

The Glenn Gould Monthly

the official newsletter of The Glenn Gould Foundation

Celebrating the music and work of a Canadian legend

February 2008

North American Counterparts: El Sistema Inspires Projects in Ottawa & New York

An interview with Tina Fedeski and Anne Fitzgibbon

With the recent appointments of Maestro José Antonio Abreu... founder of the Venezuelan youth orchestra sensation, El Sistema...

The road to setting up music education programs, such as the one initiated by Fedeski and Fitzgibbon has evolved out of their... corresponding experiences in the Venezuelan systems...

North of the border, in Ottawa, Canada, Tina Fedeski has just commenced the second season of her El Sistema-inspired program, The Leading Note Foundation Youth Music Program...

Following the initial experience of hearing the youth orchestra over the radio, Fedeski started investigating the program, talking to groups, and eventually making a trip to Venezuela...

Such logistical complications extend across the border in Canada, for as Fedeski describes, "policy checks are required for all of our teachers..."

Logical concerns are not the only concerns for El Sistema-inspired projects in North America. "Children in New York," explains Fitzgibbon, "are over-scheduled already with after-school programs..."

With El Sistema, and preed projects in the works in such cities as London, Chicago, and New York, the children are being taught by teachers who have proven their ability to make music education available for all children...

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Ms. Anne Fitzgibbon, Executive Director of the Harmony Program, Inc., 535 East 80th Street, Room 620, New York, New York 10075, USA. Phone: (212) 794 5697. Email: ane@harmoneyprogram.org

Tim Page on Glenn Gould: An interview with Brian Levine Part II. Edited and translated by Ed. Penny Johnson

The following transcript is taken from the interview with Brian Levine, Managing Director of the Glenn Gould Foundation...

BL: Before you actually met him and had a chance to engage with him either in person or in person, what was your first perception of being aware of him and how would you characterize that first recollection?

TP: I heard about him from my Dad, who was not someone who knew a great deal about music. I assume he read that magazine article about Glenn Gould's character...

BL: And how did the in-person impression compare to the telephonic impression?

TP: It took him a long time to meet my eyes. He did shake my hand very delicately. He was pretty much the same guy I'd known on the phone...

BL: Did he say why?

TP: He thought he was arrogant. Apparently Pierre Trudeau had given the art in reality never occurred, and on a number of occasions he would reflect upon one self, and using the tools available to us, allow the human spirit to understand what it believes, thinks, and feels...

BL: And that actually raised a point because - particularly with music that didn't like, whether for whatever reason he chose to record - it seems to me that you're saying he was happily breaking his own rules...

BL: And it seems as though - and in fact my take on the performance - is that it attempted to be a textbook illustration of why the piece is bad, sort of exaggerating the things he disliked about it so that everyone could see them.

TP: And of course it's not that, it's a very important of music, but he didn't like it. He did his work on that, and on some of the Mozart sonatas, which he admitted that he didn't like. It's John's piece was never released during his lifetime...

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Profile: Kevin Bazzana

I was born in 1963, in Kelowna, in British Columbia's Okanagan Valley... I fought much of my life because I was a renegade virtuoso in my own eyes.

I was interested in classical music - and conspicuously not interested in popular music - from an early age...

I did graduate work in music history and performance practice in the San Francisco Bay Area - first at Stanford University (1988-90, M.A.), then at the University of California at Berkeley (1990-96, Ph.D.).

My Ph.D. dissertation was a study of Gould's aesthetic ideas, his process, and his supervision of Richard Taruskin. It was published as my first book, Glenn Gould: The Performer in the Work (Oxford: Gernsheim Press, 1997; also editions in German and Spanish).

Since graduating from Berkeley, I have worked largely as a freelance writer and editor for a number of journals of the Glenn Gould Foundation, and since 1996 I have written program notes for the Toronto Symphony Orchestra.

I have written two biographies for general readers, both supported by Creative Writing Grants (Literary Non-Fiction) from the The Canada Council for the Arts.

My second biography was Lost Genesis: The Story of a Forgotten Musical Maverick (Toronto: McClelland & Stewart, 2007; also editions in the U.S.A., U.K., Quebec, Italy, France, Germany, Spain, Russia, Japan, Taiwan, and China).

Since 1996, I have lived in Brentwood Bay, British of Victoria. I share a small house and a large yard (flora and fauna) with my wife, Sharon, a probation officer, and our largely immobile cat, Sophie. My interests besides music include film, literature, and the history of the book.

For more Kevin Bazzana check out: Interview: Kevin Bazzana by Carlo Cottarelli

Many thanks to those who have signed up and congratulations to all CD winners!

If you have not yet signed up and want to continue receiving our newsletter, please click here to subscribe.

From the archives: Glenn Gould Records Classical Music!

It's amazing how the music of Glenn Gould has affected musicians from around the world in the most interesting ways.

Some who have roots in a specific genre of music such as Suedenese-born, Toronto-based musician Waleed Abdulhamid and his wife a large and talented group of Glenn Gould's recordings and adapted them to their own particular vibe.

"Glenn Gould opened a door for me," said about his life and ideas in Geoffrey Hanger's American pianist and composer in the way he played the Goldberg Variations. And I felt I really wanted to perform this music in a particular way.

The singer and pianist - more than a dozen instruments including bass and percussion, sought to achieve a sound of "Glenn Gould playing with African musicians in the forest." A CBC broadcast from the Glenn Gould Festival in Toronto featured a performance by Waleed Khalif with the piece African Goldberg Variations, a fresh interpretation on motifs from the Goldberg, mostly from the Aria and from the dark Variation 25.

To read more about musician Waleed Abdulhamid and hear samples of his music, visit http://www.wsp3pcc.com/waleedabdulhamid

Comment: Many thanks to those who have signed up and congratulations to all CD winners!

With winter nearly upon us, and the new year just around the corner, it's a great time to reflect on the past, and anticipate what the years ahead will bring.

Here at The Glenn Gould Foundation, we will be a little more looking forward to 2009. It will be a highly exciting year for several reasons. In the past, we have had a number of updates on the website and in the e-newsletter for get well informed of all that is Glenn Gould.

Wishing you the very best for the new year. Janet Marcine e-newsletter coordinator The Glenn Gould Foundation janet@glenn Gould.org

Having trouble reading this e-newsletter? Follow these easy steps to help you out: To protect your privacy from e-mail senders, Microsoft Office Outlook 2003 is configured to block images downloaded from the Internet. A blocked image appears as a red X placeholder. Also, you receive the following message: "The picture cannot be displayed because it may contain spyware."

1. Start Outlook. 2. On the Tools menu, click Options. 3. Click the Security tab, and then click Change Automatic Download Settings. 4. In the Automatic Picture Download Settings dialog box, click the Content Advisor tab. 5. Click OK two times.

For further information please go to the following link: http://support.microsoft.com/kb/831606

Quote: "It's wonderful. It's the most tremendous relief to get it living out of your system and be completely alone for a few weeks at a time. And in fact this is where the work goes on. I seldom practise on tour due to a difficulty in finding a good piano and a warm hall. And this is really where the work goes on in the most intense way."

Did you know ... The Glenn Gould's prized Yamaha grand piano, used for many live performances during his illustrious career, can be found in the front lobby of Roy Thomson Hall in Toronto.

Glenn Gould's Art: Coming Full Circle by Dr. Rodrigo Chuqui

A gifted composer, conductor, broadcaster, pianist, philosopher, and moralist, not to mention one of the great pianists of all time, Glenn Gould possessed a superior and restless mind whose energy transcends the brief years of his fascinating life. His unmistakable approach to playing the piano is an exciting and unique experience.

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Gould's wars that while art has the potential to communicate moral values, it can also impose dangers at the communal level 2. For the Gould primary goal of music seemed to be the reaching individually through a "love affair" with music. To that end, ecstasies signifies not only the search for moral goodness, but also for perfection.

Throughout his creative output - particularly the radio documentaries - there exists with Gould, a need to personify himself in his work. Beyond the absolute value of his recordings, each piece is a treatise on the Trilogist stands as a perfect example of reflecting Gould's own thoughts, positions and feelings. In a conversation with Tim Page from 1982, Gould criticized the romantic notion of the artist as a person who is the two-fifth edition of his original recording (1955) of the Goldberg Variations, claiming that the style announced without a trace of dignity.

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