



Welcome to The Glenn Gould Monthly

the official newsletter of The Glenn Gould Foundation

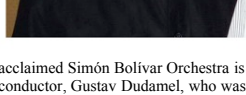
Celebrating the life and work of a Canadian musical icon

November 2008

A SPECIAL ANNOUNCEMENT from The Glenn Gould Foundation

Maestro Abreu Comes to Canada!

The Glenn Gould Foundation is pleased to announce that the Eighth Glenn Gould Prize Laureate for 2008, Dr. José Antonio Abreu, will accept the prestigious triennial prize in Toronto during the fall of 2009. The week long tribute to Dr. Abreu will also feature several action-packed public events to honour our Laureate's infinite contributions to classical music - stay tuned for further details as they unfold.



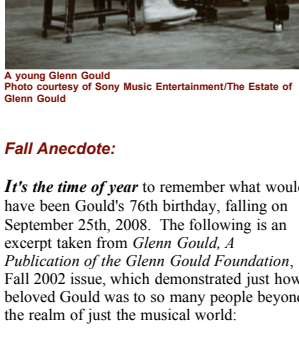
Maestro Abreu

Maestro Abreu is the founder of the famed Simón Bolívar Symphony Orchestra, being one of the top 5 orchestras in the world according to *The London Times*. He has made invaluable contributions to music education and in cultural awareness in his native Venezuela.

The internationally acclaimed Simón Bolívar Orchestra is headed by renowned conductor, Gustavo Dudamel, who was recently named conductor-designate of the Los Angeles Philharmonic, and will be taking the helm as Music Director in 2009.



Dudamel in Action
Photo Courtesy of The Anna Hult/Gothenburg Symphony



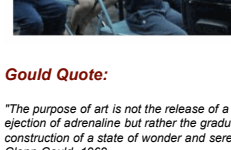
A young Glenn Gould
Photo courtesy of Sony Music Entertainment/The Estate of Glenn Gould

Fall Anecdote:

It's the time of year to remember what would have been Gould's 76th birthday, falling on September 25th, 2008. The following is an excerpt taken from *Glenn Gould, A Publication of the Glenn Gould Foundation*, Fall 2002 issue, which demonstrated just how beloved Gould was to so many people beyond the realm of just the musical world:

"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 25th, Radio Two devoted almost the whole day to Gould, with broadcasts and 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."

Taken from *Miscellanea*, Glenn Gould magazine Fall 2002



Venezuelan National Symphony Youth Orchestra

Gould Quote:

"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

Your Comments:

With the launch of our inaugural e-newsletter, I would like to take this opportunity to welcome you to what will be a monthly dialogue about what is happening in the world of the Glenn Gould Foundation and the world of Gould in general. I hope to bring you interesting stories and snippets of the latest Glenn Gould offerings that our contributors have been working on for your enjoyment.

As always, we encourage your feedback. Please let us know what you think of posted stories and announcements featured on the website and in the e-newsletter by emailing comments to imarcine@glenn Gould.ca. As well, let us know what you would like to see in upcoming issues - your suggestions and comments are certainly of great interest to us. Watch for new features coming to the newsletter in the months ahead.

Janet Marcine
The Glenn Gould Foundation

The Year of Glenn Gould closes with a Tribute CD from The Canadian Music Centre

Compiled by Penny Johnson

As the Year of Glenn Gould draws to a close, we invite you to check out a recent release from Centredisc, the recording label for The Canadian Music Centre. Titled, "So You Want To Write A Fugue?": A Celebration of Glenn Gould," the recording (Catalogue No. CMCCD13208) features live performances from eleven Canadian composers paying tribute to Gould on the occasion of his seventy-fifth birthday and the twenty-fifth anniversary of his death.

Each composer was commissioned by the CBC to write a prelude and fugue, which was then performed by some of Canada's foremost pianists at a gala concert. Composers include: Kati Agócs, Chan Ka Nin, Malcolm Forsyth, Stewart Goodyear, Gary Kulesha, Andrew Paul MacDonald, Diana McIntosh, Jocelyn Morock, André Ristic, Heather Schmidt, and Ana Sokolovic. Performances include: Andrew Burashko, Stephen Clarke, Stewart Goodyear, Robert Kortgaard, Gregory Oh, Christina Petrowska Quilico, Heather Schmidt, David Swan, Peter Tiefenbach, and Lydia Wong.

For further information, please visit The Canadian Music Centre website.

New and Upcoming:

Thirty Two Short Films About Glenn Gould 15 years after its original release, see the breakthrough film by François Girard in four special screenings across Canada. For more information, visit our website!

**François Girard's
Thirty Two Short Films about Glenn Gould**

2-For-1 Movie Deal

November 14, 2008 at 7 pm
Royal Cinema
608 College Street West

Buy one ticket at regular price and get one ticket free!

www.glenn Gould.ca

El Sistema Interview Learn about the life-changing program of children's and youth orchestras developed across Venezuela by the Eighth Glenn Gould Prize Laureate, Maestro José Antonio Abreu, and continues with the work of Anne Fitzgibbon in New York and Tina Fedeski in Ottawa. A full interview with these two dynamic women will be posted to the Glenn Gould Foundation website in the coming weeks. Stay tuned!

Interview with Lorne Tulk GGF contributing author, Dr. Penny Johnson meets up with retired CBC radio technician and engineer, Lorne Tulk, for an engaging conversation about what it was like working in the studio with Glenn Gould for over thirty years. One of Gould's closest friends, Lorne remembers with great fondness his collaboration with Glenn and the compassion with which he addressed his craft. Lorne currently lives in Toronto with his wife, Melva.

The Contrapuntal Blog "All the music that really interests me -- not just some of it, all of it -- is contrapuntal music." - Glenn Gould, 1982. Four unique voices meld into one blog. Check out the blog.



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Special Limited Time Offer:
To continue receiving this newsletter and for a chance to win a Glenn Gould radio documentaries CD, click here

In Conversation...



Tim Page on Glenn Gould: An Interview by Brian Levine

Edited and transcribed by Penny Johnson

The following transcript is taken from an interview with Tim Page, author of "The Glenn Gould Reader," and conducted by Brian Levine, Managing Director of The Glenn Gould Foundation. Consisting of five installments, the interview serves as a follow-up conversation to a presentation that Page gave on 18 April 2008, as the keynote speaker for Cinematheque Ontario's Glenn

film series.

Installment I gives insight to Gould's disposition during the screening of the film "The Well-Tempered Listener", which focused on the works of Bach:

BL: It is April 19, and I'm sitting across the table from Tim Page. On April 18, he was the keynote speaker for the opening of Cinematheque Ontario's, Glenn Gould film series, and has made an extremely interesting, cogent, and audience-engaging presentation.

TP: Thank you.

BL: A couple things came out of that screening of *The Well-Tempered Listener*, which was primarily focused on Bach. To what extent do you think that film -- if we can call it a film, for it was conceived as a television broadcast, which I think perhaps had broader aspirations even though it was about an hour in length -- can be seen as Gould's creation, in which he is more or less the director of the piece?

TP: Well I think it was entirely to do with it at all. I don't really think that Curtis Davis had very much to do with it, in that, at least my sense is that he was doing a scripted interview as Glenn pretty much insisted on, you know, in stuff that was going to be broadcast, telecast, anything like that. He was a real perfectionist when it came down to those things, as I know, because we worked on a script for my interview with him on the Goldberg Variations. This was something rather different from the interview I did with him over the phone, where we talked quite freely about a number of things. So yes, I think it was Glenn from start to finish, and I might say, Glenn in high mode. He's at his most charming, witty, and it's also a chance to actually hear him play the organ and the harpsichord, as well as the piano. I think it was rather terrific.

BL: It's a good film.

TP: It is a good film. I remain convinced that we really need to get all of Gould's films out there in the way he envisioned them, and I hope that will be done at some point.

BL: Absolutely. I think it's going to involve finding the financial resources, or some sort of encouragement to help the owners of the films. As you know, although CBC is the primary one, it's not the only one.

TP: No, I think BBC gets them out there. But it just seems to me that there's got to be some way of owning them out.

BL: Absolutely, and it's a really important complement to what people think of as the primary part of Gould's oeuvre, which is, of course his commercially released recordings.

TP: Sure.

BL: But the longer I sort of dabble in his pond, the more I feel that to fully understand him, you need all the different aspects including his ideas. He's someone who when you sit down and bring the ideas together, that you begin to get a sense of the reasons for his complexity.

TP: Very definitely.

BL: Now one of the things that kind of came up last night was Gould's aversion to spontaneous utterances. In a way it's kind of ironic because of his association with Bach, who was of course a master improviser. In fact, many of his pieces are finished parts of Bach's canons, which started as improvisations in one way or another.

TP: Well I think anything that's an improvisation in some way, but yes, very definitely. It doesn't strike me as anything particularly strange. As a writer, I don't want to see my first draft out there, or the first thing that I typed in. I think any artist -- I guess with the exception of some jazz and rock artists and maybe poetry slammers and stuff like that -- wants some kind of perfection, or some kind of Platonic idea of what the work they're doing might be, buried somewhere within all that improvisation, all that fresh idea. Gould actually talked about this and I think it was, "the grass is greener in the outtake," where he talks about Nabokov and he says, "So what if he split an interview, so what if he already used a word. Let 'em all hang out, man." I agree with him. I work very hard when I'm trying to write and try to make things as good as I can before abandoning them.

The funny thing is that he was a very spontaneous person when he wasn't working. I mean, he was somebody who was a lot of fun just to talk with because on the one hand you had this guy who was this wise old genius, and on the other hand, this kind of funny little kid. There was always a little kid in Glenn, which was something I found particularly endearing about him. So when you were with this guy, it was very spontaneous, very funny, very 'what if?,' very 'let's play this game,' 'let's play that game.' It was interesting because when I was up there for those days working on the Goldberg interview, the moment he sat down to work, it was all work. Playtime was over, and you knew he wanted to get things done and get them done quickly and expeditiously. When it was over, it was back to funny, friendly old Glenn again.

BL: Interesting. So there was a clear division in his mind between playtime and playfulness.

TP: Yes.

----- end of installment I -----

Watch for installment II in December's e-newsletter.

Tim Page writes on music and cultural affairs for the *Wall Street Journal*, and his articles have also appeared in *Vanity Fair*, *Horizon*, *Harper's Bazaar* and the *New York Times*

From the Archives ...

As a regular feature to the newsletter, we will be reissuing articles from the *Glenn Gould* magazine, published from 1995 to 2008. To correlate with our first newsletter, we are thrilled to reprint the following Keith MacMillan account of Gould's first recording...enjoy!

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 taping 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 the Bloor Street United Church, not as 'live' as I would have preferred but with a clear acoustic for its size and devoid of background noise because of 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 LP's (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, he joined and to develop a solo career; that same summer, he choreographed and the cellist Isaac Mamont 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 in promptu by his mad 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 fugue seemed also to be "yes, that". In the prelude he began I had mentioned in my fond hope that some day I might hear the fugue sung - it is indeed very "vocal" in style. He obviously had the same idea, and as he played he sang freely, wandering from part to part as if providing 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 Homberger, had no jurisdiction over any of these engagements other than recitals; his alliance with such a fledgling company as ours could have constituted with 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. 11, 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 for Shostakovich (1922); "The Birth of the Harp," from Ten Romances after (Ellis's) Immortelles, Op. 26, a collection of songs by Tanevsky (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 was 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.

Taken from "Me and Glenn Gould" by Keith MacMillan - Glenn Gould magazine Fall 2002