

THE GLENN GOULD SILVER JUBILEE ALBUM

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Featuring the first release of rare Glenn Gould recordings including his "So You Want To Write A Fugue"



RECORD ONE SIDE ONE

Scarlatti: Three Sonatas
C.P.E. Bach: Württemberg
Sonata No. 1
Gould: "So You Want To Write
a Fugue"

Elizabeth Benson-Guy, Soprano;
Anita Darian, Mezzo-Soprano;
Charles Bressler, Tenor; Donald
Gramm, Baritone; The Juilliard
Quartet; Vladimir Golschmann,
Conductor

SIDE TWO

Scarlatti: Two Preludes, Op. 57
R. Strauss: Ophelia Lied, Op. 67
Beethoven-Liszt:
"Pastorale" Symphony
(First Movement Only)

RECORD TWO

A GLENN GOULD FANTASY
In which Glenn Gould single-
handedly takes on a
distinguished panel of
"musiologists" and
"journalists" in an exclusive
interview recorded in Toronto
in 1980.

Art direction: Marietta Couda; Cover design:
Glen Axelson; Cover photo: Don Hanstein/
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SPECIAL APPEARANCES BY

**ELISABETH
SCHWARZKOPF**
SOPRANO

Elizabeth Benson-Guy,
Soprano

Anita Darian,
Mezzo-Soprano

Charles Bressler, Tenor

Donald Gramm, Baritone

JUILLIARD QUARTET VLADIMIR GOLSCHMANN

Scarlatti: Three Sonatas
C.P.E. Bach:
Württemberg Sonata No. 1
Gould: So You Want To
Write a Fugue
Scriabin: Two Preludes
Strauss: Ophelia Lied
Beethoven-Liszt:
"Pastorale" Symphony—
First Movement

G010003295061B



Album 1

The Glenn Gould Silver Jubilee Album

PART 1

Domenico Scarlatti 1685–1757

1 **Sonata in D major** K 430 (L 463) 1:44

D-Dur · en *ré* majeur

Non presto mà a tempo di ballo

2 **Sonata in D minor** K 9 (L 413) 1:48

d-Moll · en *ré* mineur

Allegro

3 **Sonata in G major** K 13 (L 486) 2:17

G-Dur · en *sol* majeur

Presto

Carl Philipp Emanuel Bach 1714–1788

Sonata in A minor

“Württembergische Sonate” No. 1 Wq. 49/1 (H. 30)

a-Moll · en *la* mineur

4 I. Moderato 4:09

5 II. Andante 3:31

6 III. Allegro assai 4:19

Glenn Gould 1932–1982

7 **“So You Want to Write a Fugue?”** 5:07

for 4 Voices and String Quartet

Alexander Scriabin 1872–1915

2 Morceaux op. 57

8 No. 1: Désir 1:58

9 No. 2: Caresse dansée 2:29

Richard Strauss 1864–1949

Ophelia-Lieder op. 67

3 Songs after William Shakespeare

- | | | |
|----|--|------|
| 10 | No. 1: “Wie erkenn’ ich mein Treulieb?” | 3:24 |
| 11 | No. 2: “Guten Morgen, ’s ist Sankt Valentinstag” | 1:13 |
| 12 | No. 3: “Sie trugen ihn auf der Bahre bloß” | 3:39 |

Ludwig van Beethoven 1770–1827

Symphony No. 6 in F major op. 68 “Pastoral”

F-Dur · en *fa* majeur

Transcribed for Piano by Franz Liszt

- | | | |
|----|---|------|
| 13 | I. Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande | 9:57 |
| | Allegro ma non troppo | |

Total Time 46:20

Glenn Gould piano [1–6/8–13]

Elizabeth Benson-Guy soprano [7]

Anita Darian mezzo-soprano [7]

Charles Bressler tenor [7]

Donald Gramm baritone [7]

Juilliard String Quartet [7]

Vladimir Golschmann conductor [7]

Elisabeth Schwarzkopf soprano [10–12]

Original LP: M2X 35914 (M 36564/5) · Released November 3, 1980

Recording: Columbia 30th Street Studios, New York City,
January 30, 1968 [1/3–6]; February 5/6, 1968 [2]; December 14, 1963 [7];
January 14/15, 1966 [10–12]; July 30/31 & August 1, 1968 [13];

Eaton Auditorium, Toronto, December 13, 1972 [8/9]

Producers: Andrew Kazdin [1–6/8/9/13]; Paul Myers [7/10–12]

Recording Engineers: Fred Plaut & Robert Waller

Tape & Record Editor: Samuel H. Carter

Art Direction: Henrietta Condak · Cover Design: Christopher Austopchuck

Cover Photo: Don Hunstein · Liner Notes: Glenn Gould

Publishers: G. Schirmer [7]; Bote & Bock [10–12]

LP Matrix: AL 36564 [1–7], BL 36564 [8–13]

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Album 2

PART 2

1 A Glenn Gould Fantasy

54:50

The Glenn Gould Silver Jubilee Interview

Glenn Gould in conversation with Margaret Pacsu, Márta Hortaványi, Theodore Sutz, Sir Nigel Twitt-Thornwaite, Dr. Karlheinz Klopweisser, with special guest appearances by Duncan Haig-Guinness, Byron Rossiter, Cassie Mackerel and the Chairman of the Board of Geyser Petroleum. Produced by Duncan Haig-Guinness.

Recording: Eaton Auditorium, Toronto, July 1/7/8, 1980

Producer: Glenn Gould

Recording Engineers: Jean Sarrazin, Hugh Cooper & Lorne Tulk

Publisher: Glenn Gould

LP Matrix: A/BL 36565

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Sonatas L 413 and L 486 [K 9 and K 13] by Domenico Scarlatti (1685–1757) date from the composer's 1738 collection of *Essercizi*. Sonata L 463 [K 430] is No. 10 from the Venice collection of 1755. They were recorded in January–February 1968.

“Württemberg” Sonata No. 1 by Carl Philipp Emanuel Bach (1714–1788) was composed 1742–44 as one of six sonatas dedicated to Karl Eugen, Duke of Württemberg. It was recorded in January 1968.

So You Want to Write a Fugue was conceived as the finale to a 1963 Canadian Broadcasting Corporation television show entitled “The Anatomy of Fugue.” The following year the present performance was recorded and appeared in the form of a flexible film record in a special edition devoted to Baroque music in the magazine *Hi-Fi Stereo Review*.

Two Preludes, Op. 57, by Alexander Scriabin (1872–1915) were composed in 1910. They were recorded in Toronto in 1972.

Ophelia Lieder, Op. 67, by Richard Strauss (1864–1949) are the first three in a set of Six Songs for voice and piano, published in 1918. Glenn Gould and the noted German soprano Elisabeth Schwarzkopf recorded them in New York in January 1966.

In 1837, Franz Liszt arranged Beethoven's Symphonies 5, 6 and 7 for piano solo. In 1863, the composer completed the entire set of nine symphonies and revised those done in 1837. Glenn Gould recorded this movement in July 1968.

A Glenn Gould Fantasy

Glenn Gould in conversation with Margaret Pacsu, Márta Hortaványi, Theodore Slutz, Sir Nigel Twitt-Thornwaite, Dr. Karlheinz Klopweisser, with special guest appearances by Duncan Haig-Guinness, Byron Rossiter, Cassie Mackerel and the Chairman of the Board of Geyser Petroleum. Produced by Duncan Haig-Guinness.



MARGARET PACSU

of gracious femininity and ruthless nosiness.”

Though best known to the Canadian public through her midnight-to-dawn record show, “Margaret By Moonlight,” she has garnered the plaudits of musical and literary cognoscenti through her radio and television “specials” in which she has encountered several of her present guests under more favorable circumstances. With Sir Nigel Twitt-Thornwaite, she narrated the Italia

Princeton-born broadcaster Margaret Pacsu brings unique qualifications to the challenging assignment that confronts her on this disc. A long-time protégée of producer Duncan Haig-Guinness, a graduate of the Byron Rossiter Academy of Elocution (with a master’s degree in Station Break and Sign-Off), she has twice been a recipient of the Cassie Mackerel Newsbreak Award and her microphone style has been hailed as “an unsettling mixture

Prize-contending documentary “Music at the Chapel Royal from James VI to James I,” with Márta Hortaványi, the psychologically probing TV mini-series “Six Wives of Gregor Samsa” and, in a forthcoming thirteen-week series “A Fjord in Your Future”, co-produced by the Cousteau Institute and the Southwest Greenland Geographical Society, she will join Karlheinz Klopweisser in a two-man submarine and a discussion of “Sonar Forms and Echo Ratios from Brattahlid to Herjolfnes.” Miss Pacsu has resided for many years in Toronto, where she serves as the Canadian Broadcasting Corporation’s token New Jerseyite.

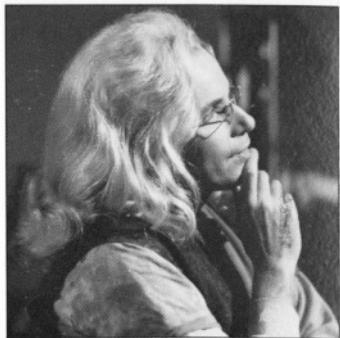


**SIR NIGEL
TWITT-THORNWAITE**

his contribution to English musical life has known no parallel and has been hailed by a grateful public and musical fraternity alike.

Sir Nigel Twitt-Thornwaite was once described by *The Guardian* as exemplifying “all that is most typical in British musical life.” As Editor-in-Chief of *Field and Theme – the Country Gentleman’s Guide to Music and the Garden*, as conductor-laureate of the BBC Light Orchestra (Orkneys), as custodian of the Sterndale-Bennett Archive at the National Gallery, as historian (*Beethoven’s English Years: The Untold Story*), as biographer (*Butterworth and His Times*) and autobiographer (*Fred Delius Knew My Father*),

He is the recipient of the Elgar Society's Jaeger Medal (with cluster) and, during the past two decades, has served, by appointment to their Royal Highnesses, the Princes Charles, Andrew and Edward, as Instructor in Counterpoint (first species) and to the Princess Anne (second species). His knighthood, however, derives as much from military as musical service: he was cited in the New Year's Lists of 1941 for the courage and coordination exemplified by his rendition of Handel's *Water Music* from the decks of the evacuation flotilla at Dunkirk the preceding year.



**KARLHEINZ
KLOPWEISSER**

composer was later to disavow this work during a brief visit to Nuremberg, and has subsequently gone to extraordinary legal lengths to prohibit scheduled performances (including those of the Orchestre de Paraguay and the Cali-

Karlheinz Klopweisser, composer and musicologist, has been astutely characterized by a correspondent for the magazine *Stern* as personifying the musical equivalent of the German post-war economic miracle. His remarkable gifts first came to light during adolescence when, serving with the Afrika Korps, he produced the mammoth orchestral canvas *Ein Panzer-symphonie*, which was given its world premiere at El Alamein on the evening of October 22, 1942. Though the com-

fornia Minute Men Sinfonietta), he has nevertheless maintained a warm affection for such other works of the same period as the symphonic poem *Das Weib in den Dünen* and the monodrama *Der Sphinx*. Indeed, it was during a performance of the latter work at Darmstadt that he met the future Mrs. Klopweisser – the celebrated Viennese actress Hilde Heinkel, who portrayed the demanding title role.

It was, of course, Klopweisser's trail-blazing musicological research in Greenland (which produced his celebrated study *The Tritone as DEW line*) that indirectly inspired the music of his second period. The bleak, lifeless, glacial stratae of that awesome terrain found a musical equivalent in the spare, semaphoric counterpoint and canonically claustrophobic "whiteouts" of his inimitable *Konstruktion XVIIa*, while his eventual return to the warmer climes and softer colors of his native Diessen-am-Ammersee was reflected in the work which followed immediately and which launched his third period – *Intuition I*. Karlheinz Klopweisser is currently at work on an analysis of Glenn Gould's *Solitude Trilogy* which will be published in America under the title: *Thematisch-systematisches Verzeichnis der Einsamkeit Trilogie von Glenn Gould*.

Theodore Slutz, the Fine Arts Editor of the New York *Village Grass is Greener*, is, without doubt, the most widely read and respected American critic of his generation. Equally at home with literature, painting, music and architecture, he represents a new high in the democratization of American intellectual life. Indeed, his prolific output as collator and anthologizer (*The Ginsberg Galaxy*; *The Best of Babbitt*) has tended to



THEODORE SLUTZ

overshadow his own creative work. Nevertheless, such collections of verse as the Pulitzer Prize-winning *Pipe Dream*, his provocative survey of current tendencies in American musical composition, *Caged*, the autobiographical novel *Life in Venice*, which coincided with his recent sabbatical in California, and, perhaps most memorably, his superbly-honed essay collection *Vacuum* have provided a unique summing-up of the state of American culture in the last decades of the twentieth century.



MÁRTA HORTAVÁNYI

Márta Hortaványi rocketed to international musicological celebrity with the 1935 publication of her thesis *Counterpoint and Capitalism: An Argument for Thematic Investment*. In its original form, this work has long been a collector's item, but is now known in Mme Hortaványi's native Hungary only through its 1955 revision *Counterpoint and Collectivity: An Argument against Thematic Hegemony*. The combined urtext

and revised editions of this unique document nimbly chart the musicological currents of our time.

Though Mme Hortaványi has long been preoccupied with such complex topics as the social consequences of polyphony (her definitive study *Fascistic Implications of the 6/4 Chord in Richard Strauss* gained her a Pest Prize in 1949), she has been equally responsive to contemporary educational trends and her globe-girdling travels and passionate proselytizing on behalf of her own pedagogical theories have earned her the affectionate title "Pied Piper of the Kodály Kindergarten." As Mme Hortaványi pointed out in her weekly column in *Rhapsodya – Journal of the All-Union Musical Workers of Budapest*: "The desperate formalism of the common canon no longer oppresses the younger generation, and the credit must be given to my children's opera,

Two Blind Mice and One with Mild Astigmatism."



BYRON ROSSITER

In this cynical age, there are but few symbols through which all generations find common ground and purpose, and it has been observed that, for many a Canadian frontier family, such unity is nourished only by allegiance to the Flag and Byron Rossiter. As the Canadian Broadcasting Corporation's inevitable choice for the narration of all great and state occasions – coronations,

parliamentary openings, NHL hockey playoffs – Byron Rossiter has become an integral part of the fabric of Canadian life and his voice is greeted, from sea to sea, with a mixture of reverence and dread. For he has seen us through the best of times and the worst of times; he has presided at the death of kings and at the birth of their successors; he has extolled technology in its moments of glory – the Salk vaccine breakthrough, the moonwalk, the development of “quad.” But one also knows that, if a technological Armageddon lurks in the future of the human race, Byron Rossiter will be present to bid us all farewell. It is a signal honor that Mr. Rossiter agreed to serve as host for Glenn Gould’s “hysterical return.”

DUNCAN HAIG-GUINNESS

Duncan Haig-Guinness was born near the Nova Scotia village of Cod Harbour where, at an early age, he was much influenced by the local Gaelic-speaking Indians. Having perfected the accent they taught him during a brief visit to his ancestral home in the Hebrides, he was immediately engaged upon his return to Canada as host of the late-night disc-jockey show, *Shetland Serenade*. Since it became apparent almost immediately that his particular gifts did not flourish under live-to-air conditions, he was quickly upgraded to producer and has subsequently been responsible for such popular radio programs as the romantic comedy *A Touch of Glasgow* and the Western Highlands adventure series *A Burr in the Saddle*.

Footnote:

As the result of an investigation held under the “Directors’, Insiders’, and Privileged Partners’ Trading Activities Act” of the Yellowknife Stock Exchange (which was initiated by a Cassie Mackerel newsbreak), the Chairman of the Board of Geyser Petroleum has been fired. Biographical data compiled by Dr. Herbert von Hochmeister (critic emeritus of the “Great Slave Smelt”).