



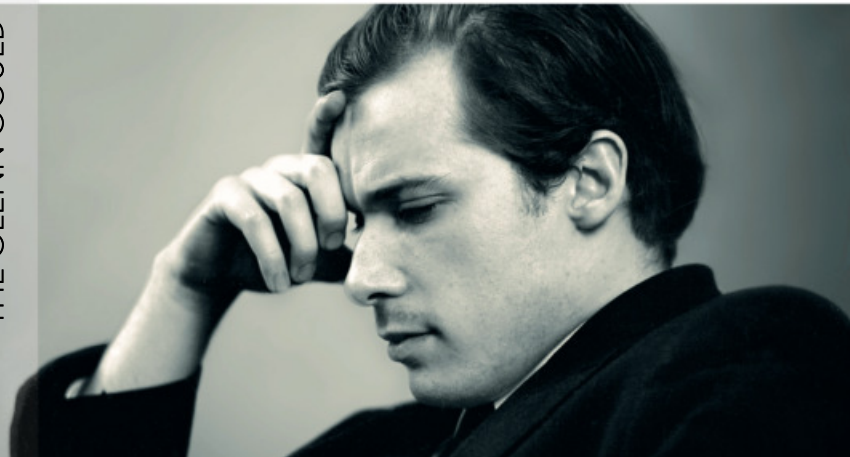
THE GLENN GOULD COLLECTION

G010002868964L



GLENN GOULD SCHOENBERG

KLAVIERSTÜCKE · PIANO SUITE · PIANO CONCERTO
FANTASY · ODE TO NAPOLEON BUONAPARTE · LIEDER





THE GLENN GOULD COLLECTION

ARNOLD SCHOENBERG 1874-1951

KLAVIERSTÜCKE, PIANO SUITE, PIANO CONCERTO,
FANTASY, ODE TO NAPOLEON BUONAPARTE, LIEDER

3 Piano Pieces op. 11

- | | | |
|---|-----------------------|------|
| 1 | I. Mäßige q | 4:12 |
| 2 | II. Mäßige e | 8:25 |
| 3 | III. Bewegte e | 2:38 |

5 Piano Pieces op. 23

- | | | |
|---|---|------|
| 4 | I. Sehr langsam (e = 108) | 2:38 |
| 5 | II. Sehr rasch (e) | 2:01 |
| 6 | III. Langsam (q = ca. 54) | 4:32 |
| 7 | IV. Schwungvoll. Mäßige q (ca. 76) | 2:49 |
| 8 | V. Walzer (q . = 72) | 2:54 |

6 Little Piano Pieces op. 19

- | | | |
|----|-------------------------------------|------|
| 9 | I. Leicht, zart (e) | 1:25 |
| 10 | II. Langsam (q) | 1:03 |
| 11 | III. Sehr langsame q | 0:51 |
| 12 | IV. Rasch, aber leicht (q) | 0:21 |
| 13 | V. Etwas rasch (e) | 0:30 |
| 14 | VI. Sehr langsam (q) | 1:22 |

Suite for Piano op. 25

- | | | |
|----|---|------|
| 15 | I. Präludium. Rasch (q . = ca. 80) | 0:54 |
| 16 | II. Gavotte. Etwas langsam (h = ca. 72) nicht hastig -
Musette. Rascher (h = 88) - Gavotte da capo | 8:07 |

17	III. Intermezzo (q = ca. 40)	2:12
18	IV. Menuett. Moderato (q = ca. 88) - Trio - Menuett da capo	3:53
19	V. Gigue. Rasch (q = ca. 192)	2:37
	2 Piano Pieces op. 33a/33b	
20	I. Mäßige q = 120	2:44
21	II. Mäßig langsam (q = 64)	4:23

Concerto for Piano and Orchestra op. 42

22	Andante	4:53
23	Molto allegro (bar · Takt · mesure 176)	2:28
24	Adagio (bar 264)	6:47
25	Giocoso (Moderato) (bar 329)	5:29

CBC SYMPHONY ORCHESTRA, ROBERT CRAFT *conductor*

Fantasy for Violin and Piano Accompaniment op. 47

26	Grave - Più mosso - Meno mosso - Lento - Grazioso - Tempo I - Più mosso -	6:00
27	Scherzando - Poco tranquillo - Scherzando - Meno mosso - Tempo I	2:36

ISRAEL BAKER *violin*

28	Ode to Napoleon Buonaparte op. 41 for String Quartet, Piano and Reciter <i>Text: Lord Byron</i>	15:45
----	--	-------

John Horton *reciter · Sprecher · récitant*

JUILLIARD STRING QUARTET

Robert Mann *violin I* · **Isidore Cohen** *violin II*

Raphael Hillyer *viola* · **Claus Adam** *cello*

2 Songs op. 1

Text: Karl von Levetzow

29	I. Dank	6:01
30	II. Abschied	8:47

DONALD GRAMM *bass-baritone*

4 Lieder op. 2

31	I. Erwartung (<i>Text: Richard Dehmel</i>)	4:15
32	II. Schenk mir deinen goldenen Kamm (<i>Text: Richard Dehmel</i>)	3:44
33	III. Erhebung (<i>Text: Richard Dehmel</i>)	1:11
34	IV. Waldsonne (<i>Text: Johannes Schlaf</i>)	2:52

ELLEN FAULL *soprano*

Das Buch der hängenden Gärten op. 15

The Book of the Hanging Gardens · Le Livre des jardins suspendus

Text: Stefan George

35	I. Unterm schutz von dichten blättergründen	2:36
36	II. Hain in diesen paradiesen	1:19
37	III. Als neuling trat ich ein in dein gehege	1:43
38	IV. Da meine lippen reglos sind und brennen	1:29
39	V. Saget mir, auf welchem pfade	1:13
40	VI. Jedem werke bin ich fürder tot	1:00
41	VII. Angst und hoffen wechselnd mich beklemmen	1:10
42	VIII. Wenn ich heut nicht deinen leib berühre	0:58
43	IX. Strenge ist uns das glück und spröde	1:24
44	X. Das schöne beet betrachte ich mir im harren	2:16
45	XI. Als wir hinter dem beblühten tore	3:24
46	XII. Wenn sich bei heilger ruh in tiefen matten	2:00
47	XIII. Du lehnst wider eine silberweide	1:33
48	XIV. Sprich nicht immer	0:40

49	XV. Wir bevölkerten die abend-düstern lauben	6:11
	HELEN VANNI <i>mezzo-soprano</i>	
	6 Lieder op. 3	
50	I. Wie Georg von Frundsberg von sich selber sang (Text: Des Knaben Wunderhorn)	2:23
51	II. Die Aufgeregten (Text: Gottfried Keller)	2:31
52	III. Warnung (Text: Richard Dehmel)	1:45
53	IV. Hochzeitslied (Text: Jens Peter Jacobsen)	1:51
54	V. Geübtes Herz (Text: Gottfried Keller)	2:30
55	VI. Freihold (Text: Hermann Lingg)	1:59
	HELEN VANNI <i>mezzo-soprano (2-6)</i>	
	DONALD GRAMM <i>bass-baritone (1)</i>	
	2 Ballads op. 12	
56	I. Jane Grey (Text: Heinrich Ammann)	6:42
57	II. Der verlorene Haufen (Text: Viktor Klemperer)	5:10
	HELEN VANNI <i>mezzo-soprano (7)</i>	
	CORNELIS OPTHOF <i>baritone (8)</i>	
	3 Lieder op. 48	
	<i>Text: Jakob Haringer</i>	
58	I. Sommermüd	2:19
59	II. Tot	1:35
60	III. Mädchenlied	2:05
	2 Lieder op. 14	
61	I. Ich darf nicht dankend (Text: Stefan George)	2:16
62	II. In diesen Wintertagen (Text: Georg Henckel)	3:21

	2 Lieder op. post.	
63	I. Gedenken (Text: anonym)	2:29
64	II. Am Strande (Text: Rainer Maria Rilke)	1:31
	8 Lieder op. 6	
65	I. Traumleben (Text: Julius Hart)	3:00
66	II. Alles (Text: Richard Dehmel)	3:00
67	III. Mädchenlied (Text: Paul Remer)	1:25
68	IV. Verlassen (Text: Hermann Conradi)	4:06
69	V. Ghasel (Text: Gottfried Keller)	2:08
70	VI. Am Wegrand (Text: John Henry Mackay)	1:19
71	VII. Lockung (Text: Kurt Aram)	1:15
72	VIII. Der Wanderer (Text: Friedrich Nietzsche)	4:52

HELEN VANNI *mezzo-soprano*

GLENN GOULD *piano*

“ARNOLD SCHOENBERG – A PERSPECTIVE”

“For many years I have been reconciled to the fact that during my lifetime I may not reckon on a complete and loving understanding of my works, in other words, what I have to say musically”, Arnold Schoenberg wrote on September 16, 1949 in a letter of thanks to all who had congratulated him on his seventy-fifth birthday. He cannot of course have suspected that at almost that very moment in Toronto a seventeen-year-old youth was working on a Sonata for Bassoon and Piano and sketching a Piano Sonata which, between them, not only evince a “complete and loving understanding” of Schoenberg’s works but provide our first indication of the young composer’s boundless and lifelong admiration for Schoenberg’s music.

Yet the first encounter between Glenn Gould (for he it was) and Schoenberg’s music appears to have been somewhat deficient in understanding, at least according to the recollections of Gould’s fellow student John Beckwith: “Guerrero (Gould’s teacher, Alberto Guerrero) had performed the Opus 11 and Opus 19 pieces on several occasions ... he showed them to him at a lesson in 1947 or 1948. The first response was rejection. Strongest arguments against Schoenberg and atonality were raised!” All the more blinding, therefore, was Gould’s later conversion on the road to the Damascus of the Second Viennese School. In a questionnaire drawn up by the Canadian Broadcasting Corporation, CBC, in January 1952, Gould named Schoenberg and Webern as the two most significant twentieth-century composers, whose conception of music’s possibilities had allowed them, on the one hand, to extend the great line of German Classicism and Romanticism and, on the other, to restore many of the Renaissance and Baroque ideals which had fallen into oblivion and

which they now proceeded to take over into twentieth-century musical practice. In this context, Gould went on, Schoenberg’s clear understanding of the problematical nature of Classical polyphony was by no means the least of the composer’s merits, for his music provided the first example of a contrapuntal technique that had not existed since the time of Bach. It is hardly surprising, therefore, that Gould was later reproached by many purists of serial music for repeatedly stressing in his interpretations what he saw as the traditionalism of the “conservative revolutionary” Schoenberg and for placing it before the purely structural element.

Gould’s first concert devoted entirely to Schoenberg was given on October 4, 1952, barely fifteen months after the composer’s death. Together with some of his fellow students from the Toronto Conservatory, he performed six selected songs, the *Ode to Napoleon Buonaparte*, op. 41, the Three Piano Pieces, op. 11 and the Piano Suite, op. 25. In a number of cases, these must have been their Canadian premieres. This is certainly true of the Piano Concerto, op. 42 that Gould played on December 21, 1953 with the CBC Symphony Orchestra under Jean-Marie Beaudet. “I remember once confronting Krenek (in town, on that occasion, to conduct a master-class) with the score of Schoenberg’s Piano Concerto for which I’d prepared a tone-row errata – a list of deviations from the operative series,” Gould later recalled. “‘Could any of these be other than a slip of the pen’, I asked; ‘I mean, could any of them possibly be – blush – stammer (this was ‘53, after all, and most of us were hard-edged constructivists) the result of – gulp – inspiration?’ ‘I wouldn’t want to second-guess Schoenberg’, Krenek replied, ‘but I don’t see why not.’”

It was with this same work (which he performed in public at least nine times in the course of his career as a concert pianist) that Gould officially launched a planned complete

recording of all of Schoenberg's works for and with solo piano. Begun on January 21, 1961, the project - for Columbia - lasted approximately ten years. (An unofficial start had been made in 1958, when Gould had recorded the Opus 11 pieces, but at this stage there was still no thought of a complete recording.) Whether the project also provided for recordings of *Pierrot lunaire*, op. 21 and the op. 29 Suite, both of which contain a part for solo piano, is not known. Robert Craft, who conducted the recording of the Piano Concerto, had suggested Alban Berg's Chamber Concerto for piano, violin and thirteen wind instruments for the B-side of the record, but Gould objected to the idea: "It is a work that I have never played although I have looked the score through several times and it is a work which, frankly, I am not very fond of", he wrote to Shuyler Chapin, the director of Columbia's Masterworks series, on March 10, 1961. "However, if you prefer to maintain the recording as an example of the Viennese Twelve-Tone School, I would have no objections to only being involved on one side of the recording, i.e. having some other pianist do the Berg concerto on the other side. I do feel though that in view of what we have talked about in relation to an exhibit of music in Canada doing a classical concerto, such as the Mozart, K. 491 ... is a good and sound idea." Chapin was finally convinced by Gould's line of argument, with the result that Schoenberg's Opus 42 Piano Concerto was indeed coupled with Mozart's C minor Concerto.

Although Robert Craft, who was nine years older than Gould, was a close friend and colleague of Igor Stravinsky (whom Gould, in the above-mentioned CBC questionnaire, described in the same breath as Béla Bartók as the most overrated composer of the twentieth century), Gould had long admired Craft as a conductor no less capable than himself of taking musical advantage of what Walter Benjamin had termed "the work of art in

the age of mechanical reproduction". "His recordings, those prodigious undertakings in behalf of the Viennese trinity Schoenberg, Berg, and Webern - no to mention Don Carlo Gesualdo - tell us a good deal about the way in which performances prepared with the microphone in mind can be influenced by technological considerations", Gould wrote in his article, "The Prospects of Recording". "For Craft, the stop-watch and the tape-splice are tools of his trade as well as objects of that inspiration for which an earlier generation of stick-wielders found an outlet in the opera cape and temper tantrums." The recording of the Schoenberg concerto had similarly been prepared by Craft "with the microphone in mind", so that Gould was initially somewhat surprised: "The sound of Massey Hall (in Toronto, where the recording took place), normally so resonant, was extraordinarily immediate, even a bit dry", he wrote to Craft on May 9, 1961, after the play-back session. "Joe [the producer, Joseph Scianni] says that he miked the brass very closely and this may have a lot to do with it. We listened to it twice and, after the shock wore off, it really had a wonderfully analytical clarity ... my congratulations to you."

Like Mahler, Berg and Orlando Gibbons, Schoenberg was regarded by Gould as a "composer who represents the end of an era", a traveller between two centuries and two worlds, between the final manifestations of traditional major/minor tonality and the earliest attempts to replace that system by a new one no longer bound by the rules of tonality. (In his numerous writings, Gould invariably speaks of Schoenberg's "atonality", apparently unaware that Schoenberg himself had emphatically rejected the term during his lifetime, "since it was formed by analogy with the German word 'amusisch' [i.e., unartistic] as an exaggeratedly critical characterization") In his Corbett Music Lecture, "Arnold Schoenberg - A Perspective", delivered at the University of Cincinnati in 1964, Gould was at pains to

point out the fluid boundaries between tonality and what Schoenberg had described as the “emancipation of the dissonance”, an emancipation that had finally led him to develop twelve-note music, defined elsewhere as a “method of composing with twelve notes which are related only to one another”. Even before his conversation with Krenek, Gould had been well aware that Schoenberg himself had not attempted to organize and determine the musical material with such rigorous consistency as the serialists and constructivists were later to claim. “I made a real effort to separate the theorist from the composer and have endeavoured not to confuse the less than perfect logic which sometimes governed Schoenberg’s theories with the value judgement of his work.” Gould himself indicated that the publication of his Cincinnati lecture in booklet form was “really just a preparatory sketch for a longer work which I have been commissioned to write next year (1966)” – a project which unfortunately failed to materialize, although its ideas were to be taken over into the ten-part radio programme on Schoenberg that Gould made for CBC in 1974.

That Gould preferred Schoenberg the composer to Schoenberg the theorist is clear from his recordings for Columbia, the majority of which date from 1964/65: in no other readings is Schoenberg’s debt to the Brahmsian tradition so manifestly obvious. For Gould, the fact that “the fifth piece of Opus 23 is the first legislated twelve-tone composition” was “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”. Or take the op. 25 Suite, a work which he not only recorded for CBS but which was one of the most frequently performed pieces in his solo repertory, with thirteen concert performances, three radio and two television broadcasts: “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. ... 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. ... [It] is among the most spontaneous and wickedly inventive of Schoenberg’s works!” Conversely, Gould found the two Opus 33 piano pieces “a bit of a letdown” with their “somewhat pedestrian exposition of three- and four-tone superpositions decorated by what are for Schoenberg rather rigid melodic ideas”.

In 1967, a year after the piano pieces were released as a double album with the Opp. 1 and 2 songs and *Das Buch der hängenden Garten*, op. 15, CBS released Gould’s recordings of the *Ode to Napoleon Buonaparte*, op. 41 and the Phantasy for Violin and Piano, op. 47 – two works of which Gould was particularly fond. The Phantasy, which had also been included in the programme of his “summit meeting” with Yehudi Menuhin for CBC in October 1965, was recorded on this occasion with the violinist Israel Baker, while his partners in the *Ode to Napoleon Buonaparte* were the Juilliard Quartet and the Canadian actor: John Horton, though Horton seems not to have been an ideal choice as far as Gould was concerned: “The recording was rather more deliberate and literal in terms of the deployment of the voice than I should have liked”, he conceded in December 1972, a remark that may well be interpreted as an implied critique of an excessively “theoretical” (as opposed to “musical”) approach to Schoenberg.

Gould also planned to include the *Ode to Napoleon Buonaparte* in the final part of his television series *Music in Our Time*, which he made for the CBC *Musicamera* programme in the mid-1970s. But, of the five one-hour programmes, each devoted to a different decade and intended to provide an overview of “music in our time, only the first three were

completed. Each, however, contained a piece by Schoenberg. The seven numbers from *Pierrot lunaire*, op. 21 (1912) formed part of the second programme, "The Flight from Order (1910-1920)", which was devoted to the second decade of the century, and once again provide cogent proof of Gould's almost "Romantic" approach to Schoenberg's music: "The language that Schoenberg inherited, the language of Wagner, Strauss, and Mahler, was the culmination of three hundred years of musical technique." It was this "immensely complicated language" with its "fantastic complexity" and "inwardness" that Schoenberg now "attempted to organize, to rationalize, to intellectualize" and to "make outward".

Translation: Stewart Spencer

"ASSUMING THAT YOU CAN THINK OF A SUITABLE ACCOMPLICE FOR SUCH A PROJECT..."

When Glenn Gould recorded Arnold Schoenberg's Piano Concerto, op. 42 with Robert Craft and the Columbia Symphony Orchestra on January 21, 1961, he may already have been toying with the idea of gradually recording all the works for and with solo piano by the father of the Second Viennese School. From a marketing point of view, of course, such a project scarcely promised to be a wild commercial success – only ten years after his death, Schoenberg was still regarded as the "ne plus ultra" of the avant-garde, his very name calculated to empty concert halls everywhere – and even though Columbia's director, Goddard Lieberson, was fully supportive of his label's commitment to contemporary music, Gould first had to overcome what one must assume was a certain resistance on the part of Schuyler Chapin who, as director of CBS's Masterworks series, inevitably had a considerable say in all decisions concerning the company's repertory. Gould was well aware that Chapin needed to be handled carefully and that he could not present his Schoenberg project as the be-all-and-end-all of his existence, so that in his letter to Chapin of June 26, 1962 we find him initially discussing a whole series of other recording projects: Bach's *Well-Tempered Clavier*, the Third and Fourth Partitas and the second part of *The Art of Fugue* – with a brief throwaway remark to the effect that his next organ recording might perhaps include Ernst Křenek's Sonata and Schoenberg's *Variations on a Recitative*, op. 40. To celebrate Strauss's centenary in 1964, he went on, he would like to record the composer's Violin and Cello Sonatas; and, as point 6 in his letter, he finally got round to mentioning his plans for a recording of lieder – but, in a classic Freudian slip, it was Schoenberg's name, not Strauss's, that he inadvertently let fall: "Assuming that you can think of a

suitable accomplice for such a project, I would like to set down at least one volume of Schonberg [sic] lieder. I gather from your comments a few weeks ago that you felt it would be someone of considerable standing in the vocal community and, of course, the only one on your own roster who fits this description would be Eileen (Farrell). With all respect, I do not really think of her primarily as a lieder singer, though it might be worthwhile to try. My own preference among the older (i.e. middle-aged) ladies would be Madame Schwarzkopf, but I gather that you feel it would require a lot of effort to disentangle her from the arms of Herr Legge. One possibility, though, would be to suggest an exchange with Legge – i.e. one album for Columbia, one for EMI. I think he just might consider it. If neither of these work, there remains the possibility of Lois Marshall who would, I am sure, acquit herself nobly. I would, by the way, like to go further afield than Cecily (op. 27/2) et al and to include, along with the better known songs, such songs as the Ophelia-lieder which I am going to do on my television show in August.”

Gould’s final remark makes it clear that he intended Strauss all along, not Schoenberg, who finally makes his appearance under point 7: “If we could find a really interesting partner for a lieder album, I would also like to use the same person for an album of Schonberg-lieder. This could include, as its major offering, *The Book of the Hanging Gardens*, op. 15 which times to about 24 minutes and, hence, could occupy one side and be prefaced with a side which would include a collection of his early songs from Opus 2, 3 and 6. I think this could make a marvellous collection and a very generous sampling of Schonberg’s years of transition.”

There were in fact three, if not four, problems bound up with such a project; first, the “suitable accomplice” had to be a Columbia artist; second, she had to be prepared to record an exclusive and demanding repertory in the form of Schoenberg’s lieder; third,

Chapin had to be in fundamental agreement with the project, so that Gould (fourthly) could then suggest to Lieberon that a recording of all the composer’s lieder might be preferable to a mere selection, however meaningfully chosen. To have insisted on a solution to a possible fifth problem – the singer’s perfect German pronunciation – would presumably have been asking too much. In the event, another two years were to elapse before Gould could record the initial takes for his first volume of Schoenberg lieder. The session took place on June 11, 1964 – it was his first recording session since his “concert drop-out” two months previously – and the works set down were Schoenberg’s Four Songs, op. 2, recorded with the soprano Ellen Faull.

It is not clear whether other recordings of Schoenberg’s songs were planned with Ellen Faull; all that we do know is that when Gould returned to the recording studio on September 17, 1964 and January 5, 1965 for his next two Schoenberg sessions, it was with two other singers who, between them, were to record the bulk of the two albums devoted to Schoenberg’s lieder. The mezzo-soprano Helen Vanni was born in Davenport, Iowa, in 1924 and made her Metropolitan Opera debut as the Page in Verdi’s *Rigoletto* in 1956, before going on to appear in most of the leading North American opera houses. The sessions with her seem to have passed off smoothly, so that in May 1973 Gould invited her to record four of the eight songs, op. 6 (“[which] represent, in my opinion, the very highest level of Schönberg’s pre-atonal accomplishment”) for *The Age of Ecstasy* (1900-1910), the first part of his CBC television series, *Music in Our Time*. The second singer was the bass-baritone Donald Gramm (1927-83), who at that time was a member of the New York City Centre Opera, with whom he had made his début in 1952 as Colline in Puccini’s *La Bohème*. Gramm later changed labels, and so was unavailable for the recording of *Der verlorene Haufen*, the second of the *Two Ballads*, op. 12, with which Gould completed

his recordings of all the Schoenberg songs on May 2 and 3, 1971. His replacement was the baritone Cornelis Ophof, who was born in Rotterdam in 1930 and who emigrated to Canada in 1949. If, in spite of the problems adumbrated in his letter to Chapin, Gould had genuinely hoped to record at least some of the songs with Elisabeth Schwarzkopf, whom he admired intensely, the unfortunate scenes that ensued at their one and only recording session on January 14, 15 and 17, 1966 effectively put an end to all such hopes.

For the op. 2 songs and the initial takes of the opp. 1 and 3 collections, the producer had been Thomas Frost, but in June 1965 Frost was appointed Chapin's successor as director of CBS Masterworks. The search for a suitable replacement resulted in the appointment of the then thirty-one-year-old Andrew Kazdin, whom Columbia had just taken on as production assistant: "We seemed to get along amicably. Because of this, it was most natural for Frost to think of me when, on short notice before a scheduled session to record some more Schoenberg Lieder (specifically *The Book of the Hanging Gardens*, op. 15), Frost could not direct the sessions and had to provide a substitute producer. It was the first time Glenn and I recorded together. With only one exception (Schumann's Piano Quartet, op. 47, which was recorded in May 1968 with Richard Killough as producer), this launched an exclusive collaboration that lasted through 1979 and produced over forty records."

Like all projects that aspire to encyclopaedic comprehensiveness, the plan to record all Schoenberg's songs had certain disadvantages. "I have just acquired Volume I of the complete Schoenberg, published jointly by Schott and Universal (Edition), and which contains the complete lieder", Gould wrote to Helen Vanni on June 11, 1967. "There are also in this new edition 2 newly (i.e., in 1962) discovered songs, which were apparently among his posthumous papers, one of which is lugubriously tonal, and whether or not, when in New York, I will make some enquiries as to whether our archival duty requires their inclusion.

There are also *Vier Deutsche Volkslieder* which are a somewhat Regerish set of fourteenth and fifteenth-century tunes and which, I shall endeavour to persuade Mr. McClure, the world can do without." The two posthumously published songs were finally recorded by Gould and Helen Vanni on April 9 and 10, 1968, whereas the *Vier deutsche Volkslieder* were studiously ignored.

On March 11, 1972 - ten months after the project had been completed - Gould wrote to the singer again to inform her of a new discovery: "Late last week, however, I had a call from Tom Frost who informed me that (the American soprano) Marni Nixon claims to have discovered and privately recorded a complete disc of unknown Schonberg lieder material and theatrical songs - whatever they are. [The recording was issued by RCA in 1975 under the title *The Cabaret Songs of Arnold Schoenberg* and contained the eight *Brettli-Lieder* of 1901 and nine other early songs.] Frankly, I can quite [*recte* cannot] imagine that Frau Schonberg, who was one of the shrewdest biddies I've ever met and who supervised Schott's complete works could possibly let that much material go uncatalogued unless, of course, it's pre Opus 1 Juvenilia and/or material which Schonberg himself suppressed. In any event, Tom had no detailed information about her 'find' but has asked to hear the disc and has offered to get me a copy as soon as possible. His reaction, of course, is that, if the material is genuine, we should not come out with a 'complete' lieder without its inclusion." Plans to make this supplementary recording likewise came to nothing.

As a lieder accompanist, Gould really took an interest in only three composers, Arnold Schoenberg, Richard Strauss and Paul Hindemith, although it is also worth mentioning in this context a concert given as part of the Stratford Festival on August 5, 1962 that was singular in every sense of the word, including, as it did, songs by Felix Mendelssohn sung by the great Canadian tenor Léopold Simoneau. Regrettably, the concert appears not to have

been recorded. Gould's abilities as a lieder accompanist are described in not particularly flattering terms in an account that Elisabeth Schwarzkopf has left of her recording of Strauss's three *Ophelia Songs*, op. 67 (and four other Strauss songs that she refused to allow to be released) in January 1966: "Gould began by improvising something Straussian - we thought he was simply warming up, but no, he continued to play like that throughout the actual recordings, as though Strauss's notes were just a pretext that allowed him to improvise freely, as it were. It was a mystery to me and my husband (Walter Legge) where it would all end. ... For the better-known songs I suppose I ought to have improvised like Gould, but it would have been downright impossible - he simply invented new music to go with the songs."

A comparison between the printed score and the actual recording shows few signs of the sort of interpretative whimsy for which Elisabeth Schwarzkopf reproached the pianist: at worst, one notes Gould's tendency to bring out the inner parts in a way that Strauss himself presumably did not intend. In much the same way, the Schoenberg songs reveal him as a sensitive and astonishingly restrained accompanist who not only rose to the challenge of Schoenberg's extremely difficult piano writing but, at the same time, supported the vocal line and helped the singer breathe by his use of agogic accents. Particularly striking is Gould's intense feeling for the tonality of these songs, even in those cases such as *Das Buch der hängenden Gärten* where it can barely be identified any longer. "In this music there still exists to a degree an order of (harmonic) preference, a process of selection, determined by the faint reminiscence of tonal procedures. There does not, in the sense that we now use the word, exist atonality."

Gould returned to this point in 1966 in the fourth and last of his televised *Conversations* with the BBC producer Humphrey Burton, when he insisted on Schoenberg's standing as

a "traditionalist", especially in songs such as the op. 3 collection: in the years around 1900 "the man who wrote that very grand music was no novice in dealing with the conventional late-Romantic, post-Wagnerian harmony. That is just tonal music - tonal music with all sorts of chromatic intervals very liberally applied indeed, but the language is essentially the language of Strauss, of Mahler. ... Schoenberg always thought of his development as something that evolved rather than a revolution. ... He was insistent that what he had done was natural within the formation of Western music. He saw himself as the prophet of a new development, but saw himself also as the last of a long line of old masters. He was not an overturner, essentially, and I think that's the first point at which some people perhaps go wrong in his music; they expect all the laws in music ... to be upset by Schoenberg, and he doesn't upset all the laws; he upsets primarily one law only, and that is the law of tonal resignation, of tonal resolution of chords."

It is this, above all, that makes Gould's interpretations of Schoenberg so exceptional, namely that, the aims of the card-carrying serialists notwithstanding, he never attempted to look for the new in the old, but preferred, instead, to make it clear that even in his non-tonal and dodecaphonic works Schoenberg remained an undeniable heir of the nineteenth century.

Michael Stegemann

Translation: Stewart Spencer

Recordings:

Tracks 1-21: 30th Street Studio, New York City, USA, June 30 & July 1, 1958 (1-3), September 28/29 & November 16/18, 1965 (4-8), June 29, 1964 & September 28/29, 1965 (9-14), November 16/18, 1965 (20-21).

Recording Producer: Howard H. Scott (1-3), Andrew Kazdin (4-8, 20-21), Thomas Frost (9-14), Thomas Frost & John McClure (15-19)

Tracks 22-28: Massey Hall, Toronto, Canada, January 21, 1961 (22-25). 30th Street Studio, New York City, July 10, 1964 (26-27), February 3/4, 1965 (28).

Recording Producer: Joseph Scianni (22-25), Paul Myers (26-27), Richard Killough (28)

Tracks 29-49: 30th Street Studio, New York City, USA, January 5 & November 16-18, 1965 (29-30), June 11, 1964 (31-34), June 10/11, 1965 (35-49).

Recording Producer: Andrew Kazdin (22-23, 28-49), Thomas Frost (24-27)

Tracks 50-72: 30th Street Studio, New York City, USA, September 17, 1964; January 5 & November 16-18, 1965 (50-55). Eaton's Auditorium, Toronto, Canada, May 2/3, 1971 (56-57). 30th Street Studio, New York City, USA, April 9/10, 1968 (56) & September 15, 1970 (58-60), April 9, 1968 (61-62), April 9/10, 1968 (63-64), February 27-29, 1968 (65-72).

Recording Producer: Thomas Frost & Andrew Kazdin (50-55), Andrew Kazdin (56-72)

Design: [ec:ko] communications

Booklet Editor: Jochen Rudelt, texthouse

Mastering: Philipp Nedel, Martin Kistner, b-sharp

Consists of previously released material

Photos: Don Hunstein © Sony Music Entertainment

G010002868964L This compilation © & © 2012 Sony Music Entertainment.

Distributed by Sony Music Entertainment. All trademarks and logos are protected. Made in the EU.

Sony Classical and  are trademarks of Sony Music Entertainment.

www.sonyclassical.com

