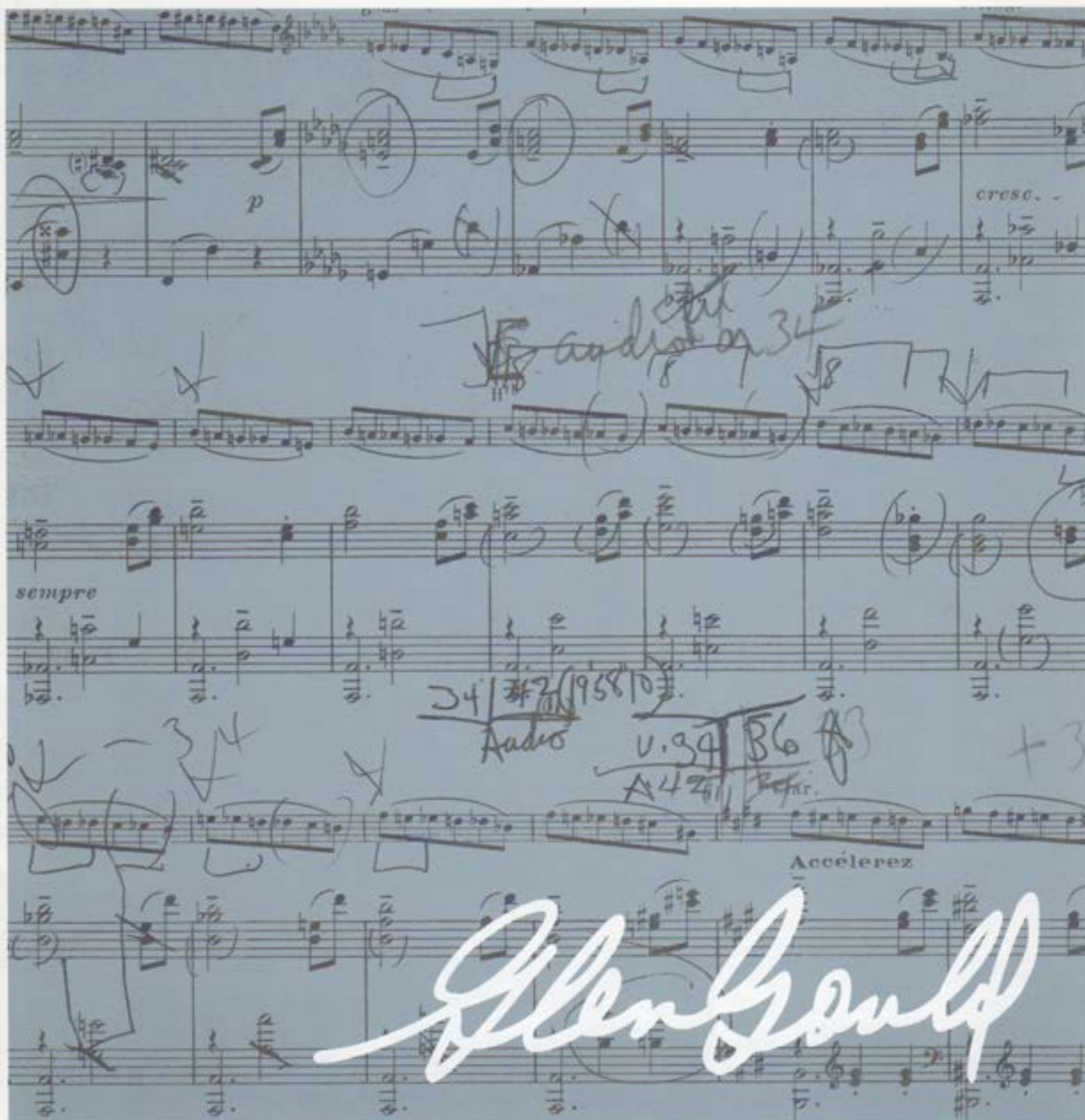




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THE PSYCHOLOGY OF

Improvisation

by Glenn Gould

Gould created *The Psychology of Improvisation*, a half-hour amalgam of talk and music, for the CBC radio series *Ideas*; the program, according to Nancy Canning's discography, was taped on 13 May 1966, and broadcast on 23 November. Gould had retired from concert life just two years earlier, and was now beginning to essay a radio style in which performance took a backseat to verbal exploration of musical and non-musical ideas. He had created only two previous radio programs in this vein, the documentary *Arnold Schoenberg: The Man Who Changed Music* (1962) and *Dialogues on the Prospects of Recording* (1965), but others would soon follow, including the series *The Art of Glenn Gould* (1966-67), the first installment of which was broadcast just ten days before *The Psychology of Improvisation*. In 1967, the year of Canada's Centennial, Janet Somerville, who produced *The Psychology of Improvisation*, gave Gould more opportunities to contribute to *Ideas*; and the result was two seminal programs

Gould conducting during an editing session in a CBC radio studio, sometime in the later 1960s, perhaps around the time he recorded *The Psychology of Improvisation*. (Photographs by Herb Nott, for the CBC.)

that he considered the first exemplars of his mature radio style: *The Search for Petula*

Clark and The Idea of North.

The first six paragraphs of Gould's script for *The Psychology of Improvisation*—up to the point where he begins to use musical examples—appear in *The Glenn Gould Reader*, but the complete text has never been published. It deserves to be, for improvisation and aleatoric music were hot topics in musical circles in Gould's day, as he was well aware. Given his preference for highly organized types of music (fugues, twelve-tone works), Gould was always disturbed by the random element in music, whether in Baroque fantasias, Classical cadenzas, jazz improvisations, or the "chance" music of such contemporaries as John Cage—even though, as many friends and colleagues have testified, he was himself a brilliant improviser at the keyboard, and had been since childhood. Still, he felt compelled to confront the whole issue of chance in music. He did so in a number of essays, scripts, and interviews—in some of his writings on Mozart, for instance, and in the 1968 *Ideas* program *Anti-Alea: A Study in Objections*—



but never more systematically than in *The Psychology of Improvisation*.

Our text is based on a recording of the original program kindly supplied to us by the Music Division of the National Library of Canada, and we have indicated the musical examples Gould included, describing them where necessary. The examples from solo-piano works were drawn from his own catalogue of recordings, though whether he was the keyboard player in the *Ricercar a 3 voci* from Bach's *Musical Offering* and in Strauss's *Violin Sonata* is unclear; the performers in the string-sextet and *Ein Heldenleben* examples were not named.

Incidentally, this text appears to have no "official" title. Gould himself labeled it *The Psychology of Improvisation* in the various drafts of his script, which are now in the National Library of Canada. But the announcer, at the beginning of the original program, gave the title as *The Psychology of Improvisation in Music*, since Gould's was the third contribution in an Ideas series on the general subject of improvisation. And just to make matters more confusing, Canning's discography (like the National Library's published catalogue) gives the title as *Improvisation in Music*, in contradiction to her own earlier list of broadcasts in *Otto Friedrich's* 1989 biography. We chose to follow Gould's own usage.



An outline, in Gould's hand, of possible topics to explore in *The Psychology of Improvisation*—probably his very first draft of the script for this program, and presumably dating from around the early spring of 1966. (Reproduced from Gould's papers in the Music Division of the National Library of Canada.)

Some years ago a friend of mine, who was then at medical school, had been reading about experiments in action painting and in chance music. And one night, having nothing better to do, he decided to sit down and compose his own "chance-action" poem. He decided that since this was to be a very contemporary work it must straddle that fine line between deliberation and chance, and that, therefore, however arbitrarily, it must acknowledge a system. The system he decided upon was the selection of every eleventh word from the editorial page of his evening newspaper, and he kept selecting these words until he had enough of them to furnish a fourteen-line sonnet. (In matters of form he was old-fashioned.) Now, as it happened, the editorial page that day was heavily weighted with foreign comment, and the poem, as it emerged, took on a quite unique quality of international awareness. When it was finished, the author pruned certain lines where the metrical balance seemed rather casual, and with that done turned to his most important creative responsibility: choosing the title. He was sufficiently *au courant* to realize that the most influential works of this kind have in common titles which are entirely unrelated to their contents, and he also knew that, even in works with a decidedly aleatoric approach, the title must convey some very solid and concrete idea such as to suggest that, despite the radical techniques incorporated in the poem, the author harbours a genuine social concern. Well, at that time, he could not think of any more solid title than the name of the man who was then President of the United States (my friend was an American): Mr. Harry Truman. So he called the poem simply "Harry Truman," filed it, and forgot it.

But at this point the plot thickens. The class wag in his school year heard about this poem, [and] decided to get hold of a copy and mail it to the President along with the author's return address. And so several weeks later the mailman brought a letter on White House stationery, written by the secretary to the President and containing some highly complimentary remarks: "The President wishes to extend his thanks for the splendid poem which you forwarded to him, and to tell you how very happy it makes him to know that young people, such as yourself, are finally able to appreciate just what he is trying to do."

Well, it seems to me that the moral of this story—which is, I swear to you, absolutely true—touches upon a process central to our ability to form judgements about a work of art. Most of us tend to look for signs of premeditation, even when we're dealing with works in which the creative operation has been carried out without any sort of planning aforethought. When we listen to a musical

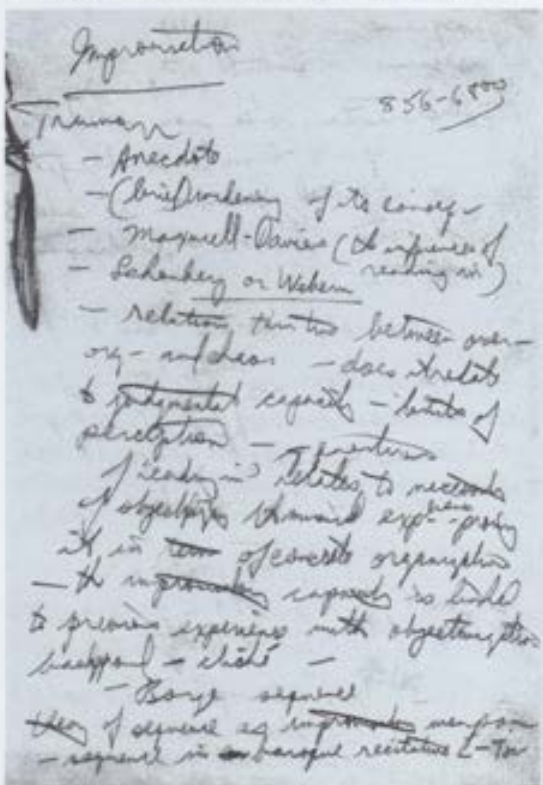
composition for the first time, we try to convince ourselves that we're not simply involved in an errant sensual experience. We want to believe that, however formless the work may seem, it is surely the product of a deliberate intelligence—and if formless, then is so, at least, because the author intended it that way. We can't bear to think of ourselves as the dupes of an aimless and indiscriminate mind. We need to feel assured that what is being said *has* to be said, and that our time in attending it is gainfully employed.

At times it's a question of guiding our perceptions by wishful thinking, of encouraging, if necessary, a false perception in order to achieve an aesthetic kick. If President Truman did, in fact, read that poem, he may well have accepted it as a glowing testimonial to his statesmanship, and if so, he was obviously able to convince himself that behind its seemingly elusive rhetoric a deliberate creative intelligence was, however deviously, at work. In a way, it's the old and quite unanswerable question of whether or not a lumberman, wielding his axe upon a block of wood and carving out by accident the likeness of a man of whose existence he does not know, has created a work of art. Most of us would prefer *not* to know how casually the blow was struck.

These questions take on a further dimension when we analyze a musical experience, because music has the frustrating habit of proving, in the end, to have been about nothing in particular; it allows a great latitude for indulgence to its author and to its listener, and we sometimes are tempted to objectify the musical experience in a manner that would never occur to us when dealing, for instance, with the written word. For if, by comparison, we find in the daily paper a story defaced by typographical errors, blurred by ink splashes, and distorted by make-up editors' cuts, we can still manage to piece together a reasonably comprehensive account of the item concerned simply by making connections which our experience with language and with human motivation conveys

to us as reasonable. We know that, given time, the reporter and his editor would have hoped to make it a coherent account, and it doesn't upset us unduly if we must allow that their deadline was hard upon them before this could come to pass. It's even possible for us to derive a certain amusement from paragraphs where the syntax is as elusive as used to be the case in the press conferences of—"Now, let me say this"—Dwight Eisenhower. And the reason is simple enough: like those Sunday painters who confess to not knowing much about art but to knowing nonetheless what they like, so it is with the written word: we all improvise with it continuously, we're all of us on terms with the artist—which, if you think about it, was Nikita Khrushchev's problem in a nutshell.

But it's not easy for the layman to enjoy that camaraderie with the musical profession. For ever since the Renaissance the explosion of instrumental styles in music has obliterated, for all practical purposes, whatever chant forms and folk modalities

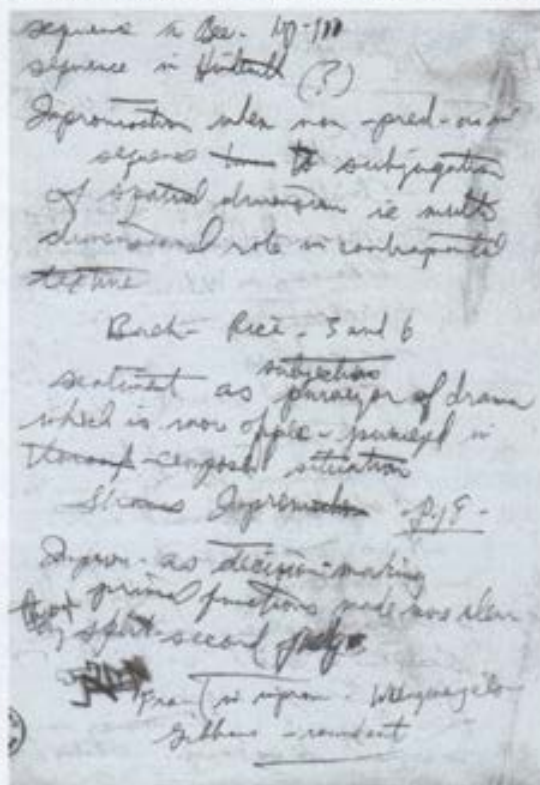


MUSIC: Schoenberg, Three Piano Pieces, Op. 11/No. 3, bars 1-6.

Now, before I identify that, how about *this* one?

MUSIC: Seemingly random sounds from various orchestral instruments, particularly percussion.

The first excerpt was from the Piano Pieces, Op. 11, by Arnold Schoenberg, and, however chaotic it may have seemed on a first hearing, it was the work of an artist whose method comes as close, at times, to total deliberation as that of any musician since the



once served to cement a relationship between audience and artist, and consequently the laity have long been convinced that the making of music is a game regulated by such arcane devices that they couldn't be expected to understand in any event. What they do expect is that the *composer* must know the score, as a plumber knows sewage systems—must know it not as an intuitive experience but as a thoroughly reasoned argument, even if the probes and cavils of that argument are not apparent to them—and that whatever extemporaneous elements are involved must be subjected to the laws of musical rhetoric. It's an attitude that bears special watching today, because this is the age of the debatable motive, of concern with whether and to what degree our thoughts and our works derive from a conscious industry or result from concealed and unacknowledged desires.

Now then, how much deliberation would you say was involved in *this* musical example?

early-Renaissance isorhythmicists. Yet, if one listens to that example casually, it suggests an almost entirely haphazard harmonic, melodic, and rhythmic selection. For, though Schoenberg's later reputation was made by adhering tirelessly to a resourcefully expanded super-theme called the twelve-tone row, that example, from one of his exploratory earlier pieces, was concerned primarily with minimizing, or at times avoiding altogether, the conventional repetitive relationships which most classical music asserts. In doing this, he made, in a sense, a method out of the avoidance of other methods, a cliché out of the avoidance of clichés.

The second example was an exercise performed by students of Cirencester School in the north of England—improvised by them, in fact, after a suggestion by their rather permissive music instructor [from 1959 to 1962], the British composer Peter Maxwell Davies. Listening to those children, one can hear many of the clichés which form the basis of our post-tonal language, the language of

Schoenberg and his successors, but which, as clichés, a sophisticated composer like Schoenberg would endeavour to avoid. And the relative clarity and the obviously repetitive method of that improvised piece could easily and ironically seem the end result of a quite deliberate choice mechanism.

So, the relationship between an organized and a spontaneous structure depends first of all on those preconceptions which we bring to our analysis of them. And as the comparison between Schoenberg's work and that of the Cirencester School's students suggests, an improvisation is not necessarily a work which gets by with a minimum of formal coherence. There *are* such works, and we'll discuss some of them later. But the more intriguing aspect of improvisation is the way in which it derives from and relates to the disciplines of a notated context.

After all, the primary difference between music made up on the spur of the moment and music carefully and conscientiously written down is not in the nature of the materials used, but rather that, under the duress of the improvisatory situation, a musician can't possibly be as thoughtful and perceptive about the choice and disposition of his material. For, when improvising, or even when dealing with hastily written-down pieces, one simply has no time to exercise, with patience and through many drafts, carefully worked out contrapuntal inventions. No one has ever been able to do that, not even J.S. Bach.

In the *Musical Offering*, his massive treatise on a theme supplied him by Frederick the Great, Bach opens the work with a three-voice fugue—or "ricercare," as he calls it on this occasion—apparently similar in manner to one which he improvised at Frederick's court and in the king's presence, and with which he acknowledged his dissatisfaction by later dedicating the entire work as an apologia. Here it is in its second, written-down version, and, as though Bach were more interested in recapturing the mood of that courtly occasion rather than in salvaging his reputation for contrapuntal extravaganzas, it's still rather disjointed and episodic, still lacking a firm sense of direction, still fundamentally improvisatory in design:

MUSIC: Bach, *Musical Offering/Ricercar a 3 voci*, bars 1-40, performed on the harpsichord.



The first page of the *Ricercar a 3 voci* from Bach's *Musical Offering*, as it appears in the first edition, engraved by Johann Georg Schübler, of Zella St. Blasii, Thuringia, in 1747.

Having put his theme through many canons and a four-movement [trio] sonata, Bach, at the end of the work, tries it again as a fugue subject, and this time creates a monumental six-voice setting in which the security and tautness of the counterpoint are miraculous, and which not even *he* could improvised.

MUSIC: Bach, *Musical Offering/Ricercar a 6 voci*, bars 83-103, performed by a string sextet.

If the improvised fugue can never compete as a technical achievement with the carefully contoured written one, it's not because it lacks academic pretension. The contrapuntal devices may not entirely succeed, but an improvisation drawn upon any academic model will inevitably, even ostentatiously, mimic the criteria of its notated cousin. And there are many such criteria—here's just one of them:

MUSIC: Victor Borge at the piano, in concert, playing a seemingly endless cycle-of-fifths sequence that moves gradually down the keyboard; as the audience's laughter grows, he says, "I'll bet you when he wrote this one he was thinking of something else!"

Victor Borge, improvising his way through one inescapable cliché of Baroque style: the this-could-go-on-forever-and-probably-will diatonic sequence. Sequences like that, which are identical repetitions of a phrase with only the pitch altered, are able to circumnavigate the chief relations of the home tonality almost indefinitely; they're among the most useful crutches for the improviser whose inspiration is temporarily curtailed. They serve him much as an automatic pilot serves an aviator: they won't get you down to the field or up over the weather, but they will at least keep you going until you can think of something to do. Borge's sequence was a very broad spoof of a sequential tradition which appears again and again in Baroque music, even in highly organized forms like the fugue. And it wasn't only minor masters of the Baroque who made use of such episodes: even Bach, in his early years, often did, and the presence of such sequences in many of his instrumental fugues reminds us of the high improvisatory quotient in his first style. Bach, after all, *was* an indefatigable improviser, and here, in the fugue from his E-minor toccata, it shows:

MUSIC: Bach, Toccata in E Minor,
BWV 914/Fuga—*Allegro*, bars 35-51.

These devices are, of course, in themselves anti-architectural, because nothing about them is either problematical or central to the work. They may indeed perpetuate a fragment from one of the primary motivic strands of the piece, but they don't clarify it or increase our knowledge of it; they're devised primarily to kill time. Here's Mozart, parlaying two similar sequences into a full page in one of his fantasias, a type of composition which owed its thematic disposition directly to the improvisatory habit:

MUSIC: Mozart, Fantasia and Fugue
in C Major, K. 394, bars 23-31.

These clichés almost inevitably have their theoretical roots in the practice of a preceding generation, where they functioned as the solution to what was then a pressing structural problem. In the case of Bach's toccata sequence, the composer was making use of the sort of diatonic depth-finding which was common in the latter half of the seventeenth century, and which helped to stabilize the harmony of early tonal music. The sequence in Mozart's fantasia would fit comfortably within the tonal spectrum of a composer a generation before his time—one of Bach's sons, perhaps. This chronological aspect is not unrelated to Marshall

McLuhan's observation that the subject-matter of one technology is the art form of the next. In this case, we could say that the discipline of one generation becomes the improvisatory substance of the next. And, for that reason, these mechanical props, which an improvisator inclined composer borrows from academic tradition, not only enable him to avoid doing his compositional homework, but also inform *us* about the tradition to which he belongs and about the frequency of such devices in it. Like Freudian slips, these clichés tell us a great deal about the composer's background, and about the musicians who influenced him or whose influence he endeavoured to evade.

Beethoven is a case in point. His career is not only dead-centre in the chronology of these last three centuries of instrument-based music, but, in addition, he embodies (for some people, anyway) a transition in musical manner—in composing attitude, so to speak—between what are usually referred to as the Classical and the Romantic styles. But the interesting thing about Beethoven is not that his early work exclusively observes some severe architectural discipline called "the Classical style," and his later work becomes involved with that fantastical, quasi-improvisatory, psychologically ambivalent manner called "Romantic," but that in much of his music the two attitudes tend to coexist. A good example of just such coexistence is the first movement of his sonata Op. 31/No. 2—the "Tempest" Sonata, so-called—with its turbulence, its riotous chromaticism, its peculiar hesitations, its vague, only half-focussed recitatives, which have a sort of ink-blot-test relationship to the rest of the movement: they relate if you *want* them to.

MUSIC: Beethoven, Piano Sonata in D Minor,
Op. 31/No. 2 ("Tempest")/first movement
(*Largo*—*Allegro*), bars 139-58,
featuring two recitative-like passages.

An excerpt from the first corrected edition of Beethoven's "Tempest" Sonata, Op. 31/No. 2 (Bonn and Paris: Simrock, [1803?]), showing the recitative-like passages in the recapitulation of the first movement, bars 142-58. (By permission of the Ira F. Brilliant Center for Beethoven Studies, at San José State University.)

In most *quasi-improvised* music, the melodic materials are chosen to minimize mechanical problems, rather than to impose new and unpredictable intervallic situations. Hence, scale passages, arpeggiated figures, and a generous supply of ornaments are the improviser's melodic stock-in-trade. Materials of this sort predominate in improvisatory formats, whether the extemporaneous flights of jazzmen, the show-time ["show-tune"?] amalgams of cocktail pianists, the cadenza tradition in concerto playing, or, a few years back, those coy fantasias on themes submitted by the bald-headed gentleman in the third-row aisle or the lady with the feather in the gallery, with which [the blind, Welsh-born jazz pianist and satirist] Alec Templeton or [the concert pianist and arranger] Grace Castagnetta finished off their act. It's *this* rather lackadaisical approach to problems of structure which prompts the familiar caricature of the improvisatory tradition; it's undoubtedly the inspiration for those pre-Raphaelite paintings which show us a heaven-storming virtuoso agonizing before his instrument in a twilight bric-a-brac-filled garret, the reproductions of which turn up nowadays on Austrian cookie-tins or as cosmetic ads in the *New Yorker* magazine.

But this melodic thrashing about is by no means exclusively a nineteenth-century tradition. In Bach's day we find *that* kind of improvising in the recitative, especially in the instrumental recitative, which he was fond of incorporating into many of his early compositions.

MUSIC: Bach, Toccata in E Minor,
BWV 914/Adagio, bars 8-22.

This sort of improvising is essentially a performer's rather than a composer's prerogative. It relies upon the invention of agreeable melodies, rich but not really complicated textures, and a heavy overlay of sentimentality, the latter designed so as to conceal by dramatic initiatives the lack of carefully worked-out developmental ideas. A good nineteenth-century example is found in the second movement of Richard Strauss's Violin Sonata, which movement, by no coincidence whatever, bears the subtitle "Improvisation."

MUSIC: Strauss, Violin Sonata in E-flat Major,
Op. 18/"Improvisation": *Andante cantabile*, bars 1-11.

In his tone poem *Ein Heldenleben*, Strauss superimposes upon fragments of his main theme an obstreperous, flirtatious, and mock-improvised violin solo, first seen in this musical autobiography dealing, appropriately enough, with the seduction of the beloved.

MUSIC: Strauss, *Ein Heldenleben*/Part 3,
"The Hero's Companion," rehearsal nos. 23-26.

One might expect that the predominant trends of the present—serialism and electronic music—would rule out improvisation as a viable practice, but for some musicians this has not been the case.

For the American composer Lukas Foss, improvisation became a method by which to investigate the potential of what was to him an unfamiliar musical language. It became, in fact, a Geiger counter with which to find the lode of his future. Until about seven years ago, Foss was pretty generally regarded by his colleagues as a hide-bound conservative; today, he's thought of as one of the more adventurous, even avant-garde, composers, and the transition which made this rather unsettling about-face possible was accomplished during a five-year span [1956-61] in which he organized an improvisation ensemble consisting of piano, cello, clarinet, and a generous supply of percussion instruments. Their charter specified an operation within a contemporary aesthetic without relying upon any sort of standard notation, and while subjecting themselves to the same kind of split-second inter-reaction that Baroque harpsichordists built into their continuo playing. Here's a sample:

MUSIC: Lukas Foss Ensemble, improvisation:
at first, gentle figuration in the piano supporting plaintive
clarinet lines, interrupted twice by sudden, loud bursts of
percussion music; afterward, a busier *scherzando* section,
with piano and clarinet staccato, cello *pizzicato*.

One is tempted to say—paraphrasing Robert Frost, who likened free verse to playing tennis without a net—that the harmonic stakes in this kind of improvising are not really very high. If one challenged those same instrumentalists to concoct, without prior consultation amongst themselves, a simple fuguetta in the style of Telemann and in the key of C major, one would have a clearer notion as to whether such multiple improvising is sanctioned solely by the permissive climate of contemporary harmonic practice, or whether telepathy and intuition do indeed play a part in the result. In any case, in searching for his own future, Lukas Foss examined through improvisation the clichés of the immediate pointillist past, and from that investigation went on directly to write a work for voice and orchestra called *Time Cycle* [1959-60], perhaps the most unique attempt at stylistic synthesis to have been produced in this generation.

I suspect that the therapeutic aspect of improvisation has in fact served many earlier composers as well. Within every creative person there is an inventor at odds with a museum curator, and most of the startling things that happen in music are the result of some momentary gain by one at the expense of the other. The free-form extension which improvisation implicitly commends supplements and lends perspective to the controlled compositional experience which underlies musical theory. It brings one back to an encounter with certain primeval tenets of the idea of music. It reminds one that the will to communicate is antecedent to the urge to formulate communication, that for the composer, even as for the listener, there are limits to immediate comprehension, to a complete understanding of the "why" of his process, and that *that* very deficiency augers a certain tolerance in their relationship. Above all, it suggests to us the importance of distinguishing between sentiments inspired by genuine reaction and impression, and those aroused by the *need* to react and to feel impressed. And in offering *that* remarkably humbling experience to the jaded sophisticate, improvisation performs perhaps its most important function. In any case, for Harry Truman's sake, let's hope so. ■

String Trio—An unfinished composition by Glenn Gould

These four pages, reproduced from Gould's papers in the Music Division of the National Library of Canada, are apparently all that survive of a twelve-tone String Trio (violin, viola, cello) that he composed—or at least wrote out—on 15 October 1950, shortly after his eighteenth birthday. It is obvious, from the way page 4 breaks off, that more pages for the piece once existed. There are other three-part musical sketches among Gould's papers that might have been conceived for string trio, but none of them matches this piece (they are all tonal, in fact). At the present time, we cannot determine whether the String Trio was ever completed, though the cleanliness of Gould's penmanship in these pages suggests that they come from a final copy rather than a composing sketch.

At eighteen Gould was still relatively new to the music of Schoenberg and his school, and was excitedly essaying his own twelve-tone pieces for a variety of instruments—piano, organ, bassoon. This trio is his first surviving work for strings, a sort of rehearsal for his later—and resolutely tonal—String Quartet, Op. 1. At the top of the first page, he wrote out three of the four forms of his chosen twelve-tone row: original ("O"), inversion ("I"), and retrograde ("OR"); only the retrograde inversion is missing.

In the first bar—a sort of miniature introduction—Gould sets out the notes of the row in four three-note groups, a "cellular" approach suggesting that he may already have absorbed some of Webern's works, like the Concerto, Op. 24; however, little of the music that follows is Webernesque. In bars 2-3, for example, he offers the original form of the row as a melody in the violin part, recalling the opening bars of Schoenberg's Piano Concerto, Op. 42, of which Gould would give the Canadian premiere, on CBC radio, in 1953. He explores transpositions and permutations of the row, though, curiously, rarely mines its harmonic (i.e., chordal) possibilities; instead, he develops his material mostly through the sort of busy, clotted counterpoint characteristic of his String Quartet and some of his later unfinished works.

—Editor



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24.6

1

Handwritten musical notation on three staves. The top staff contains a sequence of notes with various accidentals (sharps, flats, naturals). The middle staff has a few notes with a slur. The bottom staff is labeled "OR" and contains a sequence of notes with accidentals. A bracket connects the top and bottom staves.



String Trio (Oct. 15/50) (11)

Handwritten musical notation for a string trio, consisting of six staves. The notation includes various musical symbols such as notes, rests, slurs, and accidentals. The first staff is in treble clef, and the subsequent staves are in bass clef. The notation is dense and includes many accidentals.

Page 2 (5) (String Trio)

Handwritten musical score for "13 Bars—No. 1" by Dominion Brand. The score is for a string trio and consists of 13 measures. It is written on ten staves, with the first five staves forming the first system and the next five staves forming the second system. The notation includes various musical symbols such as notes, rests, and accidentals. Handwritten annotations include measure numbers (1, 2, 4, 5, 9, 10, 11, 12) and a boxed "10" above the eighth measure. The score is divided into two systems by a vertical line.

Handwritten musical notation for measures 1-15. The system consists of three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The notation includes various note values, rests, and accidentals. There are some markings above the staves, including a circled 'C' and a circled '4'.

Handwritten musical notation for measures 16-30. The system consists of three staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The notation includes various note values, rests, and accidentals. There is a circled '16' at the beginning of the first staff.

Handwritten musical notation for measures 31-45. The system consists of three staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The notation includes various note values, rests, and accidentals. There is a circled '31' at the beginning of the first staff.

Handwritten musical notation for measures 46-60. The system consists of three staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The notation includes various note values, rests, and accidentals. There is a circled '46' at the beginning of the first staff. At the end of the system, there are two measures of notation on the third staff.

String Trio Page 4

Handwritten musical notation for the first system. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle staff has a treble clef and a time signature of 12/8. The bottom staff has a bass clef and a time signature of 12/8. The notation includes various notes, rests, and accidentals, with some handwritten markings like "b+" and "b-".

Handwritten musical notation for the second system. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The notation includes various notes, rests, and accidentals, with some handwritten markings like "b+", "b-", and "(stated)".

Handwritten musical notation for the third system. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The notation includes various notes, rests, and accidentals, with some handwritten markings like "b+", "b-", and "(implied)".

Handwritten musical notation for the fourth system. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The notation includes various notes, rests, and accidentals, with some handwritten markings like "b+", "b-", and "(double significance)".



Keith MacMillan was born in 1920, in Toronto. He was the son of Ernest MacMillan (1893-1973), the conductor, organist, pianist, composer, teacher, writer, and administrator who, for more than half a century, was an imposing and influential figure in Canadian music. (Sir Ernest—he was knighted, for “services to music in Canada,” in 1935—was the principal of the Toronto Conservatory of Music when Gould first began studying there, in 1940, and as conductor of the Toronto Symphony from 1931 to 1956 he presided over some of Gould’s earliest appearances with that orchestra.) Keith



served many other organizations over the years: the Canadian Conference of the Arts, the Canadian Music Council, the Toronto Symphony, the Toronto Mendelssohn Choir, the Encyclopedia of Music in Canada. He became chairman of the music department at the University of Ottawa in 1977, and retired in 1985.

At the time he wrote this memoir, in July 1990, Keith MacMillan was writing a series of autobiographical essays, as well as a biography of his father, neither of which he was able to finish. (He died, in Toronto, in 1991.) He may or may not have intended to publish “Me and Glenn Gould”—at the bottom of the first page of his typescript he noted, “this is in the nature of a private document”—though he did leave a complete and polished text worthy of publication. His widow, Patricia MacMillan, kindly supplied us with a copy of the typescript, consented to its publication, and commented on our edited version of the text.

Incidentally, though Keith MacMillan writes that he first met Gould only in 1953, Gould himself remembered a much earlier meeting—a sighting, really—and wrote about it in a charming essay from the mid-1970s, “Memories of the Toronto Symphony,” which we published in our Spring 1997 issue. Recalling the first time he saw the Toronto Symphony in concert, at the age of seven, he wrote, “I was sitting with my parents directly back of two young Upper Canada College types a few years older than myself whom my mother pronounced to be Sir Ernest’s sons. I have no idea what her sources were but mother had a habit of gathering information like that especially when it could be turned to a propaganda purpose. They were, of course, immaculately turned out (that was the propaganda purpose, since in those days I was hardly the style-leader of my social set), mother pronounced them the very model of decorum to which I should aspire, and I hated them on sight.”

Above left: Keith MacMillan, in the late 1960s. (Photograph by William A. Boucher. Reproduced from Keith MacMillan’s papers in the Music Division of the National Library of Canada.). **Above right:** Gould relaxing and studying at his parents’ cottage on Lake Simcoe, near Uptergrove, Ontario, around 1956. (Photographs by Fednews (Federal Newsphotos of Canada).)

Now that Geoffrey Payzant’s book *Glenn Gould, Music and Mind* has been on the market for many years and Otto Friedrich’s biography, *Glenn Gould: A*

Life and Variations, has been reviewed all over the place—not to mention a flurry of other books (McGreevy, Kazdin, and others)—Glenn Gould stories are proliferating rapidly. Not to be outdone, I herewith jot down a few of my own.

Although far from being one of Gould's intimates I did have a number of contacts with him over some fourteen years, from the early 1950s, when we planned his first recording, until 1967, when we were hatching a recording of Canadian piano music.

It was in the late 1940s and early 1950s, while I was supposed to be concentrating on a thesis in experimental biology, that I became deeply interested in audio electronics, particularly the new art of tape recording. In November 1952, I abandoned Ph.D. studies and joined the CBC as producer of radio music programs. Four hi-fi friends (two of them professional sound engineers with Bell Telephone) and I founded Hallmark Recordings, built a studio and disk-lathe lab at 81 Grenville Street, in downtown Toronto, and ventured into the LP record business. At that time there was virtually no Canadian record industry, and we felt as though we were taking on RCA, Columbia, EMI—the world. However, we could see that in Canada, especially in the larger cities, post-war musical talent was bursting out all over, and thus Hallmark—though under-experienced, under-financed, and underestimated—was able to introduce to the record-buying public the first solo LPs of artists of the caliber of soprano Lois Marshall, contralto Maureen Forrester, harpsichordist Greta Kraus, pianist John Newmark, and violinist Albert Pratz, as well as LPs of the Festival Singers, the Toronto Symphony Orchestra conducted by my father (who worked for scale)—and Glenn Gould.

Gould's first recording

It was my father who first tipped me off about this remarkable young man, who, by the time he was twenty, had already played with the Toronto Symphony Orchestra on five occasions. As Hallmark's Artists & Repertoire man, I thought he was just the

sort of young artist to be featured on our Recital Series. We were presumptuous, of course, since we had as yet acquired very little experience in taping, producing, and marketing records of professional quality, but Glenn himself was still a newcomer to the recording game; indeed, his only previous experience with microphones had been in CBC broadcasts, and in 1953 I doubt if it had ever occurred to him to take charge of recording and tape-editing sessions, as he was to do in later years. So I asked him if he would be interested in making a Hallmark record; to my considerable pleasure, he agreed. The taping was done in a comfortable-sized hall in the rear of Bloor Street United Church, not as "live" as I would have preferred but with a clear acoustic for its size and almost devoid of background noise despite the church's location on one of Toronto's busiest streets. Whether we used Glenn's own piano or whether we rented one I don't remember, but there was no fuss or disagreement about it.

Hallmark had already brought out two ten-inch LPs (discs that size being not uncommon in those days) and was beginning to attract the attention of Canadian musical artists, some of whom came to me with program suggestions. One was the violinist Albert Pratz, a Toronto native who had also received musical training in London and New York. Pratz had played in the Toronto Symphony and various Canadian radio orchestras, and had done some conducting and solo work, in the decade before the Second World War; later, he was a member of Toscanini's NBC Symphony Orchestra (1946-53), and concertmaster and soloist for many NBC programs. He returned to Canada in 1953, to take up the position of concertmaster with the CBC Symphony Orchestra and to develop a solo career; that same summer, he joined Gould and the cellist Isaac Mamott to form the Festival Trio, which performed at the inaugural season of the Stratford Festival. (After a long and distinguished career as a performer and teacher, in Canada and the U.S., Pratz retired in 1979. He died in 1995.)

Before inviting Gould to participate in a recording I first had to get to know him. He invited me to visit him at home on Southwood Drive in East Toronto, and we spent (for me) a fascinating afternoon. (I never did meet his parents.) He was in great form, sitting at the piano most of the time as our conversation rambled over a wide musical field, profusely illustrated impromptu by him at the keyboard. For me the highlight of the afternoon came when I expressed a particular liking for Bach's Prelude and Fugue in E Major from Book II of the "Forty-eight." "You mean this?"—and he straightaway played them through. "Yes, that." Both the prelude and the fugue seemed also to be particular favourites of his. Before he began I had mentioned my fond hope that some day I might hear the fugue *sung*—it is indeed very "vocal" in style. He obviously had had the same idea, and as he played he sang freely, wandering from part to part as I provided a probably less robust scattering of vocal part-tracing. That almost electric tension, so characteristic of his mature style, was even then quite breath-taking, especially at such close quarters. It was a great afternoon!

By the time I left we had agreed in principle on a recording. For me it was doubtless a good thing that Glenn's concert manager, Walter Homburger, had no jurisdiction over any of his engagements other than recitals; his alliance with such a fledgling company as ours could have constituted a drag on a career that would soon become positively meteoric. But he was quite happy to record for us Berg's Piano Sonata, Op. 1, of 1908 (his choice, and with a five-year exclusive for Hallmark), and, for the other side of the record, to accompany Albert Pratz in Russian music transcribed for violin and piano: *Three Fantastic Dances*, Op. 5, piano work by Shostakovich (1922); "The Birth of the Harp," from *Ten Romances from Ellis's Immortelles*, Op. 26, a collection of songs by Taneyev (1908); and "The Winter Fairy," from *Cinderella*, Op. 87, a ballet by Prokofiev (1944). Glenn's musical versatility was quite extraordinary. In solo

performance he was, of course, in total command, yet he and Pratz played as one without effort. How much ensemble experience Glenn had had at the professional level I have no idea, but his talent and instinct for accompaniment were already of the highest order. *Mirabile dictu* (in retrospect), he did not even complain when Pratz showed up with a bad cold, although he did take care not to be directly in the line of Albert's heavy breathing.

For the album cover I invited Glenn to write his own program notes—probably his first venture into public print. I do vaguely remember going over the text with him and suggesting some changes in his (even then) rather turgid prose, but it was my pleasure to be the first to present to the record-buying public not only Glenn Gould the pianist but Glenn Gould the annotator, this being two years before he teamed up with Columbia/CBS. The final album, Hallmark RS3 (the "RS" stands for "Recital Series"), has long since become a collector's item, as the only (non-pirated) Glenn Gould disc made and released by a company other than Columbia/CBS.

The First Goldberg

I'm sorry that Friedrich's anecdotal book did not include the story of Gould's first public performance of the Goldberg Variations. Characteristically, it was via microphone—specifically, in a CBC radio recital (Studio H, Radio Building, Toronto) broadcast on 21 June 1954. (He would not play the Goldbergs in concert until 16 October of that year, less than three months before his New York debut.) I was on the staff of CBC radio as a music producer, and although I was not in the studio for this recital—it was broadcast live, as were virtually all CBC programs in those low-tech days—I heard about it later from fellow-producer Terence Gibbs. The usual routine was followed: a short period of microphone testing until all were satisfied with the sound, then a timing run-through complete with announcements, then a rest break of some twenty minutes until air time, then live to air, coast to coast, over

the CBC's Trans-Canada Network. The broadcast period was 44:30, which, after all announcements, allowed no more than forty-three minutes for music and pauses between variations—which gives some idea of Glenn's tempi at that time.

During the timing run-through, Glenn began to feel that the studio was rather cooler than he would have liked, so after the run-through he asked Gibbs if the studio could be warmed up a bit. The air conditioning in that aged building was rather clumsily controlled, but Gibbs, ever obliging if dubious of success, ventured out to try to find the building engineer in charge and have the heat turned up. The longer Gould waited in the studio, and the longer he perceived no improvement in the temperature, the more concerned he became, until, with less than five minutes to air time, he decided to take his own measures: he ran down the hall to the nearest water fountain, took a few aspirins, and hightailed it back to the studio. Just before air time in came Terence, who *had* found the air-conditioning man. Moments later the broadcast was underway, and, after a preliminary announcement, the Goldberg Variations began to weave their wondrous spell. By about Variation 10, the studio began perceptibly to warm up; by Variation 15, Gould also began to feel the effects of the aspirin, which made his palms increasingly sweaty. The studio continued to warm up, as did he from the pills, so that by Variation 29, as Gibbs told it, Gould's crossing-over hands were slithering and sliding on wet keys. Not that the radio audience would have known any of this, but Glenn himself, afterwards, said that he would have been in real trouble had Bach indulged himself in more than thirty variations.

Gould the eccentric

In retrospect, I realize that in the 1953 Hallmark recording session the offbeat Gould was nowhere in view. I did not encounter Gould the eccentric until almost three years later, on 17 January 1956, when he had been engaged to play Bach's E-minor Partita, again live, on CBC radio.

This time I chose the spartan Grenville Street studio, an old, outmoded building but acoustically friendly. At the appointed hour Glenn arrived, this time clad in his already notorious slouch cap and long overcoat, double-gloved (it was a dark and snivelly Toronto evening), and carrying an electric kettle. Noting our raised eyebrows, he explained that he always carried a kettle, in case there was no hot water in the washroom, where he warmed his hands. We assured him that the CBC's washrooms did indeed carry hot water. Later, after the timing run-through, he disappeared into the washroom, returning just before air time with a smug, delighted smile on his face, brandishing the kettle. "You see," he said triumphantly, "there was no hot water after all!" His eccentricities were clearly vindicated and I never questioned them again—except for his aleatoric vocal accompaniments to his playing.

The Last Chord

On 17 April 1956, the radio series *CBC Concert Hall* featured Gould performing Schoenberg's song cycle *Das Buch der hängenden Gärten*, Op. 15, with the soprano Roma Butler. (Glenn and Roma had performed the cycle in a New Music Associates concert, in Toronto, on 9 January 1954.) By that time we were beginning to pre-tape CBC music programs, rather than going live-to-air as before. In those early days, all such programs were routed to a central recording room where the taping itself was done, complete with announcements, following the technical routine long established for studio-to-air broadcasting, except that the routing now became studio-to-tape. Corrective editing of tapes was not yet provided for, whether in contracting the musicians, providing editing equipment, or scheduling the facilities. A few of the musicians realized that, with pre-taping, corrective editing should be possible, but the CBC had not yet brought itself to deal with such a radical possibility, although I myself had been editing tape for some years.

Both Glenn and Roma seemed content to

tape the studio performance as though it were a live broadcast, announcer and all, and there were no demands from Gould concerning the possibility of tape editing. Unfortunately, after the concluding piano chord the announcer muffed his closing announcement. Since even a quick retake might have overrun the end of the tape, I phoned the recording room to have them slap on a new tape, which I would later splice into the broadcast tape. The recording-room technician, however, said that it would be a simple matter to rewind the broadcast tape to the end of the music and restart it to capture the closing announcement. I did not like the idea but he insisted, cueing me by phone when the tape had been recued and was rolling again. I cued the announcer, his text was recorded, the play-out music was added, and we all went home.

A couple of days later, I checked the tape to make sure that everything had been done correctly—and was stunned to realize that the technician (no musician) had rewound too far and erased Schoenberg's concluding chord. There was nothing to do but book the same studio (a former movie theatre on Parliament Street), arrange that the same piano be brought to the studio, duplicate the microphone and studio set-up, and contract the maestro to come at such-and-such a time simply to retape one chord. Glenn was not pleased but complied nonetheless with good professional grace, and it was easy for me to patch the whole thing so that the radio listener would be none the wiser. (Gentle irony: the over-busy recording-room technician was Stan Tulk, the father of Lorne Tulk, who in later years became Gould's favourite technical collaborator at the CBC.)

The reason I tell this little story is to show that Glenn did not offer any undue display of temperament about being so inconvenienced by the CBC's ineptitude, though, full of apology, I never had the nerve to ask him what he thought about it all.

Gould the Imp

As to the outrageous Gould—no, let's just call him the naughty Gould—I was

treated to a sample when he did a performance of Beethoven's Piano Concerto No. 3 in C Minor, on 14 April 1959, in a Toronto Symphony subscription concert in Massey Hall, conducted by Walter Susskind. By then I was producing the CBC's live broadcasts from Massey Hall. His manager, Walter Homburger, dropped in to our control booth, and I asked him what little surprise Glenn might have for us tonight. Said Walter, "Who knows?" On cue, Gould, a pocket score in his hand, came nonchalantly onstage with Susskind. Scarcely acknowledging the audience, he flopped down cross-legged onto his famous piano chair and buried his attention in the score (of which, of course, he knew every note). He matched Susskind's opening downbeat and thereafter conducted the concerto's famously long orchestral introduction, seemingly to himself but inescapably to the audience. As his own opening scales drew near, his head remained in the score and his legs remained crossed, until the merest fraction of a second before his first entry, when he snapped the score shut and tossed it into the air; it landed flat on the piano's downturned music rack simultaneously with the downbeat of his first entry. The timing was perfect, the legs were still crossed, and the opening scales were impeccable. Homburger and I had had our answer.

My Last Broadcast

My last broadcast for the CBC was in May 1964. At the time I was shifting my career from the CBC to the Canadian Music Centre; in fact, for most of April and May I held down my CBC and CMC jobs at the same time, doing neither as thoroughly as I would have liked.

The last broadcast itself was one I had been working on for a couple of years: a tape documentary on the early nineteenth-century religious and musical community of Sharon, Ontario, a village some seventy kilometres north of Toronto. This project had been sparked by Helmut Kallmann's new *History of Music in Canada*, which had devoted half a dozen pages to the

Berg's Piano Sonata, Op. 1 **Glenn Gould's liner notes for** **Hallmark RS3**

Alban Berg's Piano Sonata was written in 1908. Its date of composition is of special interest for that year is a landmark in the history of modern music. It was in 1908 that Berg's teacher, Arnold Schoenberg consummated the evolution of three hundred years of tonal music and by writing three piano pieces, opus 11, the first music which paid no allegiance to the centralized harmonic scheme we call tonality. Thus the 23 year old Alban Berg was irrevocably entangled in a conflict which has not subsided to this day, and to which in due course he was to add the specific impact of his own personality.

For our present point of view it is difficult to imagine the turbulence of that era in the musical life of Vienna. The first works of Schoenberg which provoked such profound shock and bewilderment 50 years ago, seem to us to-day a logical and cohesive extension to the traditions of the Austro-German romantic school.

The intense emotionalism of this music found an outlet in an expansive harmonic language which was developed through an increasingly chromatic use of chordal progression. When, with such masters as Wagner, and Richard Strauss, the analytical ambiguity which resulted made apparent the modulational capacities of previously remote harmonic areas, the bulwarks of classical tonality were in decay. With Schoenberg, the process pursued a slow but inevitable destiny. The continuing harmonic enfranchisement coupled with Schoenberg's persistent contrapuntal preoccupation soon produced vertical units with a tendency to demand explanation per se. Obviously, this requirement could be fulfilled only by a conception of pure dissonance based upon the equality of the chromatic, twelve tone scale, which became a common denominator. This, summarily, was the situation in the first decade of this century. Though much had been lost, a vast territory was now open for exploration.

Schoenberg's activities at this time drew about him group of fervent admirers and devoted students among whom Alban Berg and Anton Webern are most important. Berg spent 4 years, 1904-1908, under the inspired guidance of Schoenberg, and his tremendous technical development during these years is attested by the various songs he wrote, which form a

kaleidoscope of style and idiom. But it is in the piano sonata opus 1, that we first become conscious of Berg's very singular musical personality. In this restless and impassioned work, there is present the whole range of acquisitions which were available to Berg at that time. The sonata's one movement is strictly organized on classical lines, exposition, development, and recapitulation. It maintains throughout vestiges of its key-signature, B minor. But the episodes which can be analysed according to the triad principle, are interspersed with passages which can only be deduced by purely chromatic laws of tension and relaxation.

The main problem confronting Berg, and indeed all of the composers under Schoenberg's influence was to find new means to replace the architectural unity engendered by the tonal system; to utilize the linear freedom inherent in the transience of the harmony in order to attain a motivic coherence capable of imparting to every note an organic vitality which would make it an indispensable participant in the constructive idea. Berg accomplishes this in masterly fashion. It may truthfully be said that the entire contrapuntal texture may be reduced to three fragmentary motives and elaboration of their variants. These motives are synthesized in the opening phrase as a melody, a procedure which, in combining many features of the motivic complexes in one embryonic super-motive, foreshadows the development of the twelve-tone technique of 15 years later.

The Berg sonata is music which looks back over a dynasty, which reflects the excitement and instability of a transition, and which prophetically forecasts the future. It is music from the twilight of tonality.

music of the Children of Peace of Sharon (or Hope, as it was called at the time). The sect's founder and principal animator, David Willson, though comparatively unlettered, had had a great natural fondness for music, and shortly after founding the sect, in 1814, had instituted musical training for the girls in the community school (mentioned in a York newspaper as his "choir of young virgins"). The sect also developed an instrumental ensemble (mostly winds), and even commissioned two pipe organs, the first a barrel organ, built in 1820 (and still playing 170 years later, thanks to careful restoration work by Geoffrey Payzant and others), the second a keyboard organ, built in 1847 and rebuilt around 1985. Dr. Kallmann considered that the Children of Peace were very much musical pioneers in early Ontario.

Kallmann was the music librarian of CBC Toronto at that time, and I knew him well. The more I learned about the sect the more I became intrigued. I spent some time at the Sharon Temple, tracking down further information, as well as tuning the barrel organ and recording all twenty of its tunes, with their unique harmonizations and inter-verse fillips played by steel pins protruding from two interchangeable rotating barrels (ten tunes each). This work led to further research and the planning of a documentary broadcast, for which, eventually, I took to Sharon a small choir of students as well as a modest instrumental ensemble corresponding to one that journalist and politician William

Lyon Mackenzie had documented there in 1834. We recorded the organ and the singing and playing of some of David Willson's old hymns; these were threaded together with quotations from some writings of the period and with an explanatory text of my own hurried devising—all in all, an evocation of the music of old Sharon. Shortly thereafter I received a number of appreciative letters from listeners, quite the most gratifying of which was a note from Glenn, who told me that he happened to catch the broadcast on his car radio while driving not far from Sharon, toward his family's cottage on Lake Simcoe. He had been so entranced, he said, that, on arriving at the cottage, he stayed in the car for a quarter of an hour until the program had ended—closing credits and all.

The little note from him was most appreciated at the time, but it was not until I was reading Friedrich's biography that I realized a possible significance of the date. Gould had given his last public concert, in Los Angeles, on 10 April 1964, and my documentary was broadcast only a few weeks later. Gould might well have been heading for his cottage to be alone and to think out the consequences of a concertless future—a future in which he was to devote much time and careful attention to the production of startling radio documentaries. I like to think, doubtless with a modicum of self-flattery, that *The Music of Sharon* may have helped to nudge his thinking away from radio documentaries in what he called

ALBERT PRATZ REMEMBERS THE YOUNG GLENN GOULD

Reprinted from the album cover of The Young Glenn Gould: In Memoriam 1932-1982, the 1982 reissue of Hallmark RS3.

At 20, he was already an outstanding musician, and also already quite eccentric, even then. He wore his gloves and overcoat in the summer, always carried his kit of medications with him, and insisted on having the temperature in the recording studio up at 90 degrees. We had trouble getting him to play trios by composers he didn't care for, like Schubert or Mendelssohn. He wasn't too eager to record the Russian pieces (on this LP), either, but he was very gracious about it, and even seemed to enjoy himself at the time. He did a wonderful job, too. We recorded these pieces late at night, at about 1:30 in the morning, after the streetcars stopped running. That was fine with Glenn, because that

was about the time he usually woke up!

It was very shocking to hear of his death. It was a great tragedy and a great loss, for music, for Canada, and the world.

Incidentally, Pratz was right about Gould's lack of enthusiasm for the Russian pieces on Side B of the Hallmark album. In a letter to the American writer and editor Benjamin Sonnenberg, on 26 March 1958, Gould wrote that a copy of the album was in the mail, and added, "Please remember your promise about never listening to the second side!"

the "linear mold," from which he was seeking to escape at that time.

North

I also remember being called by Glenn to come and have lunch in, of all posh places, the Imperial Room of the Royal York Hotel, sometime in the mid-1960s. He had just returned from a trip north—I seem to remember that he had been driving through the North Shore country above Lake Superior—and was so enraptured by the experience that he wanted to talk about it. Perhaps he remembered that I had spent many summers canoeing through the Temagami country above North Bay, and through Georgian Bay and Algonquin Park, and so would be sympathetic to his newfound passion. Indeed I was, although I don't remember his mentioning a radio documentary. But it was a shock to experience such a wave of enthusiasm for the rugged North emanating with such fervour from the most indoor person I had ever known!

Parting of the Ways

In the couple of years leading up to 1967, the centenary of Canada's Confederation, the Canadian Music Centre had been busily planning an extensive series of events to celebrate that banner year. It occurred to me that it would be a major event for Canadian music if Columbia Records were to agree to produce a Glenn Gould recording of Canadian piano music as his—and their—contribution to the Centennial. They did, and he did, although after the decision had been made the whole project became Columbia's, and I had little to do with it from then on.

One evening a few months later, my phone rang at home; it was Glenn, wanting to have a chat about everything in general and nothing in particular. He could not have chosen a worse moment, since it was one of those evenings when my parents had come to dinner; indeed, dinner was well underway. I should say that whenever we dined with Mum and Dad, whether at

our place or theirs (not far from ours), they saw to it that a plenitude of Martinis effectively oiled the wheels beforehand and appropriate wines kept the conversation flowing during dinner. Thus, when the phone rang, I was indeed most favourably disposed to greet the world with convivially outstretched arms, not to mention wine-stretched voice, and not much inclined to conversation in a serious vein.

Glenn asked me what I was doing these days, and I outlined a couple of my current projects. I asked him what he was doing these days, and he mentioned an article he was preparing for publication (for *High Fidelity* magazine, I think it was), and program notes for a recording. In the unguardedly jocular spirit of that hedonistic moment, I said that I hoped he would be doing these in English. "What do you mean?" he said, defensively. I was caught in my own trap, and mumbled something about an occasion or two in the past when we had differed on his literary style; indeed, his writing was by then widely known to be interminable in circumlocution, turgid with ponderous vocabulary, and leaning heavily on sentence structures often extended precariously to the point of collapse. Some of the public criticism along these lines had annoyed him greatly and he had become very sensitive to any such comment, so my light-hearted, alcohol-prompted joshing was not received in good grace. He quickly terminated the conversation, and I rejoined the dinner table. A couple of days later I received a curt note from him, pointing out that, as the Centennial recording project was proceeding well, hereafter, if I had anything further to discuss about it, or about any other matter, I should do so through his manager—point!

We never spoke again, although once, when I passed him outside a side entrance to the CBC, we nodded coolly. As Friedrich tells us, and as Gould himself confirmed (dubbing himself "an anti-athletic, non-concertgoing teetotaler" in *Glenn Gould's Toronto*) he had no use for alcohol, in him or in anyone else, and he was inordinately sensitive to criticism of

his ability as a writer—indeed yes!

But the Centennial album, featuring Oskar Morawetz's *Fantasy in D Minor*, Istvan Anhalt's *Fantasia*, and Jacques Hétu's *Variations pour piano*, did appear, in 1967, although at least two of those composers strongly protested the substantial gouldification of their work. ■

Some discographic notes on the recorded performances mentioned in this article:

The recordings that Gould and Albert Pratz made for Hallmark, in 1953, were all reissued on LP in late 1982, shortly after Gould's death, as *The Young Glenn Gould: In Memoriam 1932-1982* (Turnabout TV 34792X). A second *Young Glenn Gould volume* (TV-34793X) appeared the following year, and both albums are currently available in the CD *Glenn Gould: His First Recordings (1947-1953)*, released by VAI Audio in 2001 (VAIA 1198).

Gould's 1954 CBC radio performance of the *Goldberg Variations* was released in 1995 by CBC Records (PSCD 2007). His 1956 CBC radio performance of Bach's *E-minor Partita* was released only once, in 1987, on the *Music and Arts* label (CD-272), and unfortunately this CD was withdrawn more than ten years ago. As to the Gould-Butler performance of Schoenberg's *Das Buch der hängenden Gärten* and the Gould-Susskind performance of Beethoven's *Piano Concerto No. 3*, neither broadcast has ever been released. However, acetate discs of the Bach, Schoenberg, and Beethoven survive among Gould's papers in the Music Division of the National Library of Canada, and all three performances can presumably still be found in the radio archives of the CBC.

The three pieces from Gould's *Canadian Centennial* album, along with Barbara Pentland's *Shadows—Ombres* and Fartein Valen's *Piano Sonata No. 2, Op. 38*, are all currently available in the CD *Glenn Gould Plays Contemporary Music*, part of Sony Classical's *Glenn Gould Edition* (SMK 52 677).

Ravel's *La Valse*—Excerpts from Glenn Gould's annotated score

The four pages that follow, and the image on the front cover, are drawn from Gould's own copy of Ravel's *La Valse*, in the edition for solo piano prepared by the composer himself (Paris: Durand, 1920). This score, heavily annotated, is currently held among Gould's papers in the Music Division of the National Library of Canada.

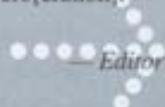
Gould performed *La Valse* on 5 February 1975, at the end of the second program of his CBC television series *Music in Our Time*. But he did not make his own, wholly original transcription; rather, he made a new but unwritten arrangement of Ravel's own transcription—"my transcription of Ravel's transcription of *La Valse*," as he said when introducing his performance on TV.

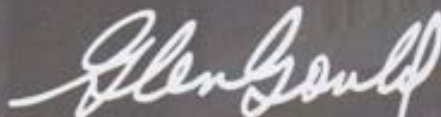
He wrote about his performance in a letter dated 6 December 1974 and published in *Glenn Gould: Selected Letters*. He "had a great deal of fun" playing *La Valse*, he noted, though chose to decline Columbia Masterworks' offer to make a recording of it. He continued:

I found Ravel's own contribution downright unusable for at least half its length; as you perhaps know, he simply wrote out the harmonic foundation of the piece on two conventional staves and added, as a kind of optional extra in very small print and on a third staff, most of the colouristic elements which give the piece its flavour; much of the time, indeed, there is simply no way in which one can incorporate the third-staff elements and simultaneously be obedient to the material on the primary staves. Consequently, I cleared away as much of the lower-staff underbrush as possible and incorporated as much of the third-staff material as I could—admittedly making a few discreet alterations in Monsieur Maurice's voice-leading as I went along.

Ravel obviously did not intend the third-staff material to be played, even as an "optional extra," for, as Gould acknowledged, it is literally impossible to do so as the published transcription stands; more likely, Ravel intended this material merely to guide and help orient the pianist. As the sample pages here show, the third staff includes orchestral details like chromatic scales in the woodwinds and strings, pedal points in the bass, string tremolos, and harp arpeggios. Gould's aim, clearly, was to work in just those "colouristic elements" that Ravel felt obliged to leave out.

On these pages, he has crossed out some notes and added others, and has redistributed the three staves' worth of material for two hands—note how he has circled and bracketed certain groups of notes and labeled them "lh" and "rh" ("left hand" and "right hand"). These pages, moreover, include his editing notes, among them such instructions as "cut," "audio fix," and "try reverberation!"



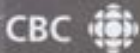


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Handwritten: 10/19

Handwritten: 4-19

Vclles

en dehors

p *express.*

Clar.

Vclles

to

Handwritten musical score for "L'Espresso" by Maurice Strakosky. The score is for piano and includes parts for Flute (Fl.), Clarinet (Clar.), Bass, and Voice (Vons). The music is in 4/25 time and features various dynamics like piano (p), mezzo-forte (mf), and fortissimo (f). There are extensive handwritten annotations, including "53", "48", "19", "425", "ch", and "poco". The score is divided into measures with bar lines and includes a key signature of one sharp (F#).

André fin
25/30 (18'58.40)

Harpe

fin resolu

Harpe

Pressez un peu

André
30/25

1^{er} Mouvt

p

pp

8^a basse

mp

8^a b.

ch
C.B.

sa bassa

Un peu plus vif et en accélérant

pp

poco cresc.

p

poco cresc.

p

cresc.

ant 11

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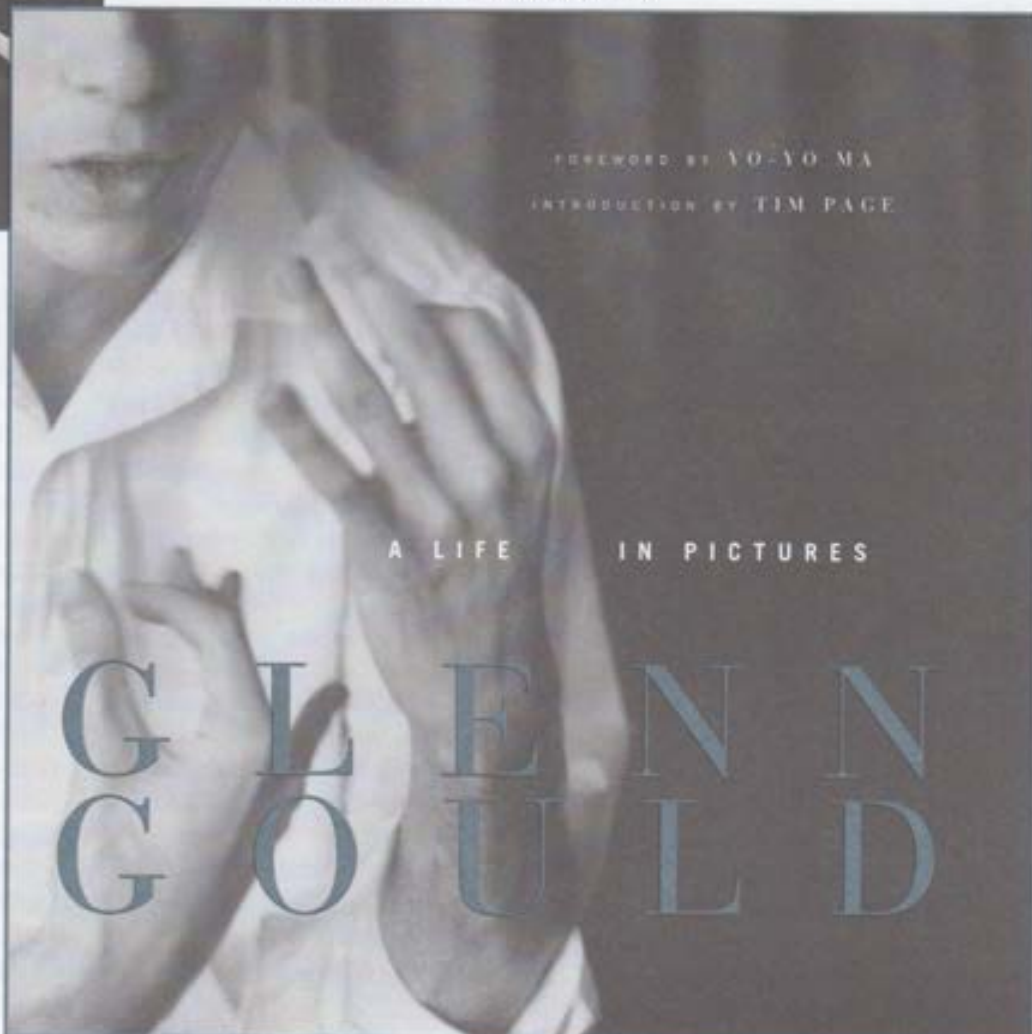
A LIFE IN PICTURES

FOREWORD BY YO-YO MA

INTRODUCTION BY TIM PAGE

This collection of more than 200 images includes a treasure trove of family pictures from the Glenn Gould Estate, most of which have never before been published, and rare photos from the CBC Archives, Sony Classical, and the National Library of Canada.

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FOREWORD BY YO-YO MA

INTRODUCTION BY TIM PAGE

A LIFE IN PICTURES

GLENN GOULD



Sony Music, Sony Classical



Frederick, Estate of Glenn Gould



Estate of Glenn Gould



Sony Music, Sony Classical



Estate of Glenn Gould



by
Matthew McFarlane

Glenn Gould,
Jean Le Moyne,
and
Pierre Teilhard de Chardin:
Common Visionaries

Matthew McFarlane is a freelance journalist from Montreal. He received a B.Mus. in performance (cello) and an M.A. in musicology from McGill University; he adapted the present article from one of two non-thesis papers he wrote in partial fulfilment of the latter degree. He has done a variety of work, including documentaries, for CBC Radio One and Radio Two. He specializes in twentieth-century music and electroacoustics, and is the producer and host of Where's the Beat?, a program on new and experimental music that he created in 1999 at CKUT, a community radio station in Montreal. His Web site is at www.wtb.ca.

Glenn Gould has been heralded as one of the most brilliant pianists of the twentieth century, and is famous for his enigmatic character, but what many scholars fail to address is that he was also a gifted and imaginative radio producer. The finest and

most carefully crafted examples of his radio art are the three documentaries, all created for broadcast by the CBC, known as his Solitude Trilogy: *The Idea of North* (first broadcast in 1967), *The Latecomers* (1969), and *The Quiet in the Land* (1977). In the last of these documentaries, Gould's exploitation and manipulation of the voices of his human subjects creates extraordinary contrapuntal textures; moreover, his choice of topic, an isolated Mennonite community in Manitoba, provides interesting insight into his own ideas about spirituality. Already well known for the technical manipulations of his recordings, he was criticized harshly by some for betraying his subjects by piecing together fragments of their conversations to create pseudo-fictional characters. Controversy aside, this technique, now commonplace, gives us some idea as to how Gould may have felt about the Mennonite community, and reveals his own spiritual and philosophical inclinations. In radio as in his recordings, he had no qualms about using technology to help create what he could not otherwise achieve, and thereby to transcend the boundaries of reality.

In his radio broadcasts, Gould interviewed interesting personalities both musical and otherwise. One such figure, known to have influenced him, was the Quebec

theologian and theorist Jean Le Moyne (1913-96), whose ideas he first discussed in a 1968 CBC radio program. Le Moyne, echoing the theories of the French theologian Pierre Teilhard de Chardin (1881-1955), praised the growing network of machinery in all facets of society in the 1960s. He anticipated that, in time, all machines would be so interconnected that they would eventually be regarded as individual components of a larger mechanical organism. This concept (foreshadowing, among other things, the Internet) corresponds perfectly with Teilhard's ideas about the unity of machinery and spirituality—and there are countless such parallels between the two men's work. Gould, whose musical and radio works demonstrated the growing capabilities of technology, never made any direct references to Teilhard, but he was certainly familiar with Teilhard's writing, and Elizabeth Angilette already noted this connection in her 1992 book *Philosopher at the Keyboard: Glenn Gould*. Furthermore, Gould put Teilhard's principles into practice by pushing the technological limits of radio and the listening capabilities of its audience.

Born in Montreal, Le Moyne obtained a bachelor's degree from the Collège Sainte-Marie, in 1933. He became interested in Christian thought and travelled throughout

Gould driving through Toronto in April 1974, while his work on *The Quiet in the Land* was still in progress.
(Photograph by Don Hunstein.)

Europe researching contemporary Catholic philosophy. He worked for Montreal's largest daily newspaper, *La Presse*, for Radio-Canada (the French-language equivalent of the CBC), and for the National Film Board of Canada. He entered public life in 1969 as a member of Prime Minister Pierre Trudeau's cabinet, and was named to the Canadian Senate in 1982.

Gould did not say when he first met Jean Le Moyne or first encountered his work, though Vincent Tovell noted, in a recent interview, that it was Le Moyne who first approached Gould. As Tovell recalled, Le Moyne was visiting Toronto (probably in the early part of 1968) and expressed a desire to meet Gould, whose musical and technological proclivities were already well known. Tovell drove Le Moyne to Gould's apartment, and the friendship that resulted was to have a large influence on Gould's life. He and Le Moyne were both recipients of the Canada Council's Molson Prize in 1968, and in November of that year Gould used an interview with Le Moyne in a radio program for the CBC series *Sunday Supplement*, a program dealing with issues raised by the recent release of the synthesizer performer Walter Carlos's *Switched-On Bach* album. (The program's producer, Janet Somerville, conducted the interview in Montreal, though she used questions written out in advance by Gould.) Gould based much of the interview on subjects raised in Le Moyne's book *Convergence*, a collection of essays first published in French, as *Convergences*, in 1962, and in English in 1966. Gould referred often to *Convergence* in later years—for instance, in a 1976 interview with Bruno Monsiegeon on the subject of Mozart.

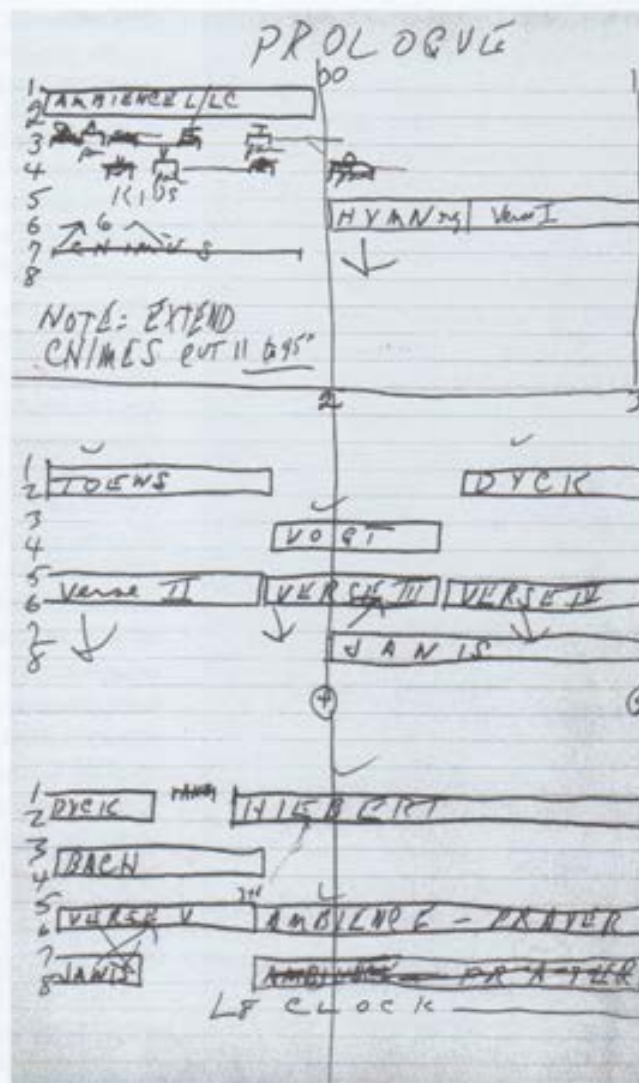
Le Moyne's theory of the "charity of the machine" originated in the thinking of Teilhard de Chardin. In a chapter of *Convergence* entitled "Teilhard, or the Reconciliation," Le Moyne, at first shocked by Teilhard's new ideas, later sees them as liberating and breathtaking:

At first an alert sounded on the heresy-detector and jangled through the reactionary warning system. The inevitable resistance of habit and of scholastic security suddenly stiffening under threat. The shock of semi-scandal. But also an irrepressible fascination, tempting to the highest

degree. And soon the prolonged dizziness of liberation and joy. At last the Incarnation permeating the entire universe and perfectly containing us! Finally, Easter and Ascension, finally Pentecost and its time, our time!

Convergence and the *Sunday Supplement* interview doubtless influenced many of Gould's ideas on technology, and perhaps Le Moyne sparked an interest in Teilhard's writing. The collection of books that was in Gould's possession at the time of his death shows a more than casual interest in Teilhard's writing. He had six of Teilhard's books: *Letters from a Traveller* (first published in French, as *Lettres de voyage*, in 1956/first published in English in 1962), *The Divine Milieu* (*Le milieu divin*, 1957/1960), *The Future of Man* (*L'avenir de l'homme*, 1959/1964), *The Phenomenon of Man* (*Le phénomène humain*, 1955/1959), *Hymn of the Universe* (*Hymne de l'univers*, 1961/1965), and *Science and Christ* (*Science et Christ*, 1965/1965). As well, he owned the 1969 English edition of Bernard Delfgaauw's *Evolution: The Theory of Teilhard de Chardin*. Though Gould never specifically mentions Teilhard, it seems likely that Teilhard's writings had a profound impact on his life and, in particular, on his radio documentaries.

In the remainder of this article, I examine *The Quiet in the Land* in the context of Gould's musical and extra-musical activities and writings, with the ultimate goal of revealing technological and spiritual parallels in the thought of Gould, Le Moyne, and Teilhard de Chardin.



In 1967, Gould was commissioned by the CBC radio series *Ideas* to create a documentary to commemorate the Centennial of Canada's Confederation, and he responded with *The Idea of North*, which dealt with a part of the nation that held a particular interest for him. The first part of the Solitude Trilogy was born, and with it Gould's first use of the advanced musical and mechanical techniques of what he called "contrapuntal radio." All three

One of the many documents that survive from Gould's work on *The Quiet in the Land*, showing his effort to structure the eight audio tracks in the opening minutes of the documentary. (Reproduced from Gould's papers in the Music Division of the National Library of Canada.)

documentaries of the trilogy involve social groups living in isolation. *The Idea of North* was produced in mono sound, thus limiting Gould's ability to produce the sort of sonic effects that he would use in *The Latecomers* and *The Quiet in the Land*, both of which were produced in stereo. It should be noted that *The Idea of North* represented Gould's first semi-independent technical work in radio; he had written scripts for earlier documentaries, but had never before participated so completely in the editing process.

In *The Latecomers*, Gould's subject was the geographic and historically isolated island-province of Newfoundland. This second documentary allowed him to develop further his contrapuntal technique as well as his editing skills. He began to change the context of his characters' comments, actually isolating and realigning words to create alternative meanings, and he began sometimes to edit out idiosyncratic quirks in his characters' speech. While this procedure is now commonplace, in his day it was quite radical, and he commented on it in a conversation with the pianist Arthur Rubinstein published in 1971:

Well, we spent—this is no exaggeration—we spent three long weekends—Saturday, Sunday, and Monday, eight hours per day—doing nothing but removing “um”s and “uh”s, “sort of”s and “kind of”s, and righting the odd syntactical fluff in his material. We figured at one point we were making four edits of some kind in every type-written line. There were thirty lines of double-spaced page, so that's a hundred and twenty edits per page. And there were fourteen pages of his testimony, so we made a conservative guess that there were sixteen hundred edits in that man's speech alone in order to make him sound lucid and fluid, which he now does. We made a new character out of him. You see, I don't really care how you do it. I don't think it's a moral issue. I don't think that kind of judgement enters into it.

Gould felt strongly that if technology facilitated the correction of human error one could employ it liberally. As he wrote in “Music and Technology,” an article from 1974:

If, for instance, one stumbled into an interview with a character who said, “Well, like, man, I sorta don't wanna go out on a limb to, like, answer da question, you know, because, like, well, it takes all kinds, you know, and, well,

either you dig it or maybe not, am I right? But like man, if I were to give a real conclusive answer, I'd say that—well, could be, you know.” If he said that, it might be tempting not to cut it, to keep it intact as a portrait. If, however, one happened to deduce that what he was really saying was “To be or—like, uh—not to be,” and those words were bound within that quote, then I really think that “like, uh” should go.

Here, Gould's editing philosophy clearly implies that he finds it acceptable to edit personal interviews as long as the fundamental opinion of the subject remains intact. Nevertheless, his theories do not correspond with practice in *The Quiet in the Land*, where he boldly alters his subjects' meaning. Bradley Lehman, reviewing the documentary for the January 1997 edition of the *Mennonite Quarterly Review*, brought to light the controversy Gould's technique caused: many of those who participated felt that he had misrepresented their opinions. Gould went as far as to fabricate fictional conversations between his subjects, giving the impression that he is reporting factually on an interview with a Mennonite group when in reality he has constructed the dialogue himself.

Gould's creation of a false sense of dialogue between his subjects is most advanced in *The Quiet in the Land*, which, as Geoffrey Payzant wrote, in *Glenn Gould, Music and Mind*,

contains some of the most felicitous of these techniques, including several “imitations” in the strict musical sense, where words in one voice are echoed by another voice in a carefully measured interval of time, in another register and tone-quality. In this work Gould seems to have solved problems of combining complexity with clarity which were unsolved in earlier documentaries.

According to the outraged testimony of his participants, there is little doubt that Gould took tremendous liberties with the material of his interviews. But controversy and morality aside, what he created offers far more insight into his own spiritual vision than it would have if he had followed the processes of a traditional documentary.

Among Gould's papers in the Music Division of the National Library of Canada is a “score” for *The Quiet in the Land*—that is, a transcript of the whole

documentary, complete with detailed notes on musical examples, sound effects, and editing. (This “score,” which differs only slightly from the finished program, is dated 1975, by which time the documentary was largely finished; only because of what Gould called “bureaucratic entanglements” involving the CBC was the premiere delayed until 1977.) This amazing document provides tremendous insight into the technical, aesthetic, and structural qualities of this documentary. According to his colleagues at the CBC, Gould thought of his radio documentaries as permanent products that would survive to be replayed and studied long after their initial broadcast; in other words, he apparently conceived them for an ideal audience, not for the usual target audience of a radio broadcast, the one-time listener. Still, he could not assume that his audience would someday be able to listen to *The Quiet in the Land* with a “score,” or study and replay a recording of the work in order to understand it better. Certainly there are many details in this work that are difficult to notice without the “score” in hand, though Gould was always supremely confident in his ideal audience. Defending his use of counterpoint in his radio documentaries, he told John Jessop, in an interview published in 1971 as “Radio as Music,” that “the average person can take in and respond to far more information than we allot him on most occasions.”

In order to gather material for the final instalment of his Solitude Trilogy, Gould travelled to Manitoba for two weeks in the summer of 1971, following his favourite highway along the lonely and rugged North Shore of Lake Superior. He spoke with nine members of Winnipeg's Mennonite community. (In the fall of 1972, he also taped the sounds of two traditional Mennonite services—one in English, one in German—at the Waterloo-Kitchener United Mennonite Church, in Waterloo, Ontario.) At the National Library of Canada, I was able to locate some of the original interview material for *The Quiet in the Land*, including a set of interview questions that Gould wrote out by hand on blank telegram forms from CNCP Telecommunications. He posed fifteen religious and non-religious questions to his subjects, and I was struck that he was more concerned with broad, philo-

sophically based issues than with the motivations of the Winnipeg Mennonite community. The following questions particularly interested me:

1. The Power of Fantasy: Does it bring one to a visualisation of the ideal world, or does it simply distort the "real" world we know and with which we must deal.
3. Do trends, op, pg, etc. sometimes simply represent the triumph of process at the expense of content
6. Is art best produced in a state of removal from the world—restaurant, lounge-car psych.
7. Knowledge of the world: does it impede or stimulate.

Ironically, these are all questions that I would have taken pleasure in asking Gould himself. For example, it is interesting to contemplate what he would have felt about the first question, as he lived in a fantasy world of his own creation. He led a reclusive, almost eremitic existence, and the closed and ascetic nature of the Mennonite community probably attracted him. The third question seemed to spark a discussion among the subjects about television and its effects on the community, and no doubt this would have been interesting to Gould, considering his own relationship with radio and television and his reliance on the telephone. (Furthermore, he was well aware of the ideas of Marshall McLuhan, though he was both attracted and repelled by them.) Gould was interested in the progress of communication technology and the Mennonite community may have echoed many of his concerns.

The sixth and seventh questions are imbued with a sense of the autobiographical: they are aimed at creators of art, and read as if Gould were interviewing himself rather than Mennonites. He was looking for opposing opinions from his subjects, because he wanted to create within the documentary an intellectual debate reflecting his personal concerns. In "Radio as Music" he was asked whether his documentaries were autobiographical, and his answer was elusive: "They are as close to an autobiographical statement as I tend to get." This remark can be understood as a positive assertion that he embedded many of his own feelings and beliefs in his radio documentaries, specifically *The Quiet in the Land*. Gould obviously felt a great deal

of empathy with the Mennonite community: "You value isolation in direct relationship to the degree in which it is forced to combat infringement of community." I wonder whether his comment was not only in sympathy with the Mennonites' isolation but a reflection of his own predilection for a hermit's lifestyle?

For the Mennonites, solitude lies in religious affiliation. All three documentaries of the Solitude Trilogy deal with an aspect of spirituality, a oneness with nature, but *The Quiet in the Land* is the only one that specifically addresses issues of solitude in conjunction with an organized religion. It also tackles the divergent opinions within the Mennonite community, playing those who favour conservatism and isolationism against those who are more liberal and prefer a greater integration with the general society.

The Quiet in the Land comprises a prologue and five scenes, and, as in *The Latecomers*, Gould dispenses entirely with a host's narration, thus allowing himself more artistic freedom. The Prologue functions as an introduction both in the geographic and thematic senses. It opens with the sound of someone approaching a church, and Gould's meticulous instructions for creating a sense of geographical space within the stereo spectrum are included in his "score":

In the interval between each auto bypass and during each interval subsequently, the spectator should become aware of effects 4 and 5 emanating from the extreme left. They should first be heard pianissimo as though from behind closed doors, and the traffic flow should be coordinated in such a way as to suggest that the road in question stands between the church and spectator.

(Effect 4 refers to "congregational ambience," Effect 5 to an "E Flat Major hymn from [the] English service.")

The church setting is established with a hymn followed by the introduction of Reverend Aaron Toews, a Mennonite minister, who represents the more conservative side of the Mennonite community. Here Toews describes his religious community's beliefs: "We believe in the teaching of the Lord, and in the teaching of the Apostles, and Paul said

in his epistle to the Corinthians, 'you have to separate'." (All of my quotations from *The Quiet in the Land* are from Gould's "score.") After our introduction to Toews we meet Professor Roy Vogt, and for the first time we hear one of Gould's simulated conversations, this one on the subject of separation. Vogt comments:

I think it still means something to them over there, whereas over here it would be just impossible to do anything of the kind, you know. And how important that is, would be very difficult to say, I guess. I never really felt the strong separation that people might think of when they think of Mennonites. In fact, I never really felt that I was separated from the rest of society, anyway.

At this point in the conversation, Gould introduces the first of two very different pieces of music that serve very different roles and add a level of intertextuality to the documentary: Janis Joplin's "Mercedes-Benz," from her 1971 album *Pearl*; and Bach's Suite for Unaccompanied Cello No. 4 in E-flat Major, as recorded by Pablo Casals. "Mercedes-Benz" is important historically, in that Joplin recorded it four days before her death from a drug overdose, on 4 October 1970. The song, in which she asks God for material goods—a Mercedes-Benz, a colour TV, "a night on the town"—is appropriate in the present context, as Gould is creating an environment in which his characters seem to converse about the influence of television and materialism on the Mennonite community. The Bach quotation, too, is filled with meaning, albeit of a very different kind.

Incidentally, all of the cello excerpts in the Prologue are drawn from the Sarabande of the Cello Suite No. 4—except for the very first one. The liner notes from CBC Records' 1992 release of the Solitude Trilogy describe this particularly puzzling exception as being from Bach's Cello Suite No. 5 in C Minor, but this is simply untrue. At first, I concluded that Gould had taken Casals' original recording of the Sarabande from No. 4 and, through some especially brilliant splicing, created an entirely new bit of "faux-Bach." Indeed, the words Howard Dyck utters just before this cello passage suggest as much: "And that's really what great art is all about, isn't it? I mean,

Many Voices

Vogt.	Dyck	Kraus	Horch	Lite	Toews	Toews.
6/6 1-7 back to line 1-8 1-9 1-10				6/8 mod.	3/4 2-12	3/4 3-8
hills down a etc. 1-10				(fence) Y+5 Y+6 Y+7 Y+8 Y+9 Y+10 Y+11 Y+12 Y+13 Y+14 Y+15 Y+16 Y+17 Y+18 Y+19 Y+20 Y+21 Y+22 Y+23 Y+24 Y+25 Y+26 Y+27 Y+28 Y+29 Y+30 Y+31 Y+32 Y+33 Y+34 Y+35 Y+36 Y+37 Y+38 Y+39 Y+40 Y+41 Y+42 Y+43 Y+44 Y+45 Y+46 Y+47 Y+48 Y+49 Y+50 Y+51 Y+52 Y+53 Y+54 Y+55 Y+56 Y+57 Y+58 Y+59 Y+60 Y+61 Y+62 Y+63 Y+64 Y+65 Y+66 Y+67 Y+68 Y+69 Y+70 Y+71 Y+72 Y+73 Y+74 Y+75 Y+76 Y+77 Y+78 Y+79 Y+80 Y+81 Y+82 Y+83 Y+84 Y+85 Y+86 Y+87 Y+88 Y+89 Y+90 Y+91 Y+92 Y+93 Y+94 Y+95 Y+96 Y+97 Y+98 Y+99 Y+100		
A 8-12-16 nearly day etc. 7-1051				X+2 X+3 X+4 X+5 X+6 X+7 X+8 X+9 X+10 X+11 X+12 X+13 X+14 X+15 X+16 X+17 X+18 X+19 X+20 X+21 X+22 X+23 X+24 X+25 X+26 X+27 X+28 X+29 X+30 X+31 X+32 X+33 X+34 X+35 X+36 X+37 X+38 X+39 X+40 X+41 X+42 X+43 X+44 X+45 X+46 X+47 X+48 X+49 X+50 X+51 X+52 X+53 X+54 X+55 X+56 X+57 X+58 X+59 X+60 X+61 X+62 X+63 X+64 X+65 X+66 X+67 X+68 X+69 X+70 X+71 X+72 X+73 X+74 X+75 X+76 X+77 X+78 X+79 X+80 X+81 X+82 X+83 X+84 X+85 X+86 X+87 X+88 X+89 X+90 X+91 X+92 X+93 X+94 X+95 X+96 X+97 X+98 X+99 X+100		
A+1 8-12-16 nearly day etc. 1-110				2-21 A65 2-22 A66 2-23-4 A67		
A+2 8-12-16 nearly day etc. 1-110						

that's what a fugue, ultimately, is all about—using, if you will, the techniques that the composer had at his disposal and making something of it which is really quite other-worldly." Later I learned that, for this one passage, Gould actually composed some Bachian music of his own, also in E-flat major, and hired the Toronto cellist Coenraad Bloemendal to play it; in fact, Bloemendal recalled, in a recent interview, that Gould even instructed him to perform this little composition in a "Casalsian" style. Bloemendal performs

Another working document for *The Quiet in the Land*. (Reproduced from Gould's papers in the Music Division of the National Library of Canada.)

this short passage marvellously, but I wonder why Gould felt that there was no appropriate excerpt of genuine Bach for this situation? I can imagine Gould might have been excited by such a challenge, and curious to see if anyone noticed, but perhaps his intent was more serious than that.

In any event, the complex web of meaning created by the interplay of disparate musical examples—"Mercedes-Benz," the Sarabande, and the "faux-Bach"—is fascinating: the Joplin represents the ills of society, while the Bach represents the Mennonites' conservatism even within a changing society. And yet, the juxtaposition of (what is meant to

Gould's own.) It is obvious that the word "ghettos" has been spliced into this sentence; you can hear a slight click before the word, and the intonation of the word does not correspond with the previous words. Since Gould was normally a perfectionist when it came to splicing out material he did not like, we may assume that this was a particularly challenging section to edit. This slight break in the verbal flow does, however, give us insight into how Gould spliced in order to modify the meaning of an interview subject's comments.

In Scene 2, Gould creates a jazz-bar atmosphere using source material that includes a jazz band, the tinkling of glasses, and the murmur of conversations in the background. His characters discuss individual and communal restraint as a part of the Mennonite religious tradition, and the ambience of the jazz bar, representing a locus of debauchery, is pointedly juxtaposed with their words, imbuing the scene with a sense of irony and playfulness that simultaneously detracts from and enhances the import of the words. The moral conservatism of the participants makes this one conversation hardly suited to such a setting.

Another of Gould's artificially constructed conversations begins when Mrs. Esther Horch comments, "For instance on a Sunday afternoon when most of my neighbours feel they ought to drive 90 miles to the lake, you know, to have fun, I think I'm having a much more satisfactory afternoon in my backyard, reading a book." To which Mrs. Wanda Toews replies, "Well, I agree with you, I think that we Mennonites have frequently put emphasis too much on outward things and have lost the essence of our whole religious experience." Simultaneously, Professor Vogt discusses the need for moderation among his Mennonite friends: while admitting that they have broken some of the rules by drinking and participating in games, he feels that as a group they are more moderate than his non-Mennonite friends. This statement would have certainly appealed to Gould's own deep-seated conservatism.

I interpret the italics that Gould marked in his "score" as key passages in his subjects' text as well as indicators for contrapuntal exchange; they also mark some of the conflicting comments of his subjects. For

be) a non-religious Bach composition with Joplin's evocation of God for material gain is subtly ironic.

The Prologue differs from the other scenes of *The Quiet in the Land* in that its musical structure is less apparent. All five scenes commence with the same two characters, Reverend David Neufeld and Professor Clarence Hiebert, who represent (like Toews and Vogt in the Prologue) the competing and conflicting religious and moral conceptions within the Mennonite community. Scene 1 offers an example of one of Gould's rare editing mistakes. Hiebert says, "And yet, on the other hand, there are those who preach about breaking up the ghettos, as some of them would refer to the smaller villages and the towns, saying that one should not pile salt—that salt is meant to be dispersed." (The italics in all quotations from the "score" are

instance, in the jazz-bar scene, Professor Vogt discusses how many bottles of rye were needed for a Mennonite party as opposed to a non-Mennonite one, to which Mrs. Horsch responds that "some people may need these kind of crutches." Nevertheless, while some of the subjects seem to reject the jazz bar as too decadent or indulgent, Vogt suggests that Mennonites must begin to appreciate what others in the rest of society enjoy, thus facilitating Mennonite participation in a wider community.

Gould's most famous technique in the documentaries was his use of speaking voices in counterpoint. In *The Quiet in the Land*, he usually employs no more than two voices at one time. The first three scenes predominantly feature just one voice, with the exception of the jazz-bar scene, which features two voices in conversation. Scene 4 is the pinnacle of the documentary, musically speaking. Here, everything is intensified: not only are four voices heard, but the conviction of his subjects' opinions increases substantially. Bradley Lehman has commented on the sense of conflict in this particular scene, interpreting it as "Concern with others' well-being; peace position; social concerns and politics; conflict."

While preparing this article, I first listened to the documentary without the "score" and without supplementary descriptive or explanatory material. What struck me upon acquiring a copy of the "score" was that I had been missing out on many of the subjects' words, because of the often complex contrapuntal textures. The inability to focus on certain subjects in the most complicated passages makes it difficult to understand how we should interpret Gould's intention and motivations. Perhaps he assumed that most listeners would have ears as astute as his own and would therefore have no problem absorbing simultaneous conversations.

Scene 4, like the others, begins with two subjects, Father Neufeld and Professor Hiebert. Neufeld's first words deal with Passover and the Last Supper, and he quotes Jesus: "How I have longed to eat this Passover with you." His quotation echoes similar comments by Hiebert, and Gould searches for unity in their statements. Below, I have underscored key phrases in

both Neufeld's and Hiebert's comments. While the meaning of each statement differs, there is a clear correlation between the vocabulary that each man uses. In earlier scenes, Gould had edited and rewritten their conversations to force disagreement and debate between them; in this scene, however, he brings their ideas closer together.

Neufeld: Jesus lived in a time of conflict and it seems to me that there was an inevitableness that, in that context, one such as Jesus taking the position that he did, was bound to end in death.

Hiebert: It appears to me that the idea of the incarnation of Jesus—his coming to earth and being among people—is the newer and better understanding of what the ["in the world but not of the world"] concept is. It is not simply you know, do we have him on the road to heaven . . .

The textual correspondences between the characters' voices continue in this scene. In previous scenes, Gould had understandably created artificial discourses between his characters to highlight conflicting opinions within the Mennonite community. But in Scene 4, I would argue, he attempts to set aside the differences among his subjects. So, rather than creating conflict here, he takes an aural photograph of the Winnipeg Mennonites as a community divided but remaining intact.

Because of its dense contrapuntal texture, one is forced to regard Scene 4 more as music than as documentary. Musically speaking, because of Gould's timing and his wonderful use of counterpoint, there develops a sense of aesthetic unity in which the individual voices merge to create a cohesive sound image. I would argue that Gould is attempting a kind of healing process among his subjects, stripping their conversations down to their most elemental words, and so, in a sense, trivializing their discrepancies. Clashes are erased—and with them, meaning. Gould creates beauty out of the ruptures within the Mennonite community; he brings the members of this community together, inventing harmony out of dissonance.

Howard Dyck's final words in Scene 4 demonstrate some of the universal concepts of the Mennonite community:

I think that the all embracing cause, of course, is brotherly love, as Christ taught, and traditionally, this is what Mennonites have tried to do. It can all be related to this if there is genuine

concern for your fellow man. The questions become academic then—the question of causes—because there are simply obvious things to do. Whether it is a popular thing to do or not is not important. I've always been taught from earliest childhood not to throw papers on the streets because it's God's creation, that you're spoiling it if you do.

Neufeld's opening and Dyck's closing statements are the only ones in Scene 4 that do not occur simultaneously with the voices of other subjects, and this is more a reflection of Gould's contrapuntal and musical intentions than a statement about the characters' relative status within the Mennonite community. The scene is also important because it is the only one in the documentary in which comments from all of the participants are used.

Jean Le Moyne's writings reflect a conviction that humanity had reached a point where machines were going to connect all individuals together, and it is precisely this connection of humanity and machinery that Gould explores in Scene 4 of *The Quiet in the Land*. In the 1968 *Sunday Supplement* interview, Le Moyne, eerily predicted the advent of the Internet and networked machinery:

The network of machines and techniques that encompasses the earth is the ensemble of all the networks: the radio network, the television network, the oil network, the hydraulic network, the railroad network, telephone, telegraph, and all that. So that today it is almost impossible to consider a machine isolated from the rest. It is part of all the rest. So that there is only one machine in fact encompassing the earth. And this has a meaning: that machine, stemming from the activity of man, is between man and nature like a second nature, offering to us its mediation. We cannot go to nature now without going through the network.

Pierre Teilhard de Chardin similarly believed that technology could be a part of a biological evolution. He produced a theory of humanity as a convergence of several elements, positing that humanity could be seen as one entity as opposed to several. He thought that our production-oriented relationship with the machinery we use

was also part of the collective humanity. In *Activation of Energy* (*L'activation de l'énergie*, 1963/1970), Teilhard wrote:

With hands we are in the domain of the machine; machines are discovered by the individual; the tool is handed on from the individual to the group. Then there appears this machine-entity whose joint developments are so fully integrated that moral behaviour and the machine cannot progress divorced from one another.

Teilhard argued that the individual alone would be unable to understand all of technology and its capabilities but that, as a group, humanity could develop and utilize it. For him, modern communication was remarkable because it changed the way we interact with each other. He points out that the only biological difference between humanity and technology is the artificiality of what has been produced:

Technology has a role that is biological in the strict sense of the word: it has every right to be included in the scheme of nature. From this point of view ... there ceases to be any distinction between the artificial and the natural, between technology and life, since all organisms are the result of invention; if there is any difference, the advantage is on the side of the artificial.

This relates well to Gould's practice of editing. In Teilhard's sense, Gould was not misrepresenting the subjects he interviewed, but rather was using their source material to create new characters who, thanks to the possibilities of technology, were more interesting and more engaging than the original subjects had been. The mediation of technology, he once wrote, "could transcend the frailty of nature and concentrate on a vision of the ideal." In *Toward the Future* (*Les directions de l'avenir*, 1973/1975), Teilhard envisioned that the omega-point of our existence was the evolution and integration of technology and humanity—what he called the "probability of a critical point of ultra-reflection ahead of us." He predicted a new human—what he called the "ultra-human"—through a marriage of humanity and machine. In some senses, this is what Gould was able to create: through a technological process—editing—he was able to bend his subjects to conform to his own vision, and to help create a multi-faceted

approach to listening.

In *The Future of Man*, Teilhard argued that machines are not only useful and helpful but create, in human beings, a sixth sense:

What has really let loose the Machine in the world, and for good, is that it both facilitates and indefinitely multiplies our activities. Not only does it relieve us mechanically of a crushing weight of physical and mental labour; but by the miraculous enhancing of our senses, through its powers of enlargement, penetration, and exact measurement, it constantly increases the scope and clarity of our perceptions. It fulfills the dream of all living creatures by satisfying our instinctive craving for the maximum of consciousness with a minimum of effort! Having embarked upon so profitable a path, how can Mankind fail to pursue it?

Without knowing it, and influenced by Le Moyne's devotion to Teilhard de Chardin's work, Gould became a living example of what Teilhard described. In his documentaries, he created something that had never been heard before, something that challenged his listeners' senses. In his liner notes for CBC Learning Systems' 1971 LP release of *The Idea of North*, he wrote, of his controversial contrapuntal scenes:

The point about these scenes, I think, is that they test, in a sense, the degree to which one can listen simultaneously to more than one conversation or vocal impression. It's perfectly true that in that dining-car scene not every word is going to be audible, but then by no means every syllable in the final fugue from Verdi's *Falstaff* is, either, when it comes to that. Yet few opera composers have been deterred from utilising trios, quartets, or quintets by the knowledge that only a portion of the words they set to music will be accessible to the listener—most composers being concerned primarily about the totality of the structure, the play of consonance and dissonance between the voices—and, quite apart from the fact that I do believe most of us are capable of a much more substantial information intake than we give ourselves credit for, I would like to think that these scenes can be listened to in very much the same way that you'd attend the *Falstaff* fugue.

Gould claimed to have first realized the power of technology over music when, as a young boy, he was practicing and the housekeeper came into the room and turned on a vacuum cleaner; forced more to feel than to hear the piece he was practicing, he found to his surprise that he was

able to appreciate the music in a wholly new way, and that the resulting performance "took off". Recalling Teilhard's unity of human and machine, this incident suggested to Gould that "a certain mechanical process could indeed come between myself and the work of art that I was involved with."

His first professional experience with recording was on Christmas Eve 1950, when he made his first radio broadcast for the CBC. While many musicians have always found the experience of recording technology to be foreign and alienating, Gould always felt very positive about the process. In his 1971 conversation with Arthur Rubinstein, he commented, with reference to Le Moyne's notion of the "charity of the machine," that the recording process is

not there to hurt people, to hinder them, to impede them, to get in the way of human contact. It is there to speed it, to make it more direct and more immediate, and to remove people from the very things—the self-conscious things, the competitive things—that are detrimental to society in fact. I believe in that idea. I believe that technology is a charitable enterprise; that when one makes a recording, as you did with the F-minor [piano quintet by] Brahms, you are influencing not only many more people numerically than you could perhaps in a concert, but influencing them forever.

This is very similar to ideas about technology expressed in Teilhard de Chardin's work. In *Activation of Energy*, he wrote that "there appears this machine-entity whose joint developments are so fully integrated that moral behaviour and the machine cannot progress divorced from one another."

Many people criticized Gould in his day. They felt that his recording process was unethical, that it alienated the listener from what should be a "true" musical experience; they also argued that, because of the editing, recordings were noticeably "mechanical." To disprove this, Gould conducted a series of experiments in which he asked groups of musicians, technicians, and laypeople to identify where splices were located in his recordings and how many were in each example. The highest guessing percentage was just 3.4 percent, a result he attributed to a "Battleship" phenomenon—referring to the popular two-person board game in

which each player guesses the position of his opponent's battleship. (Gould reported these findings in his 1975 article "The Grass Is Always Greener in the Outtakes: An Experiment in Listening.")

One of Gould's favourite examples of editing involved the A-minor fugue from Book I of Bach's *Well-Tempered Clavier*. After recording the fugue, in 1965, he discovered that no one take was completely satisfactory, but that, by intercutting between two different takes, he could create an ideal performance—a performance that was impossible to recreate outside of a recording studio. In this case, Gould was serving as both performer and technician, and in his 1966 article "The Prospects of Recording" he foresaw that the performer's technical ability to edit his own recordings would someday be transferred to the listener, creating a more critical listening public able to choose what and how they wanted to listen.

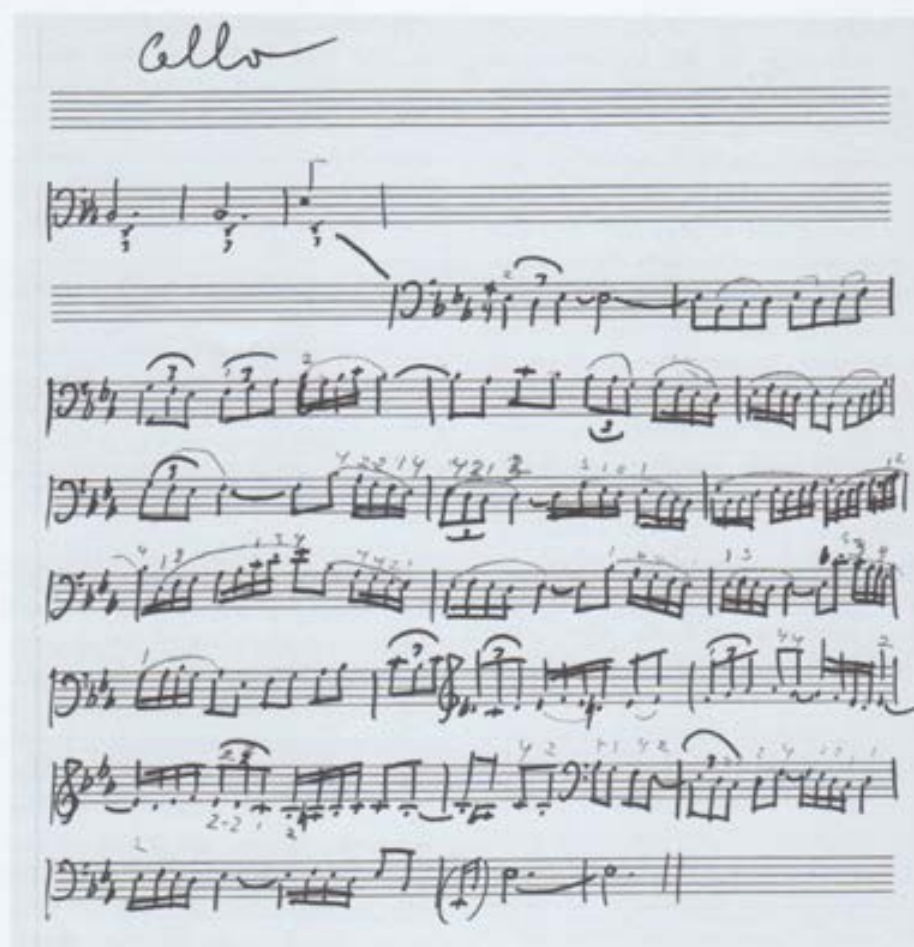
At the centre of the technological debate, then, is a new kind of listener—a listener more participant in the musical experience. The emergence of this mid-twentieth-century phenomenon is the greatest achievement of the record industry. For this listener is no longer passively analytical; he is an associate whose tastes, preferences, and inclinations even now alter peripherally the experiences to which he gives his attention, and upon whose fuller participation the future of the art of music waits.

In some respects, Gould's predictions and hopes about a "new listener" are beginning to come true today.

Gould used the radio medium to achieve a sense of musical and artistic ecstasy. In a 1962 article, "Let's Ban Applause!," he wrote:

The purpose of art is not the release of a momentary ejection of adrenaline but is, rather, the gradual, life-long construction of a state of wonder and serenity. Through the ministrations of radio and the phonograph, we are rapidly and quite properly learning to appreciate the elements of aesthetic narcissism—and I use that word in its best sense—and are awakening to the challenge that each man contemplatively create his own divinity.

Geoffrey Payzant defines ecstasy, for Gould, as "a delicate thread binding together music, performance, performer and listener in a web of shared awareness of innerness."



Similarly, Teilhard de Chardin, in *Toward the Future*, described the same feeling as "human energy." He wrote:

In the first place, so far as I understand art, it is a universal perfection which appears as a luminous fringe around every form in which the vital is realized, as soon as the realization attains the perfection of its expression. There is a supreme art in the fish, the bird, the antelope.

In man however, art, true art, becomes something more than this. It ceases to be a fringe and becomes an object, something endowed with a special life. It becomes individualised; and it then appears in the world as the form assumed in the world by that particular exuberance of energy, released from matter, which characterizes mankind.

Teilhard is suggesting that art comes first, that the development of scientific thought originates in artistic creation. He asked, "Is art simply a sort of expenditure and dissipation, an escape of human energy? Its characteristic being, as is sometimes said, that it serves no purpose? Or is the contrary true, that this apparent uselessness hides the secret of its practical efficiency?" He felt that the artist, because of his ability

to ignore science, rationality, and practicality, could create items that pushed the human mind. Art's role in human thought was to create and to inspire: "In short, art represents the area of furthest advance around man's growing energy, the area in which nascent truths condense, take on their first form, and become animate, before they are definitively formulated and assimilated."

Teilhard believed that humanity was continuing to evolve both in a physical and a spiritual sense. Eventually, humanity would achieve a point in which there would be widespread global consciousness, because, he said, "the human mind is continually rising up collectively—

Gould's manuscript of the "faux-Bach" music that he wrote for the cellist Coenraad Bloemendal to play in the soundtrack of *The Quiet in the Land*. (Reproduction supplied by Coenraad Bloemendal.)

collectively, because of the links forged by technology—to the appreciation of new dimensions.” This linkage of humanity and technology would eventually spur the creation of the “ultra-human” through a gradual evolution (or not so gradual, as we have begun to see) that he called “Noogenesis.” Alongside Noogenesis, Teilhard further envisioned the evolution of what he called the “Noosphere” (a term now commonly accepted in English). The Noosphere represents collective human knowledge accumulated above the earth, a ring of human consciousness that grows alongside our biological integration with technology: the evolution of machinery allows the Noosphere to grow and develop and be used more properly. In *The Phenomenon of Man*, Teilhard writes:

The recognition and isolation of a new era in evolution, the era of Noogenesis, obliges us to distinguish correlatively a support proportionate to the operation—that is to say, yet another membrane in the majestic assembly of telluric layers. A glow ripples outward from the first spark of conscious reflection. The point of ignition grows larger. The fire spreads in ever widening circles till finally the whole planet is covered with incandescence. Only one interpretation, only one name can be found worthy of this grand phenomenon. Much more coherent and just as extensive as any preceding layer, it is really a new layer, the “thinking layer,” which, since its germination at the end of the Tertiary period, has spread over and above the world of plants and animals. In other words, outside and above the biosphere there is the Noosphere.

Teilhard’s Noosphere is a Utopian vision that Gould would have understood perfectly. In “Music and Technology,” Gould wrote:

Morality, it seems to me, has never been on the side of the carnivore—at least not when alternative life-styles are available. And evolution, which is really the biological rejection of inadequate moral systems—and particularly the evolution of man in response to his technology—has been anticarnivorous to the extent that, step by step, it has enabled him to operate at increasing distances from, to be increasingly out of touch with, his animal response to confrontation.

The technological theorist Erik Davis, in his 1998 book *Techgnosis: Myth, Magic, and Mysticism in the Age of Information*, explains the importance of Teilhard as we approach a growing union with technology, through the Internet and through what he describes as a new feeling of spirituality:

Teilhard’s work must be seen as a visionary response to one of the most pressing existential needs in twentieth-century thought: to find in the sloppy mechanics of evolution a positive basis for human life, some cosmic pattern or pulse that might enable us to see ourselves, our minds and cultures, as more than blind flukes doomed to bow down before the entropic second law.

Gould’s contrapuntal radio works reflect Teilhard’s vision of networked machines, and can be seen as prototypes for processes more widely permitted by the current digital technologies. By editing and organizing his subjects’ comments and ideas as he saw fit, Gould was, in effect, creating musical collages in which the collective knowledge was greater than the sum of its parts. In a sense, this sort of thing is routinely possible today through the Internet, on which music is often posted and then re-mixed by individuals at home, on their PCs. With the development and flexibility of music becoming easier and easier, especially with the MP3 format, Gould’s vision of an era of the “new listener” has in fact arrived.

Gould said that he developed his contrapuntal radio documentaries in part because “It seems to me terribly important to encourage a type of listener who will not think in terms of precedence, in terms of priority, and collage is one way in which to do it.” As on the Internet, there is a sense of information overload in his documentaries: the average listener becomes overwhelmed, unable to grasp all of the material he hears. (The image of Gould’s radio works as masses of knowledge and ideas disseminated globally through technology somewhat resembles Teilhard’s Noosphere.) In the end, these works transcend radio (in its traditional form) and become something else altogether. Formally, they can be considered music, but the meaning imbedded within them suggests a more complex union of art and idea. Gould believed that radio, like all technological

tools, should perform a task larger than merely providing information. In “Music and Technology,” he wrote:

Technology in my view, is not primarily a conveyor belt for the dissemination of information. ... For technology should not, in my view, be treated as a noncommittal, noncommitted voyeur; its capacity for dissection, for analysis—above all, perhaps for the idealisation of an impression—must be exploited.

A program like *The Quiet in the Land* stands as “a metaphoric comment and not as a factual documentary.” Though the documentaries of the Solitude Trilogy deal metaphorically with solitude, they simultaneously speak of a tremendous need to reach out and touch other people. In fact, Gould’s subjects, and his own life, stand in stark contrast to the very medium in which he undertook his most personal form of expression: with radio, historically the first instance of collective human consciousness aided by technology, Gould was reaching out to the community around him.

In *The Quiet in the Land* he created a work that through the use of technology, the contrapuntal style, and the creation of technologically fictionalized characters, independent from the original subjects, becomes not a documentary but an aesthetic experience. He said that each man can create his or her own divinity, and his subjects’ generally conservative and profound beliefs allowed him to create through radio his own concept of spirituality. Through the alteration of their spoken text, the process of creating false dialogues, and the contrapuntal nature of the documentary (which is largely intelligible save for important words that he highlighted in his “score”), the work not only became a personal journey for Gould but also a journey into the collective consciousness of the Mennonite community.

In *Toward the Future*, Teilhard wrote: “The more the world is rationalised and mechanized the more it needs ‘poets’ as the ferment within its personality and its preservative.” Gould’s poetic vision of music continues to bewilder and fascinate music lovers, but his radio works, still overshadowed by his popular recordings, provide a glimpse into the inner recesses of his mind. ■

"The purpose of art is not the release of a momentary ejection of adrenaline but rather the gradual, lifelong construction of a state of wonder and serenity." --Glenn Gould, 1962

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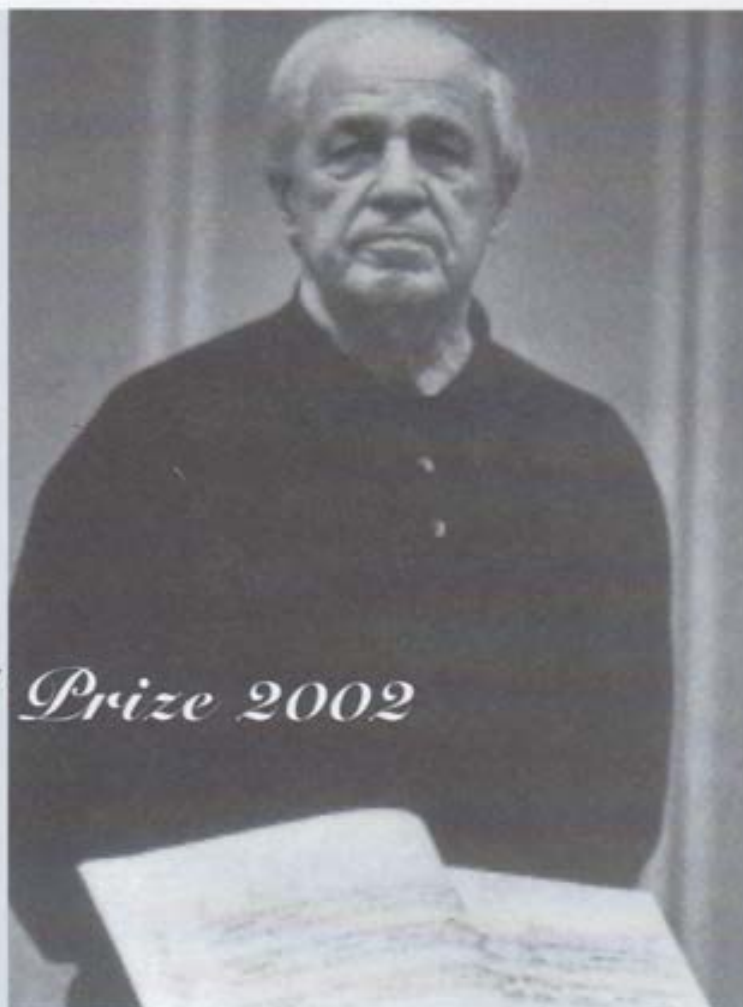
The Glenn Gould Foundation

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

November 24, 2002 2pm E.S.T.

CBC Radio and some international networks of the European Broadcasting Union.



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 cello) 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.



Gould arriving at the airport in Moscow, on 5 May 1957. At the far right is his Russian translator, Henrietta Belyaeva, who appears in Yosif Feyginberg's documentary *Glenn Gould: The Russian Journey*. (Photograph courtesy of the CBC's online digital gallery.)

As we were preparing this issue, CBC radio and television celebrated the seventieth anniversary of Gould's birth with two days' worth of special programs. On his birthday, September 25, Radio Two devoted almost the whole day to Gould, with broadcasts of interviews with his friends and colleagues, and with fans and scholars of his work; a reprise of a recent program about his radio documentaries; stories and requests from CBC listeners; a documentary about the Goldberg Variations; a concert featuring Bernard Labadie's transcription of the Goldberg Variations, with Labadie conducting *Les Violons du Roy*; and even a Gould-related contest.

Perhaps the most noteworthy event was the one that kicked off the celebrations on the evening of September 24: the premiere of the documentary *Glenn Gould: The Russian Journey*, written, co-produced, and directed by Yosif Feyginberg, and broadcast in the CBC television series *Opening Night*.

With his own intimate knowledge of Russia coupled with unparalleled access to sources both human and archival, Feyginberg created a thorough and nuanced portrait of Gould's two-week tour of Russia in May 1957. The film, shot in Russia, Switzerland, and North America, and featuring interviews along with photographs, documents, recordings, and film footage, touches on every aspect of the tour: the logistical and diplomatic preparations; the political and cultural context; the

concerts and lecture-recitals themselves, and related social events; the reactions of Gould, his audiences, and his countrymen back home in Canada; and the political and cultural fallout after he left the country.

Among the interviewees are several Canadians, including the CBC producer Vincent Tovell; the pianist and teacher Sofia Mosheovich, whose article "Glenn Gould and the Russians" appeared in our Fall 1997 issue; and Hector Mackenzie, Senior Departmental Historian with the Canadian federal government's Department of Foreign Affairs and International Trade. Two Russian-born Canadians also appear: a violinist who played in one of Gould's concerts, and a scientist who devoted a chapter of a book to his memories of Gould's tour.

Most of the interviewees are Russians who saw Gould perform or encountered him in person in Russia—two certified celebrities among them: the cellist and conductor Mstislav Rostropovich, and the pianist and conductor Vladimir Ashkenazy. The others include more than a dozen musicians—pianists, musicologists, and several composers. But Feyginberg underscores the broad cultural significance of Gould's tour by including some revealing comments by Russians in fields other than music—a celebrated poet, other writers, directors of theatre, film, and opera, and so on.

As the film reveals, Gould's tour, a byproduct of the post-Stalinist "thaw," was

of great importance in the musical life of Russia. In Gould, Russians saw not only an idiosyncratic and technically brilliant pianist, but a champion of music—Bach, the Second Viennese School—that was effectively unknown and proscribed in the Soviet Union, and a proponent of a new intellectual approach to performance that challenged the deeply ingrained tradition of Russian Romanticism. Gould, in short, had a revolutionary effect on the way many Russians thought about music—and still does, to judge from interviews with several piano students.

From the Russian perspective, of course, Gould had come out of nowhere, for no one there had heard of him or had had the opportunity to hear his first recordings. Several interviewees, in fact, use the same image—Gould as alien—to describe his effect on them ("a visitor on this earth," "a phenomenon from another planet," "from Mars"). Moreover, the response of the interviewees is so consistently positive that one might suspect the film of lacking balance, but in this Feyginberg is merely being true to history. True, a few senior professors walked out of the lecture-recitals on modern music in protest, and some students in Leningrad asked Gould to play Bach instead of modern music; and years after, in official Soviet organs, there was some censure of what were perceived to be anti-Soviet views in some of Gould's later writings, lectures, and broadcasts about Russian music. But for the most part, the tour was a mutual love-in, provoking only admiration among audiences and critics. And after Gould left, the Russians never forgot him, never stopped longing for his return.

The film has its lighter moments, including a few charming personal anecdotes. We learn, for instance, that Gould turned down a posh suite at the Hotel Metropol in Moscow because he wanted a double bed, while the hotel could offer only twin beds

pushed together. Among the interviewees is Henrietta Belyaeva, who served as interpreter throughout the tour, and who shares some revealing memories.

We were impressed by the structure and tone and visual style of the film, particularly by the beautiful images that Feyginberg captured in present-day Moscow and St. Petersburg (formerly Leningrad). The film is inherently limited in one respect that was beyond his control: no film footage is known to survive of Gould in Russia. Nonetheless, Feyginberg makes thoughtful use of footage of Gould from the CBC and the National Film Board of Canada, including some rare interviews and clips of him performing; he uses many still photographs and quotes from Gould's letters; he makes revealing use of stock footage from the Soviet Union, to underscore various points; and he discreetly employs some scenes in which a costumed actor, filmed in Russia, stands in for Gould. These scenes are used only for atmosphere and to effect transitions, and the actor is shown obliquely or in silhouette; Feyginberg wisely avoids actually staging reconstructions of Gould concerts and the like.

The soundtrack includes previously published live recordings from Gould's lecture-recital at the Moscow Conservatory and from his concerto performances with the Leningrad Philharmonic. In addition, Feyginberg made the exciting discovery of a recording of Gould's second lecture-recital, at the Leningrad Conservatory, which has never been released; more than half of the music from this new source is in the film, including excerpts from works by Sweelinck, Webern, and Krenek.

Glenn Gould: The Russian Journey, which runs approximately fifty-six minutes, was produced by DocuTainment Plus Productions Inc., in association with CBC television and AEVID Productions Inc., and with some money provided by Canadian federal- and provincial-government agencies and from private investment funds. Outside Canada, it will be distributed by EuroArts, a German-based group of companies specializing in the distribution of music programs for the film, television, and home-video markets. The film should be shown at international film festivals and on American and European television

networks, and released on home video, in the near future.

We advise our readers around the world to keep an eye out for *Glenn Gould: The Russian Journey*, an absorbing and attractive piece of work in its own right but also an important new contribution to the Gould literature.

The American writer Joyce Carol Oates makes some interesting references to Gould in her short story "The Skull," which appeared in the May 2002 issue of *Harper's Magazine*. The story's protagonist, Kyle Cassity, is a polymath, a maverick, an enigma; he is a professor at William Paterson University, in New Jersey, and is renowned as an expert in forensic science. Hired as a consultant in the grisly murder of a young woman, he tries to determine the victim's identity by reconstructing a face based on her shattered skull. Oates describes Cassity at work in his laboratory: "He played CDs: Bach's 'Well-Tempered Clavier' and the 'Goldberg Variations,' performed by Glenn Gould, most suited him. Music of brilliance and precision, rapid, dazzling as a waterfall, that existed solely in the present moment; music without emotion, and without associations."

Cassity finds himself strangely attracted to—even obsessed by—the victim, and is uncharacteristically affected by the painstaking work. "Already by the end of the second day he'd tired of Bach performed by Glenn Gould," Oates writes. "The pianist's humming ceased to be eccentric and became unbearable. The intimacy of another's thoughts, like a bodily odor, you don't really want to share. He tried listening to other CDs, piano music, unaccompanied cello, then gave up to work in silence."

Eventually, as he comes near to finishing a model of the victim's face, Cassity becomes newly excited: "In this phase of the reconstruction he played new CDs to celebrate: several Bach cantatas, Beethoven's Seventh and Ninth symphonies, Maria Callas as Tosca" ...

... and speaking of Callas ...

Carl Morey, the recently retired head of the Institute for Canadian Music at the University of Toronto, and the editor of

Gould's compositions for the German music publisher Schott, sent us an amusing article that he saw in France, in the glossy music magazine *Diapason*. Morey was, to say the least, startled to read a review, in the April 2002 issue, of a previously unreleased pirate recording, on the Fonaly label, of Gould and soprano Maria Callas in a live performance of Schubert's song cycle *Die schöne Müllerin*. (Long, pregnant pause.) OK, OK, get up off the floor. As you've probably guessed—and as Morey correctly surmised after noting the date of the magazine issue—the review was a fake; apparently, *Diapason* likes to plant an April Fool's Day joke among its reviews each spring.

The review, by Ivan A. Alexandre, is filled with amusing improbabilities, starting with the outrageously un-Gouldian repertoire. The review claims that the recording was made in concert in October 1954 (at which time Gould had still never left Canada), at the town hall in Watford, England (where he never performed); that Gould and Callas had been introduced a few months earlier by Leonard Bernstein (whom Gould first met only in 1957); and that the CD release was approved by "Alice Gould" (who doesn't exist). And is the name of the label, Fonaly, perhaps a giveaway—a pun on the English "phony"? Alexandre raves about the recording, and has a little fun at the expense of Gould's penchant for singing while he played: Gould, he writes, "does more than just accompany; he duets."

A nice gag. But still ... Gould and Callas ... What *would* such a performance have been like? It is difficult to imagine more mismatched Lieder partners (Emma Kirkby and Ervin Nyiregyházi, perhaps?), but all the more intriguing to imagine what would have resulted from a meeting of two musicians of such disparate temperaments. Music-making unique and stylish and transcendently expressive? No, more likely bloodstains on the floor.

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

For information on becoming a Friend of Glenn Gould, please contact John A. Miller, Executive Director of the Foundation, at the address given on page 86.

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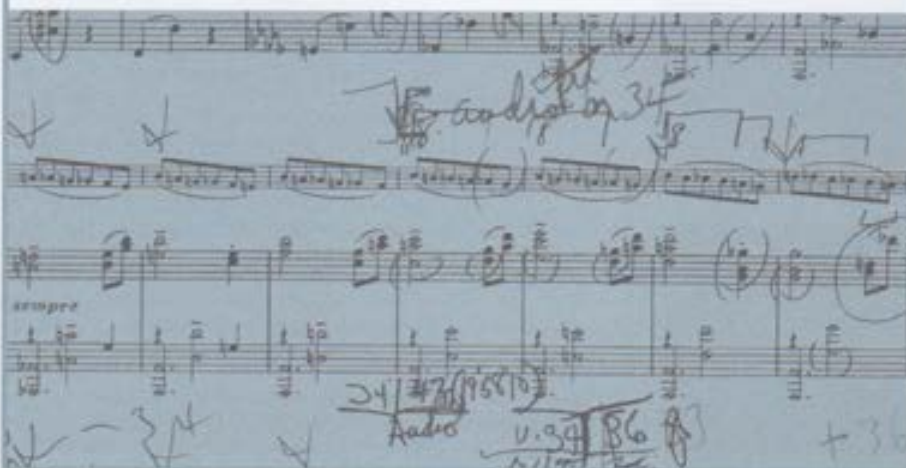
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Correspondence on editorial matters should be addressed to: Kevin Bazzana, Editor, *Glenn Gould*
The Glenn Gould Foundation c/o Cultural Support Services
P.O. Box 190, 260 Adelaide St. East,
Toronto, Ontario, Canada, M5A 1N1
Telephone: CANADA (416) 962-6200
Fax: CANADA (416) 962-6201
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Correspondence on matters of subscription, advertising, and distribution, or concerning the Friends of Glenn Gould society, should be addressed to John A. Miller, Executive Director of The Glenn Gould Foundation, at the address above.

CREDITS

Editor: Kevin Bazzana
Designer: Jay Wilson @ WALNUT
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For the Foundation: John A. Miller, Executive Director
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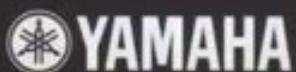
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Gold in Columbia Records' 30th Street Studio in New York, in June 1955, while recording his first Columbia album, *Black's Goldberg Variations*. (Photograph by Dan Weiner.)



Gould in Columbia Records' 30th Street Studio in New York, in June 1955, while recording his first Columbia album, Bach's Goldberg Variations. (Photograph by Dan Weiner.)