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BACH/Glenn Gould, Pianist

CONCERTO IN F MAJOR ("Italian") • PARTITA NO. 1 IN B-FLAT MAJOR • PARTITA NO. 2 IN C MINOR



Mr. Gould was recently the subject of a portrait gallery magazine, *Sound* (the National Film Board of Canada). The portrait is a 12-minute, color film, the work of his countryman, and is for sale from *Film Board*, 110 Avenue Road, Toronto, Ontario, Canada. The film is available in the United States for \$10.00.

(Continued from front cover)

when he was three, and later entered the Royal Conservatory of Music in Toronto. It takes to complete 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 1941 with the Toronto Symphony Orchestra, and first appeared in the United States in 1950 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 1950 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 exhibiting like his 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 sympathy for the music of more recent times, and works by Richard Strauss, Arnold Schoenberg and Igor Stravinsky are among his numerous repertoire and frequently programmed on his thoughtfully designed programs. As

well known, he performs the works of Massé, Kalka, Tchaik, Shostakovich and Prokofiev, 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 Opera One, a string quartet, was commissioned by the Canadian Broadcasting Company and is scheduled for recording in the near future.

In 1952, Mr. Gould went to Russia as a cultural ambassador, and over quite some months appeared from both recital and public, "I cannot say," wrote Paul Newman, "that the piano Gould is not simply a pianist; he is a phenomenon."

John Sebastian Bach was born in Eisenach, March 31, 1685, and died in Leipzig, July 28, 1750. Although the number of his musical compositions is prodigious, only a very few were published during his lifetime. Among these was the Italian Concerto. This Concerto was in Part II of the *Clavierbuch* and its title page stated that contained therein was "A Concerto after the Italian Taste." — Composed for Mink Lovers, in *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 Schelle.

In such concertos for solo instruments, particularly those for clavier, Schelle writes: ". . . 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, most represent the subordinate parts. And these passages which above all have 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 arise and these in turn give way to the principal idea in varying forms. By such means, a piece of this sort for one instrument becomes quite similar to one for many instruments. These new and distinct ideas consist of the kind, particularly those for clavier. But precision in such concertos 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 1723 Bach published six Partitas, known also as German Suites, written for the organ and presented as the First Part of the *Clavierbuch*. Bach called this his own private cream through numerous vocal works had presented in *Partitas*, *Allegros*, *Corantos*, *Sarabandes*, *Gigas*, *Minuets*, and other *Galanterien*.

The Partitas were published singly before they appeared in the *Clavierbuch*. Partita No. 1 is in B-Flat Major first appeared in 1728. The movements are marked: I—Prelude; II—Allegro; III—Coranto; IV—Sarabande; V—Menuet I; Menuet II; VI—Giga. Partita No. 2 in C Major was first printed in 1731 and the movements are marked: I—Sinfonia; II—Giga; III—Andante; IV—Allegro; V—Coranto; VI—Capriccio.

According to Johann Sebastian Forkel, who wrote an appraisal of the composer Bach and his works, the Partita music in these two "a great store in the musical world. Such excellent compositions for the clavier had never been known and had never before. Anyone who had to perform will soon give 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 practicing these works "a young artist might gain acknowledgment. . . they are so brilliant, well-sounding, expressive, and always new."

Among the many exciting performances by Glenn Gould on Columbia Masterworks are:

Beethoven: Concerto No. 3 in C Minor for Piano and Orchestra, Op. 37; The Columbia Symphony Orchestra, Leonard Bernstein, conductor. ML-5438. MS-6090 (Stereo-Relief).

Berg: Sonata for Piano, Op. 1; Schoenberg: Three Piano Pieces, Op. 11; Kreisler: Sonata No. 3, Op. 92 No. 6, ML-5338.

Bethoven: Concerto No. 1 in C Major for Piano and Orchestra, Op. 12; Bach: Concerto No. 5 in F Major for Piano and Orchestra. The Columbia Symphony Orchestra, Vladimir Godowsky, conductor. ML-5298. MS-6017.

Mozart: Sonata No. 3 in E-Flat Major; Mozart: Sonata No. 19 in C Major, K. 576. Partitura and Paper in C Major, K. 594. ML-5274.

Bach: The Goldberg Variations. ML-5067.

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BACH

CONCERTO IN F MAJOR ("Italian")
PARTITA NO. 1 IN B-FLAT MAJOR
PARTITA NO. 2 IN C MINOR
GLENN GOULD

at the piano

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

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

Such is the praise that has greeted each appearance of Glenn Gould, the distinguished Canadian pianist. When Mr. Gould made his recording debut, with the immensely difficult and demanding *Goldberg Variations* of Bach (ML 5060), his performance was so masterful that it elicited bravos from critics who found it difficult to believe that a young artist could offer such probing, sensitive interpretations. Mr. Gould has further demonstrated his rare understanding of Bach's music with recordings of the *Pavane*, No. 5 and 6 and two *Fugues* (ML 5346) and displayed his sympathy with contemporary music in an outstanding revival of music by Berg and Schoenberg (ML 5336).

Glenn Gould was born in Toronto, Ontario, in 1932. He began his studies of music with his mother,

The matrices are followed by their matrix, the work or Public Domain.
Sow I: Concerto in F—4 05; Adagio—2 03; Fugue—2 00; Partita No. 1—Prelude—1 23; Allegro—1 23; Coranto—1 43; Sarabande—2 00; Menuet I; Menuet II—1 07; Giga—1 05.
Sow II: Partita No. 2—Allegro—2 22; Adagio—2 14; Coranto—1 43; Sarabande—2 00; Menuet—1 05; Capriccio—1 43.

This Columbia High Fidelity recording is artistically designed to play with the highest quality of reproduction on the phonograph of your choice, new or old. If you are the owner of a new stereophonic system, this record will play with even more brilliant true-to-life fidelity. In short, you can purchase this record with no fear of its becoming obsolete in the future.

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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

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)

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