

World renowned classical Canadian pianist dies

Glenn Herbert Gould of Toronto, acclaimed as one of the world's most brilliant, innovative and eccentric pianists, died on October 4 following a stroke.

Mr. Gould was a celebrated classical musician with a repertoire that included hundreds of pieces by a wide range of composers. His foremost interests were the works of Johann Sebastian Bach and twentieth-century composer Arnold Schoenberg.

The stroke came only two days after Mr. Gould celebrated his fiftieth birthday by releasing a new recording of his own interpretation of Bach's *Goldberg Variations*. His first recording in 1954 had also been the *Goldberg Variations* and his interpretation at that time staggered other pianists and musicians. It also made the music of Bach both accessible and enjoyable to music listeners and contributed to a revival of interest in the music of Bach. *Time* magazine said that the recording "was Bach as the old master himself must have played" and *Newsweek* described the performance as "sensitive and superb".

Child prodigy

Mr. Gould demonstrated perfect pitch and the ability to read music at the age of three. He graduated from the Royal Conservatory of Music when he was 12, the youngest graduate in the school's history with the highest standing in the country. He won his first piano competition at the age of 11.

The concert *début* of Mr. Gould was as an organist in a recital at the Eaton Auditorium in Toronto in 1945. His piano *début* in Toronto took place the following year but it was not until the success of his first appearances in Washington and New York in 1954 that he decided to become a concert pianist.

On stage, in addition to his superiority as a pianist and interpreter, Mr. Gould attracted attention for his casual and extraordinary mannerisms. He usually sat at the piano in an awkward slouch with his legs crossed on a low chair that almost placed him below keyboard level and he had a habit of humming unmusically while performing — something he seemed to be quite unaware of and incapable of eliminating even for recordings. Engineers had to devise methods for muting the sound of his voice.

Although Mr. Gould retired from a concert career in 1964, his artistry conti-



Glenn Gould's cut-off chair placed him below keyboard level at the piano.

nued to enliven the international music scene through the numerous recordings he made. There have been few musicians of any nationality whose recorded output has remained so long on the active list.

In his recordings, Mr. Gould felt he was fully in control and able to manipulate all the variables to his own advantage. He insisted that interpretation could remain fixed, immutable; that it was possible to set down, for all time, one's ideas about a given masterwork confident that these would never alter. Through his records, he brought a sense of excitement and discovery to music which contributed to the high esteem felt for him by so many music lovers.

It was not only through his piano performances that he won international acclaim. To a lesser degree, he was known as a harpsichordist and organist. On the radio he acted as narrator, performer, deviser, producer and writer, in programs ranging from musicological and critical assessments of composers such as *Arnold Schoenberg — The Man Who Changed Music*, to analyses of little-known Canadian regions like *The Ideas of the North*. His television appearances were also known for their similar variety. Mr. Gould was a composer of four musical works and a writer whose articles appeared most frequently in *High Fidelity* magazine and Toronto's *The Globe and Mail*.

Museum receives craft collection

A major collection of contemporary Canadian crafts has been donated to the National Museum of Man by the Massey Foundation.

The collection, assembled during the past six years, represents the work of over 200 craftsmen and consists of almost 900 individual objects from all regions of Canada. Works from the common craft media such as wood, glass, textile, metal and leather are included. The collection acknowledges the renewed interest in the crafts which are now flourishing in Canada and the high standard being achieved by professional Canadian craftsmen.

The National Museum of Man is preparing the collection for a major travelling exhibition to be mounted within the next two years. The collection will also be a source for further publication, exhibition and research to enhance the prestige of the fine crafts and provide greater exposure of this work to Canadians.

This donation coincides with the recent publication of the book *The Craftsman's Way* which explores the lifestyles and work of many contemporary Canadian craftsmen.

Arts briefs

The Grey Fox, a Canadian film directed by Phillip Borsos, won the top prize, the Italian Critics' Prize, at the Taormina International Film Festival in Sicily, recently. In addition, actor Richard Farnsworth received the best actor award. The film will be distributed to the US and Canada by United Artists Classics.

The 1982 Charlottetown Summer Festival presented at the Confederation Centre of the Arts in Charlottetown, Prince Edward Island, set attendance records this year with four productions led by Lucy Maud Montgomery's *Anne of Green Gables*. The musical, starring Thea MacNeil as the freckled Prince Edward Island orphan, was presented for the eighteenth consecutive season. The new Alan Lund musical, *Singing' and Dancin' Tonight*, also enjoyed a successful engagement and will tour six major Canadian centres in 13 weeks beginning February 1983.

Second City TV (SCTV) recently won the Best Writing Award for a television program in 1981 at the annual Emmy Awards presentation.