Speechsong
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Acknowledgments

As an avid listener to the Canadian Broadcasting Corporation’s radio programming in the 1960s, my first encounter with Glenn Gould was through his sound documentaries. I had no idea then that he shared his media interests with his Toronto neighbor and mentor, Marshall McLuhan, but that nexus became a focus of my first book, as I learned about their mutual interest in acoustic space. And when The Glenn Gould Reader was published in 1984, the importance of Arnold Schoenberg to Gould was emphatically declared. I am fortunate to be a researcher at a university that houses a vibrant music school; Richard Kurth and David Metzer encouraged me along the way to Speechsong, and Doreen Oke instructed me in the intricacies of the baroque keyboard, which gave me further insights into the complexities of Gould’s and Schoenberg’s practices. Conversations with Raviv Ganchrow, Professor in the Institute of Sonology (The Hague), attuned me to the complexities of the sonic environment. The Petzel Gallery, New York, generously allowed me to use Stephen Prina’s compelling image for the book cover. Vincent W.J. van Gerven Oei, my publisher and editor, was a pleasure to work with; he must really be a consortium of ten people, and I thank them all. Speechsong could not have been written without the support of Peter Dickinson. I dedicate this book to him.