

Conversations With Glenn Gould

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These interviews are a launching pad for Glenn Gould's monologues on many musical topics. Turns out, it's extremely worthwhile to spend time inside the virtuoso pianist's fine-tuned mind. He's thoughtful, articulate, and eccentric - shredding received wisdom with impressive humor.

Conversations with Glenn Gould by Jonathan Cott

Conversations with Glenn Gould. BBC One London, 15 March 1967 23.02. At present this site reflects the contents of the published Radio Times BBC listings. We will retain information submitted to us for possible future use, to help fill in gaps in the data and to help us bring the BBC's broadcast history to life, but we will not be publishing ...

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"Canadian Broadcasting Corporation private Glenn Gould tape collection": pages [151]-153

Discography: pages 139-150 Filmography: pages 158-159 pt. 1. A Glenn Gould picture album -- pt. 2. The George Szell caper -- Appendices.

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A brilliant one-on-one in which Gould discusses his dislike of Mozart's piano sonatas, his partiality for composers such as Orlando Gibbons and Richard Strauss, and his admiration for the popular singer Petula Clark (and his dislike of the Beatles), among other topics, Conversations with Glenn Gould is considered by many, including the subject, to be the best interview Gould ever gave and one of his most remarkable performances.

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Conversations with Glenn Gould by Jonathan Cott, Paperback ...

Gould and jazz pianist Bill Evans were mutual admirers, and Evans made his seminal record Conversations with Myself using Gould's celebrated Steinway model CD 318 piano. On art [edit] Gould's perspective on art is often summed up by this 1962 quote: "The justification of art is the internal combustion it ignites in the hearts of men and not its shallow, externalized, public manifestations.

Glenn Gould - Wikipedia

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One of the most idiosyncratic and charismatic musicians of the twentieth century, pianist Glenn

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Gould (1932–82) slouched at the piano from a sawed-down wooden stool, interpreting Bach, Beethoven, and Mozart at hastened tempos with pristine clarity. A strange genius and true eccentric, Gould was renowned not only for his musical gifts but also for his erratic behavior: he often hummed aloud during concerts and appeared in unpressed tails, fingerless gloves, and fur coats. In 1964, at the height of his controversial career, he abandoned the stage completely to focus instead on recording and writing. Jonathan Cott, a prolific author and poet praised by Larry McMurtry as "the ideal interviewer," was one of the very few people to whom Gould ever granted an interview. Cott spoke with Gould in 1974 for *Rolling Stone* and published the transcripts in two long articles; after Gould's death, Cott gathered these interviews in *Conversations with Glenn Gould*, adding an introduction, a selection of photographs, a list of Gould's recorded repertoire, a filmography, and a listing of Gould's programs on radio and TV. A brilliant one-on-one in which Gould discusses his dislike of Mozart's piano sonatas, his partiality for composers such as Orlando Gibbons and Richard Strauss, and his admiration for the popular singer Petula Clark (and his dislike of the Beatles), among other topics, *Conversations with Glenn Gould* is considered by many, including the subject, to be the best interview Gould ever gave and one of his most remarkable performances.

Filled with both anecdotes and cerebration, this lengthy interview with the classical pianist deals with his relationships with his music, his pianos, his audiences, and the recording studio

Whether Gould's subject is Boulez, Stokowski, Streisand, or his own highly individual thoughts

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on performance and creation of music, the reader will be caught up in his intensity, intelligence, passion and devotion.

Glenn Gould was a Canadian pianist, a child genius who became a worldwide superstar of classical music remembered for, among others, his almost revolutionary interpretations of Bach. This graphic novel biography seeks to understand the eccentric personality behind the persona. Who is the mysterious Glenn Gould? Why did he abruptly end his career as a performing musician? Why did he become one of the very first of his peers to disappear from the public eye like J.D. Salinger? Sandrine Revel delves into the life of Gould with hand painted illustrations and the viewpoint of an adoring fan. 2017 marks a number of important anniversaries for Gould: the 85th of his birth and 35th of his death but also the 60th of his legendary tour of Russia, a first for a Western artist, and of his debuts with the worlds' leading orchestras.

The first major biography of Glenn Gould to stress the critical influence of the Canadian context on his life and art Glenn Gould was not, as has previously been suggested, an isolated and self-taught eccentric who burst out of nowhere onto the international musical scene in the mid-1950s. He was, says Kevin Bazzana in this fascinating new full-scale biography, very much a product of his time and place – and his entire life and diverse work reflect his Canadian heritage. Bazzana, editor of the international Glenn Gould magazine, throws fresh light on this and many other aspects of Gould's celebrated life as a pianist, writer, broadcaster, and composer. He portrays Gould's upbringing in Toronto's neighbourhood of The Beach in the

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1930s, revealing the area's influence as a distinct social, religious, and cultural milieu. He looks at the impact of Canadian radio on the young musician, his relations with the "new music" crowd in Toronto, and the ways in which his career was furthered by the extraordinary growth of Canada's cultural institutions in the 1950s. He examines Gould's place within the CBC "culture" of the 1960s and '70s, and his distinctly Canadian sense of humour. Bazanna also reveals new information on Gould's famous eccentricities, his sometimes bizarre stage manner, his highly selective repertoire, his control mania, his private and sexual life, his hypochondria, his romanticism, and his abrupt retirement from concert performance to communicate solely through electronic and print media. And finally, he takes a detailed look at the extraordinary phenomenon of the posthumous "life" that Gould and his work have enjoyed.

This collection contains key critical essays and assessments of the writings of Canadian communications thinker Marshall McLuhan selected from the voluminous output of the past forty years. McLuhan's famous aphorisms and uncanny ability to sense megatrends are once again in circulation across and beyond the disciplines. Since his untimely death in 1980, McLuhan's ideas have been rediscovered and redeployed with urgency in the age of information and cybernation. Together the three volumes organise and present some forty years of indispensable critical works for readers and researchers of the McLuhan legacy. The set includes critical introductions to each section by the editor. Forthcoming titles in this series include Walter Benjamin (0-415-32533-1) December 2004, 3 vols, Theodor Adorno (0-415-30464-4) April 2005, 4 vols and Jean-Francois Lyotard (0-415-33819-0) 2005, 3 vols.

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Leonard Bernstein was arguably the most highly esteemed, influential, and charismatic American classical music personality of the twentieth century. Conductor, composer, pianist, writer, educator, and human rights activist, Bernstein truly led a life of Byronic intensity--passionate, risk-taking, and convention-breaking. In November 1989, just a year before his death, Bernstein invited writer Jonathan Cott to his country home in Fairfield, Connecticut for what turned out to be his last major interview--an unprecedented and astonishingly frank twelve-hour conversation. Now, in *Dinner with Lenny*, Cott provides a complete account of this remarkable dialogue in which Bernstein discourses with disarming frankness, humor, and intensity on matters musical, pedagogical, political, psychological, spiritual, and the unabashedly personal. Bernstein comes alive again, with vodka glass in hand, singing, humming, and making pointed comments on a wide array of topics, from popular music ("the Beatles were the best songwriters since Gershwin"), to great composers ("Wagner was always in a psychotic frenzy. He was a madman, a megalomaniac"), and politics (lamenting "the brainlessness, the mindlessness, the carelessness, and the heedlessness of the Reagans of the world"). And of course, Bernstein talks of conducting, advising students "to look at the score and make it come alive as if they were the composer. If you can do that, you're a conductor and if you can't, you're not. If I don't become Brahms or Tchaikovsky or Stravinsky when I'm conducting their works, then it won't be a great performance." After *Rolling Stone* magazine published an abridged version of the conversation in 1990, the *Chicago Tribune* praised it as "an extraordinary interview" filled with "passion, wit, and acute analysis." Studs Terkel called the interview "astonishing and revelatory." Now, this full-length version provides the reader with a unique, you-are-there perspective on what it was like to converse

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with this gregarious, witty, candid, and inspiring American dynamo.

Sviatoslav Richter was a dazzling performer but an intensely private man. Though world famous and revered by classical music lovers everywhere, he guarded himself and his thoughts as carefully as his talent. Fascinated, author and filmmaker Bruno Monsaingeon tried vainly for years to interview the enigmatic pianist. Richter eventually yielded, granting Monsaingeon hours of taped conversation, unlimited access to his diaries and notebooks, and, ultimately, his friendship. This book is the product of that friendship. Richter reveals himself as a man and an artist. Unsentimentally and with his characteristic dry humor and intelligence, the musician describes his poignant childhood and spectacular career, including his tumultuous early days at the Moscow Conservatory and his triumphant 1960 tour of the United States. His laconic recounting of playing in the orchestra at Stalin's surreal, interminable state funeral is riveting. Most important for music lovers, Richter discusses his influences and views on musical interpretation. He describes his encounters with other great Russian performers and composers, including Prokofiev, Shostakovich, Oistrakh, and Gilels. Candid sections from his personal journals offer his sober and unguarded impressions of dozens of performances and recordings--both his own and those of other musicians. This volume offers readers the sizable pleasure of lingering in the thoughts and words of one of the most important pianists of the twentieth century. Unlike many other star performers, Richter was also an intellectual who had interesting things to say, particularly about the musician's proper role as interpreter of the composer's art. This alone makes the book worth reading. Sviatoslav Richter belongs on the shelves of everyone with a classical music collection and will also appeal to lovers of

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autobiography and admirers of Russian musical culture.

This book is a detailed study of the recordings and approach to performance of the Canadian pianist, broadcaster, writer, and composer Glenn Gould (1932-82). While focusing primarily on his extraordinary recorded performances, Kevin Bazzana also situates Gould's work and thought within broader musical, cultural, and historical contexts. Drawing on a wide range of Gould recordings and related literature, the book is divided into two parts: the first exploring Gould's aesthetic premises, the second discussing characteristic features of his piano style. The book is illustrated with graphic musical examples and plates.

The creative dynamic that drove Glenn Gould throughout his life was expressed through avalanches of projects and the creation of multiple worlds. Glenn Gould, the musician, as interpreter, composer and radio performer, constructed his very own sound language. His recordings were highly innovative, as were his radio documentaries where he mixed music with sounds of speech. As a writer, both as theoretician and essayist, he developed new forms of musical interpretation some of which he adapted to television. His talent was also in demand in the world of cinema from which he borrowed myriad techniques for his masterful recordings. Alongside these many activities, Gould also experimented with being an orchestra conductor, aiming to one day dedicate himself completely to the art. Glenn Gould began his musical career as an organist and became the greatest pianist and performer of the 20th century. Mastering the recording process, he vastly expanded his creativity through the application of new technologies, revolutionizing the interpreter's role and relationship with the composer, the

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musical work and the audience. From an early age, Glenn Gould envisioned the direction of his ideal musical career, noting in his journal: "I do not imagine playing before audiences indefinitely. I would prefer applying myself to composition and later to conducting." Chamber music, symphony and opera were all on the program. Being the interpreter-composer that he was, Gould insisted on the necessity to recreate musical works by paying great attention to form and structure. Multi-faceted, Glenn Gould, the musician, also became a writer, a theoretician and essayist. His writings expressed the unity of vision and coherence for which he strove in his innumerable creative projects. As well, radio, television and film became infinite sources of inspiration for him. Glenn Gould, Universe of a Genius invites the reader to explore the ideas of this authentic creator who chose to regard his oeuvre as beyond the powerful influences of contemporary trends. This compilation of essays offers insight and understanding, through a diversity of approaches and views, of the variety of mediatic languages spoken so fluently by this genius of sound. Glenn Gould, Universe of a Genius opens new avenues, advances captivating theories and analyses from a variety of fields and contributes to a deeper comprehension of the complexities of Gould's oeuvre, as much as of the man behind it all.

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