REVIEWS

Glenn Gould : a life and variations. By Otto Friedrich. Toronto : Lester & Orpen Dennys, c1989. (xviii, 441p., $27.95)

- a review essay by Helmut Kallmann

The Literature

In 1976, when I put up bookshelves in my new study, a mere six inches held all my Canadian musical biographies: Lapierre's **Calixa Lavallée**, Albani's memoirs, short books on Kathleen Parlow and Leo Smith, a couple of collections of "portraits" and "soundprints" -- nearly all that was available. Thirteen years later, biography has crowded out three shelf-feet of other books into basement storage; in fact I have given up acquiring every last one that appears. Mart Kenney and Ignatius Rumboldt, Don Messer and Henri Pontbriand, Healey Willan and Barbara Pentland and other strange couples now rub covers; MacMillan and Weinzweig should follow soon. In the 1980s biography and memoirs became a thriving branch of Canadian literature, and its subjects extended beyond broadcast personalities and unemployed politicians.

Among the musical subjects Glenn Gould occupies a special place, and for more than one reason. Let the world celebrate Gould simply as one of the century's great pianists -- to us music librarians he holds a second distinction, one he shares with R. Murray Schafer: they are our first musicians to have produced and called forth a whole body of writing. When I browsed through the bookstore at the National Arts Centre the other day, I found no fewer than six different Gould books in French! Already this literature is wide-ranging. There are essays by and about Gould, anthologies, conference proceedings, interviews, an archival inventory (soon to be published), a Gould periodical, a Gould calendar, Gould exhibition guides, all in addition to a thousand concert and record review in newspapers and magazines. (No doubt an enterprising CAML member will one day compile a Gouldiana bibliography.)

I have perused enough of this literature to know that Geoffrey Payzant's pioneering study of Gould's work and aesthetics (**Glenn Gould, Music & Mind** 1978) will remain a landmark as the first in-depth examination of any of our musicians. Of those essays that I have read I found the one by Sanford Schwartz (**The New Republic**, Sept. 1, 1986) the most penetrating. And now we have a fullscale biography. Friedrich, a New York author and senior writer for **Time** magazine, was the first person allowed by the Gould estate to examine the whole range of materials, including correspondence, scratch pads, scripts, tapes and discs, films and photos. In addition he interviewed some 80 people and quoted from many reviews, although less frequently from the existing essay literature. A final chapter outlines the sources. This is followed by lists of concert appearances, of discs, CBC radio and TV shows, Gould's published writings (the last three edited by Nancy Canning) and an index.

Friedrich, the virtuoso writer

Friedrich's is a real virtuoso performance. I admire his skill in presenting a vast amount of factual material without becoming tedious or pedantic. I admire him equally for finding for each of the thousands of bits of information that accumulate in haphazard order a suitable place, a place that not only connects with and enhances neighbouring

bits of information, but reinforces the overall understanding of the subject.

One might call this a technique of integration. From the first page, where the annoying intrusion of microphones and television cameras at the artist's memorial service is linked to Gould's welcome of such technology, Friedrich makes every biographical event reveal one more aspect of Gould's personality. The recording session for the first **Goldberg** (p.49) introduces his wearing of warm clothing and his dependence on all sorts of pills. His compassion for animals, his hypochondria, his occasional clowning, his need for physical isolation and other traits, all are introduced in the context of events and activities. In fact, it is often hard to decide whether Friedrich intersperses his account of external events with the revelation of character traits, or whether he examines such traits and fleshes them out with biographical facts.

We pay one price for this gradual unpeeling of the layers of Gould's persona: the lack of a summing up. At the end Friedrich modestly admits that Gould's personality remains a mystery (299). Still, should the book not have attempted at least to tie together the different traits, such as Gould's craving for control, his strategies for self-protection and self-promotion, his showmanship, his rationalizations as well as his idealism, pacifism, compassion and communicativeness. The chapters **The Private Life** (from p.294 on) and **The Goldberg Variations (II)** do indeed penetrate close to the human essence of Gould, in Friedrich's own words and in quotations from Harvey Olnick, John McGreevy, Leonard Bernstein and others, but hardly arrive at a connected whole. Such an attempt might relate individual traits to the fundamental problems and contradictions of having to live and cope with one's exceptional gifts and of shaping a lifestyle to suit evolving goals -- to "the effort of being Glenn Gould," as McGreevy called it (298). Was it perhaps precisely the achievement of a large measure of that desired control, with its attendant overreliance on his own judgment, in practical matters of health and diet as well as in artistic affairs, that proved the disruptive element in Gould's last years?

Life and Work

The traditional dilemma of the biographer -- to separate or to interweave the chronological account of the "life" and the orderly review of aspect after aspect of the "work" is neatly solved, not by Friedrich, but by Gould himself. From prodigy concert pianist Gould conveniently moved chronologically through one phase after another, many of short duration: composer, lecturer, studio recording artist, documentary designer -- first for radio, then for television, deviser of movie music, transcriber of orchestral scores and, at the edge of death, conductor. Only his work of pianist and writer continued throughout life. It was therefore easy to organize the book satisfying chronology and subject matter at once. (One phase, that of festival organizer at Stratford, Ont., has been given somewhat short shrift.)

But hold it. Is this really a "life and work"? Early on it becomes apparent that the book is first of all about a fascinating personality, only secondarily about an artist's interpretation of great music and a thinker's coming to terms with the electronic age. We learn more about Gould's approach to recording session procedures than about his interpretations of the music he records(132); we find out about his manner of picking a piano but hardly about the nature of the piano he needs(306-307). We do read about Gould's work in the sense of activity but much less in that of creativity, mission and ideas. The book is first and foremost a biography, the description of a life, and as such it is as detailed, authoritative and sympathetic a one as ever will be written about Gould.

The Gould estate which commissioned the book deserves congratulations for its liberal attitude. Surely there have been few "authorized" biographies so free from imposed restrictions, so uninhibited and honest in delving into all corners of their subject's life, from Gould's relationship with women and his playing the stock market to his increasing tendency toward medical self-diagnosis and excessive medication.

After not too many pages the book gets to the unavoidable questions of Gould's personal eccentricities and musical idiosyncrasies and Friedrich explains many of them as rational responses to specific situations.

If departing from the even path of clinical objectivity at all, Friedrich occasionally leans to the negative side. Friedrich is quite expert in detailing Gould's weaknesses in recording the late Beethoven sonatas so early in his career (68) and wilfully misinterpreting certain Mozart works (141-149). But if I wished to build up my record collection with the best of Gould, I would have little analytical comment to go by beyond such labels as "admirable" and "splendid" (Bach, 129), "miraculous" (Bach, 132), "gorgeous" and "stunning" (Grieg and Bizet respectively, 252), or "beautiful" (Haydn, 273) What does make Gould's playing so distinct, so extraordinary?

Similarly, the passages dealing with the verbal Gould seem designed less to expound the sense than to delight in exposing the clever nonsense -- such as heaping extravagant praise on minor composers or neglected compositions while proclaiming disdain for the **Appassionata** and the **Chromatic Fantasy and Fugue**, or writing a "prose style that attempted witty elegance but actually sounded mannered and artificial" (113). Each had elements of sincere conviction, rationalization and attention rousing. I quite agree with Friedrich's suggestion, for instance, that Gould's attitude toward Mozart had an ingredient of "a childish desire to shock the grownups, and perhaps a touch of envy toward music's most celebrated child prodigy" (142) but I also feel stimulated by Gould's point that the young Mozart, the Mozart of the Köchel 200s, had certain youthful qualities rarely found in the later works.

To be sure, the debunking ingredient in Friedrich's approach is an antidote to those who have tended to build the genius into a superhuman, a near-saint. Above all else, Friedrich humanizes Gould and reveals him as an immensely gifted but frail human being. He has written a "human interest" book in the best sense of that term.

What have I learned about Gould?

Reading Friedrich's book, all of us will adjust our personal picture of Gould in one way or another, but adjust it we will. Speaking for myself, I have learned, for instance, that his physical illnesses were far more real than one would expect in a hypochondriac. From a childhood injury of his spine (27) to a pat on the shoulder that turned out to hurt (87-88), or a wrist problem that affected his muscular functioning (249-50), they were real enough to justify worrying.

Similarly, Gould's aversion to giving concerts was more than an obstinate whim. His stage career was not quite the unbroken series of successes disappointed admirers assumed it to have been. Apart from the obvious troubles of travelling, there were instances of harassment by critics (107), even boos (81), and an annoying preoccupation of various critics with his eccentric stage manners.

Another myth that is shattered for me is that of the recluse shunning human company. Gould, it is demonstrated, was always anxious for human company. When you read name after name of recording and broadcast producers, scriptwriters, executives, sound engineers, technicians and cameramen with whom he was in

constant visual contact and of friends with whom he carried on endless late-night telephone conversations, you wonder how the image could ever have arisen. The answer is that he and his publicity agents cultivated that recluse image in order to allow him to organize his life to suit his own needs, i.e. to be safe from interferences and interruptions, from the nuisance of curious spectators.

Shaken, if not shattered, is the view that, like so many great pianists, Gould simply "did it" rather than "knew how he did it." He was quite conscious of the functions and actions of different muscles and parts of the hand in the process of playing (245-246).

It also came to me as a surprise that Gould claimed to be moved most by chorales and hymns rather than by fugues or canons (269), but then the idea that contrapuntal music is somehow more "moral" than homorhythmic chordal music (an idea which I find objectionable) may be an invention of some of his admirers.

The Gould literature of the future?

In stressing more what Gould had in common with ordinary human beings than what distinguished him from them, Friedrich has definitely increased our understanding of the man, if not the visionary. His book supplements rather than duplicates or outdates Payzant's, and it is good that both leave room for others to dissect, interpret and reconstruct Gould. Most of all we need comprehensive critical studies of Gould's seminal views on art, technology and society and of his contributions to the understanding of Bach, Beethoven, Brahms, Berg and others. Gould, after all, went through his labours so we could understand Bach and Beethoven better in their depth and greatness. Most existing discussions however bring out what his performances reveal about Gould rather than about the composer. (Indeed I wonder how many people listening to Gould's **Goldberg** are conscious of Bach's greatness rather than Gould's.) I for one want to read about Gould's search for new meanings in Bach and Beethoven by accenting inner voices; about the merits of his detaché touch; about his attitude towards historical authenticity; about his theory that compositions should be judged without knowledge of the accumulated information **about** them. And I am eager to hear a debate about Gould's admiration for the composer who turns his back on the challenges of his time, the a-historical composer such as the later Richard Strauss.

Some details

In the hope that a few corrections or adjustments can be made before the book appears in paperback format, as it surely will sooner or later, here are a very few specific comments and corrections.

p. 4 and Index. Robert Aitkin should be spelled Aitken.

p. 11. Angela Hewitt gave the official opening recital of the instrument under the National Library's auspices, but Steinway CD 318 had been used on 10 occasions since its arrival in Ottawa, usually in recitals arranged by various societies and embassies at the National Library's auditorium.

p. 12. The interview for "Quiet in the Land" was with Esther Horch, not Horsch, and presumably Freissan should be Friesen, a common Mennonite name. The spelling errors would be Gould's.

p. 18. The Mozart Fugue K.394 is in C major.

p. 48. Friedrich wonders why Gould hit upon the idea to make the **Goldberg Variations** his own. Apart from the superficial coincidence of the name -- until some time in the early 1930s the family name was Gold, the spelling used in contemporary city directories and on one or two of the early concert programs in which his parents and Glenn participated -- there was the example of

Gould's fellow-pupil, John Beckwith, who on Bach's 200th birthday in 1950 had presented a lecture-recital on the **Goldberg Variations** at the Royal Ontario Museum, attended by Gould.

p. 142, line 10. Surely Bruno Monsaingeon said that Gould was out of sympathy rather than "symphony" with Mozart?

p. 161. The only years Strauss spent in Austria, five years straddling his 60th birthday, hardly make him a representative of the "Viennese tradition", neither does his early indebtedness to Wagner.

p. 164. Walter Kaufmann kept his second -n to the end. (Can't I sing a song of this error!)

p. 177, top 178. I was intrigued by John P.L. Roberts assertion that his **Music by Royal Composers** program was Gould's introduction to radio music documentaries, because I had done much of the research for that program. I don't doubt Roberts' claim, but it seems strange that Gould would not have listened to the many music documentaries the CBC had aired before Roberts' arrival in Canada. To cite just one instance, in 1951 Richard Johnston devised "Vienna, the Glorious Age" for CBC's Wednesday Night.

p. 213. Michelangeli's agent should be spelled Koudriavtzeff.

p. 254 and 268. The German **Klavierstücken** is the dative plural; the genitive needed on 268 should be Stücke. Near the bottom of p. 254 the question is "along with what or whom?" requiring the dative indeed, but it still sounds awkward, unless written "with the five Stücken." This kind of mixed declination of English and German rarely works well.

Concert programs. I have compared my list of the 12 Gould performances and one broadcast studio recording that I attended with Friedrich's list.

p. 341. My pocket diary records that on the evening of 9 January 1954, in Toronto, I attended a Schoenberg - Berg - Webern concert in which Gould performed along with "etc".

p. 346. May 27, 1958. I went to this all Bach concert. It isn't Friedrich's purpose to document the non-Gould components of concerts, but in case anyone wonders, it was a compound of Feldbrill conducting three cantatas and Gould playing the Partita in B-flat and four Preludes and Fugues from the **Well-Tempered Clavichord** I and II. (Gould did not play the continuo parts of the cantatas.)

p. 345 November 11, 1957 recital. While I can see the need for citing compositions in their shortest form ("Beethoven #2"), I would prefer to see Haydn's Sonata in E flat identified as Hoboken XVI 49, since Gould also recorded no.52. The program indicates that the Finale is a Tempo di minuetto, i.e. no. 49.

p. 350. I attended the all-Beethoven program at Stratford on August 7, 1960, and my pocket diary says: Op.30, no.2, Op.69 and Op.70, no.1. An undated reference to this concert occurs on p.92.

Finally, a few editorial suggestions which I would love to address to all writers and fellow-editors. Next to the often futile hunt to find out what an asterisk signifies (and that does not apply to the present book), the greatest frustration in reading a biographical or historical accound is to come across a month or season or day without being sure of the year. Just what year are we in at the beginning of the second full paragraph on p.110, 1962 or 64? The chapter is about Gould's retirement from the concert stage in 1964, but the sentence immediately preceding refers to 1962. I presume "that June" was 1964. And the next paragraph begins again with "that June." Why not say "June 1964" in the first instance?

Similarly, on p.208 the last paragraph begins with a reference to November "of that year." On top of the page the spring of 1963 is mentioned and the attentive reader may remember 1964 as the date of his last stage appearances, but why not just say "in November 1963?"

In the same vein, I would be more at ease if the second paragraph on p.131 reassured me that we were dealing now with Bach's WTC Book One. Friedrich has just talked about the two books in general and ended on top of p.131 with a reference to the E Major from Book II and an unidentified Fugue. Why should one assume that Gould began his recording project with Book I rather than II; perhaps he mixed the two books in his schedule. So, when the next sentence talks about the C-sharp Major and C-sharp Minor, I am not sure which set is meant, until the "famous C major Prelude" suggests that Gould did begin with Book I. Clarification comes only on p.154.

A minor irritation: throughout the book there are quotes from letters to "a friend in Berlin" (93, 114, 166, 234). The more often this phrase is repeated, the more one wonders why the name is not given. Is the person so unimportant, or does the person not wish to be acknowledged? In the second case, a simple explanation "who does not wish to be identified" would have put me out of my misery. Could it be the Berlin harpsichordist Sylvia Kind (79)?

Le livre d'orgue de Montréal (La Vie musicale en Nouvelle-France,1). Préf. par Elisabeth Gallat-Morin. Montréal : Presses de l'Univerité de Montréal et Paris : Editions aux Amateurs de livres, 1988. (Réimpression du fac-similé de la Fondation Lionel-Groulx, 1981. 540p., 68,00$)

Un manuscrit de musique française classique, étude critique et historique : le Livre d'orgue de Montréal (La Vie musicale en Nouvelle-France, 2). Par Elisabeth Gallat-Morin. Montréal : Presses de l'Université de Montréal et Paris : Editions aux Amateurs de livres, 1988. (459 p., 65,00$)

A la recherche d'informations sur la pratique musicale en Nouvelle-France dans les archives de la Fondation Lionel-Groux, la musicologue montréalaise Elisabeth Gallat-Morin fit en 1978 la découverte d'un volumineux recueil manuscrit de musique d'orgue. Ce gros document ne portait, pour toute identification, que les inscriptions suivantes: "Pièces d'orgue", "J. J. Girouard 1847" et "Girard 1724". Comme la graphie de la musique était manifestement du 17e ou du 18e siècle, MadameGallat-Morin devint immédiatement consciente "d'être en présence d'une source importante de musique d'orgue française du Grand Siècle[1]". Grâce à son initiative, le précieux manuscrit était publié en 1981 par la Fondation Lionel-Groulx et une édition moderne était lancée, sous la responsabilité de Kenneth Gilbert et de l'éditeur Jacques Ostiguy de Saint-Hyacinthe.

Connu maintenant sous le nom de **Livre d'orgue de Montréal**, le manuscrit de plus de 500 pages et contenant 398 pièces d'orgue anonymes a suscité bien des interrogations: quelle est son origine? qui était ce Girard dont la signature apparaît à l'intérieur de la couverture? quelle est la valeur de cette musique? comment se compare-t-elle aux autres sources de cette époque qui ont survécu? qui sont les auteurs de ces pièces d'orgue? Il n'en fallait pas plus pour inciter Elisabeth Gallat-Morin à entreprendre une étude très poussée de ce document unique, qui s'est avéré être le plus important manuscrit de musique d'orgue française connu jusqu'à maintenant. Ce travail de recherche, long et minutieux, devint l'objet d'une thèse de doctorat qui valut récemment à Madame Gallat-Morin un Ph.D. en musicologie de l'Université de Montréal. **Un manuscrit de musique française classique, étude et**

historique...constitue l'essential de cette thèse remaniée en vue de la présente publication dans la collection: la Vie musicale en Nouvelle-France. Cet important volume fait état des connaissances actuelles sur le **Livre d'orgue de Montréal** dont un exemplaire du fac-similé, réimprimé en 1988, est également disponible dans la même collection.

L'étude critique et historique se présente en deux volets. La première partie présente le manuscrit, notamment la couverture, l'étude du papier et des différents filigranes, les diverses graphies indicatives de l'intervention de plusieurs mains, les hypothèses de datation du manuscrit, le regroupement des 6 Messes, 11 Magnificat, et 2 Te Deum par ton d'église et par genre liturgique, les registrations et une tentative d'identification de la musique (par comparaison avec les autres sources connues de cette époque, 16 pièces, jusqu'ici, ont été identifiées comme étant de Nicolas Lebègue).

L'auteur essaie ensuite de remonter à la source du manuscrit à l'aide d'un fil conducteur aussi ténu que le simple nom des deux personnes qui y ont apposé leur signature: J. J. Girouard au 19e siècle et Girard au 18e. Ce dernier a été identifié comme étant Jean Girard, né en 1698 à Saint-Médard de Bourges, en France. Formé musicalement dès l'enfance, ce clerc tonsuré débarqua à Montréal en 1724 et y vécut jusqu'en 1760 au Séminaire des Sulpiciens, comme enseignant et organiste à Notre-Dame de Montréal. Tout concorde, selon l'auteur, pour affirmer que ce Girard a bien apporté avec lui le manuscrit de France. Après la mort de celui-ci l'ouvrage, vraisemblablement conservé par les Sulpiciens, passa ultérieurement entre les mains de Jean-Joseph Girouard en 1847 pour se trouver finalement dans la bibliothèque du Chanoine Lionel Groulx en 1950. Ce n'est que 28 ans plus tard que le précieux document tombait par hasard dans les mains d'Elisabeth Gallat-Morin, qui comprit l'importance de sa découverte et en fit rapidement profiter le monde de l'orgue.

La seconde partie de l'étude, plus substantielle, porte sur la musique du **Livre d'orgue de Montréal.** L'analyse des oeuvres révèle "plusieurs éléments stylistiques intéressants dans les liens qui existent entre les pièces individuelles et les divers cahiers dont elles font partie, d'une part, et entre ces pièces et l'ensemble du répertoire, d'autre part[2]". Les diverses caractétéristiques observées "permettent d'avancer l'hypothèse d'une chronologie des diverses composantes du manustrit[3]". Il est intéressant de noter que les pièces identifiées comme étant de Lebègue n'ont pas été transcrites de l'édition imprimée et seraient des versions antérieures. De plus, d'autres pièces sont écrites dans un style proche de celui de Lebègue et pourraient être des oeuvres inconnues du maître ou de ses élèves. Madame Gallat-Morin est d'avis, après l'analyse des diverses hypothèses avancées, que la musique du manuscrit serait antérieure à 1690. Par contre, les oeuvres auraient été recopiées au cours de la période allant de 1666 à 1720. En outre, quelques pièces semblent avoir été modifiées pour les adapter à un orgue à un seul clavier divisé, type d'instrument vraisemblablement en usage à Montréal à l'époque de Jean Girard.

En conclusion, l'auteur reproduit un texte de Nicolas Lebègue intitulé "Le mélange des jeux" et dresse la table du contenu du **Livre d'orgue de Montréal.** Suivent un catalogue thématique des 398 pièces d'orgue, une bibliographie et un index.

Si de nombreuses questions demeurent, pour le moment, sans réponse, il n'en reste pas moins que le présente ouvrage apporte un nouvel éclairage sur "l'usage quotidien que faisait un organiste de paroisse ou de couvent de son livre d'orgue: 'composition' de Magnificat à

partir de versets de Messe, adaptation des oeuvres à des instruments de dimensions plus restreintes que celui pour lequel la musique avait été écrite, chiffrage des versets de plain chant qu'il devait accompagner[4]".

Grâce à Jean Girard, à la communauté des Sulpiciens, à la famille J. J. Girouard et au Chanoine Lionel Groulx, ce témoin important de la musique d'orgue française de la période classique n'a pas subi le sort réservé à la plupart de ses semblables dont on a jusqu'ici perdu la trace, ce qui a valu à Elisabeth Gallat-Morin de mener à bien sa recherche avec toute la rigueur scientifique qui s'imposait en de telles circonstances. Puisse le hasard mettre sur la chemin de chercheurs de la trempe de Madame Gallat-Morin d'autres sources aussi importantes de renseignements sur la pratique musicale en France et en Nouvelle-France au cours des 17e et 18e siècles et contribuer ainsi à faire avancer d'un grand pas notre histoire musicale.

-Claude Beaudry
Université Laval

1. Elisabeth Gallat-Morin, **Un manuscrit de musique française classique...** (Montréal : Presses de l'Université de Montréal, 1988), p.xi.
2. Gallat-Morin, p.315.
3. Gallat-Morin, p.315.
4. Gallat-Morin, p.317.

For the love of music : interviews with Ulla Colgrass. Toronto : Oxford University Press, 1988. (vii, 200p., $17.95)

For the love of music contains twenty-two interviews conducted by Ulla Colgrass between 1978 and 1987, and originally published in **Music magazine**, the journal founded by Colgrass in 1978 as "a forum for musicians to speak about their art and lives".

Performers, conductors and composers are included, more than half of them Canadians or resident here. The book offers a summary of the thoughts and views of several of the most successful musicians of the past 20 years: Aitken, Ameling, Anhalt, James Campbell, Kyung Wha Chung, Forrester, Fox, Golani, Gould, Keene, Kuerti, Leinsdorf, Ma, Winton Marsalis, the Orford String Quartet, Ozolins, Schafer, Stoltzman, Stratas, Vickers, Wiens, and Zukerman.

The interviews are presented in alphabetical order, each preceded by an introduction including biographical information, where and when the interview took place, and often, more recent facts about the musician's life and career. Since some of the interviews took place ten or more years ago, there have been many changes in the intervening period. The new information brings the older interviews into closer focus, and preserves their relevancy to the present.

Several of the interviews were conducted under unusual circumstances. R. Murray Schafer invited Colgrass to a sunrise taping of **Music for Wilderness Lake** at O'Grady Lake near Peterborough, Ont. Conversations with Glenn Gould took place on the telephone, mostly late at night. Colgrass did not meet with him in person, but these characteristic communications are the basis of her printed result. Emmy Ameling was interviewed during breakfast in a noisy hotel restaurant. In the interview with

Winton Marsalis, composer Michael Colgrass also participated, and questioned Marsalis about his career as a jazz musician.

Overall, I found the interviews fascinating glimpses into the lives of these musicians. Answers to questions most of us would love to ask are freely volunteered. Surprisingly, since most of the interviews cover less than ten pages each, a fairly good overview of the philosophy and insights of each subject has been drawn. Colgrass knows the right questions to ask to elicit information which will be informative and useful for other musicians as well as for general readers.

For example, I have always wondered why R. Murray Schafer settled in Maynooth, Ont., quite a ways off the beaten track. His experimentation with the sounds of nature, and desire to be close to it are part of the reason. His involvement with music in the community was a result of his desire to be accepted and to prove that culture exists everywhere, not only in large cities. In an earlier chapter, Glenn Gould's own statements about his recording methods and his reasons for ceasing to play in public provide another source for understanding his work and personality -- more convincing than interpretations expressed by others.

Each interview is quite different in approach, but often includes accounts of early education, and past and future goals. Colgrass also usually draws out views on teachers and teaching, the position of the arts in society, and the role of the audience in performance. All the interviews also touch on the personal lives and extra-musical activities of the subjects.

Contrasts in philosophies are clearly evident. Emmy Ameling and Anton Kuerti both disagree with views of Glenn Gould. Gould's retirement from the concert stage was in part a result of his growing belief that the audience interfered with his need for total musical perfection. For him, a concert artist was "somebody for whom the individual moment is more important than the totality", and in his opinion, an adequate total effect could only be achieved in the recording studio. Ameling reacts to this by saying that there is "no better place to meet for the spirits of us earthlings" than at a concert, and for her, interaction with the audience is the most compelling reason for her singing. Robert Aitken agrees, saying "I get everything from the audience when I feel they are right with me".

Gould also didn't see anything wrong with Muzak or other "elevator music", claiming that it does provide a sort of musical education. Kuerti on the other hand calls **Hooked on classics** the "supreme perversion", and further states that Muzak "goes in one ear and out some other opening".

There are few criticisms to make of this volume. A photograph of the Orfords shows the present members, not those who were actually interviewed in 1985. And, while often a summary final question about the future is asked and answered, several of the interviews end rather abruptly, without this feeling of conclusion.

In each interview, a different set of values and perspectives comes to light. All these musicians, however, share one thing: a love of music and a desire to achieve perfection in their work, whatever their individual definitions of "perfection" might be. Colgrass has succeeded in portraying this essential characteristic.

-Cheryl Martin
Memorial University of Newfoundland

My orchestras and other adventures : the memoirs of Boyd Neel. Edited by J. David Finch. Toronto : University of Toronto Press, 1985. (230p., $24.95)

This volume of memoirs was completed after Neel's 1981 death, and incorporates autobiographical sketches and radio script material.
The early chapters describe his family background and his first career as a medical doctor. Some of these reminiscences are charming but vague:

> Three of my uncles on the French side started a small private bank...just off the Place de l'Opéra... I well remember seeing Joyce sitting in the bank surrounded by the strange clientele and looking quite at home. (p.7)

And his youthful recollections of seeing performances -- by Chaliapin, Nijinsky, and by Strauss as conductor of **Cosi fan tutte** are tantalizingly brief. An evocation of London life in the late 1920s is more illuminating: "I can remember when one had literally to push one's way through the crowds of prostitutes along the sidewalk in Piccadilly". (p.45)

The central one-third of the book is a slightly-pruned version of his history of the Boyd Neel Orchestra, originally published in 1957, in which he recounts with enthusiasm its exciting early days. Again, many extra-musical anecdotes are included, especially about air travel to Australia and New Zealand just after the war.

The concluding sections, covering his life in Canada as an academic administrator, his retirement and return to conducting, are written in the same entertaining fashion. He describes even the bitter controversies at the Royal Conservatory in the mid-1950s in a P.G. Wodehouse tone of voice.

The photo chosen for the dust cover represents the contents well: it shows Neel on his conductor's rostrum, shaking hands with a violinist, with a formally-dressed audience in the background. But on p.99 we learn in a quite hilarious story that the "player" is Raymond Massey ("tone-deaf" according to Neel), and the "concert" took place only in the film **Dreaming Lips.** The book also offers a posed and edited version of events, but only the hard-hearted would be curious about the contents of the cutting-room floor.

A discography listing commercially released recordings from Neel's 45-year conducting career occupies the last 20 pages. It backs up the claim that his chamber orchestra introduced a whole new repertoire -- of neglected baroque and early classic works, and of contemporary compositions.

Jazz in Canada : fourteen lives. By Mark Miller. Toronto : Nightwood, 1988. (245p., 16.95)
(Nightwood Editions new address is: P O Box 1426, Station A, London, Ontario, N6A 5M2)

Six years after its initial publication by the University of Toronto Press, this excellent study of some of the previously dark corners of Canada's musical life has been reissued in paperback. There is a very brief updating added to the preface, with the claim that the text includes a number of corrections and revisions (but the misprint of Khrem for Krehm on p.104 remains). Nightwood is to be commended for keeping this attractive title in print at a modest price.

-K. McM.