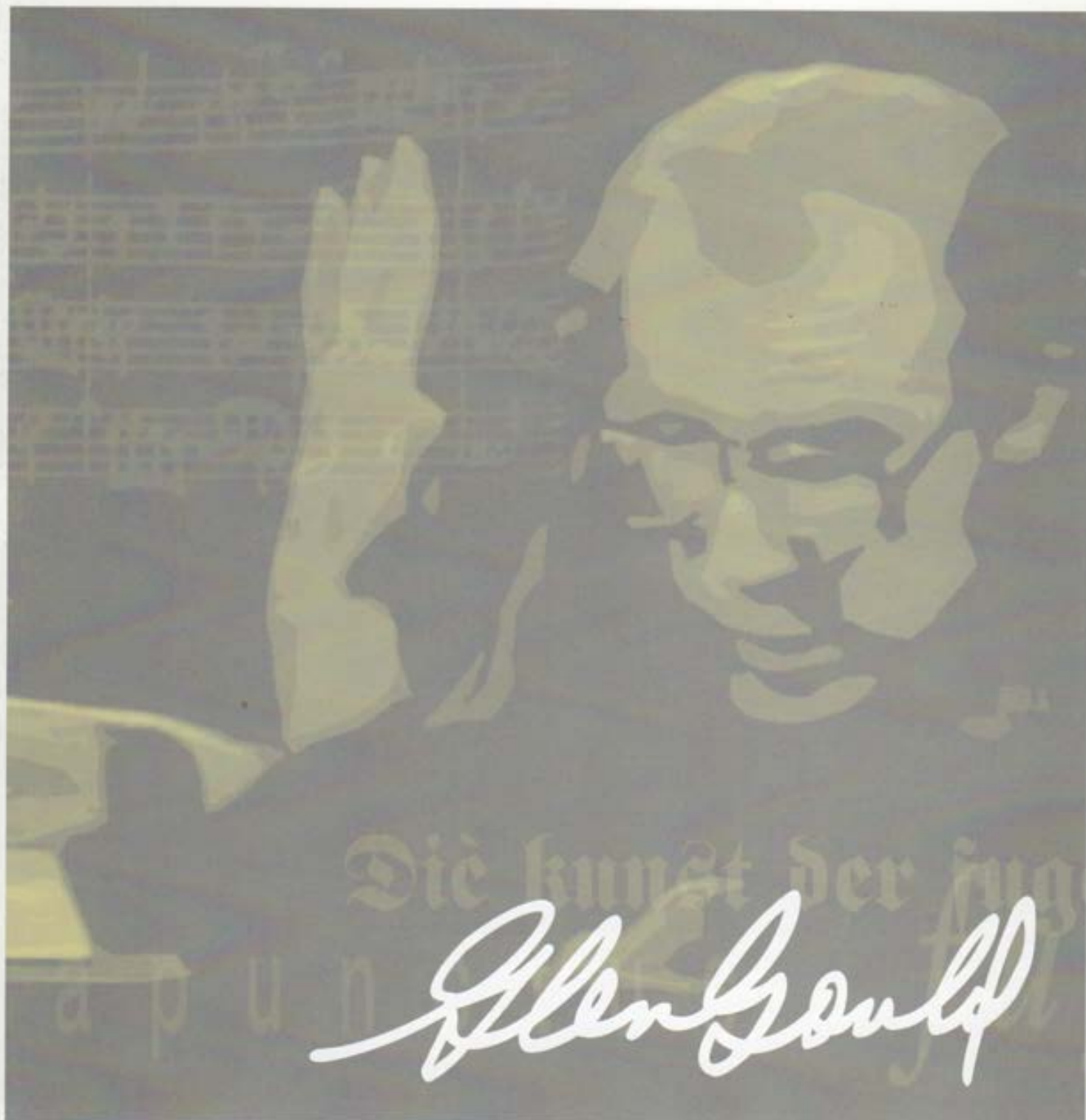




Glenn Gould

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On 23 October 1980, Gould was the featured guest on the CBC radio program *Mostly Music*, in an hour-long conversation with host Barclay McMillan, celebrating his twenty-fifth anniversary as a CBS recording artist. The interview coincided with the release of several new Gould albums that fall, including a set of preludes, fugues, and fuguettes by Bach; Beethoven's Opp. 2 and 28 sonatas; an anthology of rereleases entitled *The Little Bach Book*; and *The Glenn Gould Silver Jubilee Album*. (Selections from several of these albums—mostly the Silver Jubilee Album—were interspersed throughout the conversation.) Gould's appearance on *Mostly Music* amounted to a retrospective of his whole recording career, and touched on subjects close to his heart, including the nature of Bach's music, Gould's disdain for early-Romantic piano music, his championship of Richard Strauss, and his love of recording technology. We are pleased to publish this important conversation—Gould's last such program

for the CBC—for the first time.

Our principal source was a cassette copy of the original program, but we also consulted typescripts, all with Gould's handwritten annotations, representing several drafts for the conversation—for, yes, this was another of those Gould "interviews" that was fully scripted in advance. All of these sources came to us from Gould's papers in the Music Division of the National Library of Canada. The papers also include clippings revealing that the *Mostly Music* appearance received considerable press coverage in Toronto, Ottawa, and even Detroit, which, like other American cities near the Canadian border, has many CBC radio listeners. All of the CBS recordings released around the time this interview aired are currently available on CD in Sony Classical's Glenn Gould Edition, with the exception of the Jubilee Album, which Sony released as a separate two-CD package (with additional tracks) in 1998.

Music: Bach, Prelude in C Major, BWV 933,
from the Six Little Preludes (1980 recording).

BARCLAY McMILLAN: Well, that, of course, was not our *usual* opening theme. Instead of Respighi we played—for today only—a bit of Bach. But this *is Mostly Music*, I am Barclay McMillan, and that Bach prelude was played by our guest on today's program, Glenn Gould. That performance comes from the first of six new CBS discs which will be released in the next few weeks and which celebrate Glenn Gould's twenty-fifth anniversary with that company. During this program, we're going to sample a few of those recordings, and, for the balance of today's show, indeed, everything that we *do* play will be a world broadcast premiere. Well, Glenn, twenty-five years is a long time for an artist and a record company to stay together.

GLENN GOULD: It sure is.

B.McM.: I assume you're feeling like one of the grand old men these days.

G.G.: [*in the accent of an elderly Englishman*] Yes, by George, Barclay, it does make one realize that one is getting on.

B.McM.: [*same*] Well, I trust you haven't started living in the past entirely?

G.G.: [*normal voice, laughing*] Well, let's hope not. But you know, I did have a rather sobering thought the other day. I suddenly realized that there are only *two* CBS contract artists who have been with the label longer than I have.

B.McM.: [*normal voice*] Really?

G.G.: Yup.

B.McM.: Well, now, don't tell me—let me *guess*.

G.G.: Oh, you like guessing games, too, do you?

B.McM.: Oh, certainly! No day is complete without a good round of Twenty Questions, as far as I'm concerned.

G.G.: Terrific! I couldn't agree more. But you're not going to need twenty for this one.

B.McM.: Well, let's see now ... Contract artists, you say? Leonard Bernstein's got to be one of them, surely?

G.G.: No, actually, he is not. He came to CBS a year or two later, when he took over the New York Philharmonic.

B.McM.: Hm ... Well, Isaac Stern, to be sure.

G.G.: Very good. And the other one?

B.McM.: Well, er, let's see ... Ormandy went to RCA a few years ago. Kostelanetz died last year ... Oh, Rudolf Serkin!

G.G.: Excellent, sir! You are now two for two.

B.McM.: Well, if I do say so myself, I did rather well—and thanks for the workout.

G.G.: You certainly did, and happy to oblige—anytime.

B.McM.: Good enough. Glenn, the fact that you've stayed at CBS for a quarter of a century suggests that you've been happy there; but nevertheless, one hears all sorts of stories about relationships between record companies and their artists, and most of them involve horrendous battles over the question of what gets recorded, and when, and by whom. Would it be ... terribly indiscreet to ask whether *you've* ever had to engage in that sort of corporate warfare?

G.G.: Well, I think it would be *very* indiscreet if I'd had to, Barclay, and in that case I probably would not be inclined to answer at all. But it *hasn't* happened in my case, actually, and that's one of the most remarkable things about that relationship, I think. Oh, you know, there've been times when various executives lobbied for repertoire that I wasn't inclined to record. There was a period about ten years back when they were determined that I was going to make a Chopin record, for whatever perverse reason, but I just said, "No way," and it was all resolved in a very friendly fashion. In fact, I can only think of one occasion when they mounted a modest argument against a work that I was *really* determined to record. You want to guess which one *that* was?

B.McM.: Well, I'd love to, but since you've recorded more than eighty albums and many hundreds of individual works, and since this program *is* called *Mostly Music*, rather than *Mostly Guessing Games*, I really think I'd better pass.

G.G.: Well, OK, I'll give it to you for free, then. Are you ready now? It was the Goldberg Variations.

B.McM.: You're kidding!

G.G.: No, I'm not. Twenty-five years ago they didn't think that was such a great idea at all, and, looking back, their arguments were by no means illogical from where they sat. I mean, first of all, in those days, that piece was the private preserve of people like Wanda Landowska, or Ralph Kirkpatrick maybe, and here was this whippersnapper who was twenty-two, who'd never made a commercial recording before, who had played the Goldberg Variations, I think, exactly twice at that time—once in a concert in Toronto [16 October 1954] and once on CBC radio, actually [21 June 1954]—and who announced that he wanted to use it as the vehicle for a recording debut. So you could see their point of view. But the argument, if you want to call it that, went something

like this. (It took place with an executive who has long since left the company, but I think maybe we should grant him anonymity anyway.) He said, "What do you want to record first?" And I said, "The Goldberg Variations." And he said, "Well, my goodness, now, for a young chap like yourself, don't you think the Two- and Three-Part Inventions would be a much safer work to start with?" And I said, "No, I don't, actually." And he said, "You really don't, eh? Well, all right, let's take a chance on the Goldberg." And *that* is the closest thing to obstruction that I've ever encountered at CBS.

B.McM.: That's remarkable.

G.G.: Yes, it is.

B.McM.: But your mention of the Goldberg Variations brings up the whole question of your identification with the music of Bach. We began this program with a very brief excerpt from your new album of preludes, fugues, and fuguetas by Bach, but I'm intrigued by the fact that on one of the other releases, scheduled for *next* month, you include music by a contemporary of Bach's that you've not recorded before: Domenico Scarlatti.

G.G.: That's right, yeah.

B.McM.: And I must say, the album on which it appears is certainly a mixed bag, because, in addition to Scarlatti, there's some C. P. E. Bach, and some Richard Strauss, and some Scriabin, and your own choral piece *So You Want to Write a Fugue?*, and a bit of the Beethoven *Pastoral Symphony* in the Liszt transcription.

G.G.: Yeah, it's a real compot [*sic*]. The only common denominator of the solo performances on that particular disc is that I think they all relate to projects which, for one reason or another, never got finished.

B.McM.: Well, I want to hear the Scarlatti first off, because I've never heard you play any of his sonatas and I've always been surprised that you haven't, in fact, made a Scarlatti album—or albums, for that matter.

G.G.: Well, you know, way back in my early teens, when I went through a phase, as I think many kids do, when I often began my student concert with a group of Scarlatti [sonatas]. Horowitz used to do that in those days, and I think probably he had some influence on the kids of my generation. But after I turned pro, so to speak, I put away childish things forever, and never again played Scarlatti in a concert. But in the late sixties, CBS asked me to make a Scarlatti album, and I agreed at the time; I thought it would be quite a nice change from the Bach that we'd been doing at that time. But I devoted exactly one session to it [30 January 1968], a session that yielded the three sonatas which are on this disc, and then I just got bored with the project and never went back to it.

B.McM.: How come?

G.G.: Well, I guess, for me, Barclay, a little Scarlatti goes a long

way. There's no question that it's immensely charming music. It's the music of a man who had an incomparable sense of what a keyboard instrument could do. I mean, I don't think *anybody*, except maybe Scriabin, and possibly Chopin, has ever had anything *like* an equal flair in that regard. And in Scarlatti's case, it's the more remarkable, really, because he wrote for the harpsichord, and yet every one of his gimmicks, every one of his tricks, works perfectly on the modern piano—all the cross-hand effects, and the repeated-note figurations, and so forth. He knew *precisely* [in] which register of the instrument those devices would work. Everything just comes off—exactly, one has to presume, as he wanted it to. And it's not just gimmicks, either. He had a great melodic flair, certainly; he seemed to never run out of those marvelously quirky themes that are oddly memorable, you know, in a way that Bach's themes, quite often, are not. And he had a fabulous sense of harmonic pace: he knew exactly when to insert a secondary dominant or whatever, and move the action along to the next harmonic plateau. He had all of those things—

B.McM.: And as you list them, I begin to see a "but" flashing in neon lights somewhere down the road.

G.G.: [*laughing*] Well, yes. The "but" is that (for me, anyway) there's no real emotional centre to this music. It just skates brilliantly across the surface. It's wonderfully witty and diverting and so on, but it isn't really—I guess "compassionate," or something very like it, is the word I'm looking for.

B.McM.: "Compassionate"?

G.G.: Yeah.

B.McM.: Well, that's a lot to ask of a little three-minute harpsichord movement.

G.G.: Yes, it is. But it's what we *do* ask, and do *get*, from a little Bach invention or prelude or fuguetta or whatever—most of the time, anyway. I guess the bottom line is that, for me, there's more spiritual sustenance in a couple of minutes of Bach than in all six-hundred-odd Scarlatti sonatas.

B.McM.: Well, I don't know about all six hundred, but I want to hear three of them right now.

G.G.: OK. You are about to audit my entire professional contact with the works of Domenico Scarlatti.

Music: Scarlatti, Sonatas in D Major, L. 463/K. 430; D Minor, L. 413/K. 9; and G Major, L. 486/K. 13 (1968 recordings).

B.McM.: Three sonatas—in D major, D minor, and G major, respectively—by Domenico Scarlatti, played by our guest on *Mostly Music*, Glenn Gould. And, I'm sorry, Glenn, but I still like

Scarlatti, and I still think you should have finished that album.

G.G.: Well, you're probably right; CBS thought so too, actually. But before we leave the subject altogether, may I suggest that we play just a little bit of the sonata by Carl Philipp Emanuel Bach, which follows after the Scarlatti on this particular [*Silver Jubilee*] disc. You know, Philipp Emanuel is not exactly one of my favourite composers, and he certainly does not wash away the worldly grime of Scarlatti the way his old man does.

B.McM.: Oh, come on, now, that's unfair to both composers!

G.G.: Yeah, well, I'm reaching for an image, so just scratch all that if you want to. But what I'm trying to say is that Philipp Emanuel, in this particular sonata (which was written while Scarlatti was still active, actually), deals with essentially the same vocabulary that Scarlatti employs—the same *harmonic* vocabulary, anyway. He doesn't have the same vocabulary of sleight-of-hand illusions and keyboard tricks up his sleeve, but he deals with that vocabulary in a manner that is so much more thoughtful and—yeah, I'd say “compassionate” applies there, too. Why don't we play the—I don't care—the *second* movement of that sonata, for a quick comparison, maybe?

B.McM.: Sure.

Music: C. P. E. Bach,
“Wirttemberg” Sonata
No. 1 in A Minor, second movement
(*Andante*) (1968 recording).

G.G.: Now, I think that's gorgeous stuff.

B.McM.: It is lovely, but, after we get off the air, I'm going to convince you that there's more to Scarlatti than you think.

G.G.: You're certainly welcome to try, sir.

B.McM.: [*laughs*] One of the things that intrigues me about your recording career is that one has the impression somehow that, because you've recorded so much Bach and Mozart and

Massey Hall, Toronto

FRIDAY NIGHT, April 18, 1947

PROGRAMME

1. SIX SONATAS - - - - - Scarlatti
D major
A major
E major
E major
B minor
G major
2. SONATA QUASI UNA FANTASIA, C-SHARP MINOR,
OP. 27, No. 2 (Moonlight) - - - - - Beethoven
Adagio sostenuto
Allegretto, Trio
Presto agitato.
3. SIX PRELUDES, OP. 38 - - - - - Kabalevsky
A flat major
C sharp minor
G major
F sharp minor
G minor
D minor
(1904-)

These Preludes were composed in 1943-44. Mr. Horowitz gave them their first performances in America. They bear a suggestive inscription from Lermontoff, which, freely translated, says: "Should I seek to penetrate the deepest secrets of the poetry of the Russian folk, I would find them revealed nowhere as they are in the people's songs." The folk-vein is evident in these short pieces, which are nevertheless in some cases highly developed in idiom, with extensive employment of modern pianistic devices and harmonic progressions of an advanced sort. These Preludes constitute a highly suggestive example of the manner in which folk motivations may evolve in the creative consciousness of the individual composer.

(Analytical notes by Otis Downes)

INTERMISSION

4. BARCAROLLE, OP. 60
WALTZ IN A MINOR, OP. 34, No. 2 } - - - - - Chopin
BALLADE IN G MINOR, OP. 23, No. 1 }
5. INTERMEZZO IN D-FLAT MAJOR } - - - - - Francis Poulenc
PRESTO IN B-FLAT MAJOR }
(Dedicated to Vladimir Horowitz)
6. HUNGARIAN RHAPSODY, No. 6 - - - - - Liszt

In the Intermezzo Poulenc has turned from the stylistic influences of Satie and the late Stravinsky, which often affected his earlier product as one of the bold blades of the Parisian "Groupe des Six" of the 1920's, and turns toward Fauré and the style of the "romantic" nocturne. The Presto, which is dedicated to Mr. Horowitz, contrasts swiftness, wit, and virtuosity with the poetical mood which has preceded.

(Analytical notes by Otis Downes)

Steinway Piano

The Russian-born pianist Vladimir Horowitz (1903-1989) performed in Toronto on four occasions during Gould's early years—7 February 1940, 18 April 1947, 2 May 1949, and 3 April 1950—and as Gould himself recalled, and some of his childhood friends have testified, he attended at least some of those concerts. In the *Mostly Music* conversation, he recalls that Horowitz often opened his concerts with a group of Scarlatti sonatas, and that he did likewise in some of his own early concerts. These

Beethoven and, in the twentieth-century repertoire, so much Hindemith and Schoenberg and so on—that you just skip over everything in between, that you bypass the Romantics and the post-Romantics altogether. But I took a look at your discography the other day, and that impression is really not quite accurate,

Eaton Auditorium, Toronto

MONDAY NIGHT, October 20, 1947

PROGRAMME

1. FIVE SONATAS - - - - - Scarlatti
D major
F minor
G major
B minor
D major

2. SONATA, Op. 31, No. 2 - - - - - Beethoven
Largo — Allegro
Adagio
Allegretto

INTERMISSION

3. PASSACAILLE - - - - - Couperin
(Transcription by A. Guerrero)
4. WALTZ IN A FLAT, Op. 42 - - - - - Chopin
5. IMPROMPTU, Op. 36 - - - - - Chopin
6. AU BORD D'UNE SOURCE - - - - - Liszt
7. ANDANTE AND RONDO CAPRICCIOSO - - - - - Mendelssohn

Steinway Piano

illustrations confirm Gould's recollection: the program at right is for his debut recital as a professional pianist, at the age of fifteen, and his opening Scarlatti group suggests that he may have been influenced by the program Horowitz played in Toronto just six months earlier. Incidentally, Liszt's "Au bord d'une source," which also appeared on Gould's debut program, was another Horowitz specialty; in fact, he recorded it for RCA in May 1947, just a month after his Toronto recital.

because you've recorded Grieg and Bizet and Brahms and Sibelius and Richard Strauss and even your own transcriptions of some of the Wagner warhorses, for that matter.

G.G.: Yeah, that's right. But I think there is a very large grain of

truth in that impression, nonetheless, Barclay. All of the composers you've mentioned relate to the latter half of the nineteenth century primarily, and, for me, the first half of that century—excluding Beethoven, of course—is really a washout, as least as far as piano repertoire is concerned.

B.McM.: Well, that takes in the *core* of the piano-recital repertoire. I mean, Chopin and Schubert and Schumann and Liszt and Mendelssohn and—

G.G.: Yeah, well, for Mendelssohn I've got to make a *little* bit of an exception because, although I find almost all his *piano* music a complete waste of time, I adore the orchestral repertoire. I get very moved by things like, oh, *Calm Sea and Prosperous Voyage*, or something, and as a matter of fact I once confessed that I'm the only person I know who would rather listen to *St. Paul* than to the *Missa solennis*.

B.McM.: [laughing] That's heresy!

G.G.: Yeah, well, there's no accounting for taste, you know. But, frankly, if I tried to explain why I feel as I do about the *piano* repertoire of that period, we'd simply get back into a nineteenth-century version of our Scarlatti argument, I'm afraid.

B.McM.: Well, we can't afford to do that because this program would then have to be renamed *Mostly Talk*.

G.G.: That's what I figured, so let me just say that *everything* that I said about Scarlatti goes in spades with regard to the keyboard works of the composers we just mentioned. No, come to think of it, not *just* the keyboard works: let's make it the solo instrumental works. After all, you know, the Paganini things and all sorts of similar schlock came out of the same period. I find the music full of empty gestures, full of theatrical figurations. Even in the relatively contemplative moments it has a worldly quality, a

hedonistic quality, that just simply turns me off. But the *later* Romantics—the Wagnerians, particularly—now that's another story altogether. I am as passionate a Wagnerian as you're likely to turn up this side of Bayreuth.

B.McM.: Really?

G.G.: Oh, yes! And so when I *did* transcribe the Wagner party-pieces—the “Rhine Journey” and the *Meistersinger* Prelude and so on—a few years ago, that really was an act of love. Not that those pieces needed any help from me; I certainly don’t think they need any transcriptions at all. It’s just that I wanted to have something of Wagner’s to *play* on the piano, because Wagner, like so many of the late Romantics, either *didn’t* write for the piano or didn’t know *how* to write for the piano. (I think, in his case, it was probably the latter.)

B.McM.: Well, look, hold on. You seem to be saying two different things here. On the one hand, you object to Chopin or Schumann or Paganini or Liszt because, in your opinion, they exploit their instruments; on the other hand, you lament the fact that Wagner didn’t know how to use the piano’s resources properly, and—

G.G.: Yeah, well, that’s true, but I think there’s a *big* difference, Barclay, between “proper use” and “exploitation.” I don’t think that anyone would claim that Bach, for example, wrote exploitatively for the keyboard, except maybe in the earliest pieces like the toccatas or something of that sort, and, on the other hand, there’s no greater joy (for me, anyway) than playing, oh, *The Art of Fugue* on the piano, despite the fact that it has no specific instrumental designation at all. You know, it just *works* on the piano, it works on the organ, it works for a string quartet—[*laughing*] I heard it once work for a saxophone quartet—it works for the Swingle Singers, as we know, it works for any combination you can think of. It’s sort of a neutered piece from an instrumental standpoint. And what it comes down to, I think, is that—in my view, anyway, and in contradistinction, I admit, to just about every other opinion available—the piano should be treated as a contrapuntal instrument. I think it works best when it’s given contrapuntal material and least well when it’s treated in a melody-oriented fashion, the way it *was* treated by the early Romantics, particularly.

B.McM.: Well, that certainly *does* fly in the face of all conventional wisdom.

G.G.: Yes, it does, and, I confess that there *is* a built-in bias there in a way, because I happen to be very *little* interested in music that does *not* offer a contrapuntal design. I don’t mean counterpoint, by the way, in the sense of some sort of perpetual fugue or something like that, but, for me, music only really gets to be interesting when it has a totally integrated use of theme and harmony—of vertical and horizontal space, if you like. And that is not a description, I think, that one could apply to Chopin or Schubert or Schumann, but it *is* a description that fits Wagner in all of the later works. It certainly fits Richard Strauss—

B.McM.: How about Scriabin? How does it fit him?

G.G.: Well, I guess, for me, as for many other people, the jury is still out on Scriabin, in some ways. I find him fascinating,

obviously—who cannot? He’s one of the most demonically imaginative composers who ever lived. He’s *possessed*, in every sense of the word. As far as what we were talking about before—the contrapuntal thing—is concerned, he *is* very preoccupied, in his later years, in a very special way, with a vertical-horizontal mix. In fact, that’s really part of what his famous Magic Chord (so called) was all about. It gave him a harmonic formula from which he could extract thematic ideas.

B.McM.: Or vice versa.

G.G.: Exactly. It’s not unlike, in fact, what Schoenberg tried to do in the early twelve-tone years, really; to make chords and themes out of the same, very restricted interval possibilities. But in Scriabin’s case it’s a more consonant version of that integration, because five of the six tones in the Magic Chord are derived from the whole-tone scale.

B.McM.: Well, in your anniversary album you include two Scriabin preludes, Op. 57.

G.G.: Yeah, they’re marvelous little pieces. They were written *just* before the time when Scriabin began to use the Magic Chord ... “obsessively,” if you like. As far as I can remember, the first piece exclusively based on it was Op. 58, and this is 57, so in *this* work one finds Scriabin poised right on the brink. The Magic Chord filters through the harmonic haze from time to time. You know, it’s funny, Barclay, have you ever noticed when you talk about Scriabin you always gets carried away with language like that—“harmonic haze.”

B.McM.: Well, probably because Scriabin himself got carried away with language like that, don’t you think?

G.G.: Oh, I’m sure. I think that’s absolutely true. But anyway, now—how am I going to work my way out of this image? “In the end, the harmonic haze lifts, and the second prelude puts safely into port in C major.” How’s that for landing on my feet?

B.McM.: [*laughing*] That’s not called landing on your feet, Glenn; that’s called jumping overboard without a life preserver! And the only way to rescue you is to play the pieces.

G.G.: [*laughing*] You may be right.

Music: Scriabin, *Two Pieces*,
Op. 57 (1972 recording).

B.McM.: Two preludes, Op. 57, entitled “*Désir*” and “*Caresse dansée*,” by Alexander Scriabin, as played on a forthcoming CBS release by Glenn Gould. Glenn, I think one of the most intriguing items among these new releases is a performance that, I gather, is by no means new: the *Ophelia-Lieder*, by Richard Strauss, with Elisabeth Schwarzkopf as soloist.

G.G.: Indeed.

B.McM.: Now, over the years, at CBS, there's been some very imaginative casting in the some of your collaborative enterprises. You've worked with some fascinating characters—Leopold Stokowski, for example, in the Beethoven "Emperor" Concerto.

G.G.: That's right. How about Claude Rains—wouldn't he qualify?

B.McM.: I forgot about him—he certainly would! And that again, of course, was Strauss repertoire.

G.G.: *Enoch Arden*, yeah.

B.McM.: Right, the Strauss setting of the Tennyson melodrama. But those records, as far as I can remember, were released more or less at the time they were made—

G.G.: That's right, yeah.

B.McM.: —and yet *here's* one of the most intriguing collaborations you've ever been involved with, and it was done when?

G.G.: It was recorded in January 1966.

B.McM.: Right. So it appears in the marketplace almost exactly fifteen years after it was recorded.

G.G.: That's right.

B.McM.: Why?

G.G.: Barclay, I can't tell you. I mean, I *can* tell you, but not on national radio I can't, I'm afraid. Let's see, what *can* I say about it? ... What I *can* say, I guess, is that there were byzantine complications that stood in the way of this performance ever being released, and I'm just very, very happy that it was finally allowed to see the light of day, no matter how many years after the fact, because, in my opinion, it's one of the most remarkable vocal interpretations I've ever heard—of anything, by anybody. I'm a little bit prejudiced, of course, not because I was involved, but because I'm a dyed-in-the-wool Schwarzkopf fan—always have been. And although I've heard this performance many, many, many times since I edited it a few months back, I still get shivers up my spine with every replay, you know. I mean, here is a lady who was no longer young when she recorded this—in fact, she didn't make too many recordings thereafter—and who, without sacrificing any of her natural tonal inflections—which are among the vocal glories of the age, as far as I'm concerned—turned herself for the occasion into a teenager, into Ophelia. It's spooky, it really is. It's the most incredible kind of transformation. I *can* tell you one other thing about this recording. I think: Schwarzkopf had never sung the *Ophelia-Lieder* before, and it was done without any rehearsal whatsoever.

B.McM.: What? Come on, now!

G.G.: Nope. At the time the recording was made, she was *incredibly* busy with a production of I think it was *Don Giovanni* at the Metropolitan Opera, and our sessions were sandwiched in between her rehearsals at the Met. So Take 1 of each of the songs was, in fact, a rehearsal. The producer, Paul Myers, and I decided that the mikes really ought to be left on from the moment we walked into the studio, virtually—just in case we got something of value in the first takes.

B.McM.: My goodness! I assume that there are no Take 1's involved in the final project?

G.G.: [laughing] I don't believe there are. I do recall there's a Take 23 quite prominently on display in one of the songs.

B.McM.: [laughing] Well, you can't leave us hanging there; you've got to tell us which one.

G.G.: I do, eh? Well, OK: it's the second one.

B.McM.: Well, we've got to hear this now.

G.G.: Right. But can I take just a moment to say something about the songs themselves?

B.McM.: Oh, sure.

G.G.: Well, there is, as you know, a school of thought which holds that Strauss wrote himself out someplace around the time of *Elektra* or *Rosenkavalier*.

B.McM.: Well, I know *you* don't subscribe to that, because I recall that *Mostly Music* broadcast the premiere of your Strauss documentary *The Bourgeois Hero* a couple of years ago—

G.G.: That's right.

B.McM.: —and it certainly served as a very eloquent refutation of that view.

G.G.: Well, you know, I do think there's a lot of evidence for the fact that Strauss went through some sort of mid-life crisis, if you like, around the time of the First World War, and that the operas (*particularly* the operas) which followed *Elektra* and *Rosenkavalier*—works like *Ariadne* and *Frau ohne Schatten* and so on—are not up to the standards of *Salome* or *Elektra*. I don't think there's any doubt about that. But at the *end* of his life, as we all know, he had that extraordinary Indian Summer out of which came the subtlest of all the operas, in my view, *Capriccio*; the most moving of all the orchestral works, I think, *Metamorphosen*; and so on. But long before he got to that point, during the period when he was having a very hard time operatically—when Hofmannsthal was urging him on toward ever more mystically symbolic enterprises which didn't really fit at all with Strauss's very direct, very bourgeois (if you like) way of looking at the world—even during that time, he produced,

I think, the most interesting and underestimated (I must say) of the tone-poem-like works, the *Alpine Symphony*, and he also produced the greatest Lieder of his life—including *this* miniature cycle. You know, if you compare these Ophelia songs with the most famous of the early Lieder—"Morgen" or "Cäcilie" or "Ruhe, meine Seele," whatever you like—you find that *those* songs, charming as they are, take on easy targets—conventional love stories and so on—and rely on conventional musical formulas in the process. But these songs, the Ophelia songs, take on no less complicated a subject than schizophrenia, and the musical materials are, in every way, up to that really rather incredible task. In the last song, for example, Strauss vacillates between the keys of E-flat minor and A major, and, later on, between A-flat minor and D major—keys which are separated by the most ambivalent of intervals, the tritone—and he does it in order to describe the manic-depressive aspects of Ophelia's breakdown.

B.McM.: That's fascinating.

G.G.: So what we have here is a record—old as it is, pre-Dolby and all of that—which combines my favourite songs by one of my favourite composers with just about the most spellbinding vocal-dramatic performance I've ever heard. I guess it's fairly obvious that I'm rather high on the product.

B.McM.: Well, one does get that impression! Let's hear it.

G.G.: Right.

Music: Strauss, *Ophelia-Lieder*, Op. 67,
with Elisabeth Schwarzkopf,
soprano (1966 recording).

B.McM.: Wow!

G.G.: Isn't that something?

B.McM.: That's incredible! But I think in case anyone's just joined us, I should mention that we've been playing and talking about the *Ophelia-Lieder* by Richard Strauss, and we've been listening to them in a performance which will be released next month but which is already a historical item, in a sense: a performance recorded fifteen years ago by Elisabeth Schwarzkopf and our guest on *Mostly Music* today, Glenn Gould. Glenn, during the last quarter-century, in addition to making a lot of recordings, you've made a lot of comments about the process of recording. You've written extensively about it, you've made radio documentaries about it, and so on, and I've always been struck by the fact that even when you're dealing with what one might think of as purely technical matters—aspects of splicing or multi-track perspective, whatever—you've always managed to insert a commercial, a sort of moral lesson, into your talk or your script or whatever it happens to be.

G.G.: [laughing] Well, yeah, I think I have to plead guilty to that, Barclay.

B.McM.: Well, it almost seems as though recording has a sort of metaphorical significance for you—that it stands for a way of life that is much more important to you than the process of recording per se. Do you know what I'm saying?

G.G.: I do, I do indeed, Barclay, and you're absolutely right.

B.McM.: Well, your own way of life, obviously, changed a great deal because of recording.

G.G.: Sure.

B.McM.: You haven't given concerts in over sixteen years. Your musical activities are entirely bound up with the electronic media.

G.G.: That's right, yeah.

B.McM.: And one has the impression that what you value most about recording is that it allows you to be—I don't know exactly what word to use here—to be invisible, in a sense, to enjoy a completely detached relationship with your audience. Is that a fair comment?

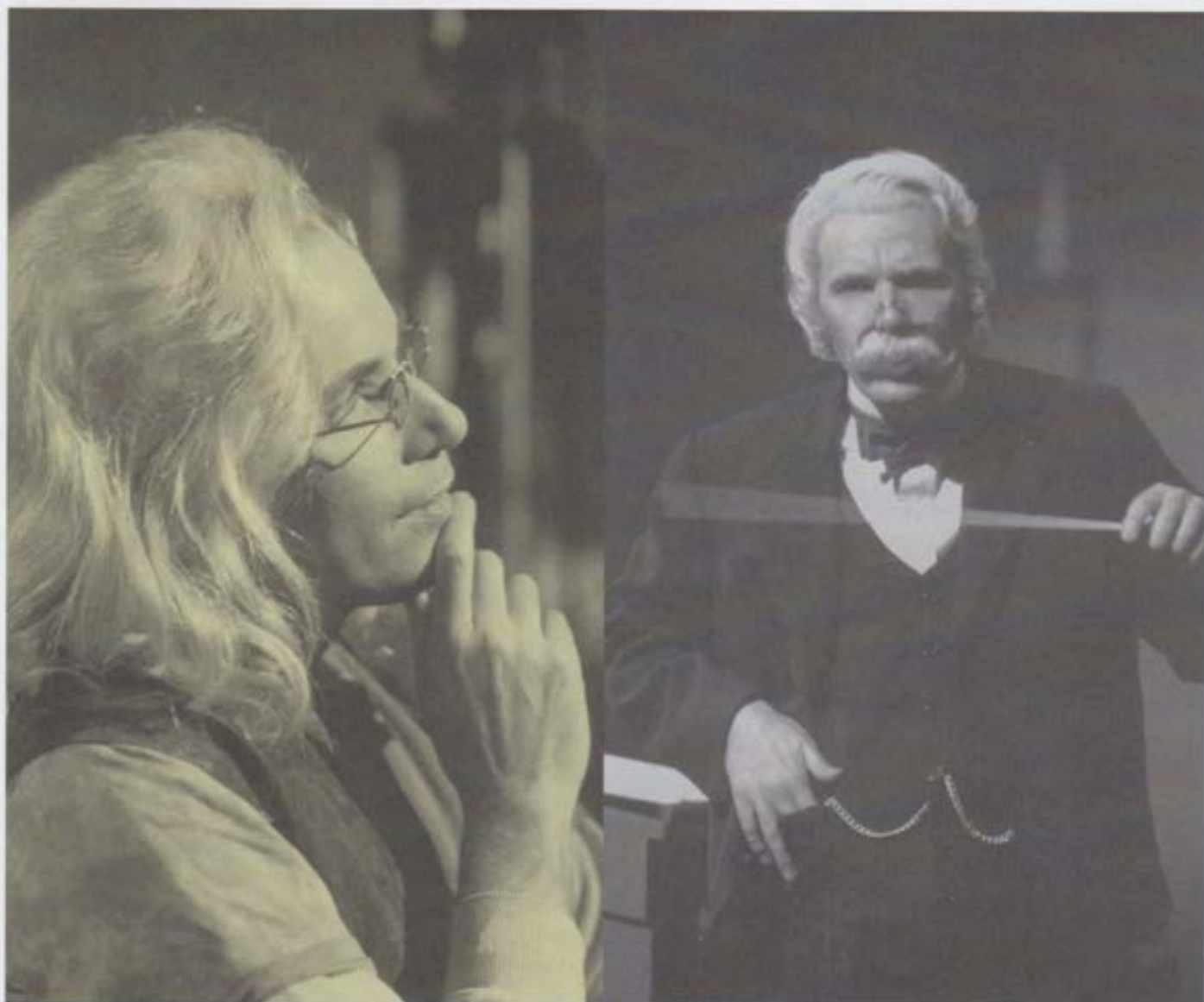
G.G.: Oh, absolutely. I think the only thing I'd want to add is that while that relationship may be very detached in a social sense, it is also the closest relationship, the most immediate relationship, that one can have with a listener in a purely musical sense.

B.McM.: Well, what would have happened to you if recording had never existed, or had existed only in a very primitive way? If you'd been born fifty years earlier, for example, would you've gone on giving concerts, do you think, or—

G.G.: No, I don't think so. I've often wondered about that, actually, and I think the answer really depends on how much backbone my pre-incarnated alter-ego might have had, but I can't imagine that it—I—he—whatever—would have stayed active in a way of life that was so totally foreign to my—his—its nature, you know.

B.McM.: Well, when you look back now, over the last twenty-five years, do you see a progression in terms of the way in which this attitude has affected your work?

G.G.: Yeah, I do. Matter of fact, I had occasion, quite recently, to listen to a lot of the early recordings in a rather concentrated way, and I was astonished, really, by how "performance-oriented" many of them really were. For one thing, in the early recordings, there's more of an element of "pianism"—and I *do* use that word in a pejorative sense—than I would like and than I would have thought was present. Your know, from the earliest days, I recognized that recording was the medium I wanted to be involved with, but it's quite clear, nevertheless, in those early discs, that these are performances by someone who was still giving concerts. For one thing, there's an extraordinary casualness about the recording



Gould in costume as the German composer and musicologist Dr. Karlheinz Klopweisser (left) and the British conductor, writer, and editor Sir Nigel Twitt-Thornwaite, two of the familiar characters whom he resurrected for "A Glenn Gould Fantasy," a humorous panel discussion included in *The Glenn Gould Silver Jubilee Album*. (These two photos originally appeared with Gould's witty liner notes for that album.)

method—ridiculous, silly little things that could so easily have been fixed on the spot were just often let go, you know. It would seem as though I was perpetually rushing to some airport or other and just didn't have time to assess the takes or something. And this is an attitude that many concert performers do have when they go into the studio: they bring all the one-time-only, straight-through-to-the-last-note performance traditions into the studio with them. But I didn't realize that I had it in those days, to that extent, that I was contaminated by the concert experience that much. I just didn't know that about myself.

B.McM.: So, then, did all of this change instantly once you'd stopped giving concerts?

G.G.: Instantly? No. I think the first records that really reflect a total concentration, a total respect for the medium, were done about two years later—around the time that that Schwarzkopf recording was made—and it just happens that that was the period of my life in which I began to do all my own editing, and, through that experience, to become aware of exactly what could be done, and *should* be done, with the medium.

B.McM.: Well, I notice in the credits on these new recordings that you're doing your own production as well.

G.G.: That's right, but I should quickly add that what I just said is not a reflection on *any* of the producers who worked with me

in those early days; it's a reflection on me, and just that, and on the kind of attitudes that I'd picked up unwittingly in the concert hall. I can even give you some statistics for that progression, if you like. I remember that when that Richard Strauss recording was made, Madame Schwarzkopf said to me before we began—the first session, she said, [*in a German accent*] "You know, I work very slowly. I never plan to record more than three minutes of material per hour in the studio." [*normal voice*] And I can remember thinking to myself at the time, My goodness, that is *incredibly* slow, that is just *so* slow, because in those days I was routinely knocking off six or seven minutes of material per hour in my own sessions. But over the last decade, I've watched my per-hour rate decline to a point where I'm slower than she was. I now very rarely average more than two minutes for any given hour in the studio.

B.McM.: That's incredible! That's a recording ratio of thirty to one.

G.G.: No, no it isn't, actually, although I'd have no objections if it were. No, it's a ratio of something like, maybe, four or five to one, because the *related* statistic, which I should've given you, is that in any given hour I sit at the piano for not more than about eight or nine minutes.

B.McM.: It can't take you *fifty minutes* to listen to the playback?

G.G.: Oh, it certainly does, because I listen to playbacks—plural. I listen again and again and again to the same take, if it's a good one, if it has possibilities, or I go back and forth over alternate takes, trying to decide how they can be improved, how they can be combined, in certain instances, what sort of inserts will work for them, and so forth and so on. I admit that there's the odd coffee-break mixed in there, perhaps—

B.McM.: [*laughing*] And the odd round of Twenty Questions with the engineers, I bet.

G.G.: [*laughing*] You've got it! But, nevertheless, it's a very different sort of approach than I would have taken twenty years ago, say, when I'd spend most of the time at the piano and just casually check out the more promising takes before leaving for the airport, and hope for the best.

B.McM.: You've always been extraordinarily forthcoming about the whole business of editing, of splicing. You've written articles about how many splices could be found in a given performance of yours.

G.G.: Oh, sure.

B.McM.: Even in the course of this broadcast, you've dropped the number 23 on us with respect to the takes in one of the Strauss songs.

G.G.: Uh-huh.

B.McM.: And there's no other artist, as far as I know, who does this. As a matter of fact, many performers claim that they use no editing at all.

G.G.: Nobody here but us straight-through takes, right?

B.McM.: [*laughing*] Exactly.

G.G.: Well, I feel compelled to do it, Barclay, I must say. A sort of missionary zeal comes over me when I'm having a conversation like this about recording. I feel compelled to say to people, Look, this is a very special art with very special criteria, and if you want it to really influence your lives, as it can do, then you must respect those criteria. Now, the only statistics I have at my disposal are my own, so I use them, but, per se, I can't think of anything *less* important than whether Elisabeth Schwarzkopf and I took one take or twenty-three takes to get what we got in that particular song. What *is* important—terribly important, I think—is that the process, in all its complexity, has to be accepted. We have to completely eradicate this notion that the good recordings are picture-postcards of a concert—that they're straight-through, that they're "honest," that they're faithful replicas of what human beings do. And that all the others are full of tricks and snares and deceptions. We have to get rid of that idea first, and then, I think, we can put all the statistics aside forever. Because the process of recording is about what happens when you stand outside of time and place. It's about what happens when you bypass the momentary in favour of the permanent, when you try to eliminate, rather than to perpetuate, human error, you know.

B.McM.: Well, Glenn, the one thing we *can't* eliminate is the clock. I want to end this program with one of the four early Beethoven sonatas which are included among your new releases, and I'd particularly like to play Op. 2/No. 3, because it's one of *my* favourites.

G.G.: Mine, too.

B.McM.: But it's also a long sonata, and if we're going to play it we've got to do it right now.

G.G.: I will not say another word. I won't even tell you how many splices are in it.

B.McM.: [*laughing*] OK! I'll just have time to count them as they go through. Thanks for coming.

G.G.: My pleasure.

B.McM.: And, without further ado: the Sonata in C Major, Op. 2/No. 3, by Beethoven, played by Glenn Gould. ■

Music: Beethoven, Piano Sonata in C Major,
Op. 2/No. 3 (1976-79 recording).

where **MUSIC** **FILM** meet

Glenn Gould in Conversation with Norman McLaren

This conversation is transcribed from "Take 15" of the CBC radio series *The Art of Glenn Gould*, broadcast on 24 August 1969. The text was one of several that were prepared but eventually cut from John P. L. Roberts' collection *The Art of Glenn Gould: Reflections of a Musical Genius* (Toronto: Malcolm Lester Books, 1999). Roberts kindly made the text available to us, along with his own introduction and notes, and we are pleased to publish it here for the first time.

The first half of "Take 15" featured Gould's prerecorded interview with the animated-film director Norman McLaren (1914-1987), who joined the National Film Board of Canada, in Montreal, in 1941 and remained with the NFB for the rest of his career, becoming one of the most innovative and internationally admired animators in film history. Gould, who liked to draw analogies between music recording and film making, was

fascinated by McLaren's pioneering short films. For instance, he was intrigued by *Canon*, in which McLaren and Grant Munro created a visual analogy to the musical form known as canon, and he was intrigued by what McLaren called "synthetic animated sound" and its integration with visual imagery. (There were two ways of creating "synthetic animated sound," McLaren once said: "you either take clear

film and make small marks on the edge in the soundtrack area with pen and India ink, or you take black film and scratch small marks on it in the soundtrack area. I've used both. In *Mosaic* I used the scratching method.")

Also in 1969, while he was thinking about the structure of his forthcoming CBC television program *The Well-Tempered Listener* (broadcast on 18



Stills from Norman McLaren and Grant Munro's film *Canon* (1964).
(© National Film Board of Canada.)



→ By Norman McLaren

The following are abstracts (based on the National Film Board of Canada's catalogue) of the films mentioned in this conversation, listed in alphabetical order.

→ *Begone Dull Care*

1949, 7:48, with Evelyn Lambart. A lively, wordless interpretation, in fluid lines and colour, of jazz music played by the Oscar Peterson Trio. Painting directly on film, McLaren and Lambart create a joyous visual expression of the music.

→ *Canon*

1964, 9:13, with Grant Munro. In its simplest form a canon is a musical "round," in which each singer picks up the words and tune a beat or so after the preceding singer. In this film, McLaren and Munro demonstrate, through both animation and live action, how a canon works.

→ *Fiddle-de-dee*

1947, 3:22. A film fantasy of dancing music and dancing colour. To "Listen to the Mockingbird," played by an old-time fiddler, brilliant patterns ripple, flow, flicker, and blend. McLaren, painting on film, translates sound into sight.

→ *Mosaic*

1965, 5:27, with Evelyn Lambart. *Mosaic* is a picture of unusual movement, colour, and sound, created in an unusual way. It is an example of Op Art in film, a play on the retina of the eye. The basis of the film is a single tiny square that divides, eventually forming a colourful mosaic to the animators' music.

→ *Pas de deux*

1968, 13:22. McLaren takes a look at the choreography of ballet, with cinematic effects that are all you would expect from this master of improvisation in music and illustration. By exposing the same frames as many as ten times, the artist creates a multiple image of the ballerina (Margaret Mercier) and her partner (Vincent

Warren). A bare, black stage and back-lit figures, plus the remote, airy music of panpipes, produce an atmosphere of quiet and detachment.

→ *Spheres*

1969, 7:28, with René Jodoin. This is a play on motion, against a background of multi-hued sky. Spheres of translucent pearl seem to float weightlessly in the unlimited panorama of the sky, grouping, regrouping, at times colliding like some stylized burst of an atomic chain reaction. This airy dance is set to the music of Bach, played by Glenn Gould.

→ *Synchrony*

1971, 7:27. Here are pyrotechnics of the keyboard, but with only a camera to "play the tune." To make this film, McLaren employed novel optical techniques to compose the piano rhythms of the soundtrack. These he then moved, in multi-colour, onto the picture area of the screen so that, in effect, you see what you hear. It is synchronization of image and sound in the truest sense of the word.

All of McLaren's films, including those he made before joining the NFB, are available for purchase, in both English and French versions, directly from the NFB. (For more information, see their Web site: www.nfb.ca. Not all of these films can be purchased online, however.) The films are available individually but also in various anthologies, the longest of which is entitled *Selected Films: Norman McLaren* (1991) and includes a representative selection of fourteen films, running a total of 114 minutes. *The McLaren Package* (1992) includes *Selected Films: Norman McLaren*; Donald McWilliams' documentary *Creative Process: Norman McLaren*; and the 104-page book *Norman McLaren on the Creative Process*, which includes his reflections on film making, and his never-before-published technical notes on his films. Incidentally, an excerpt from *Spheres* appears as part of François Girard's 1993 feature film *Thirty-two Short Films about Glenn Gould*. ■

February 1970), Gould invited McLaren to contribute a short film that would help to illuminate some of the contrapuntal procedures in Bach's fugues. The result was *Spheres*, which McLaren made with René Jodoin. McLaren had actually devised the visual track for that film many years earlier, but had set it aside because he lacked suitable music for it. After talking to Gould, however, he came to believe that Gould's recording of the Well-Tempered Clavier offered what he had been searching for; in the end, he selected recordings of the Fugue in B-flat Minor, the Prelude in A Minor, and the Fugue in E-sharp Minor, all from Book One.

This transcription includes material that Gould eventually cut due to time restrictions, as well as his opening conversation with CBC announcer Bill Hawes, which he scripted himself. Incidentally, his interview with McLaren, though edited, was not scripted, and it is interesting to note that, in his 1977 article "Stokowski in Six Scenes," Gould included McLaren in a list of "reticent interview guests."

Music: Excerpt from the soundtrack of *Mosaic*.

BILL HAWES: That's by Norman McLaren?

GLENN GOULD: Indeed it is. It's from the music track which he designed for his five-minute masterpiece *Mosaic*.

B.H.: I don't think I've seen that, Glenn.

G.G.: Well, it's a film in which a man walks in from stage right (as they say) and seems to launch a small spherical object into space against no discernible background other than a gradually lightening field of colour, exists stage left, and leaves the object to multiply and create a world of its own and of its own kind, until he comes back, reversing the stage directions, and brings the film to an end. That's about all I can tell you, Bill. Like most McLaren productions your really have to see for yourself.

B.H.: Well, yes, going by your description I haven't seen it, but the way you describe



Stills from Norman McLaren and Evelyn Lambart's film *Mosaic* (1965).
(© National Film Board of Canada.)

it, the qualities you ascribe to it—er—the symmetry and, er—

G.G.: —and the sort of object take-over, certainly—

B.H.: —right, remind me of other McLaren films that I have seen.

G.G.: Yeah, I think those qualities are indigenous to virtually everything he has done, especially the object-take-over aspect, and they were certainly typical of a seven-minute film which I had the great good fortune to work on with him a few months ago.

B.H.: What was it called?

G.G.: It was called *Spheres*, and it breaks down into three short segments designed to coexist with the music of Bach—two fugues and a prelude.

B.H.: Well, I think I can sort of visualize what Norman McLaren might concoct in deference to Bach's scores, Glenn. After all, they're always rhythmically vital, and eminently animatable, really. But surely, the rhythm-for-rhythm's-sake contribution that we heard at the top of the show—

G.G.: —from *Mosaic*—

B.H.: Yes, er, surely that suggests a rather different and much less conventional approach to music as a film component.

G.G.: Oh, yeah. Well, of course I don't think there's anything conventional about any of McLaren's films, really, and yet the very lack of convention produces, ironically,

their most lyrical and controlled moments. You know, he's such an incredible inventor, light-years ahead of most of the people in the cinematic underground, who proclaim themselves inventive because they do one thing—"their thing," I suppose they'd say—relentlessly.

B.H.: You mean like Andy Warhol and all thirteen hours (or whatever it was) of the Empire State Building?

G.G.: Right, or Jonas Mekas and hypnotic light flashes. The thing about McLaren is that he's not, in that rather silly, certainly self-conscious sense, an innovator, because he never gives you the impression that he is hard at work competing with anybody else or, for that matter, with himself.

B.H.: Uh-huh ...

G.G.: So there's no self-conscious innovation component. He's completely at ease with his inventions and, even in the presence of their newness, he's able to be relaxed and lyrical as an artist, and comfortable and kind as a human being. He's as free from that awful compulsion to be competitively inventive as anyone I've ever met, and I think probably that's why he's managed to remain such a remarkable and consistently creative person.

B.H.: Well, because of that inventiveness, Glenn, does he tend to use "integrated" music, like the *Mosaic* rhythm track which he composed himself, exclusively these days?

G.G.: No, there's a much more catholic base for his tastes, actually. I asked him

about that. Of course, everything he does ultimately becomes integrated, but the musical participation is still allotted often enough to conventional notes more or less conventionally notated. His latest film, I believe—excluding *Spheres*, I guess—is a fantastic opus called *Pas de deux*, in black and white, two dancers only.

B.H.: But animated by various means, I assume.

G.G.: Right. And for that he made use of eerily conventional music.

Music: Excerpt from the
soundtrack of *Pas de deux*.

B.H.: What was that? Where on earth, or elsewhere, did he dig up that combo?

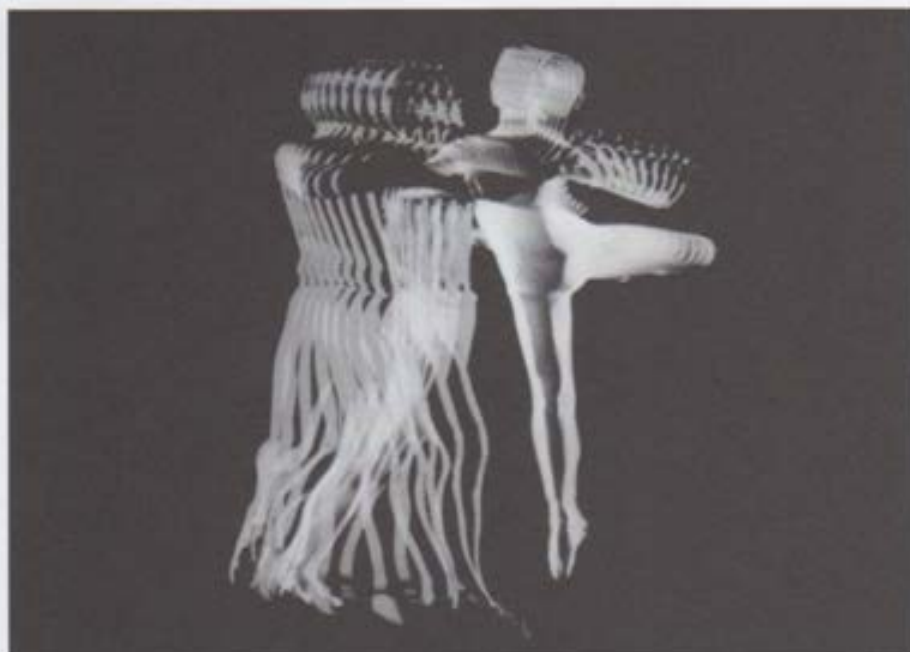
G.G.: You may well ask, Bill, and so did I when I talked to Norman McLaren last week.



Still from Norman McLaren's film
Pas de deux (1968). (© National Film
Board of Canada.)

G.G.: Norman, I saw *Pas de deux* for the third time yesterday, and, as often happens when you see something which was initially a great experience, and secondarily an even greater experience, the tertiary impression is not less great, certainly, but one becomes somewhat more analytic, I suppose, and I began to dissect certain of the musical elements, particularly in that absolutely—what is it?—twelve-minute film?

NORMAN McLAREN: It's fourteen.



Still from Norman McLaren's film *Pax de deux* (1968).
(© National Film Board of Canada.)

G.G.: And I suddenly realized something that in the total absorption of my impressions last March, or whenever I first saw it, had eluded me to a degree, although I realized that it was a very sparse musical score, and I suddenly realized the entire musical score consists of two chords only. One is perhaps a variant of another (but we won't go into Schoenbergian principles). Really there are only two chords, and I suddenly began to wonder, Is there a streak of the Scotch in you when it comes to selecting music? I mean, is there a kind of frugal instinct? Is there a basic law that you obey which suggests that the music that is most apt, most pertinent to your endeavors is valuable in obverse ratio to its activity?

N.McL.: Well, to be quite frank, I am frugal, and I think frugality in works of art is quite important, too—in what I do, anyway, for my own satisfaction—but that came about because I made the film without any thought of music at all. The dancers danced in silence.

G.G.: Really!

N.McL.: And afterwards there came the problem of what kind of music are we going to have, and Maurice Blackburn, the

composer at the Film Board, saw the film, and he said, "I think I've got the right music for that on a disc at home," and this was Romanian music on the panpipes.

G.G.: On the panpipes and what other instruments?

N.McL.: There's an orchestral chord, a held chord, which shifts once, which shifts back, and the cut on the disc lasted only about two or three minutes, and the whole film is fourteen minutes long.

G.G.: So in effect you kept generating this.

N.McL.: Yes, we got a harp and made the same chord in different registers and built up a variety of effects, of loops actually, slightly different-sized loops, so that the chords didn't repeat precisely but kept shifting, shifting, shifting.

G.G.: I see. There's one incredible moment when a G-natural sounds for the first time—a very prominent G-natural—and I can't remember which instrument plays it, but it does happen to coincide with the first entry of the male dancer. Is that the sort of thing for which you spend hours back-timing with a stopwatch to arrive precisely at that coincidence, or was it

indeed a coincidence?

N.McL.: Now, I don't know. You'd have to ask Maurice Blackburn that.

G.G.: [laughing] Well, we'll set up another interview!

N.McL.: It was his inspiration.

G.G.: It's incredible, because I had somehow assumed that the film grew out of that music. I suppose that's the liability of being a musician: one tends to assume things like that.

N.McL.: Well, you see, as far as I'm concerned, in film making half the time you make the film without the music and you think of the music afterwards. The other half, the music is the generating force and it triggers off the whole film, and on a few occasions you manage to work the picture and the sound together, which is ideal.

G.G.: Well, I assume that one of those occasions was *Mosaic*, because you did implant the sound, I think you said, directly onto film.

N.McL.: Well, no. The picture came first.

G.G.: But was the sound quite distinct as a contribution? I mean, did it come so much later that in fact it could have assumed a variety of component ideas, or really was that rhythmic component, of which the sound primarily consists, not already there in your mind as you composed the film?

N.McL.: Well, in many of my films the picture happens rhythmically, in units of forty frames, eighty frames, twenty frames, and so on, and so I am already thinking of facilitating the music while I'm doing the picture, and it's very necessary to do this.

G.G.: You know, when we worked on *Spheres* last winter, the film which involves two fugues and one prelude by Bach, I was flabbergasted by the degree to which you came with a prepared concept of those fugues, because I think you told me that you actually concocted the visual track something like twenty years ago—is that right?

N.McL.: Yes.

G.G.: And you then decided to make it assimilate three Bach items which were certainly not in your mind at the time of its composition, I'm sure, and which it did in such a remarkable way that one could hardly imagine that they had not grown out of one initial idea, and yet they didn't do that. But what really amazed me was that the actual motivation on the screen seemed to relate precisely to the variance in the music harmonically and melodically, and so on, and I know how very difficult it is to do. I admit that the ear and the eye can be very generous, but at the same time this wasn't generosity; the pivotal ideas that you had on the screen really did ally with changes of harmonies that were the

significant ones. What sort of plotting goes in before the fact? What sort of plotting goes in prior to the editorial stages, to make that sort of thing happen?

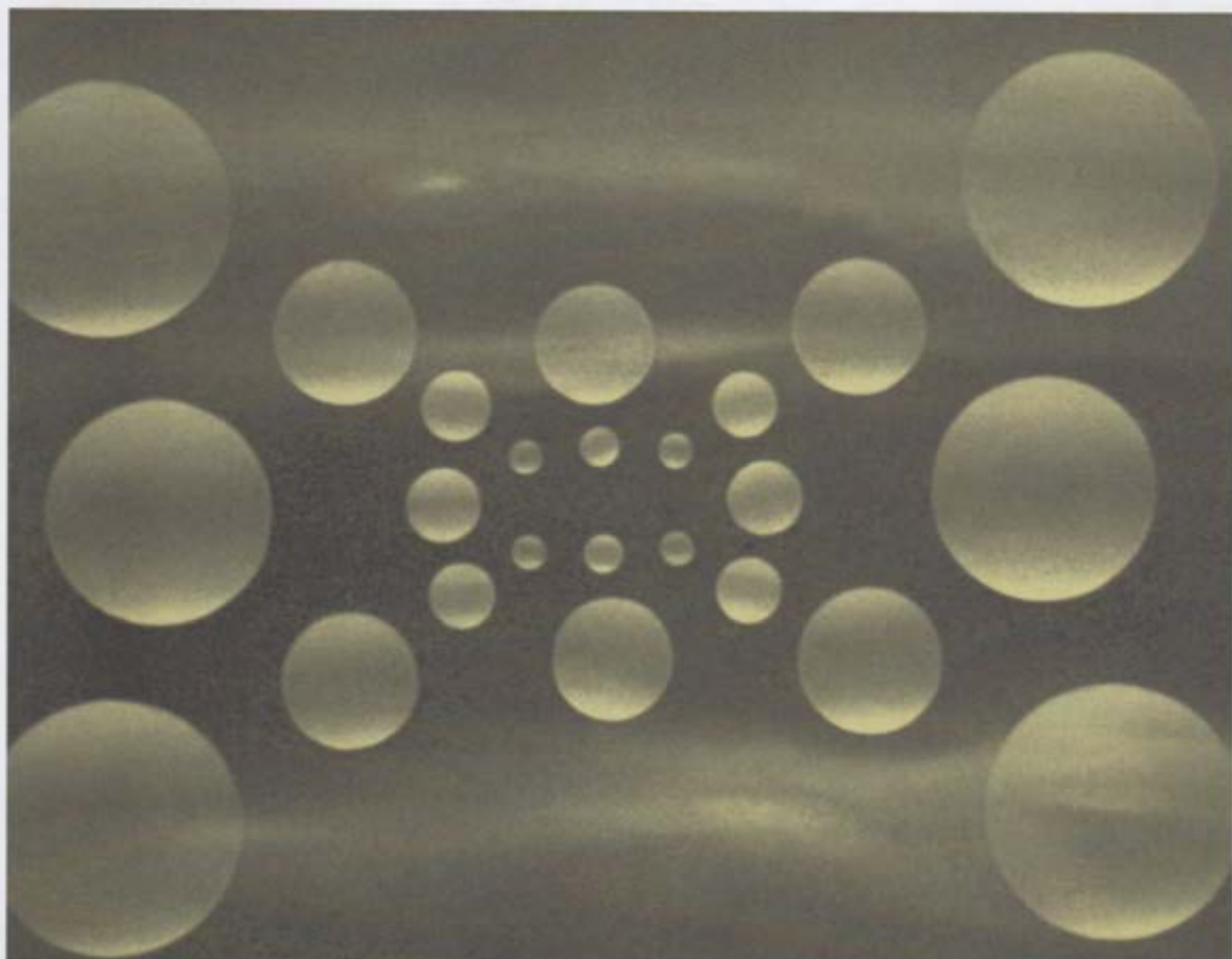
N.McL.: Well, I would say the essential thing is that I had forty-eight [preludes and fugues] to choose from, [laughing] and that's a lot! But the picture was worked out rhythmically and it so turned out that I found those particular fugues and the prelude which seemed to jibe.

G.G.: Assuming that it hadn't quite jibed with it, would you have been tempted to take those preludes and fugues to a variable speed turntable, for instance, and make them jibe by virtue of changing the pitch level? Are you a purist when it comes to

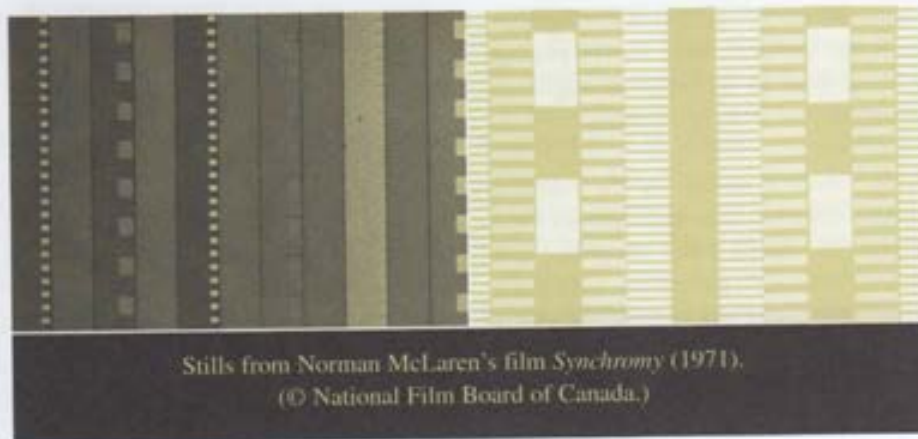
choosing music and films?

N.McL.: No, absolutely not. I believe that music is for working with, and I would have gone ahead and changed the speed and the pitch.

G.G.: Another thing that occurs to me about that is that almost everything you've done—certainly everything that I've seen—has tended, if not to frugality in its musical texture, certainly to a kind of ascetic line. I mean, I can't quite imagine you working to a musical score which would derive, let's say, from Strauss, Mahler, or Max Reger. Are there limitations in that kind of tortured chromatic music that would simply put you off as a film maker? Is it entirely unusable as a backdrop for animation?



Still from Norman McLaren and René Jodoin's film *Spheres* (1969), featuring music by Bach played by Glenn Gould.
(© National Film Board of Canada.)



Stills from Norman McLaren's film *Synchrony* (1971).
(© National Film Board of Canada.)

N.McL.: No, I don't think it is, but it's just not my taste and I would avoid it like the plague.

G.G.: I have a feeling that, whether you like it or not, you have, if even only tacitly, been influenced by Schoenberg, or the Schoenbergian principle of music, because there is an inclination in most of your films to make one cell, one cellular idea, responsible for everything that happens. I mean, surely *Mosaic* is like that, and, perhaps to a lesser degree, *Spheres* is certainly like that. One motion inaugurates all other motions and this is precisely the principle in which Schoenberg believed and the thing for which he strove as a composer.

N.McL.: Well, what's influenced me in that direction has been my contact with Hindu classical music.

G.G.: Really!

N.McL.: Yes, because there you get one germ in the raga, and that germ is developed and developed and developed and it builds all the time. It is not an ABA [form], but just a constant build.

G.G.: Well, we are ending off today's program with the Beethoven Piano Concerto No. 3, the C-minor concerto, and I was trying to imagine if there could be any music more inappropriate for the kind of film making you do, but assuming some fanatic came along and said, "You will not leave this Siberian prison until you have made a film on the Beethoven C-minor," how would you make it? Can you recall the concerto, first of all?

N.McL.: Well, yes. For me the problem of making films to music, which is very close to my heart, is one of interpreting the spirit of the music. That's what you do visually. You can do it other ways, [as in] my present film [*Synchrony*, in which the viewer "sees" the music], which is slowing the actual soundtrack of the music in a very mechanical way. The important thing is the spirit. When you get down to it, it means interpreting visually the tempo first and foremost, and then the accelerations and decelerations, the staccato and legato—all the little nuances of movements—because the music is the thing that's moving and that's what excites me about it. I try to do something that I wouldn't say exactly parallels [the music]—I don't think strict parallelism on the screen is interesting; it becomes boring—but just a certain degree of parallelism is important.

G.G.: Well, granted, but do you interpret the spirit more handily by virtue of, let's say, electronic means than perhaps conventional notation, or do you find yourself using electronic means more and more these days?

N.McL.: No, not at all, because I'm not concerned with it myself in a working way.

G.G.: And yet you did use it in some fashion in *Canon*, didn't you?

N.McL.: No. That was my own method of photographing cards.

G.G.: [astonished] Of doing what?

N.McL.: Of photographing cards. I have a library of cards. On each card there is [a

set of black and white stripes representing the sound waves of] a semitone [in the chromatic scale], and [the library] covers a six-octave range.

G.G.: But that's incredible!

N.McL.: And I place these cards under the camera and photograph a single frame at a time, and that frame is so positioned that [the image of the marked card] lands on the soundtrack [area] of the film [frame], and I control the amplitude—volume—by a lever which covers up the cards, you see, and it's calibrated in decibels.

G.G.: It's absolutely incredible! I had really thought that at a certain point in *Canon* that you switched from piano sound to absolutely electronic sound, because the attack and decay factor is so incredibly controlled.

N.McL.: Yes. I can control the actual envelope of the tone with an acute attack or an obtuse attack in a small way, but it is a very primitive type of sound compared with electronic sound.

G.G.: Well, it may be primitive in terms of perhaps the varieties of things that it can do, but it struck me as being the natural outgrowth of the kind of piano percussive sound that we've been listening to in the first part of that film. I thought it was staggering. Do you plan to do more films that way?

N.McL.: I'm doing one right now. I've almost completed composing the music for it—shooting the music—and for the picture I'm actually using the soundtrack, moving the soundtrack into the picture area and repeating it eleven times to fill up the picture area.

G.G.: How do you mean, "moving it into the picture area"?

N.McL.: You see, the soundtrack is at the edge of the picture and you don't see it normally. Now, optically we can print it so that it will appear in the picture area.

G.G.: Like a sort of seismograph, you mean?

N.McL.: Yes. You see, exactly what you are

hearing in this kind of sound is terribly simply, because there is no resonance, no reverberation.

G.G.: Well, do you mean that you see a conventionally notated impression, or do you see a vibrative line?

N.McL.: You see a striation—a stripe. As the music develops there will be different parts, different bands with different stripes going on.

G.G.: And organically will the film expand from the motivic aspect of that striation then, or will that be ... entirely separate?

N.McL.: Well, organically the film springs from a musical phrase—a couple of phrases—which I start out with and which the whole thing is based upon.

G.G.: I see. That's fascinating! Would the liability of a score such as a Beethoven concerto be that it is perhaps too conclusive in and of itself, it is not sufficiently open-ended to allow you to expand upon it? Perhaps it reaches all of its own conclusions ahead of time, so to speak. Is that what attracts you, let us say, to the contrapuntal style as opposed to the rather closed ABA [form], or sonata style, or whatever?

N.McL.: Yes, I would say so.

G.G.: I must say, in the last three or four or [five] years I have begun to think of music itself, and especially of the process by which it can be relayed and recorded, much more visually than I ever did heretofore, and film has had a very great influence on me. I have begun to feel that it is possible to think [differently] in terms of recording music—recording a piano specifically—because up till now we have tended to assume that the way one had to record that particular instrument was to set a series of mikes in front of it and say, "There, that's what a piano looks like," and all of that was a legacy, and a very poor one, of the concert hall. But I have come to feel that it's ridiculous to be caught up with one perspective only, and film has made me realize that the possibilities of multi-camera positions, the sheer dynamic language of positioning in relation to the subject, has had a very important

application for me in terms of recording technique. Has anything comparable happened in your experience of film that has derived from music? Have you picked up a way of filming, come to a conclusion about film, because of music—perhaps the reverse of what I was suggesting?

N.McL.: Different types of music have led me in a completely different visual direction. For instance, Oscar Peterson's music [in] *Begone Dull Care*. That led me to thinking in certain musical terms, and the folk-fiddler music in *Fiddle-de-dee* leads me in another direction. (It uses a Gatineau Valley old-time fiddler's rendition of "Listen to the Mockingbird.") I am led by the music, when I start off with the music.

G.G.: Would it be possible for you to say at this point in your life that your tastes in music—or perhaps not your tastes in music per se, but the tastes which guide you to choose certain scores or certain types of scores for films—are moving in a trajectory that can be plotted? Presumably you've narrowed down the range of choice. You've decided that rather frugal types of music, as in *Pas de deux*, are more satisfactory than the flamboyant and overblown scores of the post-Romantics, and this kind of thing. But is there any particular line of development of your thought as to what is viable and usable musically?

N.McL.: No, I can see no pattern at all. It's been erratic.

G.G.: So that we may assume that were you in fact imprisoned in Siberia, you might indeed do a Beethoven C-minor-concerto choreography?

N.McL.: [laughing] Oh, yes! I'd be forced to, and if I'm forced to do it I'll do it!

G.G.: Well, in that case, at this moment you are forced to at least imagine it, because we are going to listen to the Beethoven C-minor now. Many thanks. ■

Music: Beethoven, Piano Concerto No. 3 in C Minor, Gould's 1959 recording, with Leonard Bernstein conducting the Columbia Symphony.

(© National Film Board of Canada.)



→ About Norman McLaren

McLaren has been the subject of a large literature over the years, including the following books, listed chronologically.

→ *Norman McLaren, Catalogue de la première exposition Norman McLaren*, Annecy, France (Annecy: Journées internationales du cinéma d'animation/Montreal: Cinéma-thèque canadienne, 1965).

→ *Rondo, Theme and Variations, Minuet, Sonata, Canon, Fugue*, six musical forms put into drawings by Norman McLaren and six drawings of Norman McLaren put into music by Maurice Blackburn (Montreal: Jeunesses musicales du Canada, 1967).

→ William E. Jordan, *Norman McLaren: His Career and Techniques* (Montreal: National Film Board of Canada, ca. 1970s), reprinted from *The Quarterly of Film, Radio, and Television*.

→ Norman McLaren, *The Drawings of Norman McLaren/Les dessins de Norman McLaren*, edited from taped interviews by Michael White (Montreal: Tundra Books, 1975).

→ Maynard Collins, *Norman McLaren* (Ottawa: Canadian Film Institute, 1976).

→ Guy Glover, *McLaren* (Montreal: National Film Board of Canada, 1980).

→ Alfio Bastiancich, editor, *L'opera di Norman McLaren: saggio critico e filmografia* (Turin: G. Giappichelli, 1981); in French as *Norman McLaren, précurseur des nouvelles images* (Paris: Dreamland, 1997).

→ Valliere T. Richard, *Norman McLaren, Manipulator of Movement: The National Film Board Years, 1947-1967*, an Ontario Film Institute book (Newark, N.J.: University of Delaware Press/London and Toronto: Associated University Presses, 1982).

In his award-winning NFB documentary *Creative Process: Norman McLaren* (1990, 116 minutes), director Donald McWilliams draws on McLaren's private film vaults, a gold mine of experimental footage and uncompleted films, and explores McLaren's working methods, including his celebrated "pixillation" technique and his daring forays into animated surrealism. He reveals the sources of McLaren's creativity and shows how they were transformed into cinema. Available from the NFB in both English and French versions. ■



Our Gifts—A song by Glenn Gould

Our Gifts is one of Gould's earliest surviving compositions. He composed this little song, for two vocal parts with piano accompaniment, when he was ten years old and a student at Williamson Road Public School, in the Beach neighbourhood of east-end Toronto. The last page bears the date 25 March 1943, at which time Canada had been involved in the Second World War for more than three years. As the title page and the song's text suggest, the students at Williamson Road, as at other Canadian schools during the war years, were involved in patriotic and fund-raising campaigns like those of the Red Cross. (Facsimile reproduced from Gould's papers in the Music Division of the National Library of Canada.)

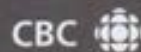


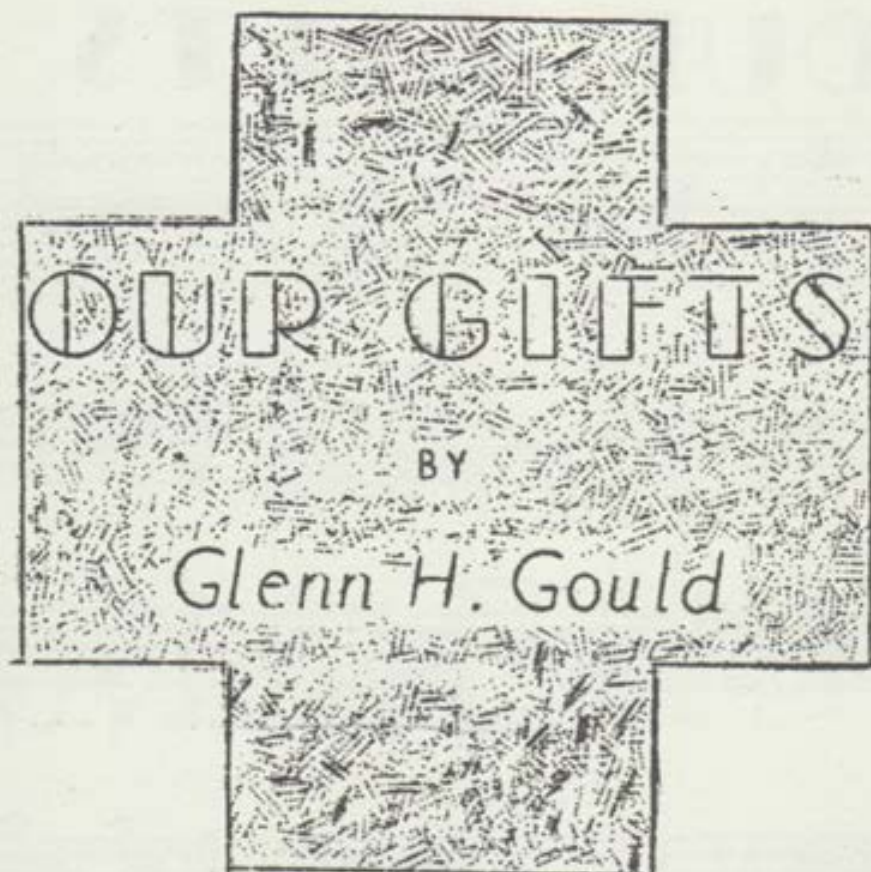
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This song was written by a ten year old student of Williamson Road Public School in Toronto and is dedicated to the Junior Red Cross throughout Canada.

OUR GIFTS

MUSIC by

Glenn Gould

The musical score is written on a single page of aged, cream-colored paper. It features a title 'OUR GIFTS' in large, bold, black capital letters at the top. Below the title, the text 'MUSIC by' is on the left and 'Glenn Gould' is on the right. The score itself is written in black ink. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff contains three measures, each with a single whole note. The second system consists of two staves joined by a brace on the left. The upper staff has a treble clef and the lower staff has a bass clef. Both staves in this system have a key signature of one sharp and a common time signature. The music is written in a style that appears to be a transcription or a handwritten score. The lyrics 'We are the boys, We are the girls of' are written in a simple, sans-serif font between the third and fourth staves. The fourth system also consists of two staves joined by a brace on the left, with a treble clef on the upper staff and a bass clef on the lower staff. The music continues on these staves.

all the Pub-lic Schools. We have a Red Cross job to do, to

furn-ish all the tools; So many fathers- brothers too, may

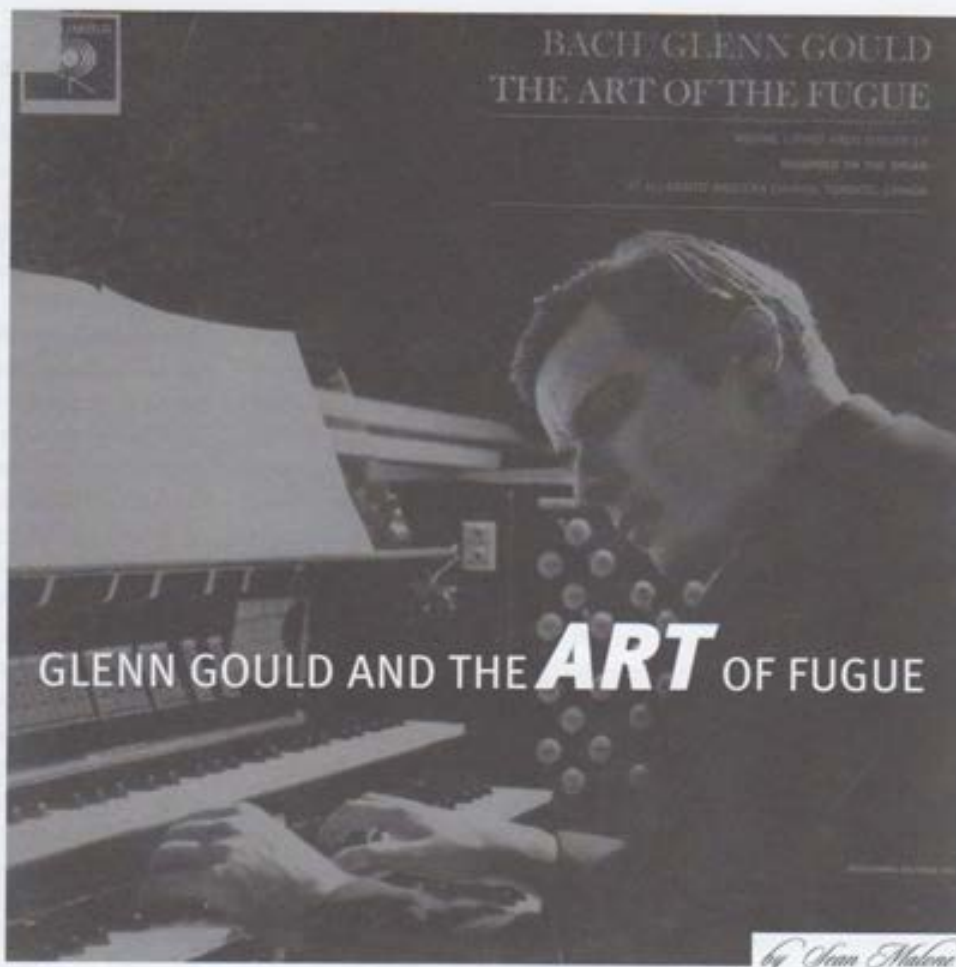
have a chance to live When wound-ed on the

bat - tle field, they'll live be- cause we give.

2.

Noble the deed it is, though small, the gift of aught we bring,
 Whether of time or talents too, or any loving thing.
 For love for fellow man gives hope, where hope before had fled,
 And many men will live again, that little gifts have fed.

March 25, 1943,



BACH/GLENN GOULD THE ART OF THE FUGUE

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GLENN GOULD AND THE **ART** OF FUGUE

by Sean Malone

Sean Malone is a doctoral student in music theory at the University of Oregon. A pianist and composer, he has performed widely in North America and Europe, and has more than fifty recordings to his credit—most recently Liturgical, featuring Hil Broford and Steve Brackett. He has had two books published by the Hal Leonard Corporation, the most recent featuring transcriptions and analyses of performances by the late pianist Jacoby Perlmutter. Malone has done Gould-related research focused on musical imagery, cognition, and Gould's unique understanding of Bach, and has presented some of this research at music theory conferences in the United States and Canada. He has taught a seminar at the University of Oregon entitled "Glenn Gould: the Last Partisan" on the pianist's life and work—the first such course ever offered in the U.S. His article "Much Ado about Humming: The Gould Descant" based on a lecture delivered at the 1989 Glenn Gould Gathering in Toronto, appeared in our Spring 2000 issue. Malone's personal Web site is at www.seanmalone.net.

"Bach was forever writing fugues," Glenn Gould wrote, in his essay "Art of the Fugue." "No pursuit was better fitted to his temperament, and there is none by which the development of his art can be so precisely evaluated." By merely substituting two words in the first phrase—"Gould" for "Bach," and "recording" for "writing"—we arrive at a rather succinct and accurate portrait of Glenn Gould the pianist, who was known for, and judged by, his highly stylized and analytical renditions of Johann Sebastian Bach's keyboard works. In fact, if we apply the same approach to the sentences that follow in that same 1972 essay, we arrive at an eerily reflexive description (my substitutions are in brackets): "He has always been judged by his [Bach]. In his last years, still [recording] [Bach] at a time when the avant-garde of his day was occupied with more [pianistic] endeavors..."

It is well known that Bach turned his back on musical trends that were popular during the last years of his life; as Gould put it, "fugues were out, and minuets were in, I guess." Romantic speculations about

Bach's last days are the stuff of rarified musical legend—a man consumed with completing the work that would sum up not only his own musical life but everything that could, should, or would need be said of counterpoint: his colossal *Die Kunst der Fuge* (*The Art of Fugue*). Something similar could be said of Gould: he abandoned the stage, concentrated on recording, and toward the end of his life revisited the seminal works that secured his fame—most notably the Goldberg Variations, though according to Bruno Monsaiegeon he was apparently also considering rerecording *The Well-Tempered Clavier*. It seems as if he discovered an even deeper "truth" about the music of Bach and retreated further inward, both musically and socially, in order to pursue the musical ideal.

A common image of Glenn Gould the pianist is that of a well-trained musician and performer who, by intense study and years of practice, rendered some of the most virtuosic, informed, and stylized performances of Bach's keyboard works. This description is not incorrect, though in Gould's case it describes him only from

the top down: listen to a recording and hear a little humming, throw in some gloves, a few scarves, and a squeaky chair, and there you have it—Glenn Gould for people who dismiss Glenn Gould, even those who respect him as a pianist. However, with this article I hope to offer a different description, to address those elements of Gould's intellect, interests, and performance practices that contribute to explain, if only in part, his extraordinary understanding of Bach, manifested in his "idiosyncratic" performances. This is not an attempt to create some kind of formula, or otherwise compartmentalize or deconstruct the brilliance of his playing; rather, it is an attempt to bring to light and coalesce those elements, musical and non-musical, that are components of the immensely complicated mosaic that is Gould's *art*.

Glenn Gould was a man of rare intelligence, whose tremendous capacity for thought found a home in the idealistic world of fugue, from where he sought to understand and impart the structure of music and the very nature of understanding itself, his every corporeal conduit relentlessly seeking to communicate the unfathomable dimension of Bach's universe through an instrument that, at times, seemingly could not keep pace—the piano. In essence, to understand fugue is to understand Gould, and in doing so we may come closer to understanding the many facets of his legacy as an interwoven, contrapuntal tapestry.

In my previous article for *GlennGould*, "Much Ado about Humming: The Gould Descant," I suggested that Gould's singing while performing was an expression of his internalized and idealized image of musical structure, supplementing the limitations of his chosen instrument. I supported this claim with transcriptions that illustrated sung melodies not found in the score, further emphasizing Gould's detachment from the physical requirements of playing the piano and his concentration on musical structure. However, this is only one part of the picture. Gould's conductor-like movements, often when his left hand was free, not only suggest a metaphoric "invisible orchestra," but exhibit an intriguingly consistent and delicate relationship to the active voices being performed by his right hand.

For a moment, simply take for granted Gould's technique—agility, accuracy, clarity, and an ability to reveal inner voices that few if any have equalled before or since—and consider the notion of musical imagery and embodiment, an inner world of structural perfection, where the score exists for its own sake and the implications of its fugal complexity become a collection of variables and equations whose solutions found their way through Gould's voice and conducting. Now, add that to the aforementioned virtuosic technique, and we begin to see that something much more than piano playing is occurring: Gould is trying to expose and communicate those things that make the score "perfect" before a single note is struck—an almost voyeuristic glimpse into the sanctified design of musical and intellectual purity.

A third piece in the Gould puzzle comes in the form of his voluminous output as a broadcaster, including but not limited to his "contrapuntal radio documentaries," and taking account of his proclivity for multi-tasking in his personal life. (According to Monsaingeon, as many as *eighteen* televisions could be found at his studio in The Inn on the Park, where several radios might also be tuned to separate stations.) Before we take a look at some examples and their metaphoric implications, it is necessary to have an understanding of the nature and structure of fugue, the musical genre in which Gould felt most at home and whose language he spoke fluently.

Fugue

*There has been demonstration
of the universal truth by fugue,
and it may be that more wisdom
is to be found in that than
in the religions and religious books
of all the world together.*

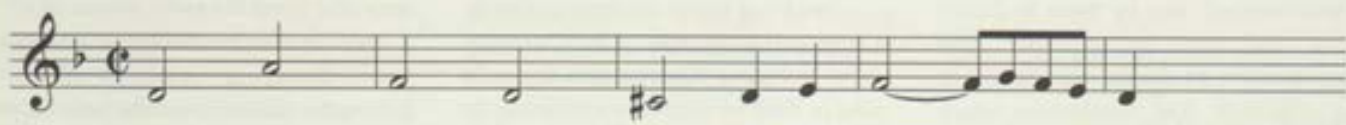
—Nicholas Sorell

Fugue has been, and continues to be, considered the most erudite of all contrapuntal genres. Part and parcel of the universal mystique of fugue is that despite certain expectations regarding its content

and structure—certain "thou shalt" and "thou shalt not"—there is no one pattern common to all fugues. Unlike such musical forms as binary, rondo, or sonata-allegro, the harmonic and melodic outlines of which are quite regular and predictable, fugue is an organic musical process, in which the ultimate form of the piece is determined solely by the imperatives of its particular thematic material; as the theorist Heinrich Schenker put it, a fugue has a "life force" through which it seeks out its "goal of directed motion."

What follows is a metaphor that better illustrates the differences between form and process. If we were "dropped" into the middle of a sonata-allegro movement, we could glance at what came before and after our point of arrival and know not only where we "are" in the movement, but what is likely to come next, and when things will all be over. Being dropped into the middle of a fugue, however, would be akin to eavesdropping midway into a conversation among three or four people: they all seem to be talking about the same thing, though we cannot be quite sure of what that topic is, whether anyone has had anything interesting to say so far, where the conversation will lead, or when it might end. Fugue, in other words, resists the usual formal and temporal markers that so handily articulate binary, rondo, sonata-allegro, and other such forms. We are left with a musical genre that seemingly has a life of its own, communicates a wide range of emotion and meaning, retains a recognizable timeline, yet resists a single encompassing definition. This sense of dichotomy was prevalent in Bach's day, embodied in contemporary philosophy and aesthetics, and most certainly figured in the crafting of his contrapuntal masterpieces.

Every fugue is based on, and begins with, a melody referred to as the subject. The subject can be long, short, fast, or slow, moving by step or leap or both. There are few practical restrictions on the subject's melodic and rhythmic content: the subject must, for instance, fall within a manageable range and offer generous harmonic possibilities if it is to be "successful" in generating a fugue. It is quite possible to obey these restrictions and compose a subject (and ensuing fugue) that, as Gould said of Mozart's K.



EXAMPLE 1 The main subject of *The Art of Fugue*, as it appears in the opening bars of Contrapunctus 1.

394 fugue, "follows all the rules and doesn't quite get off the ground"—meaning that, despite attention to fugal technique, without a certain character and the will to seek out its own contrapuntal destiny a subject can end up languishing in an endless morass of sequences, like those found in the fugues of Handel, Mozart, and even early Bach.

Once the subject has been stated, it immediately appears again in a new voice. In counterpoint, a "voice" is any independent musical line, whether the music is instrumental or vocal, and in Bach's fugues, moreover, each individual voice is complete in itself, independent of the contrapuntal relationships forged among the voices. The majority of Bach's fugues are in three or four voices—soprano, alto, tenor, and bass (reckoning from highest to lowest). With the second statement, or *entrance*, of the subject in its new voice, the original voice with which the fugue began moves on to new material, the *countersubject*. The subject continues to enter until it has appeared in every voice; this opening section of a fugue is known as the *exposition*. Past this point, it's anybody's guess as to how the fugue will unfold, but there are certain events that we expect to encounter.

Episodes are passages that separate entries of the subject, and often include their own thematic material. *Stretto* occurs when entrances of the subject overlap—that is, the subject is stated in a second voice before a previous statement in another voice is finished, creating a sense of urgency and excitement. A composer may double the length of the subject's note values (*augmentation*), or halve them (*diminution*). He may turn the subject upside-down (*inversion*) or even write it backwards (*retrograde*, or *cancrizan*). There is no limit to when and where such contrapuntal manipulations may occur,

further reinforcing the notion that a fugue is more a process than a form. In general, however, a fugue tends to become more complex and include more contrapuntal manipulations as it proceeds, and *stretto* usually (though not always) appears toward the end of a fugue.

Our understanding of fugue, and our means of evaluating fugues, derive almost entirely from the work of J. S. Bach, a composer without peer in this genre; with Bach's passing we may demarcate the end of the Baroque era and of the golden age of fugue. Pianists and students of counterpoint most often study "The Forty-Eight"—the preludes and fugues in all keys from the two books of Bach's *Well-Tempered Clavier*—from which each prelude and fugue can be lifted, in whole or part, to reveal its own microcosm of musical logic. But it is Bach's monumental *Art of Fugue* that represents the gamut of his contrapuntal art.

The Art of Fugue

Popularly known as Bach's final work, *The Art of Fugue* was the last of three large-scale, monothematic works with which he was occupied during the last ten years of his life, the other two being the Goldberg Variations, an exploration of the theme-and-variations form, and the *Musical Offering*, an instrument- and genre-specific set of canons and fugues based upon a single subject. The *Musical Offering* shares conceptual similarities with *The Art of Fugue*, though in scope, breadth, and integration the latter work is on a magnificently larger scale.

From about 1740 to 1745, Bach completed the majority of *The Art of Fugue*, a collection of fugues (Bach preferred to use the term *contrapunctus*—

"a counterpoint"), all based on the same subject (see **Example 1**). The collection begins with "simple" fugues and continues with increasingly more complex fugues, eventually yielding double and triple fugues (i.e., fugues that develop two and three separate subjects), a mirror fugue, and several interpolated canons. When Bach began to oversee the engraving of the work, in 1749, he substantially revised his original fugues, and expanded the collection by adding another simple fugue, two more canons, and, most important, what was to have been a closing quadruple fugue. *The Art of Fugue* was published in open score, with no indication of instrumentation, though it is now generally agreed that the fugues were intended to be played on the harpsichord, and in fact (with one small exception) all of the music "fits under the hands"; in addition, it was common practice in Bach's day to publish contrapuntal keyboard music in open score, so that individual lines were easier to apprehend. Still, it is a testament to the durability of Bach's music that *The Art of Fugue* can be rendered on any combination of instruments without sacrificing the integrity of the music.

Of all the controversies that have surrounded *The Art of Fugue*—the intended ordering of the pieces, the instrumentation—none stirs the imagination more than the missing ending of the last fugue, Contrapunctus 14. Bach's preparations for the printing of *The Art of Fugue* were hampered by his failing eyesight, and ultimately interrupted by his death. The manuscript of Contrapunctus 14 was left incomplete, broken off literally in the middle of a bar. This fugue develops three separate subjects, the last of which spells out the composer's surname. (In German musical notation, the notes B-flat—A—C—B-natural are spelled B—A—C—H.) But because none of these three subjects is

the principal subject of *The Art of Fugue*, it was assumed, first by those in Bach's circle and then by posterity, that Contrapunctus 14 did not even belong in the collection. The nineteenth-century musicologist Gustav Nottebohm was the first to notice that the principal subject of *The Art of Fugue* fits in counterpoint with the three subjects of the unfinished fugue, and this led to the conclusion (now generally accepted) that the unfinished triple fugue, Contrapunctus 14, is in fact an unfinished *quadruple* fugue, which Bach intended to be the climax of the whole work.

It is not possible to know with any certainty how that quadruple fugue would have ended, or whether the missing ending ever existed in its entirety. However, before beginning to write a fugue in which four subjects are eventually combined in counterpoint, Bach would certainly have had to sketch out that combination to ensure that it worked. Indeed, there is tantalizing evidence, in the first catalogue of Bach's works, published with his obituary, that such a sketch once existed. Discussing *The Art of Fugue*, Bach's son, C. P. E. Bach, writes, "His last illness prevented him, according to his draft, from bringing the next-to-last fugue to completion and working out the last one, which was to contain four themes and to have been afterward inverted note for note in all four voices." He seems to be talking about two fugues here: the unfinished fugue that we know as Contrapunctus 14 (the "next-to-last" one), and some other fugue ("the last one"), on four subjects, for which no source survived. But the two fugues were probably really *the same piece*. C. P. E.'s comment suggests that he may very well have actually seen some now-missing fragment containing the conclusion of Contrapunctus 14, unaware of the connection between this fragment and the fugue it concludes. Moreover, it seems unlikely that Bach would have begun the process of engraving *The Art of Fugue* if the music had not been entirely composed. Finally, Bach's well-known interest in numerology was often focussed on the number 14—the "Bach number," since the alpha-numeric positions of the letters in his last name add up to 14—and it seems only fitting that Contrapunctus 14 (itself imbued with the composer's last name in musical notation)

would serve as the concluding fugue.

The Art of Fugue is a summary work: it represents the totality of Bach's contrapuntal technique. Can we then know the mind of Bach by simply by examining the pages of *The Art of Fugue*? Did Bach actually create, or only discover? Would Bach have been able to describe the entirety of his own creative process? Answers to these questions lie outside the scope of this article, but bring to light the effects of turning the microscope inward.

Glenn Gould: The Centipede

Is it possible that others can know something about us that we do not—or *cannot*—know about ourselves? Is this a classic case of "the machine knowing about the machine," or is it more like the *centipede* question?

The former can be illustrated with a short analogy from set theory. Let us take everything in the universe—from galaxies and planets all the way down to sub-atomic particles—and call it the Set Of All Things, or S.O.A.T., for short. S.O.A.T. now represents *everything* there is to know—a set, if you will, of the entire universe. If everything "inside" S.O.A.T. is the universe, then there is one thing more than everything: the set itself. In other words, you have to step outside the universe to observe S.O.A.T. If we apply this crude analogy to Glenn Gould, we could say that S.O.A.T. is everything he knew about music—structure, Bach, piano playing, everything. Does that mean that only someone *outside* that set, meaning the listener, can reach certain conclusions about Gould that he could not reach because he was either unwilling or unable to? If this is true, what is the nature of an observation that only a listener can make? This issue, though impossible to resolve, raises important questions about the nature of communication in music: Does the listener *get* what the performer is trying to express? Is the performer capable of objectively and comprehensively understanding the totality of his or her own performance? Despite what Gould did and

did not say about his art, are we the only ones able to see the entire picture of it?

A second possibility is something Gould himself spoke of: the effects of turning the microscope on himself. He was reluctant to discuss his own singing, conducting, and piano technique because to do so would raise "centipede" questions—referring to the old story of the centipede who, after being asked which of its hundred legs it moved first, was unable to walk at all. This reveals the unwillingness of some artists to inspect their art, for fear of paralyzing themselves. Despite all of his intellectually probative tools, Gould did not *want* to know how the machine worked. It just did.

For many this is answer enough, because to go beyond it would at best be only speculation and conjecture. However, with Gould there fortunately exists a body of "evidence" unlike that for any other musician, for his habits of singing and conducting while he performed offer clues to a hidden world of musical imagery.

Glenn Gould's Imaginary Orchestra

Anyone even casually acquainted with Glenn Gould associates with him one if not all of the following idiosyncrasies: a squeaky chair, coats and scarves in the summer, and vocalizations while he played. It is the latter that is much more than just a quirky habit; in fact, it is the key to part of Gould's structural understanding of Bach's music. (See "Much Ado about Humming: The Gould Descant" for more on this subject.) Gould had a habit of singing while performing, often singing an independent melody different from any of the composed parts. This suggests that he was aware not only of the notes themselves but of a larger framework of background structure. In order to simultaneously compose and perform an independent part, he must have visualized a large-scale image of the music's structure, an abstract conception of themes, climaxes, form, and so on, that was not dependent on the tactile requirements of performance.



EXAMPLE 2: *The Art of Fugue*, Contrapunctus 1, bars 1-9, with Gould's vocalizing transcribed on staff 3.

Example 2 shows a brief example from Contrapunctus 1, taken from a performance in the 1959 CBC radio interview *At Home with Glenn Gould* (recently released on CD by The Glenn Gould Foundation); the excerpt consists of the first and second entrances of the subject. Gould begins his vocalizing by mimicking the subject, and he rarely did otherwise at the beginning of a piece, though he did sometimes sing a simplified version of the primary melody. In this case, he stays with the pitch D, then switches to the notes of the second entrance of the subject. In bar 6, he switches back to the alto, which seems to make sense: that voice is more active and therefore would be brought out. Now, if we were to stop here we could conclude that Gould is simply singing along with the most prominent composed parts. However, in bar 7 he adds two new notes—B-naturals—and then sings C. At this point the alto voice moves from E to F-sharp to G, but he stays on C, then continues with the soprano. So he does not (and subsequently does not) simply pick out and sing the most prominent parts. A shifting occurs, some kind of context-dependent pressure that allows him to switch voices, all the while choosing melodic activity that does not necessarily represent a composed voice. In extreme cases, he creates melodic material with seemingly no place in the score.

What does all this mean?

Perhaps Gould's singing and gestures were a means of accessing his internalized image of musical structure, of detaching himself from the physical immediacy of music making. The psychiatrist Peter Ostwald, author of the 1997 biography

Glenn Gould: The Ecstasy and Tragedy of Genius, states that there is a connection between humming and a general withdrawal from the realities of the outside world. If the "realities of the outside world" include the external and audible aspects of his own playing, then Gould's singing in performance can be interpreted as his unconscious attempt to cut himself off from those realities, which inevitably fell short of his "wishful thinking."

To play such difficult contrapuntal music and sing in the manner Gould did requires a tremendous amount of intellectual power and skill. His ability to split his attention was not unique to his performances. He often listened to several radios and televisions at the same time, and once while completely engaged in editing a film with Bruno Monsiegeon he simultaneously completed the script for a new radio documentary, all the time commenting on current stock trends from the newspaper. It seems that all aspects of his life were contrapuntal. If Gould's singing is a manifestation of his conceptual image of a composition's structure, then the conducting he exhibited as he performed may be a link between his mental imagery and the performance of the piece.



The first task is to differentiate between purposeful, intentional gestures or motions, and those that seem random or disconnected from the music; I refer to the former as "musical gestures." The second task to hypothesize what musical

purpose they might serve. A musical gesture might, for example, divide the time between articulations, or emphasize a particular voice in a polyphonic texture, or mark the release of the performance's final notes. Once such a musical function has been established, we can compare it to the traditional methods and meanings of conducting.

A conductor's gestures are a means of communicating a musical conception to the performers. These gestures communicate musical characteristics such as meter, dynamics, and articulation, as well as myriad subtle and indefinable characteristics. The quality of a gesture is easier to ascertain than its quantity. So, if a conductor communicates to other performers, then with whom was Gould communicating? What was the *nature* of that communication? I contend that Gould's conducting at the piano was a means of linking the *imaginary* (his conceptual image of the composition) with the *real* (the physical requirements of performance). And most important, it was an attempt to separate himself from the physical requirements of music making and retreat into his inner world of musical imagery. When Gould conducts he never seems to be projecting an image outward; rather, he seems always to be connecting with an internalized image.

Examples 3 through 8 show several consistent gestures that Gould made as he performed. (All six images are drawn from his performances of Contrapunctus 1 and 14 in Monsiegeon's film series *Glenn Gould Plays Bach*—see the sidebar below.) Categorization is a valuable means of establishing consistency: if the gestures are consistent, then there is a greater



EXAMPLE 3: Palm down, floating in time with the first statement of the subject.

EXAMPLE 4: A scooping gesture, with the palm facing the body, during the entrance of a second voice.

EXAMPLE 5: Where the palm faces inward while two voices are sounding, Gould shakes his fingers to represent the active voice.



EXAMPLE 9: Gould playing Contrapunctus 14, at the point at which the "BACH" theme first enters, in Bruno Monsiegeon's 1980 film *An Art of the Fugue*.

chance that the corresponding cognitive image or function they represent (if any) can be identified. To be sure, Gould never did something twice in exactly the same way, but these basic categories of gesture could be classified as valid "more often than not." There was a seventh consistent gesture, incidentally, that is impossible to convey in a still photograph: a circular, rotating motion of the upper torso at the keyboard.

Gould considered starting a conducting career, but was willing to do so only

after deciding to stop playing the piano, because he felt that the physical requirements of conducting interfered with piano playing. The techniques of conducting were not foreign to him. He conducted on a few occasions in the late 1950s and early 1960s, though in his later years he had no intention of conducting in public, only for recordings. He had no formal training as a conductor, but seemingly exhibited conductor-like traits from birth. His father noted that as a child Glenn not only avoided

contact with balls and toys if they were thrown toward him, but also moved his hands and fingers as though he were playing scales on the piano.

Gould mentioned that his extra-musical activities at the piano were akin to "urging a reluctant cellist to play more expressively," again fostering notions of imagery. Combined with his structural understanding of the score and resulting vocalizations, the depth of his musicianship—a word that seems to be an understatement—begins to emerge. For Gould, all sensory faculties needed to be running simultaneously. It seems that these "habits" all developed over time as a response to his musical environment, rather than simply being gimmicks. The less time he spent performing in public the more he could concentrate on the ideal, shrinking his already low inhibitions. In other words, being a consummate communicator, nothing could keep up with the amount of information and meaning Gould was trying to express. It was as though every aspect of a piece of music forced its way out of him, manifested in his playing, singing, conducting, radio documentaries, essays, and alter-egos. He did not so much *create* a collection of habits as *stop suppressing* them from emerging, and so allow them to flourish. It was precisely when these elements came together that Gould was able to arrive at the "ecstatic" experience.



EXAMPLE 6: Sweeping gestures to indicate phrasing.

EXAMPLE 7: The body leans closer to the piano once both hands are on the keyboard.

EXAMPLE 8: A gesture accompanying the release of a composition's final note that has been held by the pedal.

Ecstasy

Ecstasy was a notion that Gould spoke about extensively. As Geoffrey Payzant wrote, in *Glenn Gould, Music and Mind*, "Gould uses the term 'ecstasy' indiscriminately for a quality of the music, a quality of the performance, an attitude of the performer, and an attitude of the listener. But his lack of discrimination is intentional, and is the essence of Gould's meaning: that 'ecstasy' is a delicate thread binding together music, performance, performer and listener in a web of shared awareness

of innerness." Gould purposefully sought out this ideal state, striving to bring together all of the elements necessary to achieving it, be they environmental, technical, pianistic, or whatever—in other words, ecstasy was possible only *when everything comes together*. And perhaps there is no greater example of "things coming together" than Gould's performance of Contrapunctus 14 in Bruno Monsaingeon's 1980 film *An Art of the Fugue*.

Contrapunctus 14

*Do I contradict myself?
Very well then I contradict myself.
(I am large, I contain multitudes.)*

—Walt Whitman

There are those moments in the history of music when special circumstances give rise to unforgettable performances, when nature and nurture conspire to create the best of all possible worlds. Just such a moment occurs near the end of *An Art of the Fugue* (see Example 9). Though *The Goldberg Variations* was Gould's last film, *An Art of the Fugue* is the last visual



EXAMPLE 9: The end of the unfinished Contrapunctus 14, in Bach's compositional draft.

The image shows three staves of handwritten musical notation for Contrapunctus 14. The notation is in G major (one sharp) and 3/4 time. Above the first staff, the numbers '4 3 2 1' are written with a downward arrow pointing to the first measure. A large 'X' is drawn over the first staff, and the word 'Bach' is written above it. The second staff has 'cresc.' written below it. The third staff has 'p' and 'cresc.' written below it. There are various other markings, including 'H' and 'p' above notes, and a large 'X' at the end of the third staff.

EXAMPLE 10 Contrapunctus 14, mm. 191-212, with the entrance of the "BACH" subject indicated. (Reproduced from Gould's own annotated score of *The Art of Fugue*, held among his papers in the Music Division of the National Library of Canada.)

record of Gould performing a fugue, and it happened to be Bach's final fugue, the unfinished Contrapunctus 14 from *The Art of Fugue* (see Example 10). Gould was "terrified" of this piece, stating that it was the most difficult thing he had ever approached, and that it was "the most beautiful thing in all of music." For someone of Gould's ability, the piece did not represent a significant physical challenge; rather, it was an intellectual and perhaps spiritual challenge. "You've got to keep it going—how do you do that?" he asked prior to the shoot, in a conversation with Monsaingeon. He explained that he had three distinctly different approaches to the piece, though in the end it was decided that a slow and contemplative performance would be best.

It seems peculiar for Gould (who Monsaingeon describes as "the most confident pianist I have ever seen") to have had reservations or second thoughts about performing any Bach piece, but perhaps it was what this piece represents—Bach's ultimate contrapuntal

statement, summarizing his life's work in the genre—that gave him pause about his own life and work, confronting him with notions of finality and mortality. For those who have not seen the film version of Contrapunctus 14, there is a sense of withdrawal and devotion unlike any other Gould performance, mating perfectly with the severity and intensity of the composition. As Gould puts it in the film,

there are moments in *The Art of Fugue* that are much more valuable than its virtuosity, moments for me that absolutely surpass all that Bach wrote. I really can't think of music that moves me more deeply than that last fugue, and not just because of the emotional associations we inevitably bring to it, not just because he died leaving it incomplete—literally in the middle of a bar—already enormously long as it was. It's really because that final fugue has a sense of peace...that I think even for Bach is really overwhelming.

For this performance Gould used the Peters

Edition (number 218), in which Contrapunctus 14 is brought to an end a few bars earlier than in the autograph manuscript, in an attempt to give it a more harmonically conclusive ending. It seems ironic that Gould, who was known for his attention to detail, played from an edition that was incomplete, leaving us with an incomplete performance of an incomplete fugue. Monsaingeon has said that Gould was not bothered by such details, that any edition of the score would do—a seeming contradiction. But remember, this comes from the same pianist who would spend hours on the exact placement of microphones and would tinker with the action of his piano in order to optimize its tone, and yet sat on a squeaky chair when recording. And the same pianist who felt that Mozart "died too late rather than too early" and yet proceeded to record all of that composer's sonatas.

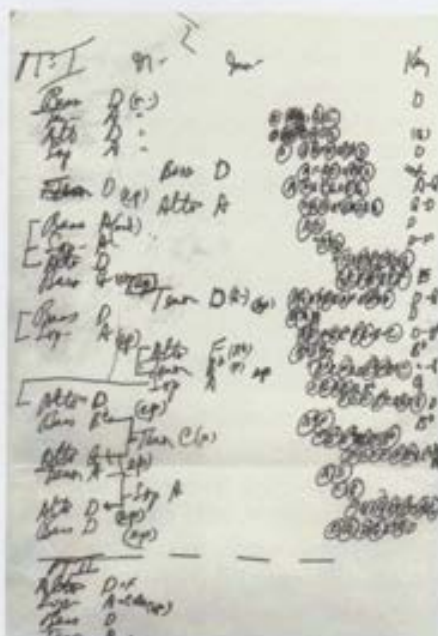
Examples 11 and 12 show two documents of Gould's preparation for recording Contrapunctus 14: an excerpt from his annotated score, and his sketch of

harmonies and entrances of the subject for the whole fugue. The score contains some markings relating to the editing of the film, others of a more musical nature. More often than not, Gould preferred to memorize a score before he performed it; that way, he was not pinned down to the written page and could operate from the ideal state of his imagination.

Because he rarely wrote analyses of the pieces he played (a task left to his prodigious, multi-tasking intellect), we may take this example as further evidence of Gould's coming to terms with the magnitude of *Contrapunctus 14*, but the question of why he did it remains. In fact, Gould remarks to Monsaingeon in the film that there is a "mistake in contrapuntal grammar" in the opening bars of the third ("BACH") section, and that, "had he lived, I'm sure he would have fixed it." Gould does not reveal the exact location of this "mistake," but his annotated score may provide a clue. In bar 197 (the seventh bar of **Example 11**) he circled the pitch D in the alto. I am only speculating, but he may have been concerned with the D—G-sharp tritone; perhaps he expected the D to resolve down to C as the G-sharp resolves

up to A. Instead, Bach creates a new secondary leading tone by introducing a D-sharp, which resolves up to E, and thus he forges a rising line in the tenor voice, starting in bar 196: C-sharp—D—D-sharp—E. (Harmonically, bars 196-201 imply the root movement A—D—B—E—A—D—G, travelling through a large portion of the circle of fifths.) Hearing the D-natural and D-sharp in isolation, we might take issue with Bach's voice leading; however, the overall arc of this passage is unquestionably sound. This case may seem trivial given the magnitude of the entire fugue, but it does offer more evidence of Gould's composer-like approach to the score. Perhaps no one performed Bach like Gould because no one understood Bach like Gould.

As the "BACH" section of *Contrapunctus 14* begins, Gould's focus seems to be as far away from the physical immediacy of the piano as possible, as if the instrument is not even there, or is merely a passive observer of the intense music making that is occurring. Each contrapuntal voice is accounted for: if Gould is not singing it, then he is conducting it. As the end draws near, his eyes seem almost to glaze over as he circles in his



EXAMPLE 11: Gould's analysis of all three sections of *Contrapunctus 14*, written on one of the legal pads that kept on his desk throughout his later years. (Reproduced from Gould's papers in the Music Division of the National Library of Canada: Writings, 20, 8, pages 5-6.)



Glenn Gould and *The Art of Fugue*

The following list includes all Gould performances from Bach's *Art of Fugue* that have been released to the public in some form, in chronological order, with information on the most readily available current releases. All performances are on the piano unless otherwise noted.

→ *Contrapunctus 1, 2, and 4*, performed as encores at Gould's lecture-recital at the Moscow Conservatory, 12 May 1957. (CD release: Harmonia Mundi/Le Chant du Monde LDC 278.799, 1986, licensed from Melodiya in the U.S.S.R.)

→ *Contrapunctus 1*, performed in the National Film Board of Canada documentary *Glenn Gould: Off the Record*, released 1959. This is the only known document of Gould playing his beloved Chickering baby-grand piano at his family's cottage on Lake Simcoe, near Uptergrove, Ontario. (The film is available on videotape and DVD from the NFB, though this performance has never been released as a recording.)

→ *Contrapunctus 4*, and an excerpt from *Contrapunctus 1*, performed in *At Home with Glenn Gould*, an interview with Vincent Tovell broadcast 4 December 1959 in the CBC radio series *Project 60*. (CD release: Sony Music Entertainment (Canada), CDNK 1190, produced in cooperation with the CBC and The Glenn Gould Foundation, in 1996, to celebrate the anniversary of the Friends of Glenn Gould society.)

→ *Contrapunctus 1 through 9*, performed on the organ, recorded and released in 1962, on Columbia ML 5738/MS 6338.



EXAMPLE 13: The final moments of Contrapunctus 14, in Bruno Monsaïgeon's 1980 film *An Art of the Fugue*.

chair, staring off into the distance, wholly absorbed by the last earthly expression of Bach's contrapuntal masterpiece, transcending the ecstatic ideal. The man becomes a vessel for the music, existing for its own sake, and frozen forever in time as the final notes ring out; Gould hurls his left arm up into the air and the frame is frozen (see **Example 13**). During the editing sessions for the film, he was bothered by this image, interpreting it as a premonition of death. He was right again.

I can think of no other performer and no other performance that so embodies the mysterious, ineffable *art* of fugue as Gould's film of Contrapunctus 14. Like Bach in the last years of his life, this performance represents the end of a lifelong inner journey, with Gould emerging on the other side with (as Tim Page once

said) "some truth to tell." Gould's performance is so personal, so intense, that it is almost uncomfortable to watch, especially coming from a man who guarded his privacy so fiercely. Despite all the barriers he put up in his personal life, he invited us into the most protected and cherished areas of his spirit each time he performed. Each time, unfolded before us, was his secret and sacred flight through Bach's universe, passing effortlessly through the maze of his design, each fugue a microcosm of his own life, a commentary on the contrapuntal ideal, and a search for the elusive ecstatic experience. Perhaps, then, Glenn Gould's legacy offers us something much more significant than simply a collection of recordings, essays, and scarves (and a squeaky chair): a revelation of the *art* of fugue. ■

This album was labelled "Volume 1" of *The Art of Fugue*, but Gould never did record Volume 2. (CD release: Sony Classical, Glenn Gould Edition, SK 52595, 1997.)

→ Contrapunctus 4, performed on the "harpsi-piano," in *Glenn Gould on Bach*, broadcast on CBC television, *Sunday Music Series*, 8 April 1962. (Video and laserdisc release: Sony Classical, Glenn Gould Collection, Vol. 8, *Interweaving Voices*, SHV 48412, 1992.)

→ Contrapunctus 9, 11, and 13, in *Glenn Gould in Recital*, a broadcast in the radio series *CBC Tuesday Night*, 23 November 1967. (CD release: Sony Classical, Glenn Gould Edition, SK 52595, 1997.)

→ Excerpt from Contrapunctus 3, performed on the organ in John McGreevy's 1979 film *Glenn Gould's Toronto*, part of his series *Cities*. (Not yet available as a commercial video.)

→ Contrapunctus 1, performed in Bruno Monsaïgeon's 1979 film *The Question of Instrument*, Part 1 of his series *Glenn Gould Plays Bach*. (Video and laserdisc release: Sony Classical, Glenn Gould Collection, Vol. 14, SHV 48425, 1994.)

→ Contrapunctus 2, 4, and 14, and an excerpt from Contrapunctus 9, performed in Bruno Monsaïgeon's 1980 film *An Art of the Fugue*, Part 2 of his series *Glenn Gould Plays Bach*. (Video and laserdisc release: Sony Classical, Glenn Gould Collection, Vol. 15, SHV 48426, 1994.)

Nancy Canning's discography, *A Glenn Gould Catalog*, published in 1992, lists a recorded performance of Contrapunctus 4 (presumably an encore) taken from a live CBC radio broadcast of Gould's appearance with the Winnipeg Symphony Orchestra, on 16 December 1956. This recording apparently survives among the Gould papers in the Music Division of the National Library of Canada, though it has never been released in any form. Other of Gould's concert performances of selections from *The Art of Fugue* may well have been privately recorded, either live or from CBC broadcasts, though none have yet come to light. ■

2 Pieces for Organ

—An unfinished composition by Glenn Gould

These three pages—fifteen bars of twelve-tone music—are all that survive of what may have been Gould's only composition for the organ. It is laid out for a large English-style church organ with pedals, and includes details of registration: the abbreviations scattered throughout the manuscript ("Gt," "Ch," "Sw") refer to manuals (i.e., separate keyboards) typically found on such an organ ("Great organ," "Chair organ" or "Choir organ," "Swell"). Gould had just turned eighteen when he began this piece—it is dated 6 October 1950—and was a recently converted, zealous champion of twelve-tone music. On the third page of the manuscript, he made some notes about the pieces (one of which was presumably to have been in variation form), and made some sketches of twelve-tone rows; the row he actually used appears to be the one on stave 6. (Facsimile reproduced from Gould's papers in the Music Division of the National Library of Canada.)

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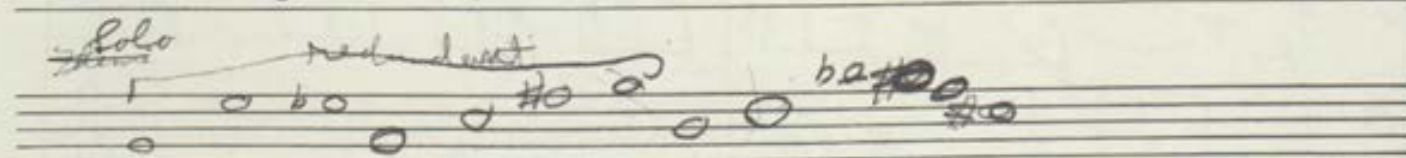
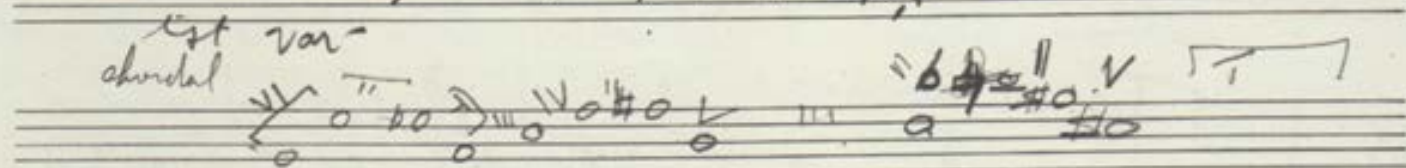
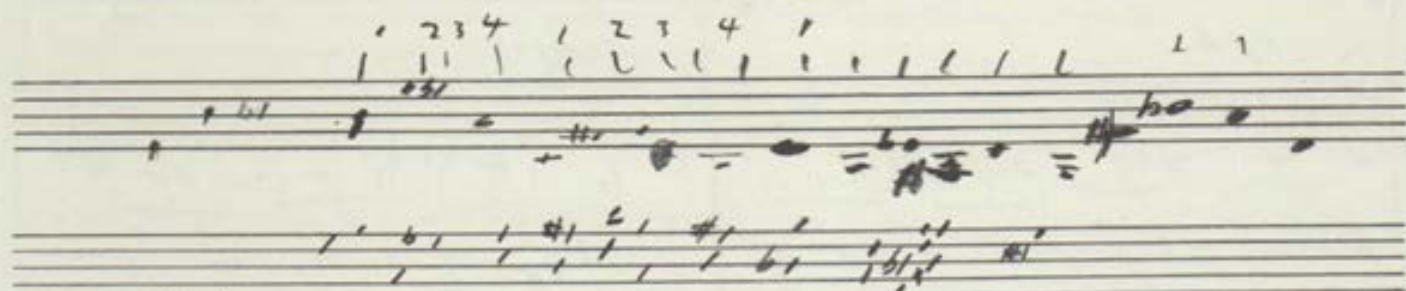
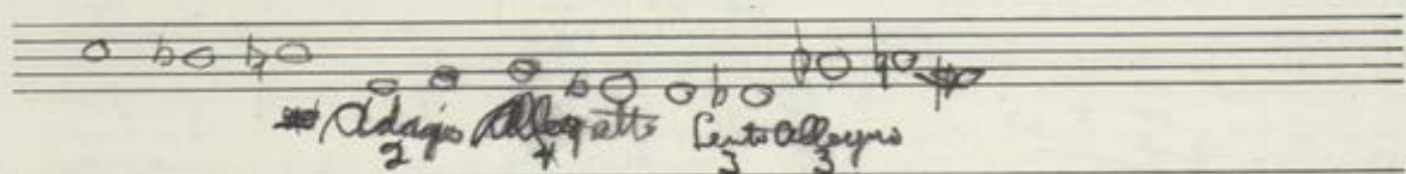
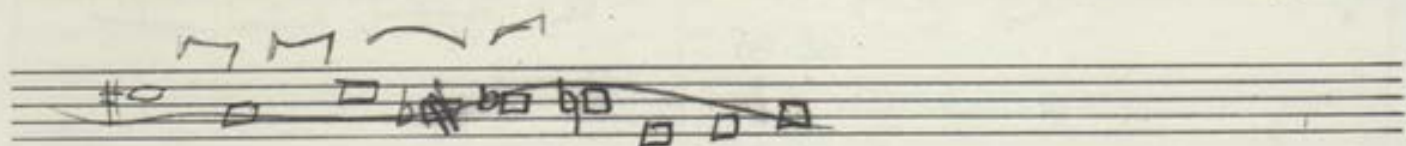
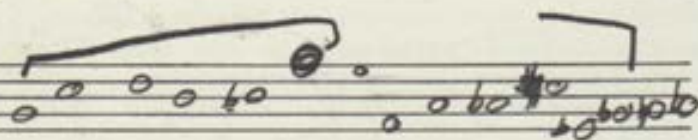
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Prices for Organz

Handwritten musical score for "2 Pieces for Organ". The score is written on ten staves, with the first three staves labeled "Man.", "Woman.", and "Ped." on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf", "mp", "est. mf", "est. p", "est. i", and "est. sw". The score is written in a cursive, handwritten style.



2nd. Var - Solo



The Glenn Gould Foundation

is proud to announce that Pierre Boulez will receive The Glenn Gould Prize in Music & Communication, 2002 and that **Maître Boulez** has selected French/Canadian cellist, **Jean-Guihen Queyras**, as the recipient of The City of Toronto/Glenn Gould International Protégé award.

The Glenn Gould Prize 2002

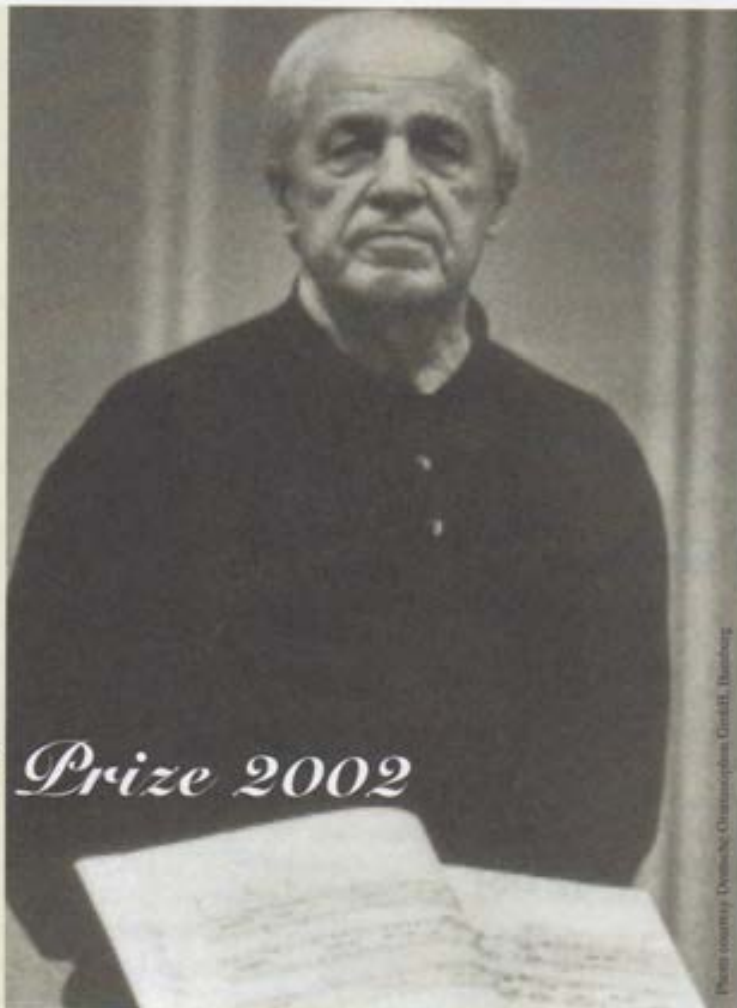


Photo courtesy: Dennis De Quinzio/Stephen Grisdorf, Hamburg

In its citation, the 2002 Jury wrote: "**Pierre Boulez** – composer, conductor, organizer, thinker – who in many different, related ways has affected and inspired musical life the world over. In 1968, Glenn Gould looked forward to "the opening of a lot of doors" in the fields of modern technologies and electronic music. Maître Boulez has been opening doors in such compositions as *Éclat* and *Répons*, and through many works produced by the composers at L'Institut de Recherche et de Coördination Acoustique/Musique (IRCAM) with which he has long been associated. These two visionary individuals have shared a belief that great music should be approached, performed and listened to with unclogged minds and ears."



Photo courtesy: CLB Management, London

Jean-Guihen Queyras – was born in Montréal, Canada in 1967 and since the age of four has lived in Europe where his growing reputation for his cello performances has gained him international recognition and celebration. He has studied at the Julliard School in New York, at the Conservatoire Supérieur de Musique de Lyon, and at the Musikhochschule in Freiburg. At the age of 18 he was awarded "Most Promising Young Artist" at the Rostropovich Competition in Paris. Currently Professor at the Musikhochschule in Trossingen, Germany, M. Queyras has performed traditional and contemporary works with the world's major orchestras and conductors. Among his recent triumphs has been his performance of *Messagesquise* (for solo cello and six other celli) by Pierre Boulez on the Deutsche Grammophon disc *Boulez: Sur Incises* which won the 2001 Gramophone Magazine Contemporary Music Award. Jean-Guihen Queyras is also principal cellist with the Ensemble Intercontemporain.

Pierre Boulez and **Jean-Guihen Queyras** will receive their honours in a special concert presented by the Canadian Broadcasting Corporation/Radio Canada in Glenn Gould Studio on Sunday, November 24, 2002. Friends of Glenn Gould members who might care to attend this special occasion are invited to enquire of the Foundation office for further details.

Members of the 2002 Prize Jury were **Sarah Caldwell**, impresario, conductor and opera director, Boston, U.S.A.; **Schuyler Chapin**, former Commissioner of Cultural Affairs, New York, U.S.A.; **Tim Page**, journalist, Washington, U.S.A.; **Andrew Porter**, author and critic, London, U.K.; and **Robert Silverman**, pianist, Vancouver, Canada. **David Goldbloom, M.D.**, a Director of The Glenn Gould Foundation in Toronto, was the Chair of this Jury.

The Canadian poet J. D. Smith recently sent us a copy of a new anthology of poetry that he edited: *Northern Music: Poems About and Inspired by Glenn Gould* (Evanston, IL: John Gordon Burke Publisher, Inc., 2001). Thirty-two established Canadian and American poets contributed works to this eighty-eight-page collection, on a variety of Gouldian themes. (The book is divided into six sections entitled "Performance," "Lore," "North," "Tributes," "Variations," and "Coda.") There are poems inspired by Gould's piano style; by some of his particular recordings; by his childhood, concert career, lifestyle, and ideas; by his fascination with the North and his identity as a Canadian; by his love of counterpoint—and much more, including general tributes to his life and work.

Here is a sample selection from *Northern Music*, written by California-based Leslie Monsour and reproduced with the kind permission of the poet and the publisher.

"The Last Concert"

Before he plays, he fills the bathroom basin
with birthwarm water for his room-chilled
hands.

The way he floats them, they could be his child;
they have his seriousness, and there's
his face in

their grasp, which heaven won't exceed.

He stands

flexing off tension, bathes his wrists with mild
affection, almost with a father's pride.

He is their master as they're towelled, and such
demanding expectation he'll impart,
when fingers upon ivories collide
in strain-resolving fugue, they'll lightly touch
the pulse of love's severe, exacting heart.

Incidentally, Gould often inspired poets in the past. For instance, the now inactive Glenn Gould Society in Groningen, The Netherlands, published a collector's edition of Remco Ekkers' poem "Glenn Gould," in Dutch and English, in 1986. The Canadian poet Maggie Helwig devoted almost forty pages of her 1989 collection *Talking Prophet Blues* to a multi-faceted cycle of poems entitled

"The Other Goldberg Variations: Homage to Glenn Gould." The Canadian poet James Strecker concluded his 1993 collection *Echcosystem* with an eight-part cycle entitled "Variations on Genius." And isolated poems about Gould have appeared in print in many publications over the years, in various countries and languages.

Northern Music sells in the U.S.A. for \$24.00 cloth-bound, \$15.00 paperback. For more information, or to order the book, see the publisher's Web site (www.jgburkepub.com), which includes some sample poems (click on "Poetry Center"), or contact them directly:

John Gordon Burke Publisher, Inc.
P.O. Box 1492,
Evanston, IL
60204-1492, U.S.A.
Telephone: (847) 866-8625
Fax: (847) 866-6639
E-mail: Info@jgburkepub.com

CBC Records recently released the eighth volume in its continuing series of Gould CDs, which was inaugurated almost ten years ago with the release of a boxed set containing the "contrapuntal radio documentaries" of the Solitude Trilogy. The latest release (PSCD 2025-2) offers two more radio documentaries, both about performers whom Gould greatly admired: *Stokowski: A Portrait for Radio* (1971), and *Casals: A Portrait for Radio* (1974). Both programs were first made available in 1999, at the Glenn Gould Gathering in Toronto, in two limited-edition CDs intended for the Friends of Glenn Gould; however, the new CBC Records release is the first for the general public. Of Gould's seven major specimens of "contrapuntal radio," only his last two—portraits of Arnold Schoenberg (1974) and Richard Strauss (1979)—have never been released, but we are reliably informed that CBC Records will issue both of them in the near future.

Sean Malone writes from Eugene, Oregon, with news about the Oregon Bach Festival, a venerable and much-acclaimed

musical institution that has been active every summer since 1970 under the artistic direction of conductor Helmut Rilling. The 2002 festival, which runs from 28 June through 14 July, will include two sessions devoted to Gould, with lectures, question-and-answer periods, and screenings of some of his films and television programs, all in the Soreng Theater of the Hult Center for the Performing Arts, in Eugene. (One of the sessions will feature Malone's own lecture on Gould and *The Art of Fugue*.) These sessions are free and open to the general public.

Incidentally, the guest artists at this summer's festival will include the pianist Jeffrey Kahane, the fortepianist and musicologist Robert Levin, the bass-baritone Thomas Quasthoff, and the composer Tan Dun, who won the City of Toronto-Glenn Gould Foundation Protégé Prize in Music and Communication in 1996.

For more information, see the festival's Web site (<http://Bachfest.uoregon.edu/>), or contact its staff directly:

Oregon Bach Festival
1257 University of Oregon
Eugene, OR
97403-1257 U.S.A.
Telephone: (800) 457-1486,
or (541) 346-5666
Fax: (541) 346-5669
E-mail: bachfest@darkwing.uoregon.edu

PERSONALS

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

G.G. Friends: Anyone interested in trading, buying, or selling original G.G. LPs or printed material? Contact Justus Benckhuysen, 3106 Antrobus Crescent, Victoria, B.C., V9B 5M6, Canada; telephone (250) 474-6185.

Fellow Gouldians: Greetings from Southern California, U.S.A. Please feel free to drop me a line at quantzo@earthlink.net. From James Carter, Sierra Madre, California, U.S.A.

I have just launched a Web site concerning myself as pianist, and you are welcome to visit it: www.kostasloukos.gr. From Kostas Loukos, Dionyssos, Greece.

Looking for Friends of G.G. in and around New York City? billie1656@aol.com. From Hélène Buchen, Scarsdale, New York, U.S.A.

The second edition of Barry Truax's book *Acoustic Communication*, which is dedicated to R. Murray Schafer and the memory of Glenn Gould, has been published by Ablex Publishing, a division of Greenwood Press. Information on Barry's Web site: www.sfu.ca/~truax. From Barry Truax, Burnaby, B.C., Canada.

Glenn Gould was a unique person in the musician's world. His involvement in many artistic activities was wide and deep. Thanks, Glenn, for what you gave us! From Valeria Massari, Arcisate, Italy.

I'm searching for videos and live recordings of Martha Argerich. Please contact me at alfonsovenzo@yahoo.it. From Alfonso Venzo, Padova, Italy.

Frank Forman (checker@sheerperiussoftware.com) wants to know what unreleased Gould is out there or held by Sony. He can E-mail a supplement to Nancy Canning's "Glenn Gould Catalog" to anyone who asks, though he compiled it in 1996, so it won't be up to date. From Frank Forman, Chevy Chase, Maryland, USA.

I'm looking for Gould's Columbia LPs and Monsaingeon's French and Canadian films. Please contact me via E-mail (interlock@inwind.it) or at my address: Umberto Rocchino, via Nicolardi 256, 80131 Napoli, Italy.

New Friends of Glenn Gould

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

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

The following is a list of new Friends whose names were received to 15 February 2002. 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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ABOUT THE GLENN GOULD FOUNDATION

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

The patron of The Glenn Gould Foundation is Her Excellency the Right Honourable Adrienne Clarkson, Governor General of Canada.

The current Directors of The Glenn Gould Foundation are: Stanley H. Witkin (President); M. Joan Chalmers, C.C., O.Ont. (Vice-President); Merle Kriss (Vice-President); J. Stephen Posen (Vice-President); Barry Ryan (Secretary); Sheryl Teed, C.A. (Treasurer); Loie Fallis; Dr. David Goldbloom; Nicholas Goldschmidt, C.C.; Tal Hebdon; Paul Hoffer; Terry Jenkins; John Lawson, Q.C. (Past President); Janet Lea; Donald Mutch; Faye Perkins; Sue Davidson Polanyi; Kyle Rae; Lola Rasminsky; Harold Redekopp; John P. L. Roberts, O.C.; Ray Roberts; Gordon Sato; Jeffrey J. Smyth; and Vincent Tovell. The Executive Director of the Foundation is John A. Miller.

In our next issue...

(Volume 8/Number 2, Fall 2002)

The Psychology of Improvisation,
a CBC radio script by Glenn Gould
(1966)...

Facsimiles of compositional sketches
and other documents in Gould's own
hand...

"Me and Glenn Gould," a previously
unpublished memoir by Keith
MacMillan (1990)...

**"Glenn Gould, Jean Le Moyne,
and Teilhard de Chardin: Common
Visionaries,"** a new article by
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The laureates of The Glenn Gould Prize are: R. Murray Schafer (1987); Lord Menzies (1990); Oscar Peterson, C.C. (1993); Toru Takemitsu (1996); Yo-Yo Ma (1999); and Pierre Boulez (2002).

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