

Get Free The Secret Life Of Glenn Gould A Genius In Love Pdf For Free

Glenn Gould oder das innere Klavier The Secret Life of Glenn Gould Wondrous Strange The Glenn Gould Reader Glenn Gould Glenn Gould Glenn Gould Glenn Gould Conversations with Glenn Gould Struggling for Perfection Glenn Gould Glenn Gould Glenn Gould Glenn Gould Glenn Gould Wie spielt Glenn Gould? Glenn Gould Telefongespräche mit Glenn Gould Glenn Gould Glenn Gould oder Die Kunst der Interpretation A Glenn Gould Catalog Bravo Fortissimo Glenn Gould Glenn Gould, Music and Mind Glenn Gould Glenn Gould: The Performer in the Work Glenn Gould Glenn Gould Universe of a Genius Glenn Gould at Work Glenn Gould, Music & Mind Glenn Gould Glenn Gould oder das innere Klavier Glenn Gould : photographische Suiten : mit einem Essay von Attila Csampai, einem Interview von Tim Page [aus dem Amerikanischen übersetzt von Hans-Joachim Metzger] und einer Diskographie von Michael Stegemann So Glenn wie möglich Philosoph at the Keyboard Gould and variations Partita for Glenn Gould Glenn Gould Glenn Gould Glenn Gould Glenn Gould par Glenn Gould sur Glenn Gould

This is a remarkable collection of photographs taken at the beginning of Glenn Gould's concert career--when he was just twenty-three years old. The story inside offers a unique, personal glimpse into the solitary life Gould was to embrace in his later years. Wie gut kennen wir Glenn Gould? Sein Satz "Man spielt nicht mit den Fingern Klavier, sondern mit dem Kopf" ist für Jean-Yves Clément der Leitfaden, um Persönlichkeit und Werk des großen kanadischen

Pianisten auszuloten. Im Nachzeichnen der Stationen eines der Kunst dienenden Lebens zwischen Entsagung und Ekstase, Strenge und Humor, Konzertsaal und Tonstudio entsteht ein vielschichtiges Porträt. Glenn Gould ist weit mehr als jene pianistische Ausnahmeerscheinung, welche die meisten Musikliebhaber in aller Welt bis heute in ihm sehen. Zeitlebens war er im Dienst an der Musik auch in verschiedenen anderen Kunstsparten höchst engagiert: im Gestalten von Radio- und Fernsehsendungen, im Schreiben musikästhetischer Texte, im Komponieren und Dirigieren. Die Musik war für ihn ein Glaubensbekenntnis, das Reinheit und Einsamkeit im Leben erforderte und kein Karrierestreben zuließ. Jean-Yves Clément hebt in klarer und einfühlsamer Weise diese kreative Persönlichkeit in den Blick, die von Jugend an auf allen möglichen Wegen – gegen den Widerstand einer physisch-psychischen Hochempfindlichkeit – nach der absoluten Musik strebte. In seiner Darstellung wird nachvollziehbar, was Glenn Gould einmal selbst geäußert hat: "Ich finde, man sollte sein Leben so gestalten, dass man immer eine spirituelle Richtung im Sinn hat." Jean-Yves Clément gelingt eine feine Annäherung an denjenigen, der Bach so gut interpretierte. Ein musikalisch-philosophisches Porträt mit Weitblick und Tiefgang. Richly informative, highly entertaining, and wonderfully thought-provoking, readers will find this book to be a truly "human" story that uncovers Gould's life one layer at a time. One of the most idiosyncratic and charismatic musicians of the twentieth century, pianist Glenn 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.

SUMMARY: Comprehensive biography of the eccentric Canadian pianist Glenn Gould. Glenn Gould (1932-1982) was a prodigy who loathed the word, a brilliant pianist who disliked performing, and a public figure who craved solitude. With his recording of the Goldberg Variations by J.S. Bach, Gould became an international celebrity. Gould's unusual interpretations, quirky stage mannerisms, and teasingly contrarian pronouncements fascinated and annoyed audiences and critics. He gave concerts in Canada, the United States, and abroad for several years. To everyone's disbelief, he quit the concert stage just a few months short of his thirty-second birthday and immersed himself in his true love: the recording studio. A privileged look into the life of a solitary artist with an extraordinary gift for communicating art to everyone. This volume provides a

detailed roadmap to Gould's career as pianist, conductor, broadcaster, writer, and producer. Primarily a discography it documents Gould's recordings by composer in the Main Catalog providing detailed information on producer, release date, location, matrix number, album, catalog source, and various notes. The Musical Repertorie and Recording Chronicle sections cross reference this material by composition opus number and by recording date respectively. The CBC Archives section lists Gould's radio and television programs by date, and other chronologies are included for his Sony Catalog Other Commercial Releases, and Unreleased Recordings. A bibliography of Gould's published writings, a bibliographic note on writings about Gould, and an index complete the work. Struggling for Perfection is the story of the famous pianist, an enigmatic figure who made some of the most acclaimed classical recordings of the last century. A former child prodigy and an unpredictable, passionate man, Glenn Gould was known as much for his eccentricities as his vast musical genius. After retiring prematurely from performing, Gould branched out into work in film and radio and helped bring classical music recording technology into a new age. He has become a national icon in Canada. Vladimir Konieczny delivers a sensitive and affectionate portrait of this imposing figure in music history. The book is illustrated with sketches and archival photos. "[Glenn Gould] marks a major advance in our understanding of one of the 20th century's most significant performing artists. . . . Ostwald is as engrossing a writer as any who has tried his hand at biography."--Ted Libbey, Washington Post Book World 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. Glenn Gould was one of the most innovative and prophetic musical thinkers of the twentieth century. Few musicians of his time have had as much influence on the way people think about the art of music, its purpose, its effects, its practitioners, its audiences. Glenn Gould, Music and Mind was the first, and for many years the only, study of Goulds work. It is about Gould as a musical thinker, Gould as a literary artist, Gould as a glorious misfit. Geoffrey Payzant taught music at Mount Allison University and philosophy at the University of Toronto. He specialized in musical aesthetics, and was particularly fascinated by Glenn Gould and Eduard Hanslick. No one who takes an interest in performing or listening to music, or in thinking about it, can fail to be informed and delighted by Payzant's exploration of the music and mind of Glenn Gould. Since Glenn Gould's death in 1982, the pianist's extraordinary talent has won a new audience through the reissue of his most famous recordings. This volume, containing over 200 of his letters, covers a wide range of Gould's artistic activities: his detailed thoughts about the piano repertoire, his rejection of the stage for record, T.V., and radio work, and his views on Beethoven's late piano sonatas, the power of Richard Strauss, and his beloved Bach. In addition to correspondence with such esteemed musicians

as Leonard Bernstein and Leopold Stokowski, this revealing selection also includes letters to friends and answers to fan mail. 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 work of Glenn Gould employs a range of expressive techniques that combine sounds, words and images without ever compromising the unity and logic of the aesthetic vision they reflect. Nevertheless, it is his interpretive brilliance as a pianist that continues to inspire emotion and awe. The genius of Glenn Gould lies in the sounds he created. With Gould, music becomes a language – a language of such rigour, coherence and clarity that all who hear it are able to discern its principal components. Each sound is articulated and perceived distinctly as part of a melodic and harmonic sequence that imbues it with meaning. The structure of each musical phrase is integrated into the work as a whole according to a rhythm and a tempo that continually reinforce the central discourse. Gould compared his approach to that of a composer analyzing and dissecting his own work. As an interpreter, he did not hesitate to define himself as a “recording artist” dedicated to the “reconstruction” of that same work. The CD on which it is presented to the listener is thus the result of a lengthy process: take after take of the same phrases, the same ornaments – marginally different each time – until the point when the whole

piece precisely mirrored the idea already formulated in his mind. This endless editing and splicing of the audio tape can be likened to the craft of the filmmaker. As well as broadening the possibilities of his art through the application of new technologies, Gould helped revolutionize the relations between composer, work and listener, requiring that the latter be not only receptive but also creative. He always conceived of a listener with access to the most sophisticated equipment, whom he could lead straight to the essence – discovery of the work – of his own quest for beauty and ecstasy. S. Bach and his contrapuntal composition were his main source of inspiration. “I really can’t think of any other music which is so all-encompassing, which moves me so deeply and so consistently, and which, to use a rather imprecise word, is valuable beyond all of its skill and brilliance for something more meaningful than that – its humanity.” Gould’s career was framed by one of Bach’s most fascinating compositions, the Goldberg Variations. The work is concerned with balance, symmetry, harmonic coherence and, according to baroque principles, diversity and contrast. Transcending his mathematical rigour, the composer operates highly imaginatively, using a variety of genres, writing techniques and expressive means. Bach succeeds in transforming his basic musical material – an aria – without altering the general structure of the work. Owing to its harmonic form, the aria enables the listener to perceive the wide diversity of the sound landscape that is revealed as the work unfolds. The interpreter can play with complete freedom in the garden created by the composer: “It is, in short, music which observes neither end nor beginning, music with neither real climax nor real resolution.” 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 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. A visual history of the life of Glenn Gould, using black and white photographs, archival material and excerpts from interviews. Angilette, who has systematically studied the books written by the legendary pianist Glenn Gould, connects his ideas to those of other existing philosophies of music, music education, and sociological aspects of those disciplines. Juxtaposing historical and philosophical methods, she clarifies and interprets Gould's writings through philosophical analysis. In the process, one sees past the aura of eccentricity that surrounded him into the psychological and moral ideas that led to his decision to abandon live performance, and gains insight into the unique ideas he put forth and carried through in his own artistic life. Reprint of the 1992 edition.

Annotation copyrighted by Book News, Inc., Portland, OR Drawing on 20 years of intensive research, including unrestricted access to private papers and interviews with scores of friends and colleagues, Bazzana sheds new light on Glenn Gould, one of the most celebrated pianists of recent time. Through the memories of his women and confidantes, this biography provides a fresh portrait of virtuoso pianist Glenn Gould, detailing his many motivations, dreams, quirks, and fears. Filled with personal stories from the people who were intimately involved with the man, this account shows how Gould, the worlds greatest pianist in the 1950s and 1960s, was richly inspired by, and bared his soul at the keyboard to, the numerous women who stirred his hard-to-fetch emotions. Long considered to be an asexual, lonely, and egocentric figure, this expose by examining the details

about Goulds many love affairs and how they affected his life, music, and filmmaking presents a unique perspective on one of the most enigmatic artists of the 20th century. Examines the career and personality of the eccentric musician best known for his acclaimed interpretation of Bach's keyboard pieces, from his mania for secrecy to his debilitating hypochondria

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