

## Glenn Gould - The Music of Arnold Schoenberg (2007)

Written by bluesever

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Zwei Gesänge Op. 1 1-1 I. Dank 5:55 1-2 II. Abschied 8:45 Vier Lieder Op. 2 1-3 I. Erwartung 4:13 1-4 II. Schenk Mir Deinen Goldenen Kamm 3:43 1-5 III. Erhebung 1:08 1-6 IV. Waldsonne 2:50

Das Buch Der Hängenden Gärten Op. 15

1-7 I. Unterm Schutz Von Dichten Blättergründen 2:37 1-8 II. Hain In Diesen Paradiesen 1:18 1-9 III. Als Neuling Trat Ich Ein In Dein Gehege 1:41 1-10 IV. Da Meine Lippen Reglos Sind Und Brennen 1:28 1-11 V. Saget Mir Auf Welchem Pfade 1:12 1-12 VI. Jedem Werke Bin Ich Fürder Tot 0:59 1-13 VII. Angst Und Hoffen Wechselnd Mich Beklemmen 1:09 1-14 VIII. Wenn Ich Heut Nicht Deinen Leib Berühre 0:57 1-15 IX. Streng Ist Uns Das Gkück Und Spröde 1:23 1-16 X. Das Schöne Beet Betrachte Ich Mir Im Harren 2:16 1-17 XI. Als Wir Hinter Dem Beblühten Tore 3:24 1-18 XII. Wenn Sich Bei Heilger Ruh In Tiefen Matten 1:59 1-19 XIII. Du Lehntest Wider Einer Silberweide 1:33 1-20 XIV. Sprich Nicht Mehr Von Dem Laub 0:40 1-21 XV. Wir Bevölkerten Die Abend-Düsteren Lauben 6:11

Drei Klavierstücke Op. 11

2-1 I. Mäßige Achtel 4:11 2-2 II. Mäßige Achtel 8:24 2-3 III. Bewegte Achtel 2:37

Fünf Klavierstücke Op. 23

2-4 I. Sehr Langsam 2:38 2-5 II. Sehr Rasch 2:01 2-6 III. Langsam 4:31 2-7 IV. Schwungvoll. Mäßige Viertel 2:49 2-8 V. Walzer 2:49

Sechs Kleine Klavierstücke Op. 19

2-9 I. Leicht, Zart 1:26 2-10 II. Langsam 1:03 2-11 III. Sehr Langsam 0:51 2-12 IV. Rasch, Aber Leicht 0:21 2-13 V. Etwas Rasch 0:30 2-14 VI. Sehr Langsam 1:20

Suite Für Klavier Op. 25

2-15 Präludium. Rasch 0:54 2-16 Gavotte. Etws Langsam Nicht Hastig - Musette. Rasche - Gavotte Da Capo 8:07 2-17 Intermezzo 2:12 2-18 Menuett. Moderato - Trio - Menuett Da Capo 3:52 2-19 Gigue. Rasch 2:31

Zwei Klavierstücke Op. 33A & B

2-20 A) Mäßig Viertel 2:41 2-21 B) Mäßig Langsam 4:23

Glenn Gould – piano Ellen Faull – soprano Helen Vanni – mezzo-soprano Donald Gramm – bass baritone

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If the songs and piano pieces of Arnold Schoenberg were cool, calm, and completely objective, Glenn Gould's recordings of them would be ideal. In the songs -- the *Zwei Gesänge*, Op. 1; the *Vier Lieder*, Op. 2; and the 15 songs of *Das Buch der Hängenden Gärten*, Op. 15 -- Gould's detached touch, precise articulation, and very discrete use of the sustain pedal reveals every note of the accompaniment with astounding clarity. In the piano pieces -- the *Drei Klavierstücke*, Op. 11; the *Sechs Kleine Klavierstücke*, Op. 19; the *Fünf Klavierstücke*, Op. 23; the *Suite for Klavier*, Op. 25; and the *Zwei Klavierstücke*, Op. 33 A & B -- Gould's dry tone, restrained dynamics, and disinclination to apply the sustain pedal creates virtual x-rays of the score with astonishing lucidity. And for those who prize clarity and lucidity above all else in Schoenberg, Gould's performances will be perfect.

But for those who prize emotion and expression above all else in Schoenberg, Gould's performances will be acutely disappointing. To them, the brutal dissonances, harsh harmonies, jagged textures, abrupt transitions, and violent rhythms of Schoenberg's music demand anguish and expressivity from the performers, and this Gould resolutely refuses to provide. Some might argue that hearing all the notes is the paramount criteria for any performance, and that one can indubitably hear everything in Gould's performances. But others might reply that it's possible to have both lucidity and expressivity and point to Maurizio Pollini's recordings of Schoenberg's piano pieces as proof. And still others might point out that one can hear too much in Gould's performances, to wit, Gould's own moaning vocalizations behind and beneath the music he's playing. Though his fans have learned to tolerate this eccentricity, many others have not, and listeners fresh to Gould should be warned of it beforehand.

As for the singers, bass-baritone Donald Gramm's tired tone makes it hard to listen to the *Zwei Gesänge*, soprano Ellen Faulk's wobbly intonation makes it difficult to listen to the *Vier Lieder*, and mezzo-soprano Helen Vanni's screechy attack makes it almost impossible to listen to *Das Buch der Hängenden Gärten*. Recorded between 1959 and 1965, Columbia's stereo sound here is as cool and objective as Gould's performances. ---James Leonard, Rovi

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