

Contents

Preface

ix

Beginnings

1

Non-Take-Twoness

21

A Higher Calling

33

Action at a Distance

51

The Musical Mind and The Music Itself

73

The Musical Hand and the Keyboard

89

Burnished Singing Tone

109

Creative Cheating

119

Radio as Music

128

Talking Nonsense on Anything Anywhere

140

Epilogue

146

Appendix

151

Notes

159

Bibliography

173

Published Compositions

176

Filmography

176

Discography

177

Acknowledgements

184

Index

187

Photographs

50A

Index

- "The Age of Ecstasy," 65
 All Saints' Kingsway Anglican Church (Toronto), 98, 99
 Allan, Andrew, 134
 American Symphony Orchestra, 49, 72
 Anhalt, Istvan, 144; *Fantasia for Piano*, 144
 "Anti Alea," 75
 Arnold Schoenberg: *A Perspective*, 142
 Art, and morality, 120-121; and play, 139; recorded music as, 144-145
The Art of the Fugue (Bach), 17, 19, 46, 83, 101
The Art of the Fugue, Fugues 1-9 (recording), 46, 96, 98, 99-101
 Assimilatability, 104, 109, 111-112
 Audiences, 22-24
 Bach, J.S., 7, 28, 30, 138, 139, 155; Gould's admiration for, 3, 7, 53; as idealist composer, 82-83; organ works of, 62, 85, 95, 100-101. Works: *The Art of the Fugue*, 17, 19, 46, 83, 101; *Concerto in D Minor*, 17; *G Minor Fantasia and Fugue*, 101; "Little" *G Minor Fugue*, 101; *Goldberg Variations*, 37, 49; *Partita No. 4 in D Major*, 19; *Partita No. 5 in G Major*, 13, 24; *Three-part Inventions* (*Sinfonias*), 13, 17; *C Minor Sonata*, 84; *F Major Toccata*, 101; *Toccata and Fugue in D Minor*, 101; *Two- and Three-Part Inventions*, 13, 106-107; *The Well-Tempered Clavier*, 4, 38-39, 83-84, 126
 Badura-Skoda, Paul, 17
 Bacon, Ernst, 62
 Baksa, Robert, 143
 Baron, Julius B., 117
 Barrel organ. See *Musical clock*
 Bartok, Béla, 82
 Beckwith, John, 5, 104, 155, 156
 Beethoven, Ludwig van, 2, 55, 78, 95, 96, 153. Works: *Concerto No. 2*, 17; *Concerto No. 3*, 17; *Concerto No. 4* in G Major, 9, 10, 16, 18; *Emperor Concerto*, 49, 72; *Sonata in E Major*, Opus 109, 13, 16, 17, 90 *Sonata*, Opus 110, 16, 19; *Sonata*, Opus 111, 16; *Symphony No. 5*, 74, 85
 Berg, Alban, 13, 17
 Berlin, 17
 Berlioz, Hector, 84
 Bernstein, Leonard, x, 17, 19, 72
 Bester, Alfred, 3
 Biggs, E. Power, 96, 100
 Bizet, Georges, 144; *Variations Chromatiques*, 144
 Bodky, Erwin, 143
 Brahms, Johannes, 72, 136. Works: *Concerto in D Minor*, 72; *Intermez-zos*, 135
 Brendel, Alfred, 17
 Bridle, Augustus, 4, 11
 Briggs, John, 14
 Britten, Benjamin, 27
 Busoni, Ferruccio, 17, 18
 Byrd, William, 113
 CBC, 15, 16, 17, 37, 61, 69, 82, 99, 105, 128, 129, 134, 150
The CBC Times, 12
 CBS. See *Columbia Records*
 Canada Council, Molson Prize, 69
 Carlos, Walter, 29, 30, 69
 Casals, Pablo, 7, 128
 Casavant Frères, 8, 98
 Casavant Society, 8
 Chasins, Abram, 143
 Centipede paradox, 89-94, 112
 Chopin, Frédéric, 82, 84. Works: *Sonata No. 3 in B Minor*, Opus 58, 82n
 Clutton-Brock, A., 42
 Columbia Records, 14-15, 18, 96, 98, 104, 107, 139n
 Competitiveness, 24, 51, 57-63; of concertos, 71-73; of graded music examinations, 57-58; of music festivals, 57, 58-59, 67-68
 Composer, idealist vs empiricist, 79, 80,

- 82-85; New, 29; recorded performances by, 27
 Concert hall, decline of, 25, 27, 28; "realism," 40
 Concertos, competitiveness of, 71-73
Convergences, 69
 Copland, Aaron, 27
 Creative artist, and ecstasy, 56-57; 59; and self-deception, 103-104; solitude of, 52-53, 55-57, 63-64, 77; temperament of, 52, 75-77
 Craft, Robert, 46-47
 Debussy, Claude, 22; "M. Croche," 96
 Demus, Georg, 17
 de Pachmann, Vladimir, 9, 23
 de Saint-Foix, G., 152
 Dobias, Charles, 10
The Dynamics of Creation, 52, 75
 Eaton Auditorium, 8, 11, 96, 99, 101, 105, 152
 Eaton Company, T., 107
 Ecstasy, 65-69, 73, 76, 78, 120, 139, 155; and creative artist, 56-57, 59; and musical recording, 126-127; and solitude, 56, 63-64, 66; simulated, 157
 Edison, Charles, 32
 Einstein, Alfred, 153, 154
 "Elizabethan Gaiety," 7
 Emmanuel Presbyterian Church (Toronto), 2
Emperor Concerto, 49, 72
 Empiricism, musical, 80-83, 84-85, 97-98
 Ericson, Raymond, 141-142
 Farnell, Audrey, 10
 Film-making, art of, 7, 43, 124-125, 126-127
 Fischer, Bobby, 60
 Fischer, Edwin, 7
 Forrester, Maureen, 17
 Frost, Thomas, 43n
 Fulford, Robert, 3, 5-6
 Gardner Museum (Boston), 19
 Geiringer, Karl, 152
 Gelatt, Roland, 41-42, 96, 104
 Germanic Museum (Harvard University), 100
 Gibbons, Orlando, 13, 113; as idealist composer, 82-83, 84
 "Glenn Gould: Off the Record," 105
The Globe and Mail, 10
Goldberg Variations (Bach), 37, 49
Goldberg Variations (recording), 15, 16, 37, 38
 Gottschalk, Louis Moreau, 71
 Gould, Florence Greig, 1
 Gould, Glenn: on actuality and realism in music, 130-134; on aesthetic narcissism, 64-66; aesthetics of, xi, 7, 51, 63-67, 76, 79-80, 89-95; American debut of, 12-14, 19; and "Anti Alea," 75; on art and morality, 120-121; and assimilatability, 104, 109, 111-112; attitude toward concert audiences, 22-24; awards and scholarships, 4, 18, 57, 69; Bach's influences on, 3, 7, 53, 82-83, 95; and Beethoven, 2, 78, 96; Berlin debut of, 17; and the centipede paradox, 89-94; and the Chickering piano, 93-94, 104-105; on Chopin, 82; his classicism, 24; on competitiveness, 24, 51, 58-63, 68, 71-72; as composer, 7-8, 8n, 60, 76, 80, 95, 140, 152; on the concert hall, 22-25, 28, 60, 67; contrapuntal radio documentaries of, 128-135; as creative artist, 52-53, 55-56, 73-77; debut as organist, 8, 152; decision to end concert career, 21-22, 33-35; and direct control of keyboard, 110-111; dislike of concertos, 71-74; on dissection and analysis of music, 46-47; early years of, 1-3; eccentricities of, 15, 16, 23, 48, 76-77; and ecstasy, 56-57, 59, 64, 65-67, 76, 78, 127; education of, 2, 3, 5-6; empiricism of, 80-81, 97-98; fictional characters of, 74, 136-137; on fishing, 2-3; on Gibbons, 82; on graded music examinations, 57-58; as harpsichordist, 101-102, 112-113; and the harpsi-piano, 104; on Hofmann, 21; as humorist, 76; idealism of, 6, 80-88, 95, 109; as keyboardist, 3, 89-108; on Landowska, 102; and the Last Resort Method, 91-92, 94; as lecturer, 19, 141-143; Le Moyne's influences on, 61, 69-70; on Liszt, 86-87; and the microphone, 36-37, 45, 122; moral views of, 55-56, 60-62, 69-71; on Mozart, 4, 71; on music festivals, 58-59; and the recording kit concept, 26, 30; and musical structure, 24-25, 44-46; network radio debut of, 37,

152; and the New Composer, 27; and the New Listener, 26, 29-32; and the New Performer, 26-27; New York debut of, 14; on non-repetitiveness of musical performance, 59, 67-68; and "non-take-twoness," 28, 75; and the North, 54-56; orchestral debut of, 9, 150; as organist, 3-4, 8, 45, 95-101, 112-113; philosophy of recording of, 34-50, 98, 101, 119, 124-126, 128, 129; as polyphonist, 135-136, 138; and psycho-analysis, 73-75, 75n; as recording artist, 14-16, 33-35, 47-50; and recording technology, 20, 35-37, 121-124; romanticism of, 62; Schnabel's influence on, 6, 9, 77-81; on Schoenberg, 44-45, 83, 142, 143; and sense of tactilia, 94, 102-104, 107; singing of, 5, 81, 89; and solitude, 5, 12, 51-57, 64, 66, 119; solo recital debut of, 11; Soviet Union tour of, 17; and Steinway CD 318, 104-108, 113; on Stokowski, 7, 34; on Strauss, 97; String Quartet, 16-17; on *Switched-on Bach*, 29, 69; and tactile immediacy, 109-110; and tape editing, 39, 124-127, 133; on teaching, 53; on technology as mediator, 56, 61, 69-71, 122; and the Tel Aviv piano, 93-94; and tone-quality, 109, 117-118; as transcriber, 85-87; vacuum cleaner anecdote of, 35-36, 87-88, 91; on Wagner, 87-88; on *The Well-Tempered Clavier*, 83-84; as writer, 35, 140-141, 142-144. Performances: Bach's *The Art of the Fugue*, 17, 19; Bach's Concerto in D Minor, 17; Bach's Partita No. 4 in D Major, 19; Bach's Partita No. 5 in G Major, 13, 24; Bach's Three-part Inventions (Sinfonias), 13, 17; Beethoven's Concerto No. 2, 17; Beethoven's Concerto No. 3, 17; Beethoven's Concerto No. 4, 10, 16, 18; Beethoven's Sonata, Opus 109, 13, 17, 90, Beethoven's Sonata, Opus 110, 19; Berg's Sonata, 13, 17; Brahms' Concerto in D Minor, 72; Chopin's Sonata No. 3 in B Minor, Opus 58, 82n; Krenek's Third Sonata, 19; Mahler's Second Symphony, 17; Scarlatti, 11; Sweelinck, 13; Webern's Variations, Opus 27, 13. Radio Broadcasts: "The

Idea of North," 128, 129, 131-132, 135, 137; "The Latecomers," 128, 132; "The Quiet in the Land," 128, 133; "Schoenberg: The First Hundred Years," 128; *The Solitude Trilogy*, 128, 139n. Recordings: Bach's *The Art of the Fugue*, *Fugues* 1-9, 46, 96, 98, 99-101; Bach's Partita No. 5, 24; Bach's *Two and Three-Part Inventions*, 106-107, 113; Beethoven's Fifth Symphony, 74, 85-86; Beethoven's Sonatas, Opus 109/110/111, 16; Brahms' *Intermezzos*, 135; *Emperor Concerto*, 49, 72; *Goldberg Variations*, 15, 16, 37, 38; *Handel: Suites for Harpsichord*, Nos. 1-4, 101, 102; *The Well-Tempered Clavier*, 38-39, 126. Writings: Arnold Schoenberg: *A Perspective*, 142; "Bodky on Bach," 143; "The Prospects of Recording," 29, 32; "The Search for Petula Clark," 71

Gould, Russell Herbert, 1
 Grieg, Edvard, 1, 71
 Guerrero, Alberto, 3, 5, 6, 12, 53, 152
 Guy, Elizabeth Benson, 10
 Haggin, B.H., 135, 140, 141
 Hambourg, Mark, 77, 78
 Hamilton Symphony Orchestra, 12
 Harpsichord, 110, 112
 Harpsi-piano, 104
 Haydn, Franz Joseph, 153, 155
 Heinze, Bernard, 10, 152
 Hess, Myra, 13, 23
High Fidelity Magazine, 31, 96
 Hindemith, Paul, 37, 53
 Hofmann, Josef, ix, 2, 33, 135
Holiday, 3
 Homburger, Walter, 12, 15, 17
 Horowitz, Vladimir, 62
 Hume, Paul, 13-14
 Hunter College (New York), 19, 141, 142
 Hurwitz, Robert, 129
 "The Idea of North" (radio broadcast), 128, 129, 131-132, 135, 137
The Idea of North (recording), 54, 138
 Idealism, musical, 80-88, 97-98
 Intentions of the artist, 154
 Israel, 18, 93
 Ives, Charles, 53
 Kaiser, Joachim, 52, 65, 135, 145
 Kant, Immanuel, 57

- Karajan, Herbert von, 17
 Kazdin, Andrew, 43n
 Kentner, Louis, 8
 Khatchaturian, Aram, 13
 Kilburn, Nicholas, 8
 King, A. Hyatt, 152
 Kiwanis Music Festival (Toronto), 4-5, 152
 Koestler, Arthur, 89-90, 111
 Kostelanetz, Richard, 96, 136
 Krankmeister, Wolfgang von, 74-75
 Krenek, Ernst, 19
 Krips, Josef, 18
 Landowska, Wanda, 7, 102
 "The Latecomers," 128, 132
 Le Moyné, Jean, 123; and "the charity of the machine," 61, 63; *Convergences*, 69; influences on Gould, 61, 69-70
 Lemming, S.F., 74
 Leningrad, 17
 Levels of attention, 95, 136; auditory, 95; and the centipede paradox, 89-94; ideal, 91-92, 95; shifting of, 89-95; tactile, 90-92, 94-95, 102-103, 111
 Levels of awareness, focal, 111, 114; subsidiary, 111, 114
 Lewis, Eric, 96
 Leschetizky, Theodor, 77, 78
 Lhevinne, Josef, 116
 Lipatti, Dinu, 15
 Liszt, Franz, 62, 71, 80; as romantic composer, 25; as transcriber, 85-86
 London Symphony Orchestra, 18
 McCarthy, Pearl, 10
 McClure, John, 43n
 MacDowell, Edward, 71
 Maclean's Magazine, 97
 Mahler, Gustav, 17
 Malvern Collegiate Institute, 5, 6, 8, 150
 Massey Hall (Toronto), 9, 10
 Mazzoleni, Ettore, 152
 Meegeren, Hans van, 156
 Mendelssohn, Felix, 99, 156
 Menuhin, Yehudi, 23, 84, 142
 Mitropoulos, Dimitri, 18
 Montreal String Quartet, 16
 Moog Synthesizer, 30
 Moscow, 17
 Mozart, Wolfgang Amadeus, 37, 69, 95, 136, 153; Gould on, 4, 71.
 Works: Fugue in C Major, 4, 35, 36; Piano Sonata in A Major, 4
 Mumford, Lewis, 70
 Music, actuality vs realism in, 130-134; Baroque, 26-27; and broadcasting, 36-37, 40; coherence in, 124-125; and competitiveness, 57-60, 71-72; dissection and analysis of, 44-50, 125; festivals, 57, 58-59, 67-68; graded examinations in, 58-59; levels of attention in, 89-95; levels of awareness in, 111, 114; "the music itself," 6, 78-79, 86-88, 95, 109, 111, 155; post-renaissance, 25-26; pre-renaissance, 26-27; and recording technology, 25-32, 34-40, 44-45, 51, 114-118, 125-126; structure of, 24-25, 44, 45-47, 125. See also Recorded music
 The Music Index, 12, 143
 Music Journal, 143
 Musical clock, 153
 Musical coherence, appearing vs being in, 124-125
 Musical Courier, 12, 14
 Musical performance, non-repetitiveness of, 59, 67-68
 The Musical Times, 18
 Musician, as creative artist, 52-53, 77-78; vs pianist, 77-78, 79, 80
 Myers, Paul, 43n, 50, 140
 Nall, Stewart, 12
 Narcissism, 64-66, 120
 National Film Board of Canada, 105
 New Listener, 26, 29-32, 42, 70
 New York, 13
 New York Philharmonic Orchestra, 16, 19, 55, 72; broadcasts of, 2
 The New York Times, 14, 129, 141
 The New Yorker, 38, 51, 75, 76-77
 "Nocturne," 7
 "Non-take-twoness," 28, 76
 Open score. See Unspecified open score
 Oppenheim, David, 14-15
 Orchestra Hall (Chicago), 19
 Organ, 98, 110, 112
 Organ, barrel. See Musical clock
 Ormandy, Eugene, 18
 Ostwald, Peter F., 74, 81
 Paray, Paul, 16
 Paderewski, Ignacy Jan, ix
 Performance. See Musical performance
 Performer, competitiveness of. 24; New,

- 26-27; and "non-take-twoness," 28;
personal identity of, 27, 44-45
Philadelphia Symphony Orchestra, 18
Phillips Gallery (Washington, D.C.),
13
Philosophy of recording. *See* Recording,
Philosophy of
Pianist, vs musician, 77-78, 79, 80
Piano, Chickering, 93-94, 104-105,
108; "chink," 113-114, 117; damper
pedal, 82, 95, 97; relationship be-
tween touch and tone-quality, 109,
114-115, 116-117; Steinway CD 318,
106-108, 113
Polanyi, Michael, 111-112, 114
Producer, 42-44
Prokofiev, Sergei, 13
"The Prospects of Recording," 29, 32
"The Quiet in the Land," 128, 133
Rachmaninoff, Sergei, 25
Radio, Gould's contrapuntal docu-
mentaries for, 128-139
Ravel, Maurice, 61; *La Valse*, 61
Recorded music, 25-28; and concert
hall, 27-28; and ecstasy, 66, 127-128;
integrity of, 123, 124-125; and musi-
cal structure, 45-46; and the New
Composer, 29; and the New Listener,
26; and the New Performer, 26-27;
producer's role in, 42-43
Recording, Philosophy of: New, 35-50,
98, 119, 124-125, 128, 153, 156,
157; Old, 40-41, 43, 153
Recording technology, 26, 41-42; and
creative cheating, 122-123, 126, 129;
digital signal processing, 47n;
direct-to-disc, 47n; microphone,
36-37, 45-46, 123; resistance to, 29,
30. *See also* Tape editing
"Regal Atmosphere," 7
Reger, Max, 139
Rockett, Paul, 97
Roddy, Joseph, 38, 51, 75, 76-77
Rorem, Ned, 22
Rosen, Charles, x
Royal Conservatory of Music of To-
ronto, 3, 4, 5, 8, 9, 11, 96, 97, 100,
152
Royal Conservatory Orchestra, 12
Royal Festival Hall (London), 18
Rubinstein, Arthur, 22n, 23, 34; and
competitiveness, 62
Rutland, Harold, 18
Sabiston, Colin, 11
St. Simon's Anglican Church (To-
ronto), 96
Salzburg, 18
Saturday Review, 143
Scarlatti, Domenico, 11
Schabas, Ezra, 12
Schmidt, Franz, 155
Schnabel, Artur, 6; aesthetics of, 77-80,
86; idealism of, 79-80; influence on
Gould, 9, 77-80
Schneider, Alexander, 14
Schoenberg, Arnold, 53, 57, 75, 139,
142, 143, 158; as idealist composer,
82, 83; and musical structure, 44-45
"Schoenberg: The First Hundred
Years," 128
Schonberg, Harold C., 135
Schubert, Franz, 25
Schultz, Arnold, 95
Schumann, Robert, 25, 95
Scianni, Joseph, 43n
Scott, Howard, 2, 3, 43n
Scriabin, Alexander, 87
"The Search for Petula Clark," 71
The Semiotics of Human Sound, 74
Sibelius, Jan, 55, 85, 139n
Siegfried, Idyll, 86
Silvester, Frederick C., 3, 96, 100
Smith, Leo, 3
Solitude, and the creative artist, 52-53,
55-57, 63-64, 77; as escape, 72; as
prerequisite for ecstasy, 56-57, 59
The Solitude Trilogy, 128, 129, 139n
Soviet Union, 17
Splicing. *See* Tape editing
Steinway CD 318, 104-108, 113
Stephens, Joseph, 74
Stewart, Ronald, 10
Stockhausen, Karlheinz, 65
Stokowski, Leopold, 7, 35, 49, 72, 128;
and recording technology, 34
Storr, Anthony, 52, 75, 76, 79
Strauss, Richard, 16, 53, 85, 97, 157
Stravinsky, Igor, 27, 82; on art and tech-
nology, 121
Stroh violin, 41
Stuckenschmidt, H.H., 12
Sweelinck, Jan Pieterszoon, 13
Switched-on Bach, 29, 69
Synthesizer. *See* Moog Synthesizer
Tactile grab and immediacy, 109-110
Tactilia, 94, 102-104, 107, 112

- Tape editing, 39, 43; 49-50; appearing vs being in, 125-127; and coherence, 124-125
- Tchaikovsky, Peter Ilyich, 84
- Technology, and action at a distance, 56; and art, 120-121, 145; and "the charity of the machine," 51, 56, 61, 63, 69-71, 120-121, 122; and music, 35-36, 69. *See also* Recording technology
- Tel Aviv, 93
- Tone-quality, 109, 117-118
- Toronto, 1, 55; "Beach" neighbourhood of, 6
- Toronto Conservatory of Music. *See* Royal Conservatory of Music of Toronto
- Toronto Daily Star*, 10
- Toronto Evening Telegram*, 8
- Toronto Symphony, 10, 12, 152
- Tovell, Vincent, 82
- Tovey, Donald Francis, 46, 72
- Town Hall (New York), 14
- Transcription of music, 84-87
- Tureck, Rosalyn, 7, 13, 102
- University of Cincinnati, 19, 142
- University of Toronto, 19
- University of Wisconsin, 19
- Unspecified open score, 6, 80, 83-84, 98
- Uptergrove (Ontario), 1, 2, 12, 51, 55, 93
- Utilitarianism, 70
- Uxbridge (Ontario), 1
- Valen, Fartein, 144; Sonata No. 2, Opus 38, 144
- Vancouver Symphony Orchestra, 12
- van Meegeren, Hans. *See* Meegeren, Hans van
- Vienna, 17
- Vivaldi, Antonio, 156
- von Karajan, Herbert. *See* Karajan, Herbert von
- Wagner, Richard, 85, 86-87. Works: *Die Götterdämmerung*, 85; *Die Meistersinger*, 85; *Lohengrin* Prelude, 86; *Rienzi*, 86; *Siegfried Idyll*, 85, 86; *Tannhäuser* Overture 86; *Tristan und Isolde*, 7
- Webern, Anton, 8, 13. Works: Opus 5, 8; Variations, Opus 27, 13
- The Well-Tempered Clavier*, 4, 38-39, 83-84, 126
- Wellesley College, 19
- "Whimsical Nonsense," 7
- Willan, Healey, 96
- Williamson Road Public School, 2, 51
- Wodson, Edward W., 8-9, 10, 11