

Glenn Gould

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GLENN GOULD, piano
SIR ERNEST MACMILLAN, conductor
TORONTO SYMPHONY ORCHESTRA

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Gould onstage during his informal 19 May 1957 lecture-recital before professors and students of the Leningrad Conservatory. (Photographer unknown.)



→ Newly discovered documents from the archives of Canada's Department of External Affairs (1955-7)

Gould undertook a two-week tour of Moscow and Leningrad—his very first trip overseas—in early May of 1957, at a time when Western artists rarely appeared in the Soviet Union. (This was barely four years after the death of Stalin, and a year before Van Cliburn's triumph at the first Tchaikovsky Competition.) Not surprisingly, the Russian tour has been much discussed in the Gould literature; we ourselves published Sofia Moshevich's detailed article "Glenn Gould and the Russians," along with reviews, photos, and documents, in our Fall 1997 issue—to which we refer our readers for background information on the subject. Recordings of some of Gould's performances in Russian have appeared since his death, from Harmonia Mundi/Le Chant du Monde, Sony Classical, and other labels. And a documentary film on Gould in Russia is currently in preparation (see *Miscellanea* for more information). But the Russian tour itself has been amply documented at the expense of the extensive preparations

that preceded the tour, and which, it turns out, are almost as fascinating as the tour itself, for arranging an appearance by a Western artist in the Soviet Union was at that time a long and complicated process fraught with unexpected artistic, logistical, financial, political, and diplomatic problems. That part of the story has never been examined in depth—until now.

Gould's Russian tour required detailed negotiations with the Canadian federal government's Department of External Affairs, or D.E.A. (today renamed the Department of Foreign Affairs and International Trade), and these negotiations are documented in departmental letters, memoranda, telegrams, and related material. (The archives of the D.E.A. are currently housed as RG [Record Group] 25 at the National Archives of Canada, in Ottawa. The documents related to Gould's Russian tour, all of them originally unclassified or classified only at a low level, may be found in Box 7271, File 10417-S-40.) A few years ago, Robert Desjardins, a Friend who is with the Department of

Foreign Affairs and International Trade, thought of scouring the departmental archives for material on the Russian tour, assuming that the preparations must have left a significant paper trail. He passed the idea on to the Senior Departmental Historian, Hector Mackenzie, who undertook the research and discovered a cache of documents, which Desjardins then brought to our attention.

A preliminary account of the Russian tour based on these documents was published under the heading "From the Archives" in *Bout de papier*, the quarterly magazine of the Professional Association of Foreign Service Officers (16/2, Summer 1999, pages 36-8). That account consisted of an introduction by Mackenzie followed by a long memorandum, dated 21 May 1957, by John Fast. With the Department's permission, we reprint both of these items here, at the beginning and end of the present article. In between, we offer extended quotations from other documents never published before, and summaries of still others,

The cover photograph for this issue shows a silhouette of Gould onstage during one of his recitals in Russia, May 1957. (Photograph by E. Ivano.)

This issue of GlennGould is sponsored by a donor from Japan who wishes to be acknowledged only as "Woody," and we thank him for his generous financial support.

supplying our own narrative where necessary to connect them. The resulting account offers many new details about the preparations for Gould's tour, about the concerts themselves and the events surrounding them, and about the Russian response to Gould. We have illustrated the article with photographs and facsimiles drawn from the material in the D.E.A. files and from the Gould papers in the Music Division of the National Library of Canada.

**GLENN GOULD IN RUSSIA:
AN INTRODUCTION
BY HECTOR MACKENZIE**

Glenn Gould (1932-1982) was unquestionably one of Canada's most gifted and renowned musicians. Before Gould turned his back on touring, his piano recitals and concerts consolidated the worldwide reputation for brilliance and individuality which his early recordings had established. Gould's first European tour was arranged by Toronto impresario Walter Homburger with the coöperation of the Department of External Affairs, which displayed an interest in a nascent form of cultural diplomacy, but which had no funds for the purpose. The highlights of the tour were performances in Moscow and Leningrad. Apparently, the Soviet Ministry of Culture was so uncertain about the appeal of this Canadian visitor that it packed the hall for the first concert by distributing complimentary tickets. From the enthusiastic response to Gould's appearances, it became obvious that this tactful (or tactical) generosity had been unnecessary.

The departmental file on Glenn Gould's European tour reveals a growing appreciation of the potential value of such recitals and concerts as antidotes to the usual clichés about Canada and Canadians. As well, demonstrations of cultural achievement and international distinction were seen as useful instruments in the multi-faceted Cold War. That broader political context almost scuttled the tour. The suppression of the

Hungarian uprising prompted a chill in the West's dealings with the Soviet Union and its allies. Only after the D.E.A. received clarification from the State Department that the American authorities would not bar Gould from entry into the United States as a result of his travel behind the Iron Curtain did the pathbreaking journey begin.

The Canadian Embassy in Moscow struggled to devote scarce roubles to hospitality to honour Gould, with headquarters unhelpful and the Ambassador, David Johnson, more generous. However, the Embassy was able to make available the singular services of an attaché, Captain (retired) John Fast, as translator. Fast had joined the D.E.A. in December 1956 and he had been promptly posted to Moscow. Fast's brief entry in the Department's biographical register indicated that he was born in Neu-Halbstadt, Russia, and that he had been educated by "private schooling, including music." Those who knew Fast later in Ottawa, where for a time he was in charge of the departmental archives for the Historical Division, recalled that he was both interested and well-informed about music and history. The memorandum [of 21 May 1957] reproduced below demonstrates Fast's talents as a reporter and it offers a unique glimpse of a remarkable moment during Gould's tour.

**GLENN GOULD IN RUSSIA:
AN EDITED SURVEY
OF DOCUMENTS IN THE ARCHIVES
OF CANADA'S DEPARTMENT
OF EXTERNAL AFFAIRS (1955-7)**

In late 1955 Gould was just beginning to tour outside Canada, and had made his first Columbia recording only that summer, but he already felt confident enough to tour overseas. His manager, Walter Homburger, first broached the subject of a Russian tour in a letter, dated 27 December 1955, to Lester B. Pearson, then Secretary of State for External Affairs (and later Prime Minister of Canada):

You are no doubt aware that plans have been completed for a Canadian concert tour of Russian musicians in March of 1956. Just recently some of these musicians, [the pianist] Mr. [Emil] Gilels and [the violinist] Mr. [David] Oistrakh, have appeared with great success in the United States.

I was wondering why such tours could not be reciprocated. While I am the impresario for most major musical events in Toronto I am at the same time the exclusive manager of GLENN GOULD. From the enclosed reviews you will readily see that Mr. Gould is recognized as the greatest pianist that Canada has ever produced and that the American critics also have already hailed him as one of the great pianists today. His first Columbia record—the mammoth Goldberg Variations by J. S. Bach—will be released the beginning of January.

I would appreciate your advising me at your earliest convenience whether your Department might wish to propose such a tour in Russia or whether you might think it advisable that I contact the Russian Embassy directly. Of course if there should be any objection to this idea I would not give it a second thought.

Mr. Gould would be available in late April and May or next fall. I am sure that members of the Ottawa Philharmonic or the Ottawa critics would back my contention that he is one of the great pianists today and that—artistically speaking—Canada could do no better and would, in fact, be very proud.

In response to Homburger's letter, on 30 December, R. A. D. Ford of the D.E.A.'s European Division sent a memorandum to the Information Division, and it reminds us that at this time Gould was hardly a household name, even in Canada; internationally, he was still unknown. Ford wrote, in part:

I think that it is desirable for us to encourage the odd concert artist from Canada to play in the Soviet union though we should try to ensure that nothing less than our very best go. They will

not stack up against such musicians as Gilels and Oistrakh but if they can put on a respectable performance and particularly if they can play a bit of Canadian music I think their visits would have some value. I am afraid that I just do not

know whether Glenn Gould can be included among the foremost Canadian musicians though of course his manager refers to him as such. If you think he is good enough I think you might suggest to Homburger that he get in touch with the Russian Embassy direct [sic] and keep us informed of his plans.

The D.E.A.'s doubts about Gould's musicianship were soon dispelled, however. In a memorandum dated 5 January 1956, A. J. Andrew of the Information Division noted, "From all accounts Glenn Gould would be a worthy representative and we need have no reservations about his performance." It was at just this time that Gould's recording of the Goldberg Variations was released to immediate and international acclaim.

Homburger's original letter to Pearson received a reply on 9 January from Jules Léger, Under-Secretary of State for External Affairs. He expressed enthusiasm for the proposed tour, offered his support, and referred Homburger to the Soviet Organization for Cultural Relations with Foreign Countries (VOKS) and to the Canadian and Russian embassies. Homburger's reply to Léger, dated 20 January, reads:

I was most delighted to see your Department support my idea of a suggested tour of the Soviet Union by Mr. Gould. I most certainly feel that the visit of Soviet artists over here should not become a one sided propaganda affair and that when we have something special

to offer—as in the way of Gould—we should certainly try to capitalize on it.

The United States press notices for Gould's first disk for Columbia Records should be out shortly and from the advance information I have received they should be nothing short of sensational. Life, Time, Newsweek, etc. are all interested in a story. I believe that Gould could easily become the foremost cultural ambassador Canada has ever had.

From this point on, Homburger was in regular contact with all of the officials and institutions necessary to the tour, including the Soviet Embassy, and he kept them up to date by supplying copies of reviews of the Goldberg recording and other evidence of Gould's rapidly growing reputation, including a request for a guest appearance, received 27 January 1956, from the Berlin Philharmonic. (Herbert von Karajan, the Philharmonic's conductor, heard the

Three telegrams on the subject of Gould's Russian tour, sent from (left to right) the Canadian Embassy in Moscow (27 April 1957), the Department of External Affairs in Ottawa (2 May), and the Canadian Ambassador to the Soviet Union, then in London (3 May). (Reproductions from the National Archives of Canada, supplied by Canada's Department of Foreign Affairs and International Trade.)

DS2/168
FM MOSCOW APR 27/57 RESTD
TO EXTERNAL 143 OPIMMEDIATE
INFO LON (JOHNSON)

REF YOUR TEL 5196 APR 15 AND MY LET 392 APR 18
GOULD

1. PLEASE AUTHORIZE EXTRA ROUBLE DRAW UP TO 2,000 REPEAT 2,000
TO COVER TICKETS FOR HEADS OF MISSION. EARLY REPLY WOULD BE
APPRECIATED AS TICKETS SHOULD BE RESERVED TUESDAY AT THE LATEST.

*Original and
transmission for file*

*for file
10417-5-40
SE 114*

FILE COPY

MESSAGE FORM
OUTGOING

Security **RESTRICTED**
File No. **10417-5-40**
36 **114**

FROM: THE SECRETARY OF STATE FOR EXTERNAL AFFAIRS, CANADA

TO: **CANADIAN EMBASSY, MOSCOW**
INFO. LONDON (JOHNSON)

Message To Be Sent	No. 2-226	Date May 2, 1957	For Communications Section Only
AIR CYPHER			
EN CLAIR			
CODE			
CYPHER	X		
Priority OPERATIONAL IMMEDIATE	REFERENCE: YOUR TEL 143 April 27		
ORIGINATOR	SUBJECT: GOULD		
(Signature) E.A. MURPHY (Name Typed)	WE REQUEST THAT NO FUNDS ARE AVAILABLE FOR THIS PURPOSE. IT WAS OUR THOUGHT THAT MEMBERS OF STAFF MIGHT HAVE WISHED TO USE THIS OCCASION FOR ENTERTAINMENT OUT OF EXTRA DUTY OR REPRESENTATIONAL ALLOWANCES.		
Dist. INFORMATION			
Local Tel. 6-8748			

A. STUND
R. J. ANDI
(Signature)
A. J. AN
(Name Typed)
Internal Dispatch
S.S.E.A. - U.I.
EUROPEAN
Date **May 2**
Time **May 2**

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ACTIC. COPY

For **Mr**
MAY 3 1957
For **Mr. Vay**

10417-5-40
35-1
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Ran

FM LON MAY 3/57 RESTD
TO MOSCOW 220
INFO EXTERNAL

REF OTTAWA TEL J228 MAY 2 TO MOSCOW

GOULD CONCERT

FOLLOWING FROM JOHNSON

PLEASE PAY FULL COST OF TICKETS FOR HEADS OF DIPLOMATIC MISSION
OUT OF MY ROUBLE ALLOWANCE.

Goldberg recording almost as soon as it was released, and was apparently astonished by it.) In a letter to Léger dated 28



Гленн
ГУЛЬД
(Канада)

Вторник, 7 мая 1957 г.

БОЛЬШОЙ ЗАЛ
КОНСЕРВАТОРИИ

ПРОГРАММА

И ТАКЖЕ

И.-С. БАХ — 4 фуги из «Искусства фуги»

№ 1, № 2, № 4, № 5

Партита № 6 ми минор

Токката

Александр

Куртуа

Ари

Серебряна

Таня

Жан

И ТАКЖЕ

БЕТХОВЕН — Соната № 30 ми минор, соп. 100

Vivace, ma non troppo

Prestinissimo

Тема с вариациями Andante

molto cantabile ed espressivo

Андрей СЕПТ — Соната, соп. 1

Program for Gould's first concert in Russia: a recital in the Grand Hall of the Moscow Conservatory, on 7 May 1957. The program included four fugues from Bach's *Art of Fugue*; Bach's Partita No. 6 in E Minor; Beethoven's Sonata in E Major, Op. 109; and Berg's Sonata, Op. 1. Gould repeated the same program on 14 May in Bolshoi Hall, in Leningrad. (Reproduced from Gould's papers in the Music Division of the National Library of Canada.)

January, Homburger closed by saying, "I hope, Sir, that Glenn Gould's name will be synonymous with Canada in the same manner as Paderewski's used to be with Poland, Dame Myra Hess with England and [Maurice] Chevalier with France." On 15 March, he forwarded a copy of the 12 March 1956 issue of *Life*, which included a major photo-essay on Gould, and commented, "I believe that this is the most valuable publicity that a Canadian has ever received by such a publication and should further enhance Mr. Gould's international reputation."

As interest in Gould quickly blossomed internationally, the idea of an overseas tour encompassing other countries besides Russia seemed increasingly attractive, and the D.E.A. offered the services of its missions in other countries in publicizing and otherwise assisting such a tour. Homburger, the D.E.A., and Russian officials kept in touch through correspondence and telephone calls, and

by the summer of 1956 the Soviet government had agreed to Gould's appearing in Russia the following May, to play three concerts each in Moscow in Leningrad. The negotiations now turned to more practical matters—to the logistics of the tour.

Moreover, with plans for a Russian tour now set, all sides went on to discuss the further possibility of Gould's appearing in other Eastern European countries around the same time. In a memorandum dated 28 August, written the day after a meeting with Homburger, R. A. D. Ford wrote:

Mr. Homburger asked if I had any other suggestion about his European tour. I said that Mr. Gould obviously needed no assistance from the government with regard to his tour of Western Europe. I suggested, however, that he might consider visits to Prague and Warsaw on the way back from Russia, as I thought this would be a useful thing to do from the point of view of contacts with the Satellites [i.e., the nations within the

Soviet orbit]. Mr. Homburger at once got in touch with the Czechoslovak Minister, who was enthusiastic and promised to wire Prague. The reaction of the Polish Chargé d'Affaires was less positive, probably because of language difficulties. I promised Mr. Homburger the full cooperation of our missions in Eastern Europe if the tour should take place.

Soon the idea of a wider tour of Europe, which apparently pleased Gould, was being formally explored. R. A. D. Ford, in a memorandum to his department's Press Office, on 24 September 1956, wrote:

As you know, Mr. Glen [sic] Gould, the Canadian pianist, is planning a concert tour of Eastern Europe. He has arranged to play in Moscow and Leningrad, and hopes to include Zurich, Vienna, Prague, Belgrade, Berlin, Cracow and Warsaw in his itinerary.

2. His impresario, Mr. Walter Homburger, has secured from Mr. Tovstogan of the Soviet Embassy [in

Ottawa] the terms of his Russian contract. It may be worth recording these for the file. Mr. Tovstogan has stated that travel from Berlin to Moscow will cost about 600 rubles, and from Moscow to Leningrad about 230 rubles. A suite of rooms costs 60-70 rubles a day, and meals about 50 rubles per day. In all, Mr. Gould's expenses should amount to about 6400 rubles. He will be paid half in dollars and half in Soviet currency. The latter will total 8400 rubles. Mr. Homburger is writing to [the violinist] Mr. Isaac Stern, to establish whether these terms are more or less customary.

3. Mr. Homburger is somewhat concerned about the effect of such a tour behind the Iron Curtain on Canadian public opinion. As soon as arrangements for Mr. Gould's itinerary have been completed, an announcement will be released to the press. Mr. Homburger has asked us to give consideration to some form of public statement at that time in which the approval of this Department would be made clear.

By October, according to a memorandum from R. A. D. Ford to the Under-Secretary of State for External Affairs on 29 October 1956, signed contracts from Russia were on their way to Gould, and Homburger released news of the tour to the press. Ironically, plans for a wider tour of Europe were becoming more tenuous even as they were growing more ambitious. On 26 November, Ford floated the prospect of an appearance in Iceland. Homburger's reply, in a letter dated 30 November, was encouraging, but also hinted that an extended tour was hardly certain:

Both Mr. Gould and I found your suggestion of a concert in Reykjavik most fascinating and certainly worth-while investigating. Unfortunately I have no idea who could or would be interested to sponsor Mr. Gould's concert there. Do you know who arranged the other concerts you mentioned in your letter or could you give me any suggestions as to whom I might contact there?

If an interested party can be found I am

sure that we could arrange a date on our return from Europe. This would be around the middle of June and while such a time would not be advantageous for a concert here, I would imagine that no such problems arise in Iceland.

The European end of the tour has at present reached a stalemate. I have received the signed contract from the Ministry of Culture in Moscow and we shall be submitting suggested programmes shortly.

For several weeks now I have had no further communication from either the Polish or the Czechoslovakian legations. Due to the present political situation, I thought it best not to press the matter but rather to await a further communication from them, or at least to see a definite trend in developments. Should you, however, feel that my thinking in this matter is wrong and that I should press for an early decision, I would be most grateful to you if you would let me know.

The D.E.A. duly investigated the possibility of an appearance in Iceland. They wrote to the Canadian Embassy in Washington, D.C., on 5 December 1956, seeking information on the arrangements made by American musicians (including Stern and the Robert Shaw Chorale) who had played there recently, and wrote a similar letter to the Canadian Minister to Iceland, based in Oslo, Norway. The letter to the embassy read, in part:

[W]e have been considering ways and means of promoting cultural exchanges between Canada and Iceland and at present we are planning a presentation of Canadian books to the Icelandic National Library. At the same time, we believe that it would be worthwhile for Canadian concert artists to stop in Iceland for guest appearances en route to or from engagements in Europe. We have mentioned this possibility to Mr. Walter Homburger, impresario for Glenn Gould, and both he and Gould were prepared to give our suggestion favourable consideration.

The Minister to Iceland responded on 16

January 1957, agreeing on the importance of cultural exchange and promising more detailed information on possible arrangements (expenses, sponsorship, etc.), though doubting that it would be very rewarding financially to play in Iceland.

By February, there were still pending arrangements for possible Gould appearances in Poland and Czechoslovakia, but apparently no further talk of a wider tour encompassing Yugoslavia and other Eastern European countries. (The D.E.A. heard back from the Canadian Embassy in Belgrade only in May 1957, after Gould had already left Russia, though they still hoped to convince Gould to include Belgrade in a later tour.)

Soon, however, international political events and troubling new diplomatic issues would threaten Gould's plans. Unrest in Poland in mid-1956 was perceived in Russia as a challenge to Soviet authority, and a general strike on 28 June had to be quelled by force. More seriously, in November, the Soviet army forcibly put down a rebellion in Hungary, which was then attempting to withdraw from the Warsaw Pact. This was the height of the Cold War, when paranoia about Communism was prevalent in both Canada and the United States, and Gould and Homburger had worried even before the rebellion that a Russian tour might adversely affect public opinion in Canada. (Recall R. A. D. Ford's memorandum of 24 September 1956, quoted above.) After the invasion of Hungary, American officials denounced Russia's heavyhanded control of its satellites, and the State Department cancelled all cultural exchanges. Now Gould and Homburger worried that a Russian tour might antagonize American officials enough to jeopardize Gould's future American concerts. It had been less than two years since he had opened up a lucrative market for himself in the United States, and he did not want to risk being harassed at the American border or even banned outright from the country in retaliation for visiting Russia. The Under-Secretary of State for External Affairs addressed

these concerns in a letter to the Canadian Embassy in Washington, dated 8 February 1957, at a time when arrangements for the Russian tour were confirmed and negotiations with other Eastern European cities still pending:

2. While we have assured Mr. Gould that, barring unforeseen developments in our relations with the Soviet Union during the next few months, we would have no objection to his going ahead with his plans to visit the USSR, there remains some doubt in our minds as to what might be the United States reaction. Since it would be most unfortunate if Gould were to do himself any harm in the United States as the result of such a tour, we would be grateful if you could bring it to the attention of the appropriate authorities in the [U.S.] State Department that while the tour is in no sense an officially sponsored one, it has our approval. It is true that as a result of recent events in Eastern Europe we are not encouraging the Russians with regard to visits or cultural exchanges and are not taking any new initiatives in this regard, but since Gould's contract was signed some time before these events took place and since his visit is not in any sense of an official nature, we see no reason why he should not go as planned.

In a letter dated 8 February 1957, James George of the D.E.A.'s European Division assured Homburger that the Department had advised the embassy in Washington (and through them the U.S. State Department) that Gould's trip to Russia had the approval of the Canadian government, as it was a private tour planned before the invasion of Hungary. On 13 February, in a letter from the Canadian Embassy in Washington, the D.E.A. was assured that Gould's trip behind the Iron Curtain would not be grounds for refusing him admission to the U.S. in the future.

In that same 8 February letter, George reported that he was not optimistic about the prospects for a concert in Iceland. He noted that previous American con-

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МАЙ 1957 г.

ГОСУДАРСТВЕННАЯ СОСРЕДОТОЖЕННАЯ ОРГАНИЗАЦИЯ ТРУДОВЫХ СТАРОГО ЗНАМЕНИ

ФИЛАРМОНИЯ

МАЛЫЙ ЗАЛ им. Н. И. ГЛУШКИ

8-й КОНЦЕРТ ЧЕТВЕРТОГО АБОНЕМЕНТА

сезон 1956-1957 г.

ФОРТЕПИАННЫЙ ВЕЧЕР

ГЛЕН

ГУЛЬД

(КАНАДА)

И. С. БАХ

Вариации Гольдберга —
30 вариаций на темы из аллюрий
Людвиг-Фредерика Баха

БРАМС

Для интермеццо:
Путь ХИНДЕМИТ — Соната № 3, 1-й мв. 1938 г.

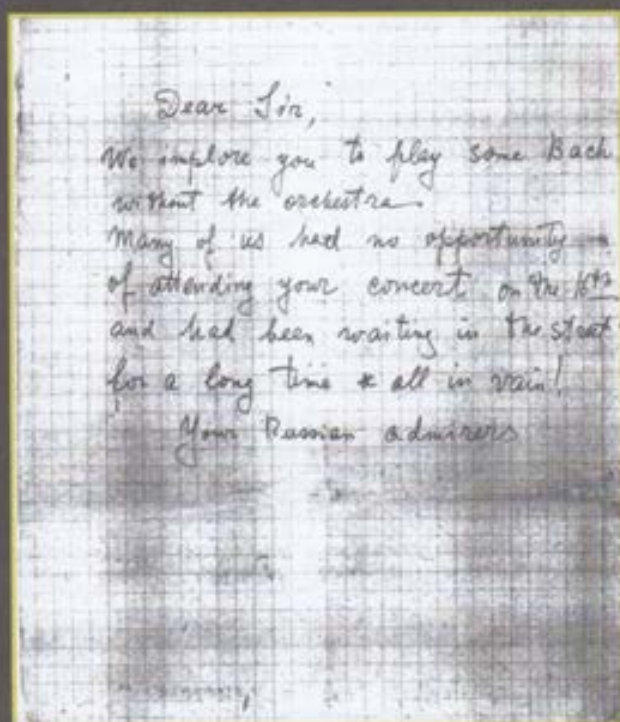
16

МАЙ 1957 г.

Начало концерта в 8 час. 45 мин. — 10 мин. — 10 мин.

Время окончания в 10 час. 15 мин. — 10 мин. — 10 мин.

Poster announcing Gould's 16 May 1957 recital in Glinka Hall, in Leningrad, with a program including Bach's Goldberg Variations, two Intermezzi by Brahms, and Hindemith's Sonata No. 3. (Reproduced from Gould's papers in the Music Division of the National Library of Canada.)



Note handed to Gould backstage during his concert with the Leningrad Philharmonic in Bolshoi Hall, 18 May 1957. (Reproduced from Gould's papers in the Music Division of the National Library of Canada.)



ABNA
Leningrad, 18.05.57
Dear Banquo -
I thought you would like to know about the dogs here. One sees very few indeed. Most of them were killed in the war and since that time it seems to be considered very bourgeois to keep a pet. The most prevalent variety is a sort of unclipped poodle—a few mongrels and no collies whatsoever. You would have the field all to yourself if you were here. You would have been able to break up a cat fight outside my window this morning.
Clean up your dish like a good dog. GG

Mr. Banquo Gould
32 Southwood Dr.
Kensington
Toronto, Ont.
Canada
PAR AVION

Postcard that Gould sent home from Russia, addressed to his beloved pet collie, Banquo. The card was postmarked at Leningrad on 18 May 1957, the day of his concert with the Leningrad Philharmonic, and was an appropriate choice to send to a correspondent named Banquo: it depicts a footpath bridge named Bankovsky—or in French, Banque. (Reproduced from Gould's papers in the Music Division of the National Library of Canada.) The card reads as follows:

"Dear Banquo—

"Thought you would like to know about the dogs here. One sees very few indeed. Most of them were killed in the war and since that time it seems to be considered very bourgeois to keep a pet. The most prevalent variety is a sort of unclipped poodle—a few mongrels and no collies whatsoever. You would have the field all to yourself if you were here. You would have been able to break up a cat fight outside my window this morning.

"Clean up your dish like a good dog. GG"



Gould onstage with an interpreter, in front of an audience of professors and students, during his informal 19 May 1957 lecture-recital at the Leningrad Conservatory. (Photographer unknown.)

certs there had been wholly or partly subsidized—something the Canadian government did not have funds to do. Homburger, in his reply on 11 February, makes it clear that he now considered it too late to include Eastern European countries besides Russia in the itinerary:

I have recently written to Warsaw regretting that, due to the time factor, it will be impossible to include concerts in Poland on this trip. I expressed the hope, however, that something could be arranged for another year. I am also afraid that a concert in Iceland would not be feasible at this time because we could not do it on our way to Europe and since Mr. Gould does not expect to return from Europe until sometime in July. I feel that this may be too late.

As plans are at present, we expect to fly via Scandinavian Air Lines to Copenhagen and from there to Moscow, arriving on Sunday evening, May 5th. From the enclosed copy of a letter to Mr. Tovstogan you will see how we envisaged our concerts in Russia. The plan is to be in Copenhagen again the evening of May 20th and fly from there to Berlin where the concerts are now scheduled on May 24, 25 and 26th. Mr. Gould's appearance at the Vienna Festival has been set for June 7th.

Throughout the winter and spring of 1957, Homburger, the D.E.A., and the Russians sorted out practical matters like fees, scheduling, passports and visas, travel and accommodation—and repertoire. Homburger's letter to Tovstogan, of the Soviet Embassy in Ottawa, dated 8 February, included this surprising question: "Would you please find out immediately which piano concertos the conductors of the Moscow and Leningrad orchestras have selected for their respective concerts?" Given Gould's chaste repertoire, which included none of the popular Romantic concertos, one might have expected Homburger to avoid implying that Gould might be willing to play, say, the Tchaikovsky concerto. (In the end, he played only concertos by

Bach and Beethoven in Russia.) As to Gould's concert fees, the D.E.A. documents include one revealing reference. In a letter dated 21 May 1957, A. J. Pick, writing for the Under-Secretary of State for External Affairs to the Canadian Embassy in Belgrade, on the subject of possible concert dates in Yugoslavia, noted that Gould had asked for a fee of seven hundred dollars per concert during his negotiations with officials in Warsaw.

There were diplomatic matters to be sorted out, too: the distribution of complimentary tickets, the scheduling of official functions during Gould's visit, and so on. Dealing with the Soviet Union was apparently virgin territory for some diplomats, and there was uncertainty as to what was appropriate, especially after the unrest in Hungary. For instance, R. E. Collins of the Canadian Embassy in Moscow, in a letter to the Under-Secretary of State for External Affairs, dated 1 April 1957, noted, "Since visits of this sort have recently been discouraged by western governments, if not cancelled by the performers themselves, we have few post-Hungary precedents to go on." Collins's letter (and his follow-up note on 18 April) reveals that the Embassy was uncertain as to how it should act during the tour—whether it should organize a lunch or cocktail party for its Soviet counterparts, how it should distribute tickets to various diplomats, whether, in light of recent events, it should include the Hungarian ambassador in its plans. Collins solicited advice from British officials, and sought precedents in American diplomatic practice.

Though Gould's visit was private and commercial, not officially sponsored, the Canadian diplomats recognized its great cultural importance. When, for instance, no extra money for buying tickets was available from the D.E.A. (as the Department told the embassy in Moscow, in a telegram dated 2 May), the Canadian Ambassador himself replied, later the same day, "Please pay full cost of tickets for heads of diplomatic missions out of my rouble allowance." Moreover, the D.E.A. was aware that

Soviet artists were planning to visit the West—a telegram dated 15 April notes that "Soviet visitors will attend the Stratford Festival this year"—and they believed that Gould's tour might serve to inspire other cultural exchanges. And it was not only the Russian leg of the tour that caught the attention of Canadian diplomats. Peyton V. Lyon of the Canadian Embassy in Bonn, in a letter dated 11 February to the Under-Secretary of State for External Affairs, expressed interest in Gould's forthcoming concert dates in Berlin, adding, "Since it is seldom that a Canadian artist of Mr. Gould's calibre is able to give a concert in Germany, this might prove a good opportunity to counteract the prevailing notion that Canada, although the 'Land of the future', is still a cultural desert." He suggested planting advance publicity about Gould, which Homburger duly provided.

Meanwhile, the possibility of concerts in Poland was revived once more. James George, of the D.E.A.'s European Division, in a "Note for File" dated 20 February 1957, wrote:

When the Polish Chargé d'Affaires, Mr. Sieradzki, was in to see me yesterday afternoon, I asked him why there had been so much delay over the proposed concert tour of Mr. Glenn Gould in Poland. He said as far as he knew it had been settled but if there was anything further that he could do to expedite matters he would be glad to do so. I said that I thought Mr. Gould's concerts would get Polish-Canadian cultural relations off to a good start, if he agreed. This morning I called Mr. Homburger in Toronto to ask him whether it was too late to revive the Polish tour even if only for one concert in Warsaw. Mr. Homburger said that his programme was now very tight because of the Berlin concerts having to be rearranged for May 24-26th and in any case the Poles had been offering only 1300 zlotys per concert. Mr. Homburger is, however, going to speak to Mr. Gould when he comes to Toronto tomorrow and will let me know if they think it is prac-

ticable to fit in a concert in Warsaw. He realizes the reasons for our interest and will let me know if they think it is practicable to fit in a concert in Warsaw.

But it was not.

Gould's 1956-7 North American concert season came to an end on March 30, in Cleveland, and he took the month of April off before leaving for Russia. As it turned out, his first overseas tour included eight concerts in Moscow and Leningrad: two formal recitals and one concerto appearance, plus one unscheduled, informal lecture-recital for conservatory students, in each city. The D.E.A. documents offer some colourful details about the concerts themselves, and about the events surrounding them. The following paragraphs come from a letter from the Canadian Embassy in Moscow to the Under-Secretary of State for External Affairs, written on 13 May, the day Gould left Moscow for Leningrad:

2. Mr. Gould enjoyed an extraordinary musical success in Moscow. His audiences, and the three critical reviews to appear thus far, have acclaimed his playing and he is being credited by the musical intelligentsia here with reviving a long dormant interest in Bach in the Soviet Union. By far the most impressive of his triumphs, however, was an unscheduled appearance before an audience of more than 500 students and professors at the Moscow Conservatory of Music yesterday. Mr. Gould had been invited to give a recital. However, he decided upon a short discussion and musical presentation of the development from tonal to atonal music which, according to Mr. Fast who was interpreting for him, was greeted with wild enthusiasm, heightened by repeated encores of Bach.

3. We invited approximately forty people in the [diplomatic] corps to each of Mr. Gould's first two concerts, after which we had them back to the Embassy for a very informal buffet supper. On Friday, we had a small cocktail party for Mr. Gould to which we invited approximately 25 local musical personalities and

their wives, and two representatives from the Foreign Ministry. Only ten or twelve Russians appeared. (The only artist was Mstislav Rostropovich, the famous cellist.) On Sunday, Mr. Houzer and I were invited to a small lunch given by the Ministry of Culture in Mr. Gould's honour.

A letter dated 5 June from the Canadian Military Mission in Berlin to the Under-Secretary of State for External Affairs, ostensibly concerned with Gould's tumultuous reception in Berlin, included a few choice details about the Russian tour:

[W]e were told by Mr. Gould's manager, Walter Homburger, that in addition to three scheduled concerts in Moscow and three more in Leningrad it was necessary for an additional concert to be given in each of these cities, and that in the final concert in the Tchaikovsky Hall in Moscow, in addition to the 1500 seats being sold out, 900 standees were also admitted and chairs were on the stage, although the manager of the hall stated that this was the first time that this practice had been followed. Mr. Homburger also informed us that such a vast quantity of flowers and potted plants were presented to Mr. Gould by the Soviets that it was necessary to leave these at the Embassy in Moscow, and that a suggestion was then afoot to establish a "Glen [sic] Gould Garden" in the grounds of the Residence and Chancery.

The last of the D.E.A. documents is a letter from Homburger, dated 11 August 1957, to the Information Officer of the D.E.A. Writing from Toronto, Homburger noted that he and Gould took with them to Europe fifty copies of his Columbia recording of the Goldberg Variations, and distributed them for publicity purposes to the Canadian embassies in Moscow and Vienna, and to the Military Mission in Berlin. All three posts, he added, requested extra copies—fifty extra copies, in the case of the embassy in Moscow. Clearly, Gould had made an impact.

GLENN GOULD IN RUSSIA: A DETAILED REPORT BY JOHN FAST (21 MAY 1957)

Perhaps the most interesting of all recitals which Glenn Gould gave in Moscow was his last one, the one given on Sunday morning, May 12th for the Piano Faculty and students of the Moscow Conservatory. He was asked several days beforehand whether he would consider playing for the students (I understand the concert was gratis), leaving to him the choice of programme. In my conversations with him, prior to the concert on Friday morning, he was frankly unenthusiastic and somewhat at a loss of what to play. He finally expressed the opinion that the Berg Sonata and some Bach should fill the bill. The suggested time for the concert was a little awkward. The recital was to begin at 11:00 o'clock in the morning, and at 1:00 p.m. of the same day, he was due at the Hotel Metropole for a luncheon given in his honour by the Ministry of Culture.

2. On the evening of May 10th, at a reception for Mr. Gould at the Embassy, I met the Russian cellist Rostropovich, with whom I had quite an interesting conversation on the sad state of Soviet symphonic orchestras, which was particularly evident at Mr. Gould's appearance as soloist with the Moscow State Philharmonia, in Beethoven's 4th Piano Concerto. (During the playing of a passage in the first movement, one of the flutes came in several beats ahead of the rest and stubbornly continued playing to the bitter end despite the pronounced scowls and gymnastics of the conductor.) In the course of our conversation, I mentioned to Mr. Rostropovich that Mr. Gould shall be playing for the students of the piano faculty and that he is somewhat at a loss for what to choose for them. Rostropovich became rather interested in



Gould backstage, flanked by the Russian pianist Sviatoslav Richter (right) and an unidentified man, after one of his concerts in Moscow, May 1957. (Photograph by E. Ivano.)

the "problem" and suggested that it should be something unfamiliar. I then told him that Mr. Gould had expressed to me the desire to present a programme which should include not only some Bach, but a composition, or two, of near-atonal and atonal work. However, I added, Mr. Gould was just a little apprehensive how such a programme would be received here. Rostropovich's reaction to my remarks was quite amazing, to say the least. It was his opinion that he could not choose better than suggested and he concluded his remarks by saying "as much as possible of contemporary music from which they are, unfortunately, removed." (His exact words were: *Kak moshno bolshe sovremennoy muzyki ot kotoroy oni k sozhaleniyu otorvany.*) I was later told by Mr. Gould that he repeated substantially the same sentiments to him while leaving the Embassy.

3. The following Sunday, on arrival at the Conservatory, Mr. Gould was received at the entrance of the hall by a group of enthusiastic young students, headed by the young and very talented pianist, Lev Vlasenko [who later taught at the Moscow Conservatory]. The reception which they gave him foreshadowed what was to come.

4. The recital took place at the Small Hall of the Conservatory, with a seating capacity of 400. It was jammed to the rafters, with standers taking over every available space, and overflowing into every exit and down the staircase. Youth heavily predominated.

5. Mr. Gould's recital was rather unorthodox. He prefaced it with a few remarks explaining what he intended to do. The Alban Berg Sonata was to form the focal point, however, leading to it he demonstrated with a number of short excerpts, the influence of early Arnold Schoenberg in this Sonata. The excerpts were taken from two Schoenberg song cycles: Opus 2, "Des Knaben Wunderhorn" and Opus 3, "Verzweiflung"; still strictly diatonic and heavy with Wagnerian overtones. [Fast's recollection of the song titles and opus numbers is clearly faulty here, incidentally.] This was followed by Berg's Sonata, where tonal and atonal music meet, with the former perhaps dominating.

6. After the playing of the Sonata, Mr. Gould played two pieces as an illustration of musical development since Berg's Sonata: the stark and totally atonal "Three Variations" [i.e., *Variations*, Op. 27] by Webern, and the 1st and 2nd movements of Krenek's Piano Sonata [No. 3]. This last work, which Mr. Gould considers as one of the more important piano compositions of our century, he played with an unbelievable verve and intensity that swept everything and everyone along. The concert concluded with several fugues from the "Art of the Fugue", several variations of the Goldberg Variations, and several movements from the E minor Partita by Bach.

7. Mr. Gould's playing was given an unbelievable reception. The Moscow habit to applaud an excellent performance with short rhythmic clapping, became a near machine-gun staccato and quite deafening in volume. I have listened to a number of performers and witnessed some truly first class performances (including Ulanova's dancing), however, Mr. Gould's reception outdid them all. Even his well-known mannerisms seem to have added [to], rather than detracted from his performance. His behaviour was absolutely free and easy on this day. Dressed quite informally, without tie, as the concert progressed, and he began to feel warm, Mr. Gould first removed his jacket then peeled off his sweater, drop-

ping the clothing on the floor of the stage, finishing the concert in shirtsleeves with part of the shirt-tail well out.

8. The getting away from the Conservatory was a veritable march of triumph. Mr. Gould's dressing room became completely jammed with people congratulating and embracing him (in the old Russian manner, and which always startled him). From dressing room, down the lengthy staircase and to the waiting car Glenn Gould had to walk through a solid mass of wildly cheering students. This was not a carefully arranged and "spontaneously" conducted demonstration, rather the paying of due regards to a true artist.

9. However, this is till Soviet Russia, and it became quite evident just a short hour after the concert. While we were leaving the Conservatory, I was approached by Lev Vlasenko and another student with the request if Mr. Gould would accept a small present from them of some music, and if he had some preferences as to composer. I knew that Mr. Gould had shown some interest in the music of Myaskovskiy, so I suggested him as suitable. As we were on the point of departure, I left with Vlasenko the telephone number of the Embassy and told him I was prepared to come over to pick it up when ready. However, Vlasenko insisted that they shall bring it over personally and with this I left him. Approximately an hour after we reached the Embassy, and after Mr. Gould left for his luncheon engagement, I received a telephone call from Mr. Vlasenko. He was complaining that our militia guard at the gates had refused them entry, and yet when I again suggested that I should come for it, he was quite adamant in replying that they shall try again. I promised him to receive them at the gate and that entry shall not be denied to them. I immediately went down to the militiaman and told him whom I was expecting and that he shall not detain them. To make absolutely certain, I remained at the gate. Shortly afterwards four young students, two girls and two young men, arrived with a parcel of music. This time, they were not stopped

and I received them about half way up our drive, however, they declined to enter the Embassy and await Mr. Gould's return. While I was accepting the parcel and thanking them for their kindness, I observed a motorcycle with a militia officer drive up to the gate. On leaving the Embassy, the students were briefly detained by this officer and then walked away, with the officer remaining talking with our guard. I could not overhear the questions which were asked, however, I could see that the students did not produce any identification papers.

Incidentally, Gould did receive the Myaskovsky score in question—a volume of piano works bearing an inscription from the professors and students of the Moscow Conservatory, dated 12 May 1957—and he kept it for the rest of his life. It is currently catalogued among his papers in the Music Division of the National Library of Canada (Scores, File 90/5), and we sought to reproduce the inscription page as an illustration; however, the Library's staff found that the score was at present missing from its file. They were unable to account for its absence, which we hope is only temporary.

**GLENN GOULD IN RUSSIA:
A FINAL REPORT
BY DAVID M. JOHNSON
(22 MAY 1957)**

On May 22, David M. Johnson, the Canadian Ambassador in Moscow, wrote a letter to the Under-Secretary of State for External Affairs, attaching John Fast's report and adding some further details of note, beginning on the subject of the Russian pianist Sviatoslav Richter (whose relationship with Gould we have discussed several times in previous issues). At this time, Richter was something of a legend in the West, known only by reputation and through a few recordings. Johnson wrote, in part:

One of the more valuable results of the trip, incidentally, was Gould's contact

with the famous Soviet pianist, Richter, who was unqualified in his expressions of admiration. We understand from Mr. Homburger that the reception in Leningrad was even more enthusiastic, with a prolonged standing ovation at the end of the opening recital.

2. On Sunday, after the Conservatory appearance, the Ministry of Culture held the farewell lunch mentioned in our previous letter. The host was Mr. Pakhomov, Deputy Minister, and in addition to other official representatives (including the Canadian desk officer from the Foreign Ministry) both Richter and [Leonid] Kogan, the violinist who had been to Canada, attended. Mr. Pakhmanov [sic] and others, as expected, proposed toasts to improvement in Soviet-Canadian cultural relations, and at the end Mr. Pakhmanov indulged in a rather embarrassing discourse implying that Canada should also do something to improve relations on the political front. Mr. Collins in his replies avoided anything that might be taken as commitments on our side, and let the final remarks pass rather than say anything that might mar the mood of the occasion.

3. During the stay in Moscow Mr. Homburger discussed future possibilities with the Ministry of Culture, mentioning [soprano] Lois Marshall and [mezzo-soprano] Maureen Forrester as the most suitable prospects from Canada. On the Soviet side it appeared that arrangements might be made for the pianist, Gillels [sic], to include Canada in his North American tour this November, and for David Oistrakh to visit Canada in the Fall of 1958. Mr. Homburger also canvassed the feasibility of booking a small group (15 or so) from the Bolshoi ballet. What he was most interested in, however, was getting Richter. Here he found the Ministry of Culture non-committal, but Richter himself seemed eager to come, and went on record to this effect at the Sunday luncheon.

Richter did in fact appear in Canada shortly thereafter: he gave recitals in Toronto and Montreal in 1960, as part of

DEPARTMENT OF EXTERNAL AFFAIRS, CANADA. (DUPLICATE)	
NUMBERED LETTER	
TO: THE UNDER-SECRETARY OF STATE FOR EXTERNAL AFFAIRS, OTTAWA, CANADA.	
FROM: THE CANADIAN DELEGATION, MOSCOW	
Reference: Our Letter No. 462 of May 13, 1957	
Subject: MR. GOULD'S VISIT TO THE SOVIET UNION.	
Security: UNCLASSIFIED No: 400 Date: May 22, 1957 Enclosures: 3 Air or Surface Mail: AIR Post File No.: Ottawa File No. 10417-S-V3 58	
Reference	Attached are office translations of two reviews of Mr. Gould's first recital here, one from <i>Evening Moscow</i> and the other from <i>Soviet Culture</i>. Also attached is a memorandum by Mr. Past on his final informal appearance in the Conservatory Sunday morning, May 12, for the benefit of the students there. As you will see, Moscow's reception of Mr. Gould left little to be desired, and, I suspect, as something of a surprise to the Ministry of Culture, which had been so uncertain of his drawing power that it had packed the hall the first evening by means of complimentary tickets. One of the more valuable results of the trip, incidentally, was Gould's contact with the famous Soviet pianist, Richter, who was unqualified in his expressions of admiration. We understand from Mr. Homburger that the reception in Leningrad was even more enthusiastic, with a prolonged standing ovation at the end of the opening recital.
Internal Circulation	2. On Sunday, after the Conservatory appearance, the Ministry of Culture held the farewell lunch mentioned in our previous letter. The host was Mr. Pakhomov, Deputy Minister, and in addition to other official representatives (including the Canadian desk officer from the Foreign Ministry) both Richter and Kogan, the violinist who had been to Canada, attended. Mr. Pakhmanov and others, as expected, proposed toasts to improvement in Soviet-Canadian cultural relations, and at the end Mr. Pakhmanov indulged in a rather embarrassing discourse implying that Canada should also do something to improve relations on the political front. Mr. Collins in his replies avoided anything that might be taken as commitments on our side, and let the final remarks pass rather than say anything that might mar the mood of the occasion.
Distribution to Posts	3. During the stay in Moscow Mr. Homburger discussed future possibilities with the Ministry of Culture, mentioning Lois Marshall and Maureen Forrester as the most suitable prospects from Canada. On the Soviet side it appeared that arrangements might be made for the pianist, Gillels, to include Canada in his North American tour this November, and for David Oistrakh to visit Canada in the Fall of 1958. Mr. Homburger also canvassed the feasibility of booking a small group (15 or so) from the Bolshoi ballet. What he was most interested in, however, was getting Richter. Here he found the Ministry of Culture non-committal, but Richter himself seemed eager to come, and went on record to this effect at the Sunday luncheon.
Ext. SEC (Rev. 2 / 12)	4. Mr. Homburger said he would be getting in touch with the Department on his return in connection with the timing of any future tours either way. DAVID M. JOHNSON The Embassy. <i>Also enclosed is an office translation of a further review in today's Pravda.</i>

Ambassador David M. Johnson's report on the conclusion of Gould's Russian tour. (Reproduction from the National Archives of Canada, supplied by Canada's Department of Foreign Affairs and International Trade.)

his first North American tour. And there were indeed subsequent tours of Russia by Canadian musicians—including Lois Marshall, who went for the first time in 1958. But though the Russians never

stopped longing for Gould's return, he never played there again, nor did he ever appear anywhere else behind the Iron Curtain.

—Editor

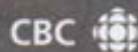


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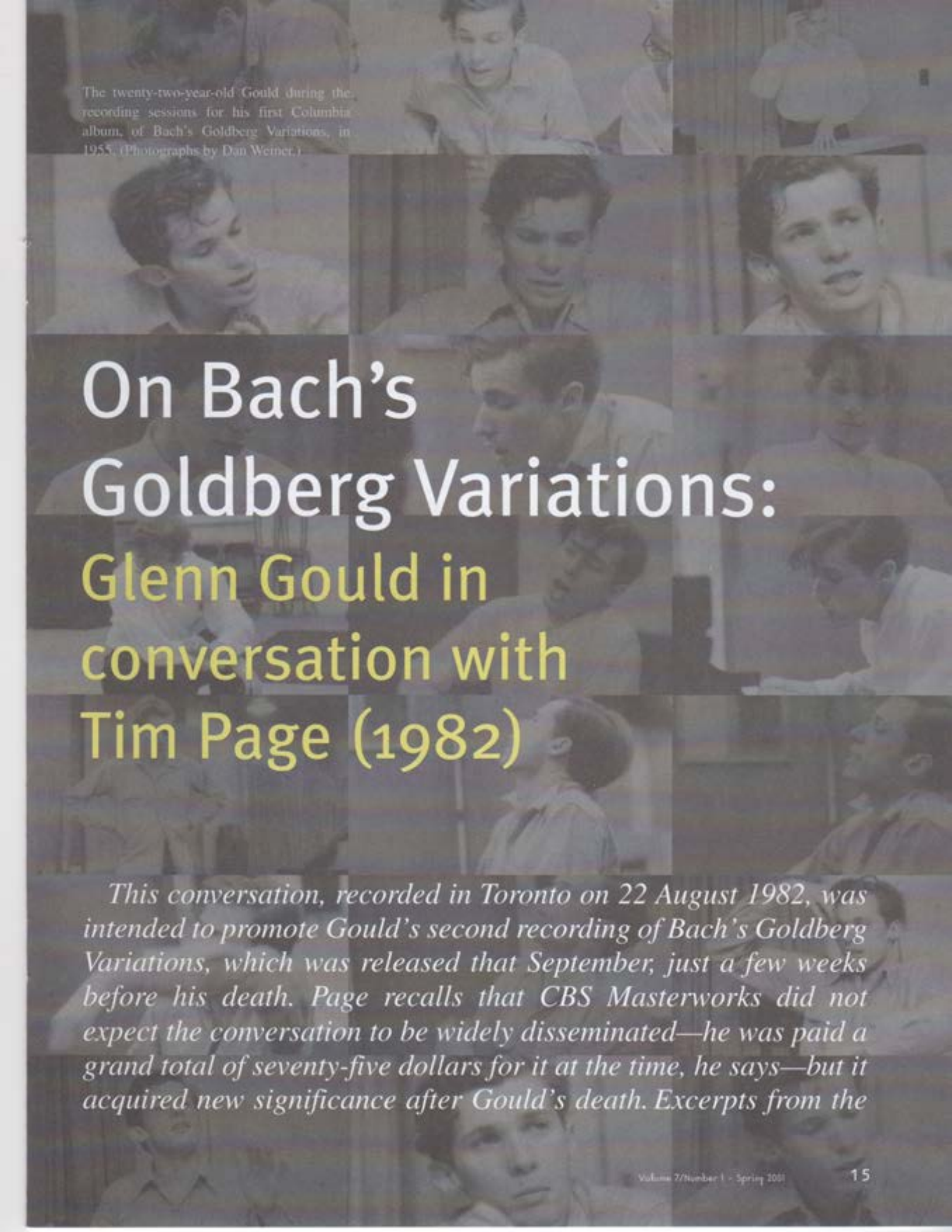
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The twenty-two-year-old Gould during the recording sessions for his first Columbia album, of Bach's Goldberg Variations, in 1955. (Photographs by Dan Weiner.)

On Bach's Goldberg Variations: Glenn Gould in conversation with Tim Page (1982)

This conversation, recorded in Toronto on 22 August 1982, was intended to promote Gould's second recording of Bach's Goldberg Variations, which was released that September, just a few weeks before his death. Page recalls that CBS Masterworks did not expect the conversation to be widely disseminated—he was paid a grand total of seventy-five dollars for it at the time, he says—but it acquired new significance after Gould's death. Excerpts from the

interview appeared on a flexible phonograph record included with the Winter 1982-83 issue (No. 120) of *The Piano Quarterly*. In 1984, CBS released the whole conversation on a bonus LP in Vol. 1 of their series *Glenn Gould: Bach, a boxed set (M3X 38610)* including both Gould recordings of the *Goldberg Variations*. CBS/Sony also released it in Japan, as a bonus CD, in 1989 (it was reissued in 1991 and 1995). The text was published in the anthology *Guren Gurudo daikenkyu [Glenn Gould: Collected Studies]* (Tokyo: Shunjusha, 1991), in a translation by Junichi Miyazawa. However, the conversation is not currently available anywhere as a commercial recording, and the text has never been published in English.

In this conversation, which runs about fifty minutes, Gould explains the reasons why he chose to revisit the work with which he made his first recording for *Columbia Masterworks* in 1955, illustrating his points with musical examples drawn from both *Goldberg* recordings. In the process, he touches on a wide range of issues, including his musical tastes, piano style, and development; his views on his own early recordings; his approach to the music of Bach; his views on tempo; his technique of proportional tempo relationships; his controversial 1962 performance of Brahms's *D-minor concerto*; and his views on the question of instrument in Bach's music.

Like most of Gould's major interviews after his concert years, this one was fully written out in advance by Gould alone, though it was based on unscripted conversations between him and Page about the new recording. Gould was aware that the final conversation had to appear natural, and to remind himself he wrote, at the top of the final draft of his script, in capital letters: "A spontaneous, off-the-cuff top-of-our-heads conversation between Tim (Wing It) Page and Glenn (Ad Lib) Gould. Produced and directed by Duncan (Audio Verite's *My-Middle-Name*) Haig-Guinness." (His scripts for other late interviews bear similar inscriptions, incidentally. The Scotsman Duncan Haig-Guinness was, of course, one of Gould's fictional alter-egos; in 1980, he appeared as the laconic audio technician in "A Glenn Gould Fantasy," a humorous documentary that formed part of *The Glenn Gould Silver Jubilee Album*.) In any event, Gould and Page both departed frequently from the script in minor ways during the recording session, and managed to inject a note of spontaneity into their readings that reflected the real warmth and camaraderie between them—they had been friends for about two years by this time. (Incidentally, the interview that Page published at the end of the *Reader*, conducted by telephone in October 1980, was not scripted.)

If the copious—and unscripted—laughter is any indication, the two had great fun recording this interview. Page recalls that they required only a few retakes, many of them for the (purportedly humorous) *Bridge on the River Hudson* segment near the beginning, which he could not convince Gould to jettison. Moreover, Page recalls that after they completed the conversation, at five or six o'clock in the morning, Gould treated his exhausted partner to an impromptu piano recital in the studio.

Our principal sources were the original 1984 LP release and

the first Japanese CD release, but we also consulted Gould's final draft of the script, a generously hand-annotated typescript held among his papers in the Music Division of the National Library of Canada, as well as a transcription of the English text made by Miyazawa and revised by Mary Jo Watts.

Tim Page, formerly a music critic with *The New York Times* and *The Washington Post* (where he won a Pulitzer Prize in 1997), recently spent a season on the artistic staff of the St. Louis Symphony Orchestra before returning to the *Post* as a culture writer in the fall of 2000. He edited the letters of Virgil Thomson in 1988, and edited a documentary history of the American pianist William Kapell in 1992. A collection of his writings, *Music from the Road: Views and Reviews, 1978-1992*, was published in 1992 and was recently reprinted. In the 1990s, Page was deeply involved in resurrecting the work and reputation of the American writer Dawn Powell (1896-1965)—writing essays, editing her letters and diaries, and finally producing, in 1998, a full-scale biography.

Page interviewed Gould several times in the last years of his life, and has written and spoken frequently about him since then. (In 1997, for instance, he gave the inaugural Glenn Gould Lecture at the Canadian Consulate in New York, and in 1999 he spoke at the Glenn Gould Gathering in Toronto.) He is the editor of *The Glenn Gould Reader*, first published in 1984 and still in print.



[Music: Bach, *Goldberg Variations*, opening *Aria* (complete: music alone mm. 1-8, then continuing under conversation to the end), from Gould's 1955 recording.]

TIM PAGE: Hello. I'm Tim Page, and the music in the background is the opening segment from one of the most celebrated keyboard discs of all time: the theme from Bach's *Goldberg Variations*, as recorded by Glenn Gould in 1955. The man responsible for that recording, and for approximately eighty-five other recordings since, is my guest on today's program. Glenn, thanks a lot for coming by.

GLENN GOULD: Tim, it's my pleasure.

T.P.: Glenn Gould has recently rerecorded, and CBS has just released, a new version of the *Goldberg Variations*, and I'm sure we'll get around to comparing the two discs in the course of this program. But first: Glenn, are you one of those artists who avoids listening to their own early (or earlier) recordings, or are you the type who positively relishes basking in the glow of sessions past?

G.G.: [laughing] No, I don't think I do much basking, Tim, but it doesn't really dampen my spirits (at least, not usually) to be confronted with the sins of my youth. I mean, I've never understood—never even *believed*—the sort of interview that one hears again and again on talk shows with actors who profess never to see, or never to have seen, their own films. You've heard that sort of thing, haven't you?

T.P.: [laughing] Oh, sure. You mean, the sort of thing where the interviewer will begin with something like: Sir John, how do you feel now about your classic, Oscar-winning performance in *Bridge on the River Hudson*?

G.G.: [in the accent of an elderly Englishman] *Bridge? Bridge on the River ... Hudson?* Oh, oh, yes, I say, I say, that was the film we did in America, wasn't it? Yes, back in the fifties, I think, yes. Well, *deucedly* awkward location, you know. Thoroughly contaminated stream—thoroughly, yes. Marshy. Swampland, indeed. Mosquitoes, even. The odd black fly, don't you know. No sense of landscape architecture, the Americans. Badly groomed shoreline, I can tell you. Nothing like the Upper Thames, you know—no, not at all!

T.P.: [laughing] But did you see the picture, Sir John?

G.G.: Oh, the picture? No, never saw the picture in its entirety—of course not. Did drop in at the dailies once. I rather fancied that spot where Sir Arthur lost a busload or two of commuters when the centre span gave way. Of course, he was a stickler for detail. None of those bathtub mock-ups for him, I can tell you—no, not at all!

T.P.: Well, thank-you, Sir John. [laughing] Don't call us, we'll call you ...

G.G.: Yes, well, please do—of course, they never do, you know ... [laughs]

T.P.: [laughing] So, anyway, Glenn, unlike Sir John, you do revisit the scenes of your discographic youth from time to time?

G.G.: [in his normal voice] Oh, sure, of course I do, though I will admit that, specifically in the case of the Goldberg Variations, with a bit more reluctance than is usual for me—a bit more from a sense of duty than enthusiasm, perhaps.

T.P.: This is, in fact, your very first recording.

G.G.: Yeah, indeed, so I have a lot of revisiting to do, I suppose. [laughs]

T.P.: [laughing] I'm surprised that you don't like it better, because I find it, as I wrote in an article not too long ago—critics always love to quote themselves—



The opening Aria from the Goldberg Variations, from the original edition (Nuremberg: Balthasar Schmid, 1741), published as the fourth and final part of Bach's *Clavier-Übung* series.

G.G.: [laughing] Yes!

T.P.: —that it's “a performance of originality, intelligence, and fire.”

G.G.: Well, I thank you for that comment. I was very touched by it when I read it, and I don't quite share it. [both laugh]

T.P.: Well, when did you last listen to this record?

G.G.: Oh, let's see ... I listened to it last about three or four days before I went to New York to rerecord it. That would be in April 1981. I just wanted to remind myself of what it was like, and, to be honest—and I don't mean to sound like our friend Sir



The famous cover of Gould's first Columbia album, released in January 1956. The cover features thirty photographs by Dan Weiner of Gould in the recording studio—one photo for each variation. (Reproduced from Gould's papers in the Music Division of the National Library of Canada.)

John over there—it had, at that point, been *so* many years since I'd heard it that I really was curious about what I would find.

T.P.: And what *did* you find?

G.G.: I found that it was a rather spooky experience. I listened to it with great pleasure in many respects. I found, for example, that it had a real sense of humour, I think—all sorts of perky, spiky accents and so on that gave it a certain buoyancy. And I found that I recognized—at all points, really—the fingerprints of the party responsible. I mean, from a tactile standpoint, from a purely mechanical standpoint, my approach to playing the piano really hasn't changed all that much over the years. It's remained quite stable, I think—static, some people might prefer to say [*both laugh*]*—so I recognized the fingerprints. But—and it is a very big “but”—I could not recognize, or identify with, the spirit of the person who made that recording. It really seemed like some other spirit have been involved, and, as a consequence, I was just very glad to be doing it again.*

T.P.: Uh-huh. Now, that's unusual for you, because you actually seldom record anything twice.

G.G.: Yeah, that's quite true. I've only rerecorded two or three things over the years. I guess the most obvious recent example is the Haydn E-flat-major sonata, No. 59, which I originally did

back in the mono-only days of the fifties but which was digitally updated just last year.

T.P.: Well, Glenn, when you look back at a record like that, like the early version of that Haydn sonata, do you have the same sense of discomfort, the same qualms, as in the case of the early Goldbergs?

G.G.: No, not at all. I *prefer* the later version of the Haydn, not just sonically but interpretatively, but I *understand* the early version, you know—I *understand* why I did what I did, even if I wouldn't do it in quite the same way today. But I'll give you a better example, Tim: the Mozart sonata in C major, K. 330—

T.P.: —which was originally paired with that Haydn sonata back in the fifties.

G.G.: That's right. And, as you know, I rerecorded the Mozart in 1970, I think—

T.P.: —as part of your survey of the complete Mozart sonatas.

G.G.: And in that instance, in the case of the Mozart, I really do prefer the early version.

T.P.: That's interesting. I like them both in their way—I guess it depends on my mood.

G.G.: Well, of course, as you know, I harbour, shall we say, rather ambivalent feelings for Wolfgang Amadeus and his works—we better not get into that here, because we'll never get back to Bach if we do—but by 1970, when the later version was made, I'd already confessed my true feelings about Mozart, of course.

T.P.: Well, you'd called him a lousy composer.

G.G.: I think I used maybe slightly more genteel language, sir, [*both laugh*] but words to that effect, nonetheless. Whereas back in 1958, even though my doubts about Mozart were certainly present, I nevertheless covered them up somehow. I managed a leap of faith, as the theologians like to say, which I guess I just couldn't manage twelve years later.

T.P.: Well, the most obvious discrepancy between those performances is one of tempi, and you've pointed this out in various articles. The early version of the Mozart is *very, very* slow—

G.G.: Indeed.

T.P.: —and the later one, if I may say so, goes like the proverbial bat out of Hell.

G.G.: Yeah, that's absolutely true. Well, I have a theory

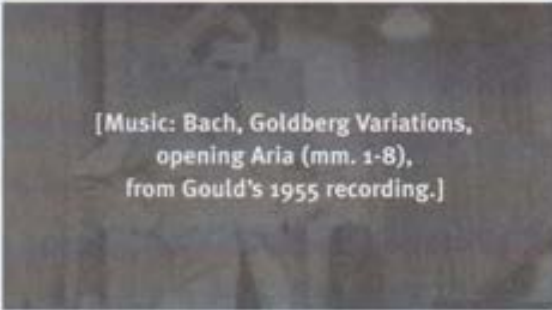
(vis-à-vis my own work, anyway)—something less grand than a theory, really; it's more like a speculative premise. But anyway, it goes something like this: I think that the great majority of the music that moves me very deeply is music that I want to hear played—or want to play myself, as the case may be—in a very ruminative, very deliberate tempo.

T.P.: That's fascinating. In other words, you want to savour it, you want to—

G.G.: No, I don't think so. Not quite "savour," no, because, at least to me, "savour" somehow suggests dawdling, or lingering over, or something like that, and I don't mean that. No, firm beats—a sense of rhythmic continuity—has always been terribly important to me, but as I've grown older I find many performances—certainly the great majority of my *own* early performances—just too fast for comfort. I guess part of the explanation is that *all* the music the really interests me—not just some, all of it—is contrapuntal music, whether it's Wagner's counterpoint, or Schoenberg's, or Bach's, or Sweelinck's, or Haydn's, indeed. The music that really interests me is inevitably music with an explosion of simultaneous ideas, which counterpoint, when it's at its best, is. And it's music where one I think implicitly acknowledges the essential equality of those ideas. And I think it follows from that that with really complex contrapuntal textures, one does need a certain deliberation, a certain deliberate-ness. And I think, to come full circle, that it's the occasional (or even the frequent) *lack* of that deliberation the bothers me most in the first version of the Goldberg.

T.P.: Well, I think it's time that we offered an example. Just to refresh our memory, let's hear a few bars of the theme from the original 1955 version of the Goldberg Variations, which we played at the top of the program.

G.G.: Good idea.



[Music: Bach, Goldberg Variations,
opening Aria (mm. 1-8),
from Gould's 1955 recording.]

T.P.: Now, by way of contrast, let's hear the whole theme as you played it in the new version.

G.G.: OK.



[Music: Bach, Goldberg Variations,
opening Aria (complete),
from Gould's 1981 recording.]

T.P.: Well, Glenn, I put a stopwatch on that. Do you want to guess the relationship between the two tempi, or do you know already?

G.G.: Well, I know approximately: it's about two to one, isn't it?

T.P.: Just about. The original version clocks in at one minute fifty-one seconds, and the new version at three minutes four seconds. Let's call it a ratio of—a little quick math here—

G.G.: Yes, pocket calculator ...

T.P.: —twelve to seven.

G.G.: Well, I think my guess was close enough for government work. But the reprise of the theme—the Aria da capo at the end—that's even slower, isn't it?

T.P.: Yes, indeed. [*shuffles papers*]

G.G.: [*laughing*] You've got them all there ...

T.P.: Would you believe three minutes forty-two seconds in the new version—

G.G.: [*laughing*] You did come prepared! Yes, I believe that.

T.P.: —versus—let me get [*laughing*]—versus two minutes seven seconds in the da capo from the original version.

G.G.: [*laughing*] I'm dealing with a stopwatch freak! Good heavens!

T.P.: Well, not really. But I did take the pulse of this recording, if you don't mind a metaphor there. As a matter of fact, I timed all the variations in both versions—

G.G.: Good heavens, Tim!

T.P.: —because when I first heard the new recording—specifically, when I first heard the tempo of the theme—I thought to myself, Well, this has got to be a two-record set. [*both laugh*]



Four more pages from the original 1741 edition of Bach's Goldberg Variations, showing Vars. 16 through 18.

Well, it's obviously *not* a two-record set, and I discovered that it's only about thirteen minutes longer than the original 1955 version.

G.G.: That's right. It's about—what? Fifty-one minutes, something like that?

T.P.: Fifty-one minutes fourteen seconds—

G.G.: I stand corrected.

T.P.: —versus thirty-eight minutes seventeen seconds in 1955.

G.G.: [laughing] Ah, I was a speed demon in those days, I tell you!

T.P.: Well, not really, because you know what puzzled me, Glenn, and in fact got me onto this timing kick, was that in the new version you observe—well, by no means *all* but certainly a good number (I guess about a dozen) of the first repeats.

G.G.: Yeah, that's right. I did them in all the canons—so that would be nine—and then in the fughetta (which is Variation 10) and the quodlibet (Variation 30) and a couple of the other fugato-like variations [Vars. 4 and 22]. I think thirteen, in all, have first repeats.

T.P.: Yeah. But you see my point. When you subtract the amount of time devoted to those repeats from the total fifty-one minutes (or whatever), the overall timing is really not that different from the original version, which didn't have any repeats at all.

G.G.: Son of a gun!

T.P.: [laughing] So you did, in fact, observe tempi that were not *that* much slower, in many cases, in the new version—

G.G.: That's true.

18. *Variatio 17. a 2 Clav.*



T.P.: —and, in one or two very notable variations, you actually played more quickly. And yet, the feeling, the mood, the architecture of this performance is just so totally different that frankly I can't figure it out.

G.G.: Well, as a matter of fact you practically *have* figured it out, Tim, and I want to say right now I was kidding when I asked if you were a stopwatch fetishist, because the way that this performance was constructed, was worked out, has in fact actually a great deal to do with something very like a stopwatch.

T.P.: Uh-huh!

G.G.: Let me back up a little bit: I've come to feel, over the years, that a musical work, however long it may be, ought to have basically ... I was going to say one *tempo*, but that's the wrong word ... one pulse-rate, one constant rhythmic reference point. Now, obviously, there couldn't be anything more deadly dull than to exploit one beat that goes on and on and on indefinitely. I mean, that's what drives me up the wall about rock, and about—[clearing his throat with mock-gravity] I say this is in

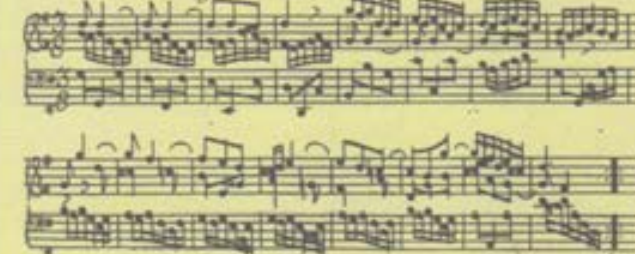
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Variatio 18. Canone alla Scorta. a 2 Clav.



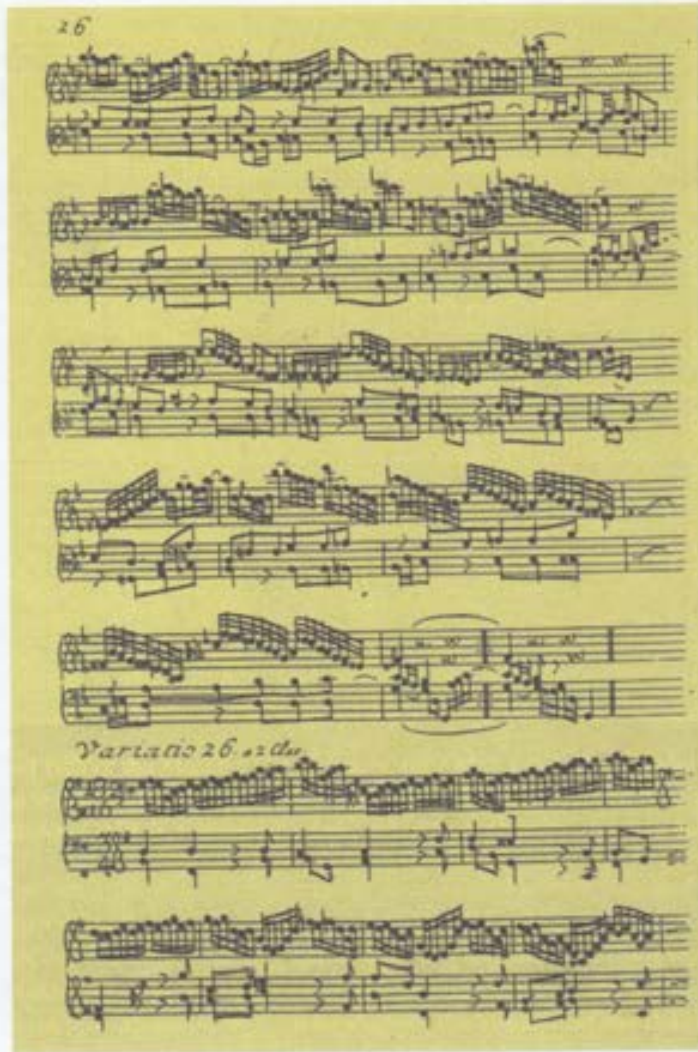
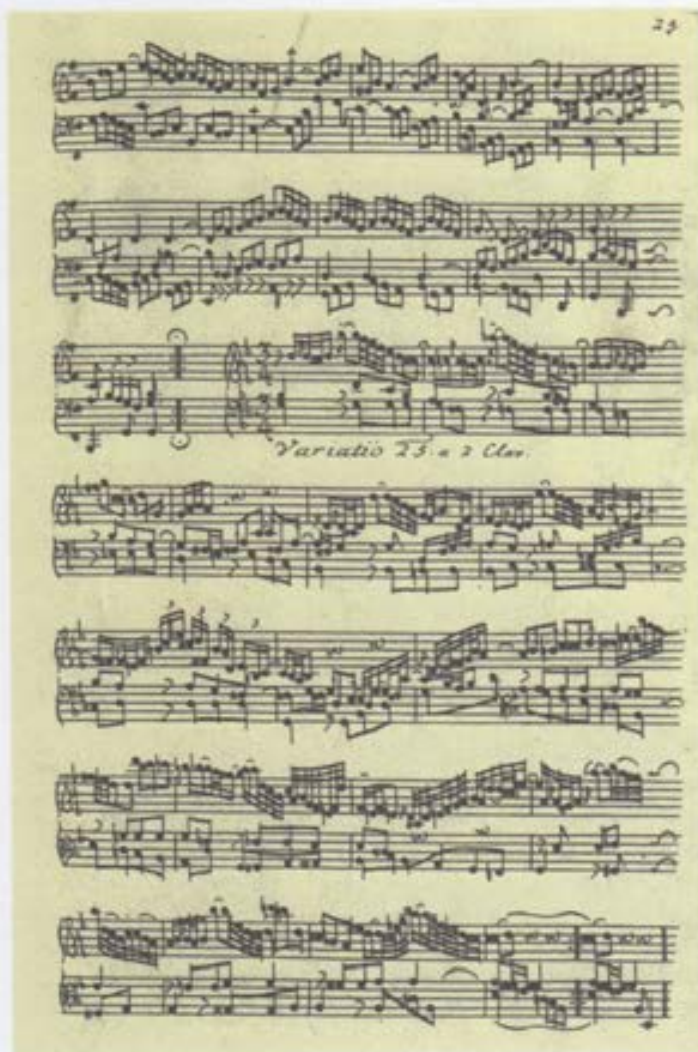
Variatio 19. a 2 Clav.



the presence of its most committed advocate and ardent propagandist—about minimalism. [laughs]

T.P.: [laughing] I think we should argue that one another time, don't you?

G.G.: Yeah, Probably so. Anyway, I would *never* argue in favour of an inflexible musical pulse; that just destroys any music. But you can take a basic pulse, and divide it or multiply it—not necessarily on a scale of two, four, eight, sixteen, thirty-two, but often with far less obvious divisions, I think—and make the result of those divisions or multiplications act as a subsidiary pulse for a particular movement, or section of a movement, or whatever. And I think this doesn't in any way preclude rubati. If you have an *accelerando*, for example, you simply use the *accelerando* as a transition between two aspects of the same basic pulse. So, in the case of the Goldberg, there is, in fact, one pulse which, with a few very minor modifications—mostly modifications which I think take their cue from *ritards* at the end of the preceding variation, something like that—one pulse that runs all the way throughout.



Two more pages from the original 1741 edition of Bach's Goldberg Variations, showing Var. 25.

T.P.: Can you give us an example of that?

G.G.: Sure ... Well, maybe I shouldn't be so confident. I'll try. Uh, let's see ... Let's take the beginning of Side 2 of the record, OK?

T.P.: That would be the French overture, Variation 16.

G.G.: Yeah, yeah. As you know, the French overture is divided into two sections: the dotted- rhythm sequence which gave it its name (which I guess came from French opera tradition), and a little fughetta for the second half. The first section is written with four quarter notes to the bar: [sings mm. 1-3 of Var. 16]. And the fughetta, on the other hand, is in 3/8 time; in other words, each bar in the fughetta contains one and a half quarter notes, or a dotted quarter, as musicians like to call it: [sings mm. 16-20], and so on. Now, you'll find, I think, that the quarter notes in the first half are almost identical to the dotted quarter notes in the second half; in other words, four bars of the second half—of the fughetta—is approximately equal to one bar of the opening overture section. So the relationship is something like:

[sings m. 1 immediately followed by mm. 16-19].

T.P.: I see. Now, what happens in the next variation, in Variation 17?

G.G.: Well, now, that was a bit more complicated because it's written in 3/4 time, with three quarter notes to the bar. There's nothing complicated about *that*, as Johann Strauss pretty conclusively proved, but what was complicated was that I wanted to relate it somehow to the fughetta from Variation 16, with its 3/8 time signature. And in fact, at first, I considered just taking the beat from the full bar—the dotted quarter note of the fughetta—and making *that* beat equivalent to the beat of the undotted quarter (if I can coin a word) of Variation 17. Now, that would have resulted in a tempo something like: [sings mm. 1-2 of Var. 17 at a slow tempo], which sounds OK when you sing it—not bad at all. But Variation 17 is one of those rather skittish, slightly empty-headed collections of scales and arpeggios which Bach indulged in when he wasn't writing more sober and proper things like fugues and canons, and it just seemed to me that there wasn't enough substance to it to warrant such a methodi-

cal, deliberate, Germanic tempo.

T.P.: In other words, you're basically saying that you didn't like it enough to play it slowly.

G.G.: [both laughing] You got it! So instead of using the dotted quarter from the fughetta as my yardstick for Variation 17, I took two thirds of it—two thirds of a bar from the fughetta—and used the actual quarter note which that two thirds represents. So instead of the beat I sang before, which was roughly [sings *mm. 1-2 at the slow tempo*], the new beat gave you three for the price of two. And that, applied to Variation 17, allowed for a much more effervescent tempo—something like [sings *mm. 1-2 now at the faster tempo of the 1981 recording*].

T.P.: And then, of course, there's Variation 18, which is one of the canons.

G.G.: Yeah, the canon at the sixth. I adore it. It's a gem. Well, I adore all the canons, really, but it's one of my favourite variations, certainly. Anyway, it's written with four quarter notes in a bar but actually only two beats—two half notes—to a bar: [sings *mm. 1-5 of Var. 18*].

T.P.: So basically what you did is turn the quarter note of Variation 17 into the half note of Variation 18.

G.G.: Exactly, yeah.

T.P.: Well, Glenn, I don't think I can keep much more of this in my head at the moment. [laughs]

G.G.: [laughing] I'm not sure that I can either, actually! It's been a struggle!

T.P.: I think we should listen to those three variations—Variations 16 through 18 of Bach's Goldberg Variations—right now.

G.G.: Good idea.



[Music: Bach, Goldberg Variations,
Vars. 16-18 (complete),
from Gould's 1981 recording.]

T.P.: Those were Variations 16 through 18 from Bach's Goldberg Variations, in the *new* recording by Glenn Gould. You know something, Glenn, I *felt* it. I don't know if I would have actually been able to spot what you did just listening to it, but there *was* a link between those variations. I could feel it in my bones.

G.G.: Well, I'm really glad. It's nice of you to say that, because I've been sitting here squirming in my chair, as you know, wishing I'd never said a word on the subject.

T.P.: Oh, don't be ridiculous!

G.G.: Well, you know, when one describes a process this way, it sounds just so relentlessly clinical—so ruthlessly sterile and anti-musical, really—and it is, at that level. It's almost embarrassing. I'm sorry, I apologize for—

T.P.: Well, please don't be embarrassed, because I think you've given us a remarkable insight into your working method.

G.G.: Well, thank-you, but you know what I mean. On the face of it, it's exactly like analyzing a particular tone row of Schoenberg, for example, and saying, Well, this is a wonderfully symmetrical tone-row; therefore, it must inevitably lead to a wonderfully symmetrical work.

T.P.: Oh, I've heard that talk before!

G.G.: Exactly, and it ain't necessarily so. I think it's a technique—the idea of rhythmic continuity—that's really only useful if everybody does feel it in their bones (to use your words)—experiences it subliminally, in other words—and absolutely nobody actually notices what's really going on.

T.P.: Which was exactly the way Schoenberg felt about his tone rows.

G.G.: Precisely.

T.P.: Well, now, you didn't just invent this system for the Goldberg Variations, obviously.

G.G.: Oh, certainly not. I've used it for years. It's just that I've used it more and more rigorously as the years have gone by.

T.P.: Well, Glenn, I think I'd be doing something less than my duty as an interviewer if I failed to ask whether this rhythmic system of yours didn't perhaps have some small part to play in a rather celebrated brouhaha [both laugh] which took place about twenty years ago and involved you and the Brahms D-minor concerto and Leonard Bernstein and the New York Philharmonic.

G.G.: It certainly did. That was one of the first really clear, really thorough demonstrations of this system. And, you know, Tim, I maintain to this day that what shocked everybody, vis-à-vis the interpretation—of course, there were some people who were just shocked by the onstage admission that a conductor and a soloist could have a profound disagreement, which everybody knows perfectly well goes on offstage anyway—but what

shocked them about the interpretation, I think, was not the basic tempo itself. Certainly, the basic tempo was very slow, it was unusually slow, but I've heard many other performances, which didn't shock anybody, with opening themes very nearly as slow—sort of [*sings mm. 1-2 of Brahms's D-minor concerto*]. It was, to come back to our Goldberg discussion, the relationship between themes that shocked them. It was the fact, for example, that the second theme of the first movement [*sings the lyrical second theme, in F major*], which, after all, is an inversion of the first theme, was not appreciably slower than the first theme. It was, in fact, played with something like Haydnesque continuity instead of, I guess, what most people anticipate as Brahmsian contrast.

T.P.: I'm going to anthropomorphize a bit here—

G.G.: Good heavens!

T.P.: —and wager a guess that what they objected to was the fact that it didn't present the—well, shall we say, masculine-feminine contrasts that one has come to expect.

G.G.: Exactly. I'll stick with your terms: it presented an asexual, or maybe a unisexual, view of the work. But, you see, in the case of the Goldberg, I felt there was an even greater necessity for this system than in a work like the Brahms D-minor. Because, as you know, the Goldberg is an extraordinary collection of moods and textures. I mean, think of Variation 15—we haven't heard it yet today, but think of it anyway.

T.P.: [*begins singing Var. 15, then Gould joins in; they sing up to m. 2 ...*]

G.G.: Exactly. It's the most severe and rigorous and beautiful canon—we didn't sing it all that severely and rigorously, but it is the most severe and beautiful canon that I know—the canon in inversion at the fifth. It's a piece so moving, so anguished, and so uplifting at the same time, that it would not be in any way out of place in the St. Matthew Passion; matter of fact, I've always thought of Variation 15 as the perfect "Good Friday Spell." Well, anyway, a movement like that is preceded by Variation 14 (logically enough), which is certainly one of the giddiest bits of neo-Scarlatti-ism imaginable. [*laughs*]

T.P.: Cross-hand diversions and all.

G.G.: Yeah. And quite simply, the trap in this work, in the Goldberg, is to avoid letting it come across as thirty independent pieces, because if one gives each of those movements their head, it can very easily do just that. So I thought that here, in the Goldberg Variations, this system was a necessity, and, quite frankly, in the version on this record, I applied it more rigorously than I ever have to any work before.

T.P.: Well, you mentioned Variation 15, but of course it's only

one of three variations in the minor key, in G minor.

G.G.: That's right.

T.P.: There's another of that trio, No. 25, that I'd like to talk about for just a moment. I guess in many ways it's the most famous of all—well, certainly the longest of all the variations.

G.G.: Absolutely. It's also the most talked-about among musicians, I think. [*laughs*]

T.P.: Well, with good reason. I mean, what an extraordinary chromatic texture!

G.G.: Yeah, I don't think there's been a richer lode of enharmonic relationships anyplace between Gesualdo and Wagner. [*laughs*]

T.P.: Well, I remember you used it in your soundtrack for the film of *Slaughterhouse-Five*.

G.G.: That's right, and to accompany, of all things, the burning of Dresden.

T.P.: Indeed. Well, I want to play just a few bars of this variation in both versions.

G.G.: We really have to hear the early one, eh?

T.P.: Oh, I think we must. The contrast is, shall we say, striking.

G.G.: That it is.



[Music: Bach, Goldberg Variations, Var. 25 (begins with music alone, then continues, under conversation, up to m. 8), from Gould's 1955 recording.]

T.P.: Now, this is the 1955 version.

G.G.: Which sounds remarkably like a Chopin nocturne, doesn't it?

T.P.: No. I think on its own terms, though, Glenn, that this is really lovely playing.

G.G.: Well, yeah, it's OK, I guess. But there's a lot of piano-playing going on there—and I mean that as the most disparaging comment possible. [*both laugh*] You know, the line is being pulled every which way. There are cute little dynamic dips and tempo shifts—like that one—things that pass for expressive fer-

your in your average conservatory, I guess.

T.P.: Do you really despise this version?

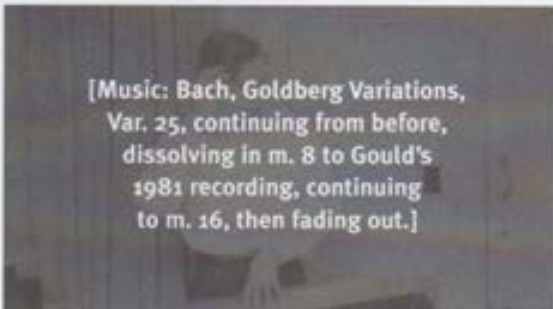
G.G.: No, I don't despise it. I recognize that it's very well done of its kind. I guess I just don't happen to like its kind very much anymore. [both laugh] And I also recognize, to be fair, that many people probably prefer this early version, that many people may find the new one rather stark and spare emotionally. But this variation, No. 25, represents everything I mistrust in the early version that I made of the Goldberg. It wears its heart on its sleeve. It seems to say, Please take note: this is *tragedy*. It doesn't have the dignity to bear its suffering with a hint of quiet resignation.

T.P.: And the new version does?

G.G.: Well, I'm prejudiced, but I think it does, yeah.

T.P.: Well, we're approaching a cadence [m. 8], so why don't we use that excuse to switch over to the new version?

G.G.: It couldn't come too soon for me.



[Music: Bach, Goldberg Variations, Var. 25, continuing from before, dissolving in m. 8 to Gould's 1981 recording, continuing to m. 16, then fading out.]

T.P.: Glenn, I do see your point. The 1955 version of this variation is definitely more Romantic, or, if you prefer, more pianistic. And I dare say that no discussion of Bach would be complete without taking a crack at that old, somewhat tired question of the choice of instrument—the piano versus the harpsichord, and all that.

G.G.: No, I dare say not. You know, somebody said to me the other day that now that the fortepiano has staged such a remarkable comeback for Mozart and Beethoven and so on, and now that people are playing Chopin on period Pleyels or whatever, in no time at all there'll be nothing left for the contemporary piano to do except maybe the Rachmaninov Third. [both laugh] And even *that*, if you take these archaeological pursuits to their illogical extremes, should really be played on a turn-of-the-century German Steinway, or maybe a Bechstein. [both laugh]

T.P.: That's really true.

G.G.: Yeah, well, I think frankly that the whole issue of Bach on the piano is a red herring. I love the harpsichord—as you

know, I made a harpsichord record some years ago.

T.P.: Oh, sure: the Handel suites.

G.G.: Yeah. And I'm very fond of the fortepiano in such things as Mozart concertos and so forth. So I'm certainly not going to sit here and argue that the modern piano has some intrinsic value just because of its modernness. I'm not going to argue that new is better—new is simply new. But having said that, I must also say that the piano, at its best, offers a range of articulation that far surpasses any older instrument, that it actually can be made to serve the contrapuntal qualities of Bach, for example—the linear concepts of Bach—in a way that the harpsichord, for all its beauty and charm and authenticity, cannot.

T.P.: Well, I feel a little bit like I'm needling you, but it's been remarked by just about everybody, at one time or another, that your pianos actually always seem to end up sounding a bit like surrogate harpsichords. [both laugh]

G.G.: That's true. It's true.

T.P.: I don't know whether it's because of the way you play these instruments, or the way you have them adjusted, or—

G.G.: Well, I think it's a combination, you know. I've always believed, you see, Tim, that one should start by worrying about the action of the instrument, not the sound. If you regulate an action with enormous care—make it so even and responsive and articulate that it just sort of sits there and looks at you and says, "You want to play this in E-flat, right, Chief?"—you know, that it virtually plays itself, in other words—then the tone will just take care of itself. Because the tone—the sound, whatever you want to call it—that one produces really ought to be part of the interpretive concept of the piece, and if you're dealing with an action that's totally responsive, you are then free to concentrate exclusively on the concept in all of its facets, which includes the tone.

T.P.: Nevertheless, the tone quality in *all* your records—certainly all your Bach records—is remarkably similar. It's consistently crisp, a *little* dry perhaps, astonishingly varied in its *détaché* way. As a matter of fact, it's often been likened to an X-ray of the music.

G.G.: Well, thank-you. I take that as a compliment.

T.P.: Oh, it's actually meant to be.

G.G.: Thank-you again. Well, you know, there are certain personal taboos, especially in playing Bach, that I almost never violate.

T.P.: Well, I know one of them, for sure: you never use the sustaining pedal.

G.G.: That's right.

T.P.: Because I saw that German television film that was made when you actually recorded the new Goldbergs, and it was honestly rather astonishing to see you sitting there, thirteen inches off the floor, in your stocking feet, and when the camera pulled back they were nowhere near the sustaining pedal. *[laughs]*

G.G.: *[laughing]* That's true.

T.P.: But you *do* use the soft pedal a good deal.

G.G.: Yes, I do, because by playing on two strings instead of three you get a much more specific, much leaner quality of sound. But I think, really, that the primary tonal concept that I maintain with regard to Bach is that of—well, I think you used the word “*détaché*”—but it's the idea, anyway, that a non-legato state, a non-legato relationship, a pointillistic relationship, if you want, between two consecutive notes is the norm, not the exception—that the legato link, indeed, is the exception.

T.P.: You realize, of course, that you're turning the basic premise of piano playing inside out.

G.G.: Well, trying to, anyway. *[both laugh]* And as far as the question of whether it's appropriate to play this music on the piano is concerned, I think one has to remember that here was a man—Bach—who was himself one of the great transcribers of all time, a man who took Marcello's oboe concerto, for example, and made a solo-harpsichord piece out of it (I've recently recorded it, so it's on my mind), who rewrote his own violin concertos for the harpsichord, or vice versa, who rewrote his harpsichord concertos for the organ—you know, the list just goes on and on—who wrote, as his masterpiece, I think, *The Art of the Fugue*, and gave us music that works on a harpsichord, on an organ, with a string quartet, with a string orchestra (he didn't specify, certainly), with a woodwind quartet or quintet, with a brass quartet ... It works astonishingly well with a saxophone quartet. I heard it once that way.

T.P.: No kidding! No kidding.

G.G.: Yup. I just think that *all* the evidence suggests that Bach didn't give a hoot about specific sonority, or even volume. But I think he *did* care, to an almost fanatic degree, about the integrity of his structures. I think he would have been delighted by any sound that was born out of a respect for the necessity—the abstract necessity—of those structures and appalled (amused, maybe, but appalled nonetheless) by any sound that was born out of the notion that by glossing over those structures it could improve upon them in some way. I don't think he cared whether the B-minor Mass was sung by sixteen or a hundred and sixty; I think he cared *how* they sang it. I certainly don't think that he, who transposed practically everything of his own up and down the octave to suit himself and the particular needs of the court and the instruments he was writing for, would have cared whether it *was* sung in B minor,

according to our current frequency readings, or in B-flat-plus-or-minus-a-bit minor, as is now the habit in certain Puritan circles. *[both laugh]* I think he would have loved to hear his Brandenburg Concertos as Wendy Carlos has realized them on the synthesizer. I think he would have been delighted with what the Swingle Singers did in the ninth fugue from *The Art of Fugue* some years ago. But I think he would have been appalled by the way Arnold Schoenberg orchestrally mangled his “St. Anne” Prelude and Fugue.

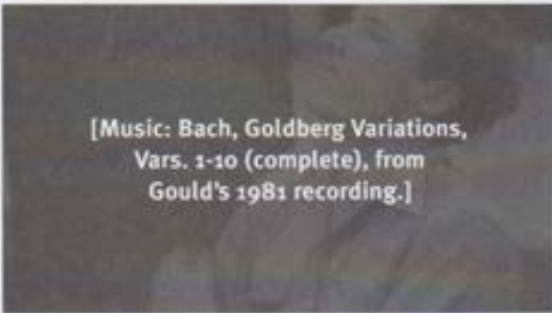
T.P.: Stokowski and the D-minor toccata.

G.G.: Yeah, or the way Busoni or Tausig or some of those characters corrupted the keyboard works. I think it's a question of attitude—just that. I think the question of instrument, per se, is of no importance whatsoever.

T.P.: Well, I think that Bach would have been delighted with what you've done in this new recording of the Goldberg Variations on the piano, so why don't we just hear a little more of it?

G.G.: OK. Well, we've already heard the opening Aria at the beginning of the program, so how about beginning with Variation 1 and just playing on until we run out of time?

T.P.: Sounds good to me.



[Music: Bach, Goldberg Variations, Vars. 1-10 (complete), from Gould's 1981 recording.]

T.P.: Those were excerpts from Glenn Gould's new digital recording on CBS of Bach's Goldberg Variations. Glenn, thanks very much for coming by and talking with us today.

G.G.: I had a great time, Tim—really enjoyed it. Thank-you.

T.P.: I'm Tim Page. Our technician was Kevin Doyle. I certainly hope you enjoyed this program.



[Music: Bach, Goldberg Variations, Var. 13 (complete), from Gould's 1981 recording.]

The Glenn Gould Prize 2002

CALL FOR NOMINATIONS

Laureates of The Glenn Gould Prize

(pictured above, left to right)

- 1987** R. Murray Schafer, Canada (photo: John Reeves)
- 1990** Lord Menuhin, Great Britain (photo: John Reeves)
- 1993** Oscar Peterson C.C., Canada (photo: John Reeves)
- 1996** Toru Takemitsu, Japan (photo: Tetsuya Fukui)
- 1999** Yo-Yo Ma, U.S.A. (photo: John Reeves)

Laureates of The City of Toronto - Glenn Gould International Protégé Prize in Music

(pictured left, left to right)

- 1993** Benny Green, with Oscar Peterson
- 1996** Tan Dun
- 1999** Wu Man



Nominations are now being accepted for the sixth Glenn Gould Prize, an international award initiated by The Glenn Gould Foundation as a continuing tribute to Glenn Gould from the people of Canada. This honour is awarded to a living individual from any country who has earned international recognition as the result of making an exceptional contribution to music and its communication to the public, just as did Glenn Gould himself.

The Glenn Gould Prize consists of a cash award of \$50,000 Cdn to the Laureate; an original work of art created by a Canadian artist, endowed by M. Joan Chalmers C.C., O.Ont. and the Woodlawn Arts Foundation to honour the Laureate; the right of the Laureate to name an exceptional young musician from anywhere in the world to receive the \$10,000 City of Toronto - Glenn Gould International Protégé Prize in Music; two Foundation Awards, bronze sculptures of Glenn Gould by Canadian artist Ruth Abernethy, endowed by Air Canada for each of the Laureate and the Protégé to keep as permanent mementos; and a new portrait photograph of the Laureate mounted in the lobby of Glenn Gould Studio in the Canadian Broadcasting Centre, Toronto.

Nomination Process - This is an international honour and citizens of every country may nominate candidates. Self-nominations and anonymous nominations are not accepted.

Nominations, in English and signed by the nominator, take the form of a letter which outlines why the nominee is deserving of the Prize and includes a comprehensive statement of the nominee's contribution to music. Eventually a potential Laureate will be asked by the Foundation to agree to come to Toronto to accept the Prize in a public ceremony.

At the discretion of The Glenn Gould Foundation, previous years' nominations may be carried over. The Foundation may also poll previous Prize jurors for their suggestions of other appropriate nominees.

Nominations must arrive at the Foundation office in Toronto no later than November 30, 2001 and should be addressed in this manner:

The Glenn Gould Prize - 2002
Attn: John A. Miller, Prize Administrator
#190, 260 Adelaide Street East
Toronto, Ontario
Canada M5A 1N1

Fax or electronically transmitted nominations will be accepted only if hard copy documents, signed by the nominator, also arrive by November 30, 2001 at the Foundation address. There will be no deadline extensions. The Foundation will treat all nomination information as confidential and will not make public the names of any nominee except the Laureate.

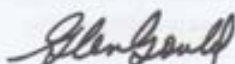
Acknowledgements

For their generous support and assistance towards this Prize process The Glenn Gould Foundation thanks:

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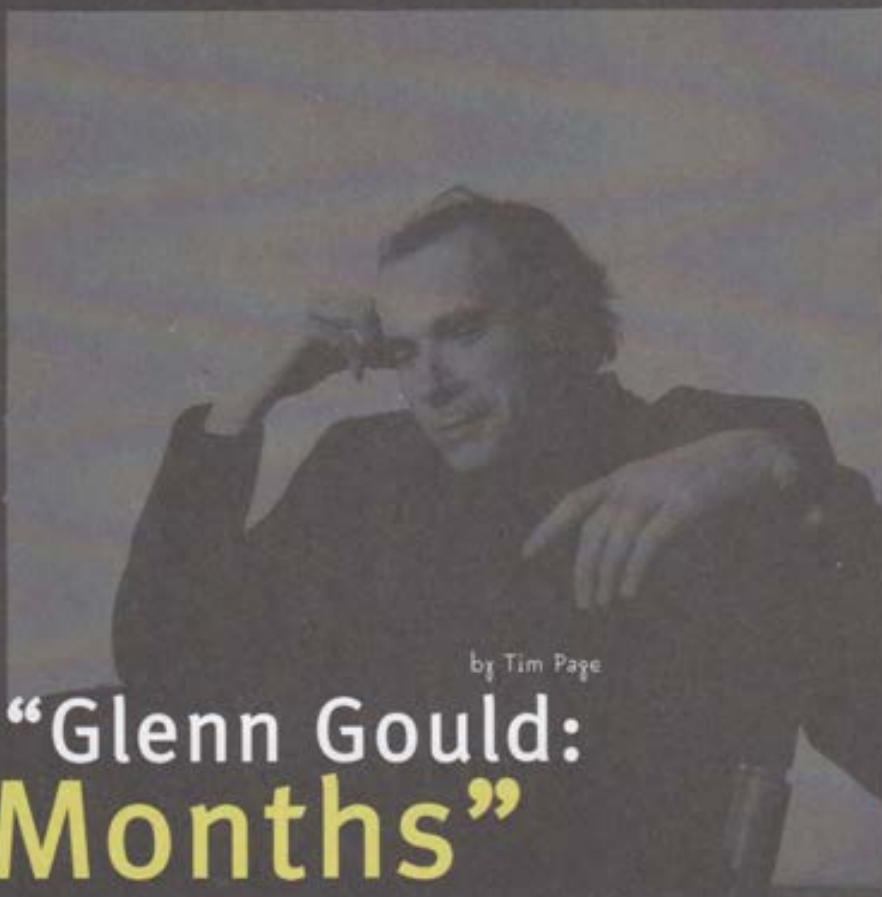

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& the Woodlawn Arts Foundation

Gould at CBS's 30th Street Studio in New York, in a photograph from Don Hunstein's last session with the pianist, in June 1980.

This essay was published in the liner-note booklet for Vol. 1 of Glenn Gould: Bach, the same boxed set of LPs containing the preceding recorded conversation on the Goldberg Variations. Though Tim Page has used excerpts from "The Last Months" in other writings, the complete essay, an important reminiscence of the later Gould, has never been reprinted in its entirety. We are pleased to publish it here, with Page's consent. (For a biographical note on Page, see page 16.)



by Tim Page

"Glenn Gould: The Last Months"

We were speeding through the empty streets of Toronto in Glenn Gould's Lincoln Continental. It was three o'clock in the morning and "Toronto the Good"—now grown to Canada's largest city but still called by its Puritan nickname—was long since fast asleep. But Gould was awake, skillfully maneuvering the heavy automobile down the deserted highway. Although it was a mild night in late August, he was dressed in two sweaters, woolen shirt, scarf, gloves, coat, and slouch hat, cheerfully conducting a tour of his lifelong home, his chosen Elba.

This was the second day of my visit, and I was trying desperately to reach the airport on Gould's car phone. For when Gould had finally agreed to give me a personal interview, I had deliberately limited the length of my stay, not wanting to bother this reported hermit with an inordinate visit. But I was enjoying myself immensely, and so, to my greatest satisfaction, was Gould. He had made me feel such an honoured guest that I

was trying to book a later flight back to New York, in order to continue our marathon discussion, which had begun as soon as I arrived at the Inn on the Park, the suburban hotel that housed Gould's studios. The night before, we had talked until 4 a.m. Later on this morning, as I would reluctantly make my way off to my room, the sun probably shining outdoors—no light seeped into Gould's shuttered rooms—my host would still be washing down cups of weak tea, sifting through his collection of videotapes and recordings, and eager for more talk of music and philosophy.

The reason for our late-night sojourn through Toronto was to tape a special promotional interview to accompany the release of Gould's second recording of Bach's Goldberg Variations. He had grown dissatisfied with the acoustics in his own studio, so we had spontaneously decided to continue our session in another part of the city. Our engineer, Kevin Doyle, knew of a pop-music studio that would be empty, so we transferred the

entire operation there. Here Gould relaxed at the keyboard of a Yamaha baby grand piano, casually playing through his own transcriptions of Richard Strauss operas.

"Given my druthers," Gould once noted, "I'd rather not live in a city at all." But he found that he could put up with Toronto, even though he didn't live there in the usual sense of the word. At the time of my visit, he had not visited a Toronto store or restaurant in some years. Aides did the shopping; other items could be delivered. His only meal of the day was taken in his studio at six or seven in the morning—invariably alone, and just before his bedtime. He never attended movies or concerts, slept by day and worked by night, keeping in touch with friends almost exclusively via the telephone. Gould was not easy to contact; he did not live at the apartment where he received mail, and his phone number was unlisted. In fact, even for those who had Gould's number, he was almost impossible to reach by phone; an

A page from a notepad that Gould used in September 1982—apparently, the last such notepad he ever used. It contains calculations related to his film score for *The Wars*; things-to-do lists and other notes for his assistant, Ray Roberts; lists of names and telephone numbers; stock-market data; notes on personal finances; drafts of letters and other writings; the menu for one meal; and other miscellaneous notes. The page shown here, from midway in the pad, is a sad reminder of what might have been: it is Gould's list of editing chores, for various CBS recordings, to be completed between September and November of 1982. The list reveals that he edited his recordings of Brahms's Ballades and Rhapsodies and of Wagner's *Siegfried Idyll* in the weeks before his fatal stroke on 27 September, but had further plans to work on two other late piano recordings: Bach's Italian Concerto and Strauss's Sonata in B Minor, Op. 5. (Those two recordings were released posthumously, though Gould, at the time of his death, obviously did not think that they had been sufficiently edited.) Moreover, the list shows that Gould had definite plans to record and edit two more orchestral works—Mendelssohn's overture *The Hebrides (Fingal's Cave)* and Beethoven's overture to *Coriolan*—and a note elsewhere in this pad suggests that Brahms's *Variations on a Theme by Haydn* might have been next. (Reproduced from Gould's papers in the Music Division of the National Library of Canada.)

Editing wk. of Sept 18 CBS Lib
 Brahms Rhapsody
 10-17ms/1mo
 10-22 R & Tm
 " Sept 20 10-23 Tm
 " Sept 27 7/2/1 Tm
 " Check Station Sat
 " Oct 4 Brahms 1st Mo
 " Oct 11 10-24 Tm
 " Oct 18 10-25 Tm
 " Oct 25 10-26 Tm
 " Nov 1 Brahms 2nd Mo
 " Nov 8 Coriolan

operator answered all of his calls, and would explain that Mr. Gould was not in at the moment but would certainly return the call—which, in fact, Mr. Gould just might do.

Until my arrival in Toronto the preceding day—20 August 1982—Glenn Gould had been one of the best friends I had never met. We first spoke in 1980, on the occasion of the twenty-fifth anniversary of his contract with CBS—formerly Columbia—Masterworks. Gould, who cared for neither anniversaries nor interviews, agreed, after some persuasion from CBS, to talk to a few select journalists. I was one of several writers who answered his open call. But there was to be a screening process: it was understood from the beginning that the interviews would be only via telephone, and that all questions would be cleared in advance. So I purposely steered clear of the standard litany of queries: When will you make your historic return to the stage? Why do you sing along when you play?—all questions that Gould had answered

many, many times. I concentrated instead on his concept of “contrapuntal radio”—sound documentaries in which three or more voices were mixed at a time, in an attempt at a musical understanding of language. I asked him about composers he loved—Richard Strauss, Arnold Schoenberg, Jean Sibelius, and, of course, Johann Sebastian Bach. Gould was delighted with the interview. After that, we were friends. Every so often, usually late at night, always person-to-person, he would call, and we would talk for hours.

For conversation was one of Gould's great joys. He was a superb mimic, and an inspired raconteur, one of those rare people who could spin a story for an hour, in elaborate detail, and keep the listener's rapt attention. He was witty, considerate, energetic, and intensely interested. He extended instant camaraderie to anyone whose company, telephonic or otherwise, he enjoyed. One evening, he called to sing the Brahms G-minor Rhapsody, which he had recently recorded,

in order to make a point about the tempo relations between various parts of the work. Another night, he read through several pages of Timothy Findley's novel *The Wars*; Gould had recently provided the music for a grave and beautiful motion picture based on this book. And once, impressed with an article I had written for *High Fidelity* on minimalist music—which fascinated Gould, although he detested it—he sang an impromptu “minimalist” composition to my answering machine.

I had always assumed that I would never meet Gould in person, and had grown comfortable with the idea. He felt that personal encounters were, for the most part, disturbing and unnecessary, and claimed that he could better understand the essence of a person's thought and personality over the phone. Gould had friends throughout the world whom he had never met; his monthly phone bill regularly ran to four figures. One evening, however, I asked if I could come to Toronto. To my surprise, Gould liked

the idea, and even suggested a project we could do together: a special CBS interview disc about his recent rerecording of what had come to be considered his signature work, Bach's Goldberg Variations.

And so, two weeks later, I found myself at the Inn on the Park, just outside of Toronto. Within the confines of this sprawling and pristine building, around the corner from the gift shop and down the hall from the discothèque, amidst the conventioners and bikinis, Gould spent most of his waking hours for the last five or six years of his life. His studio was cell-size—the windows blocked, the curtains down. There was no way of telling what time it was, what the weather was like, what the headlines might be. It was that close to monastic seclusion.

Yet it was a seclusion that maintained electronic contact with the outside world, for the studio was filled with tapes, tape machines, video players, a television, a record player, and a telephone. Gould chose to locate his studio at the Inn on the Park after discovering that it was the only hotel in the area that offered all-night room service. Although he ate only one meal a day, he would order pots of tea several times during the course of an evening. He was served by bemused waiters, who obviously liked him, but were more than a little curious about this courtly gentleman who habitually ordered expensive full-course dinners at sunrise. The day staff at the Inn did not know Gould at all—indeed, were unaware of his presence in his remote corner of the hotel. For he was not listed on the register, and one of the first things he did after taking the studio was to disconnect the switchboard phone and install one of his own.

Here, safe within the confines of the Inn on the Park, Gould happily spent his time in Toronto—editing tapes, talking on the phone, writing, and reading philosophy and theology through the long Canadian nights.

Outside the city, away from the people who knew him when, the ancient history, the memories, Gould lived a different life—on his own. Not even his CBS

record producer knew for sure where Gould stayed when he came to New York. In the winter, he haunted out-of-season spas—in depressed mining towns on the northern shore of Lake Superior, or on some favourite islands off the coast of the Carolinas. Wherever he went, the phone went, too, and Gould was immensely proud of the fact that, due to his Lincoln Continental's Auto Phone, he had been able to summon emergency help for accident victims one snowy night on the New York State Thruway.

Gould was fascinated by the North. "Most people I know who have immersed themselves in the North end up, in whatever disorganized fashion, becoming philosophers. Whatever motive for the move they may have had—and it varies from person to person—every individual seems to go through a particular process which greatly alters, and eventually enriches, their lives."

Gould had certainly gone through his own periods of alteration and enrichment. In 1964, after nine brilliant years on the concert stage, he suddenly announced that he was giving up live performances to concentrate on recording. No famous pianist had done anything like this before. It was heresy. Gould had been awarded the highest praise possible—sold-out concerts worldwide and rave reviews—and he was simply walking away from it all.

In fact, the young pianist, then thirty-one, had reasonable explanations handy for his seemingly abrupt but in fact long-considered decision to quit the stage. Briefly, Gould was tired of what he called the "non-take-two-ness" of the concert experience—of the inability of the performing artist to correct finger slips and silly mistakes. Gould pointed out that all other creative artists are able to tinker, to perfect, but that the concert performer must recreate his work from scratch every time he steps onto a stage. In addition, Gould believed that a "tremendous conservatism" overtakes any artist forced to perform the same music again and

again, until it becomes difficult, if not impossible, to move on. Finally, Gould felt that the media—radio, recordings, television, film—could provide a much more comfortable meeting ground for both performer and listener.

Gould never again played in public, but distinguished himself as a brilliant recording artist, as well as a mercurial critic, a filmmaker, a radio visionary, a wit, and a philosopher—one of those rare artists whose personality transformed all that it touched.

Gould's friend and biographer Geoffrey Payzant observed that "Glenn is an exceedingly superior person, friendly and considerate. He is not really an eccentric, nor is he egocentric. Glenn Gould is a person who has found out how he wants to live his life and is doing precisely that." Gould himself realized that his style of living was unusual, but cared not at all. He was a strong believer in following one's own individual path.

"One of the things I find most moving about the final Contrapunctus in *The Art of the Fugue* is that Bach was writing this music against every possible tendency of the time," he said. "He had renounced the kinds of modulatory patterns that he himself had used successfully six or seven years earlier in the Goldberg Variations and in Book II of *The Well-Tempered Clavier* and was writing in a lighter, less clearly defined early-Baroque/late-Renaissance manner. It was as though he was saying to the world, 'I don't care anymore; there are no more Italian Concertos in me; this is what I'm about!'"

As I left Gould in his studio that morning, I thought of what he had once written: "The purpose of art is not the release of a momentary ejection of adrenaline, but is rather the gradual, lifelong construction of a state of wonder and serenity." Here, far away from the eyes and ears of the sleeping world, from the lucrative contracts and percentage deals, from the sniping critics and worshipful admirers, Glenn Gould, a happy man, pursued his individual calling with grace and humour.

Gould in the mid-1950s, around the time of his first seasons at the Stratford Festival. (Photograph by McKague.) →

These notes, which Gould wrote for various Stratford Festival programs, have never been reprinted before. We did not have room for them in our Fall 1999 issue, a special issue devoted to Gould at Stratford, and so we are pleased to publish them here. All of the notes save that for "Panorama of Music of the 20's" have come down to us only in their original printed form, not in an authentic Gould manuscript or typescript, and so we have edited them to conform to our house style. For background information on the five concerts represented here, see Brandon Flowers' long article "Glenn Gould at the Stratford Festival, 1953-1964," in our Fall 1999 issue, pages 49-74.

BEETHOVEN, PIANO CONCERTO NO. 2 IN B-FLAT MAJOR, OPUS 19

For his appearance at the Stratford Festival on 12 July 1955, with the Hart House Orchestra conducted by Boyd Neel, Gould contributed this program note on one of the staples of his concerto repertoire. The note differs significantly from the liner notes for his 1957 Columbia recording of the concerto (reprinted in The Glenn Gould Reader), and represents well his rather baroque early writing style.

The B-flat-major concerto was Beethoven's letter of introduction to the Viennese public. His earliest orchestral score of any importance, it served to demonstrate his virtuosity as a performer as well as his already considerable stature as composer. Its relatively late appearance in print as Opus 19 belies its true chronological location, since, written as early as 1794, it even antedates the last of the piano trios, Opus 1.

Possibly none of Beethoven's works has drawn such unwarranted abuse. In Beethoven's time, public reaction echoed his own frequently expressed dissatisfaction with the writing for the solo instrument, and saw in his incessant polishing of the piano part a superficial intent striving to mask deficiencies of a weak score by the self-glorifying flourishes of keyboard proficiency. The stature of the subsequent concertos did yet further injustice to Opus 19. It had long been given to the Beethoven fancier to be stirred fundamentally by the "grand idea" and not the sensitive understatement, by the broad generality and not the specific elaboration. Consequently, alongside the robust, if somewhat laconic, architecture of the concerto in C minor, and the throbbing pulse of the militaristic "Emperor," so genial and unassuming a production as the present concerto is humiliated by the indelible stigma of its own lack of virility.

But, sad to say, it has been left to our time to propose the *coup de grâce*. For, having latterly canonized the rococo that we may again prostrate ourselves before the altar of unimpassioned rea-

Glenn Gould at the Stratford Festival: Five previously unpublished program notes (1955-63)



son, we have absolved that era of the genteel and the gallant of its sin of skin-deep dexterity, and have rendered homage in the obsequiousness of our enthusiasm with that most damning of epithets: "charm." Thus, with all the assurance of the fashionable historical viewpoint, we have been led to see in this work the naïve and insecure but ever-so-delightful utterance of a latent endowment of considerable capacity.

In truth, it needs no condescension. It is withal the most striking manifesto of the young Beethoven. From the first phrase, we are made conscious of a motivic dualism, a complement of pompous vigour and lyric plasticity. It is the only tutti entrance in all of his concerti in which these qualities are linked by their inaugural motives in the opening statement. Later, we are to observe that the second of these motives is closely associated in Beethoven's imagination with the "dark colour" of keys related to the minor-tonic orbit, and displays a powerful compulsion to gravitate thence in mid-tutti. In fact, Beethoven subsequently uses the remote harmonic regions of the minor submediant as a focal point to set in greater relief the dazzling intercourse of jocular antiphony with which the exposition and, of course, the recapitulation achieve their climax.

The conclusion of the first movement is wrought by a piano cadenza—the finest we have from Beethoven—composed some years after the concerto, and in which the now familiar features of the main thematic complex are made salient by the jagged obliquity of a contrapuntal treatment suggestive of the last piano sonatas. The second and third movements perpetuate the amiable and accommodating atmosphere. The former, one of Beethoven's most idyllic adagios, utilizes a solemn chorale tune, while the finale is a sturdy and unpretentious rondo.

WORKS BY SWEELINCK, BERG, KRENEK, SCHOENBERG, AND GOULD

On 9 July 1956, Gould gave an unusual concert at Stratford: he played several solo works, offered the concert première of his String Quartet, Opus 1, completed the year before, and led a performance of Schoenberg's Ode to Napoleon; he also contributed program notes in the form of a lengthy essay. He drew on parts of this essay in later published writings that have already been reprinted, and for this reason we reprint here only those excerpts that will be new to most readers.

SWEELINCK, "FITZWILLIAM" FANTASIA IN G

Sweelinck, among the most articulate contrapuntists before Bach, is represented [in this concert] by a masterpiece which portrays the adventures of a *canto fermo* caught in a contrapuntal hall of mirrors. This venerable tune is adorned with every variety of canonic variation, is shown each segment of itself honoured and imitated with a maze of strettos, and all with a sense of such homogenous balance and integral fulfillment as to

undermine the sturdiest notions of musical progress in our time.

BERG, PIANO SONATA, OPUS 1

The main problem confronting Berg, and indeed all of the composers under Schoenberg's influence, was to find new means to replace the architectural unity engendered by the tonal system—to utilize the linear freedom inherent in the transience of the harmony in order to attain a motivic coherence capable of imparting to every note an organic vitality which would make it an indispensable participant in the constructive idea. Berg accomplishes this in masterly fashion: the entire contrapuntal texture of the sonata may be reduced to three fragmentary motives and the elaboration of their variants. These motives are synthesized in the opening phrase as a melody, a procedure which, in combining many features of the motivic complexes in one embryonic super-motive, foreshadows the development of the twelve-tone technique of fifteen years later.

KRENEK, PIANO SONATA NO. 3, OPUS 92/NO. 4, AND SCHOENBERG, ODE TO NAPOLEON

Lest it appear that these men [i.e., twelve-tone composers like Schoenberg and Krenek] are simply ensnared by the fatal fascination of mathematical wizardry, and willingly extend the coercive influence of what is already an arbitrary procedure, it must be understood that in both these works the desire of the composer was to extract from a wealth of discursive variation a residuum of harmonic force. In both works, it is significantly the harmonic synchronizations which reveal the elements of twelve-tone control, while in both, the melodic manifestation, and in particular the horizontal succession of the [tone] row, is taken with the proverbial grain of salt. The Krenek is especially noteworthy for an attention to harmonic progression, a subtlety of vertical tension and relaxation not usually associated with twelve-tone constructions. It is undoubtedly one of the finest piano works of our generation.

GOULD, STRING QUARTET, OPUS 1

It may strike one as odd that a work of such *fin de siècle* Romantic breadth as Gould's String Quartet should find its way into an evening of such esoteric fare as Schoenberg and Krenek. However, lest the absurd charge of partiality towards that gentleman's music be raised, let me frankly admit the profound influence of two men of quite disparate musical faith: Anton Bruckner and Richard Strauss. I should prefer that my work be not explained as an exercise in style, nor as a matter of paying last respects to a bygone era. The return from my earlier twelve-tone writings to composing within a strict tonality carriers, up to the moment of writing, an optimistic conviction. But if the craving for contrapuntal intrigue, and those principles of motivic elaboration which were discussed in the work of Berg, Krenek, and Schoenberg, is not completely sated, I might perhaps mention that all melodic figurations throughout the entire work are derived from one four-note figure which is very

prominently displayed at the outset, and which, lest I tactlessly slight the reader's perspicacity, I shall leave (in the best Elgarian tradition) enigmatic.

"HINDEMITH —THE EARLY YEARS"

For his all-Hindemith concert at Stratford on 29 July 1962, Gould contributed a lengthy program note on the composer's style and development, emphasizing the three works on the program: the Sonata, Opus 25/No. 3, for unaccompanied cello; the original 1922-3 version of the song cycle Das Marienleben; and the Piano Sonata No. 3. This note differs significantly from the liner notes Gould wrote in the 1970s for his recordings of Hindemith's piano sonatas and Das Marienleben (both reprinted in the Reader); it differs, too, from the commentary he delivered before a 1966 CBC radio performance of Hindemith's Piano Sonata No. 1, and which was recently published in The Art of Glenn Gould. Since the note also offers new insights into one of his favourite composers, we felt that it deserved to be reprinted here in its entirety. Incidentally, Hindemith was still alive at the time of this concert; he died about a year and a half later, in 1963.

With Paul Hindemith we encounter one of the strangest characters of twentieth-century music. He is, beyond question, one of the most accomplished, most prolific, most articulate musicians of our time. He is also, without in the slightest contradicting any of these attributes, the least influential. I cannot think of a single important composer of our generation upon whom the influence of Hindemith is noticeable, and this is especially odd because, in this most insecure, most unstable, most trying period of music's history, almost everyone who is prolific, who is accomplished, and who is articulate has those to whom they represent a source of inspiration and a point of departure. There are those, of course, who sound like Hindemith. There have been certain conceptions of sonority which he has introduced into our musical vocabulary which have evoked admiration. There is in fact a whole group of young composers in Austria at the present time who, flying in the face of the now celebrated trinity of modern Viennese—Schoenberg, Berg, and Webern—seem to have challenged the civic loyalty (or was it ever that?) of good old Vienna by inaugurating a school of composition whose creeds of sonority leans as much to the spare, the diverting, the wry communal polyphony of the early-Renaissance manner which Hindemith

espoused as two generations ago that celebrated threesome had leaned toward the complex, the intense, the grandiose, overheated, expressionistic manner. In fact, some of these younger composers sound at times more like Hindemith than Hindemith himself does. But this, in the sense that we have come to measure

influence, does not quite qualify: it is really only admiration, and though it bespeaks clearly the appeal that the argument and aesthetic of Paul Hindemith have held for us it also bespeaks the limitation of that aesthetic.

Hindemith, I think, will go down as one of the most remarkable backwaters of modern times. And there is nothing whatever wrong with being a backwater! Because in this frantic, twisted time of ours, Paul Hindemith has managed, for almost a third of a century, to convey the joy which is attained in a harmonious meeting of a composer's temperament and the particular material relationships which he sets for himself. Out of this almost indecent equilibrium which he has found

he has created some of the loveliest, least neurotic, least self-conscious music of our time. He has also, in finding this equilibrium of his, brought himself to an historical impasse, to a point from which, without giving up much of what he proclaims as the essential disciplinary elements of his craft, he cannot in any evolving sense proceed further.

Today's concert we style "Hindemith—The Early Years," and the latest work on the program, the Piano Sonata No. 3, comes from 1936. In other words, we survey only thirteen years of composition and follow Hindemith only up to that point from which it seems the formulations of his mature style have been attained. The fascinating thing about this program, though, is that while the Piano Sonata suggests the Hindemith which we know and which we can to some degree proclaim predictable, it fulfills as a "mature" work only part of the promise of the Sonata for unaccompanied cello and of the *Marienleben* cycle. This is not to say that it is not a better work than its forerunners. Of course it is. It is, by all the standards which we can apply to a musician's craft independent of our approval or disapproval of his aesthetic, an extremely skillful, well-coordinated piece of work. Then why does it disappoint us so much? Why, with all this dexterity, this adroit counterpoint, is there so much missing in this sonata? I suppose no one really knows the answer to that, if there is one, except Paul Hindemith, but I would suggest that what is missing is that sense of adventure, of uncertainty, of awkwardness even, which makes such human documents of the Cello Sonata and especially the *Marienleben*. They represent to us a young man (he was twenty-nine when he composed the *Marienleben* in its original version, which we perform today) struggling with all the incomprehensible vastness of the world



Hindemith - the early years

GLINN GOULD, piano
ALAN MARSHALL, cello
LUCY KIRBY, voice
JOHN MARSHALL, piano
STRAITFORD, ONTARIO • July 29

THE STRATFORD FESTIVAL • CANADA
GOLDEN AGE OF MUSIC

of music—a world which in his youth had received the shattering impact of the knowledge of its own obverse, the knowledge of atonality. And both the natural resources and the consequential limitations of atonality lay yawning before Paul Hindemith as they did before all the young people of his generation.

It is rather obvious that the works of Hindemith which most closely approximate the total acceptance of this total dissonance are the works of his early youth. He is never, however, found to be composing without some reference to a centrifugal order. But the gravitational sense in Hindemith, the sense of tonal adjustment as it were, is not sponsored primarily by a reflection of the ardent tonal-chromatic procedures of the German Romantics. The tonal sense in Hindemith is on the whole a rather unique one, and in the early works particularly one which is both pliable and coherent and which proves to be, for these experimental years of his, a most satisfactory governing discipline. His harmonic sense is not one which accepts without challenge the convention of triadic harmony as a source of resolution, though it does, if only through the psychological perversity of the listener, insist upon building its own somewhat equivalent structures. He does, however, build several of the *Marienleben* songs—noticeably the specifically contrapuntal ones, such as "The Presentation in the Temple" (No. 2) and the first two parts of "The Death of Mary"—upon a manner of voice-leading and contrapuntal interplay which is not terribly far removed, except by a certain reluctant embarrassment to cadence decisively, from the part-writing of most of the late German Romantics. He also, however, manages to build a good many of the other songs, most particularly "The Birth of Mary" (No. 1), upon a quite unique concept of the relativity of harmonic fourth chords and their triadic counterparts. And, still again, there appears, in songs like "The Marriage at Cana," the kind of early-Renaissance contrapuntal jamboree that became such a prominent part of Hindemith's mature fugal style. In short, the *Marienleben* is hardly tied together by a single idiomatic thread, nor is it, in the organized sense of the Schoenbergians, a tidy, neat composition motivically. What it really contains are fifteen of the most splendidly promising songs of our age—fifteen songs which asked the question very distinctly in 1923: what will happen to Paul Hindemith?

No one, I suppose, can be expected to answer a question in fifteen ways, and Paul Hindemith's answer was a most unique blend of resurgent counterpoint and harmonic stability. His counterpoint has, at the best of times, the intensity and drive and fitting-all-togetherness of Josquin or of Ockeghem. It has, also, at times, the flatulence of Pfitzner on a dull day. His harmony in the mature years extenuated those tendencies which revealed

his specific embarrassment with the cadence formulations of conventional tonality and substituted for the effect of the dominant-subdominant polarities the sideways embellishment of the second and seventh degrees of the scale. His formal structures, for the most part, have been a twentieth-century rethinking of the sonata style of the Mozart-through-Schubert generation, but out of this odd mixture there has developed a genuine musical personality—a man who may have become imprisoned by his own dexterity, but a man who, despite the evident restrictions of his language, has made a very substantial contribution to the music of our time. His contrapuntal manner is as valid as any other at the present. His formal enterprise—or lack of it—portrays only that degree of terror in the face of dissolution which has been felt by most other composers in our age, and his harmonic invention, though cloistered, is perfectly responsible to the other ingredients of his style. But it is a style which does not seem to be regenerating. He is a backwater—but then, some of the most colourful, radiant vegetation may flourish season after season miraculously upon the stagnant surface of a pool. The world may go past without changing direction because of it, but that does not make the backwater, in its own splendidly uncaring way, less valid or less beautiful.



Panorama of Music of the 20's

Figure 10.12. *gustis* and *gustis*

average, per-minute, power

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conducted by members of the faculty.

November 1998 • August 9

THE STRATFORD FESTIVAL • CANADA

please see the attached document.

Such was Gould's title for a concert he organized at Stratford on 10 August 1962, to explore the musical trends of a particularly turbulent decade. Gould served as both performer and commentator, reading his own program notes from the stage—in costume. The program included three works by Stravinsky (*Les cinq doigts*, *Ragtime*, and *the Suite d'après thèmes, fragments et pièces de Giambattista Pergolesi*, for violin and piano, arranged from *Pulcinella*); William Walton's *Façade*, *Suite No. 1*, a drawing-room entertainment based on poems by Edith Sitwell; Carl Ruggles' *Angels*; Schoenberg's *Suite, Opus 25*, for piano; and Berg's concert

aria *Der Wein*, based on poems by Baudelaire. (Of these works, incidentally, Gould would record only Schoenberg's *Suite*, in 1964, though he would appear in excerpts from *Faade*—in costume once again—on CBC television, in 1975.) Gould had mixed feelings about much of the music composed in the 1920s, and his onstage remarks hardly amounted to a ringing endorsement for the decade; he spoke particularly harshly about the neo-Classical works of Stravinsky. As one of Stratford's directors of music, and an internationally celebrated pianist, he had

the authority to indulge himself in this way, but he could not make his "panorama" a success: dozens of people walked out, disgusted with his shenanigans, and he earned some sarcastic and vitriolic reviews. (See Brandon Flowers' colourful account on pages 66-71 of his article.)

To our knowledge, no recording or film of this notorious event was made, but three polished, typewritten drafts of Gould's spoken commentary survive among his papers in the Music Division of the National Library of Canada. Two of the drafts are missing many pages. The third and longest draft starts at the beginning and continues for nine pages without gaps, but it says nothing about two major pieces on the program, the Schoenberg and the Berg. Newspaper accounts of the concert indicate that Gould did say something before each of these pieces, but also that his antics were confined largely to the first half of the program. It seems likely that the nine-page draft, which ends cleanly in the middle of a page, contains the complete prepared text of Gould's "panorama," and that after the intermission he merely added a few off-the-cuff remarks to introduce the Schoenberg and the Berg. In any event, it is this third draft (Writings, Box 1, File 100) that we publish here. We preserve Gould's spelling and punctuation, and include his indications for musical examples—some of them excerpts from works not on the program, which he presumably played on the piano.

And so we are in the Stratford Festival Theatre, on Friday, 10 August 1962, at 2:30 on a hot afternoon. Glenn Gould emerges from the wings dressed like an Edwardian squire—"in baggy beige plus fours, knee-high olive green socks and a black cloth cap," as a Montreal newspaper reported. But he doesn't touch the piano. Instead, he plops himself in a chair and, with his head in his hands, begins to talk ...

I am happy to say that I was born in the 30's. Thank you, my parents are happy about that too. I have always, however, been rather fascinated by the decade which preceded my birth. I suppose everyone is really because as one is growing up the decade prior to one's birth takes on the fanciful projection which one imagines to be deserved by the process of one's being arrived at.

So this may have something to do with the subject of today's get-together—I do hope you weren't expecting a concert—you are not going to get one—but I think that there is at the moment sufficient reason to be curious about this extraordinary decade which influenced our thought in art way out of proportion to its time span. Certainly the 20's seem to have been the liveliest decade of this Century thus far. In the popular conception they were wildly uninhibited, they exhibited a predilection for noise per se, and an impatience with formality, with ceremony, with dogma. All of these conditions no doubt existed for some people and were seen by some people but it's hard to reconcile a decade with a tin ear with the creation of some of the most delicately luxurious, sonorous music of modern times, (of which we will hear some later).

In the same way it is hard to reconcile the lack of inhibitions

we feel this period to have exhibited with a manifestation like prohibition. It seems to me that any period which has to assert its vitality outwardly through its literature and crafts and its human decorum, or lack of it, is probably at heart afraid of its own piety, terrified really of the abyss upon the brink of which it appeared to be. It was, of course, a rather crucial time in human affairs, the war to end all wars had just ended, or so they thought at that time, yet it scarcely seemed worth the effort to gather up one's strength and begin again. But if one must begin again should one build as solidly as one's ancestors had built, could such a holocaust happen again? Not likely, but then one never knows. In any case would it not be foolish to build again quite so massively with such certainty that the future would be



rewarding. This was the dilemma of the 20's when they were young and it was a dilemma to which in large part their answer seems to have been—yes, energy we must have—vitality we do have—but ceremony and dogma were part of that world which was destroyed and that we do not want. In short the typical picture of those who were young in the 20's is a rather attractive, yellowed album photo of a strange breed with great vitality, great uncertainty, great naivety [sic].

I think that it's necessary to remember that when we are talking about individuals active in the 1920's we think largely of those who were somewhat on the happy side of 40 when it began. Because it can not really be supposed that all important artists of that day responded in a like way to the atmosphere of the time. Of the composers who will be represented on today's program one was 36 when the 20's began, two 35, one 25, one 20 and one, the youngest of the lot in spirit, Arnold Schonberg [sic], was 46. But it must be remembered that great men trod the earth in those days apart from those represented here today,

great men who were either too old to be swayed by the deeds of the young about them or too wise to take more than a passing glance at a generation with whom they had lost communication. Richard Strauss was writing *Die Frau ohne Schatten*, a work as complex in symbolism as *Parsifal*, as rich in chromatic harmony as *Tristan*, as unswervingly German as *Meistersinger*; in short a work that took no notice of the strange brave deeds around it.

(Example from *Die Frau ohne Schatten*)

In England Sir Edward Elgar was writing our Violin Concerto[,] a work which did not for one minute admit that the age of Edwardian elegance had passed.

(Example)

In Russia a young man named Dimitri [*sic*] Shostakovich was writing his first symphony and, though he would later go in other more contemporaneous [*sic*] directions, this first symphony, which is a most wonderfully ingenious compote of Scriabin [*sic*], of Mahler, of Rimsky-Korsakov, would remain the best thing he ever did.

(Example from Shostakovich)

So if works of such substance existed, as sober and as thoughtful and as dependent upon the models of the past as these, what was the need for the existence of this wild generation which seemed to be bursting out of every silent cinema? I suppose that one could say that the need was a therapeutic one, that there was a chemical balance which must be set aright in the artist's laboratory and that, despite the example of Richard Strauss or of Edward Elgar or of Dimitri Shostakovich at 18, there was an absolute organic necessity for music at this time to undergo an inquisition, to be challenged, to be forced to re-examine its basic values. For music, like the world at that time, but not necessarily because of the world at that time, had just made a shattering discovery that there existed quite outside of the bonds and proprieties of the system upon which it had been constructed for some centuries—the system which we call tonality—a language which was the obverse of tonality, a language which admitted of no key centre, which, it seemed at first, refuted everything which had been claimed for the powers of music, which did not seem to divert, which did not seem to soothe; which seemed to bore, or to infuriate, or to grate against the nerves, or to send its listeners flying out of range; but which, strangely enough, seemed in its own perverse way to work. To be aware of this world which became known as atonality was to be in terror—to be confronted with a terrain as vast as that which had been travelled in the last 300 years and perhaps as expressive but in which there was so much to see and to know of, there seemed nowhere to begin.

(Possible inclusion of Ruggles' Angels)

And so much of what happened in those years, much of what naturally seems to me dated and eccentric, was the result of a protest either against this new world of atonality which seemed to be catching on or against the manner of German expressionism which had given birth to it. Not everything has such a sim-

ple explanation of course. Schizophrenia exists among musicians just as it does among all men and there were many who protested too severely one day and then joined the march the next. But on this first part of the program we are going to examine a few of these protests and a few of the men who made them, not all of whom perhaps would care to be held to account today for their deeds of that time. To help review this I have invited a friend of mine to come and play the piano for you to illustrate some of this music for us. I have done so first of all because I am lazy and, secondly, because I wanted to have the great pleasure of introducing to you in his Stratford debut, Marek [Marek] Jablonski, a most gifted young musician.

Some of you who live in Toronto may remember that a few months ago we had a very distinguished visitor in the person of Mr. Igor Stravinsky and that, during his stay there, he gave the world premiere of a piece for chamber orchestra which he had just written and which was called Eight [Instrumental] Miniatures. This work was a deliciously tinted orchestral vignette drawing upon some tidbits for children which he had written for the piano 40 years earlier and we are going to hear one of them now without any tinting, without any of the delicious colours which Stravinsky applied to them and just see what sort of music this really is.

(Example *les Cinq Doigts* [*sic*])

Now admittedly that was written for a child but imagine what sort of a child that must have been that he had in mind. What sort of shock would make someone feel that a silly, bow-legged little piece like that was worth of being put down on paper, what kind of nose-thumbing anti-academic posture was this, how desperate can you get! Marek is going to play another piece by Stravinsky now, a piece of considerably more substance, in fact it is quite a virtuoso vehicle really and it is called, significantly enough, "Ragtime". Stravinsky, needless to say, had never been to the United States at that point.

This is the sort of music which seems to me totally unnecessary when you look at it and see how deliberate is its attempt not to be communicative, not to relieve anything except the inevitable pressures of being an animal, how deliberate is its attempt to avoid sophistication in any worthy sense, one wonders why on earth a man like Stravinsky who was an intelligent, knowing, even sophisticated, musician would bother to write such a piece. Stravinsky expressed at the time the view that all art is merely technique, or that at any rate all art could be realized through technique, and in this view, which he has confirmed on several occasions since then, we find the total contradiction of the views of those who belonged to the German romantic tradition, to whom technique was an enormously important possession but only insofar as it enabled one to render concretely the substance of an enigma, to deal with mysteries. And so one gets the impression in listening to a piece like Rag Time that Stravinsky is determined not to let one hair out of place, not to make one gesture which could be considered in any degree incentive[,] to create in fact a language for robots.

(Example—Rag Time)

The influence of ragtime seems to have struck another composer of a different mentality than Stravinsky—Paul Hindemith. Some of you may remember that a few weeks ago we performed a song cycle of Hindemith's, *Das Marienleben*, which, though very uneven as a work, contains some of the most wonderful, penetrating angularities of this young man's style—he was a young man at that time. In the very same year in which he began to write *Das Marienleben* he also wrote a [piano] piece called the *Suite* [19]22 and included in it was a movement which Hindemith prefaced in the score with the comment ".....". (Quote in German if possible and then translate.)

(Example)

This piece is really not much better than Stravinsky's. In fact, since Hindemith in it was wandering farther from his direct metier, it's, if anything, a little bit more depressing for that fact. But it does at least, in a rather noisy and unpleasant fashion, show us the seamier side of some of Hindemith's experimenting of the time, his interest in 4th chords for instance (Example) and altogether it is a good reminder that madness can come to even the most sober among us.

(Hindemith example)

Well, what sort of impetus could be found to give some substance to the constructive intentions of that time, if, as it seemed, the vast structures of the German romantic symphonies had been carried to their own shocking conclusions in the pointilist [*sic*] dots and dashes of Schonberg and Webern. What was there left for those who had no wish to pursue this obverse. One way obviously was to parody the classics, to take those forms which were so well known to us that their implications, quite beyond the gestures which they affected, would stand out clearly even within idioms in which they seemed to affect an illicit alliance. It ought to be possible, some of them thought, to write in a manner which seemed sophisticated and contemporary, by taking the forms of 18th Century music, dance movements and rondos and fuguettes [*sic*], and applying to them the gesture of what seemed at that time a daring contemporary idiom, what seems to us now strangely native and rather trying blatancy. No better example exists of this sort of thinking than a piece which was the product of Stravinsky's flirtation with the Italian baroque, particularly with his enthusiasm for what is really wonderful music, that of Giovanni Pergolese [*sic*]. Stravinsky wrote an orchestral suite based upon the chamber music of Pergolese and later decided to make further use of it by redisinging it as a duet for violin and piano. Here now is the original Pergolese upon which this movement was based

(Example)

and now here is what Stravinsky, in his desire to update Pergolese, did to him:

(Example).

A couple of years before Stravinsky got around to making the

transcription which you just heard another transcription was made by a violinist, who will go unmentioned, in which the transcriber not only accepts the wrong notes which Stravinsky had maliciously added to Pergolese but adds his own addendas [*sic*] to Stravinsky and so, if you think this is ugly, you should hear that one.

Now we have a work for you which is certainly one of the "cutest" works of its time[:]: "*Facade*" [*sic*] by William Walton. Of its 21 movements we are going to hear 7. *Facade* served for Walton not only as his certificate of membership in the 'enfant terrible club' of his day but also as a means of exhibiting the rather characteristically English tendency to understate, or to state imposing things and say it as though one were placing an order with the grocer. And this, of course, was in part the result of the impatience which was felt by his generation with the exaggerations of the Schonberg device of *sprechstimme*, the device which called upon the singer or narrator to attempt a combination of singing and speaking, because what William Walton set out to do was to write a work as devoid of emotion, as flat in profile and healthy in physique as Pierrot Lunaire of Schonberg had been torrid and intense and disturbed and neurotic. In short, no better epitaph exists than *Facade* for the peculiar psychological condition of this generation, a generation whose hate for their elders was very close to love but who couldn't face building a world again as substantial as they had built, a generation which wasn't sure whether it had found heaven on earth or whether it had gone to hell.

(Example—Facade)

SONGS BY DOWLAND,
SCHOENBERG, AND
STRAUSS

Gould's last concert appearance at the Stratford Festival was to have been as an accompanist in a program of Lieder with soprano Phyllis Curtin, on 9 August 1963. Though he cancelled at the last minute, due to illness, the Festival had already printed the concert programs, which included his extensive notes. These notes deal with pieces that he did not discuss in detail elsewhere: songs by Dowland, Schoenberg's Das Buch der hängenden Gärten, Strauss's Four Last Songs. Incidentally, there were four songs by Mozart on the program, too, and it is revealing that the notes say not a word about them: clearly, Gould's constitutional antipathy to Mozart was already well developed by the early 1960s.

The Stratford Festival - Canada

LIEDER CONCERT

Friday, August 9, 1963, 8:00 p.m.
in the Festival Theatre
Soprano: Phyllis Curtin
Piano: Glenn Gould
Glenn Gould, piano
Book: Stratford, Ont.





Gould's hands at the keyboard of his Chickering baby-grand piano, ca. 1956. (Photograph by Federal Newsphotos, of Canada, taken at the Gould family cottage on Lake Simcoe.)

JOHN DOWLAND

John Dowland's *Third Book of Aires* was published in 1603, when its forty-one-year-old composer was at the height of his popularity in England but was employed abroad as musician-in-residence to the Court of Denmark. Most of the airs with lute accompaniment were

intended either as solo items for middle or high voice or, alternatively, dispensing with the lute, were proposed as quartet or quintet vocal structures. Their nature, however, is considerably more homophonic than contrapuntal and they are more happily encountered in their solo state. Dowland, like most of the Elizabethan masters, had an uncanny affinity for musical pictorialization and, though less complex than the textures of the Tudor madrigalists, his work, in common with much English music of its period, has an engagingly quotable thematic style and a resonant, enharmonically minded chromatic preoccupation.

ARNOLD SCHOENBERG

A substantial part of Arnold Schoenberg's early activity as a composer was devoted to the pursuit of song-writing. More than half of his first fifteen publications were *Lieder*, and thus the dramatic course of his evolution in the first years of this century can be clearly charted by a knowledge and observation of these songs. They range from the diatonic simplicity of a song like "Waldsonne," [from the *Four Songs* of] Opus 2—the sort of thing that a young Viennese aesthete would happily scribble down on a quiet afternoon—to the intense chromatic prognostications of "Voll jener Süsse," [from the *Six Orchestral Songs* of] Opus 8, which with its startling pivot chords represents the Wagnerian tonal-extension language at its zenith. Along the way come certain songs which emphasize particular organizational problems created by the embarrassment of tonal riches with which Schoenberg was working—"Verlassen," [from the *Eight Songs* of] Opus 6, for instance, indicates the resourcefulness of Schoenberg's motivic organization in confronting the ambiguous relations of this constantly modulating language. On the other hand, there are some songs from this period which are no more than saccharine clichés drawn for the fashionable coterie out of the commonplace melodic extravagances of the turn-of-the-century Viennese manner—"Traumleben," [from] Opus 6, for instance.

The culmination of all this activity was surely Schoenberg's only song cycle: *Das Buch der hängenden Gärten*, Opus 15. In this work, written the same year as his *Second String Quartet*—the last composition of his early years to employ a key signature—Schoenberg is on that line of embarkation between the tonal

resolution of chromatic factors and their absorption into a conception of total dissonance which was shortly to be dubbed "atonality." If this work were to conform to a prevailing key signature, it would most likely be that of D minor because, at its beginning, at its end, and at most of the dramatically crucial moments throughout the cycle, it hints at sequences or progressions which can most conveniently be analyzed as falling into the orbital relation of that key. Thus, the excited strettos of No. 8 seem poised upon an augmented dominant of that key—the opulent No. 10 seems to do everything but confirm a final cadential allegiance to D minor—Nos. 2 and 3 seem linked together by their habit of contrasting a D-minor area with that of the obscure submediant major relationship (B major, or C-flat major, as it is notated in No. 3).

The cycle is not tied together by any sort of leitmotif preoccupations. Its melodic structure is based rather upon an insistently developmental and non-repetitive thematic attitude, and the modulative transitions which elide the end of one song with the beginning of its neighbour provide a further measure of this process of continuous metamorphosis. Indeed, it is perhaps one of the most remarkably fluid works that Schoenberg ever wrote. The earlier works of his second period, which was inaugurated by this composition—and which includes *Erwartung*, *Die glückliche Hand*, and *Pierrot lunaire*—avoid the rigorous formal systematization which began with the twelve-tone technique some fifteen years later, and at the same time relinquish the indulgently chromatic *Heldenleben* pose of some of his early tonal works—*Pelleas und Melisande*, [the] *First Chamber Symphony*, etc. This, in short, is one of the most moving and subjective of Schoenberg's works, certainly the masterpiece among his *Lieder*, and beyond doubt one of the great song cycles of modern times.

The text is by Stefan George, one of Schoenberg's most frequently utilized poets, and it deals with the cycle of events in a love affair from first recognition to final parting, as reflected by the moods of a magical hanging garden. Thus, it is like a Proustian rendering of James Joyce's *Chamber Music*, full of elaborate, even barometric, descriptions of the florid plant life of the garden which receives the two intruders.

*Sheltered under heavy foliage
Where the stars shed their finest flakes
Gentle voices wail their sorrow
From the brown gorges of fairy creatures
Shoot shimmering streams into marble basin,
When the brooklets rush:
Here came candles setting fire to the brush,
Here came white forms to part the waters.*

Whether their visit to the garden is for a brief tryst or for a lifetime is not made clear—the time element is deliberately out of focus—but the celebration of love is accompanied (poems 11 and 12) by a cognition of fear and of ultimate destruction.

*When in hallowed peace
Our hands fold about our temples,
Awe our inner fire bates:
Do not think of the unformed shadows,
Weaving up and down on the wall,
Of the guards who might part us bluntly
And not of the white sand outside the town
Wishing to lap up our warm blood.*

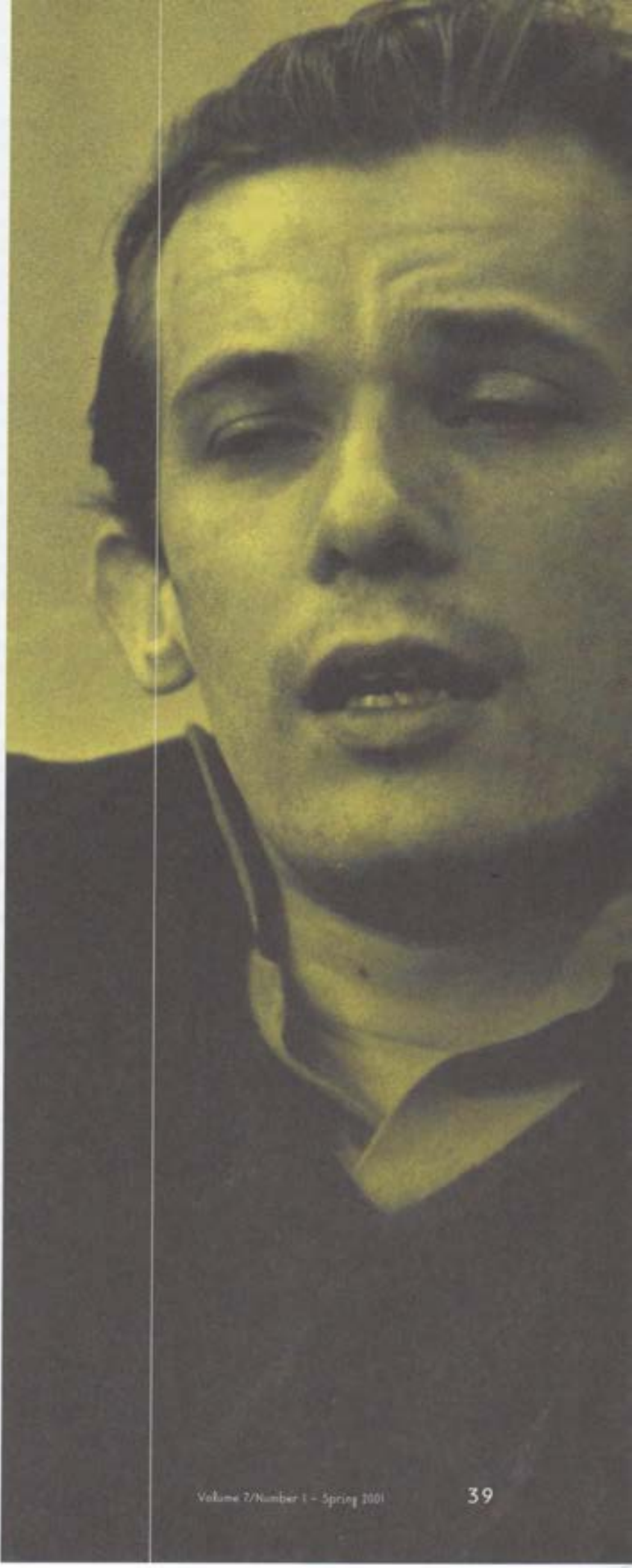
Finally, the hostility of nature takes revenge for this intrusion, and the lovers part.

*Tall blooms fade or break,
And the water's fading mirror shatters,
And my foot slips in the withered grass;
Palms with their pointed fingers prick me.
The hissing flutter of dead leaves
Hunt, backwards, by an unseen hand
Around the pallid walls of Eden.
The night is heavy, the clouds are low.*

RICHARD STRAUSS

Richard Strauss's *Four Last Songs* were written at Pontresina and Montreux during the spring and summer of 1948. Coming as they do a year before his own death, they provide a rather touching farewell of an ancient one reflecting upon life, death, and immortality. The final poem is by Joseph von Eichendorff and the first three by that giant of modern German letters, Hermann Hesse. The score matches the moods of autumnal tranquility with a supremely sensitive expression of Strauss's tonal inclinations. Left behind is the urge to trumpet a climax every sixteenth bar, to make all the structural components parse neatly in the jubilantly grammatical manner of his youthful works. In these last works, we find in Strauss's music the recognition that not all things are capable of being neatly and conveniently resolved, and that upon final reflection not all the exuberant states of life seem worth the frantic and climactic energy which had previously been applied to depict them. Instead, we find an harmonic language in these last works which no longer always courts the neatness of line and convenience of resolution so beloved of the middle, neo-rococo works of Strauss—*Ariadne*, [*Die*] *schweigsame Frau*. We find instead a conception of a state of great wisdom in which the inner logic of organic relation is present but in a more concealed and gentle and subliminal way than it had been in the earlier works, in which the harmonic attribute still has its magnificent sheen, but in which it moves with a more reposeful, self-effacing, and cautious step.

Gould in March 1963, conducting a playback of one of his recordings at Columbia Records' 30th Street Studio in New York. (Photograph by Don Hunstein.)



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

"The bell of the Temple is silent but his sound continues to rise from the flowers." (Basho) Glenn Gould lives on in his works, in his Foundation, in our memory for him. Valeria Massari (Arcisate, Italy).

Please help! Looking for LPs: CBC transcriptions 120, 142; older LPs: CBC video *Idea of North*. Justus Benckhuysen, 6269 Sundown Crescent, Gloucester, Ontario, K1C 1C6, Canada.

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 42.

Yosif Feyginberg, a film-maker from Toronto, is currently making a documentary about Gould's legendary 1957 tour of Russia and his complex relations with the Russians. We first spoke to him last November, shortly after he returned home after spending almost two weeks in Moscow. There, he shot images of places Gould visited on his tour, and conducted interviews with Russians who were present at Gould's concerts—including pianists, composers, professors, the film and opera director Andrei Konchalovsky, the poet Andrei Voznesensky (who said he was influenced by Gould), and a woman who served as one of Gould's interpreters. (He later interviewed the cellist Mstislav Rostropovich, in Philadelphia.) These interviews, Feyginberg says, have yielded many fresh anecdotes, and new insights into the Russian tour—exceeding his own expectations, in fact. While in Moscow he discovered some unfamiliar photographs and other archival material, but so far, alas, he has not stumbled across any great scoops—no long-lost film footage, no previously unknown recordings of Gould in concert. He is,

however, pursuing a fascinating rumour (so far unsubstantiated) that Gould made a studio recording of the Goldberg Variations in Moscow. Feyginberg was planning to return to Russia this spring, this time to shoot exteriors and conduct interviews in St. Petersburg. The documentary is tentatively scheduled to air on CBC television this fall, and we hope to be able to review it in our fall issue.

The String Quartet, Op. 1, composed 1953-55, was published in 1999 as part of the continuing series of Gould compositions from the German music publisher Schott (catalogue number: ED 8764). This is not a reprint of the original Barger & Barclay edition first published in 1956; it is a completely new—and very handsome—forty-three-page edition of the score, accompanied by a complete set of parts. Carl Morey, of the Institute for Canadian Music at the University of Toronto, was the editor (he has edited all of Schott's Gould volumes), and he contributed a preface that handily summarizes the musical style, structure, compositional genesis, first performances, original publication, and early recordings of the quartet. Morey consulted Gould's manuscripts, the original editions of the score and parts, and two sets of annotated parts from early performances to produce an edition that is both more scholarly and authoritative than the original and more attractive and user-friendly.

Ates Tanin, a chemistry professor and classical-record collector from Toronto, recently sent us a copy of a Gould CD that was new to us. It was released in 1995 on the Russian label Aristotipia (AL 108 LE), as part of their series "Great Pianists." (Aristotipia is a division of M-CLASSIC Records, but we know nothing more about it.) Drawing on recordings from the collections of the Russian State Sound Archive, the CD features three concert performances from Gould's first overseas tour in May and June of 1957: Beethoven's C-minor concerto, with Herbert von Karajan conducting the Berlin Philharmonic; Bach's three-part Sinfonias (all but No. 1); and

Beethoven's Sonata in E Major, Op. 109. The concerto performance, which marked Gould's Western European debut, has appeared on various unauthorized CDs since Gould's death, though never "officially" on the Sony Classical label. The performance of the Sinfonias, long assumed to have been recorded in Russia (and so labelled even in its Sony Classical release), was in fact, we now know, recorded at Gould's recital in Vienna on 7 June 1957, though it was broadcast in Russia, and even released there on a Melodiya LP. (See the Spring 1998 Miscellanea for more on this subject.)

The one unfamiliar performance on the CD is Op. 109. This was one of Gould's signature pieces in his concert days, though we know of no other surviving concert recording of it. According to the CD cover, this performance was recorded in Vienna in 1958, but this must be a mistake: Gould never played in Vienna after 1957, and moreover he seems never to have played Op. 109 again overseas after that first tour. But he *did* play Op. 109 in his 7 June 1957 recital in Vienna, as we know from surviving concert programs and reviews. So obviously Op. 109 was recorded by the same person who recorded the Sinfonias that night—and in fact, we know that this performance, too, like the Sinfonias, was broadcast in Russia.

It is a surprisingly passionate and Romantic performance, impulsive in the manner of Gould's hero, Artur Schnabel, but also beautiful and often delicate in tone; it is also, clearly, a performance fuelled partly by adrenaline and concert nerves, and we have no doubt that Gould himself would have deplored its release. As the concert reviews show (see our Spring 1998 issue, pages 22-23, for samples), Gould's performance of Op. 109 was too idiosyncratic for most Viennese, though the recital as a whole was a critical and popular triumph. In any event, this previously unavailable recording of Op. 109 suffices to recommend the (doubtless unauthorized) Aristotipia CD, though, alas, it does not seem to be generally available at the moment, at least in North America.

Errata

Art Lewis, a Friend from Kamloops, British Columbia, and the composer of the short orchestral work *Hommage to Glenn Gould* (see the Fall 1998 Miscellanea), writes to correct an error in our last issue (Fall 2000). The caption for the Toronto Conservatory document reproduced on page 57 of that issue identifies a set of initials as those of Norman Wilks, then the Conservatory's principal. But the initials in fact read "H.W.," and refer to the Canadian organist and composer Healy Willan, who was once Lewis's teacher; obviously it was Willan, not Wilks, who adjudicated Gould's Grade 8 organ exam. Considering that this very document, correctly identified, appears in the National Library of Canada's published catalogue of the Gould papers, the error was foolish—though Lewis graciously declined to say so.

The cover of our Fall 1999 issue, devoted to Gould at Stratford, showed (as we described it) "Gould cavorting with a dancer on the Stratford Festival stage, probably in 1962," though we had no information at the time about the provenance of the photographs we used. Thanks to a note we received from Richard Monette, the artistic director on the Stratford Festival, we can now identify the dancer as Galina Samtsova, a ballerina with the National Ballet of Canada. This new information suggests to us that the date 1962 is correct: the photographs were surely taken around 13 July 1962, the date of "The Schoenberg Heritage," a Stratford concert that included a choreographed performance of Lukas Foss's *Time Cycle* featuring soloists from the National Ballet. Gould attended but did not perform in that concert, though he helped to organize it (he was one of Stratford's music directors at the time), contributed the program notes, and, as the photographs suggest, hung around at the rehearsals.

In Memoriam

Judith A. Paster
Cranston, Rhode Island, USA

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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 42.

The following is a list of new Friends whose names were received to 1 April 2001. 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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We welcome for consideration unsolicited manuscripts on all aspects of Gould's life and work and on subjects of related interest, including articles, lectures, interviews, reviews, reports, etc. We also welcome letters, miscellaneous information pertaining to Gould, photographs and illustrations, and other communications. We are not, however, responsible for unsolicited materials.

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

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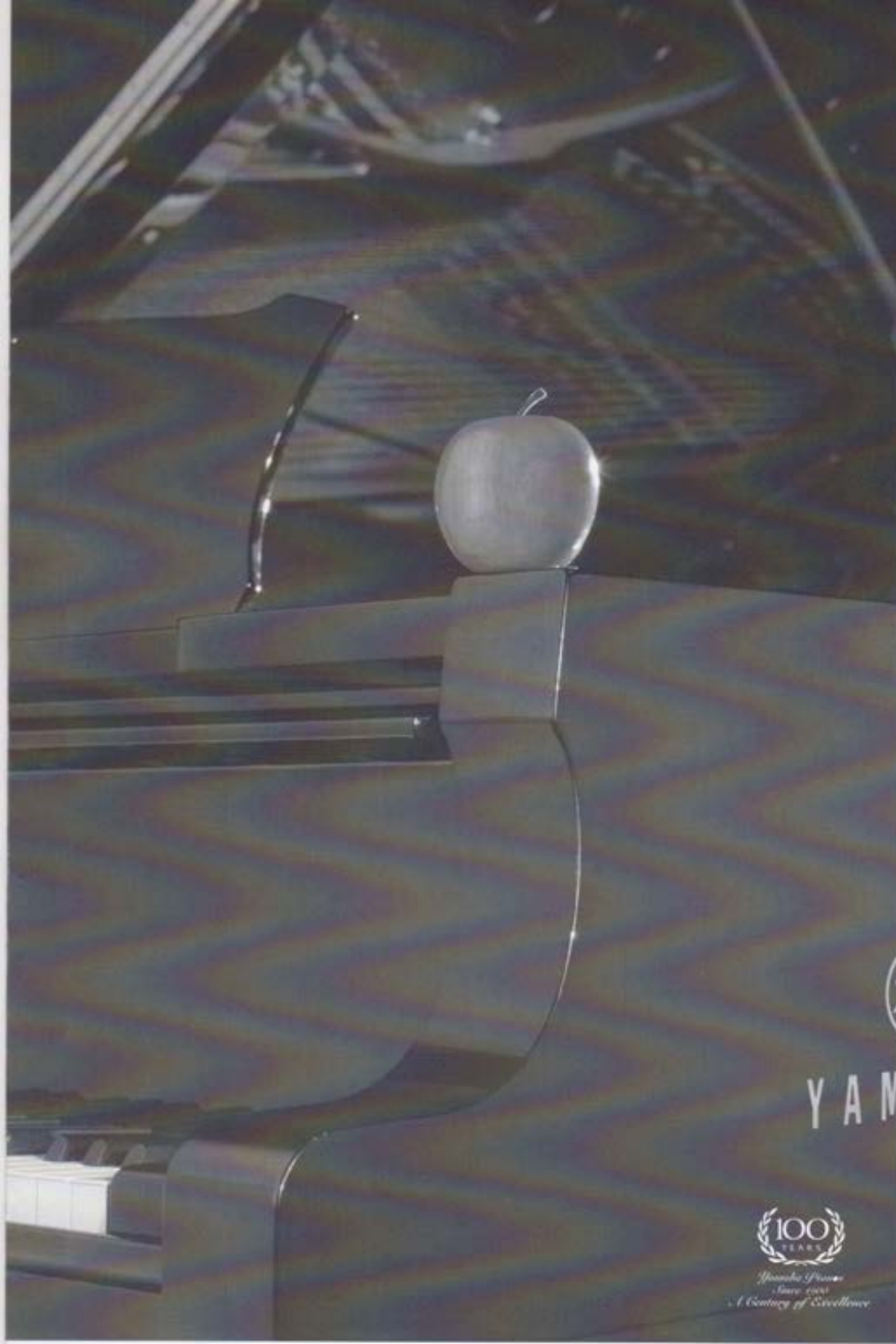
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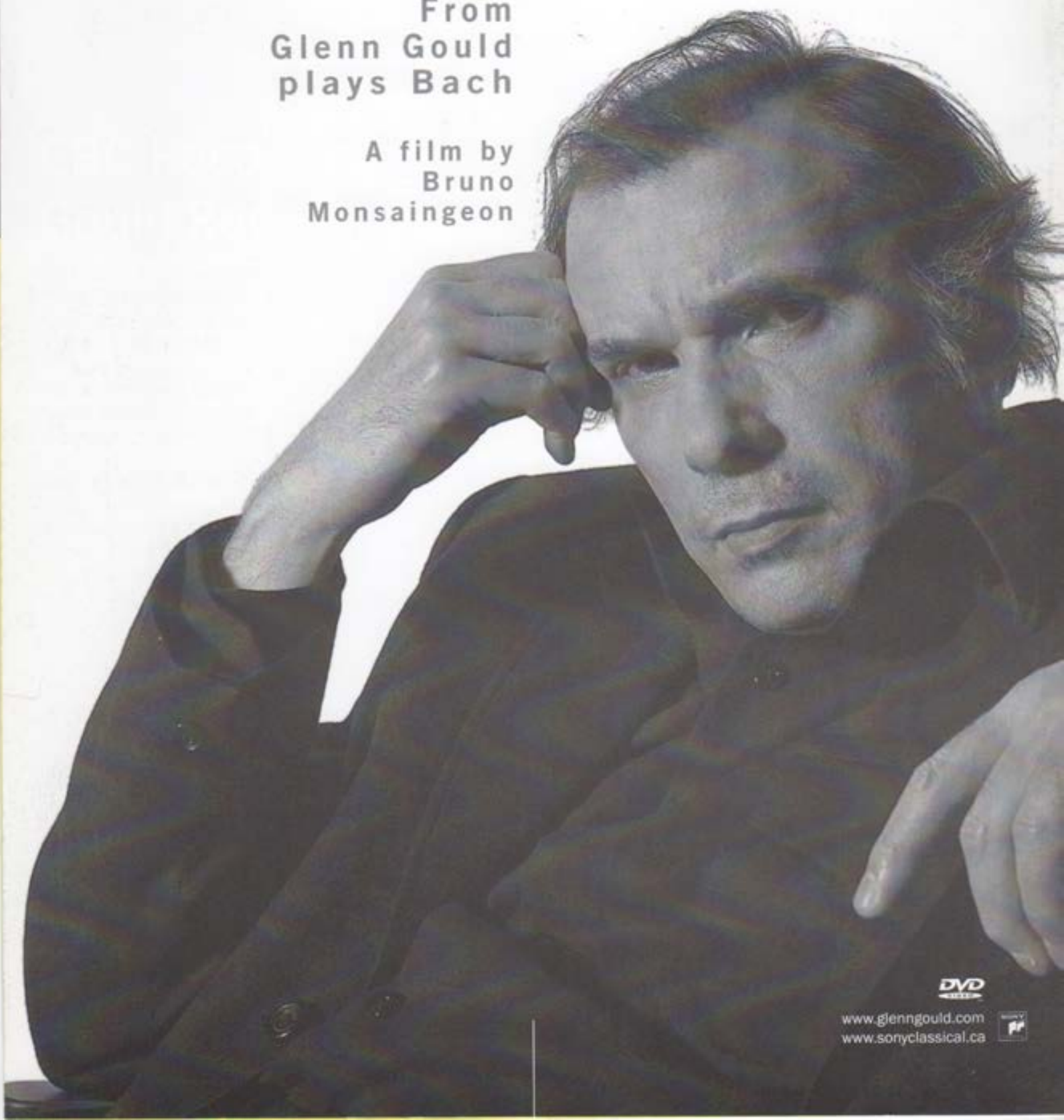
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