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THE SIX LAST SONATAS
BEETHOVEN
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Johann Sebastian Bach 1685–1750

Aria with 30 Variations "Goldberg Variations" BWV 988

Aria mit 30 Veränderungen »Goldberg-Variationen«
Air avec 30 variations « Variations Goldberg »
1955 Recording

1	Aria	1:52
2	Variatio 1 a 1 Clav.	0:45
3	Variatio 2 a 1 Clav.	0:38
4	Variatio 3 a 1 Clav. Canone all'Unisono	0:55
5	Variatio 4 a 1 Clav.	0:29
6	Variatio 5 a 1 ovvero 2 Clav.	0:37
7	Variatio 6 a 1 Clav. Canone alla Seconda	0:35
8	Variatio 7 a 1 ovvero 2 Clav. Al tempo di Giga	1:08
9	Variatio 8 a 2 Clav.	0:46
10	Variatio 9 a 1 Clav. Canone alla Terza	0:38
11	Variatio 10 a 1 Clav. Fughetta	0:43
12	Variatio 11 a 2 Clav.	0:55
13	Variatio 12. Canone alla Quarta	0:56
14	Variatio 13 a 2 Clav.	2:10
15	Variatio 14 a 2 Clav.	0:59
16	Variatio 15 a 1 Clav. Canone alla Quinta in moto contrario. Andante	2:17
17	Variatio 16 a 1 Clav. Ouverture	1:18
18	Variatio 17 a 2 Clav.	0:54
19	Variatio 18 a 1 Clav. Canone alla Sesta	0:46
20	Variatio 19 a 1 Clav.	0:43
21	Variatio 20 a 2 Clav.	0:49
22	Variatio 21. Canone alla Settima	1:43
23	Variatio 22 a 1 Clav. Alla breve	0:43
24	Variatio 23 a 2 Clav.	0:55
25	Variatio 24 a 1 Clav. Canone all'Ottava	0:57
26	Variatio 25 a 2 Clav.	6:30
27	Variatio 26 a 2 Clav.	0:52
28	Variatio 27 a 2 Clav. Canone alla Nona	0:50
29	Variatio 28 a 2 Clav.	1:11
30	Variatio 29 a 1 ovvero 2 Clav.	1:00
31	Variatio 30 a 1 Clav. Quodlibet	0:48
32	Aria da capo	2:12

Total Time 38:36

Glenn Gould piano

Original LP: ML 5060 · Released January 3, 1956
Recording: Columbia 30th Street Studio, New York City, June 10/14–16, 1955
Producer: Howard H. Scott · Recording Engineers: Fred Plaut & Robert Waller
Cover Photo: Dan Weiner
LP Matrix: xLP 35696 [1–17], xLP 35697 [18–32] (mono)

The *Goldberg Variations*, one of the monuments of keyboard literature, was published in 1742 while Bach held the title of Polish Royal and Saxon electoral court-composer. That his apparent apathy toward the variation form (he produced only one other work of that cast – an unpretentious set in the "Italian manner") did not prevent his indulgence in an edifice of previously unequalled magnitude, provokes considerable curiosity as to the origin of this composition. Such curiosity, however, must remain unsatisfied for any data extant in Bach's time has long since been obscured by his romantic biographers, who succumbed to the allure of a legend which, despite its extravagant caprice, is difficult to disprove. Briefly, for those who may not be acquainted with this lore, the story concerns a commission which was tendered to Bach by a Count Kaiserling, the Russian ambassador to the Saxon court, who had as his musician-in-service Johann Gottlieb Goldberg, one of the master's most accomplished pupils. Kaiserling, it seems, was frequently troubled with insomnia, and requested Bach to write some reposeful keyboard pieces which Goldberg could perform as a soporific. If the treatment was a success we are left with some doubt as to the authenticity of Master Goldberg's rendition of this incisive and piquant score. And though we harbour no illusion as to Bach's workmanlike indifference to the restrictions imposed upon his artist's prerogative, it is difficult to imagine that even Kaiserling's 40 Louis d'or could induce his interest in an otherwise distasteful form.

The most casual acquaintance with this work – a first hearing, or a brief glance at the score – will manifest the baffling incongruity between the imposing dimensions of the variations and the unassuming Sarabande which conceived them. Indeed, one hears so frequently of the bewilderment which the formal outline of this piece engenders among the uninitiated who become entangled in the luxuriant vegetation of the Aria's family tree that it might be expedient to examine more closely the generative root in order to determine, with all delicacy, of course, its apitude for parental responsibility.

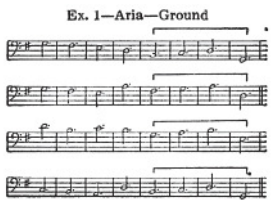
We are accustomed to consider at least one of two prerequisites indispensable to an Air for variations, a theme with a melodic curve which veritably entreats ornamentation, or an harmonic basis, stripped to its fundamentals, pregnant with promise and capacity for exhaustive exploitation. Though there are abundant exampies of the former procedure from the Renaissance to the present day, it flourishes through the theme – and elaborative – variation concept of the rococo. The latter method, which, by stimulating linear inventiveness, suggests a certain analogy with the passacaille style of reiterated bass progression, is strikingly portrayed by Beethoven's 32 Variations in C minor.

However, the vast majority of significant contributions to this form cannot be accurately allotted to either of these general classifications, which, to be sure, rather describe the extremities of the working premise of the variation idea, wherein the coalescence of these qualities constitutes the real challenge to the composer's inventive power. A definitive textbook example could be found in Beethoven's "Eroica" Variations, where each of these formulative elements is treated separately, their ultimate merger being consummated in a fugue in which the melodic motive acts as counter-subject to the "tema del basso" of the variations.

The present work utilizes the Sarabande from Anna Magdalena Bach's notebook as a passacaille – that is, only its bass progression is duplicated in the variations, where indeed it is treated with sufficient rhythmic flexibility to meet the harmonic contingencies of such diverse contrapuntal structures as a canon upon every degree of the diatonic scale, two fughettas, and even a

quodlibet (the superposition of street-songs popular in Bach's times). Such alterations as are necessary do not in any way impair the gravitational compulsion which this masterfully proportioned ground exerts upon the wealth of melodic figurations which subsequently adorn it. Indeed, this noble bass binds each variation with the inexorable assurance of its own inevitability. This structure possesses in its own right a completeness, a solidarity, which largely by virtue of the repetitive cadential motive, make it unsatisfactory for the role of a chaconne ground. It suggests nothing of the urgent longing for fulfillment which is implicit in the traditionally terse entry of a chaconne statement; rather, it volubly covers so much harmonic territory that, with the exception of the three minor-key variations (15, 21, 25) where it is made subservient to the chromatic wont of the minor tonality, there is no necessity for its offspring to explore, to realize and intensify its constructive elements.

Ex. 1—Aria—Ground



One might justifiably expect that in view of the constancy of the harmonic foundation the principal pursuit of the variations would be the illumination of the motivic facets within the melodic complex of the Aria theme. However, such is not the case, for the thematic substance, a docile but richly embellished soprano line, possesses an intrinsic homogeneity which bequeathes nothing to posterity and which, so far as motivic representation is concerned, is totally forgotten during the 30 variations. In short, it is a singularly self-sufficient little air which seems to shun the patriarchal demeanour, to exhibit a bland unconcern about its issue, to remain totally uninquisitive as to its raison d'être.

Nothing could better demonstrate the aloof carriage of the Aria, than the precipitous outburst of variation 1 which abruptly curtails the preceding tranquility. Such aggression is scarcely the attitude we associate with prefatory variations, which customarily embark with unfledged dependance upon the theme, simulating the pose of their precursor, and functioning with a modest opinion of their present capacity but a thorough optimism for future prospects. With variation 2 we have the first instance of the confluence of these juxtaposed qualities – that curious hybrid of clement composure and cogent command which typifies the virile ego of the *Goldberg*.

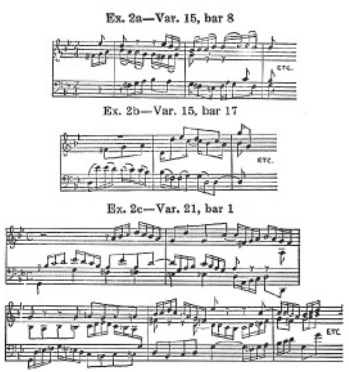
I suspect I may have unwittingly engaged in a dangerous game, ascribing to musical composition attributes which reflect only the analytical approach of the performer. This is an especially vulnerable practice in the music of Bach which concedes neither tempo nor dynamic intention, and I caution myself to restrain the enthusiasm of an interpretative conviction from identifying itself with the unalterable absolute of the composer's will. Besides, as Bernard Shaw so aptly remarked, parsing is not the business of criticism.

With variation 3 begin the canons which subsequently occupy every third segment of the work. Ralph Kirkpatrick has imaginatively represented the variations by an architectural analogy. "Framed as if between two terminal pylons, one formed by the aria and the first two variations, the other by the two penultimate variations and the Quodlibet, the variations are grouped like the members of an elaborate colonnade. The groups are composed of a canon and an elaborate two-manual arabesque, enclosing in each case another variation of independent character."

In the canons, the literal imitation is confined to the two upper voices, while the accompanying part, which is present in all but the final canon at

the ninth, is left free to convert the tema del basso, in most cases at least, to a suitably acquiescent complement. At times this leads to a deliberate duality of motivic emphasis, the extreme example being variation 18 where the canonic voices are called upon to sustain the passacaille role which is capriciously abandoned by the bass. Less extraneous counterpoint is the resolve of the two G minor canons (15 and 21). In these the third voice partakes of the thematic complex of the canon, figuratively reproducing its segment in a dialogue of surpassing beauty.

Nor is such intense contrapuntal preoccupation solely the property of the canonic variations. Many of those numbers of "independent character" expand minute thematic cells into an elaborate linear texture. One thinks especially of the fugal conclusion to the French overture (16), the *alla breve* (22) and of variation 4 in which a blunt rusticity disguises an urbane maze of stretti.



Indeed, this husbandly exploitation of intentionally limited means is Bach's substitute for thematic identification among the variations. Since the aria melody, as aforementioned, evades intercourse with the rest of the work the individual variation voraciously consumes the potential of a motivic germ peculiar to it, thus exercising an entirely subjective aspect of the variation concept. As a consequence of this integration there exists, with the dubious exceptions of variations 28 and 29, not one instance of motivic collaboration or extension between successive variations.

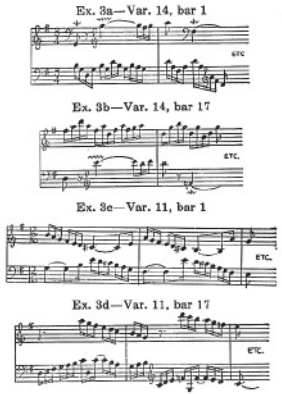
In the two-part texture of the "arabesques" the emphasis on virtuosic display restricts the contrapuntal endeavour to less ingenious pursuits such as that of inverting the consequent rejoinder.

The third G minor variation occupies a strategic locale. Having already been regaled with a kaleidoscopic tableau comprised of 24 signettes depicting, in meticulously calibrated degrees, the irrepressible elasticity of what was termed the "Goldberg ego", we are now granted dispensation to collect and crystallize the accumulative experience of depth, delicacy and display, while musing upon the languorous atmosphere of an almost Chopinesque mood-piece. The appearance of this wistful, weary cantilena is a masterstroke of psychology.

With renewed vigour, variations 26 to 29 break upon us and are followed by that boisterous exhibition of Deutsche Freundlichkeit – the Quodlibet. Then, as though it could no longer suppress a smug smile at the progress of its progeny, the original Sarabande, anything but a dutiful parent, returns to us to bask in the reflected glory of an Aria da capo.

It is no accident that the great cycle should conclude thus. Nor does the Aria's return simply constitute a gesture of benign benediction. Rather is its suggestion of perpetuity indicative of the essential incorporeality of the *Goldberg*, symbolic of its rejection of embryonic inducement. And it is precisely by recognizing its disdain of the organic relevance of the part to the whole that we first suspect the real nature of this unique alliance.

We have observed, by means of technical dissection, that the Aria is incompatible with its offspring, that the crucial bass by its very perfection of



outline and harmonic implication stunts its own growth, and prohibits the accustomed passacaille evolution toward a culminant point. We have observed, also by analysis, that the Aria's thematic content reveals an equally exclusive disposition, that the motivic elaboration in each variation is law unto itself and that, by consequence, there are no plateaux of successive variations utilizing similar principles of design such as lend architectural coherence to the variations of Beethoven and Brahms. Yet, without analysis, we have sensed that there exists a fundamental co-ordinating intelligence which we labelled "ego". Thus we are forced to revise our criteria which were scarcely designed to arbitrate that union of music and metaphysics – the realm of technical transcendence.

I do not think it fanciful to speculate upon supra-musical considerations, even though we are dealing with possibly the most brilliant substantiation of a ground bass in history, for in my opinion, the fundamental variative ambition of this work is not to be found in organic fabrication but in a community of sentiment. Therein the theme is not terminal but radial, the variations circumferential not rectilinear, while the recurrent passacaille supplies the concentric focus for the orbit.

It is, in short, music which observes neither end nor beginning, music with neither real climax nor real resolution, music which, like Beaudelaire's lovers, "rests lightly on the wings of the unchecked wind." It has, then, unity through intuitive perception, unity born of craft and scrutiny, mellowed by mastery achieved, and revealed to us here, as so rarely in art, in the vision of subconscious design exulting upon a pinnacle of potency.

GLENN GOULD

The world where fame and fortune were frequently made overnight seems, today, an anachronism, a piece of the last century. It just doesn't happen any more. And yet even today, at least in the world of art, it is possible for a single star to rise visibly and quickly. The arrival on the musical scene of the young pianist Glenn Gould is the latest proof. From the moment of the twenty-two year-old pianist's American debut, in January, 1955, the heavens were his.

It is possible to quote a dozen rave reviews of this young man's few concerts, but the January 3rd review of Paul Hume in the *Washington Post* offers the most comprehensive comment.

Said Mr. Hume: "January 2 is early for predictions, but it is unlikely that the year 1955 will bring us a finer piano recital than that played yesterday afternoon in the Phillips Gallery. We shall be lucky if it brings others of equal beauty and significance.

"Glenn Gould of Toronto, Canada, and barely into his twenties, was the pianist. Few pianists play the instrument so beautifully, so lovingly, so musicianly in manner, and with such regard for its real nature and its enormous literature … it is one of Gould's hallmarks at this time that he prefers to play music of marked design. That these designs are not always as clear to other pianists as they are to him is only another indication of his keen intelligence

and understanding of the art he pursues … In every note … form was clear, buttressed by a rhythmic incisiveness more often thought of in connection with the world's few greatest harpsichord players.

"And yet for once we have no inclination to comment that this music is better on the older instrument. Let Gould play it and it becomes a thing of superb power and pride on the modern piano … Glenn Gould is a pianist with rare gifts for the world. It must not long delay hearing and according him the honor and audience he deserves. We know of no pianist anything like him of any age."

Ludwig van Beethoven 1770–1827

Piano Sonata No. 30 in E major op. 109

E-Dur · en *mi* majeur

1	I. Vivace, ma non troppo	3:18
2	II. Prestissimo	2:00
3	III. Andante molto cantabile ed espressivo (Gesangvoll, mit innigster Empfindung)	7:38

Piano Sonata No. 31 in A-flat major op. 110

As-Dur · en *la* bémol majeur

4	I. Moderato cantabile molto espressivo	7:03
5	II. Allegro molto	2:06
6	III. Adagio, ma non troppo – Fuga. Allegro, ma non troppo	10:49

Piano Sonata No. 32 in C minor op. 111

c-Moll · en *ut* mineur

7	I. Maestoso – Allegro con brio ed appassionato	7:20
8	II. Arietta. Adagio molto semplice e cantabile	15:14

Total Time 55:29

Glenn Gould piano

Original LP: ML 5130 · Released September 17, 1956
Recording: Columbia 30th Street Studio, New York City,
June 28/29, 1956 [1–3]; June 26/27, 1956 [4–6]; June 20/21/25, 1956 [7/8]
Producer: Howard H. Scott
Cover Photo: Dan Weiner · Liner Notes: Glenn Gould
LP Matrix: xLP 37839 [1–6], xLP 37840 [6–8] (mono)

One of the joys of musical anthropology seems to involve consigning to composers' careers, especially the careers of composers comfortably deceased, rather arbitrary chronological landmarks. These are designed to partition the output of even the most unremitting creator into several clearly defined innings known to all students of "music appreciation" as "periods".

This subdivision of the creative estate is usually prompted by fanciful misconceptions regarding the influence of the artist's private life upon his musical consciousness. In order that a "period" may be successfully launched one need only proclaim the importance of such terminal events as, say, a respite from productivity, transference of interest from one form to another, lieder to symphony, for instance or, best of all, a change of geographical situation. Regardless of the distinction of personal temper, few men with a will to wander have ever escaped identification with the terminus of their journeys. Indeed, even the most forthright of itinerant chapel-masters, in the course of his climb from Weimar to Cöthen to Leipzig, unwittingly hewed with each migration, a trail down which, two centuries hence, casual tourists review the carefully calibrated columns of his accomplishment.

But with a nomadic organist like Bach, there might be some defense for such rule of thumb designation, since the products of a particular sojourn must reflect to some extent the available musical manpower. How much greater a mischief it is to exploit not an external physical circumstance but an entirely subjective state of mind – to interpret a work of art through philosophical connotation and then to accept this paraphrase as valid depiction of the author's intellectual attitude. And it must be admitted that the ranks of those who have perpetrated these vivid pictorials include not only romantic biographers and lay psychologists but also many skilled historians and analysts who, when faced with the more arduous and less colourful task of assessing the gradual unfolding of an artist's technical concepts, suddenly appear as oracles in the nebulous field of extra-musical perception.

It is doubtful whether any compositions by any master have been so seriously maligned after this fashion as have the works of Beethoven's later years. Late works, the efforts of a "final period" hold an especial fascination for musical seers since one may more readily expect to read into them the message of a last will and testament. Then, too, Beethoven's creative life comes equipped with several of the criteria mentioned above – the impediment to his hearing which forced him to seek solace in self-contemplation, or the period of relative infertility succeeding the halcyon days of the "Eroica," the "Appassionata," and the "Rasoumowskys". Consequently, the products of his later life have been interpreted as the improbable miscalculations of a deaf man, as "Augenmusik" written by a solitary for the pleasure of his own perusal, or as the joyous restoration of creative powers which transcend all previous achievement, which, indeed, transcend the very function and nature of music.

The wealth of critical writing on the last sonatas and quartets reveals a greater preponderance of nonsense, not to mention contradiction, than any comparable literature. Beethoven's earliest biographers have a tendency to bypass these works with only a comment or two about their unsatisfactory realization in performance. Strangely enough this attitude appears from time

to time up to the present, especially in regard to those works notable for contrapuntal endeavour. Typical is the comment of Joseph de Marliave who, in his work on the quartets, recommends the exclusion from performance of both the Große Fuge, Opus 133, and the fugue finale to the Hammerklavier sonata, Opus 106. "On hearing it," he remarks of the Große Fuge, "one also realizes that this time the Master has missed altogether the intimate and contemplative appeal to the ear found to perfection in his last work" … "Abandoning himself with an almost demoniacal pleasure to his mighty genius, Beethoven heaps one discordant effect upon another, and the general impression of tiresome waste of sound cannot be dispelled by the marvel of its technical construction."

Marliave's mention of "the intimate and contemplative appeal to the ear" illustrates an approach to these works based upon philosophical conjecture rather than musical analysis. Beethoven, according to this hypothesis, has spiritually soared beyond the earth's orbit and, being delivered of earthly dimension, reveals to us a vision of paradisiacal enchantment. A more recent and more alarming view shows Beethoven not as an indomitable spirit which has overleapt the world, but as a man bowed and broken by the tyrannous constraint of life on earth, yet meeting all tribulation with a noble resignation to the inevitable. Thus Beethoven, mystic visionary, becomes Beethoven, realist, and these last works are shown as calcified, impersonal constructions of a soul impervious to the desires and torments of existence. The giddy heights to which these absurdities can wing have been realized by several contemporary novelists, notable offenders being Thomas Mann, and Aldous Huxley.

Those who choose to substantiate these views with musical examples usually have recourse to analogy with the formal outline of the later works. Conspicuous, of course, is the overall rhapsodic impression created by the unconventional juxtaposition of certain movements. Although this improvisatory quality is more in evidence in works like the C sharp minor quartet, the sonatas Opus 109, 110, 111, nevertheless reveal both individually and as a trilogy an extreme diversity of formal enterprise. The final movements especially, reveal little of that sense of consummate urgency or dynamic impact associated with dm classical finale. Yet each seems to be propelled by an instinctive comprehension of the needs of what has gone before and fulfills its obligation to the total conception while preserving an effect of complete spontaneity. Yet, and here lies the paradox, seldom have movements been constructed more compactly, been developed with greater economy, or, within themselves, permitted to disclose a more rigorous digest of the properties of the classical sonata.

To take but one example: the first movement of Opus 109, a veritable precis of a sonata allegro omits the presentation of a subsidiary thematic group, substituting an arpeggio sequence of secondary dominants. This sequence, though entirely without motivic connection with the preceding sentence, relieves the harmonic anxiety of the precipitous opening bars by confirming the impression of a dominant modulation. However, when the corresponding moment in the recapitulation arrives this episode is not satisfied with a literal transposition of itself, not content to assuage the ardor of the principal theme, but breaks away to build an artful variation upon itself, a variation which, for

the first and only time in the movement, aspires beyond the diatonic circuit of E major. And precisely at this climactic moment there occurs a most subtle stroke of Beethoven's musical imagination. The harmonic root progression in these bars (62–63) becomes the exact inversion of the equivalent instance, bars (12–13). Notwithstanding the many examples of canon and cancrizan to be seen in the melodic figurations of these late works, I would guess this occasion with its defiance of the automatic semi-tone adjustment necessary to preserve the sphere of one tonality, to be unique in Beethoven's work.

It would be a mistake to infer that such a device as that discussed above is a contrived mathematical equation. On the contrary, I have cited this example because it is indicative of that consort of unguarded spontaneity and objective discipline which is the hallmark of his later work.

But these are not qualities which were suddenly made manifest in 1820. They were the quest of a lifetime and more particularly an attribute of the contrapuntal activation which swept his art in the transitional years, (1812–1818). They were heralded by the motivic compression of the Seventh Symphony, the Sonata, Opus 101, by the harmonic bluntness of the Eighth Symphony, the muscular angularity of the Sonata, Opus 81, and the three last sonatas are in turn harbingers of the more intense quartet music to follow. Yet who can deny that the lush Handelian, one might almost say, anachronistically, Mendelssohnian counterpoint of the fugue to Opus 110 is as much a part of the late Beethoven style as are the taut sinews of the Große Fuge? Beethoven, it seems, will not be confined, not even by those who would retroactively chart his course.

These sonatas are a brief but an idyllic stopover in the itinerary of an intrepid voyageur. Perhaps they do not yield the apocalyptic disclosures that have been so graphically ascribed to them. Music is a malleable art, acquiescent and philosophically flexible, and it is no great task to mold it to one's want – but when, as in the works before us now, it transports us to a realm of such beatific felicity, it is the happier diversion not to try.

GLENN GOULD

Ludwig van Beethoven 1770–1827

Concerto for Piano and Orchestra No. 2 in B-flat major op. 19

B-Dur · en *si* bémol majeur

1	I. Allegro con brio	13:05
2	II. Adagio	9:23
3	III. Rondo. Molto allegro	5:32

Johann Sebastian Bach 1685–1750

Concerto for Keyboard and Orchestra No. 1 in D minor BWV 1052

d-Moll · en *ré* mineur

4	I. Allegro	8:37
5	II. Adagio	7:15
6	III. Allegro	8:18

Total Time 52:18

Glenn Gould piano

Columbia Symphony Orchestra
Leonard Bernstein conductor

Original LP: ML 5211 · Released October 14, 1957
Recording: Columbia 30th Street Studio, New York City,
April 9/10, 1957 [1–3]; April 11, 1957 [4–6]
Producer: Howard H. Scott
Cover Photos: Marvin Koner (Glenn Gould), Dan Weiner (Leonard Bernstein)
Liner Notes: Glenn Gould
LP Matrix: xLP 41749 [1–3], xLP 41748 [4–6] (mono)

The B-flat major Concerto is without doubt the most unjustly maligned of Beethoven's orchestral compositions. Until very recently it has been reserved for occasional appearance as a curiosity-piece, and it is still greeted more often than not with critical reserve.

It is, of course, his first major orchestral composition (it antedates the C major Concerto, Opus 15, by several years) and it was written at a time when Beethoven's prowess as a solo pianist might well have prompted him to mold a show piece for his own exhibition. Yet his concern for this work seems to have long out-lived his personal need for it, for he not only set about revising it in 1800 at a time when the concerti in C major and C minor were extant, but provided a cadenza for the first movement (much the finest cadenza he ever wrote, too) in an idiom of such rugged motivic sculpture that it can scarcely have been written before 1815.

Yet, though this cadenza is no more an idiomatic extension of the rest of the concerto than *Rosenkavalier* or *Figaro* it does nevertheless reiterate and further expand the most imposing aspect of Beethoven's structural conception of the first movement – the close interdependence and consistent development of the motivic figures in the very first phrase.

Within this opening phrase the dual thematic character of the classical concerto allegro is summed up. The martial reveille

of figure 1 (an inverted Mannheim skyrocket) makes an appropriate gesture of symphonic pomposity, is subtly modified by figure 1A, and balanced by the lyric attitude of the consequent motive. At once is depicted that play of aggression and reluctance, of power and of pleading which is the Concerto idea. Now, it can be argued that the alternation of two such motives, of triad intervals followed by a slice of the diatonic scale on a contrasted dynamic plane, is the most familiar and the most obvious method of opening a classical symphonic work. But these motives are not long left in the neat package of the opening sentence. They are tried and fitted with each other and with successive motives, assuming a rhythmical guise consistent with the particular episode and often, especially in the development, remaining recognizable only through this rhythmic adherence.

The opening orchestral tutti omits the advance presentation of the secondary theme (or dominant group), the only piano concerto in which it is not presented verbatim (although the G major Concerto reproduces only part of the subsidiary group). This makes for a tighter, Mozartean exposition and also introduces the one moment of really exotic colour. At the point (bar 40) when a half close on octave C leads one to anticipate the F major 2nd theme, a truly magical inspiration persuades Beethoven to present a sequence of figure 2 (example 1), exalted by

the austere relationship of the minor mediant. (He tries the same trick with somewhat less effect in the development section.)

The concluding rondo, seeming thoroughly earthbound after the magnificent glowing adagio, nevertheless exhibits in a much less pretentious way the same interest in motivic compression as does the opening movement. It is notable among the concerto rondos for having as its central episode (G minor) a firm organic continuation of the principal theme. Following the superbly turned cello line in bar 116 the G minor episode seems the only logical extension.

All in all a work which does not need the consideration of historical precedence to deserve the epithet "remarkable."

However individual a Beethoven concerto may be in its subjective treatment of the thematic material or the solo-tutti antithesis, there remains from the analyst's point of view the comforting thought that, in describing its overall design, certain analytical yardsticks may with certainty be applied. So familiar have we become with the propriety of the classical sonata-allegro that we tend to analyse the work as a series of departures from an harmonic norm which can almost be taken for granted. Thus the D-flat major (minor mediant) episode in the tutti described above can, by its challenge of the expected, be portrayed almost as a literary idea.

But such blind faith in the inviolability of an harmonic cast is not rewarded in analysis of the baroque concerto. Here one can treat of the melodic delineation of the subject matter or of its application to a fugal exposition, of its rhythmic mating with a counter-theme, in short, with every aspect of the baroque style which pertains to melodic principle or to harmonic progression within one particular episode. What does not come so easily is the discovery of a unifying principle of key-order which would provide a means of reference through which to define the harmonic adventure of baroque literature or even the work of any one composer. There is much less difference in the thematic key-regions habitated by the concerti of Mozart and Rachmaninoff than between any two of the *Brandenburg Concerti*.

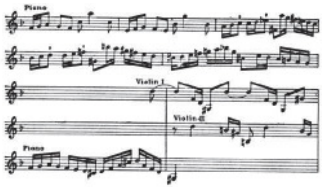
Some historians see the baroque sonata style as a century-long testing ground. They recognize that the modulatory capacity of the tonal orbit gradually evolved while each member of the diatonic solar system found for itself the most favorable relationship with the tonic. In this view the virtual equality of modulation characteristic of the early baroque gradually gives way to fields of greater or lesser gravitational force and eventually merges with the rococo sonata in which the dominant-tonic altercation has assumed primary importance.

This view has the virtue of historical continuity and it can cite the fact that the very nature of the long-limbed subject motives so favoured in the baroque – especially the Italian baroque – do obviate the necessity of subordinate thematic groups and do encourage the stretti entrance, the fugal exposition, the long retreat in falling sequence from an untenable harmonic position – all devices which must be used sparingly if the climactic impetus of classical tonality is to be preserved. But this view does rather overstate the fact that the baroque is a period of harmonic transition and in its desire to salute the dawn of the classical era it does deny something of the grandeur which is so obviously lacking when one compares the concerti of Haydn or of Paisiello with the models of Bach or of Pergolesi.

If, on the other hand, one approaches the baroque concerto as an harmonically stable institution one must attempt to prove each individual movement the product of a forceful and entirely controlled idea. No examples could be more rewarding for that task than the allegro movements of the Bach D minor Concerto.

The first movement is divided into four main sections, each of which commences with the main theme:

They begin respectively, (1) in the Tonic, D minor, bar 1; (2) in the Dominant, A minor, bar 56; (3) in the Subdominant, G minor, bar 104; (4) in the Tonic, D minor, bar 172. Each of the first three sections (the fourth is a coda which remains in D minor through the end) is in turn sub-divided into three sections. Considering their respective tonics as those of the above mentioned bars 1, 56 and 104, these can he designated as (1) in the tonic, (2) in the dominant (i.e. A minor, E minor and D minor) and (3) in the mediant (F major, C major and B-flat major). Each of these sections presents an adaptation of the theme of example 3. The dominant groups (with the exception of the central episode in E minor which makes striking use of a neutral figure in the viola) presents the motive in sequences of falling fifths passing two and one half times around the diatonic sphere and coming to rest upon the mediant groups where the theme is given its greatest range of dynamic expression and its most ingeniously disconnected profile.



It should be noted also that the character of the dominant episodes within the first and third groups, i.e. the episodes in A minor, bar 22, and D minor, bar 116, do not anticipate or usurp the function of the principal divisions beginning in these keys, bars 56 and 172. In other words, despite the authentic modulations which precede both type of episode, one might say that they illustrate Sir Donald Tovey's distinction between being in the dominant and being *on* it.

If space permitted, the final movement would be shown to follow the same structural procedure. It consists of three divisions, the first two (Tonic and Subdominant) being sub-divided in the same manner as the first movement and followed by an extended coda. Unlike the first movement however, the three sections are linked by transitions which fancifully elaborate the main theme.

Whether or not the ear can recognize in this type of development the psychological strategy which it appreciates in the classical sonata form, the fact must remain that as an individual instance these movements are as tightly interwoven in the harmonic relationships of the various sections and as scrupulously organized as any sonata structure thereafter. Whether there is a common denominator which one could apply to the baroque concerto and concerto grosso literature, or whether each work must prove to have been designed with a special harmonic framework erected to house its unique thematic attributes, remains an open question. Perhaps if one made a really systematic excavation in the early Italian baroque one might discover the real foundation on which the monuments of baroque culture have settled. To my knowledge, it is a study which has never adequately been undertaken but one which could reap handsome reward.

GLENN GOULD

Johann Sebastian Bach 1685–1750

Partita No. 5 in G major BWV 829

G-Dur · en *sol* majeur

1	I. Praeambulum	1:48
2	II. Allemande	1:53
3	III. Courante	0:42
4	IV. Sarabande	2:04
5	V. Tempo di Minuetto	1:06
6	VI. Passepied	0:48
7	VII. Gigue	1:41

The Well-Tempered Clavier II

Das Wohltemperierte Clavier II
Le Clavier bien tempéré II

8	**Fugue No. 14 in F-sharp minor** BWV 883 fis-Moll · en *fa* dièse mineur	3:15
9	**Fugue No. 9 in E major** BWV 878 E-Dur · en *mi* majeur	4:17

Partita No. 6 in E minor BWV 830

e-Moll · en *mi* mineur

10	I. Toccata	9:53
11	II. Allemande	2:07
12	III. Courante	2:20
13	IV. Air	0:44
14	V. Sarabande	3:42
15	VI. Tempo di Gavotta	0:53
16	VII. Gigue	3:31

Total Time 41:06

Glenn Gould piano

Original LP: ML 5186 · Released December 30, 1957
Recording: Columbia 30th Street Studio, New York City,
July 29/31 & August 1, 1957 [1–7/10–16]; July 30, 1957 [8]; August 1, 1957 [9]
Producer: Howard H. Scott
Cover Photo: Fred Plaut · Liner Notes: Alvin Bauman
LP Matrix: xLP 38378 [1–9], xLP 38403 [10–16] (mono)

Partitas Nos. 5 & 6 have been reissued in set M2S 693 (MS 6504/5) on September 16, 1963, "electronically re-channelled for stereo" (XSM 75104). Tracks 1, 7, 10 & 16 have later been edited in stereo for release in CD set Sony Classical SM2K 52597 in 1993. Tracks 10–16 have been remastered from the original LP production tape xLP 38403. It appears that previous CD issues used alternate takes in track 10.

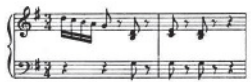
The sharp differences between the Partita No. 5 in G major and Partita No. 6 in E minor by J. S. Bach stimulate some very exciting musical questions.

What is a Partita? To answer this question from the historical, descriptive point of view will give us the information that the Partita, though originally signifying a series of variations, came to be used interchangeably with the term "Suite." This information sheds no light on the markedly different ways that Bach approached the same form in these two examples, numbered five and six. We must know that the Partita was a *basic form.* In every era of musical composition there are basic forms that encompass the needs of the creative composer to build in length. In a period subsequent to Bach one of the basic forms was known as the symphony; its essence had to do with fundamental key relationships and the dynamics of drama. The basic form allows each composer to approach the common problems of the age within simply defined limits and to work out many solutions in the same general area. For Bach a Partita was a composition of numerous movements, each of which bore direct resemblance to the rhythmic structure of a dance. The first movement of a Partita was rhythmically unlimited and bore such titles as Preambule or Toccata. Every Partita of Bach has *one central compositional idea* that is expressed in varied ways through the dancelike movements. To hear this central dynamic and to follow its exposure is the exciting adventure of discovery in knowing these Partitas.

Each movement itself demands more than *descriptive* understanding. It is not enough to know what the Allemande is. We need to know Bach's use of his central compositional idea in creating an Allemande. Each Allemande of each Partita becomes, then, a totally different work bearing only the most superficial resemblance to any other Allemande. Each work creates its own continuity, its own solutions. To come to an aural grasp of the whole requires that we discover the central dynamic.

The two Partitas here presented demonstrate two totally different ideas of dramatic continuity. The fifth Partita develops the more usual way: from a given subject to a statement of relationships through the involvement of plot based on the original material, to the climactic moment of transformation just before the end of the dramatic movement. This is the common pattern of Western drama. The sixth Partita begins with its high point.

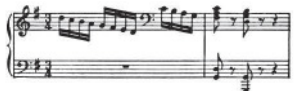
The Toccata is the fullest expression of Bach's *idea* in the Partita. The other movements follow the path of consequences from the climactic beginning. The sixth Partita is extended by tracing the results and applications of the "dramatic act" of the Toccata itself. This kind of drama typifies certain of the works of French dramatists in the theater of declamation. The movements of the sixth Partita, though relating to the material and the use of that material in the first movement, ornament the ideas of the Toccata. As the fifth Partita may be said to build a drive and development of musical ideas, the sixth Partita may be said to concern itself with coloration.



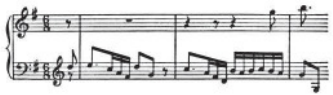
Partita No. 5 in G major begins in a simple, bold manner. The fundamental musical elements of this thematic fragment include the scale line of a fifth moving downward, the neighboring tones D-E-D in the treble over the repeated bass tone G, and an unusual metric-rhythmic relationship. Within the meter of 3, the first measures are divided into beat groups of 2, 3 and 1. This

comprises the six beats of the first two measures. The uneven balance of beat groups is stated in the scale figure, the chordal figure and the quarter rest. A simple, immediate development of this relationship is heard in the third and fourth measures.

Here the beat relationship becomes 3:2:1. The downward fifth is extended over another octave to become the twelfth and prepare the way for scalewise movement from one register to another. At the same time the neighboring tone figure is changed to become more closely allied to the scale passage by following it as a cadence over the ground bass already established.



Six movements later, in the Gigue, the theme is:



The neighboring tone figure is immediately and prominently presented. While there are no vertical chords supporting this figure, the melodic continuation of the neighboring tone figure consists of chord outlines and chordal skips that spell out the support of the neighboring relationship D-E-D. The all-important interval of a fifth and the ground bass G are also present in the melodic unfolding of the single voice, the subject of a fugue. Here, in the last movement, the fugue theme evolves, as the overall governing line, the downward scale line of the fifth that was presented directly and openly in the first two measures of the first movement. Again, the metric-rhythmic relationship is interestingly uneven.

The close connection between the theme of the opening movement and that of the closing points to the primary compositional drive of the whole Partita, namely, the rigorous development of thematic material into movements of differing qualities, different rhythmic demands, and different colorations. The dance set that has made up this Partita has been more closely allied with the original meaning of the term "partita." However, the concept of variation is not carried out in the usual way; there are six developmental variations on a theme fragment. Perhaps it would be clearer to say that seven movements are created from the same thematic-structural idea! Bach relates each dance movement to the germ of the original theme fragment of measures one and two in the opening Preambule.

In the Preambule itself, the upward-moving scale passages relate as inversions to the downward passages originally stated; the neighboring-tone figure is the principal material that is extended in ornamentation; the thematic fragment of the first two measures is restated only on the scale steps stated or implied in the first presentation (G-D-E-C).

The Allemande, at first startling in its use of triplets, evidences direct relationship to the original thematic material by stating the octave followed by the fifth *within*. Instead of extending the scale progression to the twelfth, the octave is followed by the leap of a fifth upward, back on itself. Though the surface of the piece moves in triplets, the main structural, directional movement moves in units of two and four beats.

The Courante, in triple meter, states its material in two-measure units. In the opening two measures the beat divisions are 5:1, relating directly to the 2:3:1 relationship of the Preambule. This play of uneven beat groups is sometimes experienced as the quality of gathering followed by sudden moving.

The Sarabande opens with the original material stated in thirds and in new rhythmic dress. There is an effect of compression resulting from the vertical emphasis of the thirds.

The Tempo di Minuetto brings the exciting rhythmic-metric relationship most clearly to the fore. Within the meter of three, the two beat of a 6/8 meter is stated. There are crucial shifts back to the simple 3/4 with duple divisions of beats at the ends of phrases and in resolutions of melodic movement. Bach gives the clear sense of writing within the meters of *2 and 3 simultaneously.* However, for only a short period of four measures are the rhythms of two and three juxtaposed against each other. For the most part the edgy, syncopated quality of two against three is unfolded in horizontal, melodic texture.

The Passepied is a gentle development of the original material, by now clearly heard in its larger structural outlines as well as in its detailed relationships. This movement is an easy breather before the exciting, angular Gigue. The Gigue, a three-part fugue, breaks out in a spiritedness that strains at the original projection of material. At the halfway point there does come the surprise of an apparently new subject, but its derivation from the fugue subject is immediately clear, and after twelve measures the original fugue subject returns unaltered.

The fifth Partita is a tight work. No matter how great the variety of sound and idea, the relationship back to the single source is emphasized. We never forget the single seed and marvel at the complexities that are inherent within the fruitful simplicity of the original material. As the music moves in expanding areas, Bach gives emphasis to the image of its source, to the tight circle of its beginnings.

The sixth Partita, in E minor, is a looser work. It is a narrative, the title of which is also its punch line. The opening two measures of the Toccata, first movement, encompass the largest panorama of expression and sound that is met in the ensuing movements. The unfolding of the rest of the Partita is the unfolding of different settings, of new ornaments, of new colors for the tale that is completely exposed at once. It is an easygoing work as compared to the driving quality of the fifth Partita.

The sixth Partita refers to the ornamental coloration of the organ and harpsichord of Baroque times as well as to the vocal practice. We hear relationships back to original material, but it strikes us as less important. The original material does not govern the area of expansion nor the harmonic and rhythmic techniques that follow. The fugue subject of the Toccata relates to the suspensions of the opening two measures but merely as a reference. Each of the movements of the sixth Partita spins the tale in some new dress and in somewhat new dimension, but the tale is not new. The longest and fullest movement is the opening Toccata with its fugue. The remaining movements follow the path of the wave to shore, turning up new lights and new profiles, breaking up into smaller units and traveling further and further from the impetus of the original source. The integrative devices that were so much a part of the foreground in the fifth Partita are now part of the background. The unfolding is from a high energy level to a low; the line is played out to the ornamental Gigue, the final movement.

ALVIN BAUMAN

Joseph Haydn 1732–1809

Piano Sonata in E-flat major Hob. XVI: 49

Es-Dur · en *mi* bémol majeur

1	I. Allegro	4:27
2	II. Adagio e cantabile	8:45
3	III. Finale. Tempo di Minuet	4:43

Wolfgang Amadeus Mozart 1756–1791

Piano Sonata No. 10 in C major K 330 (300h)

C-Dur · en *ut* majeur

4	I. Allegro moderato	5:17
5	II. Andante cantabile	6:57
6	III. Allegretto	3:55

Fantasia (Prelude) and Fugue for Piano in C major K 394 (383a)

C-Dur · en *ut* majeur

7	I. Adagio – Andante – Più adagio – Tempo I	6:15
8	II. Fuga. Andante maestoso	3:02

Total Time 43:34

Glenn Gould piano

Original LP: ML 5274 · Released July 14, 1958
Recording: Columbia 30th Street Studio, New York City,
January 7–10, 1958
Producer: Howard H. Scott
Cover Photo: Marvin Koner · Liner Notes: Charles Burr
LP Matrix: xLP 42997 [1–3], xLP 42998 [4–8] (mono)

Tracks 1–3 were re-edited from the original three-track tapes, as discrepancies were found when comparing the original mono LP master tape with the 1992 CD release. This new edit was compiled using the mono master tape xLP 42997 as a guide, to ensure note-for-note accuracy. Tracks 1–8 were originally released in mono and have first been edited in stereo for release on Sony Classical CD SMK 52626 in 1992.

The Haydn Sonata in E-flat major, "No. 3," which Mr. Gould plays for us here, is the work bearing the Collected Editions number 49 but, according to Grove's *Dictionary*, is also labeled Opus 66 in some editions. The brief description above should amply indicate the miserable condition in which the catalog of Haydn's works has existed until the recent publication of Anthony von Hoboken's thematic index of instrumental music which bears the lovely title *Joseph Haydn – Thematisch-bibliographisches Werkverzeichnis*, published by Schott.

The sonata was composed in the years 1789–90, was published in 1791, and is said to have been written for Marianne von Genzinger. Marianne was the wife of Peter L. von Genzinger, a successful physician, Prince Esterházy's doctor for many years. She was an excellent pianist and vocalist and entertained many of the musical elite of Vienna with Sunday musicales at her home. Haydn visited the Genzinger home frequently and formed an attachment to the family as a whole, though the star in this constellation was no doubt always Marianne. She took a special interest in his compositions, submitted her own transcriptions and arrangements to him for approval, prepared his favorite meals when he came to call and, when he was at Esterháza, carried on a lengthy correspondence with him.

Karl Geiringer submits that "among the personal documents that have come down to us from Haydn, there is probably nothing more important than his letters to Marianne. The master ordinarily found it difficult to get away from the florid and stilted style of his time. When he wrote to Marianne, however, the words seemed to come from his very heart and they convey to the reader the impression that he is actually hearing Haydn talk to his dear friend." The letter from Haydn to Marianne of February 9, 1790, shows that Haydn, however lucky he considered himself in his long-standing niche with the Prince, was ready for a change, restless to be off and getting on with larger musical adventures. He does not say so in so many words, but complains of the poor food, says he has lost weight; his piano is "perverse and disobedient, and irritated rather than soothed me." "I found everything at home in confusion," he adds; "for three days I did not know whether I was Capellmeister or 'Cappel-servant'."

H. E. Jacob feels that Marianne was in fact "the person who drew the aging Master Haydn to Vienna – whether or not he admitted this to himself." At any rate, and whatever the exact nature of their relationship, the magnetic effect of her person served to arouse in Haydn a desire to extend himself. He contrived to have a piano placed in her home, in reality a gift from him but disguised in the manner of delivery. And when he sat down to write a piano sonata for her it was with a fresh impetus and special earnestness. Biographers Jacob and Geiringer both attributed the special quality of this sonata to his relationship with Marianne, and it is doubtless one of the finest, if not indeed, as Hermann Abert believed, *the* finest of Haydn's piano sonatas.

The first movement, *Allegro*, 3/4, is rich in thematic ideas and exhibits an increased independence in the subsidiary subjects and in the coda. The second movement, *Adagio cantabile*, 3/4, Haydn considered the climax of the work and wrote to Madame Genzinger that "it has a deep significance which I will analyze for you when opportunity offers." The finale, *Tempo di menuetto*, 3/4, is gay and energetic with a suitably masculine vigor.

The relationship between Haydn and Marianne remained an elevated one. In September of 1790 Prince Nicholas died and Prince Anton, who succeeded him, released Haydn with a pension. A year later he was off to London and the great adventure of his final period. Probably there never was the personal denouement Haydn had seemingly envisioned when he wrote Marianne, while still in Esterházy livery, "This time also will pass away and the day return when I shall again have the inexpressible pleasure of being seated beside you at the pianoforte, hearing Mozart's masterpieces, and kissing your hands from gratitude for so much pleasure."

Mozart's Sonata in C major, K 330, was composed in Paris in the summer of 1778. It was during this summer that Mozart's mother, who was traveling with him, died. Most of the sonatas Mozart wrote after this time reveal a certain darkness, a constriction of emotions which no doubt stems from this event.

Then, "as if to regain an innner freedom," Alfred Einstein writes, "Mozart wrote not only the charming variations on a children's tune, mentioned above (*Ah, vous dirais-je, Maman*, K 265), but also the C major Sonata, K 330. There is even a thematic connection between the theme of the variations and a particle of the second theme of the sonata. The sonata appears 'lighter' than the preceding one, but it is just as much a masterpiece, in which every note 'belongs' – one of the most lovable works Mozart ever wrote. In it the shadows of the *Andante cantabile* give place to an unclouded purity; a particularly delightful feature is the way the second part of the Finale begins with a simple little song."

The sonata is regular in form. Ernest Hutcheson describes it as "perfect alike in construction, content, and symmetrical alternation of mood."

The first movement is an *Allegro moderato*, 2/4, the second *Andante cantabile*, 3/4, the third *Allegretto*, 2/4.

After his mother died, Mozart was taken into protection by an old friend, Baron von Grimm, a worldly German settled in Paris and an influential man at court. He introduced Mozart to the various first families from which he was able to pick up a piano student here and there. But Grimm soon despaired of ever seeing Mozart established in Paris as a piano teacher. "He is too sincere," he wrote Mozart's father ; "too little concerned with thesjneans by which one may become successful. Here, to make your way, you must be shrewd, enterprising, bold. I should prefer, from the point of view of making his fortune, that he had half his talent and twice as much tact; then I should not be troubled about him." As for composition, the Paris musical world was too absorbed in opera, particularly Gluck and Piccinni. "It is thus very difficult for your son to succeed in the midst of this rivalry," Grimm continues and adds, with a note of German condescension; "You see, *mon cher maitre*, that in a country where so many mediocre and inferior musicians have made fortunes I much fear that your son will not come off very well."

Almost the only cheerful note struck in Mozart's Paris period of 1778 was a visit from London by Johann Christian Bach, the youngest son of J. S. Bach and an old friend of a sort that would never have wished to see Mozart become a Paris piano pedagogue.

The Fantasia and Fugue, K 394, is connected with the Bach family in a much more meaningful way "I go every Sunday at twelve o'clock," Mozart

wrote his father from Vienna, April 10, 1782, "to Baron van Swieten, where nothing is played but Handel and Bach. I am collecting at the moment the fugues of Bach – not only of Sebastian, but also of Emanuel and Friedemann…"

Baron van Swieten, son of the Emperor's personal physician and from 1777 Director of the Court Library, was a kind of dilettante, a professional patron of musicians, particularly of composers. He held private concerts in his house, organized a quartet and set up a remarkable personal library including manuscript *copies of The Well-Tempered Clavier*, the organ trios, certain organ preludes and fugues as well as printed copies of *The Art of the Fugue*.

Van Swieten induced Mozart to make a thorough study of J. S. Bach. Einstein writes: "For Mozart the encounter with these compositions resulted in a revolution and a crisis in his creative activity." He made arrangements for string trio of three fugues from *The Well-Tempered Clavier* and other works by both J. S. and Wilhelm Friedemann Bach Einstein continues: "And then began for Mozart … a period of fugue-composition, the grandest traces of which appear is the C minor Mass."

By the end of April Mozart had composed and sent to his sister the present Fantasia which he calls a prelude in his letter accompanying it. "I send you herewith a prelude and a three-part fugue. The reason why I did not reply to your letter at once was that on account of the wearisome labour of writing these small notes, I could not finish the composition sooner. And, even so, it is awkardly done, for the prelude ought to come first and the fugue to follow. But I composed the fugue first and wrote it down while I was thinking out the prelude."

The Fantasia begins with a short *Adagio*, eight bars in all, followed by an improvisational *Andante* of considerable length, ending on the dominant. Ernest Hutcheson describes the finale as "a splendid fugue adorned with strettos, augmentations, and abbreviated diminutions. Though the influence of Bach is apparent, there is nothing imitative of his manner."

CHARLES BURR

Ludwig van Beethoven 1770–1827

Concerto for Piano and Orchestra No. 1 in C major op. 15

C-Dur · en *ut* majeur
Cadenzas: Glenn Gould

1	I. Allegro con brio –	10:32
2	Cadenza	2:27
3	II. Largo	12:17
4	III. Rondo. Allegro scherzando –	8:30
5	Cadenza	0:35

Johann Sebastian Bach 1685–1750

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

f-Moll · en *fa* mineur

6	I. [Allegro]	3:50
7	II. Largo	2:56
8	III. Presto	3:48

Total Time 44:55

Glenn Gould piano

Columbia Symphony Orchestra
Charles Libove violin [4–6]
Vladimir Golschmann conductor

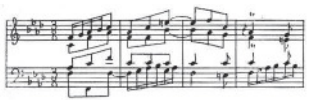
Original LP: MS 6017 / ML 5298 · Released October 6, 1958
Recording: Columbia 30th Street Studio, New York City,
April 29/30 & July 1, 1958 [1–5]; May 1, 1958 [6–8]
Producer: Howard H. Scott
Cover Photo: Fred Plaut · Liner Notes: Glenn Gould
Publisher: Barger and Barclay (Cadenzas Beethoven Concerto)
LP Matrix: XSM 44050 [1/2], XSM 44051 [3–6] (stereo);
xLP 43881 [1/2], xLP 43882 [3–6] (mono)

Bach's F minor concerto appeared as a keyboard work at Leipzig around 1730, but is almost certainly a transcription of an earlier violin concerto. If the original is by Bach (a matter of considerable dispute) it is likely to have been composed at Cöthen a decade earlier.

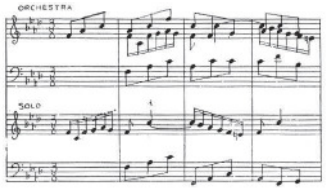
Bach made little effort to rework the material in a manner suitable for solo keyboard. In the first movement the player's right hand reproduces eminently violinistic figures throughout the solo passages while the left hand is filling the role of the continuo which the original possessed. That is to say it consistently doubles the cello line of the orchestra without attempting to embellish it in the solo passages. Only during the pedal point C (bars 96–101) does the left hand undertake to remind us of the central rhythmic motive of the movement.

By comparison the transcription of the A-minor violin concerto for klavier in G minor is an embarrassment of fancy.

The second movement gives the solo instrument its due with a bewitching cantilena which lies so well beneath the fingers and is so generously ornamented that it is hard to conceive of its belonging to any but a keyboard instrument.



The *Presto* finale with its brilliantly woven tutti theme and the perfect rejoinder of the principal solo theme is the happiest and most adventurous of the three movements. It is also the most representative of the baroque concerto style, which reached its zenith with Bach and Pergolesi.



It is easy for us to misinterpret the intentions of the baroque concerto. We are unable to analyze its formal outline by searching for comparisons with the classical sonata style. By this measure it seems devoid of harmonic direction, to lack the points of culmination, the areas of resolution, which the sonata-style movements provide. Again, by comparison with the bravura concertos of the nineteenth century, it would seem as though the concertos of Bach were, from the soloistic standpoint, simply the first tentative concessions to the emerging ego of the virtuoso.

The baroque concerto subscribed to harmonic principles as scrupulously organized but of entirely different intentions from the classical concerto. Formally the outer movements are closely allied to the cantata-aria style. The element of contrast of dynamic range – the heart of the concerto idea – is just as much in evidence but is achieved by direct rather than devious means. Instead of the subtle gradations of modulation in classical tonality we have the straightforward opposition of texture and dynamic level. Examples 1 and 2 illustrate the contrast of solid block harmony (tutti) and finely woven strands of stretto counterpoint (solo). As will be seen from Examples 1 and 2 the ingredient of modulation, of contrasting tonal regions, is altogether absent. When Bach modulates it is to present again the majority of his material in the new key – or keys – since frequently his modulation is of a compound sort in which several closely related areas form one larger digression. (I touched on this aspect of Bach's harmonic

technique in notes to the Bach D-minor Concerto recording – ML 5211). It follows that since the baroque concerto does not equate change of key and change of theme, the formal principle involved will utilize a more restricted thematic vocabulary. The essential thing in Bach's bi-thematic relationships is not their individuality but their interdependence.

Even during Bach's lifetime the word concerto came to represent a very different sort of structure. With Bach's sons the ternary principle developed into the more expansive sonata allegro, which subsequently came to dominate all symphonic form. Essentially, so far as the concerto repertoire was concerned, this change was concentrated on the relationship between tutti and solo. With Johann Christian Bach the opening tutti became a modulatory structure. It adopted a triangular shape, passing to the dominant (frequently without firmly establishing it) and returning before the entrance of the soloist. Thus the element of expectancy was added.

But the tutti had become much more than a fanfare. It had added a new dimension to first-movement structure. With Haydn the modulatory aim of the tutti expanded. The dominant became more than the apex of the triangle. It served to exhibit the principal theme in the new key in a manner which closely resembled the format of the main exposition with the soloist. The orchestral exposition having established the precedence of thematic order, the soloist was free to treat the material ornamentally and discursively.

The great problem which remained was a psychological one – that of trying the listeners' patience by a double exposition. The structural implications of this problem were clearly grasped by Mozart. In his later concertos the orchestral exposition is enlarged to unprecedented size. He not infrequently includes material which is left untouched by the main exposition with the solo instrument but which suddenly reappears in the recapitulation. Thus the mature concertos of Mozart achieve structural unity of the opening orchestral tutti and the principal exposition. This is accomplished by maintaining the tutti in the tonic key, most frequently by omitting reference to the principal secondary theme, reserving its first presentation for the solo instrument, and by a complex orchestral enfoldment of the main thematic group of the movement.

The most awkward area for Mozart is that of the piano entrance through the transition to the secondary key. Obviously the soloist is reluctant to plunge in with the same material which has been so thoroughly developed by the orchestra. If the piano entrance is to make the impression which several minutes of tutti warrant, either the entrance must use new material, which is at once arresting and eloquent but which sets no further problems of development, or must surmount the theme of the tutti in a noble but neutral manner. The latter method is illustrated by the solo entrance in Mozart's Concerto, K 467, with its long shake over the principal motive, but the former method, that of an entirely new theme, is the more frequent occurrence in Mozart.

With Beethoven the orchestra-solo relationship reached the peak of its development. It was with the fourth concerto, in G major, that the ultimate of condensation, of unity with the solo exposition, of imagination, and of highest discipline was attained. The first three concertos, those in

B-flat major, C major and C minor, each attack the problem of the tutti from a different angle and with varying degrees of success. Though it was the earliest of the three, the Concerto in B-flat major, op. 19, has by far the best-constructed exposition. Here Beethoven adopts the Mozartean trait of omitting the second theme, presenting instead an intriguing variant of a portion from the opening motive. This fragment appears in the tutti cast in the subdued light of D-flat major, which with its close relation to the tonic minor is, in effect, a compromise for modulation.

The Concerto in C minor, while of undeniable breadth and vigor, is, as a piece of construction, much the weakest of the lot. Here the tutti virtually duplicates the principal exposition. The secondary thence is represented in the relative key, thus disenchanting the later solo statement, and the keyboard entrance is a doubling of the opening measures of the tutti.

The tutti of the present concerto is built more on Mozartean lines. The second theme is present but is introduced in the key of E-flat major, which stands in similar relationship to the tonic as does the D-flat major episode in the B-flat major concerto. Indeed the treatment of it here is not so very different. The E-flat major statement launches a sequential episode which reaches its climax on the dominant of C minor and thus the quality of intensive movement within strict harmonic bounds is preserved.

This concerto does present a rather troubled aspect with the initial entrance of the solo instrument. This is the only Beethoven concerto in which the opening piano statement does not again appear after the orchestral transition to the development section, which is, in a way, rather fortunate since the neutrality of content which was discussed in relation to Mozart's opening themes is here an obsequity of manner quite uncharacteristic of Beethoven. Having dispensed a dutiful twelve bars of nothing the movement continues on conventional lines. The second movement is a rather lethargic nocturne with an overly repetitive main theme possessed of the typically nocturnal habit of pleading the case once too often.

The final rondo of all Beethoven concerto movements owes most to Haydn. It has the characteristically Haydnesque lucidity, economy (not excepting the thematically unrelated central episode in A minor which, in its nonconformity, is Haydnesque also), and infectious charm.

A word about the cadenzas

I can scarcely hope to conceal the fact that my cadenzas to the first and last movements of this concerto are hardly in pure Beethoven style. In recent years it has become the commendable practice of musicians to contribute cadenzas which observe an idiomatic identification with the concerto subject. It should also be remarked that the more discreet and tasteful among us have reserved their contributions for those concertos which have no cadenza by the author. That these historical qualms were not always prevalent is amply demonstrated by the great many 19th-century writers (including Brahms) who undertook to produce cadenzas for various older works without foregoing their customary vocabulary. In writing these cadenzas I had in mind a contrapuntal potpourri of motives which was only possible in an idiom considerably more chromatic than that of early Beethoven.

Thus the cadenza to the first movement turned out to be a rather Regerian fugue, while that to the last movement became a rhapsody built to span the gap between the fermata six-four and the subdued re-entrance of the orchestra in B major. Both, in other words, effect an organic balance with the work, thereby of course denying the original purpose of cadenza writing as a virtuosic display. At any event I have not yet requested the orchestra to file to the balcony while for three glorious minutes the piano is hung decorously from the chandelier.

GLENN GOULD

Alban Berg 1885–1935

1 **Piano Sonata** op. 1 — 12:57
Mäßig bewegt

Arnold Schoenberg 1874–1951

3 Piano Pieces op. 11

2 No. 1: Mäßige Viertel — 4:11
3 No. 2: Mäßige Achtel — 8:26
4 No. 3: Bewegte Achtel — 2:34

Ernst Krenek 1900–1991

Piano Sonata No. 3 op. 92/4

5 I. Allegretto piacevole, animato e flessibile — 4:43
6 II. Theme, Canons and Variations — 6:50
Andantino – Agitato – Allegretto
7 III. Scherzo. Vivace ma non troppo — 1:33
8 IV. Adagio — 6:47

Total Time 48:19

Glenn Gould piano

Original LP: ML 5336 · Released January 19, 1959
Recording: Columbia 30th Street Studio, New York City,
July 1, 1958 [1/5–8]; June 30 & July 1, 1958 [2–4]
Producer: Howard H. Scott
Publishers: Theodore Presser [2–4]; Associated Music Publishers [5–8]
Cover Art: S. Neil Fujita · Liner Notes: Glenn Gould
LP Matrix: xLP 44529 [1–4], xLP 44530 [5–8] (mono)

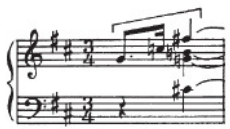
Schoenberg's 3 Piano Pieces were recorded in stereo and reissued in set M2S 736 (MS 6816/7) on April 18, 1966 (XSM 111567).

In 1908, a young man named Alban Berg produced a piano movement which must surely be considered among the most auspicious "Op. 1s" ever written. At the time Berg was 23, was completing his studies with the most demonic disciplinarian of the day, Arnold Schoenberg, and his work was in effect a graduate thesis. In consigning his apprenticeship to Schoenberg, Berg had made a wise choice. Schoenberg, for all his growing reputation as a radical, was in reality one of the least anarchic of musical theorists, and even at that time was as busily engaged in clarifying the laws of classical tonality as were his works in rupturing them. It was just such a personality that could wield influence upon the intense, fervently romantic, young Berg. From Schoenberg he learned that whenever one honestly defies a tradition, one becomes, in reality, the more responsible to it. He came to see that the molten flow of Wagner's melody was not necessarily irreconcilable with the architectural logic of Brahms.

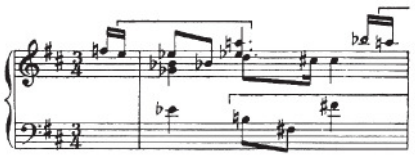
And so he produced an Op. 1 which was as fine as anything he ever did (I am aware that this remark is open to contradiction) for the reason that here he possessed the perfect idiom both to accentuate his restless genius and to cloak his rather dissolute habits. This is the language of collapse and disbelief, of musical *weltschmerz*, the last stand of tonality betrayed and inundated by the chromaticism which gave it birth. It permitted Berg his ecstatic tensions, his sorrowful resolutions, his unashamed revelation of himself. It also indulged his weaknesses – the jacked-up sequence, the melodic line supported by chromatically sliding sevenths, the plagiarism of the whole-tone scale.

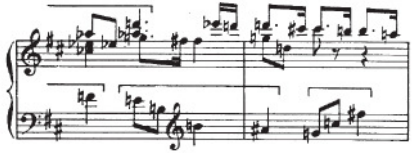
This sonata is nominally in the key of B minor, to the extent, at least, that it begins and ends within the fold of that signature and that the secondary thematic group pays a token homage in its three appearances by suggestions of A, E and B major respectively. But in between these points of tonal repose the harmonic texture is shifting continuously, and it is the more astonishing that despite the vaporous quality of the harmonic progressions, despite the fact that phrase after phrase resists root analysis, the work as a whole does convey fulfillment, does give the impression of great peaks and lesser crests, calibrated as carefully and achieved as inevitably as in music of a more orthodox nature. How then is this achieved?

First of all, by constructing within the melodic complexes a unity of motivic intension so firm, so interdependent as to lend a complete coherence of linear flow. The opening three-note motif, for instance, is a central generative cell of the movement

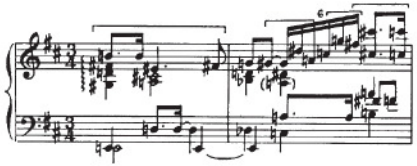


creating such variants as the troubled and searching





and the benign and wistful



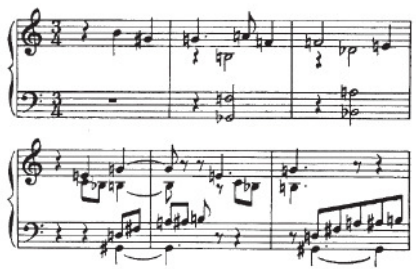
In this fashion, the horizontal relationships at least are given a common denominator.

But one cannot forever tolerate standing on a precipice, and such was the position of composers like Alban Berg in the early years of the century. The absolute limit of key relationships had been transcended. Chromaticism had so undermined the orbit of triad-governed harmonic progression that the only step remaining (if one were to continue in that direction) was to deny allegiance to the pivotal chord system of tonality – to deny the hereditary claim of the bass line as the embodiment of harmonic good conduct.

Schoenberg's first tentative steps into the world of atonality were taken with his Second String Quartet, Op. 10, and affirmed by the Three Piano Pieces, Op. 11, which appeared in the same year as the Berg sonata. There is little reason for these pieces to stand together, apart from the fact that each deals with aspects of the problems confronting Schoenberg at the time. The second piece, which was earliest in point of composition, strikingly emphasizes the transitional effects of tonal reminiscence. The third shows the Schoenberg who played with great thunderbolts of tone-clusters, sought pseudo-harmonic emphasis with octave doublings, indulged in the most extreme dynamic altercations, and tried to punctuate (perhaps to cadentialize?) the rhythmic structure with latent pauses and explosive apostrophes.

The first piece of Op. 11 is a masterpiece – a true successor to the finest of Brahms' Intermezzos. Like the Berg sonata, it is spun from an inner cell of motivic ideas without particular consequence of themselves. This indeed is the fundamental distinction between this sort of compositional technique and that in which the melodic line (no matter how organically conceived) is given importance *per se*. Here the material is less important for what it is than for what it can become.

The first few bars of Op. 11 No. 1 serve to illustrate:



Regarded motivically, the first phrase breaks down into two easily definable motives of three tones each, of which the second is an extension of the first – the A–F in bar 2 being an enlargement of the B–G sharp in bar 1. This motivic sequence with its subsequent augmentations and diminutions and its vertical representation as in bar 3 (lower voices) dominates much of the movement. Schoenberg, however, was already thinking over rhythmic groups as well as between them. Thus, between tones 2, 3 and 4, and again 3, 4 and 5, we have two other interval groups which bear mathematic correspondence to each other. In both groups the first interval has exactly half the span of the second, while tones 3, 4 and 5 together constitute an augmented inversion of tones 2, 3 and 4. In the lower voices one finds that this interval relationship of half to whole, as in tones 2 to 4 and 3 to 5, has also penetrated. In the alto appear two retrogressive versions of tones 2 to 4, the second in inversion, and the bass proclaims an inverted retrogression of tones 3 to 5, while the tenor goes all the way with an augmentation (not an exact one, though) of tones 3 to 5.

The accompanying vertical synchronizations of these motifs – bars 2 and 3, second quarter note, and bar 4, third quarter note – do not, except for the superposition of tones 1 to 3, indicate any similar motivic penetration. These three chord structures are built on a declining ratio of intensity so that the melodic line is supported by a relaxation of dissonance – the diminished triad in the lower tones of bars 4, 6 and 8 producing an effect analogous to that of an elongated cadence. In discussing the harmonic (i.e., the vertical) aspects of atonality, one is confronted with problems which refute mathematical precision and demand, rather, more speculation than one can comfortably allow in analysis. Schoenberg was always aware of the fact that no interval system could ever fulfill its function with equal diligence in both dimensions simultaneously, but he devoted much thought to the problems of bringing the harmonic and melodic dimensions into accord – the accord of like relation to a preordered nucleus – and eventually came up with the idea of harmonically conceived interval groups. This was one aspect of his celebrated twelve-tone period which occupied the last quarter-century of his life. If there was one direction in which his experiments with twelve-tone technique followed, it was the clarification of the harmonic responsibility of the row. From the first tone rows of 1924, which were rather like extensions of the opening of Op. 11, he gradually developed a technique of harmonic rows which figure more and more frequently in his later works – the Piano Concerto, the violin Phantasy – and within which he constructed one work in its entirety – the *Ode to Napoleon*.

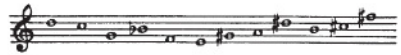
The tone rows of works such as these were generally contrived to exhibit motivic combinations which intentionally limit rather than increase the available material. Most frequently this took the form of rows which neatly divide themselves in two, the second half providing in one way or another a reflection or duplication of the first half. Schoenberg revealed a partiality for rows which, when transposed and inverted at a given interval, would present as their first six tones the last six of the original row, and consequently as their last six, the first six of the original. Thus, by using both rows simultaneously, it was possible to present the full twelve-tone series within an interval span of only six tones, and thus to suggest the penetration of the horizontal series into the harmonic units of the composition.

No system, however, no matter how thoroughly developed and conscientiously adhered to, can do more than implement the more nebulous qualities of taste and good judgement in its practitioners. Among the hundreds of works strictly adhering to the tenets of twelve-tone faith as understood and practised by their authors, only a handful give the impression that their form, their idiom, their vitality, indeed their existence, owe anything at all to the system which they employ. Few composers possess the discipline to express themselves freely and joyously within the confines of twelve-tone writing. It is essential for a composer to treat his serial possibilities with an expansive amiability and not regard them as representing an iron-bound code of honor. Within a framework of devout fidelity, it is the occasional deviation, the spontaneous expansion, the structural *tenuto* which is capable of attracting singular attention. It is the intentional infidelity to the provisions of the row which is capable of arresting the fancy, as is the drama of a fugal distortion in Beethoven, or the poignancy of a tortured cross-relation in the Elizabethans. With respect to all the ingenuity that can be plotted in advance, the moment of doing still issues its supreme challenge of inspiration.

Ernest Křenek's Third Piano Sonata is possessed of this quality. Concerning his large and varied output for the piano, Mr. Křenek has written:

"Ever since, in 1918, I wrote my 'Op. One,' a double fugue for piano, I have turned to that instrument time and again, when I was moved to test new stylistic or technical ideas. My early 'atonal' style is reflected in *Toccata and Chaconne* (1922), my 'romantic' period in the *Second Sonata* (1926). In *Twelve Variations* (1937) I summarized the experience of my first dodecaphonic phase. The principle of serial 'rotation' with which I began to experiment in the *Third Sonata* paved the way to my present style of total serial integration."

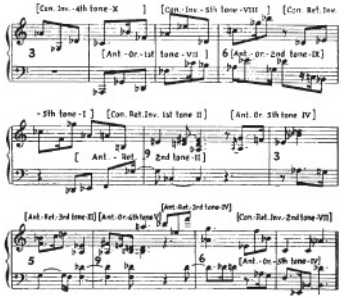
The original row of this Third Piano Sonata is composed of four segments of three tones each, of which the first and last are fourth chords, and the second and third are fourth chords with one interval augmented.



Thus, this tone row may be seen to possess that symmetry which characterized Schoenberg's later serial combinations. However, while the potential of this triadic kinship is not overlooked as a means of harmonic reference, and the row's natural division into two complementary six-tone groups underscores what Mr. Křenek has referred to as the principle of serial rotation, the treatment of it is altogether different from the block-harmonic juxtapositions of Schoenberg's later twelve-tone writing.

Mr. Křenek's gentler, more lyric style focuses attention upon the intermediary combinations within the row – those motivic groups centered around the joints of the fourth chord segments; hence, his use of the serial facilities is panoramic rather than static. In his division of the row into antecedent and consequent bodies, the 6th and 1st and the 12th and 7th tones are regarded as adjacent, and hence each half of the row is revolved upon this axis.

An example – the opening of the second movement ("Theme, canons and variations") – will illustrate. The comments in parenthesis refer respectively to antecedent or consequent segments, the original, inverted, or retrogressive presentation, the number of the serial tone on which each segment begins, and lastly the numerals denote the distance of the transposition from that of the original row.



It will not pass unnoticed that certain suggestions of a centrifugal tonal scheme are present – of the thirteen presentations of the six-tone groups all but one either begin or end with A flat, as well as five with D flat, and four with B flat. The effect is, needless to say, not that of A-flat major, but the result is just as surely a secure if less definable polarity. The subtle interrelationships of these groups evidence a rare sensitivity to harmonic balance and order, and the most striking feature lies in the fact that with all the conscious control which is exercised the final effect is one of artless candor.

The Sonata consists of four movements of which the first is a masterly sonata-allegro, the second – as its title indicates – an idyllic theme followed by a sequence of lucid canons and inquisitive variations, the third a frenetic scherzo, and the finale an elegiac and somewhat overdrawn adagio.

Altogether it is one of the proudest claims of the contemporary keyboard repertoire.

GLENN GOULD

Ludwig van Beethoven 1770–1827

Concerto for Piano and Orchestra No. 3 in C minor op. 37

c-Moll · en *ut* mineur

1	I. Allegro con brio	17:17
2	II. Largo	10:53
3	III. Rondo. Allegro	9:29

Total Time 37:41

Glenn Gould piano

Columbia Symphony Orchestra
Leonard Bernstein conductor

Original LP: MS 6096 / ML 5418 · Released January 4, 1960
Recording: Columbia 30th Street Studio, New York City,
May 4/5 & 8 (Cadenza), 1959
Producer: Howard H. Scott
Cover Photo: Arnold Newman · Liner Notes: Fred Grundfeld
LP Matrix: XSM 48276 [1], XSM 48277 [2–3] (stereo);
xLP 48274 [1], xLP 48275 [2–3] (mono)

In a sense the stormy protagonist of the C minor Concerto is none other than Beethoven himself in his youthful role of virtuoso, a man admired even by his critics as "the giant among pianoforte players." Rather than an autobiography – as the *Eroica* has been said to be auto-biographical – a kind of self-portrait emerges here, between the lines of the solo part.

Beethoven wrote the score for his own use at a time when he was profoundly concerned with the here-and-now and had hardly begun to think about music "for a future age." His platform personality still dominates the proceedings, like a set of flamboyant initials carved into a beech tree. The virtuoso Beethoven is everywhere in evidence.

In its most Promethean passages the concerto conjures up an image of Beethoven at the keyboard, playing – as a friend once described him – "like a wildly foaming cataract, constraining his instrument to an utterance so forceful that the stoutest structure was scarcely able to withstand it." Sometimes, in fact, the stoutest structure could not stand up against Beethoven's percussive attack, and then strings would snap or hammers splinter under the onslaught.

Not only the frailty but also the lack of resonance in the early Viennese pianos exasperated Beethoven. He sought to overcome the instrument's shortness of breath by employing a succession of runs and trills, repeated notes and broken chords, that would increase its sustaining power and sonority vis-à-vis the orchestra. His friend and champion E. T. A. Hoffmann, the Romantic story-teller, called the result "symphonies with piano obbligato."

Ironically enough, by the time more powerful instruments were available, the long silence of deafness had descended on Beethoven. He could then no longer hear his own playing, even on the famous Broadwood that had been sent to him as a gift from London (by ship, via the Mediterranean and the Adriatic, and thence by horse-drawn cart across mountain roads). "In later life," wrote his factotum Anton Schindler, "the inward mind alone was active, but the outward sense no longer cooperated with it. Sometimes he would lay his left hand flat on the keyboard and thus drown out, in discordant noise, the music to which his right was feelingly giving utterance."

In 1800, the year of the C minor Concerto, Beethoven was first compelled to recognize that his "temporary" loss of hearing was growing more and more acute. In June of that year he confided to his friend Dr. Wegeler: "For nearly two years I have avoided all society, because I find it impossible to say to people, *I am deaf!* In any other profession this might be tolerable, but in mine such a condition is truly frightful. Besides, what would my enemies say to this?"

Despite his handicap Beethoven managed to appear in public as pianist until 1808. When the C minor Concerto came into existence he was still able to hear orchestral accompaniments, but "when a little way off I hear none of the high notes of instruments." In conversation most people were unaware that anything was wrong: "They attribute it to my fits of absent-mindedness." Yet at that point Beethoven had trouble understanding anyone who spoke softly. "I can distinguish the tones but not the words, and yet I feel it intolerable if anyone shouts at me. Heaven alone knows how it is to end. How often I have cursed my existence!"

According to Alexander Thayer's careful timetable, Beethoven wrote the concerto in rooms he had rented for the summer in the village of Unter-

Döbling, about an hour's walk from Vienna. Nearby lived the family of Franz Grillparzer, a nine-year-old boy who was destined to become one of Austria's great poets and who ultimately delivered Beethoven's funeral oration. Nearly half a century later, although many details of time and place had slipped his mind, Grillparzer recalled an incident of that summer which has become a celebrated Beethovenian anecdote:

"Our apartment faced the garden, while Beethoven had rented rooms facing the street. A communal passage, leading to the stairs, connected the two partitions … My mother, a passionate music lover, from time to time when she heard him play, yielded to the impulse and stepped into the communal hallway, not near his door but immediately in front of ours, and listened with religious awe. This may have occurred a few times when suddenly Beethoven's door was opened, he himself stepped out, observed my mother, hurried back, and immediately afterwards rushed down the stairs with his hat on his head and out of the house. From this moment onward he never touched the piano … until at last late autumn took us back to town."

In its first performance, with Beethoven as soloist, the concerto shared the program with no less than the First and Second Symphonies and the oratorio, *Christus am Ölberge*. The rehearsals lasted all day, and the performance itself took place the same evening – April 5, 1803. Ignaz von Seyfried, a conductor who had been a pupil of Mozart, was asked to turn the pages for Beethoven. "That was easier said than done," Seyfried wrote in his memoirs. "I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs, wholly unintelligible to me, scribbled down to serve as clues for him; for he played nearly all of the solo part from memory … He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealable anxiety not to miss the decisive moment amused him greatly. He laughed heartily at the jovial supper we had afterwards."

The musical equivalent of that hearty laughter at supper – what Beethoven called his "unbuttoned" mood – can be found in the concerto's light-headed rondo, a direct descendant of the "Hungarian" rondos of Papa Haydn, Ludwig's long-suffering teacher. Here too the pianistic Beethoven left a clear record of his exuberant self, much as Michelangelo left the bite of his chisels as evidence of the way his hands had shaped the Medici marbles.

FRED GRUNFELD

Johann Sebastian Bach 1685–1750

Italian Concerto in F major BWV 971

Italienisches Konzert F-Dur
Concerto italien en *fa* majeur

1	I. [Allegro]	4:09
2	II. Andante	5:56
3	III. Presto	3:00

Partita No. 1 in B-flat major BWV 825

B-Dur · en *si* bémol majeur

4	I. Praeludium	1:52
5	II. Allemande	1:55
6	III. Corrente	1:42
7	IV. Sarabande	3:09
8	V. Menuets I & II	1:26
9	VI. Giga	1:20

Partita No. 2 in C minor BWV 826

c-Moll · en *ut* mineur

10	I. Sinfonia. Grave Adagio – Andante	4:12
11	II. Allemande	3:15
12	III. Courante	1:49
13	IV. Sarabande	2:36
14	V. Rondeaux	1:36
15	VI. Capriccio	1:49

Total Time 40:03

Glenn Gould piano

Original LP: MS 6096 / ML 5418 · Released January 4, 1960
Recording: Columbia 30th Street Studio, New York City, May 4/5 & 8 (Cadenza), 1959
Producer: Howard H. Scott
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LP Matrix: XSM 48276 [1], XSM 48277 [2–3] (stereo);
xLP 48274 [1], xLP 48275 [2–3] (mono)

Although the number of Johann Sebastian Bach's musical compositions was prodigious, only very few were published during his lifetime. Among those was the *Italian Concerto*. The Concerto was in Part II of the *Clavierübung* and its title page stated that contained therein was "A Concerto after the Italian Taste … Composed for Music Lovers, to Refresh Their Spirits." The work was written for clavier and was included in a discussion of concertos for solo instruments by a contemporary of Bach – the critic Johann Adolph Scheibe.

In such concertos for solo instruments, particularly those for clavier, Scheibe notes "… the basic structure is kept the same as in concertos for many instruments. The bass and middle voices, which are added now and then to fill out the texture, must represent the subordinate parts. And those passages which above all form the essence of the concerto must be most clearly differentiated from the rest. This can very well be done if, after the principal idea of a fast or slow movement is concluded with a cadence, new and distinct ideas enter and these in turn give way to the principal idea varying keys. By such means, a piece of this sort for one instrument becomes quite similar to one for many instruments. There are some quite good concertos of this kind, particularly those for clavier. But pre-eminent among published musical works is a clavier concerto of which the author is the famous Bach in Leipzig and which is in the key of F major. Since this piece is arranged in the best possible fashion for this kind of work, I believe that it will doubtless be familiar to all great composers and experienced clavier players, as well as to amateurs of the clavier and music in general. Who is there who will not admit that this clavier concerto is to be regarded as a perfect model of a well-designed solo concerto?"

In 1731 Bach published six Partitas, known also as German Suites, written for clavier and presented as the First Part of the *Clavierübung*. Bach called this his *opus primum* even though numerous vocal works had preceded it. The Partitas, Bach announced, consisted in "Preludes, Allemandes, Courantes, Sarabandes, Gigues, Minuets, and other Galanteries." The Partitas were published singly before they appeared in the *Clavierübung*. Partita No. 1 in B-flat major first appeared in 1726. Partita No. 2 in C minor was first printed in 1727.

Glenn Gould 1932–1982

1 String Quartet op. 1 — 36:10

Streichquartett · Quatuor à cordes
Recorded under the supervision of the composer

The Symphonia Quartet
Kurt Loebel violin
Elmer Setzer violin
Tom Brennand viola
Thomas Liberti violoncello

Original LP: MS 6178 / ML 5578 · Released October 3, 1960
Recording: Severance Hall, Cleveland, Ohio, March 13, 1960
Producer: Howard H. Scott
Cover Photo: Don Hunstein · Liner Notes: Glenn Gould
Publisher: Barger and Barclay
LP Matrix: XSM 50627/8 (stereo); xLP 50625/6 (mono)

The Quartet was written between 1953–55 at a time when on all my concert programs and at the drop of a conversational hat I thought of myself as a valiant defender of twelve-tone music and of its leading exponents. Thus, an unexpected and thoroughly reasonable question arises – how, in the midst of enthusiasm for the avant-garde movements of the day, could one find a work which would have been perfectly presentable at a turn-of-the-century academy, a work that did not advance the challenge to the laws of tonal gravity more boldly than did the works of Wagner, or Bruckner, or Richard Strauss? Was it perhaps that I was simply imitating a language which was extremely familiar to me and to my audience and would pose no special barriers of communication? Or was I presumptuously and unworthily attempting to recapitulate the thoughts of my musical elders?

In any event, the fact was that to find in the mid-twentieth century a work by a young composer that seemed to evoke reminiscence of Viennese romanticism was a rather startling experience. And the first piano read-through of the work astonished and even shocked friends who had expected from me, perhaps, a work of pointillistic precision. How could I, they protested, with all my professed admiration for Schoenberg and for von Webern, have turned so violently from the cause?

Well, the answer is really quite simple. Unlike many students, my enthusiasms were seldom balanced by antagonisms. My great admiration for the music of Schoenberg, for instance, was not enhanced by any counter-irritation for the Viennese romantics of a generation before Schoenberg. Sadly, today it seems

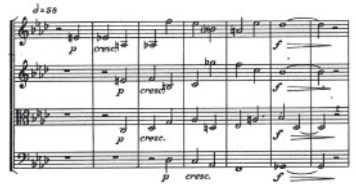
almost inevitable that admiration be the parent of snobbery, and one sees on every hand superbly informed and historically oriented young musicians who are only too eager to tell you what is wrong with all music between 1860 and 1920, who seize every opportunity to isolate the development of twelve-tone writing from nineteenth century tradition. I, for one, have never been willing to admit that any love must be balanced by a concurrent disaffection, that every adoption must cause a rejection, and I preferred to see in Schoenberg and in von Webern composers who rose swiftly without apology from the romantic twilight of tonality, to see in the twelve-tone technique as it existed in the hands of Schoenberg a logical extension of nineteenth-century motivic treatment. For me, Schoenberg was not a great composer because he used the twelve-tone system, but rather the twelve-tone system was singularly lucky to have been exploited by a man of Schoenberg's genius.

For some time I had had the urge to write a work in which the achievement of Schoenberg in unifying motivic concepts would be applied to an idiom in which the firm harmonic hand of key relationship would be invited, its discipline acknowledged and the motivic manipulation controlled thereby. Naturally, there would be adjustments to be made – the very nature of the diatonic scale is compromise – but it would be fun, I thought, to see how far one could proceed in extending an absurdly small motive as the nucleus of every thematic strand of the work without, at the same time, violating the harmonic rhythm of the whole. This was not to be a work in which the contrapuntal intrigues stopped the show. They must fit naturally, even spontaneously, into the total plan which, while it ought to be modified and augmented by developments of motivic procedures, should remain recognizably formal.

If this sort of theorizing suggests the same grim resolve with which every composer sets about an exercise in style, I must state that whatever may have been my academic motive initially, within a very few measures I was completely in the throes of this new experience. At once I was writing a work within a harmonic language utilized by composers whom I adored, yet I was working in this language with a kind of contrapuntal independence which I had learned from more recent and, indeed, from much older masters. Hence, I felt myself to be saying something original and my artistic conscience was clear. Whatever I had set out to prove pedagogically, it was soon evident that I was not shaping the Quartet – it was shaping me.

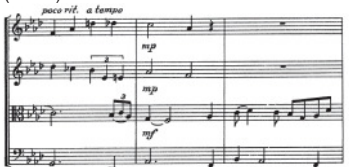
The four-note motive to which all major thematic developments relate is first heard played by the second violin over a pedal-point of the lower strings (Ex. 1).

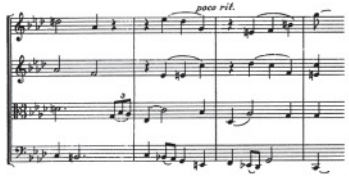
During a lengthy introduction it permeates every voice of the Quartet in constantly elaborating patterns (Ex. 2).



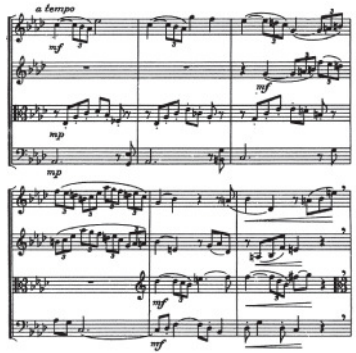
The Quartet is, quite simply, an enormously expanded movement taking for its precedent the sonata-allegro or classical first movement design. The relation of thematic areas to each other is eminently orthodox (that is, the severity of the F minor tonality is assuaged by secondary thematic groups in A-flat major in the exposition, in F major in the recapitulation) although, needless to say, in a work of this size innumerable plateaux of modulation extend the harmonic orbit considerably.

The principal theme of the exposition proper (Ex. 3) could be described as "arrived at" rather than "derived from" the formative motive (Ex. 1).

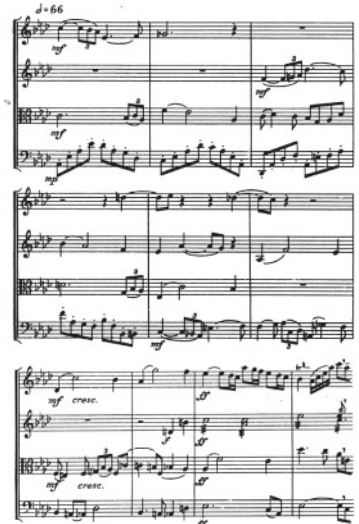




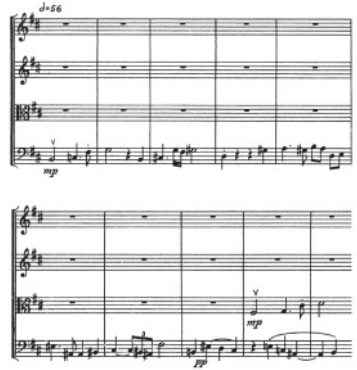
By the time of its first appearance in the viola, it represents a complex of many motivic and rhythmic shifts prepared in the introduction. The subsidiary A-flat major group begins with this theme (Ex. 4)



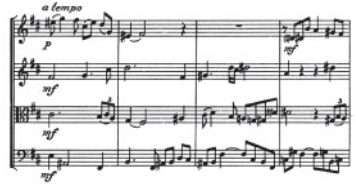
which later expands to join Ex. 3 (Ex. 5)

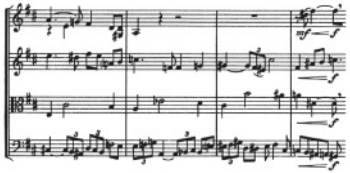


The central development section is in B minor, as far removed as one can be from the home tonality of F, and takes the independent form of a fugue, followed by a series of chorale-like statements, working back to F minor (Ex. 6).

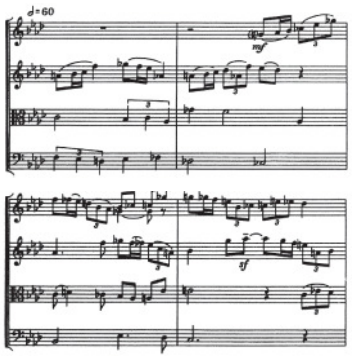


In the fugue, Ex. 3 appears as counter-subject (Ex. 7).

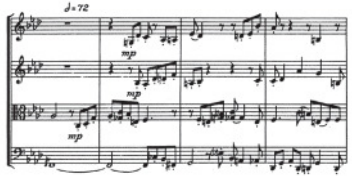


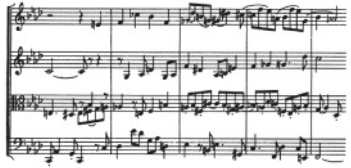


The recapitulation, which is prefaced by its own fugato-like introduction, is in no sense perfunctory. All of the thematic strands heard previously are present but have grown and mingled contrapuntally (Ex. 8).



The form thus described is preceded by a lengthy introduction of about one hundred measures and followed by a section which, since it consists of some three hundred measures, not even I have the temerity to call "Coda." This latter section is certainly the most unusual feature of the work. Within it the instruments review many of the contrapuntal evolutions induced by the four-note motive without literally quoting any of the principle themes identified with the main body of the work (Ex. 9).





This section was conceived on planes of declining dynamic emphasis and although many sub-climaxes are attained, it gradually works back to a harmonization of the imperturbable pedal-point of the opening.

The Quartet represents a part of my musical development which I cannot but regard with some sentiment. It is certainly not unusual to find an Op. 1 in which a young composer inadvertently presents a subjective synthesis of all that has most deeply affected his adolescence ("influenced" is perhaps too determinate a word). Sometimes these prodigal summations are the harbingers of the true creative life. Sometimes the brilliance with which they reflect the past manages to excel all that their composer will do thereafter. In any event, though the system must be cleansed of Op. 1s, the therapy of this spiritual catharsis will not remedy a native lack of invention. It's Op. 2 that counts!

GLENN GOULD

Johannes Brahms 1833–1897

10 Intermezzi for Piano

1 **Intermezzo in E-flat major** op. 117/1 — 5:35
Es-Dur · en *mi* bémol majeur
Andante moderato

2 **Intermezzo in B-flat minor** op. 117/2 — 5:27
b-Moll · en *si* bémol mineur
Andante non troppo e con molta espressione

3 **Intermezzo in C-sharp minor** op. 117/3 — 5:20
cis-Moll · en *ut* dièse mineur
Andante con moto

4 **Intermezzo in E-flat minor** op. 118/6 — 5:59
es-Moll · en *mi* bémol mineur
Andante, largo e mesto

5 **Intermezzo in E major** op. 116/4 — 4:18
E-Dur · en *mi* majeur
Adagio

6 **Intermezzo in A minor** op. 76/7 — 3:58
a-Moll · en *la* mineur
Moderato semplice

7 **Intermezzo in A major** op. 76/6 — 2:11
A-Dur · en *la* majeur
Andante con moto

8 **Intermezzo in B minor** op. 119/1 — 2:23
h-Moll · en *si* mineur
Adagio

9 **Intermezzo in A minor** op. 118/1 — 1:02
a-Moll · en *la* mineur
Allegro non assai, ma molto appassionato

10 **Intermezzo in A major** op. 118/2 — 5:47
A-Dur · en *la* majeur
Andante teneramente

Total Time 42:37

Glenn Gould piano

Original LP: MS 6237 / ML 5637 · Released April 17, 1961
Recording: Columbia 30th Street Studio, New York City, September 29, 1960 [1/2/4]; September 30, 1960 [3/10]; November 21, 1960 [5–8]; November 23, 1960 [9]
Producer: Joseph Scianni · Cover Photo: Don Hunstein · Liner Notes: David Johnson
LP Matrix: XSM 52331 [1–4], XSM 52332 [5–10] (stereo); xLP 52329 [1–4], xLP 52330 [5–10] (mono)

Brahms was a piano virtuoso and he began his career as a composer of large scale and technically demanding solo piano pieces. There are the three robust Piano Sonatas opp. 1, 2 and 5, the brilliant E-flat minor Scherzo, the various sets of variations ending with the two books of *Studies on a Theme by Paganini* (op. 35) which some pianists consider the most difficult music ever written for their instrument. This latter work was completed in 1863 and for the next fifteen years Brahms wrote nothing at all for piano solo. Then in 1879 he brought out the first of six sets of pieces that were to constitute his final and most valuable contribution to piano literature. These are the *Eight Pieces*, op. 76, followed the next year by the *Two Rhapsodies*, op. 79, and then, after another long silence, by the seven *Fantasien*, op. 116, the *Three Intermezzi*, op. 117, the *Six Pieces*, op. 118, and the *Four Pieces*, op. 119, all published in 1892 and 1893 when Brahms was nearing his sixtieth year.

Most of these works of his later years provide a striking contrast with the early piano pieces: the language has become stark, exuberance has given way to reticence or to a kind of calm that often masks a secret and awesome turbulence. The early melodic profusion has been clipped and trained and pointed; the sprawling form (e.g. the five-movement F minor Piano Sonata) has been replaced by the elemental simplicity of ternary succession: a statement (A), its counter-statement (B), and its return (A). No wonder that these last works were long considered the postscriptum of exhausted genius. They needed the slow filtering of time to show them for what they are: a window giving upon the soul of Johannes Brahms.

The designation "intermezzo" is by far the most frequently met with in this series of works – there are seventeen Intermezzos as against seven Capriccios, the next most often used title. One can only guess at what Brahms meant by the term (if indeed he meant anything other than to take up a vaguely poetic and euphonious catch-all already used by Schumann and others). It may be that he thought of his intermezzos as the uttered interludes of otherwise silent dramas: a distillation of what had gone before and what was to follow after. Many of the intermezzos have this sense of representing something larger and more encompassing.

INTERMEZZO IN E-FLAT MAJOR, OP. 117, NO. 1. The intermezzos that open and close this recital are the best-known and best-loved. This in E flat is a lullaby. Its sweet, swaying motion can leave no doubt of its lullaby nature, but Brahms makes doubly sure by quoting two lines of Herder's translation of the Scottish ballad *Lady Anne Bothwell's Lament*:

Schlaf sanft, mein Kind, schlaf sanft und schön!
Mich dauert's sehr, dich weinen sehn.
(Balow, my babe, lie still and sleep!
It grieves me sore to see thee weep.)

When the lovely first melody returns, *un poco più Andante*, Brahms provides it with new ornaments as ravishing as they are simple.

INTERMEZZO IN B-FLAT MINOR, OP. 117, NO. 2. Marked *Andante non troppo e con molta espressione*, the piece begins and ends with harp-like arpeggios passing from hand to hand but in their final occurence the Aeolian calm is troubled by something very like pain.

INTERMEZZO IN C-SHARP MINOR, OP. 117, NO. 3. This is the sombre Brahms of the *Schicksalslied* and the *Alto Rhapsody*, pursued by the sense of implacable fate. The music proceeds in five-bar phrases which slow from agitated sixteenth-notes to menacing eighths. In the "B" section, *più moto ed espressivo*, the melodic line has an almost Weberian intervalic span.

INTERMEZZO IN E-FLAT MINOR, OP. 118, NO. 6. *Andante, largo e mesto*: the melody, at first unaccompanied, is set a-shiver by the chill wind of the diminished sevenths wailing in the arpeggios of the left hand. Then, beginning *sotto voce* but gradually gathering to a great strength, a heroic melody unfolds itself, one of the noblest utterances in all Brahms. But it dies off, and the chill wind returns.

INTERMEZZO IN E MAJOR, OP. 116, NO. 4. Brahms originally entitled this *Adagio* "Nocturne." It is a dialogue between the left hand, with its gentle triplet figure, and the gradually expanding eloquence of the right. The form is freer than usual, and the piece ends with a reminiscence of the "B" rather than the "A" section.

INTERMEZZO IN A MINOR, OP. 76, NO. 7. *Moderato semplice*: nine cryptic bars serve as both prologue and epilogue to this intermezzo. Between their two statements the main burden of the music moves within restless, confined intervals.

INTERMEZZO IN A MAJOR, OP. 76, NO. 6. Walter Niemann calls this piece "all soft, ecstatic reverie, calm happiness, and tender, ardent longing." But that there is another way of interpreting it is evident from the present performance. The middle section, in the relative minor, struck Clara Schumann as "very Chopinesque."

INTERMEZZO IN B MINOR, OP. 119, NO. 1. Another *Adagio*, this intermezzo has reminded more than one commentator of the Clarinet Quintet in the same key, published a year before. The mood, as in the quintet, is elegiac, the rhythms subtle and shifting.

INTERMEZZO IN A MINOR, OP. 118, NO. 1. Marked *Allegro non assai, ma molto appassionato*, this splendidly masculine outburst is hardly a complete entity, but rather a kind of fanfare for the following intermezzo, establishing a point of intensity from which the serenities of the famous A major piece may blossom.

INTERMEZZO IN A MAJOR, OP. 118, NO. 2. And blossom they do in this most intimate and lovely of works, half song, half supplication. Even the shift to F-sharp minor and F-sharp in the double-motived middle section does nothing to alter the tenderness of this utterance, which one usually portentous critic described simply as "very lovable."

DAVID JOHNSON

Ludwig van Beethoven 1770–1827

Concerto for Piano and Orchestra No. 4 in G major op. 58

G-Dur · en *sol* majeur

1	I. Allegro moderato	19:22
2	II. Andante con moto	6:41
3	III. Rondo. Vivace	10:48

Total Time 36:52

Glenn Gould piano

New York Philharmonic
Leonard Bernstein conductor

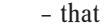
Original LP: MS 6262 / ML 5662 · Released July 31, 1961
Recording: Manhattan Center, New York City, March 20, 1961
Producer: Howard H. Scott
Cover Photo: Richard Avedon · Liner Notes: David Johnson
LP Matrix: XSM 53274 [1], XSM 53275 [2/3] (stereo);
xLP 53272 [1], xLP 53273 [2/3] (mono)

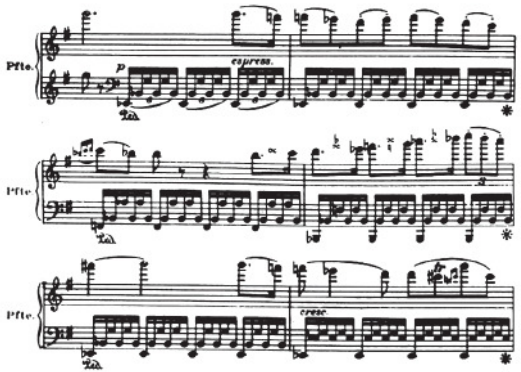
Beethoven's concerto-writing years extend over a relatively small spectrum of his total career. Although he did try his hand at a piano concerto when he was a boy of fourteen, the attempt was a failure – the work was not orchestrated and the existing solo part is surprisingly dull compared with the three charming "Maximilian" piano sonatas written when he was still younger. The seven concertos of the canon cover fourteen years, from 1795 to 1809. On the other hand the symphonies, including the sketches for the Tenth, occupied Beethoven on and off for twenty-six years, from 1799 to 1825. How does one explain this discrepancy? Did the concerto cease to provide a challenge for Beethoven's resources and imagination before he reached his fortieth year? Did he lose interest in the form when deafness and increasing emotional withdrawal caused him to give up the concert platform himself? Possibly both reasons were operative. The concerto has always been the virtuoso form *par excellence*. Modern critics have done their best to disguise or palliate this bald fact by talking learnedly and at length about the "equality" of soloist and orchestra in the best concertos, about the way these works avoid "display for the sake of display," about their intimacy or their poetry. But volumes of special pleading cannot alter the truth that the concerto is a prima donna form. To call soloist and orchestra "equal partners" in any given concerto is to indulge in fuzzy thinking: if a single instrument is the equal of an aggregate of some eighty or ninety instruments, the partnership must be pretty lopsided. And so it is and so it should be.

By 1809 Beethoven had met the challenges of virtuosity superbly in his last three piano concertos and the violin concerto. There is no more glam-

orous concerto in the entire repertory than the "Emperor." But Beethoven, who had for years kept the performance rights of his early concertos exclusively for himself, was unable to play the "Emperor" in public and had to allow Johann Schneider and Karl Czerny to take upon themselves the role of the lion. His interest in the display piece dwindled. The symphony, the string quartet, the piano sonata – with their real equality of voices, with their wealth of expressiveness in which virtuosity plays only a part, and that not a major one – these were the instrumental forms he turned to in his later years. All of them were capable of mirroring the successive stages of his spiritual development as the concerto was not. Imagine, if you can, a piano concerto written in Beethoven's late manner.

If such a work were possible, it would have been as an atavist of the Fourth Piano Concerto, not the Fifth. The Fourth Concerto is the serenest, the most chaste, the most modest (temperamentally, not technically) of the series. And it contains a slow movement of such philosophical eloquence as almost to transgress the bonds of absolute music. Sketchbook evidence suggests that Beethoven was thinking about this Concerto as early as 1804 but it was not completed until 1806. It therefore occupied him over a period of time roughly contemporaneous with the composition and first revision of *Fidelio*. It was heard first in March, 1807 at a private concert that also included the premieres of the Fourth Symphony and the *Coriolan* Overture. Beethoven was soloist, with what success we do not know. However, it seems significant that nine months later he was looking for another pianist to perform his work at a public concert that he was organizing. He turned first to the docile Ferdinand Ries (his future biographer) but, when Ries pleaded to be allowed to play the C minor Concerto instead, for lack of time to prepare the G major, Beethoven dismissed him in a passion and called upon another young protégé, Friedrich Stein. Stein did his best to master the demanding work in five days but lost courage on the night before the concert and so the C minor Concerto had to be substituted after all. This contretemps was to prove typical of the fate of the Fourth Concerto for over a hundred years. It was long neglected by pianists drawn to the Third Concerto for its more obvious charm and less onerous technical problems, or to the "Emperor" for its festive atmosphere and blazing pyrotechnics. Only within the last three or four decades has the Fourth Concerto taken its place with the Violin Concerto as Beethoven's highest achievement in the form.

The first movement opens with five bars of quiet chords for the piano – quiet but revolutionary, for no previous composer had ever given the first word to the solo instrument. These few bars contain the principal theme of the movement as well as the rhythmic cell – 
– that is destined to prove its chief cohesive force. The soloist can well sit back now and let the normal orchestral tutti sing out, which it does at length. Melodically rich as this tutti is, it does not contain everything. For instance, what we take to be the second subject – a quiet, modulating tune with the tension of a coiled spring – is really a kind of third subject, or pendant to the second, which is not heard until considerably later in the exposition. And one ethereal melody is heard only in the recapitulation, and only once:



This thematic abundance does not encourage waste, however. Everything is placed, centered, with that genius for architectonics that Beethoven possesses above all other composers.

The slow movement is a brief seventy-two bars in length. Franz Liszt, in a moment of inspired insight, described it as Orpheus taming the wild beasts with his music. Beethoven was not, of course, thinking specifically of the Orpheus story or of Gluck's music. But what is universal in the legend – the power of eloquence and compassion to placate brute force – inspires this movement. The orchestra consists of strings only, playing harsh recitatives in octave progression. The piano replies with almost human utterance, soft and pleading. The strings are implacable and impatient, cutting into the soloist's yearning phrases before they have been completed. But Orpheus continues, undiscouraged, and almost insensibly a change comes upon the Furies. Their menacings grow soft – softer – are reduced to single pizzicato strokes. Finally the stark octaves vanish altogether and in the last bars piano and orchestra are at one with each other.

"The finale breaks in *pianissimo*," notes Donald Tovey, "with an intensely lively theme in that prosaic daylight by which Beethoven loves to test the reality of his sublimest visions." This movement has been called a Rondo for want of a better term. Actually the principal episode does not return with the regularity demanded of the conventional rondo, and the second episode has the lyric grace of a second subject in sonata-allegro form. The piece is best described as a conversation whose witty interlocutors, having weathered the crisis of the slow movement, constantly inspire each other to higher and brighter things.

DAVID JOHNSON

Johann Sebastian Bach 1685–1750

The Art of Fugue BWV 1080 (excerpts)

Die Kunst der Fuge (Auszüge) · L'Art de la fugue (extraits)

1	Contrapunctus I	2:44
2	Contrapunctus II	2:42
3	Contrapunctus III	2:20
4	Contrapunctus IV	3:19
5	Contrapunctus V	2:53
6	Contrapunctus VI, a 4, im Stile francese	4:56
7	Contrapunctus VII, a 4, per Augmentationem et Diminutionem	3:44
8	Contrapunctus VIII, a 3	4:51
9	Contrapunctus IX, a 4, alla Duodecima	3:04

Total Time 30:35

Glenn Gould organ

Original LP: MS 6338 / ML 5738 · Released May 14, 1962
Recording: All Saints' Anglican Church, Toronto, January 31 & February 1/2/4/21, 1962;
Chapel of the Theological College, New York City, February 21, 1962
Producer: Joseph Scianni
Cover Photo: Dave Barnes, Canadian Broadcasting Corporation
Liner Notes: David Johnson
LP Matrix: XSM 56193 [1–5], XSM 56194 [6–9] (stereo);
xLP 56191 [1–5], xLP 56192 [6–9] (mono)

Bach began composing his *Art of Fugue* in 1748 or 1749 and continued to work on it in 1750, the last year of his life. He had finished three-fourths of Fugue No. 15 when a severe eye disease obliged him to leave off work on his artistic last will and testament and undergo an operation. A combination of primitive medical techniques and a blundering doctor proved fatal; within six months of this operation Bach was dead. He spent his last days in a darkened room, alone with the God he had served and glorified all his life. When he felt death close upon him he sent for his son-in-law, the musician Altnikol, and dictated to him not the conclusion of the great B-A-C-H fugue but a chorale fantasia on the melody "When We Are in Deepest Need," telling Altnikol to entitle it "I Draw Near Unto Thy Throne." "In the manuscript we can see all the pauses that the sick man had to permit himself," Albert Schweitzer narrates; "the drying ink becomes more watery from day to day; the notes written in the twilight, with the windows closely curtained, can hardly be deciphered."

This last composition from Bach's pen was included in the first edition of the *Art of Fugue*, not because it belongs with that work but as an apologetic compensation to the purchaser for the incompleteness of the work itself. How incomplete the *Art of Fugue* is we do not know. The mammoth Fugue No. 15 may have been the final one of the series, or Bach may have planned to follow it with a still more grandiose quadruple fugue. The latter contention was Sir Donald Tovey's, and Tovey actually completed the fifteenth fugue and composed, as the sixteenth, a totally invertible fugue with four subjects, to prove that such a feat was possible and that Bach had something of the sort in mind. Most performances of the *Art of Fugue*, however, are content to

break off where Bach himself broke off, for there is something awesome about this sudden silence just at the point when Bach introduced the letters of his own name for the first time into one of his works.

Bach saw the first eleven fugues through the engraving process, but the remainder of the editorial work was done by his two eldest sons and the theorist Marpurg. The edition came out in 1751; by 1756 thirty copies had been sold and so C.P.E. Bach sold the plates of his father's last work for the value of the metal. The editors of this first edition made at least one palpable mistake by printing a variant of Fugue No. 10 as a separate fugue; Bach undoubtedly intended to discard this variant. Other questions arise to plague the editor and the performer. What part were the four long but not very interesting two-part canons to play in the entire scheme? Did Bach intend them for this work or for a projected *Art of the Canon*? Do the double-keyboard transcriptions of the two parts of Fugue No. 13 belong to the series, or did Bach intend them as practical realizations, virtuoso pieces to be performed rather than studied?

The most vexing problem, of course, is whether or not Bach intended the *Art of Fugue* to be played at all. He does not once in the entire work indicate a tempo or a dynamic marking. He does not indicate what instrument or instruments should play the work. He writes each of the voices on a separate staff (in so-called "open score"), which is very helpful for the student but anything but helpful for the keyboard player.

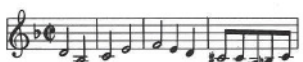
This leaves the field open to the arranger, and arrangers have eagerly rushed in. There are multiple versions for orchestra, for string quartet, for two pianos, for organ, for piano solo. Only the musical pedant can find these various realizations a source of annoyance; the genuine music lover will make his own choice or choices and take pleasure in the process. Whatever choice he makes, the *Art of Fugue* remains massively and imperturbably itself. For though it is devoid neither of humanity nor emotion, the human and the emotional are not its real concern. Like the figures on Keats's urn, it has passed out of time and accident, and wears the changeless beauty of pure thought.

Since the *Art of Fugue* is the greatest treatise on the subject of the fugue in existence (a treatise that teaches through example rather than through precept), a few of the basic definitions of fugal composition ought to be set down here in rudimentary fashion, to help the uninitiated listener in his journey through this splendid edifice. SUBJECT: this is the theme upon which a fugue is constructed (in the case of the *Art of the Fugue*, the first eleven notes); a fugue may be constructed on more than one subject, and therefore be a double, triple, or quadruple fugue. ANSWER: when the first voice (or part) has finished stating the subject, a second voice takes it up ("imitates" it) either at a higher or a lower pitch – the "answer." COUNTERSUBJECT: meanwhile the first voice continues with new material which is played *against* ("counter") the answer; if this material takes on definite shape and form (rather than being merely an accompaniment or counterpoint to the answer) and if it plays some part in the future development of the fugue, it is labeled "countersubject"; a fugue may have several countersubjects or none at all. EXPOSITION: when the subject or its answer has appeared at least once in each voice (three times in a three-voiced fugue, five times in a five-voiced fugue, etc.) we have arrived at the end of the first section, or the first exposition.

EPISODE: the next section, or episode, does not present a complete statement of the subject, but makes free use of portions of the subject or its continuation (countersubject); frequently the episodes of a fugue provide relief from the stricter expositions.

These are the major phenomena of the fugue. It only remains to mention a few of the common devices with which composers manipulate their subjects and countersubjects as a fugue progresses. DIMINUTION: presenting the subject at twice its original speed. AUGMENTATION: presenting the subject at half its original speed, or twice as slowly. INVERSION: turning the notes of the original subject in the opposite direction, thereby giving it an intriguing quality of unfamiliar familiarity; for instance, the original subject upon which the entire *Art of Fugue* is built looks like this:

But when Bach inverts it, it looks like this:



One final important device is STRETTO, or starting the answer before the subject has had a chance to finish; the closer the answer dogs the steps of the subject, the greater is the listener's sense of urgency and excitement (the Italian word *stretto* means "tight" or "squeezed together," and often has the overtone of "just by a hair's breadth").

Now, if you will, enter the rarefied atmosphere of the *Art of Fugue*, this "still and serious world," as Schweitzer called it, "deserted and rigid, without color, without light, without motion; it does not gladden, does not distract; yet we cannot break away from it." Follow it with an open score, if you can, so that you can see all the miraculous crossings and interweavings, "Instinct through all proportions low and high," the living brain of the structure, fantastically complicated and beautiful as a drop of busy microscopic life seen through a powerful lens. Finally you will put your score away, however, and the infinitude of detail will be subsumed by the massive unity of the thing, the microscopic will give way to the cosmic, its inevitable obverse. And you may ask yourself if the fragmentary state of the fifteenth fugue is merely the outcome of blind fate – or if it represents the limits placed upon the artist's fulfillment in the face of an otherwise limitless craving. Perhaps the rest indeed is silence.

DAVID JOHNSON

The organ used in this recording was built for All Saints' Church, Kingsway, in Toronto, by Casavant Freres Limited of St. Hyacinthe, Quebec. One of the most interesting features of the organ is the Positiv section, which hangs exposed on the south wall of the chancel. The instrument, while a three manual, consists of four manual divisions and pedal, the Great, Swell, Choir and Positiv – 65 stops, 69 ranks, a total of over 3900 pipes. It has excellent neo-baroque characteristics, ideal for the performance of Bach's organ works.

Wolfgang Amadeus Mozart 1756–1791

Concerto for Piano and Orchestra No. 24 in C minor K 491

c-Moll · en *ut* mineur

1	I. Allegro	14:31
2	II. Larghetto	8:18
3	III. Allegretto	9:05

Arnold Schoenberg 1874–1951

Concerto for Piano and Orchestra op. 42

4	Andante –	4:50
5	Molto allegro [bar 176] –	2:28
6	Adagio [bar 264] –	6:47
7	Giocoso (moderato) [bar 329]	5:30

Total Time 51:41

Glenn Gould piano

CBC Symphony Orchestra
Walter Susskind conductor [1–3]
Robert Craft conductor [4–7]

Original LP: MS 6339 / ML 5739 · Released May 14, 1962
Recording: Massey Hall, Toronto, January 17, 1961 [1–3]; January 21, 1961 [4–7]
Producers: Howard H. Scott [1–3]; Howard H. Scott & Joseph Scianni [4–7]
Cover Art: Courtesy Walter Shotsky / Lyonel Feininger, *Gelmeroda VIII*, 1921, Collection of the Whitney Museum of American Art, New York
Publisher: G. Schirmer [4–7]
LP Matrix: XSM 55846 [1–3], XSM 55847 [4–7] (stereo); xLP 55844 [1–3], xLP 55845 [4–7] (mono)

This record contains two Concerti which represent, virtually, the terminal positions of the literature for piano and orchestra. Possibly greater contrasts and/or historical point could have been obtained had we linked a concerto grosso (Handel, for instance) with a concerto grosso (Hindemith, perhaps) but for the purpose of illustrating the transition into and out of the great concerto manner these two works will do very well indeed. The assumption is, of course, that the concerto *idée* is now more or less an unserviceable mould for the present techniques of musical composition, although in the guessable future composers will undoubtedly find other means to satisfy the primeval human need for showing off.

The 150 years between Mozart's K 491 and Schoenberg's op. 42 added many resourceful variations to the fundamental areas of dynamic contrast and rhythmic stress which helped the baroque masters exploit the solo–tutti antithesis. Somewhere along towards the middle of the eighteenth century the acoustical corollary of the solo–mass idea – the *pian-e-forte* aspect of concerto-grosso style – became fused with the new symphonic adventures in thematic contrast, and the concerto became, in effect, a showpiece adjunct of the classical symphony; and ever since, with a few eccentric exceptions, the evolution of the concerto manner has been inextricably bound up with that of symphonic form.

The one great distinction between concerto technique and that of its symphonic model has always lain in the peculiarly redundant distribution of material which the solo–tutti forces required. The difficulty of supplying to the soloist something to keep him duly occupied that will not, at the same time, wholly disrupt the symphonic flow of events has constituted the concerto problem through the years, and it is a problem which has only rarely been solved. Perhaps for this reason the most popular and successful (though never the best) of concertos have usually come from composers who were somewhat lacking in a grasp of symphonic architecture – Liszt, Grieg, etc. – composers who had in common a confined, periodic concept of symphonic style, but who were able to linger without embarrassment upon the glowing melodic moment. Perhaps also for this reason, the great figures of the symphonic repertoire have almost always come off second best in concerto writing and their relative failures have helped to give credence to the wide-spread and perfectly defensible notion that concertos are comparatively lightweight stuff. (After all, there is something slightly hilarious when a master of Olympian stature like Beethoven, for instance, from whom we expect the uncompromising pronouncement, qualifies his symphonic "this is my final word" with the concerto–genre equivalent, "this is my final word – but you won't mind if I say it again.")

The most unique development of the classical concerto's attempt to "say it again" was the feature of the orchestral pre-exposition. This two- or three-minute capsule of the basic material from the opening movement allowed the solo instrument, upon its entrance, a greater degree of freedom in treating themes which had previously been heard in some perspective. It also allowed the solo instrument to play throughout the exposition proper more continuously than would otherwise be desirable.

The Mozart Concerto in C minor, perhaps for the very reason that it contains some of the master's most exalted music, is not a very successful concerto. It opens with a magnificently constructed orchestral tutti – the sort of

pre-exposition which Sir Donald Tovey was always chiding Beethoven for not having written. It consists, in fact, of two or three of the most skillfully architected minutes in all of Mozart. But with the first entrance of the piano we soon modulate to a much less elevated region. Having successfully avoided the mood and pleasure of the relative major key (E-flat) throughout the orchestral tutti, the piano now leads us there with a vengeance – and gets hopelessly stalled in that key. Once, twice, three times, separated by unimaginative sequences, the soloist caresses E-flat with material wholly unworthy of the magnificence of the introduction. And by the time the tutti material returns in the development we are left wishing that Mozart had given his tutti and a few clavier lessons to Haydn and let the boundless developmental capacities of that gentleman go to work on it.

The writing for the solo instrument, moreover, is somewhat anachronistic, since the left hand of the solost is more often than not engaged in doubling the cellos and/or bassoon parts. Consequently, the total impression of the soloist's contribution is an annoying confusion of fickle virtuosity in the upper registers and an unrealized continuo in the left hand. (The author has taken a very few liberties in this regard which he believes are wholly within the spirit and substance of the work.)

The second movement contains some subtly contrived woodwind scoring that contrasts strikingly with the complete innocence of the solo instrument's principal theme, which, when it is played on the discouragingly sophisticated instruments of our own day is almost impossible of realization. It is the last movement which holds the Mozart of our dreams. Here, in a supremely beautiful set of variations, is a structure with a *raison d'être*, a structure in which the piano shares without intrusion, in which, as variation upon variation passes by, the chromatic fugal manner which Mozart in his philosophic moods longed to espouse is applied to the ephemeral realm of the concerto with brilliant success.

If the Mozart C minor represents the concerto form as it merged into the virtuoso tradition, the Schoenberg Concerto represents the beginning of the end for that tradition. The solo contribution throughout (cadenzas excepted) is really only that of an enlarged obbligato. This, despite the fact that Schoenberg was at the time of its composition (1942) experiencing a return to large-scale architectural interests and was moreover, upon occasion, experimenting once again with the use of tonality – albeit a somewhat grayer and more stringently controlled tonality than he had used in his early years. It is probably no accident that his Violin and Piano Concertos were written during these years in which he was most conscious of his link with the romantic symphonic tradition, but the Piano Concerto (several notable analysts to the contrary) is not one of the works in this neo-tonal cycle, and is in fact fairly typical of Schoenberg's later twelve-tone writing.

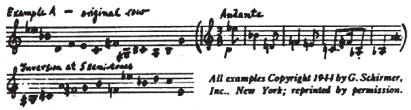
Schoenberg had taken his first, tentative, twelve–tone steps in the neoclassic environment of his middle years – years in which the alarming license of tonal free trade caused him to gravitate toward a rational classicism for which the architectural formulae of the eighteenth century provided scholastic discipline.

As was proper to their eighteenth-century models, his first essays in twelve-tone writing were exercises in straightforward row technique. Such

architectural forms as the dance suite, for example, provided a convenient mould into which the first twelve-tone fluid might be poured. Thus the most marked feature of these early twelve-tone efforts is a rather external poise and grace. Schoenberg had long been aware that before twelve-tone music might be said to have achieved sovereignty, the forms engendered by it would have to own of something specifically related to twelve–tone procedure – something in which the growth of the most minute organism, the embryonic cell of sound, would be reflected. It has been said quite seriously that whatever forms Schoenberg applied to music, the only constant constructive force in his work was the principle of variation. Indeed, the variation concept in its most natural state – that of constant evolution – provides the best synthesis of twelve-tone theory.

Schoenberg, in his early twelve-tone works, frequently presented two transpositions of the row simultaneously, thus making a distinct division between melodic and harmonic participation. In the middle Thirties, he began more and more frequently to use one transposition at a time, subdividing it into harmonic groups so that a succession of chords was formed from the row with points of melodic line appearing as uppermost factors of these chords. Thus the harmonic control of the tone-row was tightened, while the melodic dimension was somewhat released from bondage. By the later Thirties, Schoenberg was attempting to amalgamate both procedures by a simultaneous exposition of two transpositions of the same row – but a row so devised that, should it be reproduced at a specific interval and (usually) inverted, the first six tones of the original become, though in shuffled order, the last six of the inversion, and – if there is anyone who is not now thoroughly confused – vice versa.

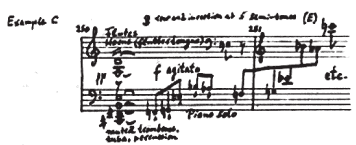
The Piano Concerto possesses such a row. Its original form is so arranged that, if it is inverted at five semitones above, the following results (example A):



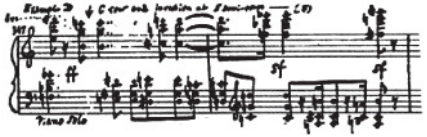
If these two transpositions are combined, it will be seen that the first six tones of the original and the first six tones of the inversion produce one complete twelve-tone spectrum, while utilizing only the interval combinations of half the row. Thus, within the harmonic range of a full tone-row, a greater economy of interval structure is achieved.

If the row of the Piano Concerto is subdivided into four chords of three tones each, two positions of the same seventh chord are formed by the superposition of tones 1–3 and 4–6 (example B):

The same procedure applied to the consequent tones, 7–9, 10–12, makes a combination of fourth chords and whole-tone units, and passages such as the following are derived (example C):

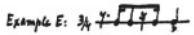


In somewhat subtler ways the two halves of the row are frequently assigned distinctive rhythmic shapes or perhaps consigned to different clefs (example D):

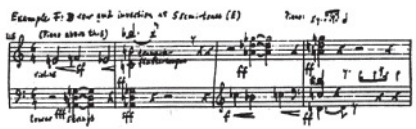


The work is in four movements joined without pause – or perhaps more accurately, with apostrophes – and each of these four movements develops a special aspect of the harmonic treatment of the row. In the first movement, which is a theme and variations, the theme is assigned to the right hand of the piano and consists of the four basic applications of the twelve-tone series – the original form, the inversion, the retrogression and the retrogressive inversion. The inversion and retrogressive inversion appear in the transposition at five semitones. The accompaniment in the left hand consists of discreet comments derived from the row in use. Therefore, the theme of the first movement effects a pseudo-tonal solidarity by confining itself to one transposition (if the inversion at five semitones be regarded as indigenous) of the row. Each successive variation (there are three, separated by episodes of rhythmic preparation) increases the number of participating transpositions of the series and hence puts pressure on the harmonic pace and results in a truncation of the main theme itself. In the first eight bars of variation 3 the original theme, or rather the first of its four sentences, is derived by excerpting and accenting individual notes drawn from no less than seven transpositions plus their complementary inversions.

The second movement is an energetic scherzo propelled by this rhythmic unit (example E):



In this movement, Schoenberg, counting on greater aural familiarity with the properties of the three-tone chord units illustrated in examples B and C, begins disconnecting successive tones of the original row and concocting new melodic and harmonic material by leap-frogging tones 1, 3, 3–2, 4, 6; similarly tones 7, 9, 11 and 8, 10, 12. The even numbers of the antecedent (2, 4, 6) and the odd numbers of the consequent (7, 9, 11) form chromatically adjoining fourth chords, while the remaining tones (1, 3, 5–8, 10, 12) produce a wry diminutive of tones 10–12 from the original set (example F):



Utilizing this division of the series and playing it off against the original's consequent segment of whole-tone units in fourth chords, Schoenberg gradually eliminates all other motives and realizes in the final bars of the scherzo an almost total technical immobility.

If the scherzo is the dynamic vortex of the work, the emotional centre is surely the superb *Adagio* – one of the greatest monuments to Schoenberg's technical skill. Here the procedures of both of the preceding movements are elaborated and com-

bined. The *divisi* melodic leap-frogging of the scherzo creates in the opening tutti of the third movement a new melody of true breadth and grandeur (example G):

Once again, as Schoenberg assumes a greater psychological comprehension on the part of the listener, a further relaxation of the twelve-tone bondage is permitted. The four harmonic blocks of the original row (examples B and C) are concentrated in a long solo for the piano. Then, with consummate mastery, these two procedures are brought together in an orchestral tutti which is one of the grandest edifices of the mature Schoenberg.

The final movement is a rondo – a pure, classically proportioned rondo – in which the central episode is a series of three variations upon the theme of the third movement (example G). In this movement Schoenberg returns largely to the straightforward row technique of the first movement, constructing a principal theme of jocose gallantry with admirable limitation of serial means, and the movement proceeds with the sort of virtuosic abandon and incorruptible simplicity that the rondos of Mozart and Beethoven reveal.

GLENN GOULD

Richard Strauss 1864–1949

Enoch Arden op. 38

A Melodrama for Piano after Alfred Lord Tennyson

PART I

1	Prelude. Andante	7:09
2	"So these were wed"	7:17
3	Allegro appassionato	7:10
4	Tranquillo	7:53
5	Annie's dream. Langsam.	4:00

PART II

6	Prelude. Allegro moderato	6:30
7	"Thus over Enoch's early-silvering head"	6:29
8	Allegro agitato	7:35
9	Langsam	4:24

Total Time 58:29

Claude Rains speaker
Glenn Gould piano

Original LP: MS 6341 / ML 5741 · Released May 14, 1962
Recording: Columbia 30th Street Studio, New York City, October 2–4, 1961
Producer: Joseph Scianni
Cover Photos: Don Hunstein (Glenn Gould); Roger Prigent (Claude Rains)
LP Matrix: XSM 55850 [1–4], XSM 55851 [5–9] (stereo);
xLP 55848 [1–4], xLP 55849 [5–9] (mono)

Due to restricted running times in LP production, production tapes XSM 55850/1 contained many edits and shortened pauses in the spoken passages. We mixed and mastered this recording from the three-track master edit reel SW64838.

Enoch Arden was written in 1890 when its twenty-six-year-old composer was fast becoming the most talked about young musician in Central Europe. In ten years or so of intense activity he had managed to acquire two respectable conducting appointments (Meiningen and Munich Opera), to acquire a most formidable mentor in the person of Hans von Bülow and to turn out a dazzling succession of compositions – each one of which spoke the language of romantic tonality with an ever more singular Bavarian accent – culminating in the three most accomplished symphonic poems of his generation: *Don Juan*, *Macbeth* and *Death and Transfiguration*.

It was a stimulating time in which to be a musician – the Nineties in Germany. Richard Wagner, though now gone from the scene, still cast a hypnotic twilight glow upon most of the musicians of the younger generation. For those who could resist his sorcery there was the accomplished virtuosity of the masterful academician, Johannes Brahms. And for young people of vision there existed the hopeful thought that in the not-too-distant future these two opposing forces might in some mysterious way seem to have mutually participated in the great tradition of German romanticism. It was an age in which sheer size of the musical canvas or of the participating forces could at times be mistaken for grandeur. And yet, curiously, it was also an age in which an acute analytical perception was highly prized. It was an age in which a thrilling future of new musical forms and new sonorities seemed close at hand but also in which the terror of the unknown lurked. It was an age of unparalleled accomplishment of musical technique and yet an age in which the tonal order was irreparably in decay.

Into this age came the dynamic figure of Richard Strauss – cocky, ambitious, politically wily and supremely talented. Strauss was not one who chose sides in the Brahms–Wagner dispute, for, though he began his career as a symphonist of a particularly straight-laced order, modeling himself after Mendelssohn (he considered even Brahms too radical in his teens), he early revealed a unique appreciation of timbre and tonal eccentricity which prevented his being just another post-romantic symphonist. Similarly, his enormous admiration for Wagner in his later twenties was compromised by the fact that he himself was a somewhat bourgeois personality, a man less passionately committed. His own special artistic vision was that of a style which would have both the exaltation of Wagner and the solidity and security of Brahms. There was a measure of the corrective disciplinarian about Strauss and his music (the currently fashionable view of Strauss as a glutton who revelled in the voluptuous excesses of sound is a good instance of confusion between period and participants). And if one compares almost any of Strauss's early works with those of his contemporaries, one notices that along with the sheer technical wizardry goes a most remarkable concern for the stability of the structure.

With all this, Strauss was not really a deeply intellectual artist and though his literary comprehension was by no means as limited as Hugo von Hofmannsthal's jibes in later years would indicate, he was on occasion – especially in the choice of subject matter – the victim of too much facility and too little reflection. Certainly, it seems difficult to imagine what could have attracted him to Tennyson's drawing-room epic *Enoch Arden*. To be sure, the melodrama

setting was a vogue much admired in those days and it is possible that the young Strauss, who was never averse to picking up a fast mark, may have seized the opportunity of setting Adolf Strodtmann's translation of the Tennyson poem in order to provide himself with concert fees from his restricted piano playing ability. At any rate, the least that can be said of *Enoch* is that the score is nothing if not appropriate, since it certainly contains Strauss's most uncomfortably sentimental music.

Enoch does not really own any specific architectural ambition in the ordinary sense. It is more closely allied with the manner of improvisation than with the developing structure. One of the great things about Strauss's music is that most of it does possess a miraculous sense of the spontaneous and an ability to suggest the extemporaneous, while in fact holding tight rein on every facet of the architectural concept. But in *Enoch* Strauss only wishes to extemporize and has no desire to disguise thereby a more intense structure. *Enoch* quite simply was a relaxation – a diversion – for Strauss, however unaccustomed our age may have become to a composer deliberately setting aside some part of the deliberate calculations of his craft. But if there is not any real attitude of development in *Enoch*, the whole work certainly is based upon the recurrence of identifiable and continually altering leitmotivs.

The piano accompaniment is a demonstration of Strauss's prideful pleasure in his ability to parallel extra-musical events musically; thus, the leitmotiv associations are heavily indulged and the symbols which are constructed for various primary and secondary states of mind provide quite a fascinating revelation of Strauss's concept of the interrelation of motive and key. The chief characters are depicted as follows:

Enoch Arden –

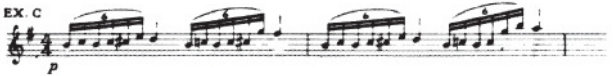
EX. A

Philip Ray –

EX. B

Annie Lee –

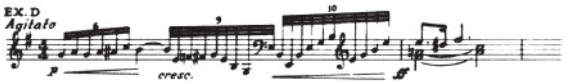
EX. C



Strauss's tonal preoccupations, like those of many other nineteenth-century composers, were inextricably bound to a peculiarly absolute concept of the physically relative functions of key signature, and to a large extent his peculiar associations with the individual character of keys remained with him throughout his lifetime. Thus, Enoch – the daring – the determined – the man capable of selfless renunciation – is accorded E-flat major – the hero's key of Strauss's imaginings; Philip Ray – quiet, comfortable, reliable – Enoch's friend and rival – E major; and Annie Lee – "The little wife to both" – G major – a key which seems to have manifested a certain quality of gentle forbearance to many other composers as well.

The most interesting parts of Strauss's tonal wanderings are the truncations by modulation and the contrapuntal elisions of the score, even though

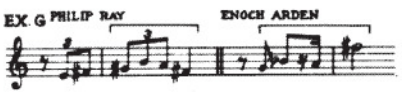
they exist here at a rather rudimentary level. Thus, the death of Annie's child (Annie's motive in E minor):



Philip's recognition that Annie remains troubled by Enoch's memory:

and subsequently, with that memory banished, Philip and Annie wed:

On a slightly higher or at any rate more ambiguous level are the disguised interlockings in the original motives accorded Philip and Enoch:



and best of all at the very opening the mysterious wave symbol in G minor, through which a disembodied version of Enoch's motive is perceived imprisoned in the murky depths of the sea.

GLENN GOULD

Tennyson published *Enoch Arden* in 1864 in a volume entitled *Idylls of the Hearth*. The poems in this volume, which also included the surprisingly tough and satirical "Northern Farmer" group, represented a change of pace for the poet, who interrupted work on his *Idylls of the King* in order to turn his attention to more contemporary and realistic subjects. *Enoch Arden* was an immediate and overwhelming success, going through countless editions, some of them folio volumes with copious illustrations. It inspired (and continues to inspire) many imitations, reverent and irreverent; it has been subjected to five-act dramatizations and has been treated as an opera by the German composer Viktor Hansmann (1894). Richard Strauss wrote his "Melodrama for Piano" to a translation of the poem by Adolf Strodtmann, having been encouraged to do so by the famous actor Ernst von Possart. According to Henry Finck, Possart "enraptured thousands by the declamation of Tennyson's story" when he made an extensive tour in 1897–1898, Strauss himself serving as accompanist at the piano.

Analogues for the Enoch Arden legend go back as far as the *Odyssey*, but Tennyson's immediate inspirations were two: a real-life story told him by the sculptor Woolner and a narrative poem by George Crabbe, *The Parting Hour*. Lacking Crabbe's ability to face ugly fact without sentimentality, Tennyson is still infinitely the finer poet, one of the great virtuosos of the English language. *Enoch Arden* is not among his finest work (although the tropical description inserted in the poem *is*), but with the aid of Strauss's musical vignettes and the declamatory powers of a great actor, it can still send down the spine that singular chill which was for A. E. Housman the supreme test of a great poem.

Johann Sebastian Bach 1685–1750

The Well-Tempered Clavier I BWV 846–853

Das Wohltemperierte Clavier I · Le Clavier bien tempéré I

Prelude & Fugue No. 1 in C major BWV 846
C-Dur · en *ut* majeur

1	Praeludium	2:22
2	Fuga	1:55

Prelude & Fugue No. 2 in C minor BWV 847
c-Moll · en *ut* mineur

3	Praeludium	2:08
4	Fuga	1:35

Prelude & Fugue No. 3 in C-sharp major BWV 848
Cis-Dur · en *ut* dièse majeur

5	Praeludium	1:05
6	Fuga	2:02

Prelude & Fugue No. 4 in C-sharp minor BWV 849
cis-Moll · en *ut* dièse mineur

7	Praeludium	2:41
8	Fuga	3:06

Prelude & Fugue No. 5 in D major BWV 850
D-Dur · en *ré* majeur

9	Praeludium	1:06
10	Fuga	1:40

Prelude & Fugue No. 6 in D minor BWV 851
d-Moll · en *ré* mineur

11	Praeludium	1:20
12	Fuga	1:42

Prelude & Fugue No. 7 in E-flat major BWV 852
Es-Dur · en *mi* bémol majeur

13	Praeludium	4:13
14	Fuga	1:43

Prelude in E-flat minor & Fugue in D-sharp minor No. 8 BWV 853
es- / dis-Moll · en *mi* bémol / *ré* dièse mineur

15	Praeludium	3:39
16	Fuga	5:12

Total Time 38:06

Glenn Gould piano

Original LP: MS 6408 / ML 5808 · Released January 14, 1963
Recording: Columbia 30th Street Studio, New York City,
June 7 & September 21, 1962 [1/2]; June 7, 1962 [3/4]; June 7 & September 20, 1962 [5/6];
September 21, 1962 [7/8]; September 20, 1962 [9/10/13–16]; June 14, 1962 [11/12]
Producers: Paul Myers [1/2/5–10/13–16]; Joseph Scianni [3/4/11/12]
Cover Photo: Henry Parker · Liner Notes: Albert Schweitzer
LP Matrix: XSM 58004 [1–10], XSM 58005 [11–16] (stereo);
xLP 58002 [1–10], xLP 58003 [11–16] (mono)

The two parts of the *Well-Tempered Clavier* belong to widely separated periods. The first was finished in 1722, as appears from the dating of the autograph by Bach himself; the second was compiled in 1744, as we learn from the Hamburg organist Schwenke, who in 1781 made a copy of it from an autograph (now lost) belonging to Emmanuel, the title-page of which bore the date 1794.

In Friedemann's *Klavierbüchlein* of 1720 are found eleven preludes from the First Part, among them the one in C major. Bach's revisions of this and three others (in C minor, D minor and E minor) made it probable that the majority of the pieces of the *Well-Tempered Clavier* did not achieve their present perfection at the first stroke, but were continually worked over by the composer with a view to giving them a form that would satisfy him.

Gerber, in his Dictionary, says that Bach composed the First Part of the *Well-Tempered Clavier* at a place where time hung heavily on his hands and no musical instrument was available. There may be some truth in this. Gerber's father had been Bach's pupil in the early Leipzig years, so that the tradition may quite well be based on some remark of Bach's, especially as we know that Gerber was studying the *Well-Tempered Clavier* at that time, and Bach himself played it to him thrice. Bach may well have been in such a situation during some journey with Prince Leopold of Cöthen, when the small portable clavier that figures in the list of the Court instruments would be left behind. The tradition is at any rate correct to this extent, that the majority of pieces in the *Well-Tempered Clavier* were written in a relatively short time. This manner of production was indeed characteristic of Bach. The Second Part was written after he had practically finished with cantata writing.

A number of preludes and fugues, however, existed for some time before Bach conceived the idea of a collection. This holds good for the Second Part no less than for the First. In both there are pieces which, in their original form, really go back almost to the composer's earliest years. Anyone thoroughly conversant with Bach will gradually discover for himself which pieces belong to this category. He will at once see, for example, that of the preludes of the First Part, those in C minor and B-flat major do not show the same maturity as most of the others. That the A minor fugue from the same part is a youthful work is shown not only by a certain thematic looseness and lack of design, but also by the fact that it is evidently written for the pedal clavicembalo. The final note in the bass, prolonged through five bars, cannot be sustained by the hands alone, but needs the pedal, as is often the case in the early works. Otherwise the *Well-Tempered Clavier*, like the Inventions and the Symphonies, is designed primarily for the clavichord, not for the clavicembalo. Bach himself does not appear to have called the 1794 collection the Second Part of the *Well-Tempered Clavier*, but simply "Twenty-four new preludes and fugues."

He inscribed the work completed in Cöthen the *Well-Tempered Clavier* by way of celebrating a victory that gave the musical world of that day a satisfaction which we can easily comprehend. On the old keyed instruments it had become impossible to play in all keys, since the fifths and thirds were tuned naturally, according to the absolute intervals given by the divisions of the string. By this method each separate key was made quite true; the others, however, were more or less out of tune, the thirds and fifths that were right for their own key not agreeing among each other. So a plan had to be found for tuning fifths and thirds not absolutely but relatively – to "temper" them in such a way that though not quite true in any one key they would be bearable in all. The question had really become acute in the sixteenth century, when the new custom arose of allotting a separate string to each note on the clavichord; previously the same string had been used for several notes, the tangents dividing the string into the proper length for the desired tone. The organ also imperatively demanded a tempered tuning.

The question occupied the attention of the Italians Gioseffe Zarlino (1558) and Pietro Aron (1529). At a later date the Halberstadt organ builder Andreas Werkmeister (1645–1706) hit upon a method of tuning that still holds good in principle. He divided the octave into twelve equal semitones, none of which was quite true. His treatise on Musical Temperament appeared in 1691. The problem was solved; henceforth composers could write in all keys. A fairly long time elapsed, however, before all the keys hitherto avoided came into practical use. The celebrated theoretician Heinichen, in his treatise on thorough-bass, published in 1728 – i.e. six years after the origin of Bach's work – confessed that people seldom wrote in B major and A-flat major, and practically never in F-sharp minor and C-sharp major; which shows that he did not know Bach's collection of preludes and fugues.

The title of the First Part runs thus in the autograph: "*The Well-Tempered Clavier*, or preludes and fugues in all tones and semitones, both with the *tertiam majorem* or Ut, Re, Mi, and the tertiam minorem or Re, Mi, Fa. For the profit and use of young musicians desirous of knowledge, as also of those who are already skilled in this *studio*, especially by way of pastime; set out and composed by Johann Sebastian Bach, Kapellmeister to the Grand Duke of Anhalt-Cöthen and Director of his chamber music. Anno 1722."

The *Well-Tempered Clavier* is one of those works by which we can measure the progress of artistic culture from one generation to another. When Rochlitz met with these preludes and fugues at the beginning of the nineteenth century, only a few of them really appealed to him. He placed a tick against these, and was astonished to find how the number of these ticks increased as he played the works. If someone had told this first of Bach prophets that in another hundred years every musically-minded man would have regarded each piece in the collection as perfectly easy to comprehend, he would hardly have believed it.

The fact that the work today has become common property may console us for the other fact that an analysis of it is almost as impossible as it is to depict a wood by enumerating the trees and describing their appearance. We can only repeat again and again – take them and play them and penetrate into this world for yourself. Aesthetic elucidation of any kind must necessarily be superficial here. What so fascinates us in the work is not the form or the build of the piece, but the world-view that is mirrored in it. It is not so much that we enjoy the *Well-Tempered Clavier* as that we are edified by it. Joy, sorrow, tears, lamentation, laughter – to all these it gives voice, but in such a way that we are transported from the world of unrest to a world of peace, and see reality in a new way, as if we were sitting by a mountain lake and contemplating hills and woods and clouds in the tranquil and fathomless water.

Nowhere so well as in the *Well-Tempered Clavier* are we made to realize that art was Bach's religion. He does not depict natural soul-states, like Beethoven in his sonatas, no striving and struggling toward a goal, but the reality of life felt by a spirit always conscious of being superior to life, a spirit in which the most contradictory emotions, wildest grief and exuberant cheerfulness are simply phases of a fundamental superiority of soul. It is this that gives the same transfigured air to the sorrow-laden E-flat minor prelude of the First Part and the carefree, volatile prelude in G major in the Second Part. Whoever has once felt this wonderful tranquility has comprehended the mysterious spirit that has here expressed all it knew and felt of life in the secret language of tone, and will render Bach the thanks we render only to the great souls to whom it is given to reconcile men with life and bring them peace.

ALBERT SCHWEITZER
from J. S. Bach, *translated by Ernest Newman*

Johann Sebastian Bach 1685–1750

Partita No. 4 in D major BWV 828

D-Dur · en *ré* majeur

1	I. Ouverture	5:36
2	II. Allemande	6:26
3	III. Courante	3:41
4	IV. Aria	1:27
5	V. Sarabande	4:54
6	VI. Menuet	1:16
7	VII. Gigue	1:44

Partita No. 3 in A minor BWV 827

a-Moll · en *la* mineur

8	I. Fantasia	1:47
9	II. Allemande	2:07
10	III. Courante	2:06
11	IV. Sarabande	2:04
12	V. Burlesca	1:47
13	VI. Scherzo	0:54
14	VII. Gigue	1:27

15 Toccata in E minor BWV 914 — 8:39

e-Moll · en *mi* mineur

Total Time 46:12

Glenn Gould piano

Original LP: MS 6498 / ML 5898 · Released September 16, 1963
Recording: Columbia 30th Street Studio, New York City,
December 11/12, 1962, March 19/20 & April 8, 1963 [1–7];
October 18/19, 1962 [8–14]; April 8, 1963 [15]
Producer: Paul Myers
Cover Photo: Henry Parker
LP Matrix: XSM 75069 [1–7], XSM 75070 [8–15] (stereo);
xLP 75067 [1–7], xLP 75068 [8–15] (mono)

When remastering CD 17, we refrained from using dehiss filters in order to keep the brilliance of the piano sound.

Johann Sebastian Bach was born in Eisenach, March 21, 1685, and died in Leipzig, July 28, 1750. In 1731, he published six Partitas, known also as German Suites, written for clavier and presented as the first part of the *Clavierübung*. Bach called this his *opus primum*, even though numerous vocal works had preceded it. The Partitas, Bach announced, consisted of "Preludes, Allemandes, Courantes, Sarabandes, Gigues, Minuets and other Galanteries."

The Partitas were published singly before they appeared in the *Clavierübung*. Partita No. 3 in A minor first appeared in 1727; Partita No. 4 in D major was first printed in 1728. According to Johann Nicolaus Forkel, who wrote an appraisal of the composer Bach and his works, the Partitas made in their time "a great noise in the musical world. Such excellent compositions for the clavier had never been seen and heard before. Anyone who learnt to perform well some pieces out of them could make his fortune in the world thereby"; and, almost as though he were speaking for this very occasion, he noted that by performing these works "a young artist might gain acknowledgement … they are so brilliant, well-sounding, expressive and always new."

The Toccata in E minor, composed for the clavier, is dated, by some musicologists, between 1700 and 1708. Others have placed it in the Weimar period, 1708–1717. Bach's earlier years in Arnstadt and Mülhausen were times of exuberant and rebellious youth. They were years of adjustment to the role of artist, along with which went reprovals for being, as it were, A.W.O.L. and for having made "many curious *variationes* in the chorale, and mingled many strange tones in it, and for the fact that the congregation has been confused by it." These years, filled with the excitement of new musical creation, are reflected in the youthful Toccata recorded here.

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)

"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 Thomaskirke 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 5186) and displayed his sympathy with contemporary music in an outstanding recital of music by Berg, Schoenberg and Křenek (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 6178).

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."

Johann Sebastian Bach 1685–1750

2-Part Inventions and 3-Part Sinfonias

BWV 772–801

Zweistimmige Inventionen und dreistimmige Sinfonien
Inventions à deux parties et Sinfonias à trois parties

1 **Inventio 1 in C major** 1:32
BWV 772

2 **Sinfonia 1 in C major** 0:46
BWV 787
C-Dur · en *ut* majeur

3 **Inventio 2 in C minor** 2:54
BWV 773

4 **Sinfonia 2 in C minor** 3:03
BWV 788
c-Moll · en *ut* mineur

5 **Inventio 5 in E-flat major** 1:21
BVW 776

6 **Sinfonia 5 in E-flat major** 3:08
BWV 791
Es-Dur · en *mi* bémol majeur

7 **Inventio 14 in B-flat major** 1:37
BWV 785

8 **Sinfonia 14 in B-flat major** 1:09
BWV 800
B-Dur · en *si* bémol majeur

9 **Inventio 11 in G minor** 0:55
BWV 782

10 **Sinfonia 11 in G minor** 3:45
BWV 797
g-Moll · en *sol* mineur

11 **Inventio 10 in G major** 0:40
BVW 781

12 **Sinfonia 10 in G major** 0:58
BWV 796
G-Dur · en *sol* majeur

13 **Inventio 15 in B minor** 0:52
BWV 786

14 **Sinfonia 15 in B minor** 1:04
BWV 801
h-Moll · en *si* mineur

15 **Inventio 7 in E minor** 0:54
BWV 778

16 **Sinfonia 7 in E minor** 1:33
BWV 793
e-Moll · en *mi* mineur

17 **Inventio 6 in E major** 2:42
BWV 777

18 **Sinfonia 6 in E major** 0:52
BWV 792
E-Dur · en *mi* majeur

19 **Inventio 13 in A minor** 0:45
BWV 784

20	**Sinfonia 13 in A minor** BWV 799 a-Moll · en *la* mineur	2:15
21	**Inventio 12 in A major** BWV 783	0:56
22	**Sinfonia 12 in A major** BWV 798 A-Dur · en *la* majeur	1:16
23	**Inventio 3 in D major** BWV 774	1:00
24	**Sinfonia 3 in D major** BWV 789 D-Dur · en *ré* majeur	1:08
25	**Inventio 4 in D minor** BWV 775	0:45
26	**Sinfonia 4 in D minor** BWV 790 d-Moll · en *ré* mineur	3:15
27	**Inventio 8 in F major** BWV 779	1:03
28	**Sinfonia 8 in F major** BWV 794 F-Dur · en *fa* majeur	0:59
29	**Inventio 9 in F minor** BWV 780	2:48
30	**Sinfonia 9 in F minor** BWV 795 f-Moll · en *fa* mineur	4:17

Total Time 50:11

Glenn Gould piano

Original LP: MS 6622 / ML 6022 · Released August 10, 1964
Recording: Columbia 30th Street Studio, New York City, December 6/11/19, 1963, January 2 and March 18/19, 1964 · Producer: Paul Myers
Cover Photo: Don Hunstein · Liner Notes: James Goodfriend & Glenn Gould
LP Matrix: XSM 77394 [1–16], XSM 77395 [17–30] (stereo);
xLP 77392 [1–16], xLP 77393 [17–30] (mono)

Other times, less posterity-minded than ours, have left us a multitude of problems concerning their musical compositions. "Serious" music was at one time an actively traded commodity, composed not for future generations, but for a specific occasion, or to fill a definite and continuing function – like a royal fanfare. It is a moot point whether Bach knew he was composing an undying masterpiece each time he picked up his pen. It is certainty, though, that he knew precisely why he was composing *that* piece at *that* time, and not any other.

A composer's manuscript, then, was generally not looked upon as a priceless possession – least of all by the composer himself. If the work was published, the manuscript obviously had no future function. If it was not published, it had, at any rate, been given the performance for which it had been written – in the first place. A composer might keep a back file of material for reworking to fill new commissions at short notice. He might give a manuscript to a friend as a kind of memento. He might inscribe some high-flown dedication upon it and send it to a wealthy nobleman in the hope of future favors, or outright cash. Or he might just as easily use it for wrapping the lunch when the family planned to spend a day in the country. One hesitates to guess the number of cantatas that passed to an ignoble extinction as shrouds for smoked fish.

If earlier composers showed but little respect *for* their manuscripts, musicologists today more than make up the difference. Regardless of the existence of published editions, a composer's autograph manuscript is now considered the most important single piece of information we can possess regarding a composition – despite the fact that its discovery is likely to raise as many problems as it solves. In the case of Bach's *Inventions and Sinfonias* (frequently called the *Two- and Three-Part Inventions*) we are, so to speak, "thrice blessed," for the composer has left us three separate autographs of the music, each of which casts a somewhat different light upon it.

The earliest of these is to be found in the *Clavierbüchlein (Little Clavier Book) für Wilhelm Friedmann Bach*, a collection of pieces gradually assembled for the musical education of Bach's eldest son, aged 10 at the time the book was begun. The *Clavierbüchlein* opens with an explication of the various keys and key signatures, and the correct interpretation of the signs for musical ornaments. It follows with pieces of gradually increasing difficulty, each composed (or adapted) as needed, and the character of each very probably influenced by Wilhelm Friedemann's immediate digital problems. The *Inventions and Sinfonias* are found toward the end of the book, but under different names, each two-part piece being titled *Praeambulum*, and each three-part, *Fantasia*. The two- and three-part pieces are grouped separately, but in similar order of keys: first ascending (C major, D minor, E minor, etc.) to B minor, then descending (B-flat major, A major, G minor, etc.). Philipp Spitta, the greatest of Bach biographers, has pointed out that the D major *Sinfonia* is there only in part, and the C minor *Sinfonia* not at all, although both appear in other manuscripts.

Were this the only surviving manuscript of the *Inventions and Sinfonias*, one might logically conclude that Bach's purpose in writing them was purely pedagogical. They explore a wealth of technical problems (though not as systematically as some études of a later generation), and they give the player practice in a number of major and minor keys. The complexities of managing three individual voices rightfully reserved until the player has mastered the handling of two. But there are few better indications of Bach's multi-faceted compositional style and intent than the somewhat different illumination of the other manuscripts.

The second autograph is dated 1723, and for a variety of reasons is usually considered to be Bach's final word on the details of the music. The two- and three-part works are again grouped separately and in parallel, this time, however, entirely in ascending order of key. Bach prefaced the music with the following title: "Forthright instruction, wherewith lovers of the clavier, especially those desirous of learning, are shown in a clear way not only 1) to learn to play two voices clearly, but also after further progress 2) to deal correctly and well with three obbligato parts, moreover at the same time to obtain not only good ideas, but also to carry them out well, but most of all to achieve a cantabile style of playing, and thereby to acquire a strong foretaste of composition. Prepared by Joh. Seb. Bach, Capellmeister to his Serene Highness the Prince of Anhalt-Cöthen. Anno Christi 1723."

The intent is again tutorial, but Bach shows us now that he has a great deal more in mind than the simple development of finger dexterity. For these are lessons in taste as well as technique, and they are models for beginners in composition. But there is yet a third manuscript, dating also from 1723, and differing from the others in one very important respect: each two-part invention is followed immediately with the corresponding three-part sinfonia, thus forming a series of two-movement units not unlike the preludes and fugues of the *Well-Tempered Clavier*. According to Spitta, "… it cannot be doubted that the composer conceived each pair at the same time." There is, as he goes on to say, a correspondence of theme in several of the pairs, and a correspondence of mood in many others. Certainly, such conjunction of invention and sinfonia is strikingly effective in performance. Hence the pedagogical intent has been pushed far into the background. Freed of the necessity to match their difficulties to the player's abilities, the *Inventions and Sinfonias* stand on their own feet as pure music.

What is an invention? Bach, as we have seen, was not quite sure himself. Prior to 1723, the term had been used by the Italian composer Vitali as a title for pieces involving special tricks, and by Antonio Bonporti as a synonym for "suite." (Four of the latter's inventions were mistakenly reprinted in the *Bach Gesellschaft* collected edition.) Obviously, neither of these usages parallels Bach's, and his reasons for using the title remain a mystery. The term "*sinfonia*", though of far more common musical usage, is equally non-specific here. Originally, a sinfonia was almost any kind of an instrumental piece that was not a dance. By the end of the 17th century it had developed a rather specific form which, however, is not the form of these sinfonias by Bach.

Such confusions of terminology are not past understanding when we examine the music itself, for, in fact, there had been nothing quite like these pieces before. They contain both fugal and canonic writing, but they are neither fugues nor canons. Adopting the broad definition that the *Inventions* are studies in two-part counterpoint, one can trace for them a long lineage, beginning perhaps with the ancient form of the *bicenium*, a piece for two instruments or voices. But there is a harmonic direction in these pieces by Bach which is totally absent in the earlier works, and it is one of the miracles of the *Two-Part Inventions*, even more so than the *Sinfonias*, that such a complex harmonic movement is established and maintained with such an economy of notes. And the *bicenia*, *fantasias* and other early forms were melodically rather short of breath, and needed an infusion of new thematic material at frequent intervals.

A critic (Hermann Kretzschmar), in commenting on the predominance of German music, put his finger on the *Two- and Three-Part Inventions* as the source of the very principles which established that predominance. Those principles might

be itemized as the way a small melodic motif is stated and developed; the way its melodic, rhythmic, harmonic, and contrapuntal implications are completely fulfilled and exhausted in the course of the composition; the way this single thin slice of musical material is used as the sole generator of a work. So much is the secret, the achievement, and the "invention" of the *Inventions*. With the benefit of historical hindsight, we know what it led to.

JAMES GOODFRIEND

A word about the piano

The instrument represented on this disc is a pre-World War Il Steinway which answers to CD 318, and to which I feel a greater devotion than to any other piano that I have encountered. For the past few years it has been reserved exclusively for our sessions at Columbia Records – not as great a sacrifice on the part of the makers as you might imagine, since no one else has ever expressed the slightest interest in it. This has enabled me to carry out some rather radical experiments in regard to the action of this piano, in effect, to try to design an instrument for baroque repertoire which can add to the undeniable resource of the modern piano something of the clarity and tactile felicity of the harpsichord.

For those sessions in which more recent or more conventionally pianistic repertoire has been our concern, we have not made any special demand upon this instrument, but prior to each of the Bach sessions of the past few years, CD 318 has undergone major surgery. The alignment of such essential mechanical matters as the distance of the hammer from the strings, the "after-touch" mechanism, etc. has been earnestly reconsidered in accordance with my sober conviction that no piano need feel duty-bound to always sound like a piano. Old 318, if released from its natural tendency in that direction, could probably be prevailed upon to give us a sound of such immediacy and clarity that those qualities of non-legato so essential to Bach would be gleefully realized.

In my opinion, the present disc brings us within reach of this objective. The operation performed just before the sessions which produced the *Inventions* was so successful that we plunged joyfully into the recording without allowing old 318 its usual post-operative recuperation. Consequently, our enthusiasm for the rather extraordinary sound it now possessed allowed us to minimize the one minor after-effect which it had sustained – a slight nervous tic in the middle register which in slower passages can be heard emitting a sort of hiccup – and to carry on with the sessions without stopping to remedy this minor defect. I must confess that having grown somewhat accustomed to it I now find this charming idiosyncrasy entirely worthy of the remarkable instrument which produced it. I might even rationalize the matter by comparing it with the clavichord's propensity for an intra-tone vibrato. However, in our best of all worlds we would hope to preserve the present sound while reducing the hiccup effect so, as the television card says on those occasions when sound and video portions go their separate ways

– "STAY TUNED IN – WE'RE FIXING IT."

GLENN GOULD

Ludwig van Beethoven 1770–1827

Piano Sonata No. 5 in C minor op. 10/1

c-Moll · en *ut* mineur

1	I. Allegro molto e con brio	2:43
2	II. Adagio molto	6:24
3	III. Finale. Prestissimo	2:20

Piano Sonata No. 6 in F major op. 10/2

F-Dur · en *fa* majeur

4	I. Allegro	4:25
5	II. Allegretto	4:05
6	III. Presto	2:06

Piano Sonata No. 7 in D major op. 10/3

D-Dur · en *ré* majeur

7	I. Presto	3:56
8	II. Largo e mesto	10:39
9	III. Menuetto. Allegro	2:41
10	IV. Rondo. Allegro	2:52

Total Time 42:28

Glenn Gould piano

Original LP: MS 6686 / ML 6086 · Released January 25, 1965
Recording: Columbia 30th Street Studio, New York City,
September 15, 1964 [1–3]; June 29, 1964 [4–6]; November 30, 1964 [7–10]
Producer: Thomas Frost
Liner Notes: James Goodfriend & Thomas Frost
LP Matrix: XSM 78649 [1–6], XSM 78650 [7–10] (stereo);
xLP 78647 [1–6], xLP 78648 [7–10] (mono)

In his early years in Vienna, before the first signs of deafness made themselves known, Beethoven's life was filled with many friends. Among them was a certain Fräulein von Kissow, a gifted pianist, who was about thirteen years of age when Beethoven met her.

Fräulein von Kissow, later Frau von Bernhard, was born in Augsburg in 1783 of a family that had lived for many years in Estonia. She showed precocious musical talent, and was sent to Vienna to be instructed by Nanette and Andreas Streicher, close friends of Beethoven, and the latter familiar in musical history as a manufacturer of pianos – for Beethoven, among others. While in Vienna, Fräulein von Kissow resided at the home of a Herr von Klüpfeld, then Secretary of the Russian Legation.

She was introduced to the music of Beethoven by Streicher, and learned to play the trios of Op. 1 and the sonatas of Op. 2 so well that she was invited to perform them at the musicales of the Lichnowskys and other noble families, which were also frequented by Beethoven. In addition, the von Klüpfeld household was a musical one, and after Beethoven had made the young lady's acquaintance, he was often to be found there. Until the year 1800, when she left Vienna, Beethoven took a personal interest in Fräulein von Kissow, and made a practice of sending her copies of each of his keyboard works as they were published. We know that these were usually accompanied by a personal and friendly note, but, sadly, none of these notes has come down to us.

The following letter, then, is *not* by Beethoven. It is an attempt at constructing the kind of letter he might have written to Fräulein von Kissow to accompany the copies of the Op. 10 sonatas that he sent to her. But while we have none of the letters he wrote to the young pianist, we know what his prose style was like at this time of his life (he was twenty-eight), we know who his friends were, whose houses he frequented and what was to be found at those houses, we know of his interest in the little Fräulein and what he thought of her playing, and, of course, we know the music. Therefore, though the letter is not authentic, its contents are true and its style is faithful to Beethoven.

Vienna, September 28, 1798

My dearest Fräulein von Kissow,

Did you see me at Lichnowsky's? I crept in while you were playing, quiet as a mouse, so as not to distract you nor your admiring audience. Oh, how I was enchanted! My sonatas are not favored by young ladies – nor, indeed, by many of those others who stood listening and looking at you – and you are quite the only one known to me who both plays my music and understands it. Streicher taught you well. I still remember how astonished I was a few years ago when I heard you play for the first time. Such a little girl, and such determination.

I write this note, as you see, to accompany a new set of sonatas for the fortepiano. You have seen them briefly in my manuscript, and you may have heard me play one of them at Herr von Klüpfeld's house. I do not know if you have. There are always so many Russian officers about, so many diplomats, I often find that you are hidden from my sight behind a forest of uniforms. No matter! We shall communicate in other ways.

The sonatas have finally been engraved and brought out by Eder. You must have passed his place many times on the Graben. These are the first works I have given to him, though I have promised him another sonata. He has of course published them with the title page all in French; a fine comment on all us poor German musicians. May heaven forgive him his errors, for I shall not.

You, above all others, will need no directions from me how to play the sonatas. Still, I thought you might like to read a few words on how they are constructed, the kind of matter that few pianists, other than yourself, are interested in. I have not yet made my mark in this world, and would assuredly not yet compare myself to Haydn, Mozart and Handel, but there are many new things in these works, as well as many old ones, and it may give you different insights into them if I were to point to some of these.

Streicher will have already taught you what a sonata-movement is: two contrasting themes, or groups of themes, are expounded, the first in the home key, the second usually in its dominant, and the whole is then brought to a momentary close. The themes are then developed, and then restated, with the second group, this time, also in the home key, and the movement is rounded off with a coda. This is a good outline, but there are many kinds of sonatas, and although they will all resemble such an outline, they may differ from it in a multitude of ways. See the first of the sonatas I have sent you. It is in the key of C minor, and the second group of themes begins not in the dominant key, but in E-flat major. This is not new at all, and I hope you will forgive me for belittling your learning should you understand it already. But see, the development section begins in C major. It begins with a bump, and they will put it down to my peasant manners. They do not understand such things. They know only pearly runs and arpeggios, pretty but meaningless. They cannot tolerate such impolite violence.

*But now I should show you that the second movement (*Adagio molto*), too, is a sonata, and so is the third, but with this difference: that the slow movement has no separate development section at all, and that that of the third is only eleven measures long. And yet one does not mind the absence. First, because the one is so slow and the other so fast, and second, because the themes themselves are intricate enough, together with some slight variation, to keep one's interest from flagging. The finale is marked* prestissimo*, as you can see, but it must always be clear and even. This is a very impatient sonata, if you will, but it is one that has not been written before. You will know how to treat it.*

There are many things in the F major Sonata, too, that will cause our general run of musicians to complain that things are not being done as the rules specify, while some others will merely listen impatiently and not notice that there is anything unusual at all. You see the themes in the exposition – they are easy both to see and hear – but where are they in the development? They are not there. The whole development section is built on the little figure toward the end of the exposition, and, when the restatement arrives, it is in the wrong key. Such goings-on! Only after the first theme has been restated in D does it come back to the home key, and then only the latter half of it does. And yet, it is good so. The second movement, though it is marked Allegretto*, is almost a slow movement in feeling; a real* Adagio *would be too heavy here, too stern, and would call too much attention to itself. The finale is a trick. It is a canon, of course. The first voice enters, and then the second at the octave, and then the third on the dominant. Ah, but look again. Suddenly it is no longer a canon, and a second little theme appears. Perhaps it is a rondo. But look still again. It goes into minor and begins to develop, and even before the development is through, the theme comes in in canon again, and, after a lot of fuss, there is the second theme in the home key. It was a sonata all the time, even though it didn't sound in the least like it. What a disappointment! I can see you laughing over it now.*

The third of the sonatas is very different. I would rather not say too much about it, except to tell you that it, and particularly the Largo e mesto*, comes from the depths of my soul. I have never written a movement like this before, nor has*

anyone else. You, I believe, will understand me, but I fear that few others will, even those who can bring themselves to accept the strangeness of some of my other music. This movement is like a terrible tragic presentiment, and yet I feel strongly drawn to it. Play it for yourself. Tell me what it says to you.

I have no more to add but that the sonatas are dedicated to the Gräfin von Browne, née von Vietinghoff. You, no doubt, will be a little disappointed that they are not inscribed rather to you. But you know how people are eager to pay for such little flatteries, and knowing also my condition, I am sure you do not begrudge me the opportunity to put a few pennies in the threadbare pockets of your poor, but devoted,

Beethoven

Shortly after the date of the preceding letter, Beethoven began to notice a gradual deterioration of his hearing. Within three years the roaring in his ears had increased to such a point that he despaired of ever being able to hear again. The style of his letters changes markedly. He ceases to go to social functions. His music becomes deeper and more earnestly expressive. The artist as a young man is dead, and the new century brings with it a new Beethoven.

JAMES GOODFRIEND

The somewhat difficult life of an artist and repertory producer is often made even more trying during recording sessions by the sometime intrusion of extra-musical sounds.

In Manhattan Center, it is the pigeons merrily roosting in the rafters; at Carnegie Hall, the rumbling of the subway; at Lincoln Center, it might be the careless page-turn of an orchestra player; and almost anywhere it could be the wailing of a siren.

When these things occur, the producer inevitably cringes as if mortally wounded and the artist usually throws up his hands in despair, exclaiming that the most beautiful moment of the session has just been ruined.

Not so with Glenn Gould. For some years now he has been merrily fugueing his way through the keyboard works of Bach, Beethoven and Schoenberg to the accompaniment of the strange creakings and groanings of an old, beloved friend – his piano stool. This object of endearment, decrepit and moth-eaten as it is (having reached retirement age long ago), apparently has learned to swing and sway so perfectly with Glenn Gould's body motions that he has stubbornly refused to part with it in spite of all counsel and advice – and an offer from the Smithsonian Institution.

It has come to this: Columbia Records has decided to call upon the powers of science to construct a facsimile of this famous chair which will have the same swayability without the noise. Until then:

Glenn Gould refuses to give up his chair.
Columbia Records refuses to give up Glenn Gould.

And we hope that you, the consumer, will refuse to be discomforted by some audible creaks that are insignificant in light of the great music-making on this disc.

THOMAS FROST

Johann Sebastian Bach 1685–1750

The Well-Tempered Clavier I BWV 862–869

Das Wohltemperierte Clavier I · Le Clavier bien tempéré I

Prelude & Fugue No. 17 in A-flat major BWV 862
As-Dur · en *la* bémol majeur

1	Praeludium	1:25
2	Fuga	1:29

Prelude & Fugue No. 18 in G-sharp minor BWV 863
gis-Moll · en *sol* dièse mineur

3	Praeludium	1:22
4	Fuga	1:47

Prelude & Fugue No. 19 in A major BWV 864
A-Dur · en *la* majeur

5	Praeludium	1:00
6	Fuga	2:23

Prelude & Fugue No. 20 in A minor BWV 865
a-Moll · en *la* mineur

7	Praeludium	1:12
8	Fuga	3:23

Prelude & Fugue No. 21 in B-flat major BWV 866
B-Dur · en *si* bémol majeur

9	Praeludium	1:10
10	Fuga	1:24

Prelude & Fugue No. 22 in B-flat minor BWV 867
b-Moll · en *si* bémol mineur

11	Praeludium	3:57
12	Fuga	5:09

Prelude & Fugue No. 23 in B major BWV 868
H-Dur · en *si* majeur

13	Praeludium	0:59
14	Fuga	1:34

Prelude & Fugue No. 24 in B minor BWV 869
h-Moll · en *si* mineur

15	Praeludium	3:02
16	Fuga	3:46

Total Time 35:36

Glenn Gould piano

Original LP: MS 6776 / ML 6176 · Released October 18, 1965
Recording: Columbia 30th Street Studio, New York City,
February 23, March 5 & April 23, 1965 [1/2]; March 31 & August 9, 1965 [3/4];
March 17/31 & April 23, 1965 [5/6]; March 17, 1965 [7/8]; February 23 & March 5, 1965 [9/10];
March 31 & April 23, 1965 [11/12]; April 23, 1965 [13/14]; June 1 & August 9, 1965 [15/16]
Producer: Paul Myers · Cover Photo: Henry Parker
LP Matrix: XSM 110690 [1–8], XSM 110691 [9–16] (stereo);
xLP 110688 [1–8], xLP 110689 [9–16] (mono)

In the life of every lover of serious music there comes a point when he "discovers" Bach's *The Well-Tempered Clavier*. The experience usually brings with it, besides joy, amazement and gratification, a certain amount of mystification. Just what is this work with the odd title, and what is it all about?

The title page of the manuscript bears the following inscription, written by the composer himself: "*The Well-Tempered Clavier*, or Preludes and Fugues in all the tones and semitones, both with the major third or Do, Re, Mi and with the minor third or Re, Mi, Fa. For the use and practice of young musicians who desire to learn, as well as by way of amusement, for those who are already skilled in this study; made and composed by Johann Sebastian Bach, Capellmeister for the present to the Grand Duke of Anhalt-Cöthen and director of his chamber music, 1722."

There is enough description on that single page to supply subjects for untold books of explanation. Nevertheless, even the small amount of background and definition offered here may prove valuable. Let us, then, start from the beginning: What does "well-tempered" mean, and what is a clavier?

The pitches of the individual notes on a musical instrument today do not derive from any preordained standard but have evolved over centuries. All pitches are measured in terms of the number of vibrations they produce per second, and there is an exact mathematical ratio between the numbers of vibrations of different notes in a musical scale.

The oldest system of tuning an instrument is based on ratios that stem from natural laws and have been known in theory and practice since the time of Pythagoras. When this system is used to tune keyboard instruments, some pitches are perfectly in tune; others, however, are very much out of tune. Because of this difficulty, instrument makers and musicians looked for other ways of tuning instruments. Among the methods they tried was the well-tempered system of tuning.

In the well-tempered system, the old ratios were not maintained exactly. The octave was divided into twelve equal semitones making all pitches except octaves almost imperceptibly out of tune, rather than allowing some pitches to be tuned perfectly while others were allowed to remain impossibly out of tune. With this system, keyboard performers could play compositions written in any of the twenty-four major and minor keys.

Although the well-tempered system – the standard system employed today – originated sometime around the beginning of the sixteenth century, it was not firmly established until about 1800. Bach was a strong advocate of the system and wrote *The Well-Tempered Clavier* to show just how practical it was.

The specific type of keyboard instrument on which Bach intended this collection to be played also poses a question: What is a clavier? The word "clavier" is actually French, and derives from the Latin clavis, meaning, quite logically, a key. It was and is, then, a general name for any keyboard instrument, not just the clavichord, although in practical usage it referred only to stringed keyboard instruments, relegating the organ to another category. Music historians have long argued over what instrument Bach really had in mind when he wrote the work, and some have even gone so far as to claim that the highest and lowest notes of a piece represent the limitations of the instrument for which that piece was intended. *The Well-Tempered Clavier* itself defeats all such theories, for some pieces are more practicable on one instrument and some on another, and Bach, after all, asked only that they be played on a clavier. A piano, such as the one he played on and praised

toward the end of his life, would have been to him a clavier, and he probably would not have objected to hearing his preludes and fugues played even on the organ.

Now that we know something about the instrument or instruments Bach had in mind when he wrote this work, let us see what types of compositions he included in it. According to the title page, there are two kinds: preludes and fugues. A prelude, in Bach's time, was any musical piece that preceded, and was intended to be played with, another piece. Stylistically, it could be almost anything: an invention, a toccata, an improvisatory fantasia, a dance or even a fugue. A fugue, on the other hand, is defined by its style rather than by its function. In fugal writing, the voices (usually three, four or five) enter one after another with the same theme (exposition), then move to a freer kind of passage that may be based on the theme but does not quote it (episode), and then return to another exposition. The number of expositions and episodes employed varies greatly from one fugue to another, for although the essential style always remains the same, the choice of form the composer may follow is as free as his choice of thematic material.

The preludes and fugues that comprise *The Well-Tempered Clavier* were written, as the title page states, for those who wanted to learn keyboard playing, composition and taste. (Bach would have been very decisive on that last point!) For those who no longer needed such instruction, these pieces were intended as a source of pleasure. In Bach's time, only a small number of people were able to benefit from and enjoy the collection, for although Bach copied, in his own hand, three or possibly four complete manuscripts of the preludes and fugues that we now call Book I, he never published them. More than two hundred years after his death, however, *The Well-Tempered Clavier* has become an essential part of the curriculum of every music student, a favorite repertory work for professional keyboard performers and a never-ending source of delight for all who love music. Bach's aims have been carried out, perhaps even better than he anticipated. One way or another, he could not have known as he set about composing these pieces for instruction or enlightenment or pure pleasure that the world would have been a far-sorrier place without them.

Album 1

The Music of Arnold Schoenberg Vol. 4
Songs for Voice and Piano, Volume I

Arnold Schoenberg 1874–1951

2 Gesänge op. 1

1 No. 1: Dank *(Text: Karl von Levetzow)* 6:00
2 No. 2: Abschied *(Text: Karl von Levetzow)* 8:43

4 Lieder op. 2

3 No. 1: Erwartung *(Text: Richard Dehmel)* 4:15
4 No. 2: Schenk mir deinen goldenen Kamm *(Text: Richard Dehmel)* 3:45
5 No. 3: Erhebung *(Text: Richard Dehmel)* 1:11
6 No. 4: Waldsonne *(Text: Johannes Schlaf)* 2:46

Das Buch der hängenden Gärten op. 15
Text: Stefan George

7 No. 1: Unterm Schutz von dichten Blättergründen 2:36
8 No. 2: Hain in diesen Paradiesen 1:19
9 No. 3: Als Neuling trat ich ein in dein Gehege 1:41
10 No. 4: Da meine Lippen reglos sind und brennen 1:27
11 No. 5: Saget mir, auf welchem Pfade 1:12
12 No. 6: Jedem Werke bin ich fürder tot 1:01
13 No. 7: Angst und Hoffen wechselnd mich beklemmen 1:09
14 No. 8: Wenn ich heut nicht deinen Leib berühre 0:56
15 No. 9: Streng ist uns das Glück und spröde 1:23
16 No. 10: Das schöne Beet betracht ich mir im Harren 2:15
17 No. 11: Als wir hinter dem beblümten Tore 3:22
18 No. 12: Wenn sich bei heilger Ruh in tiefen Matten 1:58
19 No. 13: Du lehnest wider eine Silberweide 1:33
20 No. 14: Sprich nicht immer von dem Laub 0:40
21 No. 15: Wir bevölkerten die abend-düstern Lauben 6:08

Total Time 55:37

Donald Gramm bass-baritone [1/2]
Ellen Faull soprano [3–6]
Helen Vanni mezzo-soprano [7–21]
Glenn Gould piano

Original LP: M2S 736 (MS 6816/7) / M2L 336 (ML 6216/7) · Released April 18, 1966
Recording: Columbia 30th Street Studio, New York City,
January 5, 1965 [1/2]; June 11, 1964 [3–6]; June 10/11, 1965 [7–21]
Producers: Thomas Frost [1–6]; Andrew Kazdin [1/2/7–21]
Recording Engineers: Fred Plaut & Raymond Moore · Cover Photo: Don Hunstein
Publisher: Universal Edition
LP Matrix: XSM 111565 [1–6], XSM 111566 [7–21] (stereo);
xLP 111561 [1–6], xLP 111562 [7–21] (mono)

Album 2

The Complete Music for Solo Piano

3 Piano Pieces op. 11

1	No. 1: Mäßige Viertel	4:11
2	No. 2: Mäßige Achtel	8:25
3	No. 3: Bewegte Achtel	2:34

5 Piano Pieces op. 23

4	No. 1: Sehr langsam	2:38
5	No. 2: Sehr rasch	2:00
6	No. 3: Langsam	4:28
7	No. 4: Schwungvoll. Mäßige Viertel	2:49
8	No. 5: Walzer	2:48

6 Little Piano Pieces op. 19

9	No. 1: Leicht, zart	1:26
10	No. 2: Langsam	1:02
11	No. 3: Sehr langsame Viertel	0:50
12	No. 4: Rasch, aber leicht	0:21
13	No. 5: Etwas rasch	0:29
14	No. 6: Sehr langsam	1:17

Suite for Piano op. 25

15	I Präludium. Rasch	0:55
16	II Gavotte. Etwas langsam, nicht hastig – III Musette. Rascher – Gavotte da capo	4:46
17	IV Intermezzo	5:32
18	V Menuett. Moderato – Trio – Menuett da capo	3:53
19	VI Gigue. Rasch	2:31

2 Piano Pieces op. 33a/b

20	a) Mäßige Viertel	2:43
21	b) Mäßig langsam	4:23

Total Time 60:36

Glenn Gould piano

Recording: Columbia 30th Street Studio, New York City, June 30 & July 1, 1958 [22–24];
September 28/29 & November 16/18, 1965 [25–29]; June 29, 1964 & September 29, 1965
[30–35]; January 2/9, 1964 [36–40]; November 16/18, 1965 [41/42]
Producers: Howard H. Scott [22–24]; Andrew Kazdin [25–29/41/42];
Thomas Frost [30–35]; Thomas Frost & John McClure [36–40]
Recording Engineers: Fred Plaut & Raymond Moore
Publishers: Universal Edition [22–24/30–42]; Wilhelm Hansen [25–29]
LP Matrix: XSM 111567 [22–29], XSM 111568 [30–42] (stereo);
xLP 111563 [22–29], xLP 111564 [30–42] (mono)

FOR THE RECORD

Have you ever had trouble opening a Swedish matchbox and, thinking it was empty because it made no sound when you shook it, thrown it in disgust on the floor, where it burst open, scattering all the matches? That is exactly my situation when I have to write about Arnold Schoenberg. Too much, too personal, too disorganized!

Fortunately, I need not discuss Schoenberg's music, because posterity will be his best spokesman. But rather I will tell about various happenings in his life which are perhaps not known to others or have been misinterpreted. The assumption that great men, geniuses, scholars have to have notorious lives does not apply in Schoenberg's case, at least not to his private life. In the twenty-seven years we were married, we lived much the same as other families do, perhaps the only difference being that the balance of the scale dipped more deeply and more powerfully into intellectual matters than into social and material ones.

Schoenberg and I shared a sense of humor which, I believe, made it easier to cope with the difficulties and problems we encountered. In this connection, I will relate one incident in particular. In 1929, when we were living in Berlin, Schoenberg had composed a one-act opera, *Von Heute auf Morgen*, and was having difficulty getting it published and adequately performed. One day he received a phone call from a publisher who said that he would like to see the opera. An appointment was made, and the president of the firm turned up with his secretary, a typewriter and a contract form. He said, "This is the way business is done in America! Give me the opera, and sign this contract right away; I offer you 100,000 marks and the usual royalties." Then he added, "You may discuss the matter with your wife for a few minutes, if you like." When we were alone, we burst out laughing. We realized, of course, that this was a fantastic offer; but Schoenberg became serious and said, "I don't like the way he made the offer." I agreed, saying, "Anyone can accept 100,000 marks, but few would reject it. So let's call the whole thing off." And we did. The publisher and his secretary grabbed the contract and left, their expressions clearly suggesting that they thought we were out of our minds.

Perhaps it was a rather frivolous decision, but it may well have saved our lives. When the shadow of Hitler rose over Germany, our decision proved to be the right one. We so often deplored the fact that so many people lacked the courage and the foresight to leave the country when this was still a possibility. We were fortunate; we had no money to keep us there. My brother, Rudolf Kolisch, who was in Rome at the time, sent us a telegram which was instigated by Klemperer's concern for Schoenberg. The text was "*Luftveränderung dringend erwünscht*" ("Change of air [for you] urgently wished"). We left for Paris that very day.

One would have thought that, as soon as it was known that Schoenberg was no longer at the Academy in Berlin, offers would flow in from the great music centers of the world. Nothing of the kind happened. To be exact, there was one offer to teach in Turkey, after Hindemith had declined it, and one from Russia, which Schoenberg had to turn down as it gave only one room for both of us and our daughter Nuria to live in. Even so, Schoenberg was not worried. He was always more concerned about the fate of his friends and pupils. This often led to ironic situations, such as one that occurred when

Furtwängler visited us in Paris. The conversation centered around Furtwängler's distress over his staying on in Germany, not around the fate of Schoenberg. But I must give him credit: Furtwängler later advocated, though unsuccessfully and at great personal risk, the honoring of Schoenberg's contract with the Academy.

After waiting in Paris for a suitable offer, we were very happy to accept a teaching position at the Malkin Conservatory in Boston. We were not aware that "conservatory" does not mean the same thing as it does in Europe until we arrived in New York. When Schoenberg then asked the director of the Conservatory how large his orchestra was, to his great surprise he found out that the whole institution consisted of a few rooms in a house and that it had a single private backer. Our unfamiliarity with the American language caused Schoenberg to turn down an invitation to lecture at the Juilliard School of Music, since "school" in the European sense means a very small establishment, not on the level of a *Konservatorium*. We were to trip over the American language often in the first few years, but sometimes the misunderstandings were pleasant, like our interpretation of someone's "You're welcome" (in response to our "Thank you") as a sign of their hospitality to us.

Neither the Boston position nor the Boston climate was invigorating. After one winter there, we went to southern California, primarily for Schoenberg's health, and stayed there for seventeen years, until his death in 1951. In Los Angeles, Schoenberg divided his time between composing, teaching and his hobbies.

Whenever he moved to new living quarters, Schoenberg's main concern was not for the space for his piano, but for enough wall space for his library and ample floor space in which to pace up and down while composing. In our Los Angeles home, he had two workrooms. For composing he used a table not much bigger than a typewriter table and a wooden music stand behind it on which to tack up notes and sketches. Around this was his library of music and books. There was also a small upright piano, which he hardly ever used except to comply with the photographers' requests for the traditional pose of a composer, with the left hand on the keyboard and the right hand writing. In reality, he usually composed a whole piece in his head first, and no activity or noise whatsoever could distract him. On the contrary, he preferred to hear the telephone ring, the children play, the mailman arrive. He was able to compose anywhere and carried a sketchbook with him in the car so he could compose while he was waiting for me to do the marketing.

Whatever he had to deal with, his inventive mind tried to find the best way to handle it, whether it was a serious problem or trying to find a shortcut for everyday chores. And he was ahead of his time, even in his minor inventions. He had the satisfaction of seeing the skirt-hanger with clothes pins which he made for me being sold many years later in every dime store, and on his desk there is a crude but effective wooden, handmade model of a scotch–tape dispenser which, in its metal, streamlined version, is now everyday equipment. Among his other inventions – none of which he ever exploited, incidentally – were a music typewriter, a compact music stand, and an instrument for eye operations with a magnet. Had he lived, he would have been delighted to see the realization of a system of freeways which he had formulated on paper as far back as the early 1920's.

Schoenberg started to play tennis at the age of fifty and was extremely ambitious about it. When asthma, which had plagued him from early childhood, finally forced him to give up this activity, he transferred his enthusiasm to the spectator side, spending hours watching tennis matches, particularly those in which his son Ronny was playing. It did not hurt him but, on the contrary, amused him to be pointed out in tennis circles not as a famous composer, but as "Ronny Schoenberg's father." He also invented a system of symbols for the various aspects of the game (lob, serve, run to net, out, etc.) making it possible to write up a "score" of the whole match so you could read back and analyze the entire game later. Another invention of his consisted of a chess game that had a board ten squares by ten instead of the usual eight by eight. He called it Coalition-Chess and designed entirely new pieces for it out of papier mâché. He also worked out improvements for bus tickets and bank checks that turned out to be similar to types which later came into use. Another practical device was his artist's palette with a thumb from a leather glove inserted in the thumbhole to keep the artist from dirtying his hand.

Schoenberg's paintings have been made known to the public only recently in expositions of the expressionist movement in painting. His dramatic experiments are also practically unknown. Besides writing the texts for his operas *Moses und Aron* and *Die glückliche Hand* and for his oratorio *Die Jakobsleiter*, he wrote several plays. One of them, *Der biblische Weg*, which dates from 1926, describes an atom-bomb-like deus ex machina.

Little as yet has been said about Schoenberg's stature as a teacher, conductor and writer. This will be brought to the public in time. And luckily, even after so long a wait, when this information is finally brought to light, it will not be obsolete.

GERTRUD SCHOENBERG

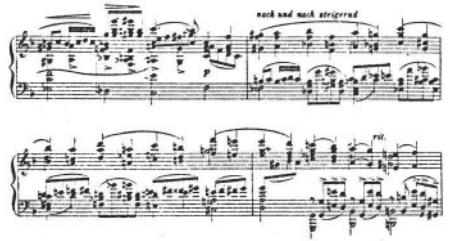
THE EARLY VOCAL WORKS OF ARNOLD SCHOENBERG

Schoenberg began his career writing songs, and the lyricism of song remained one of the basic elements of his style. From the many songs he composed between 1898 and 1900, he chose twelve to publish as his Op. 1, Op. 2 and Op. 3. In 1900, when some of these songs were performed in a recital in Vienna, they created a furor in the concert hall. "And ever since then," Schoenberg later observed wryly, "the uproar has never ceased!"

In these songs Schoenberg deliberately established his position in the great tradition of German Romantic lyricism – that princely line extending from Schubert and Schumann to Brahms, Wolf, Mahler and Strauss. Yet it is fascinating to observe how, from the very outset, his writing was marked by the concentrated expressivity, rhythmic freedom, harmonic tension and richness of invention that became the hallmarks of his music.

In the closing years of the nineteenth century, the musical world of Vienna was split between the supporters of Wagner and the champions of Brahms. Schoenberg's earliest works contain elements derived from both masters. His piano writing, with its octave doublings, spread-out chords, thick textures and intricate motivic work, is highly reminiscent of Brahms. Indeed, a passage such as the following, from the final measures of Op. 1 No. 2 (*Abschied*), bears a startling resemblance to Brahms' piano music:

Ex. 1, meas. 84-87 (piano)



However, Brahms' influence was enriched and transformed by a strain of post-Wagnerian chromaticism that drew its sustenance from *Tristan und Isolde*. It was this chromaticism that pointed the way to Schoenberg's future development. In the opening measures of Op. 2, No. 1 (*Erwartung*), a simple E-flat-major triad is transformed, by a process of chromatic alteration, into a chord that can no longer be analyzed according to the rules of traditional – that is, triadic – harmony.

Ex. 2, meas. 1 (piano)

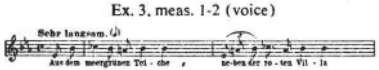
Here, Schoenberg employs harmonic innovations similar to those which, unknown to him, were being utilized at this time by Scriabin and Debussy.

This rich chromaticism is marked by several traits which are characteristic of Schoenberg's later style. Already there is a highly developed polyphonic

texture with animated movement in the inner parts, a rhythmic freedom independent of the barline, and an emphasis on notes foreign to the harmony. The young composer avoids exact repetitions and sequences, preferring a ceaseless variation of motives that foreshadows the seemingly inexhaustible invention of his later years. Coherence and unity are achieved through the working-out of pregnant motives. Most important of all for the future, in many passages the tonality is obscured.

At the same time, the vocal line begins to take on something of the nervous sensibility and dynamism of Schoenberg's mature style, and his melodies vividly interpret the text. Further, Schoenberg avoids the Wagnerian type of melody that so often was based on the chord. Already he uses a leap of an octave or a seventh in order to achieve and sustain tension. The vocal line of *Erwartung* shows, in its first two measures, the young composer's fondness for chromatic inflection. Notice the subtle variation of the rhythm when the motive is repeated.

Ex. 3, meas. 1-2 (voice)



The Romantic provenance of these early songs, however, is apparent from the indications scattered through the score: *leidenschaftlich bewegt* (passionately moving); *breit, pathetisch* (broad, with pathos); *sehr zart* (most tenderly); and – Schumann's favorite indication – *sehr innig* (most ardently).

The two songs of Op. 1 – *Dank* ("Thanks") and *Abschied* ("Parting") are settings of two fairly long poems by Karl von Levetzow. They are strongly tonal in character, and the final cadence of each is altogether conventional. Much freer, both in harmonic idiom and in rhythm, are the four songs of Op. 2. The first three – *Erwartung* ("Expectation"), *Jesus bettelt* ("Jesus Begs") and *Erhebung* ("Exaltation") – are settings of poems by Richard Dehmel, whose *Verklärte Nacht* gave its title and mood to the most celebrated work of Schoenberg's first period. These three songs continue in the vein of intense expressiveness that was so typical of German Romanticism at the end of the nineteenth century. The final song of this group, *Waldsonne* ("Forest Sun"), on a poem by Johannes Schlaf, has a charm, lightness and naïveté not ordinarily associated with Schoenberg's music.

DAS BUCH DER HÄNGENDEN GÄRTEN, OP. 15

By using the art of music to express his emotions, Schoenberg reflected the tradition of nineteenth-century Romanticism. "I write what I feel in my heart, and what finally comes on paper is what first coursed through every fiber of my body. A work of art can achieve no finer effect than when it transmits to the beholder the emotions that raged in the creator in such a way that they rage and storm also in him." Again and again he espoused the Romantic cause. "I warn you of the danger lurking in the die-hard reaction against Romanticism. The old Romanticism is dead; long live the new!"

The emotional and visionary elements in Schoenberg's personality were combined, however, with a strong taste for abstract speculation and intellectual discipline. He had the true German reverence for "the idea." Music to him was "not another amusement, but a presentation of musical ideas." For all his

passion, he was an intellectual. “It is really only in the mental realm – where musical thought must be rich in variety – that an artistic expression is possible.” His aim, above all, was “to join ideas with ideas.” Here, then, is the dual nature of Schoenberg’s music: a hyperexpressive content (descended from the turbulently chromatic idiom of *Tristan*) controlled by as rigidly intellectual a system of formal procedures as any artist ever devised.

The search for the perfect expression of “the idea” led Schoenberg into a new world of sound and structure. And his settings of Stefan George’s fifteen poems from *Das Buch der hängenden Gärten* (“The Book of the Hanging Gardens”) represent a milestone in this artistic evolution. In 1908, when Schoenberg composed most of these settings, he was already leaving the old system of major–minor keys behind him; and for someone with Schoenberg’s deep sense of artistic responsibility, the abandonment of tonality was not a step to be undertaken lightly. Indeed, he was fully aware of the hostility this move would cause. “In the George lieder,” he wrote for the first performance of the song cycle, “I have succeeded for the first time in approaching an ideal of expression and form that had hovered before me for some years. Hitherto, I had not sufficient strength and sureness to realize that ideal. Now, however, that I have definitely set out on my journey, I may confess to having broken off the bonds of an outlived esthetic; and if I am striving toward a goal that seems to me to be certain, nevertheless I already feel the opposition that I shall have to overcome. I feel also with what heat even those of the feeblest temperament will reject my works, and I suspect that even those who believed in me up till now will not be willing to perceive the necessity of this development.”

But necessary it was – and inevitable – in terms of his inner growth. And this despite his anticipation of the criticism from many quarters that he had turned to a new language because he had no talent for the old. “It is not lack of invention or of technical skill that has urged me in this direction. I am following an inner compulsion that is stronger than education and am obeying a law that is natural to me, therefore more powerful than my artistic training.”

In the public mind, the Schoenberg revolution has come to be associated with the term “atonality” – meaning “rejection of key.” Schoenberg himself, however, deplored the use of this word. For him, it had another meaning: “ ‘Atonal’ can only signify something that does not correspond to the nature of tone. A piece of music will necessarily always be tonal insofar as a relation exists from tone to tone.”

Despite his objections, “atonality” took root, for to most people it summed up the principal points of his musical philosophy. Yet, in the Schoenbergian canon, it went hand in hand with other significant innovations. He restored counterpoint to the position of eminence it had lost in the nineteenth century, and he liberated dissonance by removing the distinction drawn in traditional harmony between the dissonant chord and the consonant. For the unifying power of tonality, he substituted a technique based on the perpetual variation of the motive, thereby achieving an unprecedented unity of structure and design. These developments, which reached their culmination years later in his lecture “Method of Composing with Twelve Tones” (1934), were already beginning to be felt in the works that ushered in Schoenberg’s second, or

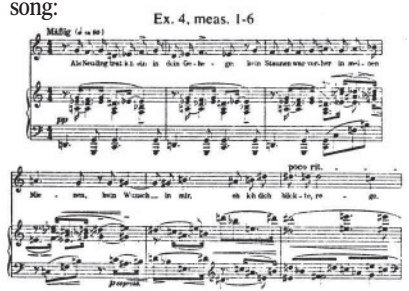
atonal-expressionist, period. Among these works, *The Book of the Hanging Gardens* is one of the most important.

This song cycle had distinguished ancestors: Beethoven's *An die ferne Geliebte*, Schubert's *Die schöne Müllerin* and *Winterreise*, Schumann's *Frauenliebe und -Leben* and *Dichterliebe*. The individual songs in Schoenberg's cycle, as in those of the earlier masters, become part of a series that evokes states of nature and the soul. Yet although *The Book of the Hanging Gardens* stems from the rich lieder tradition, it is an altogether novel work, since the songs in this cycle represent a turning-away from the naturalistic word-painting of the past, in which the music mirrored the moods and scenes depicted in the poetry. From this point of view, Schoenberg's Op. 15 even represents a break with the methods of his earlier lieder.

George's poetry offered a perfect vehicle for the type of expression Schoenberg sought. George had turned away from what he regarded as the vulgar literalness of late-Romantic poetry. He was the first German fully to appreciate Baudelaire, whose works he translated. During a sojourn in Paris, he met and was influenced by such French symbolists as Mallarmé and Verlaine. His own highly symbolic verse, with its faintly exotic atmosphere, its aristocratic refinement and elegance, lent itself unusually well to Schoenberg's non-realistic treatment. The fusing of Schoenberg's music with George's poetry resulted in one of those extraordinary works that characterize and sum up an epoch.

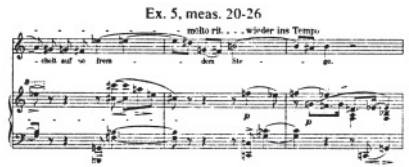
The vocal part in these songs does not yet take on the zigzag angularity displayed in Schoenberg's later works. Yet it moves without restriction from a low alto range to a high soprano. Because of its rigorous independence, the piano part offers very little help to the voice, and the singer must rely on her own sense of pitch. Voice and piano are two equal partners in a single whole. Sometimes they start out together, but soon each inexorably pursues its own path in a contrapuntal texture marked by the utmost invention, as in the opening of the third song:

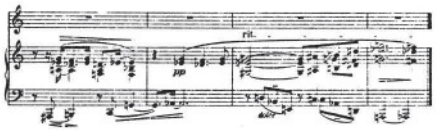
Ex. 4, meas. 1-6



The postlude to this song demonstrates the rhythmic and harmonic subtlety with which Schoenberg manipulates his opening motive. Noteworthy too is the freedom (and triadic look) of the final cadence.

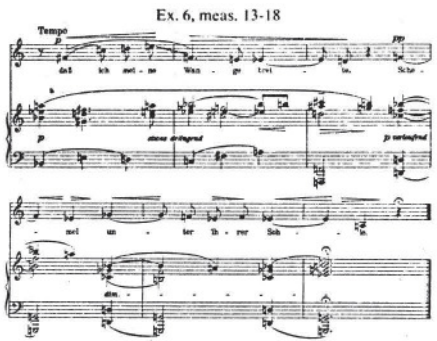
Ex. 5, meas. 20-26





It is fascinating to observe how remnants of the tonal past coexist in these songs with anticipations of the atonal future. For example, at the end of the fifth song, the bass moves from D down to G, as it would in a conventional G-major cadence. However, one has only to observe the harmonies in the treble part to realize what a distance we have come from conventional G major:

Ex. 6, meas. 13-18



These six measures also show Schoenberg's extraordinary sensitivity to the needs of compositional unity. ("I was always occupied," he stated, "with the desire to base the structure of my music *consciously* on a unifying idea.") In the first measure, the pitches E-flat and A are associated in the opening chord played by the right hand. In the second measure, the two tones recur on the third beat, inverted, in the voice and in the bass of the piano part. In measure four, they are associated on the second beat, and in the following measure they return on the second beat, the A now an octave lower. Finally, it is with these notes that the voice part ends. In such relationships, we can observe the rigorous logic that was to culminate, many years later, in the twelve-tone method.

"The laws of nature in a man of genius," Schoenberg declared, "are but the laws of the future." His *Book of the Hanging Gardens* is one of the first works in which that future was made manifest.

JOSEPH MACHLIS

NOTES ON SCHOENBERG'S PIANO MUSIC

For Arnold Schoenberg, the piano was an instrument of convenience. He turned to it as a solo vehicle on five occasions – six, if one counts the Piano Concerto – and used it also in his lieder, as partner to the voice, and in certain of his instrumentally assorted chamber works. To some extent, then, it is possible to trace the development of Schoenberg's stylistic ideas through his writing for piano; and in doing so, one comes to the conclusion that with the appearance of each subsequent work, the piano per se meant less and less to him. Mind you, it would be unfair to imply that Schoenberg was unsympathetic to the mechanics of the instrument. There is not one phrase in all of his music for the piano which is badly conceived in terms of execution on a keyboard. There is certainly no trace of that excessively arbitrary anti-instrumental bias which increasingly marked Schoenberg's writing for the violin and which came to a remorseless conclusion in the congested figurations and impractical harmonics demanded of that instrument in the *Fantasy,* Op. 47.

Schoenberg does not write *against* the piano, but neither can he be accused of writing *for* it. There is not one phrase in his keyboard output which reveals the least indebtedness to the percussive sonorities exploited in an overwhelming percentage of contemporary keyboard music. Either Schoenberg recognized that the *moto ritmico barbarico* method was absolutely the dead end it has since been proved (an insight granted to few of his confrères) and that its heyday could endure only so long as the last tendon stayed unstretched; or, as I hold to be the case, he possessed almost from the outset of his career a very different opinion as to how the instrument might serve him best. He asks very little of the piano in terms of instrumental eccentricity. One might cite the pedal-harmonics in the first movement of Op. 11 (which almost invariably fail to carry beyond the first row) and the demonic metronome markings of the Piano Concerto (which his courteous foreword suggests be taken with a grain of salt) as indulgences, but there are precious few other instances in which Schoenberg demands of the instrument anything that goes against the grain of its sounding board. Though Schoenberg uses an instrumental equivalent of *Sprechgesang* in much of his fiddle music, there is no attempt to capitalize upon such extravagances in his writing for piano.

Schoenberg, of course, did not write or, at any rate, publish a composition for solo piano until he was ready to abandon the late-blooming tonal luxuriance of his first style. In his first period, however, he did produce masses of lieder, of which Op. 1 and Op. 2 are included in this album. And in the best of these, as well as in the songs of Op. 3 and Op. 6, Schoenberg managed to employ an accompanimental style which is, in my opinion, more original and indeed more suited to the instrument than the lieder accompaniments of Brahms or Hugo Wolf, and not less imaginative – which is saying a great deal – than those of Richard Strauss. Indeed, I can think of no song by Strauss which exploits the quasi-symphonic resources of the contrapuntally employed piano to better effect than *Warnung* of Schoenberg's Op. 3 or *Verlassen* from his Op. 6. Perhaps one should conclude this brief comment on the pre-atonal keyboard style of Schoenberg with its increasingly complex polyphony by mentioning that the orchestral accompaniments of the Six Songs, Op. 8, were provided with piano reductions by no less an authority than Anton Webern,

which for sheer ledger-line unplayability are equalled only by Eduard Steuermann's transcription of the First Chamber Symphony and by my own (mercifully unpublished and after-hours only) reduction of Anton Bruckner's Eighth.

In the Second String Quartet (1907–8) Schoenberg offered his last essay in chromatically extended tonality. (The quasi-tonal experiments of the late years, whatever their superficial similarity to his early style, have an altogether different harmonic focus, which I discussed in some notes to Vol. 3 of "The Music of Arnold Schoenberg.") And in the final movement of this Quartet, he began, most tentatively, to explore the uncharted cosmos which he was sure existed beyond the gravitational pull of tonality.

It was at this time, about 1908, that Schoenberg began to use the piano as a solo instrument. Perhaps no other composition was as crucial to Schoenberg's future, and, if one accepts the eventualities of that future, then also to twentieth-century music, as the Three Piano Pieces, Op. 11. They were not his first atonal works, for besides the last movement of the Second Quartet, many of the songs in his magnificent cycle *Das Buch der hängenden Gärten,* Op. 15, predated Op. 11. But in terms of a sustained structure (the second of the Three Piano Pieces runs to nearly seven minutes), Op. 11 was the first major test of the possibilities of survival in a musical universe no longer dominated by a triadically centered harmonic orbit. And the survival potential was, on the basis of Op. 11, eminently satisfactory.

Op. 11 No. 1 is a masterpiece. Judged by any criteria, this glorious vignette must rank with the very best of Brahms' *Intermezzos.* Op. 11 No. 2 is not nearly so successful. It is a long, somewhat gawky construction that keeps posing sophisticated melodic utterances over a D–F ostinato which, in view of the speculative uncertainty of the harmonic universe into which Schoenberg now projected himself, was perhaps retained for that same degree of consolation and reassurance that *Peanuts'* Linus seeks in his blanket. Op. 11 No. 3 is the first example of those flamboyant studies in sonority with which Schoenberg experimented in these transition years and which he was shortly to employ in the Five Orchestral Pieces, Op. 16. If it is not quite so successful as Op. 11 No. 1, it is still perhaps the most courageous moment in Schoenberg's middle period.

I wonder if any group of pieces of comparable total duration (five-and-a-half minutes, give or take a *Luftpause)* has ever elicited as much analytical scrutiny as Schoenberg's Op. 19. Ironically, these Six Little Piano Pieces, which were once described as having condensed a novel into a sigh, have been subject over the last fifty years to enough critical attention to fill a small encyclopedia. The first reaction to these pieces – the reaction of academics conditioned to think of breadth of outline, developmental sequence within a structure and coloristic largesse as inevitable concomitants of occidental musical tradition – was that they either annihilated the mainstream of nineteenth-century Romanticism or forever alienated Schoenberg from it. Either Schoenberg had indeed discovered a new way in which to order and direct musical progression, or he had declared himself emotionally bankrupt.

The truth, I think, lay somewhere in between. These are puzzling, even infuriating little pieces, and the initial reaction to them was not altogether unjustified. It is disconcerting to admit that Schoenberg, the creator of the colossal *Gurrelieder,* should be reduced to writing key-

board trifles. Furthermore, one is tempted to read these works in the light of their influence upon Schoenberg's disciples. The phenomenon of their brevity so fascinated the young composers under Schoenberg's tutelage that, with an apostolic fervor equalled in recent years only by the cult of the aleatoric or the curse of the reversible tape, these pieces reappeared almost instantly as Webern's Op. 9 and as Alban Berg's slightly more substantial Op. 5. Suddenly, the art of the miniaturist was prospering; pianissimos proliferated, and rests acquired fermatas. A new day of *Augenmusik* was at hand. It was, of course, an escape hatch, an emergency exit for the uncomfortable stowaways aboard the good ship post-Wagnerian Romanticism.

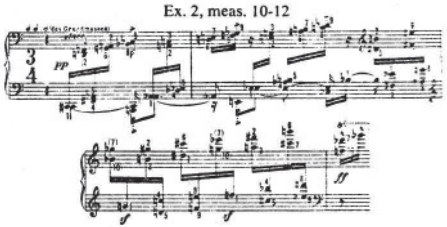
But Schoenberg was not of this company: his *Verklärte Nacht, Pelleas und Melisande,* the Quartet in D minor and the Chamber Symphony in E were never an appendix to the post-Romantic movement. They were, rather, its intense and resourceful culmination. Schoenberg had earned the right to experiment; however, Op. 19, despite being a stimulus to the pointillistic manner, was not, for Schoenberg, a profitable experiment. Shortly, he was to withdraw into a decade of reflection and meditation. To continue as a miniaturist was not to be his role. Indeed, the very best of his miniatures, the penultimate song from *The Book of the Hanging Gardens,* Op. 15, makes its effect not only because of pointillistic novelty, but also through the contrast implicit in its location within the spacious architecture of that last of the great Romantic song cycles.

With Op. 23, composed in 1923, Schoenberg returned to a more conventional scale of duration. These Five Piano Pieces are not unlike Op. 11 in texture, but they are infinitely more elaborate in terms of the motivic involvements. For Schoenberg was on the brink of his still-controversial technical breakthrough – the system of composition with rows consisting of twelve tones. The fifth piece of Op. 23 is the first legislated twelve-tone composition – a statistic for the record only, since in all other respects it is dwarfed by the superbly inventive, not quite totally organized composing process which produced Nos. 1 through 4. Schoenberg's method, while verging on the twelve-tone procedure, was an extension of the semi-systematized motivic variation which he used to great effect in such works of his atonal period as the monodrama *Erwartung,* Op. 17. It is a method by which a sequence of intervals recurs ad infinitum, the statements being distinguished from one another only by variables of rhythm, transposition and dynamic projection. For the continuance of these primary motivic groups (there need not, as in the early practice of the twelve-tone system, be only one group) such conceits of Classical-Romantic organization as first theme, secondary theme, episode and so forth become meaningless – or, at any rate, change their spots to match the dynamic, rhythmic and, if I may borrow a useful bit of Princetonian terminology, pitch-class conditions.

Consider this "thematic" passage from Op. 23 No. 2, a ten-tone row in which the last tone is the enharmonic equivalent of the first:

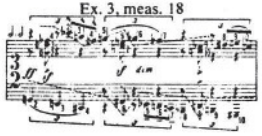
A sequential section that occurs later on in the piece employs tones one through nine:

Ex. 2, meas. 10-12



Finally, the row, minus the first tone, appears inverted in three simultaneous statements, the initial pitches of which – G, B, E-flat – are four semitones apart (B serving to inaugurate the triadic superpositions).

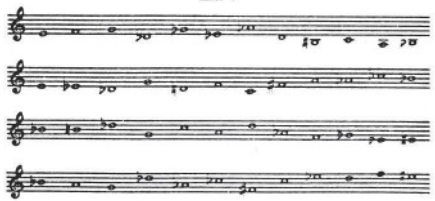
Ex. 3, meas. 18



Of Op. 25, composed in 1925, I cannot speak without some prejudice. I can think of no composition for solo piano from the first quarter of this century which can stand as its equal. Nor is my affection for it influenced by Schoenberg's total reliance on twelve-tone procedures. The fact that some of Schoenberg's greatest works were produced in the last half of the 1920's is undoubtedly related to his use of the twelve-tone method. But indirectly! Schoenberg, the prophet who had fallen silent, had found his voice again. From out of an arbitrary rationale of elementary mathematics and debatable historical perception came a rare *joie de vivre*, a blessed enthusiasm for the making of music. And the Piano Suite, along with the other exuberant neo-Rococo essays of this period (Serenade, Op. 24; Wind Quintet, Op. 26; etc.), for all its reliance on binary dance forms and its sly digs at pre-Classical convention (the French Musette's pedal-ostinato is an insistent tritone) is among the most spontaneous and wickedly inventive of Schoenberg's works.

Actually, limitation is the key to Schoenberg's inventive capacity here. Not only did he follow his twelve-tone method strictly, but he deliberately selected row material that further restricted his intervallic choices. Throughout the Piano Suite, only four basic positions of the row are heard: the original and its inversion, beginning on E, and a transposition of these two forms beginning on B-flat. (Note the G–D-flat tritone common to all four, as well as the perhaps not quite accidental B–A–C–H motive formed, in reverse order, by tones 9 through 12.)

Ex. 4



The two pieces of Op. 33 (1929 and 1932) are a bit of a letdown. They make use of the harmonically subdivided row devices with which Schoenberg was increasingly preoccupied during the last two decades of his life. This is the technique that appeared in most of his twelve–tone works from the time of *Von Heute auf Morgen* and *Accompaniment to a Film Scene* (1929 and 1930) on. In somewhat modified form, it was to produce the haunting, quasi-tonal harmonies found in many of the late works (*Kol Nidre*, *Ode to Napoleon*, etc.) and also to encourage in the more conventional twelve-tone essays of the last period (Piano Concerto, Violin Fantasy, etc.) an exploitation of invertible hexachords as row material. In Op. 33, however, the vertical aspects of the tone-row technique had not yet been assimilated, and the result is a somewhat pedestrian exposition of three- and four-tone superpositions decorated by what are, for Schoenberg, rather rigid melodic ideas.

Experiment was the essence of Schoenberg's musical experience, and we can be grateful that in carrying out his experiments he turned on five occasions to the solo piano. Each of these compositions either inaugurates or shares in the inauguration of a new chapter in Schoenberg's development. And, given his pragmatic relationship to the instrument, it is not surprising that when, in his later years, he occupied himself with an experiment of conciliation between the twelve-tone method and harmonic structures reminiscent of his pre-atonal style, the piano, incidental to the symphonic vocabulary which he now recalled, was no longer suited to his purpose. But during the crucial moments of the most significant experiments of his career, during the years when Schoenberg was reworking the contemporary musical language, the piano – inexpensive to write for, instantly able to demonstrate the dangers and the possibilities of a new vocabulary – was his servant. Schoenberg repaid it with some of the great moments in its contemporary literature.

GLENN GOULD

Ludwig van Beethoven 1770–1827

Concerto for Piano and Orchestra No. 5 in E-flat major op. 73 "Emperor"

Es-Dur · en *mi* bémol majeur

1	I. Allegro	21:59
2	II. Adagio un poco moto – *attacca*	9:23
3	III. Rondo. Allegro	11:15

Total Time 42:44

Glenn Gould piano

American Symphony Orchestra
Leopold Stokowski conductor

Original LP: MS 6888 / ML 6288 · Released May 16, 1966
Recording: Manhattan Center, New York City, March 1/4, 1966
Producer: Andrew Kazdin
Cover Photo: Bob Cato · Liner Notes: Chris Nelson
LP Matrix: XSM 112912 [1], XSM 112913 [2/3] (stereo);
xLP 112910 [1], xLP 112911 [2/3] (mono)

When Ludwig van Beethoven wrote his Fifth, and last, Piano Concerto, he was at the height of his powers as a creative artist. Behind him was the *Sturm und Drang* period during which he had produced such masterpieces as the Symphony No. 3 ("Eroica"), Symphony No. 5, the Rasumovsky Quartets, the "Waldstein" and "Appassionata" Sonatas, the Piano Concerto No. 4 in G major, and his only opera, *Fidelio.* In 1809, the composer found himself entering a new and richly creative period which would culminate in the *Missa Solemnis*, the last piano sonatas and string quartets, and the great Ninth Symphony.

Notations for the Piano Concerto No. 5 in E-flat major appear in Beethoven's sketchbooks of 1808, but the major part of composition was accomplished in the summer or early autumn of 1809 under conditions which were anything but conducive to contemplation and creation. On May 11 of that year, the French Army under Napoleon marched upon Vienna and opened siege. During the bombardment that followed, Beethoven fled to the house of his brother Karl on the Rauhensteingasse, where he crouched in a cellar, holding a pillow over his head to spare his ears the pain of concussion. Following a severe battering, Vienna capitulated and the French moved in to begin a short but oppressive occupation, during which time Beethoven worked not only on this Concerto but on his String Quartet, Op. 74. "The whole course of events has affected me, body and soul," he wrote in a letter. "What a disturbing, wild life around me; nothing but drums, cannons, men, misery of all sorts."

The composer dedicated the Piano Concerto No. 5 to his friend and patron, the Archduke Rudolph. The first performance of the work took place on November 28, 1811, in Leipzig, where it was played by Friedrich Schneider. A review of that performance appeared in the *Allgemeine musikalische Zeitung* for January, 1812:

"Beethoven's newest concerto … is without doubt one of the most original, imaginative, most effective, but also one of the most difficult of all existing concertos. Herr Musikdirektor Schneider played it with such mastery as could scarcely have been believed possible; and this not only in the attention given to facility, clarity, technical certainty and delicacy, but with insight into the spirit and feeling of the work. The orchestra, too, with unmistakable respect and love for the composer, fulfilled every desire in its playing of the work for the solo performer. So it could not have been otherwise than that the crowded audience was soon put into such a state of enthusiasm that it could hardly content itself with the ordinary expression of recognition and enjoyment."

Beethoven was generally acknowledged to be one of the foremost virtuosos of his day, and his piano works were written by him for his own public performances. But when this new Concerto was given its important Vienna début, it was an ex-student of the composer, Karl Czerny, who performed. Historians have surmised that it was Beethoven's increasing deafness that deterred him from performing this Concerto, but it is a matter of record that he performed in public as a pianist long after the date of this concert. A music critic for the *London Quarterly Musical Magazine and Review,* writing in 1820, suggested that, beginning in 1812 and extending to the end of his career, Beethoven's piano playing had become technically too rough and inexact to do justice to the Fifth Concerto. "Beethoven composed it expressly for himself," wrote the critic. "But his slovenly

habits of execution were unequal to the task. The *tutti* introduction is fine, and the executive parts for the pianoforte very various, very difficult, and at times very effective, though frequently incongruous."

The Vienna concert – a benefit for the Society of Noble Ladies of Charity – was a curious affair. It included concert arias and duets, a violin solo and three *tableaux vivants*, representing paintings by Raphael, Poussin and Troyes. Sandwiched between a *cavatina* by a Mlle Sessi and a *tableau* of Esther fainting before Ahasuerus was the Piano Concerto No. 5. A witness at this *mélange* wrote at length in praise of the *tableaux*, ending his report with: "The pictures offered a glorious treat. A new pianoforte concerto by Beethoven failed."

In such an atmosphere of light diversion, it is not remarkable that little attention was given to Beethoven's new Concerto. Nor was there a dearth of critics to explain the failure of the work. One of them, Ignaz Franz Castelli, editor of the *Allgemeine musikalische Anzeiger,* wrote:

"If this composition failed to receive the applause which it deserved, the reason is to be sought partly in the subjective character of the work, partly in the objective nature of the listeners. Beethoven, full of proud confidence in himself, never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the knowing, a majority of whom are not to be found on such occasions."

There are many unconvincing explanations of the work's sobriquet, "Emperor" – but the music is unquestionably imperious, regal and grandiose. The majestic opening themes give the same feeling of limitless space experienced during the opening bars of the "Eroica" Symphony. A further parallel may be drawn between the effect of the two great opening chords of the "Eroica" and that obtained at the very beginning of the Concerto No. 5 by the three *fortissimo* chords for piano and orchestra, each followed by cadenza-like passages for the piano. After the long and stormy development of the main theme, the piano re-enters to engage in a lengthy dialogue with the orchestra. Where a cadenza for the solo piano could conventionally be expected, Beethoven has given the direction, "Non si fa una cadenza, ma s'attacco subito il seguento" ("Do not make a cadenza here but attack the following immediately.") The "following" is a sequence of carefully written-out passages designed to preclude the insertion of inferior cadenzas by fellow pianists and other composers. This material leads directly into the coda.

The slow movement (Adagio un poco mosso) has two themes – a serene, almost dreamy, melody for muted violins, and a thoughtful, sustained *cantilena* given to the piano. Toward the close of this movement, there is a suggestion of the principal subject of the *Rondo,* which follows the *Adagio* without pause.

The *Rondo* finale (Allegro ma non tanto) is a combination of sonata- and rondo-form. A lyrical melody played by the piano early in the movement and never given to the orchestra, recurs only in the coda, in which a kettledrum acts as companion to the piano.

With this work and the Piano Concerto No. 4 Beethoven brought to fruition his principles for a new kind of orchestra composition. The Piano Concerto No. 5 is a work of emphatic grandeur, a triumphant testament to the artistic integrity of the titan who, in the words of Sir Donald Francis Tovey, "was the first to face the world as a 'free creator.' "

CHRIS NELSON

Album 1

The Music of Arnold Schoenberg Vol. 7

Chamber Music

Arnold Schoenberg 1874–1951

1 **Trio for Violin, Viola and Cello** op. 45 — 21:30

2 **Ode to Napoleon Buonaparte** op. 41 — 15:41
for String Quartet, Piano and Reciter
(Lord Byron)

Total Time 37:23

Members of the Juilliard String Quartet [1]
Robert Mann violin
Raphael Hillyer viola
Claus Adam cello

John Horton reciter [2]
Juilliard String Quartet [2]
Robert Mann violin I
Isidore Cohen violin II
Raphael Hillyer viola
Claus Adam cello
Glenn Gould piano [2]

Original LP: M2S 767 (MS 7036/7) · Released December 26, 1967
Recording: Columbia 30th Street Studio, New York City,
May 11/12, 1966 [1]; February 3/4, 1965 [2]
Producer: Richard Killough
Cover Art: Stanisław Zagórski · Liner Notes: George Rochberg
Publishers: Bomart Music Publ. [1]; G. Schirmer [2]
LP Matrix: XSM 118710 [1]; XSM 118711 [2] (stereo)

Album 2

1 **Variations on a Recitative for Organ (in D)** op. 40 — 13:56
Theme – Var. I–X – Cadenza (Fugue)

Fantasy for Violin with Piano Accompaniment op. 47

2 Grave – Più mosso – Meno mosso – Lento – Grazioso – Tempo I – Più mosso – — 5:59

3 Scherzando – Poco tranquillo – Scherzando – Meno mosso – Tempo I — 2:36

4 **Theme and Variations** op. 43B for Orchestra — 11:44
(Theme) Poco allegro – Var. I–VII

Total Time 34:31

Marilyn Mason organ [3]
Israel Baker violin [4/5]
Glenn Gould piano [4/5]
The Philadelphia Orchestra [6]
Eugene Ormandy conductor [6]

Recording: Philharmonic Hall (now Avery Fisher Hall), Lincoln Center, New York City, February 16, 1966 [3]; Columbia 30th Street Studio, New York City, July 10, 1964 [4/5]; Town Hall, Philadelphia, October 2, 1963 [4]
Producers: Andrew Kazdin [3]; Paul Myers [4/5]; Thomas Frost [6]
Publishers: The H. W. Gray Co. [3]; C. F. Peters [4/5]; G. Schirmer [6]
LP Matrix: XSM 118712 [3], XSM 118713 [4–6] (stereo)

Until the end of his life, Arnold Schoenberg upheld the leisurely production pace – approximately one work per year – that he had established in the early 1920's. The *Ode to Napoleon* was his project for 1942 and one of three major works (the others were *Kol Nidre* and *A Survivor from Warsaw)* prompted by World War II and its prefatory events. The Napoleon of this opus is Adolf Hitler, and, in this musical protest, Schoenberg, settled in America, depicts the horror of war and the colossal vanity of the individual who often brings it about.

Perhaps, like the reflections of his fellow expatriate Thomas Mann, who did his bit for the war effort (thereby obscuring his appalling pro-Wilhelmian stance, *circa* 1914) with his "Listen, Germany" broadcasts, Schoenberg's thoughts on war are those of an "unpolitical man." At the best of times, statecraft does not offer an easy target for music drama, and in times of war rarely does it deserve or get an analytical response. The prevailing tone of the *Ode to Napoleon* is far from war hysterical, but this is a mercurial work in which conventional developmental rhetoric is bypassed and rapid cinema-style dissolves are employed to link its diverse scenes.

The composer's commitment to the metaphorical pertinence of Byron's verse is underscored by the modified *Sprechgesang* delivery entrusted to the male narrator. In contrast to his earlier, more celebrated exercise in speech-song, *Pierrot Lunaire*, in which a female reciter swoops about a regular musical stave, the declamatory indulgences of the present work are restricted by ledger lines set immediately above and below a horizontal graph. The result: a more realistic deployment of the voice than in *Pierrot* that in no way inhibits the quasi-instrumental attitude of the recitation. Actually, Schoenberg enhances Byron's occasionally posturing poesy through his customary rhythmic dexterity and newly acquired sensitivity to the English language. He also decorates the narrator's graph with some enharmonically derived accidentals that are all but impossible to realize in performance, but that provide, in their subtle allusion to the gravitational force of tonality, an important clue to the musical purpose of this work. For the *Ode to Napoleon* is Schoenberg's most urgent plea on behalf of that cause for which he campaigned with increasing fervor in his American years – the coexistence of tonality and twelve-tone technique. Several works from that period, notably Theme and Variations, Op. 43b, *Kol Nidre*, Op. 39, and Variations on a Recitative, Op. 40, for organ, are, in fact, almost conventionally tonal – only a certain disruptive impatience with the obligatory niceties of chromatic voice-leading sets them apart from those heady essays in post-Romantic tonality which Schoenberg composed at the turn of the century. This impatience stems directly from his experience in twelve-tone writing, for in these works he is, in fact, asserting a priority of triadic rather than tonal forms, or of what I have referred to in previous notes for this series of Schoenberg recordings as "low-yield dissonant combinations."

Other works from this period, such as the Piano Concerto, Op. 42, and Violin Fantasy, Op. 47, utilize a fairly conventional twelve-tone discipline. Even in these pieces, however, Schoenberg is careful to select tone rows notable for motivic symmetry rather than for diversity of outline. In such works it is the rule rather than the exception for the composer to exploit invertible siblings of his primary row forms and to minimize that transpositional promiscuity which twelve-tone writing theoretically favors. The row drawn upon for the

Ode to Napoleon possesses an almost unlimited triadic potential:

Both of this example's six-tone units offer half a dozen triad combinations – the first half of the row quoted above, for instance, yields the primary chords of A major, A minor, C-sharp major, C-sharp minor, F major and F minor, while the row itself, because of the peculiar balance of its harmonic composites, permits only one genuine transposition, that which begins a semi-tone higher tnan the above quotation. As a result, the triadic properties of this row are exhaustively researched, though, due to that almost unrelenting stereophonic duel in which Schoenberg allows the piano and string quartet to engage, the textural significance of the superimposed triads is continually diffused. And, if the effect of these interlocking chords in one part alone is not tonal, the result of their superposition is decidely not polytonal. The harmonic totality is a weird, arbitrary and resoundingly successful manipulation of low-yield dissonant combinations, relentlessly shadowed by their obverse.

At a few climactic moments, Schoenberg restricts the accompaniment to a portion of the row material and relaxes his censorship of its triadic impact. The words, "earthquake voice of Victory," for instance, are set to a dominant-tonic cadence of C minor and a rhythmic projection of the opening motive from Beethoven's Fifth as well. The salute to Washington, which Byron apparently appended in the final stanza as an afterthought, but with which Schoenberg undoubtedly identified Franklin D. Roosevelt, is supported primarily by the seventh through twelfth tones of the original row. Among other triads, that of E-flat major is prominent within this sequence, and upon that chord and its historic connotations of heroic struggle the work ends.

In fact, Schoenberg's dramatic flair is particularly evident when he manipulates this antecedent-consequent division of his row to create the remarkable cameos in which the work abounds. In the eighth verse ("The Spaniard, when the lust of sway had lost its quickening spell, cast crowns for rosaries away, an Empire for a cell"), the first violinist discovers a suave *cantabile* solo in one half of the row while his colleagues doggedly invent an *ostinato* from the remaining six tones. Thus, the ambivalence of the allegiance of Church and State is ingeniously evoked.

The *Ode to Napoleon* has not yet acquired a reputation as one of the pivotal compositions in Schoenberg's canon. It is one of those works that, for better or worse, has changed the course of music in the twentieth century. But in relation to the special preoccupations of his later years, it is, I think, *the* crucial work. And its evaluation of the tone-row possibilities for triadic data is accomplished not only in vigorously didactic terms (Schoenberg never gave up lecturing, no matter how distracting his subject matter) but with a psychological subtlety that makes the work unique.

The full title of Schoenberg's Op. 47, Fantasy for Violin with Piano Accompaniment, describes its operational method as well as its instrumental priority. For the Fantasy started life as a fiddler's dream, a long, rhapsodic statement for solo violin, and, almost as an afterthought, Schoenberg attached an accompaniment that was barred from any competitive function.

The piano introduces no theme and recapitulates none. Melodically and rhythmically subservient to the violin, it interjects its understandably cranky comments at which offbeat moments will least impede the fiddle's self-indulgent monologue.

There is, indeed, something incipiently aleatoric about this work. Although a recapitulative relationship exists between the outermost of its episodes, one feels that the intervening segments might be juggled *ad libitum* without compromising any structural objectivity.

Each episode, in its own way, contributes fine moments. Midway, a waltz scene recalls those lantern-lit, nocturnal diversions that graced Schoenberg's earliest twelve-tone works. A solemn chorale-like statement follows and, almost but not quite, confirms a tonal impression with B flat as the unembarrassed root. This, in turn, resolves into one of those sardonic *stretti* which once typified Schoenberg's expressionist credo.

But, over all, one has the impression of an advocate willing to rest his case solely upon that most tangential of motives – the twelve-tone row – and a row which, in this case, is neither particularly interesting in itself nor manipulated with an invention sufficient to link the revelation of its motivic secrets with the spontaneous growth and unification of the structure.

GLENN GOULD

Very possibly, because the core repertoire of twentieth-century musical life is drawn from the near past and expanded backwards into the far past, and because this astonishing accumulation of often first-class works of every style and variety constantly fills the air, our minds and our ears, contemporary composers have had a particularly hard time of it. No major composer has been able to escape the pressure of this paradoxical cultural phenomenon, nor has he been able to withstand its power to draw him into its orbit at some point in his musical career.

Even though Schoenberg is rightly credited with making the greatest single advance in music in this century, primarily as regards pitch organization, he never lost sight of the traditions on which he based his art. True, he was unable to escape the pressure of an acute historical awareness and all the problems it raised for a composer wishing to break new ground, but, on all available evidence, it is fair to say that he actually embraced the past with its richness of musical thought, considering it completely consistent with his activity as a creative musician to compose works in an *older style.* It seems quite clear that in a 1948 essay entitled *On revient toujours* he had Mozart, Beethoven and Brahms in mind: "But a longing to return to the older style was always vigorous in me, and from time to time I had to yield to that urge. This is how and why I sometimes write tonal music. To me, stylistic differences of this nature are not of special importance."

In approaching the Variations on a Recitative, Op. 40, for organ, and the Theme and Variations, Op. 43b, for orchestra, one would do well to keep these remarks by Schoenberg in mind. They provide us with more than a clue to the seemingly inconsistent pattern of his compositional attitude. They go far toward

helping us understand a great nature and a great mind. Schoenberg faced the past with the same courage with which he faced the present. (There is a secret to this that only men like Schoenberg know.) Whether he composed "tonal" or "twelve-tone" music, his signature remained the same. Only the approach to one spectrum or another of pitch combination changed. Still, we can discern certain freedoms both in thought and gesture in the twelve-tone works that do not always inform the "tonal" works of his American period, a period which we date from his arrival in the United States in 1933. If we compare a twelve-tone work like the String Trio, Op. 45, to the two "tonal" works mentioned earlier, we are led to an inescapable conclusion that Schoenberg was bolder and more daring, i.e., essentially more creative, in his twelve-tone works than in his "tonal" works. We can account for this partially on the grounds of the relative position of his musical consciousness to a closeness or to a remoteness from past traditions. While even in such twelve-tone works as the Fourth Quartet, the Violin Concerto and the Piano Concerto, traditional precedents of formal design and articulation, phrase structure, melodic extension and continuation and metrics can be asserted, the String Trio is singularly free of them. The logic of a continuous through-composed music (of which Schoenberg was one of the last masters) is abandoned in favor of another kind of logic: a discontinuity of aborted gestures, some purely timbral, some powerfully visceral, some unbelievably lyric. What is being projected is an aural mosaic of astonishingly vivid, sharply differentiated musical images that follow each other in a totally unpredictable pattern of succession. The wonder of this work after all these years is that the repetitions in Part 3 of events heard earlier still come to the expectant ear with new vigor and freshness, still produce the magic of joy in their recognition. I do not know why Schoenberg chose to designate the sections of the work as: First Episode (following on the first fifty-one measures which obviously comprise Part 1 but which is not so marked); Part 2, Second Episode; and Part 3 (which compresses the strongest, most characteristic images of Part 1 and the First Episode into what? – a "recapitulation," thus turning Part 2 and the Second Episode into a "development" section?). There is an inner "program," a deeply personal one, in this work that I am convinced provided Schoenberg with the scenario for these psychodramatic musical events which unfold very much like the images of certain contemporary theater and film. The String Trio is, in this sense, Schoenberg's most contemporary work, for in it he expresses musically what is the most painful aspect of contemporary consciousness – its alienation and disorientation, its disaffection with purpose and direction. Extremes of psychological tension and exhaustion mixed with violent outbursts and the most painful tenderness characterize the emotional life of the gestures of the Trio. Its sensuous impact on our nervous system is cruel in the way the sensuous impact of modern theater can be cruel in breaking through our urbane, sophisticated poses and spiritual hypocrisies and in revealing the human heart in all its desperate nakedness.

One of Schoenberg's favorite forms of composition was the variation, an archetypal structure of music itself which belongs to no special mode of pitch organization and to no particular historical tradition. To make a statement – verbal, visual, musical – and to vary it is a property of the human mind that relishes invention, disguise, transformation, in fact is incapable, except on the primitive or childish level, of simple reiteration, mere repetition. Variation provides the composer with the security of a given – *the statement* in whatever form it comes. This, in turn, permits him the freedom to allow his imagination its fullest spread,

to invent change on the unchanging to the fullest capacity of his craft and expressive power. In the Variations on a Recitative, for organ, Schoenberg created a solo keyboard work of gigantic dimensions and implications in the great line of Beethoven's "Eroica" Variations and Brahms' Handel Variations – both for piano solo – both supreme instances of unflagging formal invention, and both polyphonic *tours de force*. These works may not have been specific models for the Organ Variations of Schoenberg, but they hover over them like protecting, guiding spirits. On the purposely open-ended, inconclusive motivic cells which form the opening "recitative," Schoenberg erects a Gothic structure monumental in size. It is not really important whether this is a "tonal" work or not. Nevertheless, since it is often assigned the key of D minor, let us examine this for a moment. If making constant reference to a given pitch locus, D in this case, makes a work "tonal," then Op. 40 is unquestionably tonal and *in D*. But if it takes more than constant reiteration of a pitch, melodically and harmonically, and more than chromatic motion to that pitch and away from it, then Op. 40 is not "tonal." What, then, is it? The answer for the present must be: I do not know. Two essential internal conditions in the pitch organization and movement lead me to deny the attribution of D minor (and perhaps even just D, since even that designation is lacking in meaning unless we are willing to grant Schoenberg his idea about *pantonality*). First, there are no large-scale harmonic cadences, no broad patterns of harmonic motion that assert the minor mode (I am thinking of the "D minor" of Bach, Mozart, Beethoven, Mahler); second, the saturation of the work by means of one local harmonic motion after another resolving from the nearest half-steps available (forming mostly fourth chords) to major or minor triads is so complete metrically that no single beat, main or subdivided, escapes harmonic change. The musical result is a kind of chromatic *perpetuum mobile*; the acoustic result is an opaque harmonic noise of an often intolerable density (even when played on the piano). The *organ sound* of the work reinforces my feeling of a Gothic, daemonic force that rides the torrent of harmonic restlessness like one of Hieronymus Bosch's devils. There is a tormented, distorted, gargoyle face to this music that can be beautiful or ugly, depending on how one responds to images, musical or otherwise, of great pain and to expressions of human suffering. However this music is taken, it is undeniably a work by Arnold Schoenberg – and, like the String Trio, it is music of "cruelty."

The Theme and Variations, op. 43b, for orchestra, need not occupy too much of our attention here. Where the musical impulses of Op. 40 and Op. 45 appear to be deeply personal, the same does not appear to be true of Op. 43b. In fact, there is a curious awkwardness to the work, suggestive of a strong degree of self-consciousness in the building of the theme itself and in the carrying out of the variation plan. Perhaps this was the result of a limited personal commitment to the writing of a work intended, as was the original version of Op. 43b, for the ubiquitous American school band. The electric charge which crackles in the best Schoenberg is missing here. Still, Schoenberg the craftsman is at work; and one is witness again to the power of his contrapuntal skill in keeping alive a skein of melodic lines that never sags and to his indomitable energy that drives the work through seven variations to a brilliant finale.

GEORGE ROCHBERG

Ludwig van Beethoven 1770–1827

Piano Sonata No. 8 in C minor op. 13 "Pathétique"

c-Moll · en *ut* mineur

1	I. Grave – Allegro di molto e con brio	6:04
2	II. Adagio cantabile	4:46
3	III. Rondo. Allegro	3:44

Piano Sonata No. 9 in E major op. 14/1

E-Dur · en *mi* majeur

4	I. Allegro	3:55
5	II. Allegretto – Trio	3:32
6	III. Rondo. Allegro comodo	2:58

Piano Sonata No. 10 in G major op. 14/2

G-Dur · en *sol* majeur

7	I. Allegro	5:18
8	II. Andante	7:57
9	III. Scherzo. Allegro assai	3:47

Total Time 42:21

Glenn Gould piano

Original LP: MS 6945 / ML 6345 · Released January 16, 1967
Recording: Columbia 30th Street Studio, New York City, April 18/19, 1966 [1–3]; February 3, 1966 [4–6]; February 10 & May 16/17, 1966 [7–9]
Producer: Andrew Kazdin
Cover Photo: Don Hunstein / Sandy Speiser · Liner Notes: James Goodfriend
LP Matrix: XSM 115603 [1–6], XSM 115604 [7–9] (stereo);
xLP 115601 [1–6], xLP 115602 [7–9] (mono)

There are, in particular, three things to remember about the sonatas that make up Beethoven's Opp. 13 and 14. The first is that they were composed in the eighteenth century, not the nineteenth. The second is that they were composed in Vienna, and for the consumption of the music lovers of Vienna. The third is that they were composed by Beethoven. It is the third point that keeps the framework established by the other two from adequately defining the music.

Assigning the sonatas to a particular time and place immediately tells us something about them: who would have played them, where, and for whom, for example. In 1798 and 1799, the respective publication years of the two opus numbers, the young man Beethoven was in constant attendance at the fashionable soirées of the Lichnowskys, the Lobkowitzes, and other noble Viennese families. The first performances of these sonatas, given almost certainly by the composer himself, would have taken place at such relatively small, exclusive gatherings, and not at all in a public concert hall. The playing of solo sonatas at public concerts was an invention of the nineteenth century.

The audience at the Lichnowskys' was both wealthy and intellectual, music being, at that time, a subject of concern to the moneyed classes, and the musical instrument was undoubtedly the finest then obtainable. But the finest obtainable Viennese piano of 1799 was a far cry from our own concert grands. Of course, it did not have the job of single-handedly filling a huge concert hall, but its tone was somewhat weak and tinny from our point of view, it had less than the current number of keys (Beethoven's own piano had sixty-one), and its bass notes had nothing like the solidity even of today's smaller pianos. It was, probably, closer in sound to a harpsichord than to a modern piano. In fact, the harpsichord itself was no stranger to many Viennese homes of the time, and the published editions of Beethoven's early sonatas (including the "Pathétique") carried an indication that the works were suitable for either harpsichord or piano. A strange state of affairs, the "Pathétique" on a harpsichord. But we have a mistaken tendency to assume that all music brought itself up to date the moment Beethoven sounded his first note.

So much for where, for whom, and on what. *How* the sonatas would have been played is another matter, and one not so easily defined. The typical (read: second-rate) Viennese sonata of the time was a matter of pleasant-sounding tunes connected by a lot of fast, flashy passage work, the whole mistakenly thought to be in the tradition of Mozart. The dominant influence on piano technique was Carl Philipp Emanuel Bach. Such a sonata sounded very good on the light, fast, Viennese pianos, and was probably described, even in those early days, in terms of "showers of pearls." Into this atmosphere stepped the young Beethoven, with his manners like a peasant's and his heart on his fingertips. "He is no man; he's a devil," reported the pianist Josef Gelinek after competing with Beethoven. "He will play me and all of us to death. And how he improvises!"

It was no mere feather-fingered technique that provoked such reactions. Contemporary reports are almost unanimous in attributing to Beethoven's playing a deep emotional quality and an air of mystery and other-worldliness. Without taking a thing from his abilities as an interpreter, it is obvious today that it was as much what Beethoven played as how he played it that had such a powerful effect. Beethoven too took his technique from C.P.E. Bach, but what he explored in the sonata was not technique but drama, the kind of drama that is so immediately apparent in the "Pathétique" Sonata.

No disrespect devolves upon the "Pathétique" (the name is Beethoven's own) in mentioning that it had its predecessors. Both Beethoven himself in an early sonata, in F minor (1783), and Jan Dussek's Sonata in C minor, Op. 35 No. 3 (1793), employ a similar first-movement plan to that of the "Pathétique": a slow, feeling-laden opening which, instead of merely serving as introduction, returns later in the movement with even greater dramatic effect. But the "Pathétique" was still so out of its time and place that it must have caused a major sensation at its first hearing; such unrelieved depths of expression could hardly have been anticipated by even the most sophisticated amateur in the audience. Even a pianist of the next generation, Ignaz Moscheles (born 1794), was warned that, should he study the "Pathétique", he would undoubtedly corrupt himself with "such eccentric stuff." Was Prince Lichnowsky grateful or bemused when Beethoven dedicated the sonata to him?

The two sonatas of Op. 14, dedicated to Baroness Josephine von Braun, wife of the director of the Theater an der Wien, are made of happier stuff, though no less solid. Beethoven's own comment on them, in speaking of extra–musical indications many years later, is interesting: "When I wrote my sonatas, people were more poetic, and such indications were not necessary … Everyone saw that the two sonatas of Op. 14 represented a struggle between two opposing principles, or an argument between two persons." The sonatas were sketched as early as 1795.

Op. 14 No. 1 has a particular interest for us in that Beethoven arranged it for string quartet in 1801–2, the only piano sonata of which he made such a transcription. Such conceits were quite typical of the time, but Beethoven was generally against them, and if one examines his example, one can see why. Any conscientious arranger would have stayed as close to the letter of the original as the techniques of the new instruments allowed, but Beethoven essentially recomposed the work. Mere functionality he despised; Beethoven's music had no other function than to be the best music he could write given the circumstances. It was this single-minded devotion to the nobility of music that immediately distinguished him from even the most talented of his contemporaries.

JAMES GOODFRIEND

Johann Sebastian Bach 1685–1750

Concerto for Keyboard and Orchestra No. 3 in D major BWV 1054

D-Dur · en *ré* majeur

1	I. [Allegro]	7:47
2	II. Adagio e piano sempre	5:52
3	III. Allegro	2:46

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

f-Moll · en *fa* mineur

4	I. [Allegro]	3:36
5	II. Largo	2:56
6	III. Presto	3:46

Concerto for Keyboard and Orchestra No. 7 in G minor BWV 1058

g-Moll · en *sol* mineur

7	I. [Allegro]	3:50
8	II. Andante	5:59
9	III. Allegro assai	3:52

Total Time 40:48

Glenn Gould piano

Columbia Symphony Orchestra
Vladimir Golschmann conductor

Original LP: MS 7001 / ML 6401 · Released July 17, 1967
Recording: Columbia 30th Street Studio, New York City,
May 2, 1967 [1–3]; May 1, 1958 [4–6]; May 4, 1967 [7–9]
Producers: Andrew Kazdin [1–3/7–9]; Howard H. Scott [4–6]
Cover Photo: Don Hunstein · Liner Notes: James Goodfriend
LP Matrix: XSM 117558 [1–3], XSM 117559 [4–9] (stereo);

Probably the most important single bit of knowledge we have about Bach's concertos for clavier and orchestra, aside from the simple acknowledgement that they are great music, is that they are among the earliest concertos we know for solo keyboard instrument and orchestra. The importance of whatever else we know about them is tied to that fact. It leads us to consider, in more than usual detail, just what these concertos are, what they were derived from, what they led to, why they were written, who played them, where and when; in short, all those things subsidiary to the music itself that help us place it in the context of musical history and style, illuminate those features typical of its time and place, and, in the case of a masterpiece, help point up its uniqueness.

On June 1, 1723, Bach was formally inducted as the Cantor of the Thomasschule in Leipzig, an appointment he obtained only after two candidates (Telemann and Graupner) preferred by the town council had turned it down. The position was a bigger one and of more encompassing responsibility than the title alone indicates. Bach was the third-ranking officer of the school, was required to give instruction in singing, instrumental playing and Latin (!), held a supervisory position over music performed in the St. Thomas and St. Nicholas churches. He was also expected to serve in an advisory and inspective position on other musical matters connected with the churches of the city. It was an immense amount of work, entirely tied to church music, and so it is not completely surprising that in 1729 Bach accepted another responsibility, one dealing with secular music, as conductor of the Collegium Musicum, a musical society in Leipzig that had been founded twenty-five years earlier by Telemann. The Collegium Musicum usually met once a week, either at Gottfried Zimmermann's coffee house in the Catherinenstrasse, or, in summer months, at his garden in the Windmühlstrasse. A contemporary (1736) report on the meetings had this to say: "The participants in these concerts are chiefly students here, and, as there are always good musicians among them, sometimes they become famous virtuosos. Any musician is permitted to make himself publicly heard at these musical concerts, and most often, too, there are such listeners as are able to judge the qualities of a good musician."

The music Bach supplied for these concerts consisted of secular cantatas (frequently celebrating the birthday or wedding of a local nobleman) and instrumental music, including the seven known complete concertos (there exists a fragment of an eighth) for solo clavier and orchestra, all written between 1729 and 1736, the years during which Bach directed the Collegium. The word "clavier," of course, was a general term for any stringed keyboard instrument (some choose to broaden the definition even further to include the organ). In the case of the Bach concertos, though, we know that the instrument on which they were first performed was a large, two-manual harpsichord. At the time of his first coming to Leipzig, Bach had an extraordinary reputation as a harpsichordist and organist, and it is certain that demonstrations of his proficiency as a keyboard virtuoso were in demand at the meetings of the Collegium. The fact that an orchestra was invariably present could have been only an open invitation to him to combine the two in the form of a concerto for harpsichord and orchestra.

So much for *why* the concertos were created; *how* is an interesting story in itself. Most, and possibly all, of the harpsichord concertos were something else first, and that includes not only the concertos for solo clavier, but those for two, three and four claviers with orchestra. The originals of most of them, where we know them, have turned out to be violin concertos, and not all of them by Bach

either; and where we do not know them, the existence of previously unknown violin concertos has been inferred. There is a difference in critical opinion about the aesthetic process involved here. Some, notably Albert Schweitzer, see the clavier concertos as merely hurried and careless conversions of previously composed material to meet a pressing practical need. Others give Bach credit for a certain amount of thought to what he was doing. There was, truly, no model clavier concerto for Bach to follow. The solo concerto had grown up, in Italy and elsewhere, most often as a work for violinist and orchestra. Keyboard instruments, with but rare exceptions, were confined in the orchestra to continuo functions. A first, logical step in the creation of this new medium would naturally be to adapt the role of the solo violin to the very different instrumental characteristics of the harpsichord. A third explanation, that submitted by the German music scholar Philipp Spitta, goes even further. Spitta suggests that the keyboard style, with all its inherent possibilities and limitations, was Bach's natural mode of musical thought, and that in the creation of works like the violin concertos, he was actually translating an original keyboard conception into violinistic terms. Therefore, in later adapting the violin part to the clavier, he was actually returning to his original conception and fulfilling the possibilities implied in the violin part. It is not easy to decide which of the three explanations is the true one. But, surely, anyone who listens to the concertos can hear that they are hardly the work of a careless man.

Of the three concertos recorded here, Nos. 3, 5 and 7, we know the origin of two, and an origin for the third has been surmised. Concerto No. 7 in G minor is an adaptation, a tone lower, of the Violin Concerto in A minor, BWV 1041, with certain changes reflecting the differing characteristics of the solo instruments. Similarly, Concerto No. 3 in D major is a reworking of the Violin Concerto in E major, BWV 1042. The Harpsichord Concerto No. 5 in F minor has led many to surmise, and several to reconstruct, a Violin Concerto in G minor. We, of course, have no way of knowing whether or not such a work ever really existed, and, assuming that it did, that it was necessarily by Bach. Certainly, it would not be a unique case were it to have been composed by Vivaldi. However, we do have another analogue of at least a part of the F-minor Concerto, which might very well decide the issue. The opening sinfonia of Bach's Cantata No. 156, *Ich steh' mit einem Fuss im Grabe*, is, essentially, a simpler, unornamented version of the slow movement of the Concerto. The melody is played, in the cantata, by an oboe – leading some to the supposition, of course, that what we are dealing with is a lost concerto for oboe. Wishful thinking? Perhaps.

One more thing needs to be mentioned in connection with these concertos, and that is that they are not concertos in the nineteenth- or twentieth-century sense of that word. The opposition and struggle of two equal forces that provides the dramatic basis for the later concerto is not operative here. Rather, since the clavier plays even in the orchestral tuttis, the works are clavier-dominated; in Spitta's words, "These works are, we may say, clavier compositions cast in concerto forms, which have gained, through the cooperation of the stringed instruments, in tone, parts, and color." But the mode of a composition, even should it lack a desired drama, is not the most important thing about it. What is important is the mind that produced it and its reflection in the work, and there one could hardly ask for more.

JAMES GOODFRIEND

Canadian Music in the 20th Century

Oskar Morawetz 1917–2007

1 **Fantasy in D minor** 16:39
d-Moll · en *ré* mineur

István Anhalt 1919–2012

2 **Fantasia** 11:05

Jacques Hétu 1938–2010

3 **Variations pour piano** op. 8 11:24

Total Time 39:30

Glenn Gould piano

Original LP: 32 11 0046 / 32 11 0045 · Released November 1, 1967
Recording: Columbia 30th Street Studio, New York City,
June 27/28, 1966 [1]; July 25, 1967 [2]; August 11, 1967 [3]
Producer: Andrew Kazdin
Cover Art: Henrietta Condak · Liner Notes: Glenn Gould
Publishers: Oskar Morawetz [1]; BMI Canada [2]; Berandol Music [3]
LP Matrix: 32 11 0046-1 [1], 32 11 0046-2 [2/3] (stereo);
32 11 0045-1 [1], 32 11 0045-2 [2/3] (mono)

The selection of the three works in this album is merely a token of the author's (highly prejudiced) regard for their composers. These pieces do not, by any means, constitute a representative cross section of that embarrassment of idiomatic riches which has been the most notable feature of recent musical developments in Canada.

Until World War II, it was possible to evaluate the Canadian music scene in terms equivalent to that two-nation policy for which, in the present Parliament, Prime Minister Pearson is frequently and sharply rebuked by the Honorable Gentlemen opposite. The patron saints of this English–French musical dichotomy were long since acknowledged to be, respectively, Healey Willan (born 1880 [died 1968]) and Claude Champagne (1891–1965).

But post-war immigration brought the world in microcosm to Canadian shores, and it is perhaps no accident that two of the three composers represented here came from abroad. Although Jacques Hétu was born in Trois-Rivières, Quebec, in 1938, Oskar Morawetz (born 1917 [died 2007]) came from Czechoslovakia in 1940, and István Anhalt (born 1919 [died 2012]) arrived from Hungary in 1949.

These and other gifted émigrés helped to internationalize Canada's musical outlook, and even the briefest survey of present composing activity in Canada will turn up loyal adherents for each of the main international fetishes. There are Boulez-bound serialists, of whom perhaps the most persuaded and persuasive is Montreal's Serge Garant. A few aleatoricists, such as the nimble Otto Joachim, also of Montreal, have contrived to grant us options. There are Messiaenic exotics like François Morel, and one or two composers whose work, in its Henze-like eclecticism, defies more precise categorization. John Weinzweig is currently pecking away at modified post-Webernian pointillism, after an adventurous and productive exploration of less fragmented sonorities. Harry Somers has written operas, ballets, symphonies and sonatas, ranging from moods of expressionist ecstasy (Passacaglia and Fugue, for orchestra, 1954) to late-Schoenbergian chordbursts (the ballet *House of Atreus*, 1964) to the translucent textures of his still more recent settings of twelve (significance, significance!) poems in Japanese Haiku form.

In recent years, the neo-classic strictures of the High Priestess of Fontainebleau have been taken with a grain of salt, though despite her pedagogic demagoguery, Madame Nadia Boulanger has been the preferred camp counsellor for many native-born talents, including the late, greatly gifted, Pierre Mercure. Also in decline is the influence of those unto-the-Berkshire-Hills-and-far-away American neo-primitives and idyllicists. Perhaps the only major composer who still manages a persuasive synthesis of Copland, Milhaud and C-major Stravinsky is Saskatchewan's Murray Adaskin. Electronic composition has been the well-guarded secret of the respective labs at the University of Toronto and McGill University, Montreal, though the latter city's "Expo 67," with its many pavilion commissions, may prove a major encouragement for the local sine-wave set. And, of course, in Canada, as elsewhere, convinced Cage-ites hold forth with pregnant silence at all the better coffeehouses.

This, then, is the scene as Canada moves into its second century of nationhood. As yet, no one figure, awesome and solitary, has arrived or arisen to dominate it. But many important and arresting works are being written, and three of them I think are on this record.

Oskar Morawetz' *Fantasy* (1948) is the first of three compositions for solo piano to bear that name. It was given its first public performance by me in 1951, at which time the entirely logical, if rather unfashionable, parenthesis (in D minor) was appended to its title.

Even in 1948, it required a measure of courage for a composer to advertise key relationship in a title. But the music of Morawetz is nothing if not courageous. For a quarter of a century he has compiled, with fervor and facility, an imposing catalog of compositions that have remained constant in their attachment to the formal prerequisites of an earlier generation.

In the case of the present work, the parenthetic appendage as to its tonality is, in fact, more relevant than the title "Fantasy." For despite its length and its extravagant invention, the work is but a generously expanded sonata-allegro, observing all the definitions of theme and key order thus implied (1st theme, D minor; 2nd theme, F major; 2nd theme, recapitulation, D major, etc.).

The fantasy-like attributes have to do with a sense of proportion. The development segment within this particular sonata–allegro introduces a substantial body of new material. The coda, though a contrapuntally souped-up version of the opening measures, is itself an appendage to a wistful postlude which terminates the tripartite sonata structure. Even the matter of supplementary key relationship is treated with a Bruckner-like latitude (the tempestuous subgroup of the second theme appears in the exposition, not surprisingly, as an F-minor statement, but then turns up in the recapitulation, emphasizing, in relation to the home key, the tritonic ambiguity of A-flat minor).

The influences behind this work, and Morawetz' style in general, are not difficult to assess. The piano writing, as such, is possessed of a tactile fluency which often recalls Prokofiev; that sense of unhurried motivic stocktaking, generated by the several bridge-passages through which fragments of the primary themes flicker fitfully, suggests Franz Schmidt; the pursuit of a tonality, challenged but never imperiled by chromatic elaboration and made to bear the brunt of the work's secure rhetoric, invites comparison with the best of the post–Romantic contrapuntists from Max Reger to Paul Hindemith. There is also, and it is perhaps Morawetz' trademark, a certain rhythmic quirkiness which, though it surfaces more prominently in later works, identifies uniquely with Bohemia's meadows, forests and conservatories.

István Anhalt's *Fantasia* (1954) provides an excellent example of the work of one of Canada's least prolific but most dependable composers. Like such other products of his pre-electronic phase as the tensely argued Symphony (1958) and the dourly measured Funeral Music (1954), it is a spacious, guarded, somewhat diffident composition. Though in some respects it acknowledges a debt to the later style of Schoenberg, especially in the unselfconscious use of *ostinato* and the generally expansive attitude toward tone-row motivation, it delivers its timely homilies in an accent that is both arresting and spontaneous.

Perhaps the most impressive quality about Anhalt's music is its total lack of ostentation. While always persuasively projected, his structures never strain to make a point; organized with superb coherence, they never strive to impress us with virtuosity. His music paces itself so judiciously that one cannot be distracted by the ingenuity of its manipulation. Inverted canons come and go; four-tone splinters detach from the row, unravel into lethargic ostinatos, recoil into clusters; climactic paragraphs are delineated by the unmannered persistence of a treble or bass outline, secured with a Berg-like inexorability, uncompromised by any Berg-like exaggeration. And so one remains aware not of the method of operation, but only of the singularly purposeful voice which is allowed to speak because of it.

Anhalt's music has not had the recognition it deserves. Perhaps, even to its staunchest partisans, it is something of an acquired taste. If so, it is a taste that, via

this *Fantasia,* I urge you to acquire, because in its doleful, understated way, this is one of the finest piano works of its period.

"Understated" is scarcely a word that one can apply to the music of Jacques Hétu. His *Variations* (1964) is an ebullient and stagey piece of work. Hétu's flair for the instrument is unmistakable. Everything works and sounds and lies rewardingly beneath the fingers. Yet, the impressive thing about these *Variations* is that, despite their unabashedly theatrical inclination, they are held together by a sure sense of the purely musical values inherent in their material.

The material in this case is a tone-row with some conspicuously tonal properties. Like many of the rows which Schoenberg employed in his later works, this one can be divided into two groups of six tones, the second of which is an inversion of the first. Both of these divisions contain a four-tone compilation of minor thirds that, when sounded together, produce that ubiquitous diminished-seventh chord of hallowed nineteenth-century memory, the neo-Lisztian ambiguity of which is not lost upon the composer at several of the more virtuosic moments.

After an introduction which serves in lieu of theme and in which the row material is set out via some accented treble octaves, each of the four variations becomes occupied with an increasingly dense and/or decreasingly literal utilization of the row. The first variation adopts an exclusively canonic presentation, while the second draws harmonic suppositions from the series. Variation 3 is a *fughetta* in which the somewhat straightlaced semitone counter-theme recalls Vincent d'Indy, and Variation 4 a headlong toccata which owes something of its propulsive momentum to an enthusiasm for those devices of sequence and *stretti* which the twelve-tone technique is supposed to obviate.

Throughout the *Variations,* Hétu accords priority to certain primary transpositions of the row. At most pivotal moments, he settles upon that presentation of it which commences on C sharp and which was first proclaimed in the introduction. The result – a singularly euphonic approach to twelve-tone material – is like an infinitely expanded tonality of C sharp. To evolve a vocabulary which necessitates such sophisticated compromise is no easy task. The fact that Hétu does so, with verve and spontaneity, augurs an important career.

GLENN GOULD

Wolfgang Amadeus Mozart 1756–1791

Piano Sonata No. 1 in C major K 279 (189d)

C-Dur · en *ut* majeur

1	I. Allegro	4:18
2	II. Andante	5:29
3	III. Allegro	1:48

Piano Sonata No. 2 in F major K 280 (189e)

F-Dur · en *fa* majeur

4	I. Allegro assai	3:15
5	II. Adagio	5:08
6	III. Presto	1:49

Piano Sonata No. 3 in B-flat major K 281 (189f)

B-Dur · en *si* bémol majeur

7	I. Allegro	2:52
8	II. Andante amoroso	4:34
9	III. Rondeau. Allegro	3:42

Piano Sonata No. 4 in E-flat major K 282 (189g)

Es-Dur · en *mi* bémol majeur

10	I. Adagio	2:40
11	II. Menuetto I & II	3:30
12	III. Allegro	1:12

Piano Sonata No. 5 in G major K 283 (189h)

G-Dur · en *sol* majeur

13	I. Allegro	2:14
14	II. Andante	2:39
15	III. Presto	2:37

Total Time 48:07

Glenn Gould piano

Original LP: MS 7097 · Released March 18, 1968
Recording: Columbia 30th Street Studio, New York City,
November 9, 1967 [1–3]; August 11 & November 9/10, 1967 [4–6];
May 25/26 & November 10, 1967 [7–9]; July 25 & November 9/10, 1967 [10–12];
May 25/26, 1967 [13–15]
Producer: Andrew Kazdin · Recording Engineers: Fred Plaut & Raymond Moore
Cover Photo: Herschel Levit · Liner Notes: Jean K. Wolf
LP Matrix: XSM 135367 [1–6], XSM 135368 [7–15] (stereo);
32 11 0045-1 [1], 32 11 0045-2 [2/3] (mono)

As a child, Mozart was known primarily for his extraordinary talents at the keyboard, where he read difficult pieces at sight, improvised exquisitely, and generally performed so masterfully that when he played in Vienna at the age of six his father, Leopold, could write to a friend that "everyone says that his genius is incomprehensible." At this same early age, Mozart was already composing piano sonatas with violin accompaniment, but few of these were written down because of the boy's marvelous ability at improvisation. Until the age of eighteen, only four-hand piano sonatas or works for pupils appear to have been notated – everything else was either performed from memory or improvised spontaneously.

Mozart's earliest extant piano sonatas were composed as a group during the summer and fall of 1774, when he was residing in Salzburg after his third trip to Italy and before a short stay in Munich. At this time in Mozart's life, his father was anxious that his son procure a permanent position at a court, and it is possible that these sonatas were written for performance before prospective patrons. In any case, this was the purpose they served, and in the four years after their composition, Mozart performed them frequently.

First mention of the sonatas in family correspondence occurs in a letter, dated December 21, 1774, from Leopold to his wife. It was written in Munich, where father and son had journeyed for a performance of the young composer's opera buffa *La finta giardiniera*. Nannerl, Wolfgang's sister, was to join them a few weeks later, and, in his letter, Leopold instructed that she "bring copies of Wolfgang's sonatas and variations, and any other sonatas she likes, for they do not take up much room … She need not bring many concertos, for we have Wolfgang's concerto here, and if she brings a few others, that will be quite sufficient, for who knows whether she will use them at all."

Evidently, these works were not exclusively for Wolfgang's use but might also be performed by his sister, who was an excellent pianist. Nannerl's playing of the first two of these sonatas at home in Salzburg is mentioned in a letter of November 17, 1777, from Leopold to his wife and son, then in Mannheim: "We are alone every day and, if we go on practicing during the winter, Nannerl will be able to accompany everything, figured or unfigured, in the easiest or the most difficult keys, and, what is more, with the most unexpected changes of key. For in this respect your compositions afford her ample opportunity to perfect herself. Moreover, we always choose the most difficult ones and especially your works in C major [K 279] and F major with the minor movement [K 280]."

The C major Sonata mentioned above is the first of the series and shows the influence of Italian style, especially in the Alberti bass patterns and broken chords of the first movement. The Andante is based on a triplet figure that migrates between the treble and bass, and the Allegro finale shows a trace of Mozartean humor: the development begins with the staccato second theme in modulating sequences, after which one expects an equally long development of the first theme – but in a teasing way it is introduced only momentarily and then leads immediately into the recapitulation.

The F major Sonata referred to in the same letter is the second in the series and bears the mark of Joseph Haydn, whose work in the same key was printed in 1773 and may have become known to Mozart during his stay in Vienna. The Adagio, in F minor, contains many modulations and harmonic inflections of the sort Leopold also mentioned in his letter.

On September 23, 1777, Mozart and his mother set out on a long journey, from Salzburg to Paris, in search of a court that would hire the young composer. After an unsuccessful stop in Munich, they moved on to Augsburg and Mannheim. From Mannheim, on November 13, Mozart wrote to his father about a visit to the court of Prince Ernst von Oettingen-Wallerstein, where he played for Ignaz Beecke, Kapellmeister for the Wallerstein family. "He [Beecke] was sorry that he could not

arrange some music in my honor, but on that very day most of the performers had taken a holiday and gone out walking to some place or other. At his request I had to try his clavichord, which is a very good one. He frequently exclaimed 'Bravo!' I improvised and played my sonatas in B-flat and D."

These sonatas were K 281, in B-flat, and a later sonata, K 284, in D, composed in Munich in 1775 for Baron von Dürnitz and often included with the early group of five. K 281 is typical of the *style galant* of which Beecke himself was a master, and perhaps for this reason Mozart chose this particular sonata to perform for him. The Andante amoroso begins with a dynamic contrast used for the first time in any of Mozart's autographs – *forte* to *piano* in the first two beats of the sonata. The final Rondo movement is considered by many to be the most advanced of any of these sonatas. The gavotte-like main theme appears five times, being set off by various intermediary melodies.

Mozart and his mother spent four months in Mannheim trying to impress upon the Elector of the Palatinate the young composer's desire for a permanent position at his court. During this time, Mozart became acquainted with the musicians of the famous Mannheim orchestra, and especially with Christian Cannabich, the conductor and first violinist. On the 4th of November, Mozart wrote his father that "I played all my six sonatas today at Cannabich's." An earlier letter from Augsburg on October 17, 1777, also recounts a performance of the complete series: "Here and at Munich I have played all my six sonatas by heart several times. I played the fifth in G at that grand concert in the Stube." The references to six sonatas in these letters include K 284, the Dürnitz Sonata, which was eventually published separately from the first five.

The fourth sonata of the group of five, K 282, in E-flat, begins with a slow movement, resembling in this respect three of Mozart's violin sonatas and perhaps calling to mind the older church-sonata plan. The second movement comprises two minuets, the second of which functions as a contrasting trio, while the final Allegro represents the culmination, as regards tempo, of the entire sonata.

The Sonata in G major, K 283, the last in the series of five and Mozart's only piano sonata in G, was the one played separately at the concert in the Augsburg Geschlechterstube on October 16. The Allegro of this work has a dialogue-like primary theme that is linked to the syncopated secondary theme by quick unison bass runs. After a short development, the recapitulation begins in the usual tonic, but veers into a short minor section before returning to the main key to conclude the movement. In the development section of the Andante, Mozart again fools the listener by returning to the main theme before the actual recapitulation has begun. The combination in the Presto finale of lyrical themes, short bursts of runs, and delicate staccato chords produces a varied and ingenious effect that must have impressed the Augsburg audience.

On March 23, 1778, Mozart finally arrived in Paris with his mother, but in July of that year she died, and Mozart still had no hopes of obtaining an appointment. Finally, on September 11, Mozart wrote to his father from Paris saying that he agreed to return to Salzburg to renew his connections with the court there. In this letter a last mention is made of these sonatas, here referred to as his "difficult" ones: "As for my three concertos … I shall sell them to the man who engraved my sonatas, provided he pays cash for them. And, if I can, I shall do the same with my six difficult sonatas. Even if I don't get much, it will surely be better than nothing. On a journey one needs money." Mozart failed in his attempts, however, and the sonatas were not published until 1799, eight years after his death.

JEAN K. WOLF

Johann Sebastian Bach 1685–1750

The Well-Tempered Clavier II BWV 870–877

Das Wohltemperierte Clavier II · Le Clavier bien tempéré II

Prelude & Fugue No. 1 in C major BWV 870
C-Dur · en *ut* majeur

1	Praeludium	3:01
2	Fuga	1:49

Prelude & Fugue No. 2 in C minor BWV 871
c-Moll · en *ut* mineur

3	Praeludium	1:26
4	Fuga	1:26

Prelude & Fugue No. 3 in C-sharp major BWV 872
Cis-Dur · en *ut* dièse majeur

5	Praeludium	1:41
6	Fuga	3:31

Prelude & Fugue No. 4 in C-sharp minor BWV 873
cis-Moll · en *ut* dièse mineur

7	Praeludium	3:10
8	Fuga	1:53

Prelude & Fugue No. 5 in D major BWV 874
D-Dur · en *ré* majeur

9	Praeludium	4:15
10	Fuga	2:45

Prelude & Fugue No. 6 in D minor BWV 875
d-Moll · en *ré* mineur

11	Praeludium	1:56
12	Fuga	1:45

Prelude & Fugue No. 7 in E-flat major BWV 876
Es-Dur · en *mi* bémol majeur

13	Praeludium	1:28
14	Fuga	1:39

Prelude & Fugue No. 8 in D-sharp minor BWV 877
dis-Moll · en *ré* dièse mineur

15	Praeludium	2:21
16	Fuga	2:19

Total Time 36:53

Glenn Gould piano

Original LP: MS 7099 · Released March 18, 1968
Recording: Columbia 30th Street Studio, New York City,
August 8, 1966 & February 20, 1967 [1–6]; January 24, 1967 [7–10]; August 8, 1966 [11/12];
August 8, 1966 & January 20/24, 1967 [13/14]; February 20, 1967 [15/16]
Producer: Andrew Kazdin · Recording Engineers: Fred Plaut & Raymond Moore
Cover Photo: Sandy Speiser / Don Hunstein
LP Matrix: XSM 135375 [1–8], XSM 135376 [9–16]

Glenn Gould made his first recording in June 1955. It was for Columbia Masterworks and it was Bach's *Goldberg Variations*. This album immediately became a best-seller and established him, in the words of *Life* magazine, as "The Music World's Young Wonder." More importantly, it served notice to the music world that here was an interpreter whose brilliance, originality and profound musicianship could make the music of Bach an absorbing and vitally new listening experience.

In the years following the *Goldberg Variations*, Glenn Gould recorded many other works by Bach, including Book I of the *Well-Tempered Clavier*. With the present recording, he embarks on the final three albums that will complete the cycle of the 48 Preludes and Fugues described by the composer on the title page of Book I of the manuscript: "The Well-Tempered Clavier, or Preludes and Fugues in all tones and semitones. … For the use and practice of young musicians who desire to learn, as well as by way of amusement for those who are already skilled in this study; made and composed by Johann Sebastian Bach, Kapellmeister for the present to the Grand Duke of Anhalt-Cöthen and director of his chamber music, 1772." (Book II of *The Well-Tempered Clavier* was composed in 1744.)

Following is a brief sampling of the critical acclaim that has been accorded Glenn Gould's performances of the music of Johann Sebastian Bach.

THE WELL-TEMPERED CLAVIER, BOOK I

"There's no denying that Gould's approach to Bach is highly personal, and, yet, to this listener at least, it has more vitality than the other current piano recordings. … A remarkable pianist, Mr. Gould." – *New York Herald Tribune*

"He makes the pieces spring to life with bold over-all conceptions, marvelous technique and vaulting lines." – *Time*

"The phrasing is musical; the tone, in this fine recording, singing, but without an ounce of Romantic fat. The B-flat major Prelude is here what Bach surely intended it to be – a virtuoso improvisation. … The Gould version of Book I seems to me the most interesting, and least conventional, of the piano recordings of that work now available." – *High Fidelity*

"Gould is predictably unpredictable. … Needless to say, there will be those for whom Gould's approach will be refreshingly right, as there will be those who, like me, consider a great deal of his Bach playing more Gould than Bach. Neither faction, I am certain, could withhold admiration for the pianist's extraordinary technical command." – *HiFi/Stereo Review*

TWO- AND THREE-PART INVENTIONS

"This is incomparable Bach-playing and glorious pianism." – *Esquire*

"Mr. Gould's Inventions, like the rest of his Bach, are original, responsible and full of ideas. … Beneath Mr. Gould's fingers, they emerge as imaginative and delectable compositions. – *New York Herald Tribune*

"Bach by Gould: incomparably the most fascinating. … It would be difficult to overpraise Glenn Gould's recording of these little masterpieces. It is as original in conception as it is consummate in execution… For once, a pianist has capitalized upon the nature of the modern instrument in a way that enriches rather than robs the music." – *American Record Guide*

ITALIAN CONCERTO; PARTITAS NOS. 1 AND 2

"In an era of over-trained young keyboard athletes, each trying to out-Horowitz the other, what balm of Gilead it is to encounter an artist like Glenn Gould! For this young Canadian pianist is a poet, a seeker of beauty in hidden places, a visionary, and an individualist." – *The Reporter*

"I like Gould's manner in Bach. He does not have an antiquarian attitude. His interpretation of old music has lots of life and no preciosity. The piano is no imitation harpsichord; it sounds like a piano, with a piano's dynamics and color. Gould's performances of these three familiar compositions are imaginative and assertive, vital and never mechanical." – *HiFi/Stereo Review*

GOLDBERG VARIATIONS

(now available for the first time re-channeled for stereo)

"His Bach is sensitive and superb." – *Newsweek*

"Here, unquestionably, is something: A young pianist who can take such a seemingly mechanical sequence as the Bach elaborations on a sarabande from the Anna Magdalena Clavierbuch and make an absorbing, wholly interesting experience of it. … He. has made a mark for himself with this clean-lined, soberly expressive effort that will take considerable doing to excel." – *Saturday Review*

Johann Sebastian Bach 1685–1750

Aria with 30 Variations “Goldberg Variations”
BWV 988

Aria mit 30 Veränderungen »Goldberg-Variationen«
Air avec 30 variations « Variations Goldberg »
1955 Recording, “re-channeled for stereo”

1	Aria	1:52
2	Variatio 1 a 1 Clav.	0:45
3	Variatio 2 a 1 Clav.	0:38
4	Variatio 3 a 1 Clav. Canone all’Unisono	0:55
5	Variatio 4 a 1 Clav.	0:29
6	Variatio 5 a 1 ovvero 2 Clav.	0:37
7	Variatio 6 a 1 Clav. Canone alla Seconda	0:34
8	Variatio 7 a 1 ovvero 2 Clav. Al tempo di Giga	1:08
9	Variatio 8 a 2 Clav.	0:45
10	Variatio 9 a 1 Clav. Canone alla Terza	0:38
11	Variatio 10 a 1 Clav. Fughetta	0:42
12	Variatio 11 a 2 Clav.	0:55
13	Variatio 12. Canone alla Quarta	0:56
14	Variatio 13 a 2 Clav.	2:10
15	Variatio 14 a 2 Clav.	0:59
16	Variatio 15 a 1 Clav. Canone alla Quinta in moto contrario. Andante	2:15
17	Variatio 16 a 1 Clav. Ouverture	1:17
18	Variatio 17 a 2 Clav.	0:53
19	Variatio 18 a 1 Clav. Canone alla Sesta	0:46
20	Variatio 19 a 1 Clav.	0:42
21	Variatio 20 a 2 Clav.	0:48
22	Variatio 21. Canone alla Settima	1:42
23	Variatio 22 a 1 Clav. Alla breve	0:42
24	Variatio 23 a 2 Clav.	0:54
25	Variatio 24 a 1 Clav. Canone all’Ottava	0:57
26	Variatio 25 a 2 Clav.	6:28
27	Variatio 26 a 2 Clav.	0:52
28	Variatio 27 a 2 Clav. Canone alla Nona	0:50
29	Variatio 28 a 2 Clav.	1:11
30	Variatio 29 a 1 ovvero 2 Clav.	1:00
31	Variatio 30 a 1 Clav. Quodlibet	0:49
32	Aria da capo	2:09

Total Time 38:20

Glenn Gould piano

Original LP: MS 7096 · Released March 18, 1968
Recording: Columbia 30th Street Studio, New York City, June 10/14–16, 1955
Producer: Howard H. Scott · Recording Engineers: Fred Plaut & Robert Waller
Re-Channeling Engineers: Andrew Kazdin & Raymond Moore
Cover Photos: Dan Weiner
LP Matrix: XSM 135363 [1–17], XSM 135364 [18–32]

Just over a dozen years ago, a young Canadian pianist made his first recording for Columbia Masterworks. At that time he was not well-known to United States concert audiences: His first appearances in this country had taken place only six months earlier, in January 1955, in Washington, D.C., and later the same month in New York City. He was completely unknown to the record market, but Columbia Masterworks planned to remedy that situation. A recording session with the 22-year-old pianist was planned for the month of June 1955.

Following is a Columbia Records press release that was sent out shortly after that historic session – a release that graphically caught some of the unique qualities of this young musician whose first recording was to make history and who was soon to become what *Life* magazine called "The Music World's Young Wonder":

June 25, 1955
A GLENN GOULD RECORDING SESSION

Columbia Masterworks' recording director and his engineering colleagues are sympathetic veterans who accept as perfectly natural all artists' studio rituals, foibles or fancies. But even those hardy souls were surprised by the arrival of young Canadian pianist Glenn Gould and his "recording equipment" for his first Columbia sessions. Mr. Gould was to spend a week recording one of his chief specialties, Bach's *Goldberg Variations*.

It was a balmy June day, but Gould arrived in coat, beret, muffler and gloves. "Equipment" consisted of the customary music portfolio, also a batch of towels, two large bottles of spring water, five small bottles of pills (all different colors and prescriptions) and his own special piano chair.

Towels, it developed, were needed in plenty because Glenn soaks his hands and arms up to the elbows in hot water for twenty minutes before sitting down at the keyboard, a procedure which quickly became a convivial group ritual; everyone sat around talking, joking, discussing music, literature and so forth while "soaking" went on.

Bottled spring water was a necessity because Glenn can't abide New York tap water. Pills were for any number of reasons – headache, relieving tension, maintaining good circulation. The air conditioning engineer worked as hard as the man at the recording studio control panel. Glenn is very sensitive to the slightest changes in temperature, so there was constant adjustment of the vast studio air conditioning system.

But the collapsible chair was the Goldberg (Rube) variation of them all. It's a bridge chair, basically, with each leg adjusted individually for height so that Glenn can lean forward, backward or to either side. The studio skeptics thought this was wackiness of the highest order until recording got under way. Then they saw Glenn adjust the slant of his chair before doing his slightly incredible cross-hand passages in the Variations, leaning in the direction of the "cross." The chair was unanimously accepted as a splendid, logical device.

Gould at the keyboard was another phenomenon – sometimes singing along with his piano, sometimes hovering low over the keys, sometimes playing with eyes closed and head flung back. The control-room audience was entranced, and even the air conditioning engineer began to develop a fondness for Bach. Even at record playbacks Glenn was in perpetual motion, conducted rhapsodically, did a veritable ballet to the music. For sustenance he munched arrowroot biscuits, drank skimmed milk, frowned on the recording crew's Hero sandwiches.

After a week of recording, Glenn said he was satisfied with his recording stint, packed up his towels, pills and bridge chair. He went 'round to shake hands with everyone – the recording director, the engineers, the studio man, the air conditioning engineer. Everybody agreed they would miss the cheerful "soaking" sessions, the Gould humor and excitement, the pills, the spring water.

"Well," said Glenn as he put on his coat, beret, muffler and gloves to venture out into the June air, "you know I'll be back in January!"

And so he will. The studio air conditioning engineer is getting ready for the workout.

Shortly after the release of his first album, *Life* magazine also noted that Gould's "effortless reading of Bach's cruelly intricate *Goldberg Variations* was among the country's best-selling records." The nation's press agreed:

"His *Goldberg Variations* are Bach as the old master himself must have played – with delight in speeding like the wind, joy in squeezing beauty out of every phrase, and all the freshness of the spring water which hypochondriac Gould used to wet his pipes." – *Time*

"A new pianistic sensation" – *Baltimore Sun*

"Gould has skill and imagination; he also has a sharp, clear technique that enables him to toss off the contrapuntal intricacies of the writing with no apparent effort. … Gould senses the romanticism in the music and its piercing harmonies, and he plays it as music, not as a museum piece." – *New York Times*

"In this, his debut recording, he demonstrates his enormous technical and musical talents to a fare-thee-well. What is more, he has taste and temperament. … Hats off, gentlemen; make way for an artist who has few peers even at this early point in his life." – *American Record Guide*

"A remarkable performance. … Everything is beautifully phrased, and even the most contrapuntal sections are cleanly and clearly articulated." – *High Fidelity*

"Few pianists play the instrument so beautifully, so lovingly, so musicianly in manner and with such regard for its real nature and its enormous literature. Glenn Gould is a pianist with rare gifts for the world. … We know no pianist anything like him of any age." – *Washington Post-Times Herald*

Ludwig van Beethoven 1770–1827

Symphony No. 5 in C minor op. 67

c-Moll · en *ut* mineur
Transcribed for Piano by Franz Liszt

1	I. Allegro con brio	6:04
2	II. Andante con moto	14:38
3	III. Allegro	7:00
4	IV. Allegro	11:38

Total Time 39:20

Glenn Gould piano

Original LP: MS 7095 · Released April 3, 1968
Recording: Columbia 30th Street Studio, New York City,
November 22 & December 7, 1967 [1]; December 5, 1967 [2];
December 5/7, 1967 [3]; December 28/29, 1967 & January 8, 1968 [4]
Producer: Andrew Kazdin
Recording Engineers: Fred Plaut & John Guerriere
Cover Art: Henrietta & Clifford Condak
Liner Notes: Glenn Gould
LP Matrix: XSM 135359 [1/2], XSM 135360 [3/4]

Reprinted from the British magazine *The Phonograph*
Letter from America
by Sir Humphrey Price-Davies

Among recent developments of note in the American gramophone industry a certain pre-occupation with rather obscure keyboard repertoire from the nineteenth century takes precedence. One hears of plans in progress for an integral edition of the works of C. V. Alkan than whom, as my colleague R.Y.P. remarked in the February 1962 issue of this journal, "no one deserves obscurity more richly." The recently founded Astro-disc label has already formulated plans for a recording of the "Chant of the Caribbean" *(Chant des Caribes)* by Louis Moreau Gottschalk (AS-1 – £2/10/6) utilising what the company's publicists describe as the "lush" acoustics afforded by the pub facilities on board the riverboat Tawanhee currently moored at Segratoria, Mississippi. And in the releases for the current month, that colossus of American industry, CBS, includes one offering it rather immodestly describes as "a keyboard first" – Franz Liszt's transcription of the Beethoven Fifth Symphony as rendered by that extravagantly eccentric Canadian pianist, Glenn Gould.

Unusual interpretations of the Beethoven Fifth are, of course, no novelty to the British collector. One calls to mind that elegiac statement Sir Joshua committed to the gramophone in his last years as well as that splendidly spirited rendition transcribed under actual concert conditions by the Newcastle-on-Tyne Light Orchestra upon the occasion of the inadvertent air-alarm of August 27, 1939. But no keyboard version of this work has previously been available in our shops and I fancy that the current issue will find little favour in this country. The entire undertaking smacks of that incorrigible American pre-occupation with exuberant gesture and is quite

lacking in those qualities of autumnal repose which a carefully judged interpretation of this work should offer.

Mr. Gould has been absent from British platforms these past few years and if this new CBS release is indicative of his current musical predilections, perhaps it is just as well.

Reprinted from *Münch'ner Musikilologische Gesellschaft*
by Prof. Dr. Karlheinz Henkel

Is it not notable that in his poetic-cycle *Resonance-on-Rhine*
(*Resonanz-am-Rhein*) Klopweisser's second stanza concludes the thought:
With this oft-strident note let man now pause,
That who shall hear it, sounding thus, shall see,
That euphony's the one, sure, sacred cause,
And taking leave of octave doublings, flee
To that secured and effortless repose
Upon that tintinnabulating* key,
And with that quiet confidence which knows
Here was a note, here was a middle C.
The Collected Klopweisser (Dent and Dent)

*(ringen, klingen)

This attitude is brought immediately to the mind since a new record on CBS poses very serious problems as to the resonating capacity of the average middle C. The record comprises a transcription of the Fifth Symphony from Beethoven. The transcription is from Liszt and we can leave the decision as to whether it fulfills the moral obligations pertaining to a transcription of German music to our colleagues in anthropological musicology. The purpose of this present paper is to draw attention to bars 197 and 201 of the first movement of this work in both of which a middle C is missing. A study of the Liszt Archiv reveals that these notes are absent from the score of the transcription and are not, as one might be tempted to assume, an arbitrary dismissal of two critical notes by the performing artist.

If, then, these notes are dismissed by this Hungarian transcriber, we must ask why has this been done? Is it that this transcriber thought to be helping Beethoven? Does he dare to instruct us with our own musik? Does he presume to a private knowledge of Beethoven's notes?

It would be appropriate to remind the reader that these notes form in this work a very significant dissonance, which dissonance, as Professor Kimmerle has pointed, is characteristic of this composer. They are, in fact, C's played by the trumpet (trompete) and take their place in a chord in which the bassoon (fagott) is given to D-flat (des). Without this contradiction, we have a typical, weak diminished chord such as any Hungarian composer could write. With it, we have a master stroke – a truly ugly moment.

Why then, has Franz Liszt removed this ugliness? Does he presume to lecture to us on the nature of resonance in the Klavier? Does he, in his intolerable conceit, fear to be thought to play a wrong note?

Translated by Mathilde Heinkel (the former Mattie Green)

Insight
Digest of the North Dakota Psychiatrists Association

Paul D. Hicks, in his recent much-reviewed study "The Unconscious and Career Motivation," notes that most of us in middle life suppress occupational stimuli that, if indulged, would necessitate redirecting ambition-patterns. Among the upper-income stratum in American life, Hicks points out, this tendency is sometimes menopausally motivated, but more frequently, and especially among those active in the professions, it involves the reaffirmation of traumatic associations deriving from childhood resentment pertaining to the intrusion of school discipline upon the parental security pattern. As J. H. Tidy pointed out in his review (March Insight) of Hicks' work, much more study will be required before any consensus can be attained.

Nevertheless, with the kind co-operation of Columbia Records' medical staff, your correspondent was able to attend last January several recording sessions in New York City which have provided source material for the present analysis. The musical artist involved was Canadian (Hicks recognized no latitudinal differentiation), mid-thirties (the apex of career contradiction, Hicks points out, is attained prior to the fortieth year), male (Hicks commented that, in the female, disorientation is less pronounced and is in many cases a by-product of resentment associated with incipient grandmother status), and appeared to be possessed of average energy quotients (the sessions usually consisted of two three-hour segments separated by a one-hour dinner break and the work being performed appeared to be of average difficulty).

As recording ensued, however, it became evident that career-disorientation was a major factor. The work selected by the artist was, in fact, intended for symphony orchestra and the artist's choice clearly reflected a desire to assume the authoritarian role of conductor. The ego gratification of this role being denied by a lack of orchestral personnel, the artist delegated the record's producer and engineers as surrogates and, in the course of the session, attempted to demonstrate approval or disapproval of various musical niceties by gesticulating vigorously and in a conductor-like manner. He developed increasingly laconic speech patterns as the sessions progressed (Hicks points out that mutism is frequently, though not invariably, a concomitant) and endeavored to telegraph his desires to the control room by the employment of broad, cue-like gestures.

The most impressive evidence deriving from these sessions, however, pertained to the escalatory aspects of Hicks' theory. While leaving the studio upon the conclusion of his assignment, the artist was overheard singing various melodies from a composition identified by the producer as having been written by an Austrian composer, Malherr, and which evidently necessitates substantial choral as well as instrumental forces.

S. F. Lemming (M.D.)

Reprinted from *Rhapsodya*
Journal of the All-Union Musical Workers of Budapest
New York Report
By Zoltan Mostanyi

The winter sun relinquished its half-hearted grasp on 30th and Third. A trace of newly fallen snow endeavoured to obscure the heartless granite of the office fronts, to relax the hard, grim profiles of those artless monuments to greed. Released till morning from their bonds of toil, the ill-clad workers, lashed by the dry winds of Manhattan, set off, despairing, into the fast-falling night. Columns of limousines, the bars and telephones within their decadent interiors conspicuously flaunted by seductive purplish parking-lights, lined the curb-side awaiting the pleasure and emergence of their privileged commanders.

From within a building near this fabled corner, curious sounds wafted upon the evening air. Sounds deceptively familiar – sounds of Beethoven, the democrat, of Liszt, hero of the people. Sounds of Beethoven as understood by Liszt and as prepared by him that he might share some rare, uplifting joy of music with the toiling masses. Sounds perverted and distorted now, sounds turned against the people. Sounds now full of avarice and lust for gain. Within that glib and merciless façade a solitary pianist was forced to do the work of eighty men.

What would you think, beloved Franz, were you to know that your most noble and most charitable enterprise, the product of your love and faith in man, that zealous undertaking through which you sought to bring acquaintance of the master's work to those poor blighted souls, depressed, restricted, by the ducal overlords for whom they laboured and whom you, too, so heartily despised, who had no private orchestra to play for them, who had no means by which they might encounter princely pastimes, who had no way of knowing that from Bonn had come a prophet of rebellion – a man of music born to bear the burdens of the masses, to issue proclamations with his harmonies and labour on at themes which served as harbinger of that relentless day of wrath to come – what would you say, if you could know that this, your work, your enterprise, distorted, serves only to enrich the few, impoverish the many.

You played for them, good Franz. You did it all yourself because you had to. No glory did you seek, nor profit either. But eighty men denied the right to work, dear Franz. Eighty men whose cold and sickly children will be colder still tonight. And all because one timid, spineless pianist sold his soul to the enslaving dollar, and in his lustful quest exploited yours.

And as I thought upon these things, I chanced to see a lone musician, weary and dejected, frustrated and disconsolate, emerge into that night. A violinist, vainly seeking work, with instrument in battered case clutched in his hand. Moved to pity, I approached him. "Come, my friend," I said, "let's drink together." Touched, and newly hopeful, he agreed. "Salut," I said, when we'd attained the shelter of a bar found at that night-cloaked corner, "my name's Mostanyi, and I understand." "Thank you," he said, "I'm grateful that you do, and mine is Stern."

Reprints compiled by GLENN GOULD

Alexander Scriabin 1872–1915

Piano Sonata No. 3 in F-sharp minor op. 23

fis-Moll · en *fa* dièse mineur

1	I. Drammatico	8:04
2	II. Allegretto	2:47
3	III. Andante – *attacca*	5:13
4	IV. Presto con fuoco – Maestoso	7:10

Sergei Prokofiev 1891–1953

Piano Sonata No. 7 in B-flat major op. 83

B-Dur · en *si* bémol majeur

5	I. Allegro inquieto – Andantino	8:24
6	II. Andante caloroso	7:39
7	III. Precipitato	3:21

Total Time 42:50

Glenn Gould piano

Original LP: ML 5336 · Released January 19, 1959
Recording: Columbia 30th Street Studio, New York City,
July 1, 1958 [1/5–8]; June 30 & July 1, 1958 [2–4]
Producer: Howard H. Scott
Publishers: Theodore Presser [2–4]; Associated Music Publishers [5–8]
Cover Art: S. Neil Fujita · Liner Notes: Glenn Gould
LP Matrix: xLP 44529 [1–4], xLP 44530 [5–8] (mono)

Schoenberg's 3 Piano Pieces were recorded in stereo and reissued in set M2S 736 (MS 6816/7) on April 18, 1966 (XSM 111567).

The development of Russian music in the nineteenth century can be divided into three distinct phases. Phase One was the important era – the consequence of all those court-sponsored productions of Italian opera and French farce that constituted salon-culture, Petersburg-style, circa 1800. This phase culminated in the early works of Michael Glinka, those facile compotes of the *allegro-furioso* galops of middle-period Beethoven, of the harmonic method of Ludwig Spohr and of the better tunes of Fanny Mendelssohn. All that Czar Peter had commended to his people was accomplished – their music, like their architecture, had become a pale but impeccable copy of the best that the West could use no longer.

Glinka provided a bridge to Phase Two – a brooding identity-quest that distinguished the work of his immediate successors, such as Modest Mussorgsky with his singular search for the Russian soul. Mussorgsky's instincts were those of the coffee-house aesthete, the good-hearted but irrevocably dissolute fellow who, in rare moments of lucidity, would seize some noble idea, and, uninhibited by considerations of technique, set it down in one mad burst of creative enthusiasm. For all the unashamed awkwardness of his style, Mussorgsky was Russia's musical coming-of-age.

Then, overlapping Mussorgsky, came Phase Three – the export generation. The most successful artist of the period and, indeed, the only Russian composer of his time with a universal appeal was Peter Ilyich Tchaikovsky. A man of absolutely superior facility, he could adopt or disdain the influence of nationalists like Mussorgsky as occasion demanded, and he remains to this day Russian music's chief tourist attraction. Tchaikovsky's career was a triumphant refutation of the concept of Russian insularity, as was that of the twentieth-century cosmopolite, Serge Prokofiev. Yet even in Tchaikovsky's time, the dour ruminations of Russian music had not yet found an end, and, in a certain sense, the partyline protocol of the post-revolutionary generation is a throw-back to, and/or an extension of, the Mussorgskyan quest.

But, straddling some fine personal line, a few Russian artists have managed to combine the introspection of Mussorgsky and the extroversion of Tchaikovsky in a style that perhaps can best be described as "mystic." Chief among these is Alexander Scriabin, who was twenty-five when he wrote his Third Piano Sonata in 1897 and who was then on the brink of some of the most fascinating harmonic experiments attempted in modern times. (His later work, including the last half-dozen of his ten piano sonatas, through a curious blend of determination and spontaneity explores an attitude to harmony and its interaction with melodic figuration that supplements, if it doesn't exactly foreshadow, the work of Arnold Schoenberg.) The Third Sonata, however, is an exercise in more conventional design. A work of only moderate length (its running time is slightly over twenty minutes), the four movements of this sonata offer a profile of imposing gravity without at any time – barring perhaps a few sequences in the finale – managing to confuse busy-ness with complexity, size with grandeur, or repetition with unity, as the sonatas and symphonies of such more recent composers as Myaskovsky and Shostakovich tend sometimes to do.

According to many analysts, the early work of Scriabin betrays the influence of Chopin – a fondness for languorous cantilenas and noodling alto-tenor figurations. But if it does, then surely Chopin with a difference! The worthy Frédéric scarcely ever kept a large-scale structure going with the impetus Scriabin gives to this sonata, solving the architectural problems posed by interpretive rubato, embroidering with intraparagraph ambiguity the sure, clean key-shifts of his primary modulations.

The first movement is typical. It's an expansive and declamatory sonata-allegro in which the bittersweet nostalgia of the secondary thematic group is held in check by the foreboding double-dot interpolations of the primary theme's chief rhythmic component. It's "music-to-read-*Wuthering-Heights*-by" – a hypnotic, self-centered piece of doom-foretelling.

The second movement is a scherzo with an angular barline – defying primary motive in the left hand and with a Vincent d'Indy-like series of harmonic twists in both. In the third movement, Scriabin turns his unerring harmonic sense to the task of undercutting the expected cadential climaxes. Whenever the gelatinous, post-Wagnerian chromatic texture seems to augur some emphatic *Heldenleben*-ish climax, Scriabin demurely steps aside, reiterates the just-concluded phrase with elaborations, just so that he can step aside again.

There's a remarkable, almost Pavlovian, insight into the psychology of denial in this music. Despite all euphonic resemblance, it's the antithesis of the quasi-improvisatorial method of Richard Strauss – even if on first hearing it does suggest the sound of cocktail-hour piano as played in the better bars on 59th Street. ("And I said to her, 'Marsha, my dear, the outfit is absolutely stunning.' Waiter, check please!" – "Yeah, well, Harry, as I see it, J. D. is on his way out at Consolidated Cornerstone.") Anyway, there's no talking allowed by Scriabin's finale, an elaborate treatise on the vertical possibilities of a rhythmic continuo.

When Sergei Prokofiev completed his Seventh Piano Sonata in 1942, Soviet music was enjoying unprecedented acclaim in the major musical centers of North America. Those were the days when Wall Street tycoons stumped the country talking up subscriptions for Russian war relief, when Stalin briefly metamorphosed into "Uncle Joe" and when the score of that motoric monstrosity, Shostakovich's Seventh Symphony, was flown to New York so that Stokowski and Toscanini could vie for the honor of its première. Toscanini won!

Well. The American enthusiasm for such less-distinguished products of that period as the Shostakovich Seventh went out with the era of Joseph McCarthy, and most of those bloated Slavic tone poems with first themes depicting front-line heroism and subsidiary motives doing homage to the gallant sacrifice of maidens garbed in premature widows' weeds have long since disappeared from the standard repertory. But there are exceptions, and, like his Fifth Symphony, composed in 1944, Prokofiev's Seventh Sonata is built to last. He began working on it during that uneasy truce bought by the 1939 Non-Aggression Pact of Comrade Molotov and Herr von Ribbentrop, and kept at it, off and on, until 1942 when, with Field Marshal von Bock's retreat from the suburbs of Moscow, "Operation Barbarossa" had sustained its first real setback – an omen of the prospects for "Festung Europa" itself.

And the sonata, with its schizophrenic oscillation of mood and its nervous instability of tonality, is certainly a war piece. It is full of that uniquely Prokofievian mixture of bittersweet lamentation, percussive intensity and "there-with-the-grace-of-a-more-judicious-foreign-policy-go-we" lyricism.

But for all its heterogeneous extravagance, this is an extraordinary work. Its first movement contains not only some of Prokofiev's best music but, in open defiance of the instant-accessibility credo of Soviet musicology, perhaps the closest thing to an atonal harmonic plan that he ever employed. By comparison, the second movement with its rather cloying main theme helps fulfill the quota of the composer's collective, and the finale, in 7/8 time, is one of those "just-as-our-lines-are-beginning-to-crumble-comes-another-column-of-our-impregnable-tanks-even-if-they-do-happen-to-be-Shermans-and-to-have-arrived-lend-lease-at-Murmansk-last-week" toccatas.

The tempo subtitles that Prokofiev provides for these movements are singularly evocative, both of the piece and of its era: Allegro inquieto; Andante caloroso; and, finally, for the toccata, Precipitato.

GLENN GOULD

Wolfgang Amadeus Mozart 1756–1791

Piano Sonata No. 6 in D major K 284 (205b)
"Dürnitz"

D-Dur · en *ré* majeur

1	I. Allegro	3:02
2	II. Rondeau en Polonaise. Andante	3:04
3	III. Thema. Andante – Variations I–XII	15:23

Piano Sonata No. 7 in C major K 309 (284b)

C-Dur · en *ut* majeur

4	I. Allegro con spirito	3:39
5	II. Andante un poco Adagio	6:29
6	III. Rondeau. Allegretto grazioso	5:34

Piano Sonata No. 9 in D major K 311 (284c)

D-Dur · en *ré* majeur

7	I. Allegro con spirito	2:38
8	II. Andante con espressione	4:25
9	III. Rondeau. Allegro	5:19

Total Time 49:44

Glenn Gould piano

Original LP: MS 7274 · Released May 19, 1969
Recording: Columbia 30th Street Studio, New York City,
September 19/30 & October 1, 1968 [1]; October 1, 1968 [2];
September 30 & October 1, 1968 [3]; September 19/20, 1968 [4–6];
July 30, 1968 [7/9]; July 31, 1968 [8]
Producer: Andrew Kazdin · Recording Engineers: Fred Plaut & Ed Michalski
Cover Art: Thaddäus Helbling · Liner Notes: H. C. Robbins Landon
LP Matrix: XSM 139626 [1–3], XSM 139627 [4–9]

Passionate statements of an impulsive and sometimes angry young man… A revelation…

The performance today of Mozart's piano sonatas raises an interesting technical problem: the piano for which Mozart wrote was a vastly different instrument than the nine-foot concert grand of our time. The eighteenth-century *fortepiano,* as it was called in Mozart's day, had a wooden frame, and the hammers were generally covered not with felt but with leather. Consequently, there was far less resonance and far less volume of sound than on a modern instrument. Moreover, the piano of that time was in a continual state of development and improvement. One of the problems then facing the piano manufacturer was to make the treble and bass registers with equal sustaining power, for it was a common fault of many eighteenth-century pianos that the treble, or top part, of the keyboard tended to be metallic and fairly unresonant.

Although the modern piano has introduced countless technical improvements, in some respects these modern instruments have so considerably changed the basic tone that there is almost as much difference between the clavichord and the piano of 1777 as there is between the piano of 1777 and the modern Steinway or Bechstein. Thus, one of the challenges confronting a sensitive modern pianist is the compromise between how a Mozart sonata, such as K 311, sounded on the rather metallic but extremely delicate and sensitive instrument of that day, and how to translate this sound to the keyboard of one of our gigantic modern monster-pianos.

The composer himself, on a trip to Germany in 1777, when he was twenty-one, soon discovered what he considered to be the greatest piano manufacturer of that day, Andreas Stein of Augsburg. Referring to the Sonata K 284, Mozart wrote from Augsburg on October 17/18, 1777, that it "… sounds incomparable on the pianoforte from Stein."

The first of the sonatas in this album, K 284 in D, was composed for a cultured Munich aristocrat, Baron Thaddeus von Dürnitz, and is known in German-speaking countries as the "Dürnitz" Sonata. Mozart composed it in February or March of 1775, but he did not publish it until 1784, when Torricella of Vienna brought out an edition of four Mozart sonatas, three for piano and one with violin. It is one of Mozart's brilliant showpieces, and parts of the first movement sound almost as if the music had been transcribed from an orchestral score (the top line seems to suggest tremolo violins as we know them from Mozart's own symphonies). The second movement, entitled *Rondeau en Polonaise*, is in the dominant key of A major. It uses the typical 3/4 meter and the characteristic rhythm of this formal dance from Poland. The finale is a theme with twelve variations and was obviously designed to show not only Mozart's brilliant technique but also his much-vaunted subtle touch in soft (*piano*) passages.

On November 4, 1777, Mozart wrote to his father: "Cannabich has a daughter who plays the piano rather nicely, and to win his friendship I am now working on a sonata for her, of which everything except the *Rondeau* is already completed." (Christian Cannabich was Kapellmeister of the Mannheim orchestra and a respected composer.) Actually, this new sonata, K 309, was the product of a concert that Mozart himself had given in Augsburg on October 22, 1777. Describing this performance to his father, he wrote: "Then I came out all by myself and played the last Sonata, in D, for Dürnitz [K 284], then my Concerto in B-flat, then again by

myself a fugue in C minor, in the organ style, and then all at once I invented a magnificent sonata in C right out of my head with a rondeau to end it. It made a great effect and racket. Herr Stein, the piano maker, could only make faces and grimaces in admiration."

The Sonata No. 9, K 311, was written at the beginning of November 1777, in Mannheim, and is another highly brilliant sonata in D, where the symphonic approach in the piano writing reaches a climax. Large parts of the first movement seem to be the piano transcription of some grand Mozart symphony with trumpets and kettledrums. The delicate and lovely second movement, *Andante con espressione*, is followed by a characteristically brilliant *Rondeau*, marked *Allegro.*

H. C. ROBBINS LANDON

Johann Sebastian Bach 1685–1750

Concerto for Keyboard and Orchestra No. 2 in E major BWV 1053

E-Dur · en *mi* majeur

1	I. [Allegro]	8:04
2	II. Siciliano	4:40
3	III. Allegro	6:14

Concerto for Keyboard and Orchestra No. 4 in A major BWV 1055

A-Dur · en *la* majeur

4	I. Allegro	4:09
5	II. Larghetto	5:44
6	III. Allegro ma non tanto	4:10

Total Time 33:11

Glenn Gould piano

Columbia Symphony Orchestra
Vladimir Golschmann conductor

Original LP: MS 7294 · Released July 30, 1969
Recording: Columbia 30th Street Studio, New York City,
February 10, 1969 [1/3]; February 12, 1969 [2/5]; February 11, 1969 [4/6]
Producer: Andrew Kazdin · Recording Engineers: Robert Waller & John Guerriere
Cover Photo: Don Hunstein · Liner Notes: James Goodfriend
LP Matrix: XSM 139872 [1–3], XSM 139873 [4–6]

In 1837, a noted keyboard virtuoso gave a performance of J. S. Bach's Clavier Concerto No. 1 in D minor. In a notice of the concert, published afterwards, an influential music journalist had the following remarks to make:

"I should like to speak of many thoughts that were awakened in my mind by this noble work. … Will it be believed that on the music shelves of the Berlin *Singakademie*, to which old Zelter bequeathed his library, at least seven such concertos, and a countless number of other Bach compositions, in manuscript, are carefully stowed away? Few persons are aware of it; but they lie there notwithstanding. Is it not time, would it not be useful for the German nation, to publish a perfect edition of the complete works of Bach? The idea should be considered, and the words of a practical expert, who speaks of this undertaking on page 76 of the current volume of the *Neue Zeitschrift [für Musik]* would serve as a motto. He says:

"'The publication of the works of Sebastian Bach is an enterprise I hope soon to see in execution – one that delights my heart, which beats wholly for the great and lofty art of this father of harmony."

"Just look it up."

The virtuoso who performed the Concerto was Felix Mendelssohn. The music journalist was Robert Schumann. The "expert" cited was Ludwig van Beethoven. The quotation was from a letter Beethoven wrote to the music publisher Hofmeister in 1801. So much for establishing the validity and stature of Bach's clavier concertos as great works of musical art.

To a certain extent, such a validation is necessary for the present-day listener, since Bach's keyboard concertos differ in many ways from the archetype of the concerto as it was established in the 19th century. To begin with, there is nothing of the heroic drama engendered by the opposition of forces as in the Romantic concerto. In the Brahms Second Piano Concerto – to take a random example – the soloist and the orchestra are pitted against each other as adversaries in a titanic struggle. Not so with Bach. Nor is there, in his keyboard concertos, even much of the opposition and contrast of the 17th- and 18th-century concerto grosso, or, for that matter, of the Vivaldi violin concerto. Rather, since the clavier plays even in the orchestral tuttis, the works are completely clavier-dominated. In the words of Philipp Spitta, the German music scholar and author of the most notable biography of Bach, "These works are, we may say, clavier compositions, cast in concerto form, that have gained in tone, parts, and color through the cooperation of string instruments."

In the genesis of Bach's clavier concertos, we find additional differences. The 19th century (how much has it really informed our current artistic criteria!) established originality as a primary standard for judging the artistic merit of a work. But such a standard was, in many ways, foreign to earlier times. One may see, in early painting and graphics, near-identical layouts of subject material, differing, finally, only in the stylistic elements that the particular artist brought to the execution of the idea (and sometimes not even that). And in the music of the 17th and 18th centuries and earlier, one may find thematic ideas and harmonic progressions floating freely from one composer to another; sometimes whole movements or even whole compositions were adapted and reworked; and, certainly and most commonly, composers refashioned their own materials to fit new forms or fulfill new functions.

The majority of Bach's clavier concertos fall into this latter category as rewrites of previously existing concertos, mostly for violin. Herein lies a principal reason for the clavier domination of the works, for the part previously assigned to the solo

violin is now given to the keyboard player's right hand, and the left hand, as if it were another instrument, plays a bass part. In actual fact, Bach's usage of the musical material contained in these works did not stop with the concertos themselves. Movements from them can be found reworked and re-orchestrated and fulfilling a completely new function in the church cantatas he wrote for later occasions.

No antecedent is known for the two works recorded here, although No. 4 in A major, despite being a bit more keyboard-like in figurational detail than most of the other concertos, is still presumed to have been based on a violin (perhaps oboe?) original. No. 2 in E major, however, may have been first written for a keyboard instrument, either as the concerto itself or as a solo work later expanded to include orchestral parts. However, each of the movements in the concerto appears elsewhere in Bach's work: the opening movement and the *Siciliano* as the Sinfonia and the first aria, respectively, of his Cantata No. 169, *Gott soll allein mein Herze haben*, and the finale as the opening Sinfonia of Cantata No. 49, *Ich geh' und suche mit Verlangen*. It is presently almost impossible to determine which was written first, the concerto or the cantatas, or even if all were derived from a now lost original. In Leipzig, Bach produced both sacred and secular music on demand and, with the pressure of immutable deadlines, borrowed freely from one for the other with no feeling of sacrilege.

Two final points remain to be made about the concertos, the first having to do with the occasions for which they were composed. Bach went to Leipzig to become Cantor of the Thomasschule – a fairly prestigious position and one that involved an enormous amount of labor, all of it devoted to sacred music. Since Bach's musical interests extended beyond the boundaries of the sacred, it is not altogether surprising that, in 1729, he added to his responsibilities the job of conductor of the Collegium Musicum, a purely secular society. The Collegium Musicum met once a week, in Zimmermann's coffee house, or, in summer months, in his garden. For these meetings, Bach supplied secular cantatas and instrumental music, including the seven known complete clavier concertos (there exists a fragment of an eighth). Personnel for an orchestra was invariably present at these meetings, as was something of an audience. And Herr Zimmermann, perhaps impressed by Bach's reputation as a virtuoso organist and harpsichordist, purchased for the meetings an exceedingly fine, large, double-manual harpsichord. It was a happy combination of factors, for the concertos played at these meetings were quite probably the *first* clavier concertos ever written. The presence, too, of an audience was significant in the history of music, for it signaled, in its own small way, the movement away from the church and the court and toward the public concert as the center of music.

JAMES GOODFRIEND

Robert Schumann 1810–1856

Quartet for Piano, Violin, Viola and Cello in E-flat major op. 47

Es-Dur · en *mi* bémol majeur

1	I. Sostenuto assai – Allegro ma non troppo	9:02
2	II. Scherzo. Molto vivace – Trio I – Trio II	3:43
3	III. Andante cantabile	8:02
4	IV. Finale. Vivace	7:00

Quintet for Piano, 2 Violins, Viola and Cello in E-flat major op. 44

Es-Dur · en *mi* bémol majeur

5	I. Allegro brillante	9:14
6	II. In modo d'una marcia	8:39
7	III. Scherzo. Molto vivace	4:23
8	IV. Allegro, ma non troppo	7:21

Total Time 57:34

Glenn Gould piano [1–4]
Members of the Juilliard String Quartet [1–4]
Robert Mann violin
Raphael Hillyer viola
Claus Adam cello

Leonard Bernstein piano [5–8]
Juilliard String Quartet [5–8]
Robert Mann violin I
Isidore Cohen violin II
Raphael Hillyer viola
Claus Adam cello

Original LP: MS 7325 in set D3S 806 (MS 7296/7 & MS 7325)
Released November 10, 1969
Recording: Columbia 30th Street Studio, New York City,
May 9/10, 1968 [1–4]; April 28, 1964 [5–8]
Producers: Richard Killough [1–4]; Thomas Z. Shepard [5–8]
LP Matrix: XSM 150564 [1–4], XSM 150565 [5–8]

The single LP release MS 7359 was cancelled; the first single LP release was on MP 39126, released on August 4, 1984, with the Quintet on Side 1 and the Quartet on Side 2.

Robert Schumann came late to chamber music. In the summer of 1839, he had begun to feel that the piano was becoming too limited in scope for his musical ideas, and he thought of writing a string quartet. He wrote to Clara Wieck that his ideas were contrapuntal, that in composing a theme he could instantly foresee its use in canonic imitation and, further, in inversion, rhythmic variation, and so on. Also, his interest in chamber music was being stimulated by regular morning musicales at a friend's house in Leipzig where chamber music, old and new, was regularly performed. But it was not until June 1842, at the age of thirty-two, and then happily married to Clara, that Schumann undertook the composition of three quartets, which he produced with great ease.

From its first public performance (with Clara, to whom the work is dedicated, at the piano), the Quintet in E-flat major, Op. 44, has proved to be an enormous favorite and has been credited with first spreading the reputation of Schumann as a composer. At the second performance of the work, Felix Mendelssohn was the pianist, sitting in for an ailing Clara and sight-reading his difficult part. Though thrifty with praise, Mendelssohn lauded the work, but did suggest that Schumann replace the second trio of the *Scherzo* with something livelier. Schumann obliged.

In addition to creating what Schauffler has called "the first great piano quintet to be written," Schumann also standardized the instrumentation for future piano quintets – two violins, viola, cello and piano. (Franz Schubert, who practically invented this form in his *Trout* Quintet, omitted the second violin and included a double bass.) How standard the form has become is suggested by the list of composers who have since followed Schumann's lead: Brahms, Dvořák, Franck, Fauré, Elgar, Reger, Bloch and Shostakovich, among others.

The Piano Quartet in E-flat major, Op. 47, was composed after the more famous Piano Quintet in the same key. To some extent it has fallen into the shadow of that radiant work, but it has always had its advocates and is, in fact, one of Schumann's best chamber works.

All of Schumann's chamber music, except for the string quartets, includes a piano part. The piano adds brilliance to the strings and relieves them of some of the pianistic figures they are called on to execute in the string quartets. Some critics have complained of the doubling of parts and thickening of textures in this Piano Quartet, but Schumann knew how and when to make individual instruments sing out.

Ludwig van Beethoven 1770–1827

Piano Sonata No. 8 in C minor op. 13
"Pathétique"

c-Moll · en *ut* mineur

1	I. Grave – Allegro di molto e con brio	6:05
2	II. Adagio cantabile	4:46
3	III. Rondo. Allegro	3:45

Piano Sonata No. 14 in C-sharp minor
op. 27/2 "Moonlight"

»Mondscheinsonate« Cis-Dur · Sonate « au clair de lune » en *ut* dièse majeur

4	I. Adagio sostenuto – *attacca*	4:11
5	II. Allegretto – *attacca*	1:39
6	III. Presto agitato	4:58

Piano Sonata No. 23 in F minor op. 57
"Appassionata"

f-Moll · en *fa* mineur

7	I. Allegro assai	15:01
8	II. Andante con moto – *attacca*	11:07
9	III. Allegro, ma non troppo – Presto	5:26

Total Time 57:15

Glenn Gould piano

Original LP: MS 7413 · Released February 24, 1970
Recording: Columbia 30th Street Studio, New York City,
April 18/19, 1966 [1–3]; May 15, 1967 [4–6]; October 18, 1967 [7–9]
Producer Andrew Kazdin · Recording Engineers: Robert Waller & Milton Cherin
Cover Photo: Don Hunstein · Cover Design: Ron Coro · Liner Notes: Glenn Gould
LP Matrix: XSM 135126 [1–6], XSM 135127 [7–9]

Sonata No. 8 previously released on MS 6945 / ML 6345 (CD 27) on January 16, 1967

Of Beethoven's thirty-two piano sonatas, it is fair to say that, at most, a half-dozen have achieved that special public favor that is afforded by instant recognition. These, without exception, are the tagged sonatas – the *Pathétique*, *Moonlight*, *Appassionata* and, less fervently acclaimed, the *Pastorale*, *Waldstein* and *Les Adieux*. Yet, with the exception of the *Moonlight* (a daring experiment in organizational balance) and of *Les Adieux* (perhaps the most resourceful of those studies in motivic compression that effected the transition to his later style), none of these celebrated sonatas provided landmarks in Beethoven's creative evolution and two of the three contained in this album, the *Pathétique* and *Appassionata*, are more notable for the way in which they exemplify the attitudes held by Beethoven at the time of their composition than for their espousal of any particularly adventurous architectural ideas.

Among Beethoven's early piano works, the *Pathétique,* Op. 13, is perhaps the most symphonically inclined. Its first movement is prefaced by an imposing *Grave* statement of the sort that Beethoven employed as introduction to his First, Second, Fourth and Seventh Symphonies; and although it is somewhat tangentially related to the primary thematic issues of the subsequent *Allegro*, the *Grave* statement is indissolubly linked to the *Allegro* through the opulent texture of its euphonically balanced triads and the somewhat stage-struck character of its doom-foretelling double-dotted rhythm. In the *Allegro* portion of the movement, Beethoven derives both dynamic and rhythmic propulsion from the persistent tympani-style tremolandos with which the left hand rigorously chaperones that ill-advised flirtation with rubato that is the constant temptation of the right hand.

This quasi-orchestral approach to the keyboard reappeared in Beethoven's piano works from time to time, especially in those rather blustery essays of his middle period. But most of Beethoven's subsequent sonatas explored more intimate and indigenously pianistic sonorities. Indeed, the last two movements of the *Pathétique* already anticipate this aspect of his mature keyboard style. The second movement is a tranquil, modestly embellished *Adagio*, while the third-movement *Rondo*, with its angular, two-part counterpoint, has always seemed to me to belong in some other work. It would provide a fitting finale to Beethoven's earlier C minor Sonata, Op. 10 No. 1, but in relation to that autocratic first movement, this altogether amiable *Rondo* scarcely pulls its own weight.

By comparison, the Sonata, Op. 27 No. 2 (the so-called *Moonlight* Sonata), although comprised of three superficially disparate movements, is a masterpiece of intuitive organization. As opposed to the *Pathétique*, which recedes emotionally from the belligerence of its opening *Allegro* to the more modest claims of its concluding *Rondo*, the *Moonlight* Sonata escalates from first note to last. Beginning with the diffident charm of what is unquestionably Beethoven's best-loved and most-abused melody, the ternary grace of the opening *Adagio* resolves into the tantalizingly ambivalent whiff of D-flat major that constitutes the second movement. This fragile and autumnal *Allegretto*, in turn, disappears within the flash flood that is the concluding *Presto.* Indeed, the *Presto* movement of this work seems to crystallize the sentiments of the other two and confirm an emotional relationship at once flexible and assured. Written in the form of a sonata-allegro, such as Beethoven would normally employ as a first movement, it is one of the most imaginatively structured and temperamentally versatile of all his finales. But, because of its cumulative zeal, the *Moonlight* Sonata is deservedly high on the all-time eighteenth–century hit parade.

Like the *Pathétique* and *Moonlight* Sonatas, the so-called *Appassionata* Sonata, Op. 57, is usually ranked with the most popular of Beethoven's keyboard works. But I confess the reasons for its popularity elude me: it is not, surely, one of the formative works in Beethoven's canon, nor is it one of those tense, argumentative middle–period essays that, like the Violin Concerto, get by through a combination of guts and one good tune.

The *Appassionata*, in common with most of the works that Beethoven wrote in the first decade of the nineteenth century, is a study in thematic tenacity. His conceit at this period was to create mammoth structures from material that, in lesser hands, would scarcely have afforded a good sixteen-bar intro. The themes, as such, are usually of minimal interest but often of such primal urgency that one wonders why it took a Beethoven to think them up. And the elaboration of these motives is not contrapuntally continuous in the Baroque manner nor decorous in the Rococo style. It is, on the contrary, as determined, combative and resistant to concession as early eighteenth-century music is placative, supportive and amenable to conciliation.

No one had ever before composed with so belligerent an attitude; in some respects, no one has done so since. When it works – when Beethoven's furious onslaughts find their mark – one feels that music's rhetorical demands have been transcended by an affirmation at once personal and universal. But, when they do not succeed, these compositions of his middle years are victimized by that same relentless motivic pursuit. And I think that, in the *Appassionata* Sonata, his method does not work.

In the first movement, *Allegro*, the relation of first and second themes, both of them spawned by an arpeggiated triad figure, is somehow out of focus, with the subsidiary motives in the relative major key following hard upon the opening F minor statement and without benefit of that inexorable tonal strategy that guides Beethoven's more carefully considered expositions. The development segment is similarly disorganized, offering sequential stereotypes in place of a grand, central fury – that unique amalgam of order and chaos that provides the *raison d'être* for Beethoven's successful developmental installations.

The second movement, *Andante*, is a set of four variations that derive from, but fail to expand, a sombre confluence of primary chords in the key of D-flat major. The finale, *Allegro*, like the last movement of the *Moonlight* Sonata, is essentially a sonata-allegro and, by virtue of the persistent use of a toccata-like accompanying motive, almost but not quite gets its pointillistically conceived horn calls and plucked contra-bass effects off the printed page. At the conclusion of the recapitulated statements and prior to whipping up a frenzied stretto for the coda, Beethoven interpolates a curious eighteen-bar galop that, with its souped-up tempo and simplistic rhythmic format, provides the compositional equivalent of those heroic gestures by which the experienced virtuoso gathers – even for the most ill-conceived interpretation – frenzied approval from the balcony.

For, at this period of his life, Beethoven was not only preoccupied with motivic frugality; he was also preoccupied with being Beethoven. And there is about the *Appassionata* an egoistic pomposity, a defiant "let's just see if I can't get away with using that once more" attitude that, on my own private Beethoven poll, places this sonata somewhere between the *King Stephen* Overture and the *Battle of Victoria* Symphony.

GLENN GOULD

Johann Sebastian Bach 1685–1750

The Well-Tempered Clavier II BWV 878–885

Das Wohltemperierte Clavier II · Le Clavier bien tempéré II

Prelude & Fugue No. 9 in E major BWV 878

E-Dur · en *mi* majeur

1	Praeludium	2:18
2	Fuga	1:47

Prelude & Fugue No. 10 in E minor BWV 879

e-Moll · en *mi* mineur

3	Praeludium	2:04
4	Fuga	2:44

Prelude & Fugue No. 11 in F major BWV 880

F-Dur · en *fa* majeur

5	Praeludium	2:09
6	Fuga	1:31

Prelude & Fugue No. 12 in F minor BWV 881

f-Moll · en *fa* mineur

7	Praeludium	1:46
8	Fuga	1:31

Prelude & Fugue No. 13 in F-sharp major BWV 882

Fis-Dur · en *fa* dièse majeur

9	Praeludium	2:13
10	Fuga	1:46

Prelude & Fugue No. 14 in F-sharp minor BWV 883

fis-Moll · en *fa* dièse mineur

11	Praeludium	3:23
12	Fuga	2:46

Prelude & Fugue No. 15 in G major BWV 884

G-Dur · en *sol* majeur

13	Praeludium	1:10
14	Fuga	0:53

Prelude & Fugue No. 16 in G minor BWV 885

g-Moll · en *sol* majeur

15	Praeludium	3:10
16	Fuga	2:27

Total Time 34:12

Glenn Gould piano

Original LP: MS 7409 · Released March 30, 1970
Recording: Columbia 30th Street Studio, New York City,
September 11/12 & December 3/4, 1969 [1/2]; December 18, 1969 [3–6];
December 3/4, 1969 [7–10/13/14]; September 11/12 & December 18, 1969 [11/12];
December 17, 1969 [15/16]
Producer: Andrew Kazdin · Recording Engineers: Fred Plaut & Raymond Moore
Cover Photo: Don Hunstein · Liner Notes: Jean K. Wolf
LP Matrix: XSM 151803 [1–8], XSM 151804 [9–16]

In the year 1722, while serving as Kapellmeister at the small court of Prince Leopold in Cöthen, Johann Sebastian Bach completed his first volume of twenty-four preludes and fugues, entitled *Das Wohltemperierte Clavier* (The Well-Tempered Clavier). One year later, Bach left his position at Cöthen to become Cantor of St. Thomas' Church in Leipzig, and there, in 1742, he finished a second series of these works. The later preludes and fugues have become known as *The Well-Tempered Clavier*, Book II, although Bach himself did not specify this. He did provide a detailed title page on the first volume, however, and this clearly defines his aims – ones which were surely similar when he composed the second series. The title page from Book I states: "The Well-Tempered Clavier, or Preludes and Fugues in all the major and minor keys. For the use and profit of the musical youth desirous of learning, as well as for the pastime of those already skilled in this study…"

The preludes in Book I generally display a free, nearly improvisatory style, unbound to any set form. In Book II, however, Bach occasionally chooses various standard keyboard structures as a basis for the preludes, with the result that they exemplify many late-Baroque keyboard forms as well as employing astounding diversity of style and mood.

The fugues, coupled to the preludes by use of the same key, represent a stricter form of composition, but here, too, Bach maintains masterful variety and interest throughout. The basic principle of a fugue is imitation, i.e., the successive presentation of a theme or subject in all voices of the composition. The main divisions are the exposition, in which the subject is presented by each voice in turn (frequently in combination with a secondary or countersubject); various developmental sections, in which the composer treats the subject contrapuntally, often altering it by means of inversion, augmentation, or diminution; and episodes, sections in a lighter style that frequently employ a motive from the second part of the subject or the countersubject.

Bach wrote solely three- and four-voice fugues in Book II of the *Well-Tempered Clavier*, refraining from the two- or five-voice variety found in Book I. His skill in the fugal technique reaches its height in the late works of Book II, and in the words of musicologist Alfred Einstein, Bach "made of the fugue what it stands for today: a contrapuntal form of the highest concentration in which a single characteristic subject in continuous expansion pervades a thoroughly unified whole."

Prelude & Fugue No. 9 in E major, BWV 878

The three-voice prelude is in two parts, the first featuring imitative treatment of the gracious opening theme and a pedal point created by 8th-note octave leaps. The second part modulates to minor, treats the motivic material more freely, and concludes with a second pedal point. The accompanying fugue employs a subject that stems from the Renaissance and has become traditional in music literature. As if in respect to the past heritage of the theme, Bach treats the four-voice work like a solemn and stately motet.

Prelude & Fugue No. 10 in E minor, BWV 879

This two-voice prelude, moving at a fast tempo, resembles a two-part invention. The main running-16th-note motive is transposed and developed in various ways, appearing in inversion in the second part. The following three-voice fugue has the longest subject in the entire volume, but its length is warranted by its

energetic character and rhythmic diversity. A distinctive countersubject enters at various points during the ensuing polyphony.

Prelude & Fugue No. 11 in F major, BWV 880
An opening legato 8th-note melody permeates the five voices of the prelude and receives polyphonic treatment in different keys before a reprise in the tonic key. A triplet subject rising and falling through an octave supplies the thematic material for the three-voice fugue. A final statement of the subject by the soprano voice in minor is accompanied by full harmony.

Prelude & Fugue No. 12 in F minor, BWV 881
In contrast to the previous preludes, this work maintains a relatively simple texture throughout its two sections. The accompanying three-voice fugue displays Bach's free use of the fugal technique, for each of the three developments presents the subject in two voices only. The intervening homophonic episodes consistently employ the same motive, which creates a rondo-like effect.

Prelude & Fugue No. 13 in F-sharp major, BWV 882
A jovial two-voice prelude, whose dotted rhythmic figure creates the aura of a French overture. A sequential 16th-note motive alternates with the dotted one as modulations, variations and embellishments occur. The fugue, for three voices, is symmetrically constructed around a subject that opens with a unique leading-tone trill. Two countersubjects derived from the subject provide thematic material for alternately long and short episodes.

Prelude & Fugue No. 14 in F-sharp minor, BWV 883
This famous lyrical prelude is characterized by a melody made up of triplets and syncopations, the latter coming to the fore in a final reprise. The three-voice fugue, whose first subject features complex rhythms and a closing embellishment, becomes a triple fugue by the introduction of a second subject (a descending motive with a dotted eighth) and a third (a sequential 16th-note figure). In two instances all three subjects are combined contrapuntally.

Prelude & Fugue No. 15 in G major, BWV 884
This two-part prelude presents a non-stop 16th-note melody at a rapid tempo as it migrates between the soprano and bass. The concise, brilliant, three-voice fugue that follows has a long, driving 16th-note subject of broken chords. It appears three times after the exposition, but does not lend itself to intricate counterpoint. A pedal point with trills and a three-octave run achieves a climax before the close.

Prelude & Fugue No. 16 in G minor, BWV 885
A melody with a dotted rhythm and trills pervades the four voices of the stately prelude. The accompanying fugue employs a decisive, declamatory subject that ends with six repeated 8th notes. An upward-moving 16th-note countersubject adds to the four-voice texture, and when Bach doubles both themes at the third and sixth in the ensuing developments the zenith of his polyphonic writing has been reached.

JEAN K. WOLF

Ludwig van Beethoven 1770–1827

32 Variations on an Original Theme in C minor for Piano WoO 80

c-Moll · en *ut* mineur

1	Tema. Allegretto – Var. I – Var. II	1:03
2	Var. III – Var. IV – Var. V	1:05
3	Var. VI – Var. VII – Var. VIII	0:42
4	Var. IX con espressione – Var. X – Var. XI	0:56
5	Var. XII. Maggiore – Var. XIII – Var. XIV	1:29
6	Var. XV – Var. XVI	0:39
7	Var. XVII. Minore – Var. XVIII	0:47
8	Var. XIX – Var. XX – Var. XXI	0:42
9	Var. XXII – Var. XXIII – Var. XXIV	0:48
10	Var. XXV. Leggiermente – Var. XXVI – Var. XXVII – Var. XXVIII	1:15
11	Var. XXIX – Var. XXX	0:57
12	Var. XXXI – Var. XXXII	2:57

6 Variations on an Original Theme in F major for Piano op. 34

F-Dur · en *fa* majeur

13	Tema. Adagio	1:07
14	Var. I	1:36
15	Var. II. Allegro, ma non troppo	0:55
16	Var. III. Allegretto	1:12
17	Var. IV. Tempo di Menuetto	1:11
18	Var. V. Marcia. Allegretto	1:52
19	Var. VI. Allegretto – Coda – Adagio molto	4:11

15 Variations with Fugue in E-flat major for Piano op. 35 “Eroica”

Es-Dur · en *mi* bémol majeur

20	Introduzione col Basso del Tema. Allegretto vivace – Tema	4:42
21	Var. I	0:39
22	Var. II – Presto – Tempo I	0:35
23	Var. III	0:39
24	Var. IV	0:28
25	Var. V	1:04
26	Var. VI	0:32
27	Var. VII. Canone all’ottava	0:51
28	Var. VIII	1:12
29	Var. IX	0:40
30	Var. X	0:42
31	Var. XI	1:04
32	Var. XII	0:45
33	Var. XIII	0:51
34	Var. XIV. Minore	2:02
35	Var. XV. Maggiore. Largo	5:33
36	Finale alla Fuga. Allegro con brio – Adagio – Andante con moto	5:41

Total Time 53:40

Glenn Gould piano

Original LP: M 30080 · Released September 28, 1970
Recording: Columbia 30th Street Studio, New York City,
November 8, 1966 [1–12]; May 15/16, 1967 [13–19];
February 20/21, 1967 & July 16, 1970 [20–36]
Producer: Andrew Kazdin · Recording Engineers: Fred Plaut & Raymond Moore
Cover Design: Ron Coro · Liner Notes: Phillip Ramey
LP Matrix: AL 30080 [1–19], BL 30080 [20–36]

Variation is the oldest of musical principles and, as the natural remedy for the tedium of repetition, is the basis of all formal development. It was in the Classical period, with the evolution of the sonata-allegro form, that variation techniques were amplified and became increasingly more complex. Closely related to this fact was the contemporary passion for improvisation, as nothing more delighted the nobility of the time (which comprised the major part of the serious music audience) than a composer who was not only a keyboard virtuoso but was also able, at will, to improvise variations upon a given theme. Such persons became the "lions" of the salons, and Beethoven was no exception. In fact, he had the reputation of being a brilliant practitioner of the art, and, on at least one occasion, his penchant for improvisation spilled over into a performance of one of his "composed" works. Ferdinand Ries, a pupil of Beethoven, related an anecdote about a performance of Beethoven's Quintet in E-flat major for Piano and Winds, Op. 16, that took place in 1797 or 1798: "In the final Allegro, there occur several holds before the resumption of the theme. At one of them, Beethoven suddenly began to improvise, took the Rondo as a theme and entertained himself and the others for a considerable space. But not his associates. They were displeased and Ramm [a famous Munich oboist] enraged. It really was comical to see those gentlemen waiting expectantly to go on, continually lifting their instruments to their lips, then quietly putting them down again. At last, Beethoven was satisfied and dropped again into the Rondo. The entire audience was delighted."

Beethoven composed twenty-one sets of variations for solo piano, but, of these, only four can be viewed as being important works: the 6 Variations

on an Original Theme in F, Op. 34; the 15 Variations on a Theme from *Prometheus*, called "Eroica", Op. 35; the 32 Variations in C minor on an Original Theme; and the 33 Variations on a Waltz by Diabelli. None of these date from before 1802, and this fact, plus the occasional nature of the other variations, helps to explain the essential inconsequentiality of the latter. Also relevant is the consideration that many of these very traditional variations are based on less-than-immortal themes from obscure operas and ballets of the time. As a result, they vary in quality from the eminently forgettable 12 Variations on the Russian Dance from Wranitsky's *Das Waldmädchen* (WoO 71) to the quite charming 7 Variations on Winter's "Kind, willst du ruhig schlafen" (WoO 75). And, perhaps, mention should be made of two insignificant but delightful works that date from 1803, the 7 Variations on "God Save the King" (WoO 78) and the 5 Variations on "Rule, Britannia" (WoO 79).

It was in 1802 that Beethoven wrote to a publisher: "I have made two sets of Variations, the first of which can be said to number eight and the second, thirty. Both are written in quite a *new style* and each in an entirely *different way … Each theme in them is treated independently and in a wholly different manner*." Then, he added this comment: "As a rule, I only hear of it from others when I have new ideas, since I never know it myself", and concluded that "… this time I can assure you that in both works *the style is completely new for me*." Beethoven was referring to his Variations in F major, Op. 34, and his Variations in E-flat major, Op. 35, and, in a subsequent letter, he again mentioned them, describing them as being "different from any other."

His belief in the "newness" of these works was quite justified, for the composer had made a real break with the traditional style of variation. Suddenly, decoration and virtuosity for their own sake were discarded and an attempt was made at serious expression by means of sharply-defined, uncluttered structures. And Beethoven inserted a prefatory note in the printed score of each set that stressed their distinction: "Inasmuch as these [Variations] differ noticeably from my earlier ones," he stated, "instead of designating them like the *former ones* … I have included them in the numerical list *of my greater musical works* …"

Indeed, with his Op. 34 and Op. 35 and the later (1823) "Diabelli" Variations, Beethoven, even more than Haydn or Mozart, elevated the variation to a level with the great classical forms.

6 Variations on an Original Theme in F major Op. 34

This work was composed in 1802, the year that also saw production of three sonatas for piano and violin, the Bagatelles, Op. 33, for piano, and the stylistically simple Variations in G on an Original Theme, Op. 15. In his sketches for the "Eroica" Variations, Beethoven put down two measures of the theme of Op. 34 with the remark, "Each variation in a different time signature – but alternatively passages now in the left hand and then almost the same or different ones in the right."

The first five variations are all in different keys *and* tempos, each having its own special character. The final variation is once again in the tonic key of

F major and is followed by a lengthily embellished Adagio. Throughout, these variations are distinguished by an exquisite and expressive lyricism.

15 Variations on a Theme from "Prometheus" Op. 35 "Eroica"

Like his Op. 34, these bold and profoundly experimental variations date from the year 1802. They are based on a theme from Beethoven's ballet *The Creatures of Prometheus*, written in 1800–01. Obviously, this melody was of great importance to the composer, for it was also soon to reappear in the finale of his "Eroica" Symphony.

Especially in the "Eroica" Variations, bareness and lack of ornamentation serve to reveal the impressive architecture – the very bones, as it were – of the music. Here, where everything superfluous has been stripped away, one is constantly aware of the uncompromising nature of the work and, also, of its absolute seriousness and integrity.

The very opening is arresting and original, for the bass of the theme is presented in unadorned octaves, then with two, three, and four parts added. Only after this is the complete melody heard. Fifteen variations on both the theme and the bass, and a highly worked-out Largo section culminate in a fugue whose subject is derived, again, from the bass of the theme. After a compelling restatement of the heroic melody, the work closes with a short coda.

32 Variations on an Original Theme in C minor WoO 80

These variations date from 1806, an exceedingly fruitful year during which Beethoven also composed his Fourth Symphony, Violin Concerto and Third "Leonore" Overture. The variations are, in a pianistic sense, a throwback to an earlier, more orthodox manner of treating a theme. But, although conspicuous virtuosity is required for performance, this element is an essential part of the grandiosity of expression characteristic of the whole work, rather than a conventional aspiration toward elegance as in the earlier sets.

Because of the element of display, it is not difficult to understand why the 32 Variations have enjoyed more favor with pianists than either the Variations in F major or the "Eroica" Variations. And it is also, perhaps, why Beethoven himself was to speak somewhat slightingly of the work in later years. Nonetheless, the 32 Variations abound in sudden, vehement changes in both dynamics and mood, and, taken together, constitute a powerful and persuasive whole.

The composition divides naturally into four large sections: Variations 1–11 (in the minor); Variations 12–16 (major); Variations 17–29 (minor again) – and Variations 30–32, which include a grave chordal restatement of the theme and a dynamic finale, filled with contrasts, that resolves into a quiet, refined ending.

PHILLIP RAMEY

Johann Sebastian Bach 1685–1750

The Well-Tempered Clavier II BWV 886–893

Das Wohltemperierte Clavier II · Le Clavier bien tempéré II

Prelude & Fugue No. 17 in A-flat major BWV 886
As-Dur · en *la* bémol majeur

1	Praeludium	3:01
2	Fuga	1:55

Prelude & Fugue No. 18 in G-sharp minor BWV 887
gis-Moll · en *sol* dièse mineur

3	Praeludium	1:38
4	Fuga	4:25

Prelude & Fugue No. 19 in A major BWV 888
A-Dur · en *la* majeur

5	Praeludium	1:23
6	Fuga	1:03

Prelude & Fugue No. 20 in A minor BWV 889
a-Moll · en *la* mineur

7	Praeludium	2:16
8	Fuga	1:28

Prelude & Fugue No. 21 in B-flat major BWV 890
B-Dur · en *si* bémol majeur

9	Praeludium	2:26
10	Fuga	1:46

Prelude & Fugue No. 22 in B-flat minor BWV 891
b-Moll · en *si* bémol mineur

11	Praeludium	1:39
12	Fuga	3:17

Prelude & Fugue No. 23 in B major BWV 892
H-Dur · en *si* majeur

13	Praeludium	1:40
14	Fuga	1:59

Prelude & Fugue No. 24 in B minor BWV 893
h-Moll · en *si* mineur

15	Praeludium	1:40
16	Fuga	1:31

Total Time 33:45

Glenn Gould piano

Original LP: M 30537 · Released April 26, 1971
Recording: Eaton Auditorium, Toronto,
January 11/31, 1971 [1–4]; January 10/24, 1971 [5/6]; January 10/11, 1971 [7/8];
January 31, 1971 [9–12]; January 24, 1971 [13/14]; January 24/31, 1971 [15/16]
Producer: Andrew Kazdin · Recording Engineers: Kent Warden & Raymond Moore
Cover & Poster Art: Roger Hane · Cover Design: Teresa Alfieri
LP Matrix: AL 30537 [1–8], BL 30537 [9–16]

Initial release date on artist contract card was April 19, 1971.

A Consort of Musicke Bye William Byrde and Orlando Gibbons

William Byrd 1543–1623

1 **First Pavan and Galliard** 7:10

Orlando Gibbons 1583–1625

2 **Fantasy in C major** 3:35

3 **Allemande (Italian Ground)** 1:55

William Byrd

4 **Hughe Ashton's Ground** 9:51

5 **Sixth Pavan and Galliard** 5:16

Orlando Gibbons

6 **"Lord of Salisbury" Pavan and Galliard** 5:50

William Byrd

7 **A Voluntary** 3:30

8 **Sellinger's Round** 5:43

Total Time 43:35

Glenn Gould piano

Original LP: M 30825 · Released September 29, 1971
Recording: Columbia 30th Street Studio, New York City,
June 14/15, 1967 [1]; August 1, 1968 [2/3]; May 26, 1967 [5/7];
August 1, 1969 [6]; Eaton Auditorium, Toronto, April 18, 1971 [4/8]
Producer: Andrew Kazdin
Recording Engineers: Fred Plaut, Kent Warden & Milton Cherin
Cover Art: Karenlee Grant · Cover Design: Nick Fasciano · Liner Notes: Glenn Gould
LP Matrix: AL 30825 [1–4], BL 30825 [5–8]

Three bars into the ninth and last variation of *Sellinger's Round* (William Byrd's final contribution to this disc), a solitary B-flat – the only note of its persuasion to grace this 182-bar opus – at once proclaims the end of this work and the beginning of that new key-oriented chord system to which, within a few years, most music would subscribe. The note, of course, is by no means without precedent; elsewhere in this album, Byrd situates others of its kind, or modal equivalents at similar cadential crossroads, and all accidentals, for that matter, assume in Tudor music a point and poignancy that they were rarely to attain again until the time of Wagner. But the distinguishing feature of this particular B-flat is that it occurs, first of all, as the denouement of a work in which a C-major-like diatonicism has been rigorously applied (though not, needless to say, in the interests of C major as we know it) and in the context of variations that, while prodigiously inventive in terms of melody and rhythm, propose only the most modest of chord changes in support of the jocular theme at their disposal.

To our ears, inevitably, such a note comes burdened with the baggage of history – of that subdominant bridge-building by which Bach, spanning the last *stretti* of a fugue, comes to ground upon a closing V-1 cadence, for instance, or by which Beethoven telegraphs the final paragraphs of a sonata, string quartet, or symphony. Yet, to Elizabethan ears, perhaps, it would represent little more than an instance of enharmonic contradiction – that pawn-takes-pawn technique of modal voice-leading so suavely dealt with by the celebrated figures of their era. And, certainly, there are many, far more striking moments of chromatic cross-relation in this music; Gibbons' celebrated "Salisbury" Pavan offers one excruciatingly expressive instance of an

alto G-natural at odds with a G-sharp in the tenor – while, on the other hand, the same composer's "Italian Ground," for instance, could better illustrate the new notions of triadic compatibility that gave rise to the Baroque.

So the truth about this note must lie somewhere in between. Clearly, the two beats allotted to it can sustain no profound analytical conceit; the subtler implications of that harmonic polarity-reversal – the DEW [Distant Early Warning] Line system set up by Baroque and Classical composers to alert us to a code – will have to wait for a century or two. And yet, because of that splendid isolation it enjoys within its context, I can call to mind few moments that comment more perceptively upon that transition between linguistic methods with which all music of the late Renaissance was occupied to some degree.

That transition, after all, was not toward a more complex or more subtle language but, rather, toward a language that, in its initial manifestations, at least, consisted of an almost rudimentary chordal syntax. And, as purveyed in the early seventeenth century by such celebrated masters of southern Europe as Monteverdi, for instance, and as compared with the sophisticated Renaissance tapestries it succeeds, that language very often seems gauche, artless and predictable.

Monteverdi, of course, accepted the new language as a *fait accompli*. His brash, triadic pronouncements are rendered with the evangelical fervor of the frontiersman and, by a trick of fortune, have been credited with an influence out of all proportion to their indigenous value as music. Monteverdi simply dismissed the reasoned appeals of Renaissance technique and struck out into a type of music that no one had ever tried before. Well, almost no one, anyway; there is something inherently, and perhaps inevitably amateurish about the "progressive" music of Monteverdi's later years, and, I suppose, even before his time, there must have been a few really awful lay composers who couldn't make the Renaissance scene and who probably wrote something like it once or twice.

In such cases, however, their executors would likely see to its suppression; in Monteverdi's case, as things turned out, it made him famous. In part, perhaps, this came to pass because he was the first non-amateur to break the rules and get away with it; but, also, I suspect, it owed something to the fact that he broke them in the pursuit of a new kind of musical endeavor – opera. And that, in turn, may well be why, to this day, we, in the instrument-oriented northern countries, sometimes think of opera – especially Italian opera – as being rather less than music and, uncharitably and quite inaccurately, of opera stars as something other than musicians.

Monteverdi's broken rules not only found their apologia in the service of music-drama, but in the development of a new soon-to-be-codified harmonic practice called tonality. He was not, of course, alone in trying to write tonal music, but he made more of a splash with it than most of his contemporaries – much more, certainly, than those whose art and outlook were tempered by the relative sobriety of life in northern climes.

The two northern masters represented by this disc, though united by a distinctively and imperishable English brand of conservatism, are not, all puns intended, byrds of a feather. They share an idiom but not an attitude; Gibbons plays the introspective Gustav Mahler to Byrd's more flamboyant Richard Strauss. For this reason, perhaps, Gibbons, though a virtuoso of

repute among his fellows, never shows to best advantage in instrumental music. Byrd, on the other hand, though the creator of incomparable music for the voice, is also the patron saint of keyboard writing. He is, indeed, one of the "naturals" – in his music, like that of Scarlatti, Chopin, and Scriabin, no unfelicitous phrases need apply – and all of his prolific output for the keyboard is distinguished by a remarkable insight into the ways in which the human hand can most productively be employed upon it. Certainly, as the seventh division of *Sellinger's Round* attests, either he or some associate had mastered scales in thirds to a fare-thee-well!

He was not, however, a composer for whom the *roulade* was permitted to stand in the way of invention. Among the items in this album, indeed, the Voluntary ("for My Ladye Nevelle") is a dour, *stretti*-ridden exercise in counterpoint that might well do credit to Jan Sweelinck. Even in this work, however, Byrd's uncanny exploitation of instrumental register is everywhere in evidence – his most ambitious strategems are inevitably worked out in those areas of the keyboard that realize them best – while in the deceptively relaxed, pre-eminently melodic atmosphere of the Sixth Pavan and Galliard, supporting voices supply solid hymn-like backdrops and simultaneously squirrel away canonic imitations of the theme.

For Orlando Gibbons, on the other hand, vocal music was the prime outlet, and, despite the requisite quota of scales and shakes in such half-hearted virtuoso vehicles as the "Salisbury" Galliard, one is never quite able to counter the impression of a music of supreme beauty that somehow lacks its ideal means of reproduction. Like Beethoven in the last quartets, or Webern at almost any time, Gibbons is an artist of such intractable commitment that, in the keyboard field, at least, his works work better in one's memory, or on paper, than they ever can through the intercession of a sounding-board.

By the first decade of the seventeenth century, nonetheless, Orlando Gibbons was creating hymns and anthems with cadences as direct and emphatic as anything that Bach would ever set down to celebrate the faith of Luther – music that possessed an amazing insight into the psychology of the tonal system. But Gibbons, like all good Englishmen, shunned the path of the adventurer; although perfectly adept at a usage of the new techniques, a life lived dangerously *à la* Monteverdi was foreign to his nature. And so, once in a while, when the spirit moved him and the context seemed appropriate, he would engender some weird, ambivalent conflict between the voices, some last-minute detour around all that was most precise and compact and "progressive" in the texture. He would set upon it the mark of his and its past and, in that way, fulfill the implications of Mr. Byrd's B-flat.

GLENN GOULD

Wolfgang Amadeus Mozart 1756–1791

Piano Sonata No. 8 in A minor K 310 (300d)

a-Moll · en *la* mineur

1	I. Allegro maestoso	3:16
2	II. Andante cantabile	6:18
3	III. Presto	2:23

Piano Sonata No. 10 in C major K 330 (300h)

C-Dur · en *ut* majeur

4	I. Allegro moderato	3:21
5	II. Andante cantabile	4:31
6	III. Allegretto	3:26

Piano Sonata No. 12 in F major K 332 (300k)

F-Dur · en *fa* majeur

7	I. Allegro	4:02
8	II. Adagio	5:02
9	III. Allegro assai	4:03

Piano Sonata No. 13 in B-flat major K 333 (315c)

B-Dur · en *si* bémol majeur

10	I. Allegro	3:44
11	II. Andante cantabile	3:39
12	III. Allegretto grazioso	5:52

Total Time 49:54

Glenn Gould piano

Original LP: M 31073 · Released January 19, 1972
Recording: Columbia 30th Street Studio, New York City, January 30/31 & February 13, 1969 [1–3];
August 11, 1970 [4–6]; September 28/29, 1965 [7]; December 16, 1965 [8]; May 16/17, 1966 [9];
August 12, 1965 [10]; May 16/17, 1966 [11];
January 22/23 & August 10, 1970 [12]
Producer: Andrew Kazdin · Recording Engineers: Fred Plaut & Ed Michalski
Cover Design: Henrietta Condak · Cover Painting: Dick Hess · Cover Lettering:
Nick Fasciano · Cover Photography: Sandy Speiser · Liner Notes: Leslie Gerber
LP Matrix: AL 31073 [1–6], BL 31073 [7–12]

During the years when Mozart remained a more-or-less permanent resident in his parents' home in Salzburg – and he did not leave for good until 1781, when he was twenty-five years old – the only keyboard instrument he owned was a clavichord. And it was his performances on the harpsichord that established his early reputation as a keyboard virtuoso. Nevertheless, the very first of his mature keyboard sonatas (K 279 in C major, composed in 1774) requires the dynamic contrasts and singing line afforded even by the relatively primitive fortepiano of the time.

An event in 1777 had a profound and lasting effect on Mozart's style of piano writing. On September 23rd, he and his mother left Salzburg, en route for Paris. One of the stops on this long journey (they did not reach their destination until March 23rd of the following year) was at Augsburg, where Mozart made the acquaintance of the celebrated piano maker Andreas Stein. In a letter to his father, Mozart extolled the virtues of Stein's instruments: responsiveness, beauty and uniformity of tone, smooth action of the keys and pedals. The encounter made the young composer aware of greater possibilities inherent in the piano, and his writing for the instrument changed markedly, becoming fuller, more demanding, more "pianistic." The first fruits of this new awareness were the five piano sonatas written in Paris.

Mozart's stay in the French capital was not a success. The city that, more than a decade earlier, had greeted his accomplishments as a seven-year-old prodigy with astonished acclaim, now had its musical attentions dominated by the rivalry between the opera composers Christoph Willibald Gluck and Niccolò Piccinni. However, Mozart was able to snatch a few crumbs from

the musical tables of Paris: he wrote music for minor events, accepted unpaid commissions, and took on pupils whose lack of talent brought forth bitter complaints in his letters home.

We cannot say whether the illness of Mozart's mother (she died, after a month of failing health, on July 3rd) had any effect upon his Paris compositions, for most of them (including the piano sonatas) cannot be precisely dated. If it did not, perhaps it was the difficulty of his newly bereaved and solitary situation that provoked two of his most extraordinary works: the Violin Sonata in E minor, K 304, and the Piano Sonata in A minor, K 310.

One of the two piano sonatas Mozart wrote in minor keys, the A minor Sonata is marked throughout with a powerful, tragic emotion that is virtually unique in Mozart's writing for piano solo. The opening movement contrasts a stark, anguished theme, supported by repeated full chords, with a more genteel, flowing strain. It is the opening theme whose mood predominates in an atmosphere of growing intensity. For sheer size, no less than for its force, this movement is unprecedented in Mozart's piano music. It is followed by an extended, lyrical nocturne that provides the needed emotional counterweight to the opening movement without dispelling its highly charged feeling. The *Presto* finale, far from lightening the music, is relentlessly agitated. Its rondo form permits Mozart to contrast his minor tone with calmer episodes in major, in a manner almost prophetic of Schubert. Nevertheless, the music grows in force, ending with a stunning emotional climax.

This unfashionable composition calls to mind the poignant words of Mozart to his father, in a letter sent from Mannheim only a month before the arrival in Paris: "One is not always in the mood for writing. Of course, I could scribble all day long, but these things go out into the world, and I want not to be ashamed of myself when I see my name on them." (Those whose appreciation of Mozart is hampered both by the prevailing gentility of his music and by his reputation for dashing off compositions effortlessly may find some needed corrective in his own words and in the A minor Sonata.)

Such a work could hardly have advanced Mozart's position in Paris. We do not know how it was received in 1778 – or if, indeed, there was any opportunity for it to be received at all – but upon its publication there, in 1782, it seems to have provoked no commentary whatsoever.

Mozart's opinion of the French was not flattering, and the remainder of his Parisian sonatas was written with the obvious intention of pleasing the French taste while adhering to his own standards of quality. "I do not know whether or not my symphony [No.31 in D major, K 297] pleases," he wrote to his father in June, "and, to tell you the truth, I don't much care. Whom should it please? I warrant it will please the few sensible Frenchmen who are here, and there will be no great misfortune if it fails to please the stupids. Still," he added, "I have some hope that the asses, too, will find something in it to their liking."

The fusion of gallantry and poetry that Mozart aimed at is found in the Sonata in C major, K 330, the Sonata in F major, K 332, and the Sonata in B-flat major, K 333.

Critics are divided on the merits of the C major Sonata. Eric Blom feels that the work is "not very striking," although it "shines by a slow movement

with grave and beautiful minor sections." The equally knowledgeable Alfred Einstein compares the work with the A minor Sonata: "[It is] lighter than the preceding one, but it is just as much a masterpiece … one of the most lovable works Mozart ever wrote." At any rate, there is nothing particularly remarkable about the sonata (it is as regular in form as can be) other than the fact that it is the composition of a genius. One may, however, note the features mentioned by Blom, which are the most striking moments in the Sonata. The very simple piano technique required by this music, along with several passages cleverly calculated to produce brilliant effects through minimal dexterity, raise the suspicion that the music was written with the requirements of one of Mozart's piano pupils in mind.

The Sonata in F major, K 332, contains more noteworthy features. The sprightly opening movement is concerned with contrasts and rhythmic interplay, while maintaining a gracious façade throughout. Notice in particular the place where Mozart changes abruptly from 3/4 to 2/4 time – while maintaining the same notation – with a series of heavy accents in the left hand, then leads immediately into a more flowing passage. The little "storm" is far from violent, yet what a marvelous sense of release the composer achieves here! "The slow movement," writes the English composer-scholar Hutchings, "which must surely have been enjoyed by Chopin, could well represent the summit of expression that Mozart reached without departing from the formality and reticence of his epoch." It consists of long, spun-out melodies in the right hand over the most subtly varied bass figurations in the left. The finale is a dizzying rondo-like movement (actually in sonata form), based on rapid passage-work figurations, exhilarating and highly virtuosic.

If the F major Sonata is an epitome of pure piano writing, the Sonata in B-flat major, K 333, shows the influence of other musical forms. The style of contemporary vocal music is most specifically reflected in the harmonic suspension and "sighs" common to the writing of Piccinni. Elements of the piano concerto may be heard in the numerous passages where ideas are repeated in different registers of the keyboard – contrasts in tonal quality that would have been more marked on Mozart's piano than on a modern instrument – as well as the cadenza that occurs near the end of the last movement. The very full chords that punctuate the music show the influence not only of the orchestra but also of the Stein pianoforte.

Both the first and second movements are in sonata form. The perky finale is a rondo, and, if one wishes to think of this movement as a mock concerto, one may certainly hear the orchestra playing the relatively simple rondo theme while the piano takes over for the more dashing episodes.

LESLIE GERBER

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

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]

It begins like this:
Listen:
Billy Pilgrim has come unstuck in time.
It ends like this:
Poo-tee-weet?

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 Tralfamadorian 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 mate 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 Tralfamadore 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 Fourth *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 lovelist 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 pranced, 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 Tralfamadorian test pilot presses a starter button, and the whole Universe disappears."

GLENN GOULD: The Chorale, "*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 Tralfamadorians – 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-weet?*"

So it goes.

Arnold Schoenberg 1874–1951

6 Lieder op. 3

1 No. 1: Wie Georg von Frundsberg von sich selber sang 2:21
(Text from Des Knaben Wunderhorn*)*
2 No. 2: Die Aufgeregten *(Text: Gottfried Keller)* 2:31
3 No. 3: Warnung *(Text: Richard Dehmel)* 1:44
4 No. 4: Hochzeitslied *(Text: Jens Peter Jacobsen)* 1:51
5 No. 5: Geübtes Herz *(Text: Gottfried Keller)* 2:31
6 No. 6: Freihold *(Text: Hermann Lingg)* 1:54

2 Balladen op. 12

7 No. 1: Jane Grey *(Text: Heinrich Ammann)* 6:42
8 No. 2: Der verlorene Haufen *(Text: Viktor Klemperer)* 5:05

3 Lieder op. 48

(Text: Jakob Haringer)

9 No. 1: Sommermüd 2:21
10 No. 2: Tot 1:34
11 No. 3: Mädchenlied 2:01

2 Lieder op. 14

12 No. 1: Ich darf nicht dankend… *(Text: Stefan George)* 2:18
13 No. 2: In diesen Wintertagen *(Text: Karl Henckell)* 3:17

2 Lieder op. post.

14 No. 1: Gedenken *(Text: anonymous)* 2:29
15 No. 2: Am Strande *(Text: Rainer Maria Rilke)* 1:28

8 Lieder op. 6

16 No. 1: Traumleben *(Text: Julius Hart)* 3:01
17 No. 2: Alles *(Text: Richard Dehmel)* 2:59
18 No. 3: Mädchenlied *(Text: Paul Remer)* 1:25
19 No. 4: Verlassen *(Text: Hermann Conradi)* 4:07
20 No. 5: Ghasel *(Text: Gottfried Keller)* 2:08
21 No. 6: Am Wegrand *(Text: John Henry Mackay)* 1:18
22 No. 7: Lockung *(Text: Kurt Aram)* 1:15
23 No. 8: Der Wanderer *(Text: Friedrich Nietzsche)* 4:50

Total Time 61:50

Donald Gramm bass-baritone [1]
Helen Vanni mezzo-soprano [2–7/9–23]
Cornelis Opthof baritone [8]
Glenn Gould piano

Original LP: M 31312 · Released May 24, 1972
Recording: Columbia 30th Street Studio, New York City,
September 17, 1964 & January 5, 1965 [1–6]; April 10, 1968 [7]; September 15, 1970
[9–11]; April 9, 1968 [12/13]; April 9/10, 1968 [14/15]; February 27–29, 1968 [16–23];
Eaton Auditorium, Toronto, May 3, 1971 [8]
Producers: Andrew Kazdin [1–23]; Thomas Frost [1–6]
Recording Engineers: Fred Plaut, Kent Warden & Milton Cherin
Cover Design: Henrietta Condak · Back Cover Photo: Don Hunstein
Liner Notes: Excerpts from notes by Joseph Machlis that originally appeared in M2L 336
Publishers: Universal Edition / Belmont Music [1–8/12/13/14/16–23];
Schott Music / Hal Leonard [9–11];
LP Matrix: AL 31312 [1–11], BL 31312 [12–23]

By using the art of music to express his emotions, Schoenberg reflected the tradition of nineteenth-century Romanticism. "I write what I feel in my heart, and what finally comes on paper is what first coursed through every fiber of my body. A work of art can achieve no finer effect than when it transmits to the beholder the emotions that raged in the creator in such a way that they rage and storm also in him." Again and again he espoused the Romantic cause. "I warn you of the danger lurking in the die-hard reaction against Romanticism. The old Romanticism is dead; long live the new!"

The emotional and visionary elements in Schoenberg's personality were combined, however, with a strong taste for abstract speculation and intellectual discipline. He had the true German reverence for "the idea." Music to him was "not another amusement, but a presentation of musical ideas." For all his passions, he was an intellectual. "It is really only in the mental realm – where musical thought must be rich in variety – that an artistic expression is possible." His aim, above all, was "to join ideas with ideas." Here, then, is the dual nature of Schoenberg's music: a hyperexpressive content (descended from the turbulently chromatic idiom of *Tristan)* controlled by as rigidly intellectual a system of formal procedures as any artist ever devised. …

In the public mind, the Schoenberg revolution has come to be associated with the term "atonality" – meaning "rejection of key." Schoenberg himself, however, deplored the use of this word. For him, it had another meaning: " 'Atonal' can only signify something that does not correspond to the nature of tone. A piece of music will necessarily always be tonal insofar as a relation exists from tone to tone."

Despite his objections, "atonality" took root, for to most people it summed up the principal points of his musical philosophy. Yet, in the Schoenbergian

canon, it went hand in hand with other significant innovations. He restored counterpoint to the position of eminence it had lost in the nineteenth century, and he liberated dissonance by removing the distinction drawn in traditional harmony between the dissonant chord and the consonant. For the unifying power of tonality, he substituted a technique based on the perpetual variation of the motive, thereby achieving an unprecedented unity of structure and design. These developments, which reached their culmination years later in his lecture "Method of Composing with Twelve Tones" (1934), were already beginning to be felt in the works that ushered in Schoenberg's second, or atonal-expressionist, period.

JOSEPH MACHLIS

Excerpted from notes that originally appeared in M2L 336
(The Music of Arnold Schoenberg, Vol. 4) [Album 22–23 in the current collection]

The Songs

Six Songs, Op. 3, Eight Songs, Op. *6,* Two Ballads, Op. 12, and Two Songs, Op. 14, belong to Schoenberg's first, or tonal, period. Josef Rufer has pointed out that "even in Op. 12 and Op. 14, the tonality becomes so extended and unstable that already here the transition to a complete abandonment of tonal connection appears to be prepared in distinguishable form." Schoenberg himself identified Op. 12 as the immediate forerunner of the Second Quartet in F-sharp minor, Op. 10, which forms the transition to his second, non-tonal, period, while Op. 14 has been called the first decisive step toward the non-tonal style of the 15 songs that comprise *The Book of the Hanging Gardens* (see Complete Songs, Vol. 1 [Album 22 in the current collection]), both of which date from 1908. "I have for the first time succeeded in coming nearer to an ideal of expression and form than I have had in mind for some years," Schoenberg wrote then. "Now that I have definitively entered on this path, I am aware that I have broken through all the barriers of a former aesthetic."

Three Songs, Op. 48, belong to the composer's third, or twelve-tone, period, and were composed in 1933, but were evidently forgotten by the composer during his years of settling into a new life in the United States. They are the only songs with piano accompaniment that Schoenberg produced after *The Book of the Hanging Gardens* – a time span of 25 years. Of this third period, Schoenberg wrote: "Through it, I am completely in the position of being able to compose as unhesitatingly and imaginatively as one only does in one's youth, and yet I remain under a precisely definable aesthetic control."

"Gedenken", the first of the Two Songs, Op. posth., was found in 1962 among the papers of the conductor Heinrich Jalowetz, who had been one of Schoenberg's first pupils. "Am Strande" was found among Schoenberg's papers, after his death, and is dated February 8, 1909. It bears a pencil notation by the composer: "This song was written before the George-Lieder (Op. 15), at the same time as Op. 14. …" However, since Op. 14 was written in 1907–1908 and *Hanging Gardens* in 1908, there is an obvious contradiction.

Texts of the poems are drawn from both classical, Romantic and modern sources. Although Schoenberg wrote the texts of his major vocal works, such as *Moses und Aron*, *Die Jakobsleiter*, and *Die glückliche Hand*, as well as most of his other choral compositions, he turned to the words of others for the songs for voice and piano. Texts are of a philosophical or lyrical nature and were generally of personal significance to the composer.

George Frideric Handel 1685–1759

Harpsichord Suite No. 1 in A major HWV 426

A-Dur · en *la* majeur

1	I. Prélude	2:18
2	II. Allemande	3:06
3	III. Courante	2:21
4	IV. Gigue	2:02

Harpsichord Suite No. 2 in F major HWV 427

F-Dur · en *fa* majeur

5	I. Adagio – *attacca*	2:30
6	II. Allegro	1:26
7	III. Adagio – *attacca*	1:58
8	IV. Allegro [Fuga]	1:56

Harpsichord Suite No. 3 in D minor HWV 428

d-Moll · en *ré* mineur

9	I. Prélude. Presto – *attacca*	0:59
10	II. Allegro [Fuga]	1:55
11	III. Allemande – *attacca*	2:32
12	IV. Courante	1:56
13	V. Air con Variazioni	3:59
14	Variatio 1	0:43
15	Variatio 2	0:40
16	Variatio 3	0:41
17	Variatio 4	0:48
18	Variatio 5	0:36
19	VI. Presto	2:04

Harpsichord Suite No. 4 in E minor HWV 429

e-Moll · en *mi* mineur

20	I. Allegro [Fuga]	2:49
21	II. Allemande – *attacca*	1:10
22	III. Courante	1:17
23	IV. Sarabande	2:49
24	V. Gigue	1:04

Total Time 44:04

Glenn Gould harpsichord

Original LP: M 31512 · Released August 30, 1972
Recording: Eaton Auditorium, Toronto,
March 26, 1972 [1–8]; April 30 & May 1/28, 1972 [9–24]
Producer: Andrew Kazdin · Recording Engineers: Kent Warden & John Johnson
Cover Photo: Crosby Brown Collection, The Metropolitan Museum of Art
Cover Photo: Don Hunstein (Glenn Gould) · Liner Notes: Leslie Gerber
LP Matrix: AL 31512 [1–8], BL 31512 [9–24]

We tend today to remember George Frideric Handel exclusively as a composer of choral works, operas and a few orchestral suites and to forget the fact that he was well-known in his time as a keyboard virtuoso. His first biographer, John Mainwaring, summed up the general opinion: "Handel had an uncommon brilliancy and command of finger; but what distinguished him from all other players who possessed the same qualities, was that amazing fulness, force, and energy, which he joined with them."

As might be expected from a virtuoso who was also a composer, Handel wrote a great deal of music for the harpsichord. Yet the publication, in 1720, of his first book of *Suites de pièces pour le clavecin* was still an extraordinary event: it was the first authorized publication of any of his instrumental works, and it was to remain the only collection of harpsichord suites he was to issue under his own auspices.

(In 1719, a publisher in Amsterdam had issued a collection of Handel's harpsichord pieces – without permission, as was common in the days before international copyright. Harpsichord music was quite a saleable commodity in England at the time, as demonstrated by the wide circulation of the many domestic and imported harpsichord works issued by the English publisher John Walsh. Later, in 1733, Walsh was to pirate Handel's second volume of harpsichord suites.)

Always a man with a keen business sense, Handel realized that he was losing a fine opportunity. In June 1720, he received a royal privilege to publish his own works. The very first publication under this privilege was the book of eight suites, issued for him in November by John Cluer of London.

Handel included in the edition the following note, apparently written by himself:

"I have been obliged to publish some of the following Lessons, because surrepticious and incorrect copies of them had got Abroad. I have added several new ones to make the Work more usefull, which if it meets with a favourable Reception, I will still proceed to publish more, reckoning it my duty, with my Small Talent, to serve a Nation from which I have receiv'd so Generous a protection."

The unauthorized Amsterdam edition of 1719 had apparently been produced from various manuscript copies; not only was it tainted by the usual corruptions, but, also, it consisted of pieces that Handel had produced for various occasions and never revised. Many of these were now thoroughly rewritten and improved by Handel; also, as the composer states, he added a number of new pieces that had not been published previously. Even the arrangement into suites was done with great care, and the suites themselves are presented in a deliberately arranged and contrasted sequence of keys. The two later collections of Handel's suites that appeared during his lifetime were prepared in much the same way as the 1719 Amsterdam edition, and they are, for the most part, musically inferior. Handel may not have cared enough for the details of publishing to do his own proofreading, for the edition of 1720 contains numerous errors. But he did care enough to impart to this edition his compositional best.

The suites are rather unorthodox in form and do not follow the generally-established dance sequence of the eighteenth-century instrumental suite.

Each of the four recorded here follows a different pattern, and they are best described individually.

No. 1, in A major. The prelude for this suite consists primarily of a sequence of chords that invite the performer to invent his own embellishments. Glenn Gould here contributes an intricate personal statement composed expressly for this recording. A brilliant Prelude, combining arpeggios and scales, is followed by three dances – Allemande, Courante, and Gigue – that are Italian in style.

No. 2, in F major. This is not really a suite at all but a *sonata da chiesa* in the Italian style, of the type often composed for violin and continuo. The movements follow the common pattern: Adagio, Allegro, Adagio, Allegro.

No. 3, in D minor. Like Bach, whose *Clavierübung* Book II appeared fifteen years later, Handel here is writing orchestral music for harpsichord. Unlike Bach, but typically for him, Handel later reused some of the pieces in the Concerti Grossi of Op. 3. The first two movements, Prelude and Allegro, are actually a prelude and fugue. Italianate dances, an Allemande and a Courante, are then followed by an Air and Variations and a concluding Presto.

No. 4, in E minor. The opening Allegro is a fugue, in the style of Italian violin music. The following movements, Allemande, Courante, Sarabande and Gigue, comprise the most orthodox suite sequence in the entire collection.

While Handel's harpsichord works may not be the most important segment of his production, the best of them are fully worthy of his genius. Their values in relation to Handel's better-known music are pointed out by the eminent musicologist Paul Henry Lang: "A number of these compositions serve as proving grounds for his dramatic works. In them appear certain basic ideas and models that were to follow Handel throughout his career." And, of all his works, it is probably the first book of suites, along with the Organ Concertos, that provide us with the best picture of Handel as performer-composer.

LESLIE GERBER

Glenn Gould's First Recordings of Grieg and Bizet

Edvard Grieg 1843–1907

Piano Sonata in E minor op. 7

e-Moll · en *mi* mineur

1	I. Allegro moderato	6:42
2	II. Andante molto	5:59
3	III. Alla Menuetto, ma poco più lento	5:45
4	IV. Finale. Molto allegro	7:44

Georges Bizet 1838–1875

5	**Nocturne in D major** D-Dur · en *ré* majeur	4:42

Variations chromatiques (de concert) op. 3

6	Thème. Moderato maestoso	1:07
7	Var. 1. Un pochissimo più allegretto	0:53
8	Var. 2. a tempo rubato	0:45
9	Var. 3. a tempo risoluto	0:38
10	Var. 4. Con fuoco	0:31
11	Var. 5	0:44
12	Var. 6. Agitato	0:49
13	Var. 7	0:51
14	Var. 8. Con espressione	0:47
15	Var. 9. Un peu plus vite	0:34
16	Var. 10. Alla Polacca	0:33
17	Var. 11. Andante	0:56
18	Var. 12. Plus animé	0:40
19	Var. 13. Mouvement. des Ires Variations	0:48
20	Var. 14. appassionato	0:44
21	Coda. semplice – Un peu plus lent – Quasi recitativo – a tempo	2:48

Total Time 45:20

Glenn Gould piano

Original LP: M 32040 · Released March 2, 1973
Recording: Eaton Auditorium, Toronto,
March 13/14, 1971 [1–4]; December 13, 1972 [5]; May 2/3, 1971 [6–21]
Producer: Andrew Kazdin · Recording Engineers: Kent Warden & Frank Dean Dennowitz
Cover Design: Henrietta Condak · Cover Art: Robert Andrew Parker
Liner Notes: Glenn Gould · LP Matrix: AL 32040 [1–4], BL 32040 [5–21]

The original LP release erroneously billed Bizet's Nocturne in D major as his Premier Nocturne *on front and back covers.*

Edvard Grieg's Piano Sonata was written in 1865; Bizet's *Nocturne* and *Variations chromatiques* three years later. For those who subscribe to the theory that recording is an inherently archival, as opposed to miscellany-gathering, activity, our text on this occasion will be drawn from Century 19, Decade 7, Part 3.

Unfortunately for the undersigned, the text, as opposed to the theory above-mentioned or, indeed, the music at hand, is uncongenial. If I were to deal with it explicitly, invoking appropriate parallels, stressing pertinent contradictions – acknowledging, in effect, the "compare and contrast" commandment of academia – I should be required to emphasize that both composers operated within a milieu that, according to all subsequent wisdom, was dominated by the very fact of that most upheaval-inducing phenomenon of the "romantic" *age – Tristan und Isolde.*

Now, as it happens, I love *Tristan.* I was fifteen when I heard it first, and wept. These days, needless to say, the tear ducts are out of practice – the psychologically meddlesome, and medically unsound, prohibitions respecting approved emotive patterns for the Occidental male have seen to that. Yet, given a hard day, a late night, and a sequence or two from the "Liebestod," the spine tingles and the throat is seized by a catch that no other music, this side of Orlando Gibbons' anthems, can elicit with equivalent intensity and predictability.

The trouble is: to acknowledge *Tristan* without qualification – to ascribe to it more than subjective impressions – tacitly suggests that one acknowledges as well what I should like to call the "Plateau, Peak, and Precipice" concept of history. Oh, no one else calls it that; but, however unwittingly, most

folk offer it accreditation, and *Tristan*, for this century at least, has served the concept as linchpin.

Another servant of the concept and, by no coincidence whatever, worshipper of *Tristan*, was one Arnold Schoenberg – a gentleman persuaded that his own evolution was possessed of Darwinian inexorability (which it may well have been), that *Tristan* provided the incentive for that climate of ambiguity that eventually led to his personal rejection of tonal orientation (which is quite probably the case), and that, by inference, his relationship to Wagner, and any other elder masters you'd care to weigh into the bargain, was one of mantle-ee to mantle-or. Most devout Schoenbergians reasoned similarly, and the list of linchpins grew accordingly – Monteverdi's *Orfeo*, Bach's *Kunst der Fuge* or any half-dozen Stamitz symphonies (select one only, or move directly to jail; do not pass "Go" and do not collect 200 florins). The converted patriarch, Igor Stravinsky, nominated Beethoven's *Große Fuge*, and, in perhaps the most memorable of all linchpin pronouncements, Ernst K enek avowed that Gesualdo's chromaticism might, but for the inconsiderate intervention of three centuries, have led directly to Wagner. This latter statement, to be fair, and if judged according to the lights of its own *Zeitgeistlich* standards (it was issued, after all, some thirty years ago, when Gesualdo's crimes and times were less exposed to public scrutiny), contained a real measure of insight. It did, however, like all such proclamations, impose long-range linear goals as ultimate criteria and, however inadvertently, convey the impression that God is on the side of enharmonic relationships.

Needless to say, such relationships abound in each of the works included in this album, with Bizet's self-advertising *Variations* understandably taking a commanding lead in the "accidentals" sweepstakes. None of these works, however, achieves or, more to the point, strives for, that state of ecstatic prolongation that is the true legacy of *Tristan*, and to judge any of them according to such criteria would be akin to the demand that Sibelius' Fifth Symphony (1914) abandon its suave, romantically cultivated, syntax in favor of the motoric punctuation of *Le Sacre* (1913), or that *Le Bourgeois Gentilhomme* (1918) relinquish its amiable evocation of the rococo past in order to sample the expressionist "present" of *Pierrot Lunaire* (1912). The calendar, after all, is a tyrant; submission to its relentless linearity, a compromise with creativity; the artist's prime responsibility, a quest for that spirit of detachment and anonymity that neutralizes and transcends the competitive intimidation of chronology.

In any event, whatever the expectations, the facts are as follows: Grieg's Op. 7 is a secure, smoothly articulated, post-graduate exercise in which chromatic embellishments enliven an occasionally complacent paragraphic symmetry. The composer's confidence with large-scale forms – in later years, always the effective miniaturist, he became estranged from the sonata concept per se – peaked early in his career and, indeed, the celebrated Piano Concerto (1868) was a product of his twenty-fifth year. Like the latter work, the E minor Sonata best conveys its author's geographic distinction – i.e. independence from Austro-German symphonic tradition – by frequent, though entirely non-violent, resistance to the proclivities of the leading-tone and appropriate amendments to the motivic conceits involved. Whatever the mood prevailing in these early works, the innovatory content – the quirk quotient, to re-coin one of my own pet phrases – is introduced, much as in the

case of Dvořák, with beguilingly unassertive good humor.

Bizet's *Variations chromatiques* is, in my opinion, one of the very few masterpieces for solo piano to emerge from the third quarter of the nineteenth century; its almost total neglect is a phenomenon for which I can offer no reasonable explanation. Like every opus by this extraordinary composer, from that posthumously discovered teenage gem – the Symphony in C – onwards, the *Variations chromatiques* is a work that, harmonically, never puts a wrong foot forward. And the harmonic path chosen (one suspects primarily as an experiment, since Bizet could utilize, with equal effect, idioms of relatively unencumbered diatonicism) is a trail strewn with chromatic detours, and on which the possibility of landslide is an ever-present threat. That all such roadblocks are deftly circumvented is a tribute not only to the composer's supremely efficient technique but also to the imaginative, and picturesque, route that he charts and follows throughout.

Even when divorced from the music it maps out, this route is a logician's delight. The "theme" – in essence, a chaconne motif – is simplicity itself: two chromatic scales – one upward-bound, the other inverted – are punctuated cadentially by open octaves delineating the tonic triad of C minor. The first seven variations – there are fourteen in all – uphold the minor mode, and, in a gesture befitting the even-handed disposition of the theme, the remaining seven adhere to the major. A coda ensues, apparently intent upon lending support to the C major set; then, almost absent-mindedly at first, but, subsequently, with increasing emphasis and conviction, E-flats and A-flats are added to the texture; in due course, D-flats and G-flats tip the balance unequivocally, moody remnants of the "theme" reappear, and the work has come full circle to C minor. The D major *Nocturne*, though a less adventuresome concoction, is no less sophisticated. Chiefly concerned with frustrating the cadential inclinations of a melody of Methodistic primness, and coyly telegraphing this intention by an introductory four-bars' worth of arpeggiated diminished sevenths, it achieves its aim – one can't say with exemplary directness, since exemplary directness is the very quality Bizet seeks to deny the work – with, let's try it on its own terms, exemplary indecisiveness.

GLENN GOULD

A Confidential Caution to Critics

Gentlemen:
For many of you, this disc may well constitute a first exposure to the piano works of Bizet; it did for me, and I share with you the joy of discovery. This repertoire, however, lacks representation in the Schwann catalog and – although I do not attend recitals – turns up, I should guess, infrequently, if at all, on concert programs. You may, consequently, be at a loss for a yardstick with which to evaluate the performances contained herein.

For those of you who greet the release with enthusiasm, therefore, I should like to propose a phrase such as " – vividly and forcefully, as only a first reading can, it partakes of that freshness, innocence and freedom from tradition that, as the late Artur Schnabel so deftly remarked, is but a 'collection of bad habits.' " On the other hand, for those in doubt as to the validity

of the interpretations involved, I venture to recommend a conceit such as " – regrettably, a performance that has not as yet jelled; an interpretation that is still in search of an architectural overview." And, of course, for those who prefer to remain, so to speak, on the fence, a structure along the lines of " – though, regrettably, a performance that has not as yet jelled, this is, nonetheless, an interpretation that partakes of that freshness, innocence and freedom from tradition of which the late Artur Schnabel so deftly – etc.," should serve.

The burden of this memorandum, however, is to direct your attention to one aspect of the relatively more familiar music contained on Side 1 that may well have escaped your notice and that could, potentially, lead to an embarrassing incident: Edvard Grieg was a cousin of my maternal great-grandfather. My mother, née Florence Greig, maintained, as did all the Scotch branch of the clan, the "ei" configuration, while Grieg's great-grandfather, one John Greig, crossed the North Sea in the 1740s, settled in Bergen, and inverted the vowels so as to afford a more appropriately Nordic ring to the family name. As will be readily apparent, any intemperate critical discussion of the performance at hand, therefore – especially along the lines adopted by the Bizet disparagement (see Phrase Sample 2 above) – would be tantamount to a suggestion that Clara Schumann was misinformed about the inner workings of the worthy Robert's A minor Concerto.

The Sonata, of course, though hardly a repertoire staple, is played and recorded from time to time, and some of you may well feel that my response to it is at almost perverse pains to underline those dour, curiously dispassionate qualities of Ibsenesque gloom that I feel to be on predominant display in even the earliest works of cousin Edvard. Consequently, for those who would espouse a more up-tempo, quasi-Lisztian rendition of the work, such epithets as "presumably authentic" or "nonetheless, unquestionably authoritative," will suffice; and, needless to say, in the comments of those inclined to a genuinely enthusiastic response, I look forward to such encomiums as "the very stuff of history," "a truly legendary encounter," or, perhaps, "never, in the annals of recording, has the generation gap been bridged with such unquestionable authority, such incontrovertible authenticity."

Well, I can dream, can't I? Happy to be of help.

Yours respectfully,

GLENN GOULD

Johann Sebastian Bach 1685–1750

The French Suites Vol. I

Französische Suiten · Suites françaises

Suite No. 1 in D minor BWV 812

d-Moll · en *ré* mineur

1	I. Allemande	1:33
2	II. Courante	1:03
3	III. Sarabande	2:50
4	IV. Menuet I	1:12
5	V. Menuet II	2:28
6	VI. Gigue	2:08

Suite No. 2 in C minor BWV 813

c-Moll · en *ut* mineur

7	I. Allemande	2:35
8	II. Courante	1:08
9	III. Sarabande	2:16
10	IV. Air	0:54
11	V. Menuet	0:50
12	VI. Gigue	1:44

Suite No. 3 in B minor BWV 814

h-Moll · en *si* mineur

13	I. Allemande	1:34
14	II. Courante	1:10
15	III. Sarabande	1:39
16	IV. Menuet – Trio	2:01
17	V. Anglaise	0:49
18	VI. Gigue	1:41

Suite No. 4 in E-flat major BWV 815

Es-Dur · en *mi* bémol majeur

19	I. Allemande	1:09
20	II. Courante	1:08
21	III. Sarabande	2:09
22	IV. Menuet (BWV 815b)	0:57
23	V. Gavotte	0:45
24	VI. Air	1:04
25	VII. Gigue	1:55

Total Time 39:02

Glenn Gould piano

Original LP: M 32347 · Released September 3, 1973
Recording: Eaton Auditorium, Toronto, November 15/16, 1972 [1–6]; November 5, 1972 [7–12]; December 12, 1972 & February 17, 1973 [13–18]; February 17, 1973 [19–25]
Producer: Andrew Kazdin · Recording Engineers: Kent Warden & Frank Dean Dennowitz
Cover Design: Henrietta Condak · Cover Painting: Clifford Condak · Liner Notes: Leslie Gerber
LP Matrix: AL 32347 [1–12], BL 32347 [13–25]

Today, when we listen to keyboard music, we are usually situated either in a concert hall (recital) or in our own home (recording). In the age of Johann Sebastian Bach, however, the average music-lover listened to keyboard music (excepting the church organ) almost entirely in the confines of his own home, for the public recital as we know it was a concept as alien to him as the radio or phonograph must have been to concert audiences a century later.

Much of the credit for the social and cultural phenomenon of the public concert must, of course, be awarded to the pianoforte, that late-18th-century development that changed the whole character of the keyboard art. With its ability to communicate sound and subtlety, the piano replaced the harpsichord (never really adequate for large halls, anyway) and relegated the clavichord to oblivion (it was always best suited for private performance).

It is useful to keep this instrument-time-place situation in mind when listening to Bach's *French Suites*, for these compositions are certainly among the least "public" or declamatory works in the entire repertoire of great music. (The late Thurston Dart, a supreme authority on the Baroque era, considered the *French Suites* best suited to the clavichord and played them himself on that instrument.) Today, we probably come closest to the original experience of the music when we hear it at home, on the phonograph or radio, played by ourselves.

The *French Suites* were among the first compositions in suite form written by Bach, but their exact chronology is uncertain. The first four were certainly finished by 1723, for they appear in a manuscript of that date as part of a traditional set of six but in company with two other suites (now known separately as BWV 818–9) instead of those now known as the Fifth and Sixth. It was Thurston Dart's supposition that the first four suites were composed over the period of about 1717 to 1723. Surviving bits of evidence suggest that the pieces were revised a number of times, both in their internal content and in their order. The last two of the suites were apparently added somewhat later, and the sequence as we know it does not seem to have been completed until at least 1725.

The purpose of all these revisions is obvious. What had begun merely as a set of pieces in dance styles was transformed by Bach into a unified group, perhaps even to be regarded as one work. The first three of the suites, seemingly the earliest in order of composition as well, are in minor keys and are of a serious nature, while the last three are in major and show increasingly joyful qualities. The First used the (by then) archaic device of beginning all of the dances with variants on similar musical themes, a 17th-century device known as the "variation suite," while the others are more "progressive" in style. The very number of movements increases from six in the first two suites to seven in the Fourth and Fifth, and to eight in the Sixth. (Karl Geiringer suggests that the Minuet of the Fourth Suite was a later addition, evidence of another revision aimed at a musical progression.) And so far as we can determine, the exact ordering of the suites may well conform to their chronology of composition as well as an over-all musical plan. Another indication of Bach's efforts toward uniformity is found in the Fourth Suite, which was first written with a prelude. The prelude was eliminated, and all six of the suites as they now stand consist of dance movements only. (An apparent

contradiction to this principle, the "Air," is explained easily; this was actually a French dance, as well as a term for a song.)

The term "French" for these suites is so shrouded in obscurity that the true origin may never be known. The title of the original manuscripts is written in French, but so is that for the English Suites, and neither one mentions "French" or "English" as part of the title. Bach's first biographer, Johann Nicolaus Forkel, said the name had been given to these works "because they are written in the French taste," but that explanation has been discarded along with Forkel's wrong guess that the English Suites were "made for an Englishman of rank." (There is, however, still validity in Forkel's description of the music: "By design, the composer is here less learned than in his other suites, and has mostly used a pleasing, more prominent melody.") Bach biographer Philipp Spitta wrote that "the name 'French' was given to them on account of the meagre form of their component sections, which, even in external dimensions, adhere as closely as possible to the dance type on which they are founded." But he admits that "there is no idea of imitating or carrying out any specially French characteristics; none such are to be discerned anywhere in Bach, nor could they be possible except in his very earliest work." All we know for certain is that both titles, "English" and "French," were added after the fact by an unknown hand and that they do make convenient handles.

While much is made of the dancelike qualities of Bach's music in these suites, there has never been any suggestion that the music was actually used for dancing. In fact, most of the dance forms used were obsolete when Bach composed. And though it is fine for the performer to bring out the kinetic qualities of the music, particularly in the fast movements, the music was written primarily for expressive purposes – a fact that should be paramount in the minds of performers and listeners alike.

LESLIE GERBER

Wolfgang Amadeus Mozart 1756–1791

Piano Sonata No. 11 in A major K 331 (300i)

A-Dur · en *la* majeur

1	I. Tema. Andante grazioso e variazioni	8:00
2	II. Menuetto – Trio	6:38
3	III. [Rondo] Alla Turca. Allegretto	4:03

Piano Sonata No. 16 in C major
K 545 "Sonata facile"

C-Dur · en *ut* majeur

4	I. Allegro	1:51
5	II. Andante	2:20
6	III. Rondo. Allegretto	1:36

7 Fantasia in D minor K 397 (385g) 8:21

d-Moll · en *ré* mineur

Andante

Piano Sonata No. 15 in F major K 533 / K 494

F-Dur · en *fa* majeur

8	I. Allegro (K 533)	4:20
9	II. Andante (K 533)	5:22
10	III. Rondo. Allegretto (K 494)	4:47

Total Time 47:39

Glenn Gould piano

Original LP: M 32348 · Released September 28, 1973
Recording: Columbia 30th Street Studio, New York City, December 16, 1965 & August 11, 1970 [1–3]; July 25, 1967 [4–6]; Eaton Auditorium, Toronto, November 5, 1972 [7]; Columbia 30th Street Studio, New York City, April 13, 1972 & Eaton Auditorium, Toronto, November 15/16, 1972 & March 10, 1973 [8–10]
Producer: Andrew Kazdin
Recording Engineers: Kent Warden, Fred Plaut, Stan Tonkel & Milton Cherin
Cover Design: Karen Lee Grant · Cover Photo: Don Hunstein · Liner Notes: Jean K. Wolf
LP Matrix: AL 32348 [1–6], BL 32348 [7–10]

The keyboard compositions of Wolfgang Amadeus Mozart not only represent a principal peak of the Classic sonata but also illustrate the great diversity of his musical style. The popular elements in K 331, the sonata with the "Turkish" rondo, and K 545, the "easy" sonata, have made these two of Mozart's best-known works; K 533/494 is a virtuoso sonata in the composer's mature idiom; and the Fantasy in D minor, K 397, provides a fascinating view of yet another style, that of keyboard improvisation.

As a young piano virtuoso, Mozart was improvising and performing his own keyboard works by the age of five. But not until 1774, when he was eighteen, did he begin notating his solo sonatas for other people's use. At this time, Mozart was seeking employment and welcomed any profitable opportunity to compose sonatas, whether on commission, for publication, or for a student. Thus, nineteen complete solo keyboard sonatas and three fantasies are extant from 1774 until his death, in 1791.

Mozart had completed the earliest of the sonatas represented here, K 331, in A major, by July 1778, while residing in Paris. Various unusual aspects of the work show that Mozart wanted to please the Parisian public: he catered to French taste by using a minuet and trio in place of the normal slow second movement and to a popular fad favoring Turkish elements by designating the *Rondo* finale "Alla Turca." In addition, rather than using typical sonata-form structure in the first movement, Mozart employed a theme with variations. This *Andante grazioso* movement features a theme divided into two repeating eight-bar sentences, the second being itself a variation of the first. Each of the six subsequent variations maintains the same binary structure.

Juxtaposed with the graceful second-movement minuet is a more somber trio distinguished by steady eighth-note motion. The *Allegretto* finale with the heading "Alla Turca" acquires its Turkish flavor in part through consistent alternation of major and minor keys. The opening section with its spirited recurring theme is in A minor, leading to a contrasting major theme before the main theme returns in minor. The middle section commences in A major with vigorous new thematic material, provides contrast with a passage in minor, and finally concludes in major. At that point the principal theme in minor returns, and is again followed by a varied statement of the A major theme. A driving coda then concludes the movement in major.

Eight years later, while living in Vienna, Mozart completed a *Rondo* for piano (K 494, dated June 10th, 1786). He frequently composed such rondos for use by his pupils, and, for lack of better evidence, it is presumed that he wrote this one for a similar purpose. After two more years had passed, on January 3, 1788, Mozart listed in his own catalog of his works an "Allegro and Andante for Solo Piano" (K 533). Later the same year the Viennese music publisher F. A. Hoffmeister advertised a work entitled *Sonate pour le Fortepiano, ou Clavecin, Composé par Mr. W. A. Mozart*; this consisted of the *Allegro* and *Andante* in F major, K 533, with *Rondo*, K 494, as the finale. Alfred Einstein explains this amalgamation by the fact that "he [Mozart] owed his friend and publisher Hoffmeister money at the time, and doubtless partly acquitted the debt with this sonata." Mozart put some thought into the union of the movements, adding twenty-seven additional bars to the *Rondo* to incorporate a cadenza and an ending in a deeper register.

On the whole, this work exhibits Mozart's mature style and specifically his more extensive use of counterpoint – a device employed more frequently during the Viennese years after his intensive study of the music of Bach and Handel. Although the contrapuntal *Allegro* follows typical sonata form, in the

recapitulation Mozart cleverly deviates from the expected by extending the second theme in combination with a restatement of the first theme. While the virtue of the *Allegro* lies in its polyphonic texture, in the *Andante* it stems from the rich harmonic writing and diverse treatment of the four-note motif that begins the movement. The *Allegretto Rondo* that Mozart linked to these two movements achieves a lighter mood through a *ritornello* that stays chiefly in the treble range. There is a charming and contrasting middle section in minor, in three-part counterpoint, before the return of the main theme. The latter section ends with a magnificent *stretto*, the added cadenza and the new concluding statement of the theme, which now lumbers downward into the bass – a more fitting conclusion to the entire sonata than the *stretto* in the treble register found in the original version of the *Rondo.*

Still later in 1788, on June 26th, Mozart added to his catalog of works the following title: "A Little Piano Sonata for Beginners." This refers to the Sonata in C major, K 545, which was published posthumously in Vienna as a *Sonate facile.* In addition to the title, Mozart's use of the least-complicated key provides evidence that he intended it for beginning piano students, although the exact circumstances of its composition remain a mystery. Mozart wrote K 545 only shortly after the complex and lengthy F major Sonata just discussed, and his omission of difficult counterpoint and retention of short, tuneful movements exemplifies his compositional facility, whatever the scale. Despite its overall simplicity, this sonata contains some of Mozart's most expressive and beautifully proportioned writing. In the opening *Allegro*, as if in deference to the use of C major and the lack of counterpoint, Mozart recapitulates the main theme in F major – the easiest possible procedure – instead of the customary tonic key. The *Andante* is song-like, expressive and uniformly simple in texture. A taste of counterpoint does occur at the start of the *Rondo* finale, but it is the least complex type imaginable, the left hand imitating the right in canonic fashion for two bars. Since this is the recurring theme of the *Rondo*, the texture of the movement sounds denser than it really is, and the novice pianist can complete this "easy" sonata with a feeling of accomplishment.

Mozart's sonata output was supplemented by three piano fantasies written during 1782. These works provide important insight into the type of composition Mozart might have improvised at the keyboard. Typically, a fantasy lacks conventional forms and is reflective of a composer's "free flight of fancy." The Fantasy in D minor, K 397, easily fits this concept as it progresses through three major divisions, each with its own character. The opening *Andante* section resembles a Baroque prelude, with triplet figures flowing from the left to the right hand. The ensuing *Adagio* portion establishes a poignant melody that is subjected to constant variation and is twice interrupted by rushing scale passages. A change of meter and key (to D major) introduces the concluding *Allegretto* section with its *dolce* theme. As the latter brings the Fantasy to a *fortissimo* close, one is led to wonder: how many similar Mozart improvisations were heard only by eighteenth-century audiences in small Viennese salons?

JEAN K. WOLF

Paul Hindemith 1895–1963

Piano Sonata No. 1 "The River Main"

1	I. Ruhig bewegte Viertel	3:26
2	II. Im Zeitmaß eines sehr langsamen Marsches	9:42
3	III. Lebhaft	7:59
4	IV. Ruhig bewegte Viertel, wie im ersten Teil	3:41
5	V. Lebhaft	8:05

Piano Sonata No. 2

6	I. Mäßig schnell	4:08
7	II. Lebhaft	2:12
8	III. Sehr langsam – Ruhig –	2:58
9	Rondo. Bewegt – Langsam	5:41

Piano Sonata No. 3

10	I. Ruhig bewegt	4:16
11	II. Sehr lebhaft	2:31
12	III. Mäßig schnell	6:05
13	IV. Fuge. Lebhaft	5:01

Total Time: 66:04

Glenn Gould piano

Original LP: M 32350 · Released September 3, 1973
Recording: Columbia 30th Street Studio, New York City,
October 13, 1966 [1–5]; December 29, 1966 & January 9/10, 1967 [10–13];
Eaton Auditorium, Toronto, February 18, 1973 [6–9]
Producer: Andrew Kazdin · Recording Engineers: Fred Plaut, Kent Warden & Milton Cherin
Cover Art and Design: Teresa Alfieri · Lettering: Joyce McGregor · Liner Notes: Glenn Gould
LP Matrix: AL 32350 [1–5], BL 32350 [6–13]

Gould's notes for the LP of the Hindemith Sonatas won a Grammy Award in 1973.

In the 1930s, the options were open. For the "progressives," there was Schoenberg – not one Schoenberg, in fact, but two: the uncompromising twelve-toner of the Third and Fourth Quartets or the Violin Concerto, and the harmonically conciliatory author of *Kol Nidre* or the Organ Variations. For the neo-classicists, there was Stravinsky, who, during the decade, turned in the *Symphony of Psalms*, *Perséphone*, and the Symphony in C. And, for those who elected to avoid the more extreme disputes of doctrine and dogma, a generous supply of middle-of-the-road alternatives was available: folkloristic modality (Bartók), folkloristic tonality (Copland), post-romantic symphonic pessimism (Pfitzner, Schmidt, Berg – yes, yes, I know, an odd bracket), post-romantic symphonic optimism (Prokofiev, Shostakovich, Walton), American eclecticism (Harris, Hanson), English isolationism (Vaughan Williams), Francophilic pragmatism (Roussel, Martin), Francophilic idealism (Messiaen), Germanic pragmatism (Orff, Brecht), Germanic idealism (Webern) and, lest we forget, the aging, and well-nigh uncategorizable, legend, Richard Strauss, whose best years lay both far behind and, though no one guessed it at the time, just ahead.

Well, I dislike labels and lists, and this one, like most, is full of holes, hunches, and half-truths (the reader is invited to submit his own; send no labels – all entries judged on neatness, penmanship and catholicity of outlook). But, despite the fact that, in the 1930s, Paul Hindemith's reputation reached its zenith, and his place among the middle-of-the-roaders enumerated above seemed secure, I've omitted his name from my list because I simply have no idea where to place him on it. Germanic pragmatism? Maybe. But a man who devoted a good portion of his last years to a reconstruction of his own early output is surely something more than a pragmatist. Germanic idealism? Hardly. He did, after all, set out to supply each member of the wind choir with its very own sonata, and saw no reason to exempt the tuba. (One can't imagine Webern dabbling in that project!)

In a sense, indeed, Webern provides a yardstick – an example of everything that Hindemith was not.

	WEBERN	HINDEMITH
OUTPUT	*Minimum productivity*	*Maximum productivity*
FORMAL SCHEMATICS	*Material-derived and/or binary preference*	*Materially indifferent and/or ternary preference*
HARMONIC BEARING	*Non-tonal*	*Quasi-tonal*
TEXTURAL DENSITY	*Parsimonious pointillism*	*Value for money*
CONTRAPUNTAL BEARING	*Canons preferred*	*Fugues preferred*
RHYTHMIC INCLINATION	*Asymmetry*	*Symmetry*
INSTRUMENTAL PREFERENCE	*Chamber groups*	*Plays the field*
PROFILE (RE CONTEMPORARIES)	*Low*	*High*
SUBSEQUENT INFLUENCE	*Incalculable*	*Negligible*

It's the last two categories that, as of this date, make the difference. While alive, Webern was of interest only to colleagues; his posthumous canonization was primarily an acknowledgment of the ideas engendered by his work and only secondarily attributable to the works per se. (N.B. to G.G. – file under "Controversial Pronouncements" and prepare defensive posture.) Hindemith, on the other hand, always had a public – not, perhaps, the sort of public that would turn up pre-sold for the première of a Shostakovich symphony, no matter the rebuffs Tovarich Dmitri's last effort might have suffered via *Pravda* and the Praesidium, nor the sort that would attend at the Royal Albert Hall while Sir Adrian had a go at RVW's new opus, secure in the knowledge that even if "the Fourth" did defy good breeding and voice-leading, as the academy decreed, the chap is one of us – what? – and, given that, Nostalgia Waives the Rules. (N.B. to G.G. – file under "Potential Puns" and prepare defensive posture.)

But Hindemith's was not a public motivated by nostalgia, and, only indirectly, by ideology. Rather, it turned to him, I suspect, with the not unrealistic expectation that, in a musical milieu rife with dogmatic dissent, he would consistently provide – to quote one of his own favorite terms of approbation – a climate of intellectual "repose." And this, over an extraordinarily productive career, he tried to do. In fact, as his career drew to a close, Hindemith drew consistency around him like a Linus-blanket.

The free-wheeling dissonance of his work in the 1920s – that abrasive harmonic arrogance that can be sampled at its strident best in such efforts as the *Kammermusik* for Violin and Orchestra, Op. 36 No. 3 (1925) – gave way, in the 1930s, to an almost self-effacing determination to bring dissonance to heel in the interests of structural cohesion. Not that Hindemith was ever to become a diatonicist – a quite singular approach to chromatic resource was the key to both the vertical and horizontal conceits of his style from the mid-1930s on – but he did, nonetheless, meticulously classify chord-structures according to their dissonant yield and attribute to each a gravitational intent that discounted the romantic and post-romantic concept of the root as a psychologically perceptible, but not necessarily physically demonstrable, presence.

Hindemith's method, which endowed his later works with idiomatic consistency (few musicians provide such instant giveaways for the "Who's the composer?" version of Twenty Questions!), was fundamentally phenomenological. "I vibrate, therefore, I am," might well have been his motto. And, as a result, in direct proportion to his progress toward idiomatic confidence and stylistic identity, his work was somehow diminished by the systematic exclusion of all that was ambiguous, ambivalent or otherwise resistant to analysis. The two versions of his epic song-cycle *Das Marienleben* provide pertinent illustration: Draft 1 (1923) is a passionate, if occasionally untidy, masterpiece; Draft 2 (1948) is a sober, indeed impeccable, revision that approaches its subject with healthy respect in lieu of ecstatic devotion.

In any event, once Robert Craft forged the Stravinsky–Schoenberg axis in the 1950s, and the eclecticism of the 1960s alleviated the austere serialism of the previous decade, the futures market in Hindemithian repose was struck by panic selling. To be sure, a handful of his works have held their place in the repertoire – the *Symphonic Metamorphosis of Themes by Carl Maria von Weber*, the *Concert Music for Brass and Strings*, and, above all, the magnificent triptych drawn from his opera *Mathis der Maler*. But the bulk of his output turns up nowadays on student programs (how many other major figures indulged the aspirations of tuba virtuosi?), organ recitals (the kist-o'-whistles clan is inherently conservative and Hindemith now seems in contention for the spot previously reserved for Rheinberger and S. Karg-Elert), or, on occasion, archival projects ("let's see if we can get all of them on one disc!"), like this one.

And that's a pity! Because, even though some of the clichés offered as comment on his work ("more fun to play than to listen to"; "always competent, rarely inspired") contain a modicum of truth, the works themselves are possessed of a validity that ultimately renders such comment irrelevant. They are well made; they do contain, admittedly amidst chapters with benumbingly anticipatable plot-lines, paragraphs, even pages, in which musical characterizations are drawn not only sympathetically and insightfully but with an ascetic commitment to detail that suggests the medieval mating of ritual and ecstasy.

In Hindemith's work, to be sure, ecstasy is a commodity most frequently purveyed by fugal situations – the finale to the Third Piano Sonata being perhaps the most conspicuous example this album provides. On occasion, as in the outer segments of the *marcia funebre* from the First Piano Sonata, Hindemith's slow movements attain a comparable intensity. Even here, however, one can, to adopt the lingo of tape-editing, see the splices going through – the central episode of the movement, though it undoubtedly measures up to Hindemith's personal yardstick of chord-group fluctuation, guide-tone orientation, and melodic diversification, behaves rather like the new boy on the block, unsure as to whether one can, or should, make friends with the kids next door. A similar gaffe is evidenced by the otherwise beautifully structured adagio of the Third Sonata in which, as a secondary episode and for no apparent reason, Hindemith previews, note for note and at approximately half tempo, twenty-four and a half bars of the scintillating third subject from his up-coming triple-fugue finale. It is a lapse that attests not only to his fondness for contrapuntal mischief but to his not-infrequent miscalculations in stage-management – the miscalculation is not inherently musical but theatrical.

For Hindemith, however, and by his own admission, the ritual of craft preceded the vision of the creative idea. In this regard, it's perhaps instructive to think of Hindemith as the obverse of Scriabin, a composer for whom reason was the by-product of ecstatic experience. And Hindemith, like other composers with similar priorities – Sweelinck, Telemann, Reger, Myaskovsky – will, I suspect, be the subject of many revivals and many attempts at re-evaluation. Whatever the verdicts of future generations, they will have to reckon with a composer of prodigious gifts, a composer who, in many ways, embodied the *fin de siècle* stylistic dilemma of his era, but who, in his anxiety to validate his syntax, to propagate his theorems, sometimes permitted those priorities to divert his attention from the goal he so often acknowledged and which, when properly adduced, is the true amalgam of ecstasy and reason – repose.

GLENN GOULD

Glenn Gould Plays His Own Transcriptions of Wagner Orchestral Showpieces

Richard Wagner 1813–1888

1 **Die Meistersinger von Nürnberg: Prelude to Act I** 9:35

2 **Götterdämmerung: Dawn and Siegfried's Rhine Journey** 13:08
Morgendämmerung und Siegfrieds Rheinfahrt
Aube et voyage de Siegfried sur le Rhin

3 **Siegfried-Idyll** 23:35

Total Time 46:35

Glenn Gould piano

Original LP: M 32351 · Released September 28, 1973
Recording: Eaton Auditorium, Toronto,
June 30, 1973 [1]; May 14 & June 30, 1973 [2]; February 3/4, 1973 [3]
Producer: Andrew Kazdin
Recording Engineers: Kent Warden & Frank Dean Dennowitz
Cover Design: Henrietta Condak
Cover Art: Courtesy of the New York Public Libary Picture Collection
Publisher: Glenn Gould [1/2]
LP Matrix: AL 32351 [1/2], BL 32351 [3]

The following conversation between Glenn Gould and announcer Ken Haslam took place in February 1973 on a radio broadcast for the Canadian Broadcasting Corporation. It is reprinted here courtesy of the Canadian Broadcasting Corporation.

KH: Well, Glenn, what I'd like to know is – why Wagner, why the *Siegfried Idyll*, why a piano transcription at all? I mean, I know that, a few years back, you did record Liszt's transcription of the Beethoven Fifth, although I'd always assumed you did it as a bit of a lark, and I should have thought that, given your – shall we say – puritan temperament, you'd be – well, perhaps not opposed to transcriptions, per se, but certainly rather skeptical about the process of adapting orchestral masterpieces for the keyboard.

GG: Well, good question, or rather, good questions, Ken. Which one would you like me to field first?

KH: Oh, well, I think your attitude to transcriptions as a whole is what interests me most, Glenn.

GG: Well, it's undergone a certain metamorphosis through the years, Ken. Certainly, in my student days, the nose was an organ down which to look at any enterprises of that kind.

KH: Could it be said that you're mellowing, Mr. G.?

GG: Learning to make distinctions, anyway. But, of course, you've got to remember that in those far-off student days, just about the only transcriptions one heard, and one's fellows played – and, needless to say, to be contrary, I never did – were Bach organ pieces fitted out for the piano by Liszt, or Tausig, or …

KH: … or Busoni.

GG: Right. And I took umbrage at this sort of thing – and, as a matter of fact, I still do – because I played the organ in those days, and knew, or thought I knew, what those pieces were all about. I always felt that it was an extraordinary exercise in perversity for students to open up their graduate recitals – and virtually all of them did – with somebody's transcription of the G minor Fugue – "big" or "little" as the case might be – in a conservatory concert hall equipped with an organ. I felt that, if they really identified so strongly with that repertoire, the logical course was for them to start off their concert at the organ or simply forget the whole thing. The truth of the matter is, of course, that, in the long run, those transcriptions effectively prevented a whole generation from coming to grips with baroque performance criteria. I mean almost nobody opened a concert in those days with excerpts from the *Well-Tempered Clavier*, or with a French Suite, or whatever, probably because they were too difficult and consequently …

KH: … difficult? But, surely, the organ transcriptions with all those thundering octaves and so forth were actually …

GG: … were actually much easier to play. They look impressive in a "Look, Ma, no hands" sort of way but they don't require the transparency of sound and digital independence without which you can't really manage the harpsi-

chord works of Bach. The need for such tactile felicities is minimized precisely because of those "thundering octaves" of yours.

KH: Well, then, that said – how do you justify your recording of the Beethoven Fifth Symphony as arranged by Liszt?

GG: Precisely as you described it, Ken, as a "bit of a lark." Mind you, there was more excuse in it for Liszt than for me. He really did transcribe those symphonies so that they could be heard after a fashion in provincial centers where no orchestra adequate to the purpose existed. But, generally speaking, I can't think of any less felicitous material for the purpose of piano reduction than the later Beethoven symphonies.

KH: Well, then, we've come full circle. If that's the case, how can you possibly justify a transcription of a Wagner masterpiece which succeeds quite well, thank you very much, in the milieu for which it was designed?

GG: Well, obviously, if you're conducting an academic inquisition, Ken, I can't – at least not entirely – but …

KH: No, I'm not trying to back you into a corner, Glenn, but I gather that you have several other reductions in addition to the *Siegfried Idyll* on the drawing board at the moment and …

GG: Yeah, I'm attempting a realization of the "Rhine Journey" and the *Meistersinger Vorspiel.*

KH: Exactly. And if, as you say, you have reservations about transcribing Beethoven, then, surely, Wagner, whose musical outlook demands an even grander orchestral apparatus, would seem a still less likely prospect.

GG: Well, yes and no, Ken. Yes, most emphatically, if you're referring to the early works. I can't think of anything less inherently pianistic than the Overture to *Tannhäuser*, for instance …

KH: … or the Act III Prelude to *Lohengrin.*

GG: Exactly. No, it's precisely those potboilers which won't work, and yet, interestingly enough, it's precisely the Wagner of that period – to be fair, perhaps with the same sense of missionary zeal – that Liszt did have a fling at transcribing.

KH: Oh, really?

GG: Yeah, he by-passed practically all of the later excerpts with the exception of the "Liebestod" in favor of such goodies as the "Spinning Chorus" from *The Flying Dutchman* and "Elsa's Dream" and "Lohengrin's Rebuke."

KH: Well, now, the reason that you feel early Wagner wouldn't work in transcribed form is – what? – because it's bombastic and …

GG: … Yes, because it's bombastic, but not in any decibel count sense. The early pieces are not ineffective because they're loud and brassy, but because, relatively speaking, they're harmonically static. You know, take the "Fest March" from *Tannhäuser*, for instance …

KH: … or the *Rienzi* Overture, perhaps?

GG: Exactly. They're fitted out with glorious themes which, as themes, can be made to work very well indeed on the piano, but the accompanimental figures sound like the proverbial oom-cha-chas at a church social. Now this is fine in an orchestral texture. It's all part of the post-Weber heroic opera style. You can repeat the same chord ad infinitum and, as long as you emphasize the beat with some assistance from the percussion battery or by constantly modifying the orchestral color involved, all's well. But it doesn't work on the piano precisely because you emphasize percussive elements on that instrument at your peril.

KH: Well, a light begins to dawn, Glenn, because in the *Siegfried Idyll*, of course, you have what is possibly the least bombastic work Wagner ever wrote.

GG: Absolutely, it's a natural. It's as lyrical as a Chopin nocturne, it makes all its dramatic points through counterpoint, never through percussive effect. As a matter of fact, there are no percussive traps, as they say, in the orchestration – not even a tympano.

KH: Well, that should make your job as a transcriber a lot easier.

GG: It should, but in a funny way, it makes it more challenging. It means that there is every opportunity to rebuild the piece for piano and, if it doesn't come off, then I'm to blame.

KH: Wait a minute, Glenn, whoa! You use the word "rebuild." Surely you're not concocting a "paraphrase" of the original as Liszt did to – what? – to *Rigoletto*, and so on?

GG: No, that was a slip of the tongue, Ken. It's an almost entirely accurate representation of the score, structurally. There are no cuts, no additions. But it's not a literal representation, by any means, and that's a lesson I learned, in a reverse sort of way, from Liszt.

KH: How come?

GG: Well, I came to feel that, in the Liszt transcriptions, he was too faithful to the score for his own good. You know, in an orchestral work, you can put in all sorts of octave doublings, for example, and, according to the diverse impulses of the instruments involved, you will have a rich and glamorous texture. Do the same thing on the piano, even within the options available to ten fingers, and, although you may get marks for authenticity, what you end up with is mud, glorious mud. Liszt, of course, is much more puritanical than I am in a funny sort of way. He tends to solve these problems by left-hand tremolandos – or, even worse, right-hand tremolandos – which, to me, always sound like the worst excesses of Aunt Sadie at the parlor upright …

KH: … in a moment of rapture!

GG: Exactly.

KH: But you don't mean to say that you played fast and loose with Wagner's textures, Glenn?

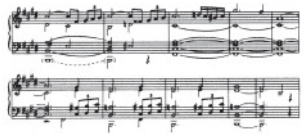
GG: Not "fast and loose," no! I simply decided that – well, for instance, that you can't hold a chord indefinitely on the piano without allowing for diminishing returns – pun intended – and you certainly can't expect that chord to build dynamically as, in the string choir, it can be made to do. So what I did, on occasions like that, was to activate inner voices, make them imitative, wherever possible, of Wagner's motivic conceits, stagger incoming motives and so on – anything to preserve a realistic sense of time and movement. For instance, there's one ten-bar sequence which occurs about one and a half minutes into the *Idyll*, and in which the orchestral textures are singularly uneventful …

KH: Which makes for problems!

GG: Which makes for problems, precisely, because, as I've said, a string choir can sustain one chord for four bars, say, but a piano simply cannot – at least, not without making it sound like a transcription.

KH: And that you were determined to avoid!

GG: Indeed. You know, my first draft of the *Siegfried Idyll* was written very matter-of-factly, very conscientiously, and the result was a thorough pedantic effort which simply reproduced the score verbatim:



KH: Now then, that represents precisely what's in the score?

GG: Yes, it does. There are no tamperings on my part whatsoever.

KH: Uh-huh. But, now, this was a first draft …

GG: … Right. And, in the second draft, I decided to pretend that Wagner had an acute pianistic sense – which, insofar as we can judge from the accompaniments to the "Wesendonck" songs – the only relatively "mature" piano-writing he got involved with – he didn't. But I decided to pretend that he had a keyboard flair to match his orchestral flair though, of necessity, representing a difference in kind, and I deliberately dispensed with all textural scruples and tried to imagine what might have been if someone with both orchestral and pianistic flair – Scriabin, let's say – had had a hand in it.

KH: Well, now, in relation to the example you quoted, what amendments were involved, Glenn?

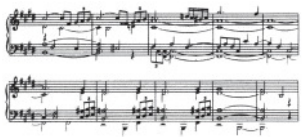
GG: Well, for instance, in the first two bars, the second violin and viola, which Wagner moves synchronously, are heard, in my version, as a syncopated phenomenon; in the next four bars, when Wagner comes to a dead stop on the chord of F-sharp minor, I invent, in the equivalent of the cello line, a series of horn-call-like motives which keeps the action going, so to speak.

KH: Well, now, do these motives of yours relate thematically to the rest of the work?

GG: Well, Ken, I'll tell you. I'd like to know the *Ring* cycle as well as Anna Russell does, so that I could say with assurance that they're really an inversion of the forge-motif, or something – but I don't, and they aren't – at least as far as I know. They're simply a very pragmatic solution to a very real problem – but, if I do say so myself, they do sound convincingly Wagnerian. Anyway, in the final four bars of the excerpt you heard, the only major change was the interpolation of the double-bass on the off-beats, as opposed to the down-beats, where Wagner placed it – so that it, too, manages to set up its own octave dialogue with the cello.

KH: So that, really, each of these tamperings of yours, Glenn, is directed to the same end – to a kind of non-stop thematic or quasi-thematic activity.

GG: Exactly.



KH: Well now, I can understand how that sort of judicious tampering would work within the context of a pastorale like the *Siegfried Idyll*, Glenn, but you've confessed to having similar designs on "Siegfried's Rhine Journey" and the *Meistersinger* Prelude and, even though the *Siegfried Idyll* is the first order of business tonight, I'm curious as to whether any modification of method was involved vis-à-vis either of these obviously more flamboyant scores?

GG: Well, as far as the "Rhine Journey" goes, I anticipated problems which, with the exception perhaps of the interminable tympani rolls, turned out to be far less troublesome than I'd imagined. The tympani was a problem – as I said, I can't bear piano tremolandos – but I tried to vary its participatory quotient, in effect, to change the rhythmic intensity of the tympani part from moment to moment and thereby relieve the monotony as best I could.

KH: And *Meistersinger*?

GG: Well, in the case of *Meistersinger*, one has to differentiate, I think, between the first two-thirds of the *Vorspiel* and the remainder of the piece.

KH: The distinction being?

GG: The distinction being that, for approximately seven of its ten minutes, because of its glorious counterpoint, because it's endowed with a degree of abstraction which is quite unique in Wagner's canon and which allows for, but is largely indifferent to, the presence of percussion, *Meistersinger* is an absolute joy to play.

KH: And the last three minutes?

GG: Well, the last three minutes are a bit of a *bête noire*. You know, *Meistersinger* has been a sort of party-piece of mine for more years than I care to count and, without ever bothering to concoct an "official" transcription, I used to play it strictly for my own amazement. But, as you know, Ken,

the last three minutes represent Wagner's simultaneous send-up of, and homage to, the traditions of German musical academe and, ingeniously but inconsiderately, he condenses all previous motives into a kind of *Kunst der Fuge*-like congestion that is, literally, impossible to render on the keyboard unless you deliberately divest it of at least a portion of its contrapuntal invention …

KH: … which, of course, would be to lose the whole point of the piece.

GG: Exactly.

KH: Well, now, before you wrote out your transcription, how did you navigate that segment in performance at home?

GG: By the simple expedient of leaving out one or other of the principal voices and adding a *Sing-Along-with-Mitch*-style descant.

KH: Of which there is already quite enough on your records as they stand, if I may say so, Mr. Gould!

GG: Your comments noted and filed, Mr. Haslam.

KH: But, seriously, Glenn, how did you navigate this passage for the record?

GG: For the record, I wrote a piano *primo* part for the last three minutes, recorded it, put on earphones, and then added whichever voice was missing as a piano *secondo.*

KH: Good heavens, Glenn, you're confessing to electronic hocus-pocus, to a violation of artistic integrity, to …

GG: … well, perhaps we could argue the moral imperatives involved on another occasion.

KH: Agreed. But did your three minutes of *primo-secondo* over-dubbing persuade you that the *Meistersinger Vorspiel* can work *in toto* on the piano?

GG: That, sir, is not for me to say. But, given the nightmare of endeavoring to sync to my own rubato, it proved conclusively that Ferrante and Teicher, I'm not.

Ludwig van Beethoven 1770–1827

Piano Sonata No. 16 in G major op. 31/1

G-Dur · en *sol* majeur

1	I. Allegro vivace	4:18
2	II. Adagio grazioso	8:51
3	III. Rondo. Allegretto	6:51

Piano Sonata No. 17 in D minor op. 31/2 "The Tempest"

»Sturmsonate» d-Moll · en *ré* mineur « La Tempête »

4	I. Largo – Allegro	7:16
5	II. Adagio	8:52
6	III. Allegretto	4:33

Piano Sonata No. 18 in E-flat major op. 31/3

Es-Dur · en *mi* bémol majeur

7	I. Allegro	5:38
8	II. Scherzo. Allegretto vivace	3:31
9	III. Menuetto. Moderato e grazioso	4:23
10	IV. Presto con fuoco	3:46

Total Time 58:21

Glenn Gould piano

Original LP: M 32349 · Released September 28, 1973
Recording: Eaton Auditorium, Toronto, August 29, 1971 [1/2];
August 29, 1971 & May 15, 1973 [3]; Columbia 30th Street Studio, New York City,
January 9/10/24/25, 1967 & Eaton Auditorium, Toronto, August 29, 1971 [4–6];
May 15, 1973 [7–10]
Producer: Andrew Kazdin
Recording Engineers: Fred Plaut, Kent Warden & Milton Cherin
Cover Design and Collage: Karen Lee Grant · Liner Notes: Harry Neville
LP Matrix: AL 32349 [1–4], BL 32349 [5–10]

According to many of his contemporaries, Ludwig van Beethoven was an uncommonly exciting pianist. During his first years in Vienna, he was better known, in fact, as performer than as composer, a situation that remained unchanged until long after the Viennese had heard some of the most impressive of his early works.

Throughout his life, Beethoven retained a great fondness for the piano. This predilection manifested itself not only in the quality and quantity of the piano music – seventy of some 190 opus numbers denote piano solo or chamber works with piano – but also in an extremely fastidious attitude toward the instruments he personally owned. (One of his most treasured possessions was the instrument presented to him in 1818 by John Broadwood & Sons, a London firm of piano manufacturers. So happy was Beethoven with this gift that, for a while, he did not wish it even to be tuned, fearing that it might be damaged during the process. That it badly needed tuning may be surmised from the fact that it had been sent by ship from London to Trieste and thence to Beethoven in Vienna by an arduous mule-cart route.)

It is, of course, not Beethoven's attitude in such matters but the music itself that is most telling, especially the music of the variations and sonatas. The latter are the most extensive and consistent record we have of Beethoven's treatment of a single genre. The famous "Thirty-two" – the first written in 1794, the last in 1822 – are also one of the most important documents we have of his creative development. All that is missing from them, really, is the ultimate refinement of the "late" style that is to be found in the final quartets.

It has often been said of the three sonatas of Op. 31 that, with them, Beethoven arrived fully and firmly within his "middle" period. Indeed, we have the composer's word that, from here on, he intended to follow a "new path." And so he did, but not without many a backward glance and not without many an astonishing prefiguration of things to come. The point is that "early," "middle" and "late" Beethoven are harmless but not particularly helpful terms. They say more about our need to impose structure than they do about Beethoven's music. The sonatas are a marvel of diversity and invention, yet they trace a creative journey that is full of pauses and backward steps as well as amazing surges. Taken as a whole, they reveal what a complex, label-defying process was Beethoven's development.

Beethoven wrote Op. 31 during the years 1801–2, which makes these sonatas very nearly contemporary with the Heiligenstadt Testament, one of the most despairing documents ever penned by an artist. (Addressed to his two brothers, the Testament was the despondent cry of a genius who knew that his increasing deafness was making him an exile from his fellow man.) The fact is useful only as it underlines the general uselessness of attempts to relate an artist's every creative utterance to his state of mind at the time of the utterance. Only in the second sonata of the series is there anything that might be thought to reflect the feelings expressed in the Testament.

Nos. 1 and 2, the Sonatas in G major and D minor, were the first to be published. They appeared in 1803 as the fifth "suite" of the *Repertoire des Clavecinistes*, an anthology put out by Nägeli of Zurich. No. 3, in E-flat major, appeared the following year, along with Op. 13, as the eleventh "suite" of the same anthology. A composer himself, Nägeli took the liberty of inserting

four measures (following measure 298) into the coda of the G major Sonata's opening movement. Presumably this was done to improve the symmetry of the passage, for the interpolation formed a sequential answer to the preceding measures. Unfortunately, Nägeli's contribution did nothing except to banalize Beethoven's intent. Needless to say, Beethoven took umbrage and not long afterwards had a *très correcte* edition brought out by Simrock of Bonn.

In connection with this same sonata, a master lesson that appeared in print one hundred years after Beethoven's death provides an interesting footnote to the history of musical taste. In the March 1927 issue of *Etude* magazine, a professor of composition at a distinguished British conservatory allowed that not only had Nägeli been wise but also that he would have been even wiser to delete the measures to which he had provided an answer. This same professor had an interesting explanation of the rhythmic character of the sonata's opening statement: it was Beethoven's antidote to the tendency of some pianists of the time to "break hands," that is, to play a chord in the left hand slightly before concurrent notes in the right hand. What he seemed to be suggesting was that the tied sixteenth note of the theme should be eliminated. So much for the wisdom of some master teachers.

The second sonata, in D minor, is commonly known as the "Tempest" Sonata, having acquired this nickname through a remark by Beethoven to Anton Schindler, his early biographer. In response to a question as to the meaning of the work, the composer referred Schindler to Shakespeare's *The Tempest*. Quite naturally, the remark led some commentators to detect, in mind-boggling detail, a phrase-by-phrase correlation with the characters, speeches and episodes of the play. Less well known is the fact that Sonatas Nos. 1 and 3 of Op. 31 have also been identified with other plays of Shakespeare. Acting on the fact that Beethoven once thought to supply programs to all the piano sonatas, musicologist Arnold Schering presumed to identify the literary source of each of the "Thirty-two." For the curious, Op. 31 No. 1 is *The Taming of the Shrew* and No. 3 is *As You Like It*.

HARRY NEVILLE

Johann Sebastian Bach 1685–1750

The French Suites Vol. II

Französische Suiten · Suites françaises

Suite No. 5 in G major BWV 816

G-Dur · en *sol* majeur

1	I. Allemande	1:49
2	II. Courante	1:16
3	III. Sarabande	2:52
4	IV. Gavotte	0:40
5	V. Bourrée	0:46
6	VI. Loure	1:07
7	VII. Gigue	2:26

Suite No. 6 in E major BWV 817

E-Dur · en *mi* majeur

8	I. Allemande	1:33
9	II. Courante	1:00
10	III. Sarabande	2:38
11	IV. Gavotte	0:36
12	V. Polonaise	0:54
13	VI. Menuet	0:47
14	VII. Bourrée	0:58
15	VIII. Gigue	2:05

Overture in the French Style in B minor BWV 831

Ouvertüre nach Französischer Art h-Moll

Ouverture dans le style français en *si* mineur

16	I. Ouverture	9:49
17	II. Courante	3:28
18	III. Gavotte I	0:39
19	IV. Gavotte II (da capo I)	1:13
20	V. Passepied I	0:36
21	VI. Passepied II (da capo I)	1:03
22	VII. Sarabande	1:47
23	VIII. Bourrée I	0:42
24	IX. Bourrée II (da capo I)	1:49
25	X. Gigue	2:10
26	XI. Echo	2:00

Total Time 46:59

Glenn Gould piano

Original LP: M 32853 · Released May 4, 1974
Recording: Eaton Auditorium, Toronto, February 27/28 & May 23, 1971
& February 17, 1973 [1–7]; March 14 & May 23, 1971 [8–15];
January 31 & February 27/28, 1971 & November 5, 1973 [16–26]
Producer: Andrew Kazdin · Recording Engineers: Kent Warden & Frank Dean Dennowitz
Cover Design: Henrietta Condak · Liner Notes: Leslie Gerber
LP Matrix: AL 32853 [1–15], BL 32853 [16–26]

The Suite occupies a prominent place among Bach's instrumental works. In addition to four for orchestra, Bach wrote Suites for unaccompanied violin, unaccompanied cello, lute, and keyboard (clavichord or harpsichord). Variously titled Overture, Suite, or Partita, there are nineteen well-known examples from the period of Bach's full maturity written for the keyboard, composed in sets of six except for the *Overture in the French Style.*

Why twelve of these keyboard Suites have been labelled "English" and "French" is not known. The titles were added later, not by Bach. However, the title *Overture in the French Style* is definitely Bach's original. This work, also known as the Partita in B minor, was first published in 1735 as Part II of the *Clavier-Übung,* a series of harpsichord and organ works that Bach issued at regular intervals in emulation of his predecessor at St. Thomas's Church in Leipzig, Johann Kuhnau. Publication of these volumes was timed to coincide with Easter festivals, during which they would usually find a substantial number of potential customers.

Part II of the *Clavier-Übung,* which also contains the well-known *Italian Concerto*, represents Bach's attempt to write orchestral music for harpsichord. (The music was specifically intended for two-manual harpsichord.) Rather than merely imitate a few orchestral effects with the harpsichord's two dynamic levels, Bach takes over orchestral forms, and his melodic writing often suggests specific instrumental combinations. The noted harpsichordist Ralph Kirkpatrick writes of the *Overture in the French Style*, "I can think of many movements of this piece as suggesting oboes and bassoon, flutes, strings alone, or strings doubled by oboes."

Like the French orchestral suites upon which it is based (as were Bach's orchestral suites), the *Overture in the French Style* opens with a lengthy, elaborate movement. It begins with a slow, majestic passage characterized by French dotted rhythms, moves into a lengthy and complex fugue, and returns to the mood (but not the same melodic material) of the opening. Many French orchestral suites were ballets on mythological subjects, which were the delight of the French aristocracy. The opening movement had to set an appropriately serious tone; but the audiences were not prepared to endure seriousness forever, and the following dances were lighter. So it goes in Bach's work, with the prevailing lightness offset only by the solemnity of the beautiful Sarabande.

The sequence of dance movements is typical: Courante; two Gavottes; two Passepieds, the Sarabande; two Bourrées; a relatively subdued Gigue; and finally, a sprightly Echo which, of course, makes great use of terraced dynamics but avoids the exact repetition so beloved by Haydn's contemporaries. In each of the paired dances, the first is repeated after the second.

While the six *French Suites* have an overall design and were intended to convey a sense of unity (towards which end Bach seems to have eliminated an introduction he had written for the fourth), they were not all composed at the same time. In a manuscript of 1723, written out for Bach's new second wife Anna Magdalena (to whom the pieces were dedicated), only the first four of the *French Suites* appear, along with two others (BWV 818 and 819) later eliminated from the sequence. The last two *French Suites* were written somewhat later; exactly when, we do not

know, although the fifth has been tentatively dated 1723, and the sixth is taken from a manuscript copy made about 1725.

The basic sequence of the dances in the Suite (Allemande, Courante, Sarabande, and Gigue) was apparently established by German (not French) composers during the mid-seventeenth century. Additions were allowed between the Sarabande and Gigue, and Bach made additions in all six of the *French Suites*. Each of the first four contain two additional movements; the fifth adds three (Gavotte, Bourrée, and Loure) and the fifth adds four (Gavotte, Polonaise, Bourrée, and Menuet).

The Allemandes, deliberately given by Bach an introductory quality to compensate for the lack of Preludes, are quiet dances. The Courante is a livelier dance, in triple time. The Sarabande is a slow, dignified dance, also in triple time. By Bach's day, all three of these were outmoded as actual dances, existing only in their stylized forms in instrumental suites.

The movements added by Bach, however, were currently in use in his time. The Gavotte was a French dance, in moderate tempo. Its movements are characterized by lifting the feet off the ground, a departure from the shuffling motion of similar earlier dances. The Polonaise (the French name is used even in Poland) was originally a primitive folk dance, slow and stately, in three-beat rhythm, most commonly done at weddings. Later it was taken up by the Polish nobility, who maintained much of its original character but enhanced its grandeur. Bach's Polonaises are of an earlier type than Chopin's, naturally, but they are already the dances of the nobility – instrumental pieces, rather than the sung Polonaises of the peasants.

The Bourrée, yet another French dance, is said by some experts to have originated in Spanish Biscay. It is a rapid dance, similar to the Gavotte except that it has two beats to the bar instead of four. Its phrases begin on the second beat of the measure. The Loure, which appears in Bach's works only in the fifth *French Suite*, is a French bagpipe dance, similar to the Gigue but slower. The Menuet is too well-known to require much description, but it is interesting to note that despite the derivation of its title (from the French "menu," "small") the dance was characterized by its slow tempo and grace of execution, not necessarily by small steps.

All of the *French Suites* end with the Gigue, derived from the sixteenth-century Irish or English Jig. However, by Bach's time, the Gigue had taken on European characteristics, and those ending the fifth and sixth *French Suites* have an obvious Italian flavor.

LESLIE GERBER

Johann Sebastian Bach 1685–1750

The Sonatas for Harpsichord and Viola da gamba

Die Sonaten für Cembalo und Viola da gamba
Les Sonates pour clavecin et viola da gamba

Sonata No. 1 in G major BWV 1027

G-Dur · en *sol* majeur

1	I. Adagio	4:19
2	II. Allegro ma non tanto	3:34
3	III. Andante	2:27
4	IV. Allegro moderato	2:57

Sonata No. 2 in D major BWV 1028

D-Dur · en *ré* majeur

5	I. Adagio	2:11
6	II. Allegro	2:32
7	III. Andante	6:25
8	IV. Allegro	3:51

Sonata No. 3 in G minor BWV 1029

g-Moll · en *sol* mineur

9	I. Vivace	4:53
10	II. Adagio	4:57
11	III. Allegro	3:43

Total Time 42:08

Glenn Gould piano
Leonard Rose cello

Original LP: M 32934 · Released August 16, 1974
Recording: Eaton Auditorium, Toronto,
May 28/29, 1974 [1–4]; December 16/17, 1973 [5–11]
Producer: Andrew Kazdin
Recording Engineers: Kent Warden & Frank Dean Dennowitz
Cover Design: Teresa Alfieri · Cover Photographs: Don Hunstein
Liner Notes: Jean K. Wolf
LP Matrix: AL 32934 [1–6], BL 32934 [7–11]

From 1717 to 1723, Johann Sebastian Bach was employed as Kapellmeister in the court of Prince Leopold von Anhalt-Cöthen, a young and loyal patron of the arts who played the violin, viola da gamba, and clavier. During this period, Bach accommodated the Prince's love of instrumental music by composing works for performance by the court orchestra. It is, then, not surprising that a large number of Bach's sonatas, and in particular the three for viola da gamba and clavier, stem from his years in Cöthen. Bach surely wrote the latter with his patron in mind, for the Prince would have been a ready and skillful performer either on the gamba or at the keyboard. In addition, the orchestra boasted a virtuoso cello and gamba soloist, Christian Ferdinand Abel, who could have played the works with Bach.

Bach no doubt also chose the combination of instruments for the sake of tone color, for the gentle, reserved quality of the viola da gamba combines amiably with the sparkling, terse sound of the harpsichord. (A cello and piano may be substituted for the original instruments, with few technical difficulties. However, one should bear in mind that the resulting timbre is more resonant and forceful than the original combination, for vibrato on a viola da gamba is limited by frets, and a harpsichord has little of the sustaining power of a piano. By the same token, a gamba has one technical advantage over a cello, for its less arched bridge enables performance of fuller chords with greater ease.)

In these sonatas, Bach makes only occasional use of double and triple stopping by the gambist and, instead, provides textural interest through a written-out part for the right hand of the keyboard. By substituting the latter for the more typical improvised chords, Bach achieves practically equal contrapuntal and melodic interest in the string and keyboard parts. Although Bach wrote eleven other sonatas for various instruments with realized keyboard, his style was innovative for the time and only reached its peak in the Classic era in the guise of the accompanied piano sonata.

The first two sonatas employ the typical four-movement church sonata plan with alternating slow and fast movements but the third takes the more modern approach of omitting the initial slow movement. In each work, elements of Bach's characteristic Baroque style prevail – extensive polyphony, fast harmonic rhythm, incisive fugue themes, continuously active rhythms – but never without a variety of mood and structure or a diversity of instrumental treatment.

The first Sonata, BWV 1027, in G major, also exists in a version for three performers – BWV 1039, for two flutes and a keyboard playing a figured bass. There is considerable question as to which version is the original, or if either was. Whatever the case, existence of the two versions shows how the number of instruments in a sonata could be condensed by giving one instrumental part to the right hand of the keyboard in place of improvised chords. Bach actually went a step further, too, for three movements of the same sonata also exist in a version for organ or pedal harpsichord (BWV 1027a), allowing the three-voice texture to be performed on one instrument.

The Adagio of BWV 1027 is in a two-part form, the second part being a variation of the first. Equality between the two instruments is established at the outset, for after the gamba or cello statement of the theme, part exchange occurs and the keyboard sings the melody. Then embellished motivic material appears in close imitation over a chromatically ascending bass that eventually joins in the counterpoint. The return of the opening melody – now initiated by the keyboard and in the dominant – announces the varied second section.

The Allegro ma non tanto is a jovial fugue whose subject is stated by the right hand of the clavier and then imitated by the string player. The theme is developed, inverted, and treated in all three voices before a return to the expositional material in the tonic key.

The keyboard reigns in the prelude-like Andante in E minor. Its migrating arpeggios are imitated and exchanged between the keyboard's right hand and the string part, while the left hand plays octaves in the bass.

The concluding Allegro moderato, a lively three-voice fugue, has a lengthy subject stated by the right hand of the keyboard and accompanied by the left; the subject is then imitated by the string player and bass. The development employs the theme in closer imitation in the two upper parts while the bass carries on an independent line. Recapitulation of the expository material concludes the movement.

The second Sonata, BWV 1028, in D major, is a virtuosic work for the gambist. It opens with a short Adagio built around part-exchange between the keyboard and string. The vivacious binary-form Allegro opens with a homophonic rendition of the main theme. Contrapuntal treatment of the latter involves rising and falling sequences and stretto before the simpler homophony returns to complete the first section. The second section provides new textural interest, for after fugal treatment of an extended version of the theme, chordal keyboard accompaniment supports the gambist's statement. An abbreviated return to the opening theme closes the movement.

The B-minor Andante opens with two measures for which Bach has not provided a realized keyboard part, and here the keyboardist plays figured bass chords. The string player simultaneously exerts his independence, but not for long, as his plaintive theme soon permeates the movement in imitation with the keyboard.

The concluding Allegro is a brilliant movement featuring extensive textural variety. The contrapuntal expository material develops from motives that alternate between gamba and clavier. A middle section employs some of the same motivic material but exhibits three changes in texture: bass chords accompany the upper parts; the gambist has double stops over sixteenth-note keyboard figures; and the keyboard breaks into a passacaglia-like section with minimal gamba accompaniment. The roles then reverse and the gamba comes to the fore with virtuosic passagework as the clavier accompanies. A recapitulation of the opening material brings the movement to a close.

The third Sonata, BWV 1029, in G minor, is a magnificent three-movement work that requires outstanding string technique. The pulsating descending and ascending theme that pervades the Vivace appears first in the gamba while the clavier plays a figured bass. When the bass takes up the theme the gambist accompanies in unison until the right hand of the keyboard announces the motive. The thematic material is developed contrapuntally, leading through various new key areas, and a unison statement of the opening theme in the tonic rounds off the movement.

The Adagio is a poignant aria-like movement in binary form. The first section features the gamba while the second is an imitative interplay between both instruments.

The Allegro finale creates immediate contrast with alternating fugal treatment of two separate subjects, the first a repeated eighth-note motive that unwinds into sixteenths, the second a pleasing cantabile melody that stands out over a mechanical eighth- and sixteenth-note accompaniment. After the first fugue subject makes its third appearance, the sonata comes to a vigorous contrapuntal conclusion.

JEAN K. WOLF

Ludwig van Beethoven 1770–1827

7 Bagatelles op. 33

1 **No. 1 in E-flat major** – Andante. Grazioso quasi allegretto 3:53
Es-Dur · en *mi* bémol majeur

2 **No. 2 in C major** – Scherzo. Allegro – Trio 2:55
C-Dur · en *ut* majeur

3 **No. 3 in F major** – Allegretto 1:27
F-Dur · en *fa* majeur

4 **No. 4 in A major** – Andante 3:21
A-Dur · en *la* majeur

5 **No. 5 in C major** – Allegro ma non troppo 2:34
C-Dur · en *ut* majeur

6 **No. 6 in D major** – Allegretto, quasi Andante
(Con una certa espressione parlante) 3:39
D-Dur · en *ré* majeur

7 **No. 7 in A-flat major** – Presto 1:55
As-Dur · en *la* bémol majeur

6 Bagatelles op. 126

8 **No. 1 in G major** – Andante con moto cantabile
e compiacevole – Molto tenuto non troppo presto 4:00
G-Dur · en *sol* majeur

9 **No. 2 in G minor** – Allegro 1:57
g-Moll · en *sol* mineur

10 **No. 3 in E-flat major** – Andante. Cantabile e grazioso 3:51
Es-Dur · en *mi* bémol majeur

11 **No. 4 in B minor** – Presto 5:04
h-Moll · en *si* mineur

12 **No. 5 in G major** – Quasi Allegretto 2:16
G-Dur · en *sol* majeur

13 **No. 6 in E-flat major** – Presto – Andante amabile e con moto 4:46
Es-Dur · en *mi* bémol majeur

Total Time 41:52

Glenn Gould piano

Original LP: M 33265 · Released April 1, 1975
Recording: Eaton Auditorium, Toronto, May 10/11 & June 22/23, 1974
Producer: Andrew Kazdin · Recording Engineers: Kent Warden & Frank Dean Dennowitz
Cover Design: Andy Engel & John Berg · Cover Photo: Don Hunstein
Puzzle: Cliff Condak · Liner Notes: Leslie Gerber
LP Matrix: AL 33265 [1–7], BL 33265 [8–13]

"Bagatelle" is not the name of a musical form but, rather, is the title for small, light pieces, usually for keyboard. Although François Couperin had used *Les Bagatelles* as the title for one of his harpsichord pieces, the first use of the word as a generic description was by Beethoven, in his Op. 33 set. (The two later sets, Opp. 119 and 126, were titled by the composer, in German, "Kleinigkeiten," which means about the same thing; the publisher called them *Bagatelles* anyway.)

Groupings of short pieces for keyboard were hardly new to music. Before Beethoven, however, such collections were nearly always either written in dance forms, or else as pictorial or descriptive pieces with specifically evocative titles. We will not go far astray if we attribute to Beethoven not only the first use of a title, *bagatelle* (later used by Dvo ák, Alexander Tcherepnin, and very few others), but the beginnings of an ongoing compositional genre. Surely the *impromptus*, *moments musicaux*, *bünte Blätter*, *capricci*, *intermezzi* and others of the Romantic composers are the descendants of Beethoven's *Bagatelles*.

The first two of Beethoven's three sets of *Bagatelles* (two other such pieces were published individually) are obviously gatherings of small pieces written at various times and put together into a group for publication – chips from the composer's workbench. The composer doubtlessly arranged them into a deliberate sequence for performance, but they have no internal coherence. However, the last set, Op. 126, seems to have been composed as a connected sequence. Here we find meaningful key relationships between the pieces, a consistent style of composition, and that curious feeling of relevance common to Beethoven's large-scale works in multiple movements that we can sense but not explain.

The seven *Bagatelles* of Op. 33 were brought together from several sources. Beethoven himself dated his manuscript "1782–1802." More than likely, some of the pieces were movements expelled from early sonatas for various reasons; evidence suggests that at least two of the pieces were overflow from the three sonatas of Op. 10, composed in 1796–98. The pieces all share a three-part form (A-B-A), but of varying complexity. In some, the A sections are repeated almost verbatim; in others, they undergo considerable variation.

The English musicologist Eric Blom suggests that "we may legitimately enough assume that the seven pieces were published in the chronological order of their composition." Certainly, the first of the pieces has characteristics of the earliest style, and the last, of the latest. However, even if the first piece might have been composed by a boy genius of twelve (Beethoven's age in 1782), it obviously had the revising attention of the mature artist.

No. 1, in E-flat, *Andante grazioso, quasi Allegretto*, is a very simple piece in slow triple meter. It sounds like a country dance in Beethoven's most youthful style, although the characteristics of some of the variations heard in repeats suggest later revision.

No. 2, in C, *Allegro*, is a humorous scherzo in triple meter, dealing in surprises, syncopation, and sharp contrasts. This piece was most likely intended as a sonata movement. The final reprise of the opening theme is subjected to particularly amusing variation and is then stretched into a coda – an especially funny touch.

No. 3, in F, *Allegretto*, again in triple meter, sounds like a simple dance. This might also have been a very early composition, although, again, some of the variation suggests later Beethoven.

No. 4, in A, *Andante*, is again a simply written piece, but somehow suggests greater maturity. This is the first piece of the set in duple meter.

No. 5, in C, *Allegro ma non troppo*, in duple meter, is a curious, quirky scherzo-like piece. Broken chords and arpeggios serve in place of real themes; it seems a study in music without melody. The piece has a giddy quality.

No. 6, in D, *Allegretto, quasi Andante*, again in duple meter, is a gentle and charming pastoral piece. This, too, was most likely intended as a sonata movement.

No. 7, in A-flat, *Presto*, returns to triple meter. This strange piece (Blom calls it "strikingly odd, almost freakish") sounds like a sonata finale.

If the *Bagatelles* of Op. 33 live up to their title and reveal a light, almost trivial side of the composer, those of Op. 126 are "trifles" in size only. They were written in 1823–24, or at about the same time as the Ninth Symphony, "Diabelli" Variations and *Missa solemnis*. If, in the last great works in sonata form, Beethoven attempts to capture elements at once personal and universal, these last *Bagatelles* concentrate on individual experience. They certainly reflect the composer's characteristically intense but fleeting moods as we know them from accounts of his personal life.

No. 1, in G, *Andante con moto*, in triple meter, has an asymmetrical form which would have been totally out of place in Beethoven's earlier music. The composer's own directions to the performer, "*cantabile e compiacevole*" (songful and complacent), serve as an accurate description of the piece.

No. 2, in G minor, *Allegro*, in duple meter, contrasts a rapidly rushing figure with a more flowing "answer" in three-part counterpoint. The "answer" is extended into a lyric central section, which is finally interrupted again by the rushing figure and a return to the opening. Simple description cannot begin to convey the complexity of emotion captured in this short piece, which, were it not so pianistic, would sound like a movement from one of the late string quartets.

No. 3, in E-flat, *Andante*, in triple meter (*cantabile e grazioso*), is a miniature set of variations on a tiny theme. The remarkable coda uses the sustaining pedal to blend the tonic and dominant harmonies, an effect that seems to belong at least half a century ahead of its actual date.

No. 4, in B minor, *Presto*, in duple meter, begins gruffly, giving the impression of the composer stamping about in a bad mood. But a sudden modulation into B major introduces a remarkable sense of serenity – thinly textured, almost motionless music. As we might expect, the opening music returns and is repeated almost exactly (but not quite – Beethoven crossed out his repeat marking in the manuscript and wrote the whole section out again so that he might introduce a few minor variants). One more surprise is still in store – a sudden ending that modulates abruptly back to the major.

No. 5, in G, *Quasi Allegretto*, in triple meter, uses the simple A-B-A form for an unruffled, songlike piece.

No. 6, in E-flat, *Presto – Andante amabile e con moto*, opens with a startling rush of noise in rapid duple meter. After only six bars, this changes into a slow, flowing piece in triple meter in which we sense the Olympian detachment of Beethoven's late large-scale masterpieces. The American pianist and musicologist Jacob Lateiner points out that "this *Bagatelle* is an amazing exercise in structure, the whole piece (except for bars 25–32) being written in a strict sequence of three-measure phrases." As Lateiner further notes, the composer also dealt with this problem in meter in the Gloria of the *Missa solemnis* and in the *Scherzo* of the Ninth Symphony. The opening bars finally return to bring the music to a good-humored conclusion.

LESLIE GERBER

Wolfgang Amadeus Mozart 1756–1791

1 **Fantasia in C minor** K 475 — 15:01
c-Moll · en *ut* mineur
Adagio

Piano Sonata No. 14 in C minor K 457
c-Moll · en *ut* mineur

2 I. Allegro — 4:18
3 II. Adagio — 12:11
4 III. Molto allegro — 4:54

Piano Sonata No. 17 in B-flat major K 570
B-Dur · en *si* bémol majeur

5 I. Allegro — 3:40
6 II. Adagio — 4:21
7 III. Allegretto — 2:36

Piano Sonata No. 18 in D major K 576
D-Dur · en *ré* majeur

8 I. Allegro — 3:13
9 II. Adagio — 3:49
10 III. Allegretto — 4:01

Total Time 58:19

Glenn Gould piano

Original LP: M 33515 · Released August 1, 1975
Recording: Columbia 30th Street Studio, New York City, November 8, 1966 [1];
Eaton Auditorium, Toronto, November 6, 1973 & September 8, 1974 [2/3];
June 23, 1974 [4]; November 9, 1974 [5–7]; September 7, 1974 [8–10]
Producer: Andrew Kazdin
Recording Engineers: Kent Warden, Frank Dean Dennowitz & Fred Plaut
Cover Art: Cliff Condak · Liner Notes: Leslie Gerber
LP Matrix: AL 33515 [1–3], BL 33515 [4–10]

As their careers progressed, many of the great pianist-composers diminished their production of solo piano works. Even Bach's output of keyboard music declined in his later years (although in his case external circumstances were part of the cause), and the same pattern can be traced in Beethoven, Schumann, Liszt, Bartók, Prokofiev, Mendelssohn and others.

To a certain extent, this phenomenon occurs as the musician becomes better-known and is able to reduce or abandon his activities as concert virtuoso to concentrate on the financially riskier occupation of professional composer. Freed from the necessity of writing piano music for his own use, the composer directs his activities towards other media. But it is also undeniable, and in some cases decisive, that, as the composer gains more experience in writing for varied media, he becomes more interested in using the potentially greater resources of vocal and instrumental combinations. As much was certainly true of Brahms, who returned to the piano late in his career (to write very different music than he had at the beginning) but who spent the middle portion of his career exploring a wide variety of resources and writing little for piano solo.

Thus it was with Mozart, who wrote thirteen sonatas for piano up to his twenty-second year and only a handful more in his remaining fourteen years of life. (His production of shorter piano pieces declined correspondingly.) In Mozart's case, it was not even the abandonment of the concert platform that affected him, since he never did retire as a pianist and little music for piano solo was played at public concerts in his time. (It is said that not one of Beethoven's sonatas was played before a concert hall audience during his lifetime; the piano recital was yet to be invented, by Liszt). As Mozart's patronage by the nobility (for whose invited audiences he did play piano solos) and his teaching activities declined, his use for solo piano works declined also. For the public audiences growing in the last years of his life, Mozart needed orchestral works and operas.

But there was some other strong inner impulse that drew Mozart towards larger performing forces: he even wrote three great symphonies – his last – without having a commission for any of them. Perhaps even more significant is the fact that his last piano sonata, K 576, was supposed to be the first of a series of six written for a commission. But Mozart, who could not afford to turn down a paid commission, did not finish the series.

Earliest of the works in this album are the Fantasia and Sonata in C minor, K 475 and K 457 – pieces linked (under his own supervision) not only by tradition but also by Mozart's having published them as a single manuscript. Nevertheless, while they probably make their best effect when played together, the pieces are not obligatory companions: Mozart is known to have played the Fantasia alone.

The Fantasia was an afterthought: it was composed in May 1785, seven months after the completion of the Sonata in October 1784. "This fantasia," says musicologist Arthur Hutchings, "is unique because no other piece by Mozart contains such strongly contrasted ideas in so short a space." The entire work, Fantasia and Sonata, is of uncommon emotional intensity for Mozart. "It is clear that it represents a moment of great agitation," wrote Alfred Einstein. "The sonata form of 1784 is too small for the expansion of feeling … and it is accordingly only natural that this C minor sonata should be followed by a piano concerto – K 491 – a vessel fully adequate to its content."

In the combination and contrast of the forms of fantasia and sonata, we have a fascinating insight into Mozart's musical processes. The fantasia of Mozart's time is an improvisation, or an imitation of one. Certainly the C minor Fantasia is improvisational in tone, hence its extreme contrasts. Following, we hear a work in strict sonata form. (The first movement is a sonata-allegro, the second a set of variations, and the third a rondo.) As in the other great piano sonata in minor, the Sonata in A minor, K 310, the slow movement is relatively tranquil and provides the necessary contrast, but the outer movements are tragic in tone and the whole work concludes in minor key. Perhaps it would be going too far to say that the Fantasia and the Sonata represent different ways of treating the same emotional material, but perhaps one can describe the Fantasia as a meditation upon the content of the Sonata. And when both works are contrasted with the C minor Concerto, composed only a few months after the Fantasia, it is fascinating to note the way Mozart created differing works in differing forms from similar material.

The last of Mozart's piano sonatas are those in B-flat major, K 570, and in D major, K 576, both composed in 1789, two years before the composer's death. Both are written on a relatively small scale, especially in comparison with the C minor Sonata or the Paris sonatas of 1778. However, unlike the Sonata in C major, K 545, they are not intended as teaching pieces: their brevity is the compression of music for the connoisseur, not the simplicity of music for children.

The B-flat major Sonata was written in February, for what purpose we do not know. It is not a difficult or weighty piece, but nevertheless shows enough conspicuous signs of Mozart's finest craftsmanship that we may be certain he intended it for educated listeners and performers. Alfred Einstein refers to this work as "perhaps the most completely rounded of them all, the ideal of his piano sonata." Such touches as the clever modulation by which Mozart brings the first movement's second subject into the tonic key for his recapitulation, or the humorous use of counterpoint in the finale, are certainly aimed at experienced ears. There is also in existence a version of this sonata for piano with violin accompaniment, but Mozart apparently did not arrange it.

The Sonata in D major was written in July. In the interim, Mozart had travelled to Prussia, where he received from King Friedrich Wilhelm II commissions for six string quartets (of which only three were composed) and six piano sonatas. The sonatas were intended for the King's eldest daughter, Princess Friederike. Either Mozart forgot his purpose or else the Princess was a fine musician, for the one sonata he composed, while brief, is far from simple. Its spirits are high enough to please a royal patron, but counterpoint and chromatic harmonies abound throughout the work. On the same trip that took him to the court of Prussia, Mozart had stopped in Leipzig and played on the organ Bach had played there. Perhaps in this Sonata we hear yet another tribute by Mozart to the earlier master he had so long and so deeply admired.

LESLIE GERBER

Album 1

Paul Hindemith 1895–1963

The Complete Sonatas for Brass and Piano

Die Sonaten für Blechbläser und Klavier
Les Sonates pour cuivres et piano

Sonata for French Horn and Piano

1	I. Mäßig bewegt	6:42
2	II. Ruhig bewegt	6:32
3	III. Lebhaft	8:22

Sonata for Bass Tuba and Piano

4	I. Allegro pesante	4:22
5	II. Allegro assai	1:43
6	III. Variationen. Moderato, comodo –	2:20
7	Scherzando, l'istesso tempo – Allegro –	1:40
8	Lento – Allegro –	1:54
9	Wie am Anfang des Satzes	2:29

Total Time 36:12

Mason Jones french horn [1–3]
Abe Torchinsky bass tuba [4–9]
Glenn Gould piano

Original LP: M2 33971 (M 33972/3) · Released May 1, 1976
Recording: Eaton Auditorium, Toronto,
July 3/5, 1975 [1–3]; September 3/4, 1975 [4–9]
Producer: Andrew Kazdin
Recording Engineers: Kent Warden & Frank Dean Dennowitz
Cover Design: Henrietta Condak · Cover Photo: John Paul Endress
Liner Notes: Harvey E. Philips · Publisher: B. Schott's Söhne
LP Matrix: AL 33972 [1–3], BL 33972 [4–9]

Album 2

Sonata for Trumpet and Piano

1	I. Mit Kraft	5:31
2	II. Mäßig bewegt – Lebhaft	3:01
3	III. Trauermusik. Sehr langsam – Ruhig bewegt –	6:38
4	Alle Menschen müssen sterben. Sehr ruhig	2:24

Sonata for Alto Horn in E-flat and Piano

für Althorn in Es-Dur · pour cor alto en *mi* bémol

5	I. Ruhig bewegt	2:52
6	II. Lebhaft	5:16
7	III. Sehr langsam	3:18
8	Das Posthorn (Zwiegespräch)*	1:08
	The Posthorn (Dialogue) · Le Cor de postillon (dialogue)	
9	IV. Lebhaft	2:52

Sonata for Trombone and Piano

10	Allegretto moderato maestoso –	3:46
11	Allegretto grazioso –	4:00
12	Lied des Raufbolds. Allegro pesante –	2:33
	Swashbuckler's Song · Chanson de battaileur	
13	Allegro moderato maestoso	3:38

Total Time 47:17

Gilbert Johnson trumpet [1–4]
Mason Jones alto horn [5–9]
Henry Charles Smith trombone [10–13]
Glenn Gould piano

*Dialogue recited by Mason Jones & Glenn Gould

Recording: Eaton Auditorium, Toronto,
January 6, 1975 [10–13]; September 3/4, 1975 & February 9/10, 1976 [14–18];
September 3/4, 1975 & February 22/23, 1976 [19–22]
Producer: Andrew Kazdin
Recording Engineers: Kent Warden & Frank Dean Dennowitz
Publisher: B. Schott's Söhne
LP Matrix: AL 33973 [10–13]; BL 33973 [14–22]

Alfred Einstein once said of Paul Hindemith (1895–1963): "He is simply a musician who produces music as a tree bears fruit, without further philosophical purpose." The remark came fairly early in Hindemith's career and certainly was later open to modification in light of the extensive theoretical writing and teaching he had generated. Still, there is more than a kernel of truth in Einstein's words, and it is an observation that remains valid for the German composer's entire creative lifetime. Composing had to go on, no matter what the circumstances surrounding him, and no matter what musical forces were at hand: music had to be made.

In this, Hindemith resembled his great Baroque and Classical predecessors – Bach in Leipzig, Mozart in Salzburg, Haydn at Eszterháza – who found in the circumstances of their world not obstacles to their imagination but realities that they could structure and that would in turn stimulate their own invention. Throughout his life, Hindemith was ever the practical, productive musician. ("He thumps no tubs, and he makes the best of modern life," wrote Sir Donald Francis Tovey.) The existence of the series of twenty-five sonatas that came after 1935 is, therefore, not to be ascribed to an abstract ideal of writing material for as many instruments as he could think of or to a, perhaps, concomitant instinct for self-display, but to a much more basic wish to answer the need for solo music for these instruments.

It is important to remember that Hindemith was an accomplished performer (indeed, his last years witnessed more activity as a conductor than as a composer) and a musician accustomed to working before an audience. As a youth, he played piano, violin, viola and drums in dance and café orchestras – an exposure that, during his first years of compositional experimentation, found reflection in such modish, joke-filled works as the *Kammermusik No. 1* or the little marionette opera *Das Nusch-Nuschi.*

Eventually Hindemith became proficient on fourteen instruments. As a violinist, he occupied the concertmaster's seat in the orchestra of the Frankfurt Opera and for several years (1923–39) was the violist with the Amar Quartet. (His expertise with the viola garnered him the honor of premièring William Walton's Viola Concerto in London, in 1929.) His first series of solo sonatas, all for string instruments, coincides with the early part of this period. In the late 1920s, Hindemith embraced the linear, contrapuntal tenets of neo-Classicism. These he succeeded in truly making his own, for when, a decade after, his writing displayed a full spectrum of emotive nuance – one thinks, of course, of *Mathis der Maler* – it was solidly bolted to a neo-Classical framework. At the same time he became a prolific producer of *Gebrauchsmusik* – literally, music made primarily to be useful in some way, either because of its playability, its design to suit the *ad hoc* requirements of certain instruments or groups, its support of an instructive purpose, or its status as an adjunct to some other form of communication. And so Hindemith found himself writing much diverse music – for unaccompanied chorus, for military band, for film and for radio, a *toccata* for player piano, a ballet score for mechanical organ, a trio for heckelphone, piano and viola, the 1931 *Konzertmusik* for trautonium, a great deal of material specifically intended for amateurs, the children's opera *Wir bauen eine Stadt* and, with Bertolt Brecht, the audience-participation opera *Lehrstück.*

The composer eventually expressed dissatisfaction with this period – both with the didactic rationale behind his compositions ("music for which no use can be found, that is to say, useless music, is not entitled to public consideration anyway") and with the term *Gebrauchsmusik* itself. In any case, the typically Weimar-epoch idealism of the movement was not to be countenanced after 1933 by circumstances over which he had no control, and *Gebrauchsmusik*, at least as Hindemith had advocated it, disappeared from the German scene to be replaced by the perverted notions regarding *Volk* and *Kunst* of National Socialism. Nevertheless, the *Gebrauchsmusik* concept of the composer as someone who responds to needs for music continued to hold validity for Hindemith after the movement no longer existed.

In the mid-1930s, disliked and mistrusted by the Nazis – although certainly not persecuted nor his music entirely suppressed – he traveled to Turkey, where he was asked to restructure that young republic's musical life. When he settled down as head of the music department of Yale University in 1942, he entered on a continuation of the role of composer-as-teacher he had first assumed at the Berlin Hochschule für Musik in 1927. At Yale, he was a force behind the growing enthusiasm for playing old music on rare, ancient instruments.

Rare instruments, at least in the sense that they seldom appear in a solo capacity, figure prominently in the twenty-five post-1935 sonatas. In addition to two sonatas for violin, one for viola and one for cello, he composed a sonata for double bass. The woodwind works include sonatas for flute, oboe and clarinet, as well as for English horn and bassoon. For keyboard, three solo piano sonatas are joined by one for piano four-hands, one for two pianos and three for organ. There is also a sonata for harp. In addition to the five brass sonatas of this recording, he composed one, unaccompanied by piano, for four horns (1952). In 1939, when Hindemith indicated that the Trumpet Sonata could also be played by a "clarinet in B-flat or any other instrument of approximately the same range (oboe, violin, viola)," and when he similarly sanctioned the 1943 Alto Horn Sonata being executed by horn or saxophone, he had, indeed, renewed his commitment to the playing of a work as being the prime goal of a composer's efforts.

The five solo brass sonatas present a curious mixture of tradition and originality. Harmonically, except for one arresting departure, they adhere to the precepts Hindemith had developed in his treatise *Unterweisung im Tonsatz* (translated as *The Craft of Musical Composition*) and his long-held opinion that tonality was "a natural force, like gravity." Their melodic impulse also rarely falters. In actual form, however, the sonatas by no means provide the expected: each work imposes its own shape. They do not follow at all the nineteenth-century sonata concept; they are simultaneously more of the twentieth century, in their freedom from Romantic-era structure, and more antique, in that they hark back to the Baroque idea of a sonata as a juxtaposition of movements in various moods. They are, as Heinrich Strobel, Hindemith's contemporary and chronicler, describes them, "sonorous events wittily assembled."

The Sonata for Horn and Piano (1939) boasts a first movement strong in rhythmic propulsion, rich in lyrical ideas for both brass and keyboard. There is an interplay of motifs in this movement – one instrument suggesting, the other responding – that, after a spirited coda, carries over into the second.

Here, too, the piano paves the way for the gentle, stately expansiveness of the horn line, which is supported but not overshadowed by the piano's explorations of upper-register configurations. The third movement contrasts a fast and slow section, the sprightly first statement returned to after a somber middle and subjected to an elaborate development succeeded by a broad coda.

The Sonata for Bass Tuba and Piano (1955) is Hindemith's last sonata for any instrument. Along with the Sonata for Four Horns of 1952 and the ones for cello of 1948 and double bass of 1949, it stands conspicuously outside the nine-year span (1935–43) that encompasses the rest of his great second sonata series. Its most arresting feature is that Hindemith, the adamant anti-dodecaphonist, resorts to a twelve-tone row for the theme of his third-movement variations: it's a mere flirtation, for Hindemith hedges his serial bets by repeating notes within the tone row, but it is there, nonetheless. The first movement, after the opening tuba statement, requires the piano to take the initiative, the tuba acting more as accompanist than accompanied for this free-form fantasy with coda. The lively, one-and-a-half-minute-long middle movement brings a greater synchronization – synchronization through syncopation – of the two instruments and some tart treble exhortations from the piano. The tuba assumes the lead entirely in stating the theme of the final movement. After three variations, a cadenza-like section for the tuba is punctuated by arpeggiated piano chords containing all twelve notes of the chromatic scale. The recapitulation involves an embroidering treble *perpetuum mobile* for the piano before the startlingly quiet triadic close.

In spite of Hindemith's suggestions for instrumental substitutions, the Sonata for Trumpet and Piano (1939) proclaims itself from the first as being superbly geared to the brilliant coloristic properties of the brass medium. The A-B-C-A-C-B-A blueprint of the first movement accommodates mighty, soaring motifs for the trumpet and fanfares over chordal tremolos in the piano that affirm the primacy of tonality. In the second and third movements, tempo contrasts are emphatic; in the second, a triplet-punctuated opening that alternates with a more rapid section, where the trumpet comments lightly before the first part, is returned to in a heavily altered form. The restless introduction of the piano to the third movement (*Trauermusik* – "Music of Mourning") prepares for evocative trumpet calls utilizing the interval of the fourth, both in its perfect and augmented forms. A section marked "With quiet motion" follows. The dirge, with its anxious motif, reappears, to be succeeded by the trumpet sounding the chorale melody "Alle Menschen müssen sterben" above insistent, dramatic chords in the piano. All resolves with striking simplicity.

The Sonata for Alto Horn (1943) follows a quite different pattern: it contains four movements, two of which are in fast tempo and each of these follows a shorter slow one that functions as a prelude-introduction. By contrasting a somewhat frantic solo built on a triplet sixteenth-note pattern for the piano and an *espressivo* motif for the horn, the finale illustrates the thesis Hindemith promulgated in a dialogue he wished to have read before its playing (performed here by Mr. Jones and Mr. Gould):

The Posthorn

Horn Player:
Is not the sounding of a horn to our busy souls
(even as the scent of blossoms wilted long ago,
or the discolored folds of musty tapestry,
or crumbling leaves of ancient yellowed tomes)
like a sonorous visit from those ages
which counted speed by straining horses' gallop,
and not by lightning prisoned up in cables;
and when to live and learn they ranged the countryside,
not just the closely printed pages?
The cornucopia's gift calls forth in us
a pallid yearning, melancholy longing.

Pianist:
The old is good not just because it's past,
nor is the new supreme because we live with it,
and never yet a man felt greater joy
than he could bear or truly comprehend.
Your task it is, amid confusion, rush, and noise,
to grasp the lasting, calm, and meaningful,
and finding it anew, to hold and treasure it.

The last three lines could not be a clearer statement of what Hindemith considered the duty of a creative being.

The Sonata for Trombone and Piano (1941), like the Alto Horn Sonata, is in four movements, but very differently proportioned. It begins with a highly charged allegro that is almost programmatic in its heroic exuberance, but this is a heroism that appears, comically enough, to have some holes in it. The miniature second movement is dominated by the piano, and the trombone, with only a few measures allotted to it, readily mutters a soft assent. Next comes the scherzo, a rollicking, blustery Swashbuckler's Song. Again one senses that heroic poses are getting a thorough ribbing. A sterner, more majestic working-out of the material heard in the first movement brings the Sonata to an end.

HARVEY E. PHILLIPS

Album 1

Johann Sebastian Bach 1685–1750

The Sonatas for Harpsichord and Violin

Die Sonaten für Cembalo und Violine
Les Sonates pour clavecin et violon

Sonata No. 1 in B minor BWV 1014

h-Moll · en *si* mineur

1	I. Adagio	5:51
2	II. Allegro	3:15
3	III. Andante	3:15
4	IV. Allegro	2:23

Sonata No. 2 in A major BWV 1015

A-Dur · en *la* majeur

5	I.	3:35
6	II. Allegro	3:14
7	III. Andante un poco	3:25
8	IV. Presto	3:33

Sonata No. 3 in E major BWV 1016

E-Dur · en *mi* majeur

9	I. Adagio	5:30
10	II. Allegro	3:08
11	III. Adagio ma non tanto	5:14
12	IV. Allegro	4:23

Total Time 47:01

Original LP: M2 34226 (M 34227/8) · Released November 2, 1976
Recording: Eaton Auditorium, Toronto, February 1–3, 1975 [1–8];
November 23/24, 1975 & January 9–11, 1976 [9–12]
Producer: Andrew Kazdin
Recording Engineers: Kent Warden & Frank Dean Dennowitz
Cover Photo: Don Hunstein · Liner Notes: Lee Trippett
LP Matrix: AL 34227 [1–8]; BL 34227 [9–12]

Album 2

Sonata No. 4 in C minor BWV 1017

c-Moll · en *ut* mineur

1	I. Siciliano. Largo	4:28
2	II. Allegro	5:03
3	III. Adagio	3:22
4	IV. Allegro	3:20

Sonata No. 5 in F minor BWV 1018

f-Moll · en *fa* mineur

5	I. Largo	4:58
6	II. Allegro	3:15
7	III. Adagio	5:31
8	IV. Vivace	2:13

Sonata No. 6 in G major BWV 1019

G-Dur · en *sol* majeur

9	I. Allegro	3:40
10	II. Largo	2:05
11	III. Allegro	4:01
12	IV. Adagio	4:13
13	V. Allegro	3:37

Total Time 49:57

Glenn Gould piano
Jaime Laredo violin

Recording: Eaton Auditorium, Toronto, November 23/24, 1975 [9–12]; January 9–11, 1976 [13–21]
Producer: Andrew Kazdin
Recording Engineers: Kent Warden & Frank Dean Dennowitz
LP Matrix: AL 34228 [9–14]; BL 34228 [15–21]

One of the most significant of Bach's frequent changes of employment was his departure in 1717 at the age of thirty-three from the religion-oriented atmosphere that pervaded the Weimar court and his relocation to the lively and predominantly secular court at Anhalt-Cöthen.

Bach had spent nine years in the service of Duke Wilhelm Ernst in Weimar, first as court organist and chamber musician and later as concertmaster. Described as a "well-meaning despot," Wilhelm Ernst was a devout Lutheran who made his religion the focal point of court life. Bach's own upbringing in Lutheran orthodoxy and his belief in "a well-regulated church music" soon placed him in accord with his patron, and he received the Duke's full cooperation in all his musical pursuits. It was during this period that Bach's genius as an organist reached unparalleled heights, and his services as a consultant on the construction and repair of that instrument grew in demand. And it was in these years that the great wealth of Bach's organ works were composed, as well as a number of church cantatas.

To abandon a situation that inspired such a flow of creativity must have been difficult, but personal conflicts had caused a rift between Bach and his employer, providing the composer with the incentive to seek new employment.

An offer came from a source that aggravated Bach's already precarious relationship with the Duke – from Prince Leopold of Anhalt-Cöthen, the brother-in-law of Wilhelm's estranged nephew and heir, Johann Ernst, with whom Bach had become a little too friendly. Bach accepted the post and was placed on the Prince's payroll in August 1717, though he was delayed by several months in reporting for work. Wilhelm had rejected his resignation and, in an attempt to discourage his departure, had placed Bach under arrest for a month for "too stubbornly requesting his dismissal." Finally receiving an "unfavorable discharge" in December, Bach hurried to the tiny principality of Cöthen to take up his new duties in the household of the young bachelor prince.

Certainly other considerations influenced Bach's decision as well. For one thing, his family was growing rapidly, and the offer of a large increase in salary must have been a strong motive. Another factor was undoubtedly the promotion that went with the raise – to the position of full *Capellmeister*. But perhaps the most powerful impetus of all was the need, whether conscious or subconscious, to present a fresh challenge to a mind always seeking new musical experiences.

In any event, Bach went to Cöthen fully prepared to accept a religious environment unlike any he had previously experienced. Instead of the familiar ritual of the Lutheran faith, in which music played such an important part, the court chapel reflected the severe atmosphere of the "Reformed" Church, which banned all music except the singing of austere Calvinist psalms. Since Prince Leopold, however, strongly defended the right of his people to freedom of worship, Bach was permitted to pursue his religious principles by attending the Lutheran church and sending his children to the Lutheran school.

With his services not required in the preparation and performance of music for the Prince's chapel, and with his organ playing and composing somewhat stifled by the lack of satisfactory instruments in Cöthen, Bach

quickly found another outlet for his talents. Following the lead of his Prince, whose musical interests were far more readily drawn toward the salon than toward the church, Bach turned his attention to chamber music.

He was fortunate in having as his new employer a competent amateur musician whose love and understanding of music as well as whose admiration for his *Capellmeister* were boundless. Prior to assuming his duties as ruler, the Prince had been a pupil at the Royal Academy in Berlin and had taken the customary grand tour through the capitals of Europe, returning in 1713 a capable singer and an accomplished player on the violin, viola da gamba, and clavier. At the time of Bach's arrival in his court, Leopold's *Capelle* numbered eighteen players, a far cry from the period of his father's rule when, under the influence of strict Calvinist doctrines, no *Capelle* was maintained at all. The orchestra, called the Collegium Musicum, was often supplemented by visiting musicians from other courts and, of course, by Leopold himself, who was a regular participant. The Prince also boasted a growing library of secular chamber and orchestral works and an excellent and varied collection of musical instruments, all of which must have afforded Bach a valuable opportunity for study and experimentation.

Exposure to secular music, however, was certainly not new to Bach. A self-taught musician, he had adopted the great masters as his teachers, and, in the area of chamber music, the Italians, especially Vivaldi, provided him with his most useful instruction. While at Weimar, he absorbed the works of the Italian school with the same relish that he had previously studied the music of French and German composers. He copied scores, made keyboard arrangements of Vivaldi and Corelli concertos, and wrote fugues on subjects by Albinoni, Legrenzi, and others. He was influenced by Vivaldi's concise thematic writing and structural clarity. As Albert Schweitzer points out, he also owed to the Venetian the art of writing "singably" for the strings, particularly the violin, combining that quality with the more technically brilliant elements of German violin composition. And he made extensive use of the Italian *da capo* aria form, incorporating into it his own fugal style of writing.

Fortified with this self-training and encouraged by a patron devoted to the activities of his *Capelle* and its director, Bach brought the art of polyphonic instrumental composition to its culmination. After him, there was no more to be said, and even during his lifetime instrumental music began to take a different direction, away from polyphony and toward the light and graceful, homophonic *style galant* practiced by Bach's sons and their contemporaries.

This "secular" period in Bach's career has been the subject of much debate among his biographers. Those who believe that his great sacred works were the ultimate expression of his art consider his five years at Cöthen wasted time. Laurence N. Field states that Bach was, "spiritually speaking at least, not quite at home writing secular concertos and orchestral suites, nor did he do his best and most glorious work with that type of music." Others, on the contrary, feel that "music for music's sake was the aim and essence of his being," the "apparatus of worship." As Percy M. Young writes: "Bach was a religious man because he could not be otherwise

and his religious self was his whole self. Whatever he did was done as a religious man … the orchestral suite is as religious as the church cantata."

These arguments tend to lose sight of the fact that Bach was, above all, a practical musician, one with a living to earn for himself and a large family, and one whose music was, for the most part, written to serve a specific purpose. The majority of his extensive output from the Cöthen years was undoubtedly composed for the Collegium Musicum, which met regularly at his house for rehearsals. Other works, such as the six *Brandenburg Concertos*, were the result of commissions, while still others were written as exercises to supplement Bach's teaching theories. The first volume of the *Well-Tempered Clavier* was designed for this purpose, as were the Two-Part Inventions and the Three-Part Sinfonias.

It is impossible to estimate how much of Bach's music during this period has been lost, but among the impressive list of works that did survive, besides those already mentioned, are the *English* and *French Suites*, the *Chromatic Fantasy and Fugue*, the sonatas, suites, and partitas for solo violin, cello, and flute, the concertos for solo instruments and orchestra, the three sonatas for viola da gamba and harpsichord, two for flute and harpsichord, and, of particular interest to us here, the six sonatas for violin and harpsichord.

As is true of all Bach's music, these sonatas are not marked by the introduction of any new instrumental forms or techniques. Bach modifies, clarifies, and improves on forms already in existence, and within those traditional boundaries infuses his sonatas with infinite variety. Fugues, *ostinato* figures, the already-mentioned *da capo* aria form, canons, an Italian *siciliano*, a *chaconne* – Bach makes use of them all and always in uniquely fresh and innovative ways. Bach's first biographer, Johann Nikolaus Forkel, describes the sonatas as "among Bach's masterpieces in this form, displaying fugal and canonic writing which is both natural and full of character."

The works are excellent examples of the "trio sonata" form, in which the solo violin and the bass and treble voices of the harpsichord each play a separate polyphonic line, thereby achieving complete equality among the three parts. The trio sonata provides a contrast with the usual Baroque sonata, in which the solo violin and the harpsichord bass line are fully written out while the harmony is realized through the technique of "figured bass." Bach wrote violin sonatas in this style as well, but not as successfully as those utilizing an "obbligato" treatment of the keyboard instrument.

In these sonatas, Bach displays to the fullest the technical possibilities and tonal characteristics of both instruments while never allowing one to overshadow the other. He employs only occasional use of figured bass or "continuo" writing, usually at the beginning of a movement or at the new working out of a thematic idea. Following a practice common in his day, he calls for the reinforcement of the harpsichord bass line by a viola da gamba, *ad libitum*, but the doubling seems superfluous today and is rarely used in performance.

Structurally, the sonatas are traditional, following the four-movement (slow-fast-slow-fast) format customary at the time. The one exception is the five-movement (fast-slow-fast-slow-fast) sixth sonata, which focuses

attention on the central movement, a dancelike allegro for solo harpsichord.

The opening Adagio of the Sonata No. 1 in B minor, BWV 1014, gives the feeling of great freedom of form while still retaining its binary structure. In it, Bach makes us of *ostinato* figures in the harpsichord, over which the violin weaves a broad melodic line.

The fugal second movement, Allegro, is an example of a strict *da capo* aria form (ABA), in which the third section is an exact repetition of the first.

The chief characteristic of the third movement, a two-part Andante in the relative key of D major, is the dialogue that is carried on between the two upper voices. German musicologist Philipp Spitta calls this movement "a piece of wondrous beauty, wrought as if with wreaths of flowers."

In the final Allegro, the two sections are each repeated, and the movement utilizes trio-writing throughout by accompanying each thematic entrance with two-part counterpoint.

The Sonata No. 2 in A major, BWV 1015, opens with a tender, songlike Andante in 6/8 time, whose short theme appears successively in all three voices.

It is followed by a strongly contrasting Allegro in 3/4 time, in which a strict *da capo* form, treated fugally, is again incorporated, as in the second movement of the Sonata No. 1.

In the third movement, Andante un poco, which takes us to the relative minor key of F-sharp, Bach introduces a brilliant canon in the upper two voices. It runs the entire length of the movement, while the bass, marked *staccato sempre*, moves in sixteenth notes throughout.

Completing the sonata is a fugal Presto in binary form, the second section presenting new thematic material and not returning to the original theme until the end of the movement.

In the first movement, Adagio, of the Sonata No. 3 in E major, BWV 1016, formal unity is preserved by the use of an *ostinato*like figure. This time Bach gives it to the right hand of the harpsichord, while allowing the violin once more the freedom to execute a series of nonthematic passages.

The Allegro of the second movement returns to the *da capo* aria, but with a modification – here the third section is an abbreviated version rather than an exact repetition of the first.

A chaconne consisting of a four-measure bass theme is the dominating feature of the third movement, marked Adagio ma non tanto. The theme is repeated fifteen times (sometimes with slight modifications), while the two other voices proceed in a binary structure of their own.

In the final Allegro, Bach breaks his own precedent by substituting the three-part *da capo* form for the usual fourth movement two-part form.

It is in the opening Largo of the Sonata No. 4 in C minor, BWV 1017, thatthe previously-mentioned Italian *siciliano* is introduced. Spitta describes it as "full of grief and lamentation," and it is perhaps this quality that prompted Bach to borrow its opening melody when he wrote the "Erbarme dich" aria of the *St. Matthew Passion.*

A bold fugal Allegro provides a needed respite from the somber mood of the first movement. It contains a richness of material in three sections with a coda, the third section not repeating the first but treated very freely.

The Adagio that follows features a restful melody in the violin accompanied by a triplet figure in the upper voice of the harpsichord. The two instruments, which alternate between *piano* and *forte* passages, do not come together until the final measures of the movement.

The closing Allegro is back in binary form again, with each section repeated. The first is dancelike in quality, while the second is treated fugally.

The Largo of the Sonata No. 5 in F minor, BWV 1018, is the only movement in which true four-part writing is maintained throughout, with the harpsichord handling three of the voices in so complete a fashion that they could probably stand alone. The violin opens with passages of nonthematic arpeggios, later breaking out in a broad melodic line.

In this sonata, Bach reverses the two allegro movements, placing the fugal binary movement first and the dancelike *da capo* form last.

In between, the C minor Adagio places the responsibility for two contrapuntal melodic lines on the shoulders of the violin, while the harpsichord accompanies with arpeggiated figures alternating between the left and right hands.

The Sonata No. 6 in G major, BWV 1019, apparently occupied Bach's thoughts on several occasions, for he is known to have revised it at least twice. Its most obvious feature is its five-movement structure, and this unusual extension in form was part of Bach's original concept. He neither introduced it nor relinquished it in his later revisions.

The version performed here is the last. In it, two slow movements, marked Largo and Adagio respectively, are surrounded by three Allegros. The first is a straight *da capo* form. The second, previously described as the focal point of the sonata, is a harpsichord solo written in a dancelike, two-part form, with each section repeated. The third, also a *da capo*, is an exuberant 6/8, in which the middle section dominates.

Perhaps *Grove's Dictionary* best sums up Bach's unsurpassed genius: "His distinctive achievement was to present in its final shape the fabric of polyphony. In the history of his art, he is the link between the old and new … wedded to no formula, old or new, but attracted by every utterance that rang true."

Among the works that best illustrate these words must certainly be included Bach's Sonatas for Violin and Harpsichord.

LEE TRIPPETT

Album 1

Johann Sebastian Bach 1685–1750

The English Suites

Die Englischen Suiten · Les Suites anglaises

Suite No. 1 in A major BWV 806

A-Dur · en *la* majeur

1	I.	Prélude	2:44
2	II.	Allemande	2:11
3	III.	Courante I	1:48
4	IV.	Courante II	2:11
5		Double I	2:06
6		Double II	1:59
7	V.	Sarabande	4:07
8	VI.	Bourrée I	1:16
9	VII.	Bourrée II (da capo I)	2:14
10	VIII.	Gigue	2:01

Suite No. 4 in F major BWV 809

F-Dur · en *fa* majeur

11	I.	Prélude	4:26
12	II.	Allemande	2:46
13	III.	Courante	0:54
14	IV.	Sarabande	3:01
15	V.	Menuet I	1:20
16	VI.	Menuet II (da capo I)	1:57
17	VII.	Gigue	2:17

Suite No. 5 in E minor BWV 810

e-Moll · en *mi* mineur

18	I.	Prélude	4:44
19	II.	Allemande	2:58
20	III.	Courante	1:51
21	IV.	Sarabande	1:59
22	V.	Passepied I (en Rondeau)	1:06
23	VI.	Passepied II (da capo I)	1:37
24	VII.	Gigue	2:06

Total Time 55:56

Original LP: M2 34578 (M 34416/7) · Released April 3, 1977
Recording: Eaton Auditorium, Toronto, March 11 & November 4/5, 1973 [1–10];
December 14/15, 1974 & May 23/24, 1976 [11–24]
Producer: Andrew Kazdin
Recording Engineers: Kent Warden & Frank Dean Dennowitz
Cover Photo: Don Hunstein · Liner Notes: Leslie Gerber
LP Matrix: AL 34416 [1–11], BL 34416 [12–24]

Album 2

Suite No. 2 in A minor BWV 807

a-Moll · en *la* mineur

1	I. Prélude	4:32
2	II. Allemande	1:34
3	III. Courante	1:11
4	IV. Sarabande – Les agréments de la même Sarabande	3:03
5	V. Bourrée I	1:26
6	VI. Bourrée II (da capo I)	2:00
7	VII. Gigue	2:17

Suite No. 3 in G minor BWV 808

g-Moll · en *sol* mineur

8	I. Prélude	2:53
9	II. Allemande	1:44
10	III. Courante	1:20
11	IV. Sarabande – Les agréments de la même Sarabande	3:19
12	V. Gavotte I	0:50
13	VI. Gavotte II (ou la Musette) (da capo I)	1:10
14	VII. Gigue	1:54

Suite No. 6 in D minor BWV 811

d-Moll · en *ré* mineur

15	I.	Prélude	8:26
16	II.	Allemande	3:12
17	III.	Courante	2:46
18	IV.	Sarabande	3:07
19		Double	2:15
20	V.	Gavotte I	1:34
21	VI.	Gavotte II (da capo I)	2:19
22	VII.	Gigue	2:58

Total Time 55:44

Glenn Gould piano

Recording: Eaton Auditorium, Toronto, May 23, 1971 [25–31];
June 21/22, 1974 [32–38]; October 10/11, 1975 & May 23/24, 1976 [39–46]
Producer: Andrew Kazdin
Recording Engineers: Kent Warden & Frank Dean Dennowitz
LP Matrix: AL 34417 [25–38], BL 34417 [39–46]

During his lifetime, Johann Sebastian Bach was better known as a performer than as a composer. His published compositions were few in number, and many of his important works were not published until long after his death. However, his reputation as a keyboard virtuoso spread throughout Europe and led to a number of invitations to perform at various courts.

Bach produced both sacred and secular works for the organ throughout most of his career. Since it is all secular, nearly all of his music for harpsichord was written during the relatively brief periods when he was not employed as a church musician. Among the harpsichord works, suites form a substantial segment: There are nineteen such complete works among Bach's best-known music, along with a number of more obscure alternate versions and fragments.

Conjecture as to the origin of the term *English Suites* has varied widely. (The Frenchness of the *French Suites* is even more mysterious.) Bach's autographs of these works have not survived, although we have good manuscript copies by some of his pupils. It is known that Bach himself did not use the title *English Suites*, but we do not know what he called them. A copy made by one of Bach's sons is subtitled *Fait pour les Anglois* (written for the English).

Bach's first biographer, Johann Nicolaus Forkel, stated quite positively, "They are known by the name of the *English Suites* because the composer made them for an Englishman of rank." Forkel gathered much of his information from Bach's sons and seems to have used it conscientiously, so that we must give any of his statements some weight, even though he cites no specific source for this one. Albert Schweitzer's opinion was that Forkel's explanation "was certainly not the case," although he cites no source either.

Philipp Spitta considered Forkel's opinion "trustworthy tradition" and suggested that Forkel "must have got (the information) from Bach's sons."

Disagreeing with Forkel, Charles Sanford Terry points to the quotation in the Prélude to the first *English Suite* of a theme by Dieupart, a French musician active in London. Since the music was obviously not written to be performed in England, Terry guesses that the pieces may have been written for Englishmen visiting at the court of Cöthen, where Bach was employed at the time the *English Suites* were probably written. The quotation would have been included as a gesture towards this audience. Terry also finds Bach's use of Préludes in these Suites "a distinctively English form," after the usage of Henry Purcell and his predecessors. Finally, Karl Geiringer feels that Bach was inspired to write the *English Suites* by his study of the suites of Dieupart, citing the fact that Bach had copied out one of Dieupart's suites in its entirety. Geiringer agrees with Terry that the Prélude to the first *English Suite* is based on Dieupart, citing that composer's Gigue in A as its model.

The truth is probably some synthesis of all of this information. There is, at least, in the connection between Bach and Dieupart at least one piece of solid fact, while in the case of the *French Suites* we have only guesses.

As with the *French Suites*, composition of the *English Suites* occupied Bach over a considerable period of time. They may even have been written simultaneously, although there is some internal evidence to indicate that the conception of the *English Suites* came later. The *English Suites* are in general somewhat longer, more brilliant, more complex, and more virtuosic than the *French Suites*. Karl Geiringer describes the *English Suites* as "vigorous and fiery" in contrast to the "delicate and intimate" *French Suites*. He takes this contrast as evidence that the *English Suites* were written for harpsichord and the *French Suites* for clavichord. Spitta feels a similar contrast: "The *English Suites* are distinguished from the fanciful and beautiful French ones by their strong, grave, and masculine character."

Spitta is certain that the *English Suites* were written later than the *French*. He attributes the *English Suites* to Bach's last years in Cöthen or his first in Leipzig. However, as Schweitzer points out, during his first year at Leipzig Bach had to write a new cantata for almost every Sunday's service, and he would hardly have had time to be working on solo keyboard music for which he had no immediate use anyway.

Consensus and evidence seems to be that Bach wrote both the *French* and *English Suites* at Cöthen. While he probably began work on the *French Suites* first and completed them first, the work on the sets may have overlapped during a period of several years. The *English Suites* may even have been finished or revised after Bach arrived at Leipzig, since there are no manuscripts or copies dating from before Bach's arrival there.

During his lifetime, only four of Bach's works were published, one of them being the massive *Clavierübung*. The *English Suites* were not among them. However, it would be a mistake to conclude that the *English Suites* were not well known in Bach's time. "After 1720," writes Schweitzer, "there was scarcely a good German musician anywhere who did not possess at least one work of J. S. Bach" – usually in manuscript copies. Although the composer went to the expense of publishing his works only for somewhat more learned or useful music, manuscripts of the *English Suites* circulated widely.

While we unfortunately have no copies of these Suites in Bach's own writing, there are several extant copies made during the composer's lifetime by musicians associated with him. Four of the *English Suites* were copied out by one of Bach's students, Heinrich N. Gerber. These important copies were made sometime during the period of 1724–27, when Gerber was studying with Bach at Leipzig. Although there are only four suites in the manuscript, one of them is labeled the Fifth (the Suite in D minor, now known as the Sixth), and it is probable that all of the Suites had been written at the time. Spitta, from whom this information derives, points out that Bach began the composition of his third set of six keyboard suites (now known as the Partitas) in 1726. From this he draws the inference that the *English Suites* were all completed by 1726.

We also have a manuscript copy of five *English Suites* (lacking No. 4, in F) written by Bach's youngest son, Johann Christian. This is the copy inscribed *Fait pour les Anglois*. Johann Christian Bach was only fifteen years old when his father died, so the manuscript was probably written when its composer was already dead. However, it is a very carefully written copy and probably was derived from an excellent source, perhaps even the original autograph.

In discussing Bach's keyboard suites, Schweitzer provides us with interesting insight into the development of the suite form. It owes its origin, he writes, "to the pipers of the seventeenth century, who used to string together various national dances. The German clavichord players adopted the form from them and developed it." The keyboard suite begins with a basic series of four dances: Allemande, Courante, Sarabande, and Gigue. As mentioned, Bach also adds a Prélude to each of the *English Suites*. He had earlier written a Prélude for the fourth of the *French Suites*, but it was eliminated in his final revision.

Schweitzer also gives us an illuminating discussion of the national characteristics of suite composition. "Italian composers as a rule retained only the meter and rhythm of the various dances, without troubling to preserve their essential character. The French were more scrupulous in this respect, and made a point of pursuing to its conclusion the rhythmical characteristic of each dance form. Bach," he concludes, "goes still further; he always vitalizes the form, and gives each of the principal dance forms a definite musical personality. For him the Allemande represents vigorous but easy motion; the Courante represents a grave and majestic walk; in the Gigue, the freest of all forms, the motion is quite fancy-free. He thus raises the suite form to the plane of the highest art, while at the same time he preserves its primitive character as a collection of dance pieces."

Most of the dances Bach used in his suites were obsolete by the time he used them. Bach's music was never meant for dancing; it is pure music, intended for the pleasure of playing and hearing. Nevertheless, the motion and spirit of the original dances, as Schweitzer suggests, are integral to the meaning and feel of the music.

The Allemande is a quiet German dance in 4/4 time, usually characterized by beginning on an upbeat. The Courante, in 3/2 time, is livelier than the allemande and has lengthy passages of equal notes. The Sarabande, also in 3/2 time, is a slow, dignified Spanish dance, accented on the second beat, "the heavy notes of which," says Schweitzer, "are surrounded by coquettish embellishments." The Gigue (better known in Ireland and England as the

jig) is a rapid dance in triple rhythm. Schweitzer says the name of the dance originated in France, and that it comes from a satirical term for the violin.

In the *English Suites*, Bach adds only one pair of dances between the Sarabande and the Gigue. The first two use pairs of Bourrées, an "angular" dance in rapid 4/4 time originating in Auvergne. In Nos. 3 and 6, Bach uses the Gavotte, a dance in 2/2 time beginning on a grace note. For No. 4 he chose the well-known minuet, a slow, dignified dance in triple rhythm. The most unusual addition is in No. 5, the Passepied, a Breton dance similar to the minuet.

The Courantes of the First Suite and the Sarabande of the Sixth are followed by *doubles* or variations. Geiringer writes, "It is not clear whether the performer is supposed to play all these pieces or to make a selection between them." It may be that the *doubles* are intended as instruction for the performer in how to produce ornaments when repeating other sections of the suites. Ornamented repeats are written out for the Sarabandes of the Second and Third *English Suites*, reflecting, according to Geiringer, "the pedagogic Bach of the Cöthen period; he wrote out every detail and took no chance of being misunderstood by an incompetent performer." Spitta states positively that "it was not intended that the simple and the adorned Sarabandes were to be played in succession, but it was left open to the performer to choose between the two." In support of this he cites the fact that Johann Christian Bach's manuscript of the Third *English Suite*, which has an ornamented repeat of the Sarabande, includes the simple version only. Evidently Johann Christian had received good enough instruction from his father to be able to make his own ornamentations.

Most writers agree in valuing the *English Suites* highly among Bach's instrumental compositions. The very first commentator, Forkel, said, "They all have great worth as works of art; but some single pieces among them, for example, the jigs of the fifth and sixth suites, are to be considered as perfect masterpieces of original harmony and melody." Spitta has a similarly high opinion. Contrasting them with the simpler *French Suites*, he says of the *English Suites*: "The richer style of the music demands forms of greater extension. The character of the separate pieces is sharply and distinctly marked, and their feeling intensified by richness of harmony. Bach never wrote Sarabandes of such breadth and beauty, or Gigues of such wild boldness."

While they have their reflective and melancholy movements, the overall expression of the *English Suites* demonstrates Bach's joy in life and in music. "Their pervading tone," writes Terry, "is of happy humor and exuberant good nature. It has been suggested that Bach was a disgruntled revolutionary, beating his wings with angry futility against the circumstances that confined him. The picture is out of drawing. He was an incorrigible optimist, and so his Suites proclaim him."

LESLIE GERBER

Jean Sibelius 1865–1957

Sonatine for Piano in F-sharp minor op. 67/1

fis-Moll · en *fa* dièse mineur

1	I	Allegro	4:40
2	II	Largo	4:42
3	III	Allegro moderato	1:37

Sonatine for Piano in E major op. 67/2

E-Dur · en *mi* majeur

4	I	Allegro	2:53
5	II	Andantino	2:42
6	III	Allegro	1:41

Sonatine for Piano in B-flat minor op. 67/3

b-Moll · en *si* bémol mineur

7	I	Andante – Allegro moderato – Tranquillo	3:27
8	II	Andante – Allegretto	4:00

Kyllikki – 3 Lyric Pieces for Piano op. 41

9	No. 1: Largamente – Allegro	3:17
10	No. 2: Andantino	6:13
11	No. 3: Comodo – Tranquillo	3:04

Total Time 38:40

Glenn Gould piano

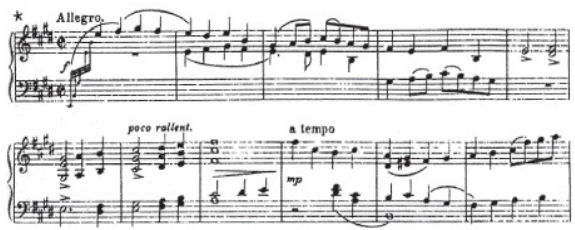
Original LP: M 34555 · Released November 4, 1977
Recording: Eaton Auditorium, Toronto,
December 18/19, 1976 [1–3/7/8]; March 28/29, 1977 [4–6/9–11]
Producer: Andrew Kazdin · Recording Engineers: Kent Warden & Frank Dean Dennowitz
Cover Design: Henrietta Condak · Cover Art: John Parks
Liner Notes: Glenn Gould & Andrew Kazdin
Publisher: Breitkopf & Härtel
LP Matrix: AL 34555 [1–6], BL 34555 [7–11]

Of the 119 opus numbers that comprise the lifework of Jean Sibelius, seventeen are devoted to music for the piano. Many of these digits, moreover, represent "Songs without Words" – like collections – packages of ten or more independent selections – and, by that tally, Sibelius' keyboard output numbers well over a hundred compositions. Either way, it's an astonishing total, not least because Sibelius' métier was the post-Romantic orchestra, and, as the axiom would have it, post-Romantic symphonists traditionally gave short shrift to the keyboard. It's true, of course, that the bulk of Sibelius' output belongs to the bagatelle genre – programmatic trifles with titles like "The Spruce-Pine" or "The Village Church" to define the scope of their parlor-music ambition. But there are, in their midst, works of substance – among them a sonata and two rondinos, in addition to the repertoire surveyed by the present disc – and these, or so it seems to me, by no means deserve the neglect which has thus far been their fate.

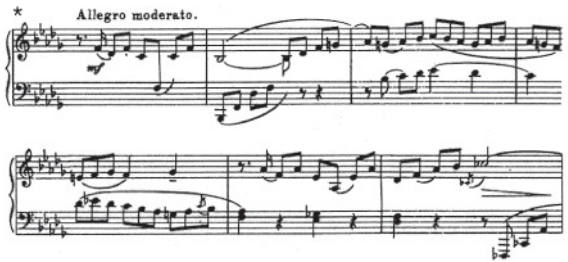
For one thing – and, given the era, it was no small achievement – Sibelius never wrote against the grain of the keyboard. At its best, his style partook of that spare, bleak, motivically stingy counterpoint that nobody south of the Baltic ever seems to write. And at – not its worst – its most conventional, perhaps – his keyboard manner is still a far cry from the generalized, octave-doubling-prone textures espoused by most of his contemporaries.

It should not, of course, come as a surprise that Sibelius was disinclined to provide for virtuoso display; one need only contemplate the austere and dignified violin role in his Concerto for *that* instrument, or the superbly integrated vocal line in his "tone-poem" for soprano and orchestra, *Luonnotar*, to form an impression of his attitude toward solo exhibitionism. But Sibelius is not simply reacting against the prevailing modes of post-Romantic keyboard writing; there's no hint of a nose-thumbing neo-classicism here. Rather, as the *Sonatines*, Op. 67, demonstrate, he discovered, through the development of Haydnesque textures and pre-classical contrapuntal forms, a means by which to extract the best the piano has to offer without placing the instrument in a disadvantageously competitive position vis-à-vis those orchestral sonorities which, in his day, were deemed to constitute the sonic norm. In Sibelius' piano music, everything works, everything sounds – but on its own terms, not in lieu of other, presumably more sumptuous, musical experiences.

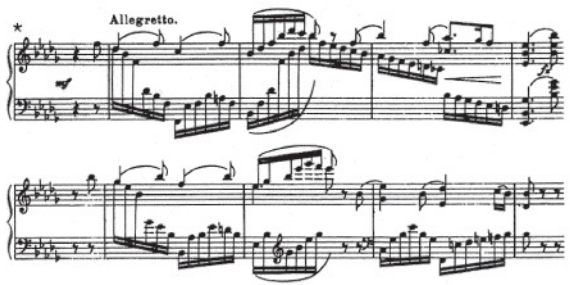
The first movement of the 2nd *Sonatine*, for example, is built from diatonically uneventful canons.



In the 3rd *Sonatine,* the opening movement is principally occupied with two-part-invention-style textures, harmonically enriched by the occasional figured-bass fill-in.



This *Sonatine*, however, is idée-fixedly concentrated on the motive quoted above and, by the end of its second and last movement, has metamorphosed into a texture that would be right at home among Richard Strauss' early lieder accompaniments.



Its companion pieces, however, eschew inter-movement relationships and the first movements of all three works, in fact, function as compact, development-truncated sonata-allegros, complete with the sort of literal recapitulations that would be blue-pencilled by even the most conservative of pedagogues. All three *Sonatines* were written in 1912, during a period when Sibelius was otherwise engaged with his most radical form-as-process experiments in symphonic development (the Fourth Symphony, the first drafts for the Fifth) and, by the yardstick employed for those particular works, these are remarkably conventional structures. Viewed from a slightly different perspective, however, the conformity of the architecture frequently serves to emphasize imaginative key relationships.

In the exposition of the first movement from the *Sonatine* No. 1, for example, the tonic key – F sharp minor – is nowhere to be found. Through a combination of *a cappella* entries for the right hand and chord support for what, with hindsight, we recognize as the submediant, subdominant, and supertonic relations in the left, Sibelius postpones the moment of reckoning. Eventually, however, the structure comes to rest on – or, to preserve Tovey's distinction, "in" – C sharp minor and, by appearing to confirm a dominant, Sibelius slyly lets us in on where the tonic really was all along. (Even here, however, just to keep us on our toes, Sibelius' alternate chord of preference – a D major triad – serves not only as the Neapolitan relation of the secondary key but as a mischievously disorienting reminder of its initial, submediant appearance.)

Again, from this perspective, the sequential non sequiturs of the "development," which appears to rush with unseemly haste toward the recapitulation (the "development" sections in each of the *Sonatines* are treated with Mozartean dispatch: the central episode from the first movement of the second of these works is but nine bars long) and the *de facto* dominant = tonic transfers of the recapitulation contribute to the plot in direct relation to the exposition's ambiguity. In fact, as things turn out, only the final twenty-five bars of the movement – "the second thematic group" of the recapitulation plus a brief coda – can be said to locate in the "home key," F sharp minor. And that statistically improbable situation is but one of the gentle, subtle, let-no-stroke-go-for-nought touches with which Sibelius endows these remarkably restrained but touchingly evocative works.

"Restraint" is not a word that comes to mind when describing *Kyllikki*, Sibelius' Op. 41. On the other hand, it might not be the word that comes to mind when describing the relationship of Lemminkäinen and his abductee-wife, as depicted in the 11th Runo of the *Kalevala*, either. As realized in W.F. Kirby's metrically unyielding translation:

Thither came the ruddy scoundrel,
There drove lively Lemminkäinen,
With the best among his horses,
With the horse that he had chosen,
Right into the green arena,
Where the beauteous maids were dancing.
Kyllikki he seized and lifted,
Then into the sledge he pushed her,
And upon the bare skin sat her,
That upon the sledge was lying.
With his whip he lashed the stallion,
And he cracked the lash above him,
And he started on his journey,
And he cried while driving onward:
"O ye maidens, may ye never
In your lives betray the secret,
Speak of how I drove among you,
And have carried off the maiden."

It's difficult to see just how the finale of this work – a slightly giddy mix of Chopin and Chabrier – relates to the unhappy outcome of their liaison; but the rather blustery first movement, with its diminished seventh cascades and silent-movie tremolandos, does come reasonably close to the mood of the first Lemminkäinen-Kyllikki encounter. (This movement also contains the most elaborately redundant cycle of falling fifths this side of the "Arietta" from the Beethoven Op. 111. Unlike Beethoven's shameless pad, however, Sibelius' episode stops well short of being a literal sequence – the harmonic root-rhythm is decidedly irregular, and the whole episode is concealed within a whirlwind of activity. It's not one of Sibelius' more ingratiating moments but, if you enjoy musical detective work, perhaps I should just tell you that the root cycle goes from B to B and wish you happy sleuthing.)

In any event, the middle movement of *Kyllikki* – a brooding, ternary-shaped nocturne – needs no extra-musical props. It provides striking testimony that, even within the more traditional constraints of his earlier, quasi-virtuoso style, Sibelius was able to make a substantial contribution to the all-too-limited piano repertoire from the post-Romantic era.

GLENN GOULD

In addition to receiving a rare and revealing look into a little-known corner of Sibelius' *oeuvre*, the listener to this recording will be able to participate in another unusual experience. For want of a better term, let's call it "acoustic orchestration."

Ever since the very first recording of a solo piano, there have been a wide variety of concepts of exactly how the instrument should sound on discs. Should it be projected in a tight, chamber-music-like intimacy? – or across the reverberant span of the concert hall? – or something in between? Record producers have each solved this problem in their own way However, no matter what solution the combined taste of the artist and producer has yielded, one factor seems to have equal meaning for all of them: the acoustic ambience must be "right" for the music. Debussy seems to require a more reverberant surrounding than Bach. Rachmaninoff should be bathed in more "grandeur" than Scarlatti.

However, no cognizance ever seems to have been paid to the variations of mood and texture which exist within an individual composition. Why should the staccato articulation of an opening theme be wedded to the larger sense of space required by the lyrical second subject?

Long intrigued by this subject, Glenn Gould offers here a bold and fascinating statement on the appropriateness of space to music. The four works of Sibelius contained in this album were recorded on multi-track tape in a simultaneous variety of perspectives. Microphones were placed in several "ranks" throughout the studio – some only a few inches from the piano, others at a distance of many yards. In the final preparation of the master tape, a mixing plan was devised that favors the image of the instrument most appropriate to the music of the moment. Great care was exercised in planning this "orchestration," which not only varies with the mood engendered by Sibelius' score but which also serves to underline the inherent structure of the composition.

So we ask you to put aside any prejudices growing out of traditional approaches and enjoy the extra aesthetic dimension contained in this recording – a mental process not unfamiliar to Glenn Gould's enlightened audience.

ANDREW KAZDIN

Paul Hindemith 1895–1963

Das Marienleben op. 27

for Soprano and Piano (1922/23 version)

Text: Rainer Maria Rilke

Album 1

PART 1

1	Geburt Mariä	3:47
2	Die Darstellung Mariä im Tempel	10:12
3	Mariä Verkündigung	4:37
4	Mariä Heimsuchung	3:44
5	Argwohn Josephs	1:45
6	Verkündigung über die Hirten	4:36
7	Geburt Christi	4:37
8	Rast auf der Flucht nach Ägypten	4:21

Total Time 37:40

Album 2

PART 2

1	Vor der Hochzeit zu Kana	4:31
2	Vor der Passion	7:22
3	Pietà	4:06
4	Stillung Mariä mit dem Auferstandenen	3:10
5	Vom Tode Mariä I	9:14
6	Vom Tode Mariä II (Thema – Variationen I–VI)	10:04
7	Vom Tode Mariä III	2:52

Total Time 41:22

Roxolana Roslak soprano
Glenn Gould piano

Original LP: M2 34597 (M 35321/2) · Released July 4, 1978
Recording: Eaton Auditorium, Toronto,
November 21/22, 1976, January 15/16/29/30, February 13 & March 4/5, 1977
Producer: Andrew Kazdin
Recording Engineers: Kent Warden & Frank Dean Dennowitz
Cover Design: Henrietta Condak · Cover Photo: Don Hunstein
Liner Notes: Glenn Gould
Publisher: Schott Musik International
LP Matrix: AL 35321 [Album 1, 1–4], BL 35321 [Album 1, 5–8],
AL 35322 [Album 2, 1–4], BL 35322 [Album 2, 5–7]

A Tale of Two Marienlebens

Das Marienleben is the pivotal work in Hindemith's development as a composer. Its two realizations – published a quarter-century apart – succinctly define his evolution, both as musician and as thinker, and, in the process, set something very like a historical precedent. Certainly, I can recall no comparable instance in which a great master, taking as his source the most influential and substantial of his youthful essays, recreates it according to the technical and idiomatic lights of his maturity.

Facile comparisons come to mind, of course: Alban Berg's twelve-tone re-write of his early song *Schließe mir die Augen beide*, for example. But, all considerations of scale aside, the distinctions between the two *Marienlebens* are far subtler than the simplistic tonal-atonal rivalries of Berg's settings. A more accurate, if inevitably imaginary, approximation of what Hindemith has wrought could perhaps be attained through a comparison with composers whose styles metamorphosed in a similar, relentlessly organic manner – Bach, say, or in more recent times, Richard Strauss. As with Hindemith, both masters pursued a superficially uneventful evolution and shielded their listeners from technical innovations of a revolutionary order, but for the sake of our comparison Strauss provides the better example. For Bach, by and large, proceeded from simplicity to complexity; his early, diatonically redundant, toccata fugues, for example, re-written in the convolutedly chromatic manner of *The Art of Fugue*, would not serve our comparative case at all. But Strauss, like Hindemith, moved in the opposite direction – complexity to simplicity – and via a route which gradually replaced daring gestures with confident routines. If, then, Richard Strauss had re-written *Till Eulenspiegel* in the style of the Oboe Concerto, one would have a reasonable comparison to stand against Hindemith's undertaking with the *Marienleben*.

For the relationship of the two *Marienlebens* is emphatically not that of first to second draft. Notwithstanding the vast amount of reprocessed material, the reproduction intact of one song ("Stillung Mariä mit dem Auferstandenen") and the inclusion of another ("Pietà") which boasts such minor alterations as make no matter, the two versions proceed from very different compositional concepts. The first *Marienleben* derives from Hindemith's youth, from a time when change was in the air, tonality in the process of an expansion which threatened its disintegration, and when the then twenty-seven-year-old Hindemith spearheaded a contrapuntal revival intended to buttress the about-to-be-inundated foundations of tonal harmony. It is a work of infectious spontaneity, of divine intuition, in which connections are felt to exist long before an exegesis can confirm their presence. The second *Marienleben* is the summation of Hindemith's life-long quest for systematic coherence – a product of intense cerebration, thorough calculation, and thoughtful consideration for the vocal and instrumental personnel concerned.

On the occasion of its publication in 1948, the composer appended a supplementary essay in which he expressed his not-unexpected preference for the later version. The essay is brilliantly written, tightly argued – indeed, one of the finest of Hindemith's not inconsiderable literary efforts – and, in addition to the inclusion of some shrewd comments on the then-current musical scene (they read as though written yesterday!) and a vivid evocation of the compositional climate of the 1920s in which the first *Marienleben* was conceived, offers some

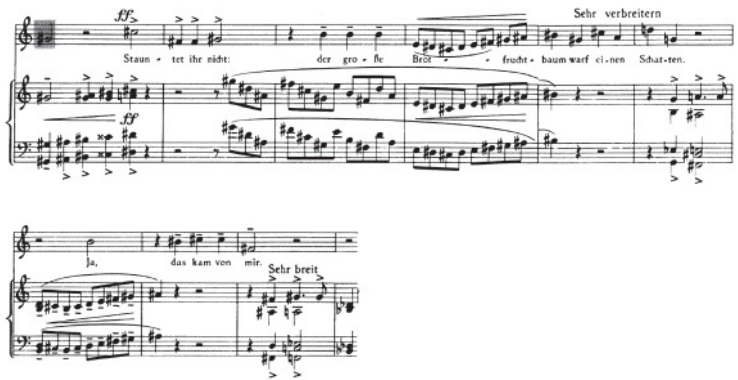
remarkable musical and theological insights. More to the point, Hindemith advertises the (to his mind) inherent superiority of the second version by delineating the following major themes:

(1) that the cycle, in its original form, was ungratefully conceived for the voice;
(2) that it lacked dramatic coherence;
(3) that the new version incorporates motivic and harmonic relationships worthy of its complex theological subject; he does not say, in so many words, that the original *Marienleben* lacked these latter qualities but suggests, rather, that "although in the *Marienleben* I had given the best that was in me, this best, despite all my good intentions, was not good enough to be laid aside once and for all as successfully completed."

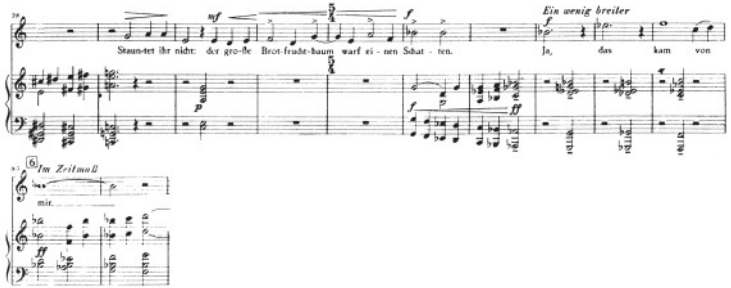
With (1) I cannot disagree – nor, I am sure, would anyone who attempts to sing the original version. The vocal line is conceived with something like Beethovenian indifference, subjected to non-stop, instrumental-style activity and, in the more conspicuously contrapuntal segments, the soloist is rarely allowed up for air. And yet it is precisely this chamber-music-like intensity which is, to me, one of the glories of the original version. The soprano part is not relieved by gratuitous piano solos, fortified by doublings, or reassured by entry cues, and, as a result, the vocalist is enabled to convey an urgency wholly in keeping with the more declamatory segments of the text, in particular, and to cultivate a degree of abstraction unparalleled in lieder literature – an approach, in my view, which is singularly appropriate to this particular subject.

The second *Marienleben* risks no such ambiguities. The piano part is not only less interestingly conceived, it is also, curiously, far less idiomatic. (Hindemith acquired some bad piano-texture habits in the 1940s: his 1945 Concerto contains more embarrassingly redundant octave couplings than any comparable work this side of Max Reger's F-minor.) The wiry, string-like, textures of the first version have given way to complacent chord-clusters and predictable cue-oriented interludes:

Example 1 (Original Version)



Example 2 (Revised Version)

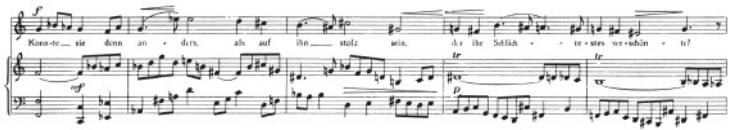


As regards Hindemith's second major point – that the original version "was essentially a series of songs held together by the text and the story unfolded in it, but otherwise not following any compositional plan of the whole" – the composer points out that the cycle is divided into four "clearly separate groups" (this is not, however, an innovation – the original version was as well), that the first of the groups (songs 1–4) deals with the "personal experience" of the Virgin, the second (songs 5–9) contains "the more dramatic songs … in which a considerable number of persons, actions, scenes, and circumstances are shown," the third (songs 10–12) offers "Mary as sufferer," and that the fourth (songs 13–15) is "an epilogue in which persons and actions no longer play any role."

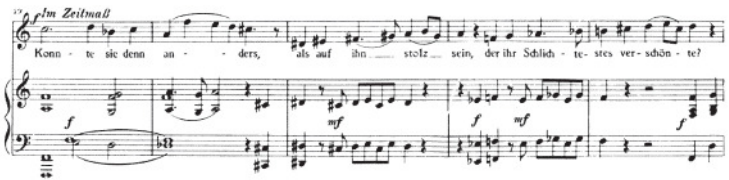
Hindemith, indeed, supplies a graph detailing the expressive and dramatic intensity levels attained in the various segments, and here, to be sure, there is one major structural change: Song No. 9 – "Von der Hochzeit zu Kana" – is now conceived as the culmination of group 2 rather than, in the original version, the prelude to group 3. Further, Hindemith claims that it is "the dynamic climax of the whole cycle … the song which in volume of sonority, in the number of harmonies employed, in variety and power of tonality, and in compelling structural simplicity of form represents the highest degree of physical effort in the presentation of the whole work … The curve of dynamic expenditure rises from the beginning of the cycle to the 'Hochzeit', and falls from there to the end."

In this emphasis, Hindemith is, quite properly, more faithful to Rilke than to conventional interpretations of the Gospel according to St. John; the importance he accords this song in the latter setting, however, puts him firmly in the camp of those exegetes who decode from the Cana story the irruption into history of the Messianic hour of Jesus. Rilke transforms Christ's enigmatic reply "Mine hour is not yet come" into a merger of the symbols of water, wine and blood, and Hindemith, in both versions, transforms this Rilkean elaboration into an extended coda which serves to set the stage for the Passion songs of group 3. In the process, "Hochzeit zu Kana" grows from 82 bars in the original version to 166 in the revision and from a compact fugato into a rather cumbersome aria preceded by a 48-bar piano solo:

Example 3 (Original Version)



Example 4 (Revised Version)



The second version, however, does offer one surpassingly affecting moment – an anticipation of the opening chords of "Pietà" to underline the words "and the whole sacrifice was decreed, irresistibly. Yes, it was written." In general, however, the dissolve from the bustle of the wedding crowd to Mary's sudden realization of the miracle as prophecy is much more effectively managed within the scale of the original.

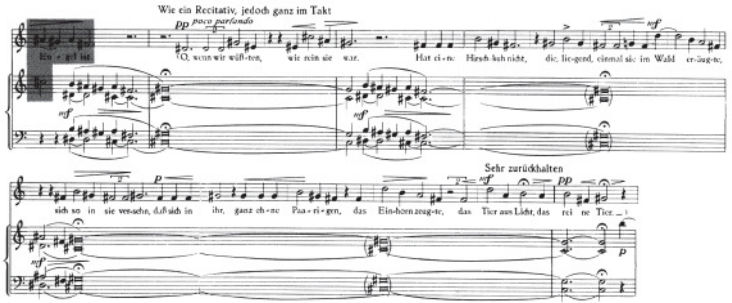
Hindemith's points about harmonic structuralism are less easily countered. He offers an elaborate series of tonal symbols – the key of E to represent the person of Christ, B for Mary herself, A to depict divine intervention, C for the concept of infinity, C-sharp or D-flat for inevitability, E-flat for purity, and so on. It should be pointed out, of course, that these concepts of key association bear no relation to such Scriabinesque absolutes as C major = red or D major = yellow, etc.; rather, they represent a system in which all judgments are relative to a given fundamental. If, for example, Hindemith had selected B as the tonal parallel for Christ, then F-sharp, as its dominant, would presumably represent Mary, and E would stand in for states of divine intervention. Hindemith comments that "I do not expect in this tendency to freight musical sound so heavily with ideas that I will encounter any too enthusiastic agreement." He cites the example of fourteenth-century isorhythmic motets and remarks that "here, as there, what is involved is the overcoming of the mere external sound. In the mere act of listening one can hardly become aware of the intellectualized working principle that was operative in the construction."

While I confess that, without benefit of Hindemith's analysis, it would never have dawned on me that the key of F, tritonically related as it is to Mary's tonal symbol B, is therefore "connected with everything that moves us by its mistakenness or short-sightedness to regret and pity," I cannot, in good conscience, feel that my appreciation of "Argwohn Josephs" (No. 5) – an F-oriented song in both versions – is lessened by this oversight. On the contrary, it seems to me that, precisely because of Hindemith's tonal-symbolic fixations, the second version is deprived of much of the magic and ambiguity of the original. For *Marienleben*, after all, is a cycle about a mystery, and to establish an a priori network of finite tonal symbols to which the incomprehensible is directed to conform (even when incomprehensibility itself is replete with its own harmonic parallel) seems to me dramatically self-defeating.

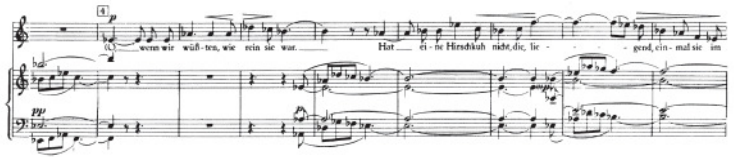
In the third poem ("Mariä Verkündigung"), for example, Rilke consigns to a sublime parenthesis the legend of the unicorn. ("Oh, if we only knew how pure

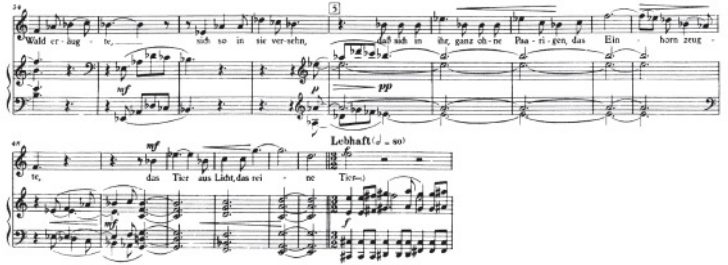
she was! Did not a hind, that, recumbent, once espied her in the wood, so lose itself in looking, that in it, quite without pairing, the unicorn begot itself, the creature of light, the pure creature.") Hindemith, in the respective versions, responds as follows:

Example 5 (Original Version)



Example 6 (Revised Version)

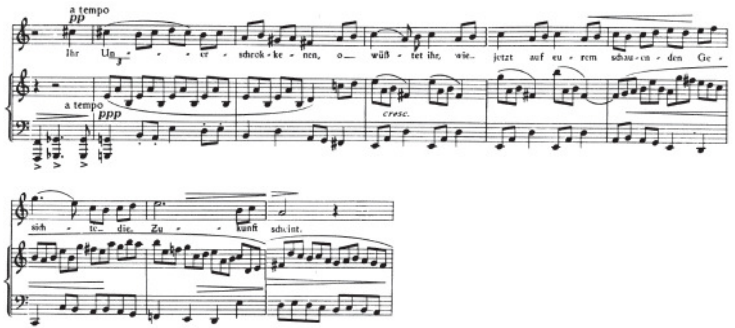




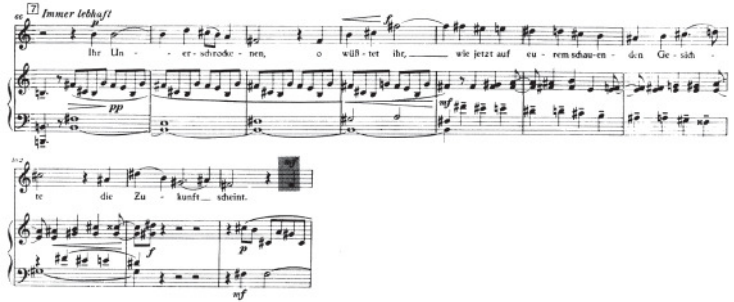
That the earlier version focuses on C-sharp (the key which Hindemith, in his subsequent deliberations, assigned to fixed and inevitable states) rather than, as in the second instance, E-flat (the symbol of purity), seems to me a small price to pay for the glorious recitative provided by the original. With the neo-Gregorian reiterations of its *organum*-like accompaniment, with a declamation unimpeded by conventional metrical concerns, this is one of the dramatic high-points of the first song-group. In the later version, Hindemith succumbs to his predilection for sewing-machine rhythms and down-home harmonies and, in the process, relegates Rilke's inspired interior monologue to a casual aside.

In the sixth song ("Verkündigung über den Hirten") the text – "You fearless ones, oh! if you knew how upon your gazing vision now the future shines" – is set as follows:

Example 7 (Original Version)



Example 8 (Revised Version)



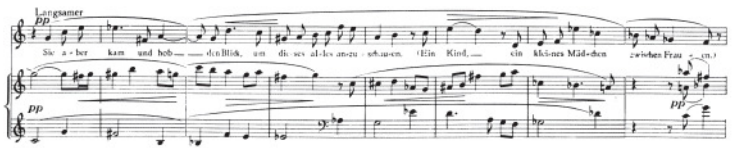
The comparison, I think, speaks for itself: the original contrasts the pragmatic concerns of the shepherds with the messenger's feverish determination to communicate the impending radiance to them. It does this via the superb independence of its counterpoint and with an assist from the three-against-two beat divisions; the second version, on the other hand, introduces several of Hindemith's late-period calling cards – the Hanon-like keyboard figurations, the unnecessary doublings, the sacrifice of rhythmic invention at the altar of cadential affirmation. One senses no duality of purpose, no need for an attempt at angelic intervention; these shepherds are a captive audience.

To be sure, there are moments in which Hindemith's preoccupation with architectural clarity makes a contribution to the second *Marienleben*. "Vor der Passion" (No. 10) for example, as realized in the original version, is possibly Hindemith's closest brush with atonality; but the nature of his art was never well suited to a regime divorced from tonal centers, and, although his intention to convey through their absence a state of inexpressible grief is clear enough, he does not, in fact, manage it all that successfully. Although in the later version this song remains tonally distracted, Hindemith does provide a more careful weighting for the relativity of its dissonance.

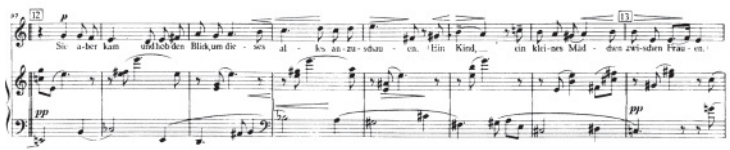
In both versions, the longer songs are governed by variation-like concepts. "Die Darstellung Mariä im Tempel" (No. 2) is a passacaglia offering twenty realizations (nineteen in the revision) of a seven-bar bass motive with entirely different intervallic properties in the two versions. The first of the three songs devoted to the death of Mary (No. 13) employs a *basso ostinato* for the outer segments of its ternary form, while No. 14 ("Vom Tode Mariä II") is a conven-

tional theme with six not-so-conventional variations. One might expect that such structures would benefit, in their second incarnations, from Hindemith's vast accumulation of experience as a contrapuntist. And there are, to be sure, moments in which the control of chromatic relationships, details of voice-leading, are more securely in hand in the later presentation. More frequently, however, the superb contrapuntal interplay between voice and piano, which in the first version offers textures to rival the harmonic fluidity of a Bach trio sonata, is replaced in the later set by predictable keyboard figurations and unimaginative vocal writing:

Example 9 (Original Version)



Example 10 (Revised Version)



Those songs in which Mary herself is in the foreground are invariably confined to triple meter. The entire first group is so organized, with signatures of 3/4 for "Geburt Mariä" and "Die Darstellung Mariä im Tempel," 6/4 for the "Mariä Verkündigung" and 12/8, 9/8 for "Mariä Heimsuchung." In later years, such rhythms, particularly in slow tempi, often compromised Hindemith's work; he frequently employed them to convey states of lullaby-like calm and, almost invariably, associated them with a certain motivic and harmonic complacency. Even in the original version, this temptation is not entirely overcome – the lofty Gregorian melodic touches of "Geburt Mariä" are supported by some decidedly pedestrian V-I chording – but Hindemith's harmonic imagination is operating in high gear throughout the cycle and almost always saves the day.

With songs 5 and 6 ("Argwohn Josephs" and "Verkündigung über den Hirten") Hindemith embraces that idiom which, throughout his life, inspired his finest compositions. Joseph's work-oriented realism (No. 5) and the Shepherds' earthbound reluctance to accept revelation (No. 6) are conveyed by a relentless motoric energy, with baroquish motives firmly ensconced in a rock-solid duple meter.

Song No. 7 ("Geburt Christi") – one of only three in which Hindemith actually troubles to inscribe the prevailing meter in the score – is, in fact, a metrical elision (3/4, 2/4) and also offers one of the composer's rare attempts at polytonality. Since Hindemith did not provide an analysis of the original version, one can only guess at the meaning of these bi-tonal, bi-metrical relationships – the obvious explanation relating to the concept of God's appearance as Man, of the celestial realized in earthly form. Indeed, the striking ambiguity of this song

(superficially, a gentle lullaby) is underscored in the keyboard part immediately following the final words: "He brings joy." The piano's response is an excruciating dissonance – a C-sharp major 6/4 in the right hand supported by C major tonic and dominant tones in the left. It is as though, at the moment of Christ's birth, the Virgin contemplates the suffering which the future holds, and we are reminded, once again, that both Rilke and Hindemith are telling their story entirely from Mary's point of view.

For song No. 8 ("Rast auf der Flucht in Ägypten") Hindemith returns to triple meter (but a very up-tempo triple meter, be it noted!) and provides one of the most striking mini-dramas in lieder literature. (Indeed, I can think of only one other song written in this century which attempts to portray so many moods within so short a span – the opening item, "A Wanderer's Song in Autumn" – from Ernst Krenek's great cycle *Songs of Later Years*.) "Flucht in Ägypten" touches every relevant mood – the frantic rush of the escape (an impulsive, *lebhaftlich* C minor), Jesus' calm vs. his parents' concern (a series of recitatives alternating with abortive *ravvivandos*) and, finally, the "rest" itself (twenty ecstatic elaborations of an A-flat major *ostinato*).

Drama of a conventional sort, of course, was never Hindemith's forte – his Brahmsian pre-occupation with purely musical relevance precluded any abandonment to overt theatrical effect – but here, in little more than four minutes, he summons a musical parallel for every gesture, every impulse, every inclination of the text. I suspect that the secret of his dazzling success with this uniquely moving song is in the challenge which the recitative-*ravvivando* sequence offers to its motoric bookends. Like many composers for whom rhythmic compulsions were linked to a more generalized formalist pre-occupation – Mendelssohn, say, or Bruckner, perhaps – Hindemith was, perversely enough, at his best in moments of transition, moments which actually threatened the motoric continuum. (The tripartite sequential link between the third and fourth movements of Bruckner's String Quintet, for example, is unquestionably the most dramatic moment in that much-misunderstood composer's output.)

Like "Flucht in Ägypten," "Hochzeit zu Kana" (No. 9) is conceived as a dramatic, rhythmic and dynamic decrescendo and segues to the first of the Passion songs ("Vor der Passion" – No. 10). This is succeeded by the two simplest songs in the cycle ("Pietà" and "Stillung Mariä mit dem Auferstandenen") – the two which, as noted earlier, are presented virtually intact in the later version.

As mentioned above, the first two songs on "The Death of Mary" are variatively inclined – "Vom Tode Mariä I" using the *basso ostinato* of its outer segments to frame a glorious chant-cum-recitative. In "Vom Tode Mariä II" (theme and variations), Hindemith is once again on somewhat precarious polytonal ground. The theme itself, consigned to the piano, merges elements of C minor and C-sharp minor and works through to a not entirely convincing close in D major. The song is highlighted by two superb canonic variations (Nos. 3 & 4), in which the tonality of D assumes primary importance, and a masterful coda (Variation 6). This sequence offers an ingenious division of labor: the upper registers of the piano are assigned a canonic ostinato based on the dirge-like left-hand motive which, in the theme, depicted Mary's death; meanwhile, the soprano is assigned the lowest part, suspended beneath the inspired monotony

of the keyboard, and provided with a truncated version of the piano's original right-hand motives; these, to borrow from Hindemith's own tonal lexicon, defined the "inexorability" of Mary's "entrance into infinity." With this inspired stroke of role-reversing inverted counterpoint, Hindemith achieves a uniquely persuasive imagery: the perfect musical counterpart for the concept of Resurrection.

The ability to sum up a work of substance was never a strong point with Hindemith. (In this, also, he shares a tendency with Brahms and Bruckner.) He lacks some ultimate, transformational impulse – the willingness, perhaps, to set aside the burden of motivic development – the very quality through which, as so often in the final measures of a Wagner opera or a Strauss tone-poem, the motivic strands themselves are ultimately dematerialized. Any number of Hindemith's finest sonata-style compositions are coda-compromised by this inability to transcend his material, this urge to exhibit, ever more concretely, the process of its working-out. In the piano sonatas, for example, the codas are frequently marred by unnecessary triad fill-outs, chord-clusters in inconvenient registers, and a thematic predilection which one can perhaps best define as "when in doubt, augment."

I would dearly like to say that "Vom Tode Mariä III" is the exception that proves the rule. This concluding song, however, sees Hindemith succumbing once again to his familiar finale temptations. Though its central segment finds him in his nimblest trio-sonata mood, its primary theme transforms the motives of Mary's birth into a vigorous alla breve, octave-doubled in keyboard registers five octaves apart, and the concluding fourth chord – open fifths in C and B-flat respectively – is hammered home by a final embarrassing reinforcement in the upper regions of the treble. It's the sort of wind-up gesture one might perhaps countenance as a musical postlude to a meeting of the Loyal Order of Imperial Moose, but it emphatically does not provide a proper conclusion for a composition that deals with the miracle of transcendence. As a result, the work ends perfunctorily and without emotional reference to the intense devotional atmosphere which otherwise permeates it. And I am saddened to concede this point because, as the reader may perhaps have gathered already, I firmly believe that *Das Marienleben* in its original form is the greatest song cycle ever written.

Footnote:
In a diary entry dated January 1949, an unusually distinguished critic made the following notation: "The *Marienleben* has been put on anew. Earlier, so P.H. confesses, it was only a demonstration of power. Something had to be overcome and anyone who perhaps believes that this could be the result of inspiration was completely wrong."

The critic was Arnold Schoenberg who, according to his biographer, H.H. Stuckenschmidt, had "more sympathy for Hindemith's gifts than the orthodox Schoenbergians liked" and who "regarded the [*Marienleben*] corrections with displeasure." And so say I.

GLENN GOULD
18th February 1978

Johann Sebastian Bach 1685–1750

Toccatas Vol. 1

1 **Toccata in D major** BWV 912 — 14:05
D-Dur · en *ré* majeur

2 **Toccata in F-sharp minor** BWV 910 — 11:43
fis-Moll · en *fa* dièse mineur

3 **Toccata in D minor** BWV 913 — 16:56
d-Moll · en *ré* mineur

Total Time 43:00

Glenn Gould piano

Original LP: M 35144 · Released February 4, 1979
Recording: Eaton Auditorium, Toronto, October 16/17/31 & November 1, 1976 [1]; October 31 & November 1, 1976 [2]; October 16/17, 1976 [3]
Producer: Andrew Kazdin
Cover Design: Henrietta Condak · Cover Photo: Don Hunstein · Liner Notes: Peter Eliot Stone
LP Matrix: AL 35144 [1–2], BL 35144 [3] (stereo)

The recording of the Toccata in F-sharp minor has a seamless cut in the original AL 35144 analogue master from the last two 32nd notes of measure 113 to the last two 32nd notes of measure 127. These notes are also missing on the original LP release, distributed since 1979. There are no job reels (recorded at Eaton Auditorium) containing any of the "missing" music.

The origins of the toccata are obscured by the free intermingling of primitive forms in the early history of instrumental music and by the imprecise use of the names attached to the forms. The toccata at first shared characteristics with the *intonazione* (the embellished testing of pitch, or the giving of a pitch, key, or mode to a singer), the *preambulum* (literally a prefatory walking along the keys) and *prelude* (both of which terms signify preliminary music), the *ricercare* (to search out the strings to pluck), the *toccata* (the touching of the lute string at the fret or of the key of a keyboard instrument), and the fantasia (meaning the free exercise of fancy, an apparent misnomer because the fantasia is in a strict contrapuntal style but a really accurate name in that it implies imaginative creation). Most of these characteristics (testing the tuning of an instrument, fixing the tonality for singers, warming up the fingers, introducing the "real" composition, or serving as an interlude between featured songs and/or dances) appear capable of yielding little of artistic value, serving, as they do, such mundane functions. But the implication of opportunity for improvisation does not lie far beneath the surface. Still, the very commonness of its beginnings – and of its modern history – have given the toccata a bad reputation, indeed, regardless of the fact that it was the most idiomatic form of keyboard music in the latter half of the sixteenth century.

The toccata as a valid artistic form truly begins with the Venetians, particularly with Claudio Merulo (1533–1604). To search back before him and the other organists of the San Marco – before the function, the form, and the term were placed in position to produce works of art known by an identical name – is to enter into the realm of semantic origins and confusions, of lute composers and organists adding a touch of imitation here, an embellishment there, a filling-in of a melodic interval here and some other kind of diminution there. It is, in short, to venture into a prehistory that goes back at least as far as blind Francesco Landini (1315?–1397), organist, lutenist, and composer, or to an unnamed *jongleur* testing out the strings of his *vielle* before playing a tune that we will never be able to reconstruct.

As the toccata developed in the hands of Jacques Buus (d. 1565), Annibale Padovano (1527–1575), Andrea Gabrieli (1510?–1586) and Giovanni Gabrieli (1557–1612), Claudio Merulo, Girolamo Frescobaldi (1583–1643), Jan Pieterszoon Sweelinck (1562–1621), Johann Jakob Froberger (1616–1667), Dietrich Buxtehude (1637–1707), Johann Pachelbel (1653–1706), and Johann Sebastian Bach (1685–1750), its initial Venetian thrust (in the preceding list of names, from Buus through Merulo), was given further impetus by Roman, Neapolitan, English, Dutch, and northern and southern German sources.

Merulo, who framed the imitative and emotional possibilities of the *ricercare* with the brilliant passage work of the *intonazione*, especially increased the artistic potential of the form. The scales and virtuosic displays are diminutions, that is, quick figures, ornamentations, variations, and embellishments of a basic melodic or harmonic shape that permeate the piece.

As the seventeenth century progressed, regularity became more desirable, so that even irregular forms were only apparently so, and phrases became more clearly articulated. Eventually, Buxtehude combined the Italian formal perfection of Frescobaldi with the northern principles of composition (variation ideas and instrumental techniques of the English virginalists) as promulgated by Sweelinck, the Hollander who alternated long toccata

sections with long imitative ones where one or more fugues, their subjects related, were framed by the toccatas.

In the eighteenth century, the standard form, in two parts and deriving from Froberger, paired prelude and fugue. Thus, by the time of Bach in the late Baroque, the toccata had achieved maturity – despite the fact that Johann Mattheson (1681–1764) lumped toccatas together with fantasias, *boutades*, *capricci*, preludes, *ritornelli*, all of which implied "written-down improvisation" but also seemed to suggest lesser forms.

The toccata, then, pitted irregularly-phrased, rhythmically-free improvisatory passages against a strict, driving perpetual motion; textures changed suddenly, sections of quick, erratic harmonic direction alternated with those that were slow, extended, harmonically static. Capriciousness, exuberance, violence, dramatic virtuosity, impetuous and suddenly interrupted cascades of sound, all contributed to what Grout calls "contrived uncertainty." He notes also that it was typical of the Baroque to discipline extreme freedom by "yoking it" to the strict *ricercare*; but one need not have a Baroque mentality to understand that an erratic effect appears all the more wild when it is perceived against a controlled background.

Rather perversely, the machinelike effect, the driving virtuoso force, is the concept that has come down to us in the toccatas produced by Clementi and passed on to Schumann, Debussy and beyond. These brilliant showpieces (technical studies, or perpetual motion machines, most of them artistically shallow) ironically contradict Frescobaldi's direction that the toccata's tempo must not be regular at all.

Bach's early organ works (the organ toccatas, for example) betray Buxtehude's influence and, as it were, the facts of the style of the German organ, a pedal-oriented instrument. At Weimar, however, Bach began his study of the Italians (especially Vivaldi) and his style developed conciseness and rhythmic continuity. Consequently, most of his preludes (toccatas and fantasias) and fugues dating from Weimar or Cöthen evince a cosmopolitanism not present in his German organ works. The clavier toccatas reveal Bach's awareness of the international tradition not only of the toccata but also of clavier style.

Bach wrote at least twelve independent works called toccatas for organ or clavier: five are for the organ, seven for the keyboard. Other works include toccatas (as *overtures*, for example) or movements named something else (sometimes *prelude*) but which nonetheless are toccatas.

Dependent upon perspective, the clavier toccatas can be interpreted as bipartite forms; the D minor and F-sharp minor toccatas, for example, can also be seen as:

Five-part works consisting of two major portions: (1) A first section of (a) introduction, (b) *arioso*, (c) fugue, and (2) a section of (d) an interlude, and (e) a final fugue and coda;

As long works in three, four or five movements (the sizes of the sections in keyboard toccatas achieve such magnitude that they resemble separate movements: note especially BWV 912 and 913 on this recording);

Or as three- or four-movement works, i.e., a prelude and fugue, a fantasia or intermezzo or interlude, and a fugue finale.

The slow movements of the toccatas differ from those of the concertos in that they do not avoid counterpoint, strong basses, and short, expressive melodies; these are not the accompanied arias of the concerto. The fugues, devoid of structural repeats, fully develop their materials at length, albeit without the aid of the "scientific" displays of augmentation, diminution, inversion, retrograde and the other "learned" devices as in some of Bach's fugues. Indeed, often free imitative counterpoint leads to a coda in toccata style.

The Toccata in F-sharp minor (BWV 910) dates from 1720 at Cöthen or from Bach's last year at Weimar. The simplest way to perceive this toccata is as a large two-section form, each section containing its own toccata and fugue. A bravura flourish initiates the opening toccata section of this work, one less rhapsodic than its D minor sibling but in a nonetheless improvisatory style. J. A. Fuller-Maitland called attention to a theme sounding like the crowing of a cock that interrupts the initial section. The adagio, canzona-like continuation in 3/2 time, a gorgeous piece of Bachian, contrapuntal lyricism, summons up the Crucifixus section of the B minor Mass. A brief recitative then introduces the first of the two fugues in 4/4, a presto constituting one of the best and most difficult of Bach fugues. Another prelude-like toccata at a moderate 4/4 introduces the final fugue whose subject, containing the Crucifixus motive, rhythmically transforms the adagio theme to 6/8. In this respect, the toccata as a whole harks back to older forms like the variation *ricercare* or the *canzona* in which one subject served two main sections.

The opening of the D major Toccata (BWV 912) resembles that of the organ Prelude & Fugue in D major (BWV 532) from Weimar (1709) or perhaps even earlier from Arnstadt, and contributes with other evidence to fix its origin in Weimar c. 1710. (Another version exists, BWV 912a, with only two of the sections of BWV 912 present.) The Purcell-like qualities of this toccata call to mind the fact that for many years Purcell's Toccata in A was thought to be by Bach (a compliment to Purcell without doubt but a black mark on the record of the musicianship of those scholars who made the egregious misattribution). A presto toccata in 4/4 leads to an allegro imitative section. Then, another prelude-like movement in three sections (an adagio interlude, a short imitative section, and still another toccata, *con discrezione*) prepares for the final fugue in 6/16.

Like its D major relative, the D minor toccata (BWV 913) features large, movement-length sections probably written in Weimar about 1710. Of all the toccatas, it is the simplest and most joyful. An extended section, embracing in 4/4 time a toccata and a quasi-andante section, introduces a huge presto fugue. A somewhat shorter adagio brings on the second and final fugue, another extended movement, in 3/4 time, and in a sarabande rhythm. About three-fourths of the way through the fugue, an improvisatory idea temporarily interrupts the proceedings. These two fugues, especially the second one, are more easy-going than their D major counterparts.

PETER ELIOT STONE

Johann Sebastian Bach 1685–1750

Toccatas Vol. 2

1	**Toccata in C minor** BWV 911 c-Moll · en *ut* mineur	11:16
2	**Toccata in G minor** BWV 915 g-Moll · en *sol* mineur	8:46
3	**Toccata in G major** BWV 916 G-Dur · en *sol* majeur	8:55
4	**Toccata in E minor** BWV 914 e-Moll · en *mi* mineur	8:36

Total Time 37:55

Glenn Gould piano

Original LP: M 35831 · Released February 3, 1980
Recording: Eaton Auditorium, Toronto, May 15/16, 1979 [1]; June 12, 1979 [2]; May 15, 1979 [3]; Columbia 30th Street Studio, New York City, April 8, 1963 [4]
Producers: Andrew Kazdin [1–3]; Paul Myers [4]
Recording Engineers: Fred Plaut, Kent Warden & Frank Dean Dennowitz
Cover Design: Nancy Greenberg · Cover Photo: Don Hunstein · Liner Notes: Peter Eliot Stone
LP Matrix: AL 35831 [1/2], BL 35831 [3/4]

Toccata in E minor previously released on MS 6498 (CD 17)

The toccatas of Johann Sebastian Bach (1685–1750) culminate the development of a genre whose origin, while perhaps not lost, is certainly beclouded. During the Renaissance, the term "toccata" (or tucket, *touche*, or *Tusch*) referred to brass fanfares at ceremonies. The earliest known fanfare toccata dates from 1393, and its type was to endure in the *toccata* (that is, overture) to Monteverdi's *Orfeo* (1607) and in the *sinfonie* of the eighteenth-century Italian opera.

Early in the sixteenth century, however, the term also identified lute pieces and, by the end of the century, several kinds of keyboard compositions as well. Some, such as the *toccate ligature e durezze*, are slow, syncopated, chromatic, dissonant and even imitative. Others, the *toccate in moda di trombetto*, appear to be fanfares for the keyboard. Still others, with no additional title save for mode or tone, contain sustained notes and scale passages that alternate with imitative sections. This type first appeared in print in 1591 but appears to have been already a part of a keyboard tradition begun in Venice around 1575. This "Venetian" toccata evolved into the familiar keyboard toccata whose first phase included compositions by Andrea Gabrieli, Annibale Padovano and Claudio Merulo.

In his *The Origins of the Toccata*, Murray C. Bradshaw lists a number of assumptions that have been made about the toccata. Supposedly, 1) it was the first non-vocal, purely instrumental music associated with neither liturgy, dance, program nor extramusical function, grounded in itself rather than in someone else's theme for which it supplied variations, and was therefore the second major free type of organ music, the first being the prelude; 2) it represented improvisational practice and 3) grew out of the keyboard *intonazione* which stemmed from the prelude; 4) basic to its structure was the contrast between imitative sections and virtuoso passages; 5) and because its tonalities were ambiguous, the title type, *Toccata del IV tono*, for example, must have been solely a tradition.

Bradshaw believes that the origin of the toccata and *intonazione* of which it is an enlargement lies in the *falsobordone* which was, shortly before 1480, a part-song type that closely followed the notes and forms of the Gregorian psalm tones for Vespers. The *falsobordone* became very popular in the sixteenth century and consequently was, in the simplest instrumental guises, transcribed verbatim from the vocal originals. By 1557, keyboard transcriptions of psalm tones existed with most of the characteristics generally assigned to *intonazioni* and their presence resolves the mystery of the "birth, full-grown," of Andrea Gabrieli's *intonazioni*, which served as preludes to give the pitch to singers. Vocal *falsibordoni* (unembellished, then embellished), keyboard *falsibordoni*, *intonazioni*, and almost all Venetian toccatas published between 1591 and 1604 were based on psalm tones. However, the embellishments and divisions that had been added hid not only the form of the psalm tones but their tunes, which functioned as *canti firmi*. Thus, almost none of the five assumptions is valid.

The further history of the toccata to the time of Bach can be traced in somewhat greater detail in the notes to Volume I of Glenn Gould's complete recording of Bach's toccatas. The three major toccata types that came down from the Renaissance through the Baroque and which are represented in

Bach's total output of toccatas, are 1) the Southern and Central German type that served as introduction to a suite (the only example by Bach is in his Sixth Partita); 2) the North German type, as composed by Buxtehude. This represents the toccata as "contrasting" form, the so-called Gothic toccata with its free and rhapsodic toccata, prelude or fantasia followed by a fugue – a work with two separate movements of about equal size (as in Bach's organ toccatas and fantasias); 3) the toccata as a "mosaic" form, a composite work, as in Froberger's Southern German style deriving from the Italian model of Frescobaldi, as in Bach's seven clavier toccatas. (However, Bach's clavier toccatas also differ from his earlier and less sophisticated organ toccatas in being more stylistically international by mingling Italian, French, and South German elements with the North German.)

Free instrumental polyphony characterizes the clavier toccatas. The slow movements progress in a stately fashion, often richly lyrical, sometimes with recitative-like melodic snatches, but more often with highly expressive lines which sing against a strong individual bass line and active inner parts. These slow movements do not reproduce the embellished long-lined melodies, the relatively stable bass lines, and the chordal inner voices of the slow movements of concertos or sonatas. With two possible exceptions, dance rhythms are absent. The toccatas embrace improvisations, rhapsodies, fantasias, adagios, and simple, energetic, instrumental fugues that avoid the learned style and often end with an impetuous toccata gesture in the coda.

The cheerful Toccata in C minor (BWV 911) comes from the mature Bach and was probably written in 1720 at Cöthen. Its first part begins with free-running improvisatory passages in bravura style. An Adagio eventually leads to the first fugue. A few bars of improvisation separate the first from the second part in which a double fugue, built on the same subject as that for the first fugue, ends with a coda that reasserts the toccata idea with adagio and presto flourishes. The subject does not always enter at regularly spaced intervals, and flourishes hide the conventional entries. Similarly, brilliant passage-work eventually obliterates the double-fugue entries. The return of the improvisatory Adagio and its flowering into the presto section recapitulates in miniature the basic gestures of the entire toccata. (This analytic sketch suggests a four-movement work plus an interlude and coda; some analysts hear the piece in only three movements since the fugues, built as they are on the same subject, can be perceived as a single movement with a short interruption.)

The Toccata in E minor (BWV 914) was probably written in 1710 at Weimar and reveals the influence of the North Germans Buxtehude and Pachelbel. (For example, the subject of the main fugue – as well as other themes – contains figures based on the alternation of two notes.) Part one of the Toccata begins in the style of the free, unbarred preludes of the French harpsichord school. If one associates "learned techniques" with the word "fugue," what dry academic devices must the term "double fugue" suggest! Yet, in the double fugue that follows, Bach gives us a lyrical, melancholy piece, at times meditative, at times yearning. In the strong, improvisatory fantasia that follows – the most important section of part one – adagio recitatives occasionally blossom into melismas at emotional high points with full chords

and lute-like appoggiaturas nervously alternating with runs and scales idiomatic to the harpsichord. Part two exposes a strict, fully-developed, three-part fugue, lively despite its chromaticism. A passage recalling the rhythmic abandon of the slow sections concludes the Toccata.

Also from Weimar, about 1710, comes the urbane Toccata in G minor (BWV 915) which features long fugues like those in the D minor and F-sharp minor Toccatas recorded in Volume I of this series, but its five sections are not long enough to be called movements. In the first part, a brief introductory allegro improvisational flourish leads to a somewhat longer prelude, an Adagio arioso or developed recitative. The third section, a Handelian fugue in B-flat, alternates *tutti* and *soli* (the oldest manuscript of this toccata exhibits the dynamic markings, *forte* and *piano*) as it moves away from the tonic, an unusual procedure in Bach's toccatas. What might be interpreted as an interlude, an *Adagio* fantasia in G minor, and the prelude serve to frame the Fugue. The recitative quality of the interlude gives way as it accelerates and ends brilliantly so as to introduce the second part of the Toccata with another equally Handelian fugue, about twice as long as its companion. A coda-like improvisation repeats the flourish heard at the beginning.

One copy of the Toccata in G major (BWV 916), probably written at Weimar in 1709, has come down to us in the hand of Bach's pupil Heinrich Nikolaus Gerber; it bears the inscription, "concerto seu toccata," (concerto or toccata). Like the Organ Toccata in C major, BWV 564, it introduces the North German keyboard style into the Italian three-movement concerto form. The first movement, Presto, alternates rapid "solo" passages with sections of chordal texture, just as an orchestral concerto would juxtapose the concertino with the *tutti* or *ripieni*. The lyrical adagio movement in E minor gives the necessary respite before the Allegro fugue brings the Toccata to a close.

PETER ELIOT STONE

Johann Sebastian Bach 1685–1750

6 Little Preludes
BWV 933–938

1 **No. 1 in C major** BWV 933 1:19
C-Dur · en *ut* majeur

2 **No. 2 in C minor** BWV 934 3:33
c-Moll · en *ut* mineur

3 **No. 3 in D minor** BWV 935 1:25
d-Moll · en *ré* mineur

4 **No. 4 in D major** BWV 936 1:58
D-Dur · en *ré* majeur

5 **Nr. 5 in E major** BWV 937 1:26
E-Dur · en *mi* majeur

6 **No. 6 in E minor** BWV 938 2:57
e-Moll · en *mi* mineur

Prelude & Fughetta in D minor BWV 899
d-Moll · en *ré* mineur

7 Praeludium 1:33

8 Fughetta 0:53

Prelude & Fughetta in G major BWV 902
G-Dur · en *sol* majeur

9 Praeludium 3:21

10 **Prelude in G major** BWV 902/1a 0:53

11 Fughetta 0:55

9 Little Preludes
BWV 924–932

12 **No. 1 in C major** BWV 924 1:45
C-Dur · en *ut* majeur

13 **No. 4 in F major** BWV 927 0:36
F-Dur · en *fa* majeur

14 **No. 3 in D minor** BWV 926 0:49
d-Moll · en *ré* mineur

15 **No. 2 in D major** BWV 925 0:56
D-Dur · en *ré* majeur

16 **No. 5 in F major** BWV 928 1:08
F-Dur · en *fa* majeur

17 **No. 7 in G minor** BWV 930 3:20
g-Moll · en *sol* mineur

18 **Fugue in C major** BWV 952 1:17
C-Dur · en *ut* majeur

19 **Fughetta in C minor** BWV 961 2:25
c-Moll · en *ut* mineur

20 **Fugue in C major** BWV 953 1:18
C-Dur · en *ut* majeur

Prelude & Fugue in A minor BWV 895
a-Moll · en *la* mineur

21 Praeludium 1:30

22 Fuga 1:42

Prelude & Fughetta in E minor BWV 900
e-Moll · en *mi* mineur

23 Praeludium 1:28

24 Fughetta 2:17

Total Time 41:14

Glenn Gould piano

Original LP: M 35891 · Released September 1980
Recording: Eaton Auditorium, Toronto,
October 10, 1979 [1–11]; January 10/11 & February 2, 1980 [12–24]
Producers: Glenn Gould & Andrew Kazdin
Recording Engineers: Dietmar Niemietz, Kent Warden & Thomas Shipton
Cover Design: Carin Goldberg · Cover Photo: Don Hunstein
LP Matrix: AL 35891 [1–11], BL 35891 [12–24]

The artist contract card indicates January 20 & February 2, 1980 as recording dates for tracks 12–24.

Canadian pianist Glenn Gould made his first concert appearances in the United States in 1955 and immediately established himself in the top echelon of performing musicians. But some ten years after his notable debut, he suddenly announced his abandonment of the concert stage and also stopped performing with symphony orchestras – all this in order to concentrate on recording and to create a new career for himself in the field of radio and television documentaries. For Gould, the media of electronic technology took precedence over live performances and he became, in his own words, "a concert dropout." His musical activities thereafter became confined solely to recordings, which he felt offered him the utmost in "clarity, immediacy, and indeed almost tactile proximity." In the succeeding years he has become increasingly active in the production of his own recordings and will assume full producer status on forthcoming albums.

Gould's first recording for CBS Masterworks was made in 1955 and caused an immediate sensation. That album, Bach's *Goldberg Variations*, has become one of the hardiest survivors in all recorded music, for it has never been absent from the Masterworks catalog. The *Goldberg Variations* also established Gould as a foremost interpreter of Johann Sebastian Bach – a position that has been solidified by the many Bach recordings he has made during his long association with CBS Masterworks. Gould's Bach, according to *Time* Magazine, is "Bach as the old master himself must have played – with delight in speeding like the wind, joy in squeezing beauty out of every phrase."

Today, after twenty-five years as an exclusive recording artist for CBS Masterworks, Gould can look back on a series of albums that spans the musical centuries from Bach, Handel and Mozart through Beethoven, Wagner and Grieg to Sibelius, Hindemith and even Schoenberg. His recording career, in the words of a *Time* critic, is, indeed, "little short of genius."

All selections in this album date from the period 1720–21, when Bach was serving as Kapellmeister and director of *Kammermusik* to Prince Leopold of Anhalt-Cöthen. During this period, 1717–1723, Bach composed his six *Brandenburg Concertos*, the *Well-Tempered Clavier*, and most of his chamber music, among other works.

Album 1

Ludwig van Beethoven 1770–1827

Piano Sonata No. 1 in F minor op. 2/1

f-Moll · en *fa* mineur

1	I. Allegro	3:55
2	II. Adagio	7:06
3	III. Menuetto. Allegretto	2:57
4	IV. Prestissimo	4:20

Piano Sonata No. 3 in C major op. 2/3

C-Dur · en *ut* majeur

5	I. Allegro con brio	7:36
6	II. Adagio	12:49
7	III. Scherzo. Allegro	3:30
8	IV. Allegro assai	5:28

Album 2

Piano Sonata No. 2 in A major op. 2/2

A-Dur · en *la* majeur

1	I. Allegro vivace	7:51
2	II. Largo appassionato	8:43
3	III. Scherzo. Allegretto	2:31
4	IV. Rondo. Grazioso	7:40

Piano Sonata No. 15 in D major op. 28 “Pastorale”

D-Dur · en *ré* majeur

5	I. Allegro	7:29
6	II. Andante	7:05
7	III. Scherzo. Allegro vivace – Trio	2:33
8	IV. Rondo. Allegro ma non troppo	4:34

Total Time 96:18

Glenn Gould piano

Original LP: M2 35911 (M 36557/8) · Released October 5, 1980
Recording: Eaton Auditorium, Toronto, November 9, 1974 [1–4];
August 13, 1976 & August 5, 1979 [5–8]; July 10, 1976 [9–12]; June 13 & July 13, 1979 [13–16]
Producers: Andrew Kazdin & Glenn Gould
Recording Engineers: Kent Warden, Thomas Shipton & David Burnham
Cover Design: Henrietta Condak · Cover Photo: Don Hunstein · Liner Notes: Peter Eliot Stone
LP Matrix: AL 36557 [1–5], BL 36557 [6–8], AL 36558 [9–12], BL 36558 [13–16]

For the sake of convenience, writers on music usually analyze a composer's *oeuvre* from a standpoint of style periods – most often three. Beethoven's works have not escaped this treatment but perhaps because so much has been written about this composer, disagreement has proliferated and writers usually perceive from two to five style periods. *Three*, however, still seems to be the most convenient generalization.

Beethoven arrived in Vienna in 1792 but waited to publish his Op. 1 (three piano trios dedicated to one of his foremost patrons, Prince Lichnowsky) until 1795, when he believed his work to be mature enough to expose to the sophisticated Viennese public. Only when these trios were successfully launched did he dare bring out a second opus, the "first" three sonatas. The sonatas of Op. 2, however, were not the first ones Beethoven wrote nor were they the first examples of his individual style.

The three sonatas WoO 47, dedicated to Elector Maximilian Friedrich and issued in 1783, were among Beethoven's first published works. Another work, in F, WoO 50 (really a fragment labeled "sonatina" by Thayer), comprises a sonata movement and sketch of an allegretto written in 1789–90. Also from the Bonn period comes a sonata in C, WoO 51, dedicated to Eleonore von Breuning. Beethoven wrote to her of its existence as a sketch in May or June 1794; she received it in 1796 but, in a copy sent to the publisher, eleven bars are missing from the end of the adagio. Ferdinand Ries supplied the missing bars "in the manner of Beethoven," who had probably finished the work himself and included a last movement, which has been lost.

Written in the "apprentice year" 1790 but revised in 1802, Beethoven's 24 Variations on the *arietta* "Venni amore" (WoO 65) by Vincenzo Righini (1756–1812) anticipate style characteristics to be found as late as the Op. 109 sonata; the twenty-third variation resembles the opening of Op. 2 No. 2.

Mozart's C minor Piano Sonata, K 457, and the sonatas of Beethoven's teacher at Bonn, Christian Gottlob Neefe (1748–98), made their mark on Beethoven's early keyboard works, as did the music of the Mannheim composer Ignaz Holzbauer (1711–83), Gluck, Cherubini, the French Revolutionary War composers, and Beethoven's teachers, Haydn, Johann Georg Albrechtsberger (1736–1809), and Antonio Salieri (1750–1825). But the most important influences upon his sonatas were the piano works of Muzio Clementi (1752–1832) and Leopold Kozeluch (1747–1818). The value of Emanuel Aloys Förster (1748–1823) to Beethoven lay in his chamber music, but Förster's knowledge of the music of Bach made him one of the subterranean channels by which the "obsolete" music and techniques of the Leipzig Cantor were passed on to Beethoven (Neefe had already introduced him to the *Well-Tempered Clavier*).

Of the standard canon of thirty-two sonatas, fifteen were written in the early period, twelve in the middle (*c.*1801–15), and five in the late period (1815–27). The piano, either as a solo instrument or as a member of a chamber ensemble, dominates the works of the first period.

A short article by Johann Ferdinand von Schönfeld in his *Jahrbuch des Tonkunst für Wien und Prag* (1796), written not later than spring 1795 or at least eight to ten months prior to the publication of the three Op. 2 sonatas, reveals that, in Vienna, the sonatas were already known in manuscript in the

spring of 1795, when Beethoven was studying with Albrechtsberger. The newspaper *Wiener Zeitung* of March 9, 1796 announced their appearance in print. Yet little more is known about their origin than that they probably were written in 1795.

Haydn reached Vienna on August 20, 1795, after his return from his second trip to England. In a Friday morning concert at Prince Lichnowsky's, Beethoven played Op. 2 for Haydn, to whom it was dedicated. But Beethoven already was moving away from the styles of Mozart and Haydn; where Haydn and Mozart had found two or three movements ample for a sonata, Beethoven chose to write four movements, as in a trio or quartet. Only later in his career did Beethoven return to the three-movement form for his sonatas.

The three sonatas of Op. 2 differ markedly in character. The dramatic first sonata, in F minor, uses motives from the first movement of a piano trio in E-flat, WoO 38, written *c.*1791 but not published until 1830 and perhaps intended for the three trios, Op. 1. The *Allegro* movement, a compact sonata form, opens with an ascending arpeggio that looks like a typical classical, even Mozartean theme, a veritable Mannheim rocket. But its fantastic momentum, abrupt dynamic changes, quickly achieved *fortissimo* climaxes and subsequent collapses and pauses, its redevelopment in a new key before the establishment of the key for the secondary group – all accomplished in short order – reveal the hand of Beethoven. The recapitulation, however, brings back the secondary group in the tonic minor, *à la* Mozart, not in the relative major.

The *Adagio* movement, in F major, a sonata form without a development section, takes its theme from one of three quartets from 1785 for piano and strings (WoO 36), which explains its string-like textures. Although dissonant minor ninths disturb the serenity of the movement in the manner of Mozart, the variations on the opening phrase disclose the methods of Haydn. The *Menuetto: Allegretto* in F minor has for its trio a movement in F major. The passionate F minor finale, a sonata form, portends the stormy Op. 27 No. 2, and Op. 57. (The way back from its gentle song-like episode within the development exhibits Beethoven's mastery of mood change.)

Beethoven's composition process usually began with sketches of awkward-sounding, seemingly barren ideas which he slowly reshaped to achieve the pregnant, explosive motives in which one rhythm or one melodic cell might generate an entire movement. Although examples of this process exist for Op. 2 No. 1, none have been found for Nos. 2 and 3.

The lyrical Op. 2 No. 2, in A major, opens with a playful *Allegro Vivace.* By comparison with the tightly knit first movement of the first sonata, that of the second sonata chatters away, its primary group rife with thematic material which develops, proportionately, more extensively. But the preponderance of unambiguous A major – unless its over-stability is to bring the work to a standstill – necessitates radical change for the secondary group which, for contrast, features chromatic and enharmonic twists to counter what would otherwise be an overly stable and earthbound movement.

The D major *Largo appassionato* (an unusual marking) is the most important movement in the sonata and exemplifies a Beethovenian slow

movement in rondo form. The orchestral sonorities make clear its symphonic gesture: noble horns play over a pizzicato bass. The ensuing *Scherzo: Allegretto* in A major begins innocently but ends boldly. Except in the matter of dynamics, it does not typify its composer: in the A minor trio, within a few bars, the dynamics move from *piano* to *fortissimo*. The *Rondo: Grazioso* in A major was a favorite of Beethoven's. Its highly arpeggiated leaps and embellished themes encourage a leisurely pace, save for its assertive central episode. Toward the end, the rondo theme combines with the aggressive one and tames it before the end of the movement.

The first movement of the sonata Op. 2 No. 3, in C major, contains three themes from the first movement of the Piano Quartet in C, WoO 36 No. 3 (1785). The four-part writing of the piano work not only suggests string-quartet texture, but the bass line in the eighth bar calls out for a solo cello. Only the *fortissimo*, like an orchestral tutti, destroys the quartet sonority. The piano's Clementi-like virtuoso passages are built from scales, arpeggios, broken chords and octaves, and trills. The extent of transitional material exceeds that usually found in Haydn or Mozart. Before establishing the dominant in G major, the sonata moves somewhat unorthodoxly to G minor. A highly sectional movement, it not only distinctly separates secondary and closing groups from each other but segregates the many themes within each group. In the huge coda, a six-four chord announces a cadenza (written out by Beethoven) as if the work were a concerto.

The poetic *Adagio*, a rondo form and perhaps the most profound movement in Op. 2, states its theme hesitantly, with pauses between each phrase. A bass and treble duet follows. Rich, new keyboard sonorities add further depth. The movement begins in the distant key of E major, making a return of its main theme in C major, the key of the sonata, a very dramatic event.

The C major *Scherzo: Allegro* starts with a fugato that then alternates with a syncopated chordal theme. An arpeggiated pattern in the right hand and a sustained melody in the bass constitute the figuration for the A minor trio. After the *Scherzo* returns, a coda quietly closes the movement.

The rondo finale, *Allegro assai*, features parallel sixths and other virtuoso figurations. The movement, basically light, ends with a coda filled with pauses, modulations to unusual keys, false starts and an abrupt resolution – a coda that Haydn must have loved.

Many writers would characterize the Op. 28 sonata as part of a transitional phase which began with the two experimental sonatas of Op. 27, but the Op. 28 sonata may still be seen to close the frame of the early period, along with the "Spring" Sonata for Violin and Piano, Op. 24, and the First Symphony, Op. 21.

The year 1801 was not one of Beethoven's more fruitful years. He was aware of his increasing deafness, although his suicidal thoughts, as expressed in his Heiligenstadt Testament, were still a year away. The ballet *Creatures of Prometheus*, the String Quintet, Op. 29, the cello Variations on "Bei Männern welche Liebe fühlen" from Mozart's *The Magic Flute*, the 12 Country Dances for Two Violins and Bass, all seemed to provide relaxation after the first six quartets and the First Symphony. Only the piano and violin sonatas (Opp. 23 and 24) and the four piano sonatas (Op. 26; Op. 27 Nos. 1 and 2; and Op. 28)

could be considered major works. And, although we think of the Op. 27 works as important experiments, Beethoven himself thought that the public had made too much of Op. 27 No. 2, the "Moonlight." Whether or not the "*quasi una fantasia*" sonatas were crucial experiments, Op. 28 reverted to the Classical scheme with a sonata-form first movement, song-form second, scherzo third, and rondo fourth; in fact, this was the last time Beethoven used the normal four-movement scheme in a piano sonata (for, while some later sonatas contained four movements, their constituent forms differed: thus Op. 31 No. 3, for example, has both scherzo and minuet but no slow movement between sonata-form movements at both beginning and end).

The Sonata No. 15 in D major, Op. 28, for which no sketches survive, was written in 1801 (according to its autograph) and published on August 14, 1802, by the Bureau des Arts et d'Industrie in Vienna with a dedication to Joseph Edler von Sonnenfels, a seventy-year-old member of the Aulic Council and Permanent Secretary of the Academy of Beaux-Arts. August Cranz, who later published the work in Hamburg, gave it its sobriquet, "Pastoral."

The repeated bass note, a rustic device, of the *Allegro* first movement's primary group leads to the extremely important four-bar ascending melody with which the primary group theme ends, for almost the entire development grows from it. The more relaxed secondary group begins on the dominant of F-sharp minor but ends in A major. The closing group theme, something like a waltz, may be the only truly bucolic idea in the sonata with the exception of the rondo theme.

The melancholy D minor *Andante*, a kind of da capo aria with a coda, begins simply with a legato song in the right hand over a quasi-pizzicato bass (that is, staccato in the left hand), recalling similar effective moments in the slow movements of Op. 2 No. 2, and Op. 7. When the song becomes more dance-like, the movement modulates to D major. Passage work embellishes the song on its return, and what had been literal repeats in the first section become written-out variants when they return. The coda brings back the dance figure but in a menacing minor key. Carl Czerny claimed that this was "long [Beethoven's] favorite [movement] and he played it often for his own pleasure."

Descending notes in octaves and a rhythmic motive immediately follow and are the sole building blocks for the allegro *Scherzo* in D major. The trio repeats a tiny phrase eight times but humorously reverses the phrases of the cadence in its second half.

The opening theme of the *Rondo: Allegro ma non troppo*, in D major, again uses the reiterated rustic bass note motive. Variants of the pastoral dance alternate with contrasting, briefly serious episodes. At the end, the *più allegro quasi presto* brilliantly closes the coda.

PETER ELIOT STONE

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 Allegro ma non troppo	9:57

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]

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 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.

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

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

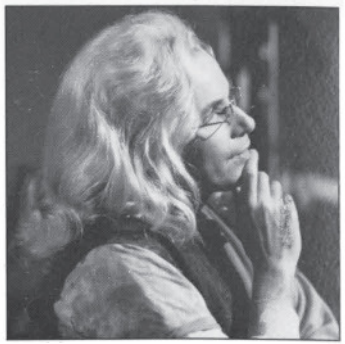
Princeton-born broadcaster Margaret Pacsu brings unique qualifications to the challenging assignment that confronts her on this disc. A long-time protégée of producer Duncan Haig-Guinness, a graduate of the Byron Rossiter Academy of Elocution (with a master's degree in Station Break and Sign-Off), she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

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

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

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 Panzersymphonie*, which was given its world premiere at El Alamein on the evening of October 22, 1942. Though the 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 California 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

MÁRTA HORTAVÁNYI

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 novella *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 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 "hysteric 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").

Joseph Haydn 1732–1809

The 6 Last Sonatas

Album 1

Piano Sonata in D major Hob. XVI: 42

D-Dur · en *ré* majeur

1	I. Andante con espressione	8:47
2	II. Vivace assai	2:12

Piano Sonata in C major Hob. XVI: 48

C-Dur · en *ut* majeur

3	I. Andante con espressione	12:52
4	II. Rondo. Presto	3:22

Piano Sonata in E-flat major Hob. XVI: 49

Es-Dur · en *mi* bémol majeur

5	I. Allegro	4:46
6	II. Adagio e cantabile	8:48
7	III. Finale. Tempo di Minuet	3:38

Total Time 44:38

Original LP: I2M 36947 (IM 37558/9) · Released February 4, 1982
Recording: Columbia 30th Street Studio, New York City,
March 11, 1981 [1/2]; March 12 & May 29, 1981 [3/4]; February 24/25, 1981 [5–7]
Producers: Glenn Gould & Samuel H. Carter
Recording Engineers: Stan Tonkel, Martin Greenblatt, Ray Moore & John Johnson
Editing Assistant: Richard Einhorn
Art Direction: Henrietta Condak · Cover Art: Cliff Condak
Liner Notes: Christa Landon
LP Matrix: DAL 37558 [1–3], DBL 37558 [4–7] (digital)

Album 2

Piano Sonata in C major Hob. XVI: 50

C-Dur · en *ut* majeur

1	I. Allegro	5:33
2	II. Adagio	5:34
3	III. Allegro molto	2:27

Piano Sonata in D major Hob. XVI: 51

D-Dur · en *ré* majeur

4	I. Andante	3:26
5	II. Finale. Presto	2:22

Piano Sonata in E-flat major Hob. XVI: 52

Es-Dur · en *mi* bémol majeur

6	I. Allegro	5:17
7	II. Adagio	7:34
8	III. Finale. Presto	3:47

Total Time 36:11

Glenn Gould piano

Recording: Columbia 30th Street Studio, New York City,
October 13/14, 1980 [1–3]; October 14, 1980 [4/5]; February 25 & March 13, 1981 [6–8]
Producers: Glenn Gould & Samuel H. Carter
Recording Engineers: Stan Tonkel, Martin Greenblatt, Ray Moore & John Johnson
Editing Assistant: Richard Einhorn
LP Matrix: DAL 37559 [1–5], DBL 37559 [6–8] (digital)

A chronological order for Haydn's piano sonatas, especially his early works, can only be suggested, not definitely established. Too many factors, of importance not only for chronology but even for the works' authenticity, are problematical. We need to know much more about the Viennese copyists and "copy shops" of that time, and we lack precise details about the exact period in which any given copyist worked. For instance, not one of the extant copies of Haydn's piano sonatas can be established as "authentic" – that is, as having been supervised by Haydn himself. Nor do we have a catalogue of pre-Classical and Classical keyboard music, such as Jan LaRue (New York) has already compiled for the eighteenth-century symphony; such a catalogue would be of vast importance for the origins and development of the sonata in the Classical period. It is not enough merely to establish that the young Haydn was naturally first influenced by the contemporary Viennese musical world – by Wagenseil, for example – and later turned to C.P.E. Bach, who most profoundly influenced his musical thought. The situation is obviously much more complex, and we are faced here with an area of research of which only the surface has been touched.

Haydn's development from the simple partitas of the 1750s to the mature works of his London period can be dependably traced only through the dated material at our disposal. The way leads through the *Sturm und Drang* period to the works of 1773 dedicated to Prince Esterházy (although these do not quite carry forward the stylistic line of the previous sonatas), the sonatas of "Anno 1776," the Artaria Sonatas (published in 1780), the Bossler Sonatas (1784), the two-movement Sonata in C for Breitkopf (1789), and the E-flat Sonata for Marianne von Genzinger, written in 1789–90 and containing subtle Mozartian touches. We end with the last three sonatas, the first of which is close to Beethoven, while the first movement of the D major has an almost Schubertian melodic line. The chronological order of these last sonatas cannot be precisely determined. While we assume that all three were written during Haydn's second London sojourn (a first version of the second movement of Sonata No. 60 was printed by Artaria in Vienna in 1794), we know that the autograph of No. 62 is dated 1794.

Sonata No. 56 is dedicated to the wife of the future Prince Nicolaus II, Princess Maria Esterházy, née Princess Liechtenstein. Bossler (Speyer) published the first edition of this Sonata (advertised in the *Frankfurter Staats-Ristretto* on August 31, 1784). It was taken into the inventory of the Viennese bookseller Rudolf Gräffer, as can be seen from Gräffer's advertisement in the *Wiener Zeitung* of February 5, 1785. All further editions from 1785 on – Bland (London), Le Duc (Paris), Hummel (Berlin-Amsterdam), etc. – are based on the Bossler edition.

A copy of the Bossler edition (which included Sonatas Nos. 54–56) once in the possession of P. Werigand Rettensteiner and preserved in Michaelbeuern Monastery near Salzburg, shows the following note in P. Rettensteiner's hand: "Folgende 3 Sonaten sind mir von Herrn Joseph Haydn zu Esterhasz den 3ten Junj 1785 bey einem stundigen und unterhaltenden Besuche zur Verehrung gegeben, und von ihm vorgespielt worden." ("The following three Sonatas were given to me as a present by Joseph Haydn during a delightful visit in Eszterháza on June 3, 1785 and were played for me by him.")

Sonata No. 58 appeared in September, 1789, in the first volume of a "Sammlung neuer Klavier-Sonaten … von verschiedenen beliebten

Komponisten" called *Musikalischer Pot-Pourri*, published in a typeset edition by Breitkopf in Leipzig. Haydn's relations with this publishing house, which lasted until his old age, were established toward the end of 1786 during a visit to Vienna by Christoph Gottlob Breitkopf. Two years later, on January 10, 1789, Breitkopf asked Haydn to contribute an as-yet-unpublished piano sonata to a collection compiled by himself. Breitkopf was to receive the sonata by March of the same year. On March 8 Haydn reported to Breitkopf through his go-between, the Vienna music dealer Johann Traeg, that "the new pianoforte Sonata shall be finished by the coming week." At the beginning of April, Haydn asked to be excused, since he had to look through the work again. On April 5 Haydn informed the publisher that he was sending the Sonata through Traeg, "fully hoping that it will meet with the musical world's approbation." The work arrived in Leipzig on April 25. It cannot be said with certainty whether this Sonata really was composed at this time or somewhat earlier, or whether Sonata No. 58 was, as has been suggested, a "Sonata for pianoforte alone" which Haydn had offered to the London publisher William Forster in a letter of April 8, 1787.

Other piano sonatas commissioned by Breitkopf were not supplied by Haydn. On November 18, 1789, Haydn presented the new collection, "a little musical vegetable pot" as he called it in his accompanying letter, to his friend Marianne von Genzinger.

An edition was issued by John Bland in London around April 1, 1791, with the publisher's note: "This is the first Sonata that has been printed since his [Haydn's] arrival in England."

Sonata No. 59 was composed by Haydn for Marianne von Genzinger. According to Haydn's correspondence with Frau von Genzinger, the date on the title page of the preserved autograph, June 1, 1790, certainly does not refer to the start of the composition of the Sonata, since the first and third movements were written one year earlier. The attribution of the work stands in apparent contradiction to Haydn's own dedication on the autograph: "Composta par la Stimatissima Signora Anna de Jerlischeck." It can clearly be seen in the letters, however, that "our Mademoiselle Nanette" had commissioned Haydn "to compose a new pianoforte Sonata for Your Grace [Frau von Genzinger, to whom this letter of June 6, 1790, is addressed], but which should not be permitted to get into other hands." In his Haydn Catalogue, Anthony van Hoboken discusses "Mademoiselle Nanette" at length and assumes that she is identical with "Anna de Jerlischeck" (Maria Anna Gerlischek). She was apparently in charge of the Esterházy household and was probably married in 1790 to Jean Tost, to whom Haydn had dedicated the Op. 64 quartets composed the same year. This Sonata is mentioned frequently in Haydn's correspondence with Frau von Genzinger. Haydn recommended that his friend acquire a fortepiano made by the Schantz workshop (which he preferred to those made by Anton Walter), because "everything may be better expressed … I know I ought to have composed this Sonata in accordance with the capabilities of your Clavier [= harpsichord], but I found this impossible because I was no longer accustomed to it." Frau von Genzinger wished that the passage might be changed "in the second part of the *Adagio*, where the hands cross over … if by so doing it does not detract from the beauty of the piece." Although Haydn promised that "Your Grace

shall receive the alteration in the *Adagio*," he seems not to have altered this passage in the Sonata as far as we know from the sources at our disposal.

The first edition of this Sonata was published by Artaria & Comp. as Op. 66 in August 1791. It carries no dedication on the title page – the dedication on the autograph seems incidentally to have been pasted over – and was probably brought out without the knowledge of the composer, who was in England at the time. This may be referred to in the following passage of a letter to Frau von Genzinger from London (March 2, 1792): "I was not a little shocked to hear the unpleasant news of the Sonata. By God! I would rather have lost 25 ducats than to hear of this theft, and no one except my own copyist can have done it." The sincerity of Haydn's annoyance should perhaps be taken with a grain of salt; in an earlier letter Haydn had asked Frau von Genzinger to purchase two works of his from Artaria, have them copied and sent to him in London for further publication, all of this without Artaria's knowledge. Moreover, Sonata No. 59 was already published *circa* February 1792 by John Bland in London also as Op. 66 ("J. Haydn's 4th Sonata Published since his arrival in England") and was derived from the Artaria edition.

All of the three Sonatas Nos. 60–62 were probably composed during Haydn's second London sojourn, 1794–95. Since the reappearance of the autograph of Sonata No. 62, which is dated London, 1794, and bears the dedication: "Composta per la Celebre Signora Teresa de Janson," it is certain that at least two of these three works (Nos. 60 and 62) were written for Therese Jansen. On May 16, 1795, Haydn was one of the witnesses at the wedding of Therese Jansen to the engraver (*Kupferstecher*) Gaetano Bartolozzi in London. The title pages of the English first editions of Sonatas Nos. 60 and 62 state that the works were expressly composed for Mrs. Bartolozzi. With regard to Sonata No. 61, we do not possess conclusive documentary evidence. There is a discrepancy between the two contemporary Haydn biographers, Griesinger and Dies, concerning the transcription of Haydn's London catalogue of works contained in the missing fourth London notebook. Griesinger lists "Zwey Sonaten für Miss Janson," while Dies, retaining Haydn's original English entry, mentions "3 Sonates for Ms. Janson," which is probably correct. Here the question remains open whether this entry does not refer to the Piano Trios Hob. XV: 27–29, also written for Mrs. Bartolozzi (Therese Jansen) and published in 1797. As was customary at the time, they too were entitled sonatas. It is reasonably certain, however, that the third Sonata (No. 61) was in fact composed for Therese Jansen. "An Andante and Finale which Haydn had composed in England for a lady who kept the original manuscript," one of the three works Haydn offered Breitkopf & Härtel around 1804, is without doubt Sonata No. 61.

In an exhaustive article written by W. Oliver Strunk on the reappearance of the autograph of the E-flat Sonata, a new chronology of the last three Sonatas was also suggested: E-flat major (No. 62), D major (No. 61) and lastly No. 60 in C major, which, incidentally, is the only sonata in which the range is extended to a''' in contrast to the upper limit of f''' in Haydn's other piano works.

The first edition of Sonata No. 60, published in 1801 by J. & H. Caulfield (London), seems to have used the autograph or a copy thereof as engraver's

copy. In editing this Sonata difficulties arose particularly on account of the inaccurately placed dynamic marks and the interpretation of these signs. The earlier version of the second movement was published as a single *Adagio* by Artaria & Comp. in Vienna in June 1794 in a rather inaccurate edition. The *Oeuvres complettes (Cahier XII)* included it in this form. It must be regretted that better sources are not available for a comparison of the two versions.

Sonata No. 61 was published by Breitkopf & Härtel in 1805 separately from the *Oeuvres complettes* but appeared again in *Cahier XI.* Obviously not the original manuscript (in possession of the English lady) but a rather unreliable manuscript copy served as the source for the first edition. It is most questionable if the editor of the *Oeuvres complettes* used again the source of the first edition.

Sonata No. 62 was first printed in December 1798 by Artaria & Comp. and is dedicated to Magdalena von Kurzböck, the daughter of the Viennese bookseller and printer Joseph von Kurzböck, with whom Haydn had brought out his first sonata edition (Nos. 36–41) in 1774. Artaria shows additions to the autograph and divergencies from it, the authenticity of which must be questioned.

The English first edition, advertised in *The Morning Chronicle* of December 27, 1799, was published by Longman, Clementi & Co. (London). Directions for the engraver in English contained in the autograph seem to point to the fact that this edition was engraved from the autograph. On the title page the piece is expressly described – perhaps with an eye towards Artaria's edition – as "A New Grand Sonata."

CHRISTA LANDON
Vienna, 1964

NB: Sonata No. 57 belongs to the works for piano published in 1788 by Artaria & Comp. in Vienna; virtually all of these were composed in the 1760s.

Johann Sebastian Bach 1685–1750

Aria with 30 Variations "Goldberg Variations"

BWV 988

Air avec 30 variations « Variations Goldberg »

1981 Digital Recording

1	Aria	3:05
2	Variatio 1 a Clav.	1:10
3	Variatio 2 a 1 Clav.	0:49
4	Variatio 3 a 1 Clav. Canone all'Unisono	1:31
5	Variatio 4 a 1 Clav.	0:50
6	Variatio 5 a 1 ovvero 2 Clav.	0:37
7	Variatio 6 a 1 Clav. Canone alla Seconda	0:40
8	Variatio 7 a 1 ovvero 2 Clav. Al tempo di Giga	1:16
9	Variatio 8 a 2 Clav.	0:54
10	Variatio 9 a 1 Clav. Canone alla Terza	0:59
11	Variatio 10 a 1 Clav. Fughetta	1:04
12	Variatio 11 a 2 Clav.	0:53
13	Variatio 12. Canone alla Quarta	1:38
14	Variatio 13 a 2 Clav.	2:38
15	Variatio 14 a 2 Clav.	1:05
16	Variatio 15 a 1 Clav. Canone alla Quinta in moto contrario. Andante	5:01
17	Variatio 16 a 1 Clav. Ouverture	1:38
18	Variatio 17 a 2 Clav.	0:54
19	Variatio 18 a 1 Clav. Canone alla Sesta	1:03
20	Variatio 19 a 1 Clav.	1:03
21	Variatio 20 a 2 Clav.	0:50
22	Variatio 21. Canone alla Settima	2:13
23	Variatio 22 a 1 Clav. Alla breve	1:03
24	Variatio 23 a 2 Clav.	0:58
25	Variatio 24 a 1 Clav. Canone all'Ottava	1:44
26	Variatio 25 a 2 Clav.	6:02
27	Variatio 26 a 2 Clav.	0:52
28	Variatio 27 a 2 Clav. Canone alla Nona	1:21
29	Variatio 28 a 2 Clav.	1:03
30	Variatio 29 a 1 ovvero 2 Clav.	1:02
31	Variatio 30 a 1 Clav. Quodlibet	1:30
32	Aria da capo	3:51

Total Time 51:23

Glenn Gould piano

Original LP: IM 37779 · Released September 2, 1982
Recording: Columbia 30th Street Studio, New York City,
April 22–25 & May 15/19/29, 1981
Producers: Glenn Gould & Samuel H. Carter
Recording Engineers: Stan Tonkel, Martin Greenblatt, Ray Moore & John Johnson
Cover Design: Henrietta Condak · Cover Photo: Don Hunstein
Liner Notes: CBS Records
LP Matrix: DAL 37779 [1–16], DBL 37779 [17–32] (digital)

In 1981, when Glenn Gould recorded his second set of the Goldberg Variations for Columbia, digital recording technology was new and still in its infancy. As a precaution, many records were recorded simultaneously onto analogue tape at a time when professional analogue recording was at its peak. The remastered analogue version of the 1981 Goldberg Variations has been chosen for inclusion in this set.

In 1955, a young Canadian pianist made his first recording for what was then Columbia Masterworks. At that time he was not well-known to concert audiences and was completely unknown to the record market. But after the recording sessions of June of that year, in Columbia's famous 30th Street Studios in New York City, and after the release of his first album, Bach's *Goldberg Variations*, Glenn Gould became world-famous. His performance of Bach's 1742 collection of "keyboard exercises" created an international recording sensation and achieved the unique distinction of becoming an album that, from its original release date to the present, was never absent from the active catalog of Masterworks recordings.

In 1970, Glenn Gould completed a recording session at the 30th Street Studios and decided that in future he would record exclusively in Toronto, where his television and film activities were centered. He did not again return to this musically historical building until 1980, when he began making his first digital recordings for CBS Masterworks – the Six Last Sonatas of Haydn and the *Goldberg Variations*.

Why did Glenn Gould, who seldom records a piece twice, choose to re-record a work that had received a definitive performance at his hands 27 years ago? Gould has offered only the explanation that new technology plus his own desire to reexamine the work in terms of its "arithmetical correspondence between theme and variation" led him back into the studio for this recording. Any more complete explanation of this new approach would, according to Gould, entail a complete written analysis, in an almost book-length essay, of the "thirty very interesting but independent-minded pieces" that make up the Variations – a fascinating prospect, to be sure.

Samuel H. Carter, who co-produced the Last Six Sonatas of Haydn, also worked on the new Goldberg Variations. *Following are some of his observations of the last recording sessions:*

Sometime past midnight on Saturday, May 27, 1981, the doors of CBS's famous 30th Street Recording Studios in New York closed on the last official recording session to be held there by CBS Masterworks. Out of those doors walked a man – assuredly only after a "cool down" period and change of shirt – a man whose illustrious recording career began there a little over a quarter century before. With an appropriateness that is usually found only in fiction, the last notes played by Glenn Gould that night were from the same work of Bach – the *Goldberg Variations* – with which he had first transfixed the music world in the summer of 1955.

Now the Studio, once a kind of mecca for some of the world's greatest musicians, was to be sold, victim of the changed fortunes of an industry that has become as multi-national as any other and as competitive. For Glenn Gould and for those of us whose association with "Columbia" covers a long span of years, the old church is a place where many ghosts walk in an atmosphere so laden as to be almost claustrophobic, in spite of the soaring reaches of the ceilings.

Glenn Gould may have quietly come out by the same door wherein he entered but while he had been inside he stirred things up more than a little. Pablo Casals once said that Bach is "a volcano," speaking of course of the emotional content of the music that traditionalists tried so hard for so long to deny. Gould, too, is something of a volcanic force. He is the embodiment of musical sophistication in that he seems always to know what he intends the music to do. He almost never lets the music happen to him – *he* happens to *it*. That is what made many musicians who nominally "knew" the *Goldberg Variations* feel that they had just discovered them when the 1955 album appeared. May I suggest that, with this new recording, many additional "discoveries" will be made. The nature of these will doubtless be as many and various as the number of listeners.

I think of Glenn Gould as an artist of strong intentionality. He shapes and molds a musical line in its breadth and in its detail with breathtaking awareness. As he has often told interviewers, he will try to make each performance different, yet this firm intention is always present so that however different the "take" there is never any tentativeness or absence of character.

This new digital recording of the *Goldberg Variations* was made, in the main, simultaneously with a video-taping. Makeup sessions were held on April 25 and May 29 for the purposes of the recording. Having worked extensively in both mediums as performer and producer, Glenn was almost instantly aware, in seeing and hearing a playback, of what takes or portions of takes were suitable for the film *and* recording and which for the film only. I often felt that he was being excessively nit-picking, only to discover in the intensive listening and editing sessions that followed that he had known precisely the difference he wanted in every case. He is a man who is very reluctant to accept anything short of the absolute attainment of his artistic goal.

Johannes Brahms 1833–1897

4 Ballades op. 10

1 **No. 1 in D minor "Edward Ballade"** 6:48
d-Moll · en *ré* mineur
Andante

2 **No. 2 in D major** 8:35
D-Dur · en *ré* majeur
Andante

3 **No. 3 "Intermezzo" in B minor** 4:39
h-Moll · en *si* mineur
Allegro

4 **No. 4 in B major** 9:39
H-Dur · en *si* majeur
Andante con moto

2 Rhapsodies op. 79

5 **No. 1 in B minor** 6:55
h-Moll · en *si* mineur
Agitato

6 **No. 2 in G minor** 5:35
g-Moll · en *sol* mineur
Molto passionato, ma non troppo allegro

Total Time 42:20

Glenn Gould piano

Original LP: IM 37800 · Released March 1, 1983
Recording: RCA Studio A, New York City, February 8, 1982 [1]; February 8/9, 1982 [2]; February 9, 1982 [3]; February 10, 1982 [4]; June 30 & July 1, 1982 [5/6]
Producers: Glenn Gould & Samuel H. Carter
Recording Engineers: Stan Tonkel, Larry Keyes, Ray Moore & Kevin Doyle
Cover Design: Henrietta Condak · Cover Photo: Don Hunstein · Liner Notes: Peter Eliot Stone
LP Matrix: DAL 37800 [1–3], DBL 37800 [4–6] (digital)

No original label copy is available for display.

The nineteenth century *ballade* took its earliest inspiration from literary sources – the ballads or narrative poems, usually German or English in origin, dealing with legendary, historical or often purely romantic characters and happenings. Thus, *ballades* were early characterized by a programmatic content that could easily seize the imagination both of composer and listener alike. Works by some composers, such as Frédéric Chopin, were even considered to parallel lines of poems – in Chopin's case those by fellow-countryman Adam Mickiewicz.

Johannes Brahms, on the other hand, devoted his *ballades*, as a rule, to "absolute" music, and his *Four Ballades*, Op. 10, of 1854 contain only one "programmatic" piece – the first in D minor. This *Ballade* musically embodies the famous Scottish ballad of patricide, *Edward* ("Why does your brand sae drop wi' bluid, Edward, Edward?"), which Brahms knew in translation from Johann Gottfried Herder's *Stimmen der Völker* and which he later set for alto and tenor (Op. 75 No. 1). Brahms climaxes this grim dialogue between mother and son with the Beethovenian fate motif that was to color many of his other works. When the opening theme returns, Brahms treats it in a surprisingly operatic fashion.

The second *Ballade*, in D major, departs from its lyrical mood with a dramatically contrasting middle section. The elfin third *Ballade*, in B minor, labelled "intermezzo" and functioning in the set as a scherzo, likewise differentiates its middle section. Brahms's interest in the inner voices of the fourth *Ballade*, in B major, reveals the influence of his friend Robert Schumann, but Brahms's more classic reserve and his formal sophistication yield glimpses of the master's mature style.

Brahms dedicated his *Two Rhapsodies*, Op. 79 (1879), to the charming and musical Elisabeth von Herzogenberg, originally entitling them "Capriccio (presto agitato)" and "Molto passionato." For Brahms, the word "capriccio" did not seem to imply a light-hearted caprice (unless he used the titles ironically). Almost all of his caprices were gloomy, turbulent, and in the minor mode. Regarding publication in 1880, Brahms suggested the title "Rhapsody" to Elisabeth. She answered: "You know I am always most partial to the non-committal word *Klavierstücke*, just because it is non-committal; but probably that won't do, in which case the name *Rhapsodien* is the best, I expect, although the clearly defined form of both pieces seems somewhat at variance with one's conception of a rhapsody."

Somewhat at variance, indeed! Temperamentally "youthful" but compositionally mature, there is nothing improvisatory or irregular about these pieces. The first, in B minor, contains its agitation within a *da capo* form to which a coda has been added. The second, in G minor, unleashes its passion through what for all intents and purposes is a sonata form. Yet the pieces do not resemble movements that might flow from the pen of the neo-classicist Brahms when he intended to write a sonata: here, Brahms eschews the stable expository section for the instability of development right from the start.

In the first *Rhapsody*, the middle, bagpipe-like section is based on a complete exposition of a "second theme" that had been arrived at prematurely and in the "wrong" key in the first section, where it was then interrupted by a further intensive development of the first theme.

The G minor *Rhapsody* opens with a true primary-group theme whose iambic rhythm, one of Brahms's fingerprints, contrasts fittingly with the march-like secondary-group theme. But the oppressive nature of this second *Rhapsody* continues to the bitter end, unlike the brief B major close of the first *Rhapsody*, which somewhat softens its turbulence.

PETER ELIOT STONE

Ludwig van Beethoven 1770–1827

Piano Sonata No. 12 in A-flat major op. 26

As-Dur · en *la* bémol majeur

1	I. Andante con Variazioni	10:00
2	II. Scherzo. Allegro molto	3:06
3	III. Marcia funebre sulla morte d'un Eroe	7:03
4	IV. Allegro	2:40

Piano Sonata No. 13 in E-flat major op. 27/1

"Sonata quasi una Fantasia"

Es-Dur · en *mi* bémol majeur

5	I. Andante – Allegro – Tempo I – *attacca*	7:52
6	II. Allegro molto e vivace – *attacca*	2:01
7	III. Adagio con espressione – *attacca*	3:47
8	IV. Allegro vivace	7:21

Total Time 44:00

Glenn Gould piano

Original LP: M 37831 · Released August 2, 1983
Recording: Eaton Auditorium, Toronto,
September 4, 1979 [1–3]; September 5, 1979 [4]; August 2/3, 1981 [5–8]
Producers: Andrew Kazdin & Glenn Gould
Recording Engineers: Kent Warden, Jean Sarrazin, Lorne Tulk & Kevin Doyle
Cover Design: Christopher Lione · Background of Cover Art: courtesy Clarence House
Liner Notes: Philipp Ramey
LP Matrix: AL 37831 [1–4], BL 37831 [5–8] (stereo)

Ludwig van Beethoven (1770–1827) wrote his Piano Sonata No. 12 in A-flat major, Op. 26, in Vienna in 1801. Dedicated to his patron, Prince Karl Lichnowsky, the work was published the following year, advertised as a "Grande Sonata." Because of its third movement, which bore the Italian inscription *Marcia funebre sulla morte d'un Eroe* (Funeral march on the death of a hero), it became generally known as the "Funeral March" Sonata.

Viewed in light of Beethoven's previous sonatas, Op. 26, overall, is remarkable as far as form. Instead of the usual sonata scheme, there are four movements that might seem not organically related – and that, in fact, have been so criticized by commentators into the present century.

In place of a sonata-form first movement, one finds an air (*Andante*), with variations, the style of which is uncharacteristic of Beethoven. Sir Donald Francis Tovey noted that the composer "had good reason to be fond of his many friends among the Vienna aristocracy, and, if a pretty young Archduchess could walk across the floor with simple and royal dignity, there is no reason why an artist should not amuse himself and us by painting a series of portraits of her in various costumes. We do not as a rule go to Beethoven for such royal mannequin displays … but we had much better go to Beethoven for them than to anybody else."

The second movement (*Allegro molto*) is a scherzo, its music sharply drawn and concise, with a gentle, poetic trio.

The innovative funeral march, a precursor of the celebrated one in the "Eroica" Symphony, seems to have been inspired by no particular event; however, it is known to have been played (by a brass band) at Beethoven's funeral in 1827.

Concluding the Sonata is a short rondo (*Allegro*) – smoothly flowing and with some *étude*-like keyboard writing – which effectively dissipates the somber tone of the march.

The Sonata No. 13 in E-flat major, Op. 27 No. 1, also dates from 1801. Subtitled *"Sonata quasi una fantasia"* ("Sonata in the manner of a fantasy"), the work has traditionally been considered problematic. As one nineteenth-century critic not illogically put it, "the whole seems like a mixture of song, rondo, fantasia and sonata, for all these forms enter into it." Both Op. 27 No. 1 and its companion, Op. 27 No. 2 (the so-called "Moonlight" Sonata), were reported to have become conversation pieces after they were introduced to cultivated Viennese music circles, because of their departures from traditional form.

The first movement (*Andante*) is cast in the form of the *Lied*, its music dominated by a simple lyric phrase and having an allegro outburst in the middle. Tovey called attention to the "opening nursery rhyme, with its bass running like a kitten in pursuit of its tail," concluding that "there is no doubt that the first movement … is 'fooling' [but] there is no fooling in the rest of the Sonata."

The second movement (*Allegro motto e vivace*) impresses as a true Beethoven scherzo – fleet, witty, rhythmically inventive – while the brief slow movement (*Adagio con espressione*) – well characterized by one authority as "wistful and sad, but harmonious and clear as the day" – seems as much an introduction to the finale as an independent entity.

The concluding *Allegro vivace* is brisk and vivacious, with a telling reminiscence of the *Andante* just before the *presto* coda.

PHILLIP RAMEY

Richard Strauss 1864–1949

Piano Sonata in B minor op. 5

h-Moll · en *si* mineur

1	I. Allegro molto appassionato	9:53
2	II. Adagio cantabile	6:41
3	III. Scherzo. Presto – Trio. Un poco più lento	2:37
4	IV. Finale. Allegretto vivo	7:32

5 Piano Pieces op. 3

5	No. 1: Andante	5:43
6	No. 2: Allegro vivace scherzando	3:07
7	No. 3: Largo	10:17
8	No. 4: Allegro molto	3:29
9	No. 5: Allegro marcatissimo	5:29

Total Time 54:57

Glenn Gould piano

Original LP: IM 38659 · Released February 4, 1984
Recording: RCA Studio A, New York City, July 2 & September 1–3, 1982 [1–4];
Old St. Lawrence Hall, Toronto, April 23, 1979 [5/7];
Eaton Auditorium, Toronto, August 6, 1979 [6/8]; September 5, 1979 [9]
Producers: Samuel H. Carter [1–4]; Andrew Kazdin & Glenn Gould [5–9]
Recording Engineers: Stan Tonkel, Bill Messina & Ray Moore [1–4];
Kent Warden & Kevin Doyle [5–9]
Cover Design: Christopher Lione · Cover Photo: Don Hunstein
Liner Notes: Philipp Ramey & Samuel Carter
LP Matrix: DAL 38659 [1–4], DBL 38659 [5–9] (digital)

The prodigiously gifted Richard Strauss was a "natural" musician to whom composing came relatively easily, unlike, for instance, Beethoven, who agonized over his scores and revised them almost endlessly. In his youth, Strauss produced a considerable body of music, much of which was never published and may have been destroyed. In later life, the composer sometimes expressed regret at having written so much during his student years, fearing that such hyperactivity had dissipated, as he put it, "a great deal of freshness and strength." He would sternly dismiss his early works with the observation, "After Brahms no one should have written such a thing."

As biographer Ernst Krause has noted, certain composers (Mozart, Mendelssohn, Verdi) displayed in their youth distinctive personal styles, but not Strauss. He was to develop gradually, and his early works are not only unrecognizable as being by him but also, said Krause, they give "no hint of the 'progressive' element in German music of that period [that is, Wagnerian chromaticism]. … This music possesses considerable melodic warmth, but its waters are still unruffled, and it follows traditional Classical-Romantic lines."

The Five Piano Pieces, Op. 3, are essentially salon music. The eminent English critic Ernest Newman found strong traces of Schumann and Beethoven, respectively, in their slow music: "Schumann's romanticism is written all over No. 1, and the middle section in particular has come straight from the G minor section of the *Humoreske*; while in No. 3 there is a rather conscious imitation of the Beethoven funeral march manner." Newman thought that the remaining pieces had a "breezy, healthy quality," a Mendelssohnian characteristic common to most fast movements of Strauss's youthful works.

Dedicated to "seinem lieben Freunde Josef Giehrl," the B minor Piano Sonata is cast in four movements. Considering that it was written by a youth of sixteen years (it was actually his third piano sonata), this Sonata is impressive: there is a good deal of effective piano writing, including occasional dramatic bravura passages. The most obvious influences here are Mendelssohn, Schumann and Brahms – and Beethoven in the opening pages, the four-note hammering figure there clearly intended as a homage to the famous "Fate" motive of the Fifth Symphony. Ernest Newman's appraisal of the first movement might apply as well to the entire Sonata: "There is, in spite of an obvious discontinuity now and then, at times a quite surprising strength and consistency of tissue."

PHILLIP RAMEY

This is Glenn Gould's final recording, completed on September 3, 1982 at RCA Studio "A" in New York. The sessions had been particularly enjoyable, as Glenn had great enthusiasm for Strauss's youthful Sonata, as well as for the Five Pieces, Op. 3. He was both delighted with and challenged by the Sonata's technical exuberance and its beautiful, unabashedly romantic themes.

I remember his commenting that he often wondered why more concert pianists didn't play the Sonata, since it is such a fine showpiece and ends in a great octave-chasing finale that is a guaranteed crowd-pleaser.

A little over a month after the last session, Glenn suffered the stroke that resulted in his death. The recording of the B minor Sonata will forever occupy a special place in my memory.

SAMUEL CARTER