

STEREO
"360 SOUND"

Stereo "360 SOUND" represents the ultimate in listening enjoyment. Every aspect of recording and reproduction has been carefully studied by Columbia's engineers and craftsmen, using the very latest electronic equipment. Stereo "360 SOUND" creates the effect of surrounding the listener with glorious, true-to-life aural sound. It is as if one were sitting in the first row of an orchestra.

Columbia's studios have been designed with uniform sound characteristics and are equipped with custom-channel consoles and custom-calibrated multi-track

tape machines engineered and built to Columbia's own specifications. The microphones used are chosen for their individual sound properties depending upon the instrumentation, the artist and the concept of the producer of the recording. Some of the microphones are the Sony C37A, Telefunken-Neumann's U87, U85, U83, KM54A, KM56, the AKG C45, C12 and Electro-Voice 685C. Only high-quality tape offering maximum signal to noise ratio is used. Such tape, of great tensile strength and flexibility, is customarily safe in the dissemination of print-through and resistance to distortion and hiss.

The reduction of the original multi-track tape to the first master tape is per-

formed on editing consoles hand-crafted by Columbia's engineering staff to accommodate any number of channels. The transfer of master tape to master lacquer is made via a Western or Ortofon cutter installed on a Scully lathe equipped with automatic variable pitch and electronic depth control. Master production is unique, a master pressing is compared to the first tape (a check), it is only after the recording has passed the critical test that Columbia's engineers give the final approval for manufacture, secure in the knowledge that each Stereo "360 SOUND" disc will have the same full-bodied, multi-dimensional sound as that originally recorded in the studio.

Stereo—MS 4536
Monaural—ML 5936



"The foremost pianist this continent has produced in recent decades," wrote critic Alfred Frankenstein in *High Fidelity Magazine*. "A pianist of divine guidance," said Jay Harrison in the New York *Herald Tribune*.

"He plays Bach," wrote a distinguished critic, Professor Heinrich Neuhaus, "as if he were one of the pupils of the Thomaskirche cantor, sharing his meals with him in the refectory and blowing the organ when his teacher played for his parishioners. . . . The music seems to speak through his playing; the composer has been dead long since but his music is alive today and it will live long. . . ."

Such is the praise that has greeted each appearance of Glenn Gould, the distinguished Canadian pianist. When Mr. Gould made his recording debut, with the immensely difficult and demanding *Goldberg Variations* of Bach (ML 5060), his performance was so masterful that it elicited bravos from critics who found it difficult to believe that a young artist could offer such probing, sensitive interpretations. Mr. Gould has further demonstrated his rare understanding of Bach's music with recordings of the Partitas Nos. 5 and 6 and two Fugues (ML 5316) and displayed his sympathy with contemporary music in an outstanding recital of music by Berg, Schoenberg and Krenek (ML 5336).

Glenn Gould was born in Toronto, Ontario, in 1932. He began his studies of music with his mother when he was three, and later entered the Royal Conservatory of Music in Toronto. At twelve he completed his work there, having earned the highest grades in all of Canada, and becoming the youngest graduate in the school's history.

He made his concert debut in 1947 with the Toronto Symphony Orchestra, and first appeared in the United States in 1955 in Washington, D.C., following it with a recital at Town Hall in New York City. Of his Washington debut, Paul Hume wrote, "It is unlikely that the year 1955 will bring us a finer piano recital, and we shall be lucky if it brings others of equal beauty and significance. Glenn Gould is a pianist with rare gifts for the world. . . . We know of no other pianist anything like him of any age."

Shortly after his Town Hall recital Mr. Gould recorded his now celebrated performance of the *Goldberg Variations*, and has continued his career as concert and recording artist to ever-increasing acclaim. Along with the music of Bach and Beethoven, he has shown deep sympathies for the music of more recent times, and works by Richard Strauss, Arnold Schoenberg and Anton Webern are among his immense repertoire and frequently presented on his thoughtfully designed programs. An avid reader, he prefers the works of Mann, Kafka, Tolstoy, Dostoyevsky and Nietzsche, and is himself a writer of several works on the masters of the Viennese school. He has also lectured at the University of Toronto. Mr. Gould is a composer as well; his String Quartet, Op. 1, commissioned by the Canadian Broadcasting Company, was written in the years between 1953 and 1955 and has since been recorded (ML 5578/MS 6176).

In 1957, Mr. Gould went to Russia as a cultural ambassador, and once again won tumultuous applause from both critics and public. "I assure you," wrote Prof. Neuhaus, "that the pianist Gould is not simply a pianist; he is a phenomenon."

THE SELECTIONS—PUBLIC DOMAIN—ARE FOLLOWED BY THEIR TIMINGS

SIDE 1	
PRELUDE AND FUGUE IN E MAJOR	2:34
PRELUDE AND FUGUE IN E MINOR	3:49
PRELUDE AND FUGUE IN F MAJOR	3:54
PRELUDE AND FUGUE IN F MINOR	3:53
SIDE 2	27:34
PRELUDE AND FUGUE IN E-SHARP MAJOR	4:32
PRELUDE AND FUGUE IN F-SHARP MINOR	6:00
PRELUDE AND FUGUE IN G MAJOR	3:40
PRELUDE AND FUGUE IN G MINOR	4:44
	27:54

Volume 2 of a Series

BACH GLENN GOULD

The
Well-Tempered
Clavier

Book 1
Preludes and Fugues 9-16

Produced by Paul Myers

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STEREO
"360 SOUND"

STEREO
MS 6436

MONO-ML 5936



Volume 2 of a Series

BACH GLENN GOULD

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Clavier

Book 1
Preludes and Fugues 9-16



Johann Sebastian Bach 1685–1750

The Well-Tempered Clavier I BWV 854–861

Das Wohltemperierte Clavier I · Le Clavier bien tempéré I

Prelude & Fugue No. 9 in E major BWV 854

E-Dur · en *mi* majeur

1 Praeludium	1:35
2 Fuga	1:01

Prelude & Fugue No. 10 in E minor BWV 855

e-Moll · en *mi* mineur

3 Praeludium	2:50
4 Fuga	0:59

Prelude & Fugue No. 11 in F major BWV 856

F-Dur · en *fa* majeur

5 Praeludium	0:58
6 Fuga	1:17

Prelude & Fugue No. 12 in F minor BWV 857

f-Moll · en *fa* mineur

7 Praeludium	4:56
8 Fuga	3:25

Prelude & Fugue No. 13 in F-sharp major BWV 858

Fis-Dur · en *fa* dièse majeur

9 Praeludium	2:17
10 Fuga	2:16

Prelude & Fugue No. 14 in F-sharp minor BWV 859

fis-Moll · en *fa* dièse mineur

11 Praeludium	1:01
12 Fuga	3:50

Prelude & Fugue No. 15 in G major BWV 860

G-Dur · en *sol* majeur

13 Praeludium	0:43
14 Fuga	2:20

Prelude & Fugue No. 16 in G minor BWV 861

g-Moll · en *sol* mineur

15 Praeludium	2:30
16 Fuga	2:17

Total Time 34:49

Glenn Gould piano

Original LP: MS 6538 / ML 5938 · Released January 13, 1964

Recording: Columbia 30th Street Studio, New York City, April 9, 1963 [1/2/5/6];

June 18–20 & September 18/25 [3/4]; June 18, 1963 [7–10]; August 29, 1963 [11/12];

August 29/30, 1963 [13/14]; June 18–20, August 30 & September 18/25, 1963 [15/16]

Producer: Paul Myers · Cover Photo: Henry Parker

LP Matrix: XSM 75820 [1–8], XSM 75821 [9–16] (stereo);

xLP 75818 [1–8], xLP 75819 [9–16] (mono)

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