

Album produced by Andrew Kazdin,
Howard Scott and Thomas Frost

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MUSIC FROM
**KURT VONNEGUT'S
SLAUGHTERHOUSE-FIVE**
FEATURING
GLENN GOULD'S
ORIGINAL PERFORMANCES HEARD IN THE FILM

BACH
TWO KEYBOARD CONCERTOS IN F MINOR AND D MAJOR / GOLDBERG VARIATIONS NOS. 18 AND 25 / PRESTO FROM BRANDENBURG
CONCERTO NO. 4 (PABLO CASALS, CONDUCTING) / CHORALE—KOMM, HEILIGER GEIST, HERRE GOTT, BWV 651 (LIONEL ROGG, ORGAN)

Side 1
BACH: CONCERTO NO. 5 IN F MINOR,
BWV 1056
GLENN GOULD, Piano
VLADIMIR GOLDSCHMANN conducting
THE COLUMBIA SYMPHONY ORCHESTRA
I—Allegro (2:33)
II—Largo (10:49)
III—Presto

BACH: THE GOLDBERG VARIATIONS—NO. 18
GLENN GOULD, Piano (13:46)

BACH: THE GOLDBERG VARIATIONS—NO. 25
GLENN GOULD, Piano (16:26)

BACH: BRANDENBURG CONCERTO NO. 4 IN
G MAJOR, BWV 1049 (14:33)
PABLO CASALS conducting the MARLBORO
FESTIVAL ORCHESTRA
ALEXANDER SCHNEIDER, Violin;
RUDOLF SERKIN, Piano Continuo
III—Presto

Side 2
BACH: CONCERTO NO. 3 IN D MAJOR,
BWV 1054
GLENN GOULD, Piano
VLADIMIR GOLDSCHMANN conducting
THE COLUMBIA SYMPHONY ORCHESTRA
I—Allegro (7:46)
II—Adagio e piano sempre (5:52)
III—Allegro (2:46)
BACH: CHORALE: "Komm, heiliger Geist,
Herre Gott," BWV 651 (12:44)
LIONEL ROGG, Organ

The selections are in the public domain.
Engineering: Fred Plaut and John Goodrich
Band 4, Side 2—Produced by Harmonia Mundi, France

It begins like this:

Liter:
Billy Pilgrim has come unstuck in time.

It ends like this:
Poo-tee-wee!

GLENN GOULD: The music for "Slaughterhouse-Five" was deliberately chosen to go several psychological stages beyond the action on the screen, not just to underline it, as is usually the case. The 18th-century Baroque style of Bach was generally agreed to be the most appropriate, both as

counteraction to the screen events and as a kind of embodiment of the beautiful city of Dresden prior to its destruction by fire bombing.

The Largo section from Bach's Concerto No. 5 in F Minor I think can actually be called "Billy's Theme." It is used under the opening credits, when the shell-shocked Billy wanders through the Ardennes forest during World War II, and on the two occasions when Billy becomes conscious of the Traftamadorian star and is tempted to leave Earth for space.

Billy survived, but he was a dazed wanderer far behind the new German lines. . . . Billy was preposterous—six feet and three inches tall, with a chest and shoulders like a box of kitchen matches. . . . He didn't look like a soldier at all. He looked like a filthy flamingo.

GLENN GOULD: The 18th Goldberg Variation was chosen to establish the character of Montana and connect her in Billy's mind to Dresden.

A male had been brought to him from Earth. She was Montana Wildhack, a motion picture star. . . . In time, Montana came to love and trust Billy Pilgrim. . . . After she had been on Traftamadore for what would have been an Earthling week, she asked him shyly if he wouldn't sleep with her. Which he did. It was heavenly.

GLENN GOULD: The arrival of the P.O.W.'s is supported by the final Allegro Movement from the D Major Concerto and the Presto Movement of the 4th Brandenburg. These works accompany the entire sequence in which Billy and the other soldiers emerge from the boxcars, are assembled in the Dresden station, and subsequently, marched through the streets of the city.

The Americans arrived in Dresden at five in the afternoon. The boxcar doors were opened, and the doorways framed the loveliest city that most of the Americans had even seen. . . . So out of the gale of the railroad yard and into the streets of Dresden marched the light opera. Billy Pilgrim was the star. He led the parade. . . . Billy, with his memories of the future, knew that the city would be smashed to smithereens and then burned—in about thirty more days. He knew,

too, that most of the people watching him would be dead. So it goes. . . . The parade paraded, staggered and reeled to the gate of the Dresden slaughterhouse.

GLENN GOULD: The 25th Goldberg Variation is the music that accompanies the scenes of the burning of Dresden. These scenes were shot in Czechoslovakia and actually show the burning of a town that was being razed to make way for a new mining industry.

He was down in the meat locker on the night that Dresden was destroyed. There were sounds like giant footsteps above. Those were sticks of high-explosive bombs. The giants walked and walked. . . . So it goes. A guard would go to the head of the stairs every so often to see what it was like outside, then he would come down and whisper to the other guards. There was a firestorm out there. Dresden was one big flame. The one flame ate everything organic, everything that would burn.

"We know how the Universe ends—" said the guide, "and Earth has nothing to do with it, except that it gets wiped out, too."

"How—how does the Universe end?" said Billy.

"We blow it up, experimenting with new fuels for our flying saucers. A Traftamadorian test pilot presses a starter button, and the whole Universe disappears."

GLENN GOULD: The Choral, "Komm, heiliger Geist, Herre Gott" (Come, Holy Ghost, Lord God) supports the final shots of the birth of a child to Montana—to the delight of the Traftamadorians—and is sustained throughout the closing credits.

. . . . And what do the birds say? All there is to say about a massacre, things like "Poo-too-wee!"

So it goes.

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*Music from Kurt Vonnegut's
"Slaughterhouse-Five"*

Johann Sebastian Bach 1685–1750

**Concerto for Keyboard and Orchestra No. 5
in F minor BWV 1056**

f-Moll · en *fa* mineur

1	I. [Allegro]	3:37
2	II. Largo	2:59
3	III. Presto	3:46

"Goldberg Variations" BWV 988

4	Variatio 18 a 1 Clav. Canone alla Sesta	0:46
5	Variatio 25 a 2 Clav.	6:29

**Brandenburg Concerto No. 4
in G major BWV 1049**

G-Dur · en *sol* majeur

6	III. Presto	4:34
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**Concerto for Keyboard and Orchestra No. 3
in D major BWV 1054**

D-Dur · en *ré* majeur

7	I. [Allegro]	7:47
8	II. Adagio e piano sempre	5:55
9	III. Allegro	2:45

Total Time 38:57

Glenn Gould piano [1–5/7–9]
Columbia Symphony Orchestra [1–3/7–9]
Vladimir Golschmann conductor [1–3/7–9]

Alexander Schneider violin [6]

Rudolf Serkin piano continuo [6]

Marlboro Festival Orchestra [6]

Pablo Casals conductor [6]

Original LP: S 31333 · Released April 12, 1972
Recording: Columbia 30th Street Studio, New York City,
May 1, 1958 [1–3]; June 10/14–16, 1955 [4/5]; May 2, 1967 [7–9];
Malboro, Vermont, July 9/11, 1964 [6]
Producers: Howard H. Scott [1–5]; Thomas Frost & Laraine Perri [6]; Andrew Kazdin [7–9]
Recording Engineers: Fred Plaut & John Guerriere
Liner Notes: Glenn Gould & Material from *Slaughterhouse-Five*,
or *The Children's Crusade* by Kurt Vonnegut Jr.
LP-Matrix: AL 31333 [1–6], BL 31333 [7–9]
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Poo-tee-weet?

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