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PRESENTS



GENIUS WITHIN
The Inner Life *of* Glenn Gould

A film by Michèle Hozer & Peter Raymont

Publicity Contact: Julia Pacetti
JMP Verdant Communications
(917) 584-7846 / juliapacetti@earthlink.net

Press Materials: <http://www.lorberfilms.com/press>

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333 West 39th Street, Suite 502
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SYNOPSIS

An enigmatic musical poet — and the most documented classical musician of the last century — world-renowned pianist Glenn Gould continues to captivate international audiences twenty-six years after his untimely death. *Genius Within: The Inner Life of Glenn Gould* humanizes the legend, weaving together an unprecedented array of unseen footage, private home recordings and diaries, as well as compelling interviews with Gould's most intimate friends and lovers — all exploring the incongruities between Gould's private reality and his wider image.

CREDITS

Directors: Michèle Hozer & Peter Raymont

Editor: Michèle Hozer

Producer: Peter Raymont

Photography: Walter Corbett

Sound Recording: Bruce Cameron

Supervising Producer: Kelly Jenkins

Production Supervisor: Helene Valinsky

Produced by White Pine Pictures in association with Bravo!, The Biography Channel, TVOntario, The Knowledge Network, Thirteen/WNET New York, ZDF Arte, SVT Swedish Television AB and NPS Television, with the participation of the Rogers Cable Network Fund, the Canadian Television Fund, and the co-operation of The Estate of Glenn Gould.

Canada, 2009, 109 min.

World Premiere: 2009 Toronto International Film Festival

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ABOUT THE DIRECTORS

PETER RAYMONT (Co-Director / Producer)

A filmmaker, journalist, writer and activist, Peter Raymont has produced and directed over 100 documentary films and series during his 38 year career; his films are informed with a passion for human rights and social justice, and have received over 40 international awards, including a Canadian Genie, nine Gemini Awards (and 34 nominations), several Gold and Silver Hugos, and the Sesterce d'Argent. His documentary feature *Shake Hands with the Devil: The Journey of Roméo Dallaire* received a 2007 Emmy for Best Documentary and the Audience Award at the 2005 Sundance Film Festival; his previous directorial effort, *A Promise to the Dead: The Exile Journey of Ariel Dorfman* premiered at the 2007 Toronto International Film Festival and was shortlisted for an Academy Award for Best Documentary. He is also Executive Producer and co-creator of the hit TV drama series *The Border*, currently in production for its third season on the CBC.

Raymont's career began at age 21 at the National Film Board of Canada, where he worked as an editor, director and producer from 1971-78. While at the NFB, he also taught film and video production in the Canadian Arctic. In 1979, Raymont moved to Toronto and established his independent film and television production company, Investigative Productions, now operating as White Pine Pictures. He co-partnered the company for many years with his late wife, award-winning filmmaker and author, Lindalee Tracey.

MICHÈLE HOZER (Co-Director / Editor)

Michèle Hozer, a two-time Gemini award-winning documentary editor, has been working in the Canadian film industry since 1987. She started her career at The National Film Board of Canada, working first in production, and then as an editor. She received her first Gemini in 2000 for *The Nature of Things* on their millennium special *Race for the Future*.

In August 2001, Hozer established The Cutting Factory, ensuring the best possible editing environment within the audio post facility of Kitchen Sync. She has cut over 50 documentaries, including award-winning series such as *The Baby Human*, *The undefended Border*, and *China Rises*, arts documentaries like *Can't Stop Now with Karen Kain and Jiri Kilean*, and social issue films such as *Tsepong: A Clinic called Hope*. She has worked with Peter Raymont for 8 years, winning her second Gemini for editing the critically-acclaimed feature length documentary *Shake Hands with the Devil: The Journey of Roméo Dallaire*. Other recent credits include *Triage: The Dilemma of Dr. James Orbinski*, a Sundance world premiere, and *A Promise to the Dead: The Exile Journey of Ariel Dorfman*, which had its world premiere at the 2007 Toronto International Film Festival, was shortlisted for an Oscar, and received two Gemini awards, including Best Social Political Documentary.

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DIRECTORS'S STATEMENTS

PETER RAYMONT: Like Canadian painter Tom Thomson and Hollywood anti-hero James Dean, Glenn Gould epitomized the classic mysterious loner — brooding, articulate, [and] sexy, he was who we wished we could be. So although several films have been made about Gould, when news broke two years ago that he had had a lengthy intimate relationship with the wife of an American pianist and composer, I saw this as a wonderful opportunity to explore the hidden heart of this mysterious man.

Michele Hozer has edited many of my films during the past few years, including *Shake Hands with the Devil*, *A Promise to the Dead*, and *Arctic Dreamer*. With its reliance on archival footage, photographs, audio recordings and interviews, this film seemed like the ideal opportunity for Michele to step out of the cutting room to co-direct with me as well as edit.

The process of making this film has revealed many surprises – we've found people who knew Gould intimately, [but] have never before spoken about the depth of their relationship. We've discovered rarely-seen footage, never-before-seen photographs and a wealth of Glenn Gould's private recordings. We are indebted to those who stepped out of the shadows and shared their memories with us.

MICHÈLE HOZER: Like most Canadians, I knew the standard shorthand about this cultural icon: great pianist, but a rather odd and shadowy personality. I owned a copy of the Goldberg Variations and was a fan of *32 Short Films about Glenn Gould*. But, frankly, I knew little about Gould the man, even if I had an interest in him as an almost mythical character. When I was approached by Peter to co-direct, I immediately agreed because I knew Gould would, like all mythical figures, be a fascinating, complex and contradictory character to explore. At the same time, there was something about Gould that made him the classic tragic hero. Through him one can explore the greatest virtues in humanity, but also the darkest of fears and flaws — in other words, that which makes us fundamentally human, in all our triumphs and frailties.

From the beginning, it was a challenging undertaking. Gould has not one but five biographies, with others in the works. Also, since his death in 1982, there have been numerous films exploring his life and achievements. So, the basic question: what do we have to offer that's new? Why yet another film about Gould?

Like Gould himself, the answer is complex. At the heart of it all, Gould is a great human story. By intimately looking at the man alongside the myth, not only do we understand a bit more about Gould, we can all understand a bit more about ourselves. We can all relate to wanting to achieve success, to make our lasting mark in some fashion, but is there a human cost, a personal sacrifice, and is it ultimately worth it all? No simple answers but fundamental and worthy existential questions to ponder. Gould often talked about the transcendental nature of music; maybe by losing ourselves in his music and his story, we can better find ourselves, or that's my hope.

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INTERVIEWEES

VLADIMIR ASHKENAZY, pianist/conductor

FRANCES BATCHEN, Gould's girlfriend

KEVIN BAZZANA, biographer (*Glenn Gould: The Performer in the Work (1997)*, *Wondrous Strange: The Life and Art of Glenn Gould (2003)*)

PETULA CLARK, singer

VICTOR FELDBRILL, conductor

CORNELIA FOSS, artist, Gould's intended wife

CHRISTOPHER FOSS, Cornelia Foss's son

ELIZA FOSS, Cornelia Foss's daughter

DON HUNSTEIN, photographer

MARK KINGWELL, philosopher/writer (*Extraordinary Canadians: Glenn Gould (2009)*)

JAIME LAREDO, violinist/conductor

JOHN P.L. ROBERTS, close friend

RAY ROBERTS, close friend and personal assistant

ROXOLANA ROSLAK, singer

FRED SHERRY, cellist

LORNE TULK, audio engineer and close friend

RUTH WATSON HENDERSON, pianist/composer

JAMES WRIGHT, Gould scholar

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TIMELINE

1932: On September 25, Glenn Herbert Gold is born in Toronto to Florence Greig and Russell Herbert (Bert) Gold. (The family changed its surname to “Gould” around 1939.)

1935: Gould's prodigious musical gifts, including perfect pitch, become apparent. At age four, his mother becomes his first piano teacher.

1943: Gould begins studying piano with Alberto Guerrero.

1946: On May 8, Gould makes his orchestral debut with the Toronto Conservatory Symphony Orchestra at Massey Hall, as part of the Toronto Conservatory of Music Annual Closing Concert.

1947: On October 20, Gould gives his first public professional solo recital, held at Eaton Auditorium, Toronto. He is now managed by Walter Homburger. Around this time, the Gould family acquires one of the earliest tape recorders, and Gould begins to use the new technology to document his playing.

1949: Gould decides to become a concert pianist under Guererro, with whom he clashes over his singing and flamboyant style.

1950: In a recital at Hart House, Gould offers perhaps the first characteristically “Gouldian” program: Bach's Italian Concerto, Beethoven's “Eroica” Variations, and Hindemith's Third Sonata.

1952: Gould ends his piano lessons with Guerrero. For the next few years, he spends an increasing amount of time living at his family's cottage, practicing, thinking, reading and composing.

1955: Gould gives his New York debut recital in Town Hall on January 11. The following day, he is offered an exclusive recording contract with Columbia.

1956: In January, Columbia releases Gould's recording of Bach's Goldberg Variations. It is released to almost universal critical and popular acclaim, launching his international career as a recording and concert artist.

1957: On May 7, Gould begins his first European tour and becomes the first North American pianist to perform in the Soviet Union since World War II.

1959: At age 27, Gould finally moves out of his parents' house. On August 31, he gives his last public performance in Europe at the Lucerne Festival in Switzerland, performing with the Philharmonic Orchestra.

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1962: Gould meets the painter Cornelia Foss, the wife of Lukas Foss, a composer and pianist Gould greatly admires. He befriends the couple. By 1964, his friendship with Cornelia has evolved into the most important romance of his life.

1964: On April 10, Gould gives a recital at Wilshire Ebell Theatre in Los Angeles — his last live public performance.

1968: The performer-manager relationship between Gould and Homburger ends.

1968: Cornelia Foss leaves her husband and brings her two children to live in Toronto to be close to Gould. They intend to marry.

1971: On January 10, Gould records his first session in Eaton Auditorium, Toronto, where he will make most of his recordings for the rest of his life. Around this time, he also hires a personal assistant, Ray Roberts, who becomes a close friend

1972: Gould creates musical arrangements for the film Slaughterhouse Five, distributed by Universal Pictures.

ca. 1973: Cornelia Foss leaves Gould and returns to live with her husband in New York.

1979: “Glenn Gould's Toronto” (part of the series "Cities") appears on CBC-TV on September 27. The program receives two ACTRA awards and is nominated for a GENIE award in 1980.

1982: CBS releases Gould's new recording of the Goldberg Variations. The album wins two Grammy awards and a Juno award in 1983, as well as a Gold Disc from the Canadian Recording Industry Association in 1984. In the summer, he conducts a recording of the chamber version of Wagner's Siegfried Idyll for CBS.

On October 4, 1982, Gould dies at age 50, after suffering a stroke a week prior. Some 3,000 attend his memorial service on October 15.

Sources: Library and Archives Canada: The Glenn Gould Archive (<http://www.collectionscanada.gc.ca/glenn Gould/028010-309-e.html>); Kevin Bazzana, Biographer, <http://www.glenn Gould.com/>