as a whole the greatness of his musical ideas, and keeping his mouth absolutely closed." As he backed off as an accompanist, the critics stepped up their regard. Lampard, too, praised his restraint in the Musorgsky: "Mr. Gould at the piano curbed his own voice in this case and gave fine support. The audience marred the performance by insisting in applauding after each song, thus



destroying the continuity and the feeling. Surely Mr. Gould could have dealt with this by merely keeping his hands on the keyboard or indicating in some way that applause should be kept until the end." The audience had applauded each movement of the *Trio pathétique*, too, but perhaps, after the *Art of Fugue* controversy of 1962, Gould was reluctant to hush the audience!

After the intermission, a string quartet made up of National Festival Orchestra musicians led by Shumsky performed Tchaikovsky's First String Quartet, of which the popular second movement, based on a Russian folk song, was, according to Thomas, the "hit of the afternoon." Gould and Shumsky then brought the concert to a close with Prokofiev's violin-piano arrangement of his Opus 94 flute sonata. The affinity between the two performers was obvious, and now there were no problems of balance: as Ted Miller noted in the *Guelph Guardian*, Shumsky was one of the few musicians who "could compete with Glenn Gould volume-wise in a very loud rendition of Prokofiev's Sonata ..."

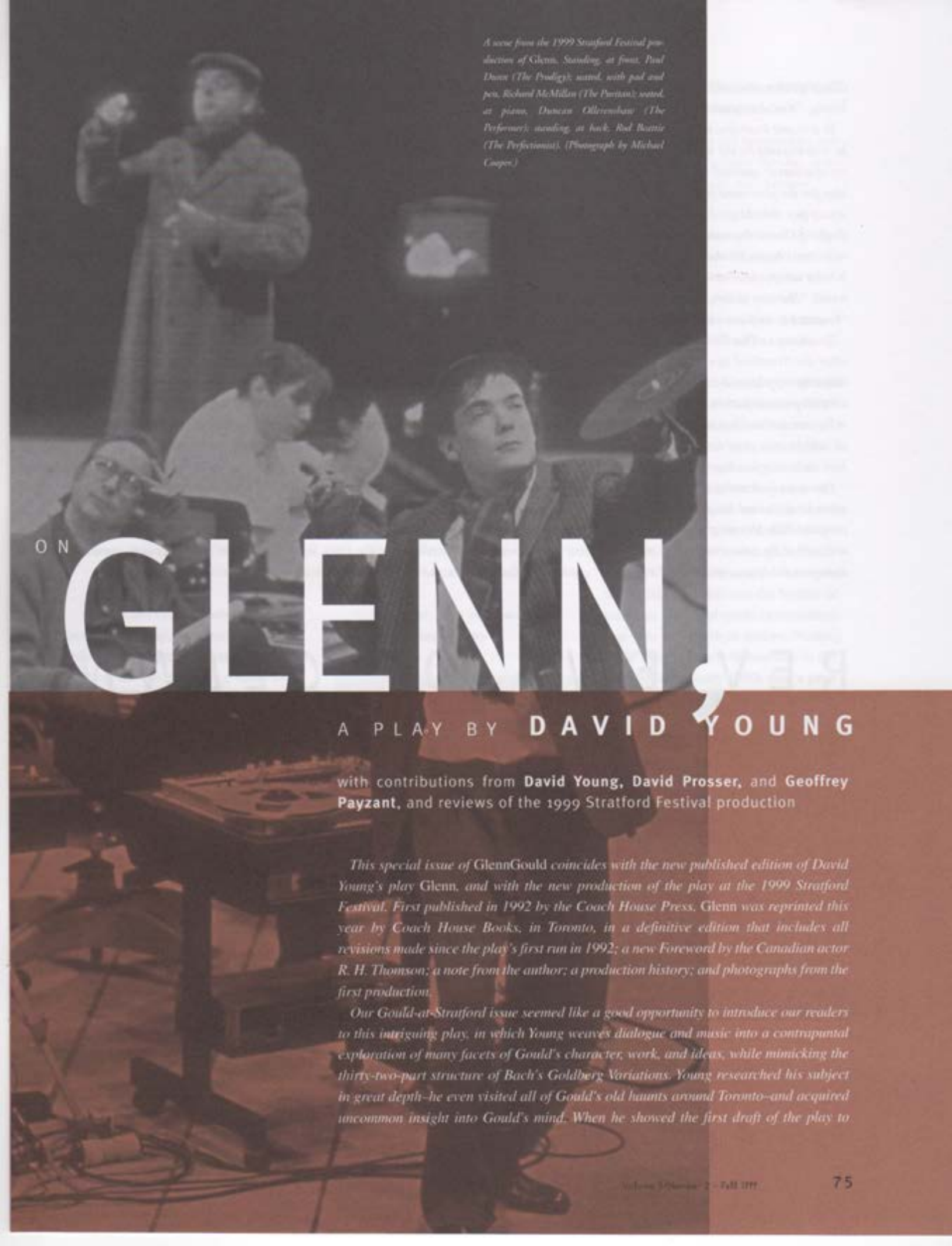
As it turned out, the Russian concert—featuring perhaps the most uncharacteristic repertoire of any of his Stratford appearances—was Gould's last public concert at the Festival. He was supposed to have performed once more in 1963, in a Lieder recital with soprano Phyllis Curtin on the afternoon of Friday, 9 August, in the Festival Theatre. (Lois Marshall had been the Directors' first choice for this concert, but when other engagements prevented her from accepting she was replaced by Curtin.) The program was to have included six songs from the Elizabethan composer John Dowland's *Third Book of Aires* (accompanied by lutenist Hans Kohlund); Schoenberg's *Das Buch der hängenden Gärten*; four songs by Mozart ("Das Lied der Trennung," K. 519, "Als Luise die Briefe," K. 520, "Abendempfindung," K. 523, and "An Chloe," K. 524); and Strauss's Four Last Songs, presumably in Gould's own piano arrangement of the orchestral accompaniments. Programs for the concert were printed, with Gould contributing lengthy program notes, and ticket sales promised an audience of about eleven hundred—one of the largest ever for a Friday-afternoon concert. But the day before the concert, Gould came down with the flu, and at the last minute Curtin's regular accompanist, Ryan Edwards, flew in from New York to replace him. Ralph Thomas called the concert "a sloppy replacement" for the intended program, the performances "shaky." The original program of this Lieder recital, along with Gould's program notes, will be published in the Spring 2000 issue of *Glenn Gould*, in celebration of The Concert That Never Was.

With the hastily revised Lieder recital, the music season of the 1963 Stratford Festival came to an anticlimactic end. And for the first time, Gould left town without committing himself to any future seasons at Stratford. Clearly, in

his own mind, his days as a concert artist were numbered.

1964

As it turned out, Gould did return in 1964, for his final season as one of the Festival's Directors of Music. But he did not perform. His 1963-64 concert season had come to an end on 10 April, with a recital in Los Angeles, after which he would not commit to any more public concerts. John Kraglund, like many others at the time, was optimistic that Gould was not gone for good. On 6 July 1964, in *The Globe and Mail*, he wrote that Gould "is taking a sort of sabbatical this summer." There are signs that Gould himself was not sure that he had retired permanently: he spoke of still playing on special occasions, or of being willing to play certain pieces (like the Schoenberg concerto), and there is evidence that he still considered giving occasional concerts in the mid-1960s. But these plans came to nothing: Gould's retirement was permanent. From the 1964 season the Stratford Festival had to contend without its brightest musical star. The loss was keenly felt: press reports from 1964 show that without Gould, the opening Bach concert, while still featuring fine performances, failed to attract the usual capacity audience. After eight seasons of programs both adventurous and controversial, performances both brilliant and bizarre, audiences both ecstatic and rebellious, eight seasons of high drama and low comedy, profound music-making and slapstick antics, a tenure that formed one of the most colourful and creatively rewarding chapters of his (and Stratford's) early life, Glenn Gould left the Stratford Festival—and public life—behind, forever. ♪



A scene from the 1999 Stratford Festival production of Glenn. Standing, at front, Paul Dunn (The Prodigy); seated, with pad and pen, Richard McMillan (The Puritan); seated, at piano, Duncan Ollerenshaw (The Performer); standing, at back, Rod Boumie (The Perfectionist). (Photograph by Michael Cooper.)

ON

GLENN,

A PLAY BY DAVID YOUNG

with contributions from **David Young, David Prosser, and Geoffrey Payzant**, and reviews of the 1999 Stratford Festival production

This special issue of GlennGould coincides with the new published edition of David Young's play Glenn, and with the new production of the play at the 1999 Stratford Festival. First published in 1992 by the Coach House Press, Glenn was reprinted this year by Coach House Books, in Toronto, in a definitive edition that includes all revisions made since the play's first run in 1992; a new Foreword by the Canadian actor R. H. Thomson; a note from the author; a production history; and photographs from the first production.

Our Gould-at-Stratford issue seemed like a good opportunity to introduce our readers to this intriguing play, in which Young weaves dialogue and music into a contrapuntal exploration of many facets of Gould's character, work, and ideas, while mimicking the thirty-two-part structure of Bach's Goldberg Variations. Young researched his subject in great depth—he even visited all of Gould's old haunts around Toronto—and acquired uncommon insight into Gould's mind. When he showed the first draft of the play to

Gould's beloved cousin and confidant Jessie Greig, she told Young, "You've captured Glenn. He's here."

In a recent interview with the *Canadian Press*, Young said that he was inspired by the two Goldberg recordings, and the symmetry of a career spanned by these recordings: "That's where the idea for the play came from, listening to those recordings, the young guy, the old guy." He noted that, while he wrote many drafts of *Glenn*, the material did not really take shape until rehearsals began for the first production, and actors began to inhabit various aspects of Gould—a process Young described as weird. "The play is complex without being complicated," he said. "I wanted to do justice to the complexity of his intellectual life."

Speaking to *The Globe and Mail*, in Toronto, the day after the Stratford opening, Young added that *Glenn*, like other of his plays, deals with the meaning of ecstasy—"a central preoccupation of mine." He admits to an almost religious connection with Gould: "I've come to seem him as a holy man. And he's our holy man, our Buddha. I find him endlessly fascinating."

Young made some of these points two weeks later, on 5 July, when he discussed his play on the CBC Radio 1 newsmagazine program *This Morning*. He called Gould "one of the greatest artists that the country has ever produced," and said he was drawn to the "panoramic" and "expansive" qualities of Gould's

thinking. He wanted, moreover, to explore the fascinating tension between the introvert and the extrovert in Gould—between "the monk" and the ham who had a penchant for awful "lampshade" humour. His ultimate aim was to find the drama in the interplay of Gould's ideas, but he stressed that it wasn't necessary to know Gould's work to appreciate the play, which allows the spectator to "fall into his world." Writing the play brought Young close to Gould. "I know him the way I know good friends," he said. "He was a very wise, special person. He could be a 'visitor'—you know what I mean."

A native of Oakville, Ontario, Young spent exactly one day in law school before fleeing to become a writer; he has since produced a large body of original work—poems, plays, novels, screenplays, children's books—and has worked as a publisher and editor. His other plays include *Fire and Love is Strange*, both written with Paul Ledoux, and *Inexpressible Island*. His many screenplays include *The Suspect*, *Spirit Rider*, and *Swann*, which had its premiere at the 1996 Toronto Film Festival. He is currently working on an IMAX 3-D movie about the human brain, and on a play entitled *Clout*, about a newspaper baron. He lives in Toronto.

With Young's permission, we reprint here the notes he contributed to the 1999 Stratford Festival house program, and to the new edition of *Glenn*.

REVIEWS OF GLENN,



Glenn was first produced by the Necessary Angel Theatre Company at the du Maurier Theatre in Toronto, in September 1992, coinciding with the first Gould conference to be held in Toronto. The production was directed by Richard Rose, and the excellent cast included Duncan Ollerenshaw as *The Prodigy*, in an uncanny imitation of the young Gould so familiar from films and photos of the 1950s; Randy Hughson as *The Performer*; Henry Czerny, who went on to a film career in Canada and the U.S., as *The Perfectionist*; and R. H. Thomson as *The Puritan*, also uncanny as the older Gould. The play, which was nominated for many awards, was subsequently produced in The Netherlands and (in translations) in Germany and Japan.

The 1999 Stratford Festival production

of *Glenn*, also directed by Richard Rose and featuring the same key technical personnel, stars Ollerenshaw once again, now, seven years older, playing *The Performer*; Paul Dunn as *The Prodigy*; Rod Beattie as *The Perfectionist*; and Richard McMillan as *The Puritan*. The production, playing in the intimate Tom Patterson Theatre, began previews on 11 June, opened 22 June, and was scheduled to play in repertory through 25 September. Delegates of the second Glenn Gould Gathering in Toronto were scheduled to see the penultimate performance, on 24 September.

A CD of the Stratford production was to have been released in July, and there were plans for a live CBC radio broadcast of a performance in late August or early September. Also, R. H. Thomson was

"GLENN: A LIFE BETWEEN THE NOTES"

Playwright's notes by David Young
(with thanks to R. H. Thomson)

This play offers a glimpse into a mystery. The musical genius of Glenn Gould gave voice not only to great music, but also to the silence and space contained within that music. Gould began and ended his recording career with Bach's Goldberg Variations. Sit down with either of his renderings and you will become aware of not only the perpetually evolving contrapuntal "space" between the lines of music, but also the space between his crystalline rendering of each note in each line. Even in passages of great speed there is an impossible evocation of intangible air.

For Glenn Gould, the art of counterpoint became the articulation of the inconceivable—the awareness of the time-space structures that are "beyond." In that interior architecture of silence lie veiled dimensions and structures which draw us into the mystic, the mysterious, the sacred. The sweet ache of loss and longing, the pain of separateness, that permeates much of Gould's playing is a call to each of us to live more deeply. The emotion he summons lives in the space between the notes of the music he played, just as Gould lived "between the notes" of our quotidian

world. This is a play about the silence between the notes, about "the unheard music" that empowered Glenn Gould's life.

The play is a musical score which parallels the structure of the Goldberg Variations. We have a quartet of characters representing the eras of Gould's life: The Prodigy, The Performer, The Perfectionist, and The Puritan. The various "Gouldian aspects" relate not only as independent characters in a drama, but also in counterpoint to one another. They play independent parts, but they are deeply entwined. Usually an actor in a play takes responsibility for a single character, an aspect of a scene's dynamic, one thread in the overall structure of the drama. In *Glenn* the actor's responsibility is much broader. The characters are brothers who share a common body, handing causality off in relay fashion across the gulf of time. There is unheard dialogue between the "Goulds," much as there is unheard music between the entwining voices in the Goldberg Variations.

The twenty-fifth variation is the ganglion, the central station for the sacred celebration of inconsolable longing that permeated Gould's life.

I encourage you to expect no more from the play's culmination than you might from the culmination of the Goldbergs themselves—a path through time, accompanied by a meditation on theme and variation which, in the final Aria, returns us to the beginning, to the mystery.

A PLAY BY DAVID YOUNG

scheduled to deliver a lecture about Glenn on the morning of 21 July, as part of the Festival's informal series Table Talk. Unfortunately, this issue of Glenn Gould had to go to production too early for us to report on these events.

The 1999 Stratford production earned a standing ovation on opening night, and the reviews have been largely positive. What follow are excerpts from some of the reviews that appeared shortly after the production opened.

"GLENN PLAYS PRODIGY'S LIFE IN FOUR KEYS"

Young and director Richard Rose go much further in explaining art and genius than the pale monologues that usually make up this genre. ... If I am

remembering the first production accurately, this *Glenn* seems less encumbered by biographical details, less dependent on conventional devices like telephone conversations, and less awed by the sheer cleverness of the four-person structure. Here, Young firmly controls the story of Gould's quest for transcendence through music while Rose successfully develops the notion that his four actors are one man. The results are always interesting and occasionally electrifying. The ability of *Glenn* to succinctly deliver emotional biography is often unparalleled. Take, for example, the single scene where the sensitive Prodigy treats himself with hot baths; the Performer complains of worsening aches and panics; and the Perfectionist dispenses the appropriate pills to the

Puritan, who recites their grotesque side effects. ... Like *Inexpressible Island*, Young's 1997 play about Antarctic explorers, *Glenn* is a brain bender, an unabashedly intellectual piece matched here by Rose's unashamed belief in the theatrical possibilities of philosophical drama. [Rating: four stars.]

— Kate Taylor, *The Globe and Mail* [Toronto], 23 June 1999

"GLENN GOULD UNDER GLASS"

There has never been any question that *Glenn*, David Young's stage biography of Glenn Gould, is an intelligent, probing account of the life and ideas of Canada's idiosyncratic genius of the keyboard. ... The problem is with the play's effectiveness as drama. The singularity of Gould's

Reflecting on his second recording of Bach's Goldberg Variations, the renowned Canadian classical pianist Glenn Gould (represented in this final phase of his life and career as The Puritan) recalls how he felt as a young man (The Prodigy) approaching the same piece three decades earlier. The vignettes that follow—Gould as a sensitive child at his family's cottage on Lake Simcoe; Gould as an awkward newcomer to New York; Gould as a world-renowned concert pianist (The Performer)—trace the arc of a life and career as tortured as it was brilliant. We witness Gould's growing dread of the "blood sport" of public performance, his insistence that art should not be a gladiatorial spectacle, but a love affair, conducted in private. This, combined with his interest in technology as the mediator between humanity and the aesthetic experience, leads Gould the Perfectionist into the recording studio, where he hopes to achieve the transcendental significance that has eluded him in live performance. The musical genius's search for perfection in art, however, reflects an even more poignant quest for unity, coherence, and structure in his own life.

by David Young

This is a difficult play to convey in book form because the time-space conventions of naturalistic theatre are put to strange tests on almost every page. The central conceit is that we are inside Glenn Gould's head, and that anything is possible. Each character can invoke time-space shifts, or be subjected to time-space shifts invoked by others. A few clarifying comments to ease the reader's journey:

The Goldberg Variations: Gould began and ended his recording career with Bach's Goldberg Variations. The play follows the voicing, structure, and mood of Bach's score. For example, if a variation is an arabesque with two voices, there are two characters in the scene; if the variation is a canon, then the two characters play a game of chase. The notion of contrapuntal voicing, and parallel action, is central to the dramatic structure throughout. The goal is harmonic, rather than melodic, unity. The "ground bass" mentioned in the stage directions refers to the thirty-two-note progression established in the opening aria.

Each variation features recorded music culled from Glenn Gould's life in the studio. His early and late recordings of the Goldberg

MORE REVIEWS OF G

psychology and intellect is there to be witnessed, even admired. But it is wrapped up by an insularity that seldom reaches out beyond the stage. ... [Richard Rose] is conscious of the need to find a theatrical voice for what is essentially an assemblage of biographical footnotes and ideas. ... The performers successfully differentiate the sides of Gould's complicated personality. Dunn is particularly effective at showing us a young man whose extreme sensitivity prefigures the arc of his life. Beatty, meanwhile, uses his impressive facility with mimicry to slip into a variety of supporting roles, from a New York studio technician to the German conductor Herbert von Karajan. Together with Ollerenshaw and McMillan, they give us Gould. But it is a Gould under glass. [Rating: three stars.]

— Vit Wagner, *The Toronto Star*, 23 June 1999

"GOULD'S GENIUS AT WORK IN GLENN"

[Richard Rose] this time out seems to have abandoned the emotional reserve which marked [his original 1992] production in favour of a grander, more operatic style. ... But while each character represents a different phase of Gould's life and career, in Young's vision, they inhabit the stage simultaneously—interacting, reacting, playing, and on occasion badly overacting to create the illusion that Gould's life was played out according to some sublime composition. And in the main, it works, as the four incarnations of Gould race deftly through some emotional scales, performing

others with deep affection, passion, fear, and even great sorrow and loneliness. Though some of it is written in Gould's words themselves, *Glenn* casts little new light on Gould's genius, contenting itself instead with simply acknowledging that genius and the flawed vessel which carried it into the world. There are occasions when Rose allows performances to overshadow story, forcing us to listen to the notes rather than the music, if you will, but finally, this production hits a lot of the right notes. [Rating: four out of five.]

— John Coulbourn, *The Toronto Sun*, 23 June 1999

"FESTIVAL'S GLENN STRIKES CHORD—GLENN IS BALANCED, INTELLIGENT PORTRAYAL OF ARTIST'S LIFE"

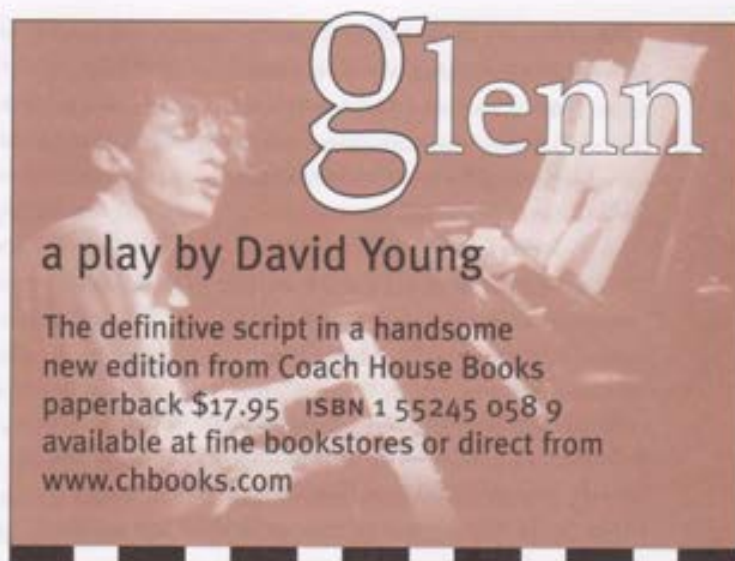
Variations receive prominent coverage, but the score draws liberally from his entire *oeuvre*. In some cases the recorded material is sampled with computer technology—a musical phrase looped, phased, compressed, or elongated to highlight some aspect of Gould's technique or the harmonic dimensions of the music itself.

At no time does an actor sit at the keyboard and pretend to play one of Glenn Gould's recorded performances.

Entrances and Exits: In most cases entrances and exits indicated in the stage directions refer to characters entering and leaving lit playing areas. The characters rarely leave the stage entirely.

Furniture and Props: There are a number of chairs on stage: Gould's famous piano chair, a swivel chair in the recording studio, a plain chair which serves multiple functions, and a recliner at the family cottage in Uptergrove. At a couple of key moments a hanging piano harp drops into the action from above. There is a recording console with a telephone. All other props are carried on and off by the cast. Less is more.

Other Dramatis Personae: "Jessie" refers to Jessie Greig, Glenn Gould's cousin and lifelong soul-mate. Jessie never appears on stage in person.



Glenn

a play by David Young

The definitive script in a handsome new edition from Coach House Books
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available at fine bookstores or direct from
www.chbooks.com

From time to time the four characters assume the guise of the alter-egos Glenn Gould developed in his humorous writings, viz. Theodore Sutz and Wolfgang von Krankmeister. At other times they play real people like Herbert von Karajan, or invented characters like Mr. Ramsay or Larry Lewman. The convention here is one of gamesmanship and blatant role-playing. At no time does the audience lose sight of the Gould-behind-the-mask.

At its première in Toronto the play was performed in the round.

— 14 May 1999

GLENN, A PLAY BY DAVID YOUNG

Gould's interest in recording technology and in verbalizing what he was attempting to do in the recording studio is powerfully illustrated in the second half of the play, when frequent use is made of video cameras on the set which record images of the character(s) on television monitors. In one surely memorable sequence a long strand of audio tape is unwound from a reel and woven around and between the four Glenns as their movements become increasingly stylized and abstracted, suggesting their interconnection and common future. ... There's nothing dour, however, about this dramatic exploration of Gould's art and life. It's a journey worth taking.

— Donal O'Connor, *Stratford Beacon Herald*, 23 June 1999

"MAGICAL, BUT NOT COURAGEOUS"

[Glenn] wants to impress us with two thoughts. One—that renowned Canadian pianist Glenn Gould was a courageous artist. And two—that we are witnessing a piece of courageous theatre. Sadly, despite a few moments of vivid theatricality, this production of David Young's play only succeeds in reminding us of the first truth—and that's something most theatre-goers already know. In the end, this production of the 1992 play leaves us with a wealth of bold intellectual connections, but timidly never ventures out of its cerebral confines and into the more challenging—and rewarding—territory of the heart. [Rating: three out of five.]

— Ian Gillespie, *London Free Press* [London, Ontario], 23 June 1999

"GLENN GOULD PLAY OFFERS FINE ENSEMBLE WORK"

In attempting to illuminate Gould's journey through life, Young has fashioned a play which is ambitious, burningly intelligent, and beautifully structured—also irritating and frustrating in its final failure to pierce the enigma. It's also surprisingly cold at the core, at times as heartless as a pathologist's lab. But it still compels. ... The intricate nature of the play demands ensemble playing of the highest order, and under Rose's assured direction we get it in spades with those marvellous fugal passages in which all four voices interlock and interweave as they glide us through endless shifts in time and place and mood. ... Glenn Gould did connect

David Prosser, the Stratford Festival's Director of Literary Services, contributed an interesting article about Glenn to a recent issue of *Fanfares*, a quarterly newsletter published for Festival members. With his permission, we reprint here a few edited excerpts from that article, which draws on his own interview with David Young.

"GLENN: A LIFE FOR FOUR VOICES"

by David Prosser

Mr. Young has adopted an unusual, multi-faceted technique in his approach to Gould as a subject for drama. Like François Girard's unrelated 1993 film *Thirty-two Short Films About Glenn Gould* (which wove together archival footage and documentary-style interviews with dramatized scenes starring former Festival actor Colm Feore), *Glenn* creates its portrait as Gould created his recordings: through collage and juxtaposition.

Glenn calls for its title character to be portrayed by four different actors, each representing a different chronological phase of Gould's life. The Prodigy is Gould between the ages of six and nineteen, The Performer between nineteen and thirty-one, and The Perfectionist between thirty-one and fifty, with The Puritan representing him in the very last days of his life.

But the four actors do not simply succeed each other on stage in chronological order, for besides different eras of Gould's life they also represent different aspects of his psyche. Mr. Young defines The Prodigy as "innocent genius caught at a defining moment of self-consciousness on the threshold of the larger world. The Performer in the extrovert, the virtuoso who commanded the world stage with his perfect marriage of feeling and intellect. The Perfectionist is the introvert, the master game-player who retreated from public life into the intricate design of his own speculations. The Puritan is the philosopher-king attempting a dialogue with himself on the deepest possible level."

In a structure that suggests Gould's own spiritual search for unity and coherence, all four versions of Gould interact with each other as the play moves back and forth in time, using the same compositional techniques that Gould pioneered in his radio documentaries in order to create what Mr. Young calls "new constellations of self."

There is a fifth performer, says Mr. Young: the sound technology that enables carefully edited and shaped selections from Gould's recordings to permeate the play. The Goldberg Variations, with which Gould began and ended his career, provides "a template for the dramatic action," with the structure of the play—which is written in "variations" rather than scenes—fol-

STILL MORE REVIEWS

through his music. How he did it is another matter; the process remains elusive, as does the nature of the man who made that music. At one point, someone asks: "What is the secret?" There is no answer. The enigma persists. But the journey in finding there is not answer is infinitely rewarding.

— Jamie Portman, *Southam Newspapers*, 23 June 1999

"THE GLENN GOULD VARIATIONS"

David Young's play is a fragmented account of the life, ideas, and personal torments of Glenn Gould, the Canadian culture hero who detested most of what is officially revered as culture. It chops its protagonist into quarters, slaps a label on each of the morsels, and distributes them

among the company. ... At its worst, the constant counterpoint keeps us on our toes; at its median, it makes familiar but still effective capital out of the juxtaposition of different stages of experience; at its best, it is dazzling. Throughout, it demands and receives superb ensemble performance interlaced with an abundance of striking solos. ... The play manages to dispense with most of the musical information necessary to its own comprehension, but it takes too much factual knowledge for granted; however unorthodox its structure, it trades as shamelessly as any other biographical drama on its audience's built-in regard for a national icon. It's still a brave and demanding choice for Stratford; and, on the whole, I liked it.

— Robert Cushman, *National Post* [Toronto], 24 June 1999

"PIANIST'S LEFTHAND RIPPLES FROM ONE ACTOR TO ANOTHER"

For a cerebral play, *Glenn* is surprisingly involving. That may sound like a left-handed compliment, but it isn't meant that way. ... One reason that *Glenn* works as well as it does is that it sticks to Glenn Gould, who embodied ironies and contradictions of his own. The other reasons are director Richard Rose and a fine cast. ... The production is fluid, including the stage itself, which is covered in fabric that looks like blank music paper. The actors provide the notes and—something of utmost importance to Glenn Gould—the spaces in between. [Rating: three stars out of four.]

— Martin F. Kohn, *Detroit Free Press*, 24 June 1999

lowing that of Bach's musical text. The result is an extraordinary piece of theatre, one that seeks to explore the mysteries not only of an individual genius but of the art that inspired him.

"Our overall objective," says Mr. Young, "is to illuminate the exterior and interior journeys of Glenn Gould's remarkable life and make him accessible to a large non-musical audience."

Geoffrey Payzant, the author of Glenn Gould, Music and Mind, first published in 1978, contributed the Foreword to the original 1992 edition of Glenn. In it he noted the thematic and structural connections between the play and Gould's thought, especially counterpoint—Gould's "remarkable capacity for sorting and controlling a multiplicity of concurrent mental processes." In recordings like those of Bach or Gibbons, wrote Payzant, "he gave each 'voice' in the music a distinctive character, while never permitting any of them to assert themselves to the detriment of the ensemble or of the structure"—precisely what David Young does in Glenn. Because Payzant's Foreword was not reprinted in the new edition of Glenn, we felt that we should quote some extended excerpts from it here.

FOREWORD TO GLENN

by Geoffrey Payzant

For most of his working life, Glenn Gould's habitat was the sound studio: darkness, mysterious apparatus, a few harsh utility lights, blinking monitors. Such is the setting of the play *Glenn*. The treatment of characters in the play is equally felicitous. Gould was a complex person, indeed, he was a blithely multiple person, as witness those of his writings in which he featured himself in various roles. ... There are only four characters, but there are many voices in the play, just as there were in its namesake.

Like most of Gould's recordings and writings, the play is busy, with its interlocking themes and multiple levels, each distinct but none dominant, and with its disregard for chronology. Time is stretched, squeezed, interrupted, reversed, lapped, and bent, all in ways familiar to musicians. In this respect the play resembles Gould's so-called "contrapuntal radio documentaries," audiotape collages the making of which was for ten years his main artistic endeavour. ...

I predict that David Young's play *Glenn*, like Gould's documentaries, will find little favour with people who see nothing wrong with the idea of naming a concert hall or a piano competition after Glenn Gould. Such people have missed the point of Gould's entire achievement.

Glenn is neither a delightful and relaxing entertainment nor, in its published form, an "easy read." In my opinion, it is something much better: a faithful and worthy evocation of its subject.

OF GLENN, A PLAY BY DAVID YOUNG

"MUSICAL FOOTPRINTS"

[This production] is one of the most exciting of Stratford's offerings so far this season. The play unfolds on two levels simultaneously as biography and as psychodrama. ... [Richard Rose] does a fine job bringing Young's highly abstract, yet emotionally resonating, play into focus. Holding the four main voices, in addition to a variety of minor voices, in dynamic tension for nearly three hours is no mean feat, yet Rose never miscues. The four actors who play Gould are uniformly solid ... Young doesn't offer any brilliant interpretations of Gould's genius. But this isn't to say that his insights, especially as they relate to Gould as a quintessential Canadian, are not interesting. ... The

way the production utilizes Gould's music as both foreground subject and background soundscape is brilliant. Rather than have the actors impersonate Gould playing, the stage lights go down and Gould's incomparable music fills the darkened auditorium as it fills our consciousness and we hear again the deep, silent spaces between the notes. The mystery of Glenn Gould will never be solved. Ultimately, it's because of his transcendent music that we celebrate rather than mourn Gould's short life. A solitary traveller in a landscape of sound, it's his music that left footprints in the snow. All the more reason to be grateful for this fine production of this fine play.

— Robert Reid, *The Record* [Kitchener, Ontario], 24 June 1999

Perhaps most satisfying reviews of all came from the playwright himself. "I think they're really pulling it off," Young said on CBC radio. And the day after opening night, he told The Globe and Mail, "I've never seen it better performed. It was all beyond what I could have hoped for. I can truly say that I am happy."

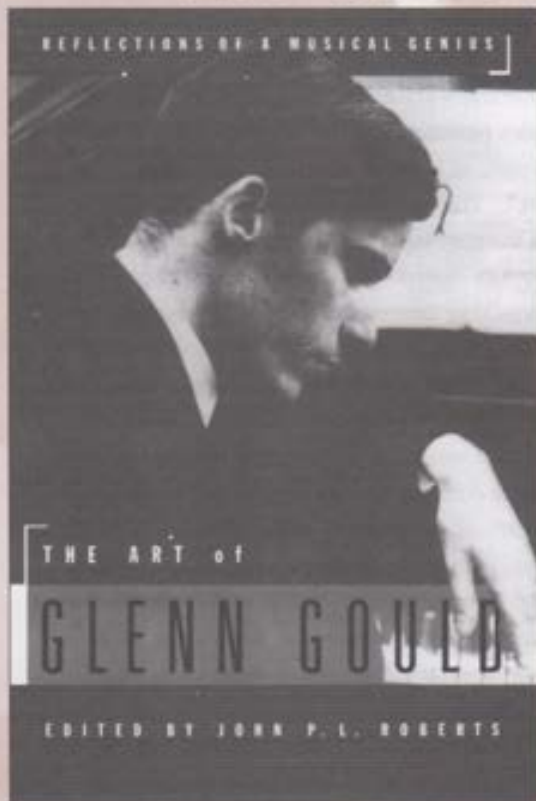
Glenn, a play by David Young (Toronto: Coach House Books, 1999). Paperback, 112 pages, \$17.95 (Canadian). ISBN 1 55245 058 9. Available in bookstores, or direct from www.chbooks.com.

Coach House Books, 401 Huron Street (rear) on bpNichol Lane, Toronto, Ontario, M5S 2G5, Canada. Telephone: (416) 979-2217, or (800) 367-6360. Fax: (416) 977-1158. E-mail: mail@chbooks.com.

THE ART of

GLENN GOULD

REFLECTIONS OF A MUSICAL GENIUS



REFLECTIONS OF A MUSICAL GENIUS

Glenn Gould played the piano like no one else before or since. He was also a wonderful, often controversial communicator of the artistry of music and musicians. For *The Art of Glenn Gould*, John Roberts has selected several interviews that have long been out of print, a variety of Gould's scripts for the CBC, and other new material. Here is Gould on Bach, Beethoven, and Bruckner; on the pianists Sviatoslav Richter, Alexis Weissenberg, and Bill Evans; and on the creative process, music in the electronic age, and the importance of ecstasy in music.

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Umberto Rocchino, a Friend in Naples, Italy, writes with some interesting information supplementing Damjana Bratuz's article "Presence of Glenn Gould: The Italian Perspective," published in our Spring 1999 issue. In the editorial introduction to that article, we claimed that Gould played only twice in Italy in November 1958, in Florence and Rome, and we added, parenthetically: "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." We said "apparently" because neither we nor Dr. Bratuz could find any evidence, in Canada or Italy, that Gould ever played in Turin—no program, no reviews, no business records, no photos.

We spoke too soon. Mr. Rocchino has discovered articles in Turin-based publications that point unequivocally to a Gould solo recital in that city, including reviews in the major newspaper *La Nuova Stampa* [The new press] and in the February 1959 issue of the monthly periodical *Musica d'Oggi* [Music of today]. Mr. Rocchino kindly offered us a translation of the review from *Musica d'Oggi*, which he sees as evidence of how contemporary Italian critics were able to look past Gould's eccentricities to his musical distinction—the very point Dr. Bratuz made at the beginning of her article. Here is the review, which was written by Iginio Fuga:

Among the many famous pianists who have appeared recently at the Conservatory, one of them—still unknown here—particularly aroused our interest: the young Canadian Glenn Gould. Except for the convoluted *Variations* [actually the Suite, Opus 25] by Schoenberg, his program was limited to the music of the sixteenth and eighteenth centuries; still, he proved to be a pianist who was made of music. We listened to a *Toccata* by Sweelinck [actually the "Fitzwilliam" Fantasia], and a sonata by Mozart (K. 330) (as well as the above-mentioned Schoenberg).

His manner of playing, technically speaking, is one of the most disorderly and improper we have ever seen; he sits on a chair about fifty centimetres from the ground [i.e., twenty inches, though in fact Gould usually sat about six inches lower than that]; he moves his right arm constantly and nervously through the entire performance, as though he wanted to shoo someone away; his fingers are quite stretched out; his fingerwork is very personal and unusual; he makes really unattractive movements in order to play *legato*. Yet, he is able to create sounds with colours and inflections so surprising that they become unreal; and the musical discourse, always wrapped up in an appropriate halo of poetry and molded from the most suitable expressions, breathes with surprising naturalness. In those scores, every sign of materiality disappeared. That night, Gould proved to be not only a remarkable and charming pianist, but, above all, an exceptional artist.

Gould himself was aware of this review, incidentally. According to Mr. Rocchino, it was reprinted in the February 1979 issue of the Italian magazine *Musica*, and after it appeared Gould telephoned the editor, Umberto Masini, to thank him; Masini recalls that the two talked for some two hours on that occasion. We don't know for sure, but we would speculate that Gould especially appreciated having been reviewed by someone named "Fuga," which is Italian for "fugue."

The internal evidence of the two reviews proves that they refer to a recital in Turin, and are not merely another city's reports on the solo recital in Florence. (Rome is out of the question, too: there he played only a concerto—the Beethoven Second.) Both reviews refer to Gould's appearing at "the Conservatory," which cannot have meant Florence, where he played for the Amici della musica, at the Teatro della Pergola. Incidentally, the review in *La Nuova Stampa* makes clear that Gould

played the Goldberg Variations in Turin, as he had in Florence, though the work is inexplicably omitted from Fuga's review. The critic for *La Nuova Stampa*, identified only by the initials "a. d. c.," notes that the Goldberg Variations had not been heard at the Conservatory since Wanda Landowska played them there. He goes on to describe Gould as a "passionate" as well as "nervous" performer, and, like Fuga, documents his familiar platform mannerisms. In Mozart's K. 330, "a. d. c." finds Gould's tone a little dull, but also agile, robust, and capable of a rare degree of delicacy; he compares it to the sound of a fortepiano. Finally, he reports that the audience thanked Gould with great applause and cheering—and, apparently, with none of the hissing that the Schoenberg had brought him in Florence!

The date of the Turin recital was certainly 17 November—that is, between Florence and Rome. (The letter to Bernstein refers to "Florence, Turin, and Rome"—in that order.) The review in *La Nuova Stampa*, presumably published the next day, is dated 18 November; moreover, unpublished correspondence among the Gould papers in the National Library of Canada lends credence to the 17 November date. One letter from Gould's manager, Walter Homburger, dated 23 September 1958, shows that Gould was scheduled to fly from Turin to Rome the morning of 18 November; other letters show that he had hotel reservations in Florence for 13–16 November, and in Rome for 18–21 November, leaving 17 November unaccounted for. We doubt he spent that night sleeping in a park; surely he was in another hotel, in Turin.

Still, all of this evidence only proves that Gould was *supposed* to have played in Turin; it was not until we received the two reviews that we had any evidence that he actually *did* play. We are grateful to Umberto Rocchino for setting the record straight.

MUSICAL PRODIGIES

Perilous Journeys, Remarkable Lives
CLAUDE KENNESON

We recently received a new book: *Musical Prodigies: Perilous Journeys, Remarkable Lives*, by Claude Kenneson, published in April by Amadeus Press in Portland, Oregon. Kenneson is a cellist and professor emeritus at the University of Alberta, in Edmonton, and he has previously written books about the cello as well as a study of the friendship between Székely and Bartók.

Musical Prodigies is a substantial study (almost four hundred pages) of forty-four musicians from Mozart forward, with an emphasis on prodigies of the twentieth century—Menuhin, Barber, Mazer, and many more, including Canadians like Zara Nelsova, who played with Gould at the Stratford Festival, and the most recent winner of the Glenn Gould Prize, Yo-Yo Ma. Kenneson, as a cello teacher, has nurtured a number of prodigies himself, and brings first-hand knowledge to the book. He deals generally with the psychology and development of the child prodigy, particularly in an introductory "Reader's Guide," but for the most part the book tells the stories of many individual prodigies—stories by turns astonishing, sad, brilliant, turbulent. Always, the emphasis is on family life, early teachers, peer relationships, and the struggle to find a mature musical identity.

Gould appears, along with Martha

Argerich, Daniel Barenboim, and Van Cliburn, in Chapter Seven, "Midcentury Keyboard Masters." (Cliburn, incidentally, contributes a brief Foreword to the book.) The section entitled "Glenn," pages 160-167, offers nothing new to the published record: it briefly reviews the familiar story of Gould's life and work, with an emphasis on the early manifestations of both his musical talent and his eccentricity. But Gould is just one small part of a detailed, well-researched account of some of the most gifted musicians in history.

Musical Prodigies sells in hardcover for \$29.95 (U.S.). ISBN 1-57467-046-8. For more information about the book, contact the publisher, Amadeus Press, in care of Timber Press, Inc., 133 S.W. Second Avenue, Suite 450, Portland, Oregon, 97204-3527, U.S.A. Telephone: (503) 227-2878, or (800) 327-5680. Fax: (503) 227-3070. E-mail: publici-ty@amadeuspress.com. Web site: www.amadeuspress.com.

In our première issue, in the fall of 1995, we included a previously unpublished essay Gould wrote in 1978 about the great Russian pianist Sviatoslav Richter, whom he greatly admired. (The essay, incidentally, is reprinted in John P. L. Roberts' new collection *The Art of Glenn Gould*.) In the Miscellanea section of our Spring 1998 issue, we had more to say about Gould and Richter, including, sadly, acknowledging the latter's death the previous August. Recently, we had cause once more to think about the relationship between these two great artists.

First, thanks to some information from Bruno Monsaingeon, who was a colleague of both pianists, we are finally able to clear up some confusion that has persisted since we first published Gould's Richter essay. We had assumed that it had been written for a 1978 CBC radio broadcast; this proved false, but we

could find no more information on the matter. According to Monsaingeon, however, Gould wrote the essay as a contribution to a Russian television program on Richter. Apparently, the Russians approached Gould for an interview, and when he turned them down they asked Monsaingeon to intervene. Monsaingeon did, and Gould finally agreed to deliver a short monologue on camera, to which end he wrote his short essay in May of 1978. The Russians hired a Canadian crew to film the Gould segment, which was duly inserted into their Richter production.

Confirmation of this anecdote can be found in Monsaingeon's recent two-and-a-half-hour film, *Richter l'insoumis*, an outstanding documentary that features rare archival footage as well as Richter's only comprehensive interview, conducted in the last years of his life. The film has been shown at festivals and on television in Europe and North America, and has received many international awards. (It is now available on video in English, as *Richter: The Enigma*, from Warner Music Vision/NVC Arts, in both England and North America; it is also available in a multilingual DVD format.) In the film, Gould is shown delivering precisely the essay we published in 1995, but with an amusing twist: the Russian producers in 1978 had dubbed Gould's voice into Russian and thrown away the original voice track, so Monsaingeon was forced to redub Gould in English using an actor's voice!

Monsaingeon produced a book as a kind of companion to the film: *Richter: Écrits, conversations* (Paris: Van de Velde/Actes Sud/Arte Editions, 1998). It includes Richter's own detailed reminiscences about his life and work, and extensive excerpts from his diaries, with his thoughts about music and musicians. Given the great mutual admiration between Richter and Gould, it is interesting to read some tart comments from Richter's pen on some of Gould's

recordings. He finds Gould's Bach, for example, "a little too brilliant and exterior," emphasizing the "pianistic element" at the expense of the "profundity and severity" of the music, and he complains that Gould drops many repeats—"which means that he doesn't love [the music] enough." For Richter, in short, Gould's Bach was too much Gould and not enough Bach.

Gould's 1978 essay included recollections of his 1957 tour of Russia, when he first heard Richter play live; specifically, he recalled Richter's notoriously spacious interpretation of Schubert's last sonata, in B-flat major, which mesmerized him, even though he usually had no patience for such repertoire. Recently, we were able to confirm Gould's memories of that performance in the best possible way: by listening to it ourselves. We had the good fortune to acquire a cassette copy of Richter's 9 May 1957 recital—the very recital Gould attended while he was between engagements in Moscow—from the Friends of Sviatoslav Richter, a society founded in England in 1987 and currently based in Cologne, Germany. The Moscow performance of the sonata is just as Gould remembered it, with a very slow first movement clocking in at well over twenty minutes. In later years, after Richter began appearing in the West, the Schubert B-flat would be one of his most characteristic and controversial interpretations; in fact, some of his performances of it were considerably *slower* than the one Gould heard.

The Friends of Sviatoslav Richter, by the way, publishes regular newsletters, compiles valuable readers, discographies, and concertographies, and releases its own CDs, cassettes, and videotapes. For details about the Friends, contact its director (and co-founder) Falk Schwarz, Robert-Seuffert-Str. 1, D-50959, Cologne, Germany. Telephone and fax: (49) (221) 465-858.

Speaking of Gould and Russia, here is a tidbit from the 5 June 1999 issue of the *National Post*, one of two nationally circulated newspapers published in Toronto. In an article entitled "Baryshnikov's Defining Moment," the great Russian-born dancer looked back, twenty-five years later, at his defection to the West in June 1974, after a performance with a touring Soviet ballet troupe at Toronto's O'Keefe Centre. On the subject of why he chose to defect in Canada, Baryshnikov wrote:

And Canada? What did I know about Canada? I have to be honest. I knew precisely three things: Canada had great hockey teams, it grew a lot of great wheat, because the bread we ate every winter was thanks to Canadian wheat, and Canada was where Glenn Gould lived and worked. That was the extent of my knowledge of Canada.

Hockey, wheat, Glenn Gould—O Canada!

Personals

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

M. Stegemann's liner notes for GG's recording of the Liszt transcription of Beethoven's *Pastoral* Symphony (which I find to be one of GG's greatest performances) states that "there are signs that [in 1968] he was then toying with the idea of gradually recording the other eight symphonies in Liszt's transcriptions." The only other recording which has been issued is the Fifth. Is there any evidence (fragmentary or otherwise) that GG performed additional symphonies or transcriptions? Daniel Baldwin, 150 West End Avenue, New York, NY, 10023, U.S.A.

Editor's note: According to John P. L. Roberts, in editorial commentary in his new collection The Art of Glenn Gould,

Gould had planned, in the late 1960s, to record all nine symphonies for Columbia—including Liszt's four-hand version of the Ninth, for which he would have used overdubbing. But he recorded only the Fifth (in 1967) and the first movement of the Pastoral (in 1968) before abandoning the project. (He abandoned several other major recording projects around this time, too—a Scriabin-sonata cycle, a Scarlatti album, a C. P. E. Bach album.) Besides these two studio recordings, and the 1968 CBC radio performance of the complete Pastoral—all of them available in Sony Classical's Glenn Gould Edition—we know of no preserved performances by Gould, complete or fragmentary, of Beethoven symphonies in Liszt's transcriptions. In the 1969 CBC television program Telescope: Variations on Glenn Gould, there is brief footage of him playing the Pastoral in Eaton Auditorium, but this was presumably filmed during the taping sessions for the 1968 CBC broadcast. (You can see this segment in Sony Classical's Glenn Gould Collection, Vol. 5.) In the What Might Have Been department: we know that Gould's favourite Beethoven symphonies, the Second and Eighth, as well as several Beethoven overtures, were among the orchestral works he was planning to conduct at the end of his life.

Friends, if you are interested in swapping, selling, or buying GG stuff, such as vinyl, published articles, etc., contact Justus Benckhuysen, 6269 Sundown Crescent, Gloucester, Ontario, K1C 1C6, Canada. Telephone: (613) 837-2883.

The Glenn Gould Foundation welcomes inquiries about dedicating issues of this journal in honour of individuals or special occasions. For more information, please contact John A. Miller, Executive Director of the Foundation, at the address given on page 90

This special issue of which marks its fifth year of publication has been endowed by James and Rev. Margaret Fleck and The Fleck Family Foundation, Willowdale, Ontario.

Glenn Gould

TORONTO MUSIC GARDEN

The issue also salutes the new an urban harmony of music and horticulture on the shore of Lake Ontario at Harbourfront Centre that has similarly been supported by The Fleck Family Foundation and also by the Laureate of the 1999 Glenn Gould Prize, **YO-YO MA**, who is

donating his winnings from the Gould Prize to this site.

All Photos courtesy Toronto City Hall Protocol Office, pictured top to bottom: Opus Atelier performs in the Menotti, Yo-Yo Ma performs in the Prelude, children dance down the swirling hill of the Courant



The Toronto Music Garden was inspired by the music of Bach; propelled by the shared vision of Dr. Ma and Niv Fichman, Rhombus Media; and designed by landscape architect Julie Moir Messervy. It was inaugurated by Dr. Ma and other local musical ensembles on June 10, 1999.

The Toronto Music Garden is open now to welcome everyone attending The Glenn Gould Gathering and open year-round for all future Gould visitors and Torontonians to

enjoy.

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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 90.

The following is a list of new Friends whose names were received to July 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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Glenn Gould

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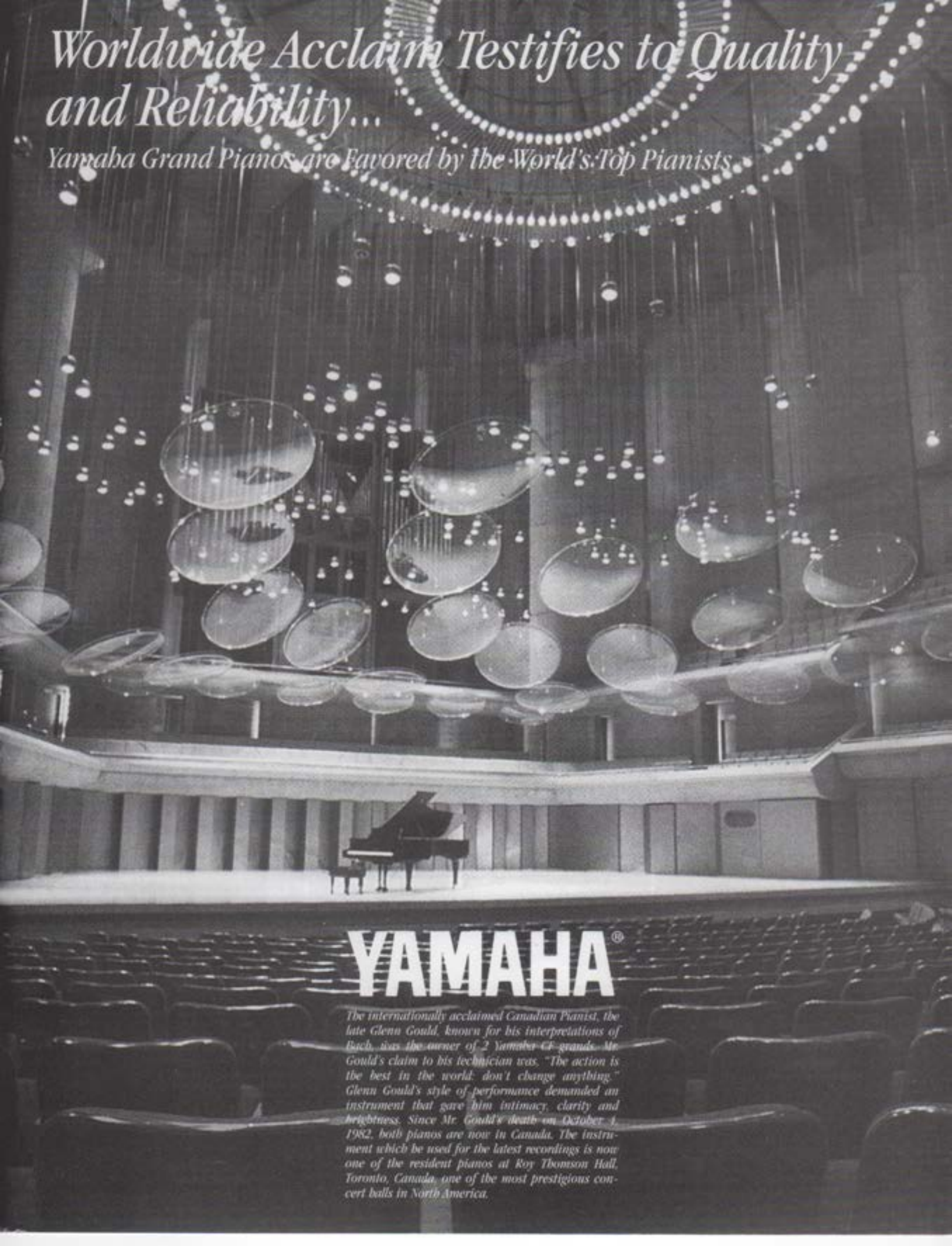
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