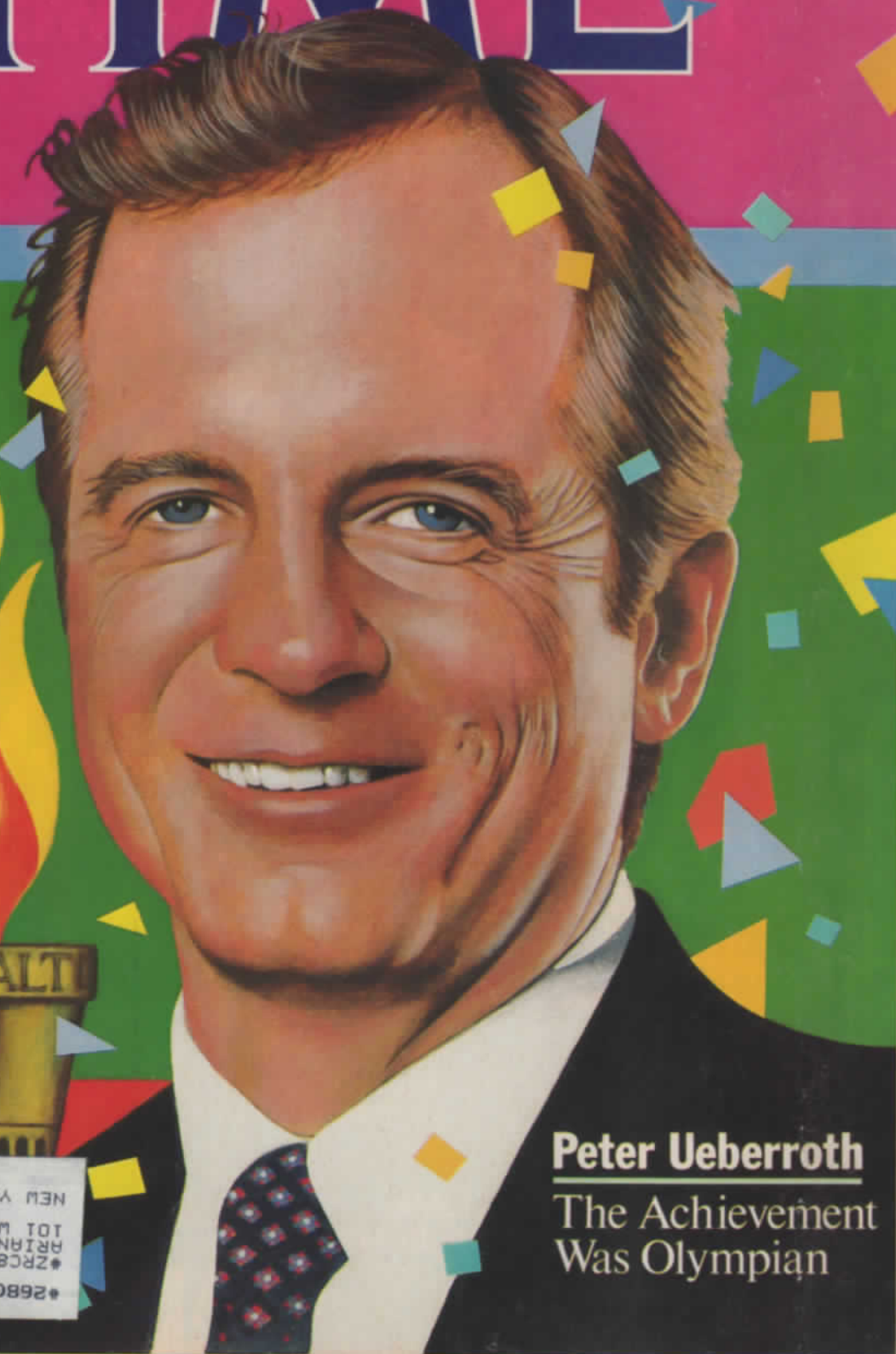


JANUARY 7, 1985

\$1.95

TIME

MAN OF THE YEAR



Peter Ueberroth
The Achievement
Was Olympian

"That Nut's a Genius"

Two books recall Pianist Glenn Gould, wit and eccentric

He sometimes wore fingerless gloves while he played, sang along with the music, and sat on a stool so low that he could touch the keyboard with his nose. Before a performance of the Brahms D minor piano concerto, Conductor Leonard Bernstein turned to the audience and made a short speech, dissociating himself from his soloist's unorthodox view of the piece. At his Cleveland Orchestra debut in 1957, he tangled with the irascible maestro George Szell over his use of the soft pedal in a Beethoven concerto; Szell never performed with him after that, but saluted: "That nut's a genius."

Wit, misfit and eccentric, Glenn Gould was one of the most provocative pianists of the century. In 1964, after an international concert career that had lasted only nine years, he abruptly retired from the stage to explore the potential of the recording studio. In more than 90 releases, ranging from two idiosyncratic versions of Bach's "Goldberg" Variations to his transcriptions of Wagner, Gould did just that. Flamboyant willfulness marked too much of his work, but at his best he had a penetrating, furiously original vision.



Gould at play the year before his death

In his hands, imprudence was a fine art.

Gould died of a stroke in 1982 at age 50, but he remains a challenging figure. Now two new books tap the mind behind the fingers. In *Conversations with Glenn Gould* (Little, Brown, \$15.95), based largely on a 1974 two-part interview in *Rolling Stone*, Jonathan Cott elicits from the reclusive Canadian his views on teaching

("Given half an hour of your time and your spirit and a quiet room, I could teach any of you how to play the piano"), composers ("I really don't like Mozart") and pop music ("At her best, Barbra Streisand is probably the greatest singing actress since Maria Callas"). Often technical, and sometimes sycophantic, the book is perhaps best appreciated by Gould aficionados, but it gives an insight into the pianist's eclectic thought processes.

Tim Page's *The Glenn Gould Reader* (Knopf; \$20) is wider in scope. A collection of some 70 speeches, magazine articles, book reviews, radio broadcasts and record-liner notes, it displays Gould's controversial musical perspicacity in such essays as *Data Bank on the Upward-Scuttling Mahler* and *Hindemith: Will His Time Come? Again?*. An accomplished parodist, Gould mocks Arthur Rubinstein's kiss-and-tell autobiographies in *Memories of Maude Harbour*: "I resolved to address every note of my performance to her and her alone and to inquire into the country's statutory-rape provisions at intermission." Gould even gleefully assaults the sacred memory of Beethoven, saying, "He is one composer whose reputation is based entirely on gossip." Coming from a man who raised imprudence to an even finer art than his pianism, those words have the clear ring of conviction.

—By Michael Walsh

Best of '84

Classical

- **GEORGE ANTHEIL. LA FEMME 100 TÊTES** (CRI). Pianist David Albee plays 45 wildly inventive preludes (1933) by the bad boy of American music.
- **BACH. THE UNACCOMPANIED CELLO SUITES** (CBS Masterworks). Patrician readings by Yo-Yo Ma of the cello literature's most challenging test.
- **BRAHMS: PIANO CONCERTO NO. 1** (Deutsche Grammophon). Krystian Zimerman and Leonard Bernstein give the ferocious concerto a lofty performance.
- **MOZART: REQUIEM (L'OISEAU-LYRE)**. Christopher Hogwood fervently leads Musicologist Richard Maunder's new edition of the unfinished masterpiece.
- **ORFF: CARMINA BURANA** (London). Conductor Riccardo Chailly gives Orff's Wheel of Fortune a lusty spin.
- **RACHMANINOFF: SYMPHONY NO. 2** (Angel). Simon Rattle leads the Los Angeles Philharmonic in a complete version of the romantic score.
- **RAMEAU: PYGMALION** (Erato). Conductor Nicholas McGegan's graceful performance of the gentle opera-ballet.
- **SCHUMANN: KINDERSZENEN: ARABESQUE. BRAHMS: PIANO WORKS** (Nonesuch). Ivan Moravec has it all: taste, technique and the talent to combine the two.
- **RICHARD STRAUSS: DER ROSENKAVALIER** (Deutsche Grammophon). Herbert von Karajan leads a sterling silver cast in Strauss's nostalgic Viennese nosegay.
- **VERDI: MACBETH** (Philips). Renato Bruson is a driven Scottish thane under Giuseppe Sinopoli's electric leadership.

Rock

- **RUBEN BLADES Y SEIS DEL SOLAR: BUSCANDO AMERICA** (Elektra/Asylum). The title translates as "Searching for America." But no translation is necessary to catch the salsa rhythms and deft jazz inflections that surround these political parables.
- **THE DEL-LORDS: FRONTIER DAYS** (EMI/America). A major-label debut by a hang-tough New York band.
- **LITTLE STEVEN & THE DISCIPLES OF SOUL: VOICE OF AMERICA** (EMI/America). Vast thematic ambition and a heart big enough to bring it off.
- **MALCOLM MCLAREN: FANS** (Island). The man who launched the Sex Pistols takes a shot at opera. Surprise: it's lyrical and funny.
- **THE NEVILLE BROTHERS: NEVILLE-IZATION** (Black Top). Cosmopolitan funk, New-Orleans style.
- **ELVIS PRESLEY: ELVIS—A GOLDEN CELEBRATION** (RCA). Six volumes of the King's first big-time salvos.
- **THE PRETENDERS: LEARNING TO CRAWL** (Sire). Music for dancing along the jagged edge.
- **PRINCE AND THE REVOLUTION: PURPLE RAIN** (Warner Bros.). Maybe the greatest original sound-track score since rock came to movies.
- **BRUCE SPRINGSTEEN: BORN IN THE U.S.A.** (Columbia). Songs about bad memories and blind hope: rock record of the year.
- **PETER WOLF: LIGHTS OUT** (EMI/America). The lead singer of the J. Geils Band flies solo and earns his wings.