

GENIUS WITHIN

The Inner Life of Glenn Gould

A DOCUMENTARY FILM BY **MICHÈLE HOZER & PETER RAYMONT**



*"I'm very much the anti-hero in real life,
but I compensate madly in my dreams."*
Glenn Gould

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"A must see film."

John Anderson, VARIETY

*"A scrupulous, candid and eye-opening account.
A tour de force of archival research and dogged interviewing,
the portrait it presents is remarkably complete."*
A.O. Scott, THE NEW YORK TIMES

*"The most comprehensive and touching film portrait of the
great Canadian pianist in all his glories and miseries."*
David Denby, THE NEW YORKER

DIRECTORS **MICHÈLE HOZER & PETER RAYMONT**
PRODUCER **PETER RAYMONT** EDITOR **MICHÈLE HOZER**
PHOTOGRAPHY **WALTER CORBETT** SOUND **BRUCE CAMERON**
MUSIC PERFORMED BY **GLENN GOULD**

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GENIUS WITHIN

The Inner Life of Glenn Gould

A DOCUMENTARY FILM BY **MICHÈLE HOZER & PETER RAYMONT**

An enigmatic musical poet, world-renowned pianist Glenn Gould continues to captivate twenty-seven years after his untimely death.

His inimitable music and writing reveal an insightful worldview that we are still unraveling – his use of complex recording technologies, including manipulating recordings over dubbing, was unprecedented. Though there have been many documentaries about Gould, most are distracted by his eccentricities, focusing on the pills, gloves, and scarves while missing the man and message behind the music. *Genius Within: The Inner Life of Glenn Gould* pierces through the myths, revealing the man beneath the icon.

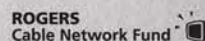
Genius Within: The Inner Life of Glenn Gould weaves together an unprecedented array of never-before seen footage of Gould, photographs and excerpts from his private home recordings and diaries plus personal interviews with Gould's most intimate friends and lovers, some who have never spoken about him publicly before, to reconstruct his thoughts on music, art, society, love, and life. (Interviews include Cornelia Foss, Roxolana Roslak, Ray Roberts, Petula Clark, Vladimir Ashkenazy, Lorne Tulk, John Roberts, Mark Kingwell and many others).

In our current media saturated world, where information trumps knowledge, there's a profound need for someone who cuts through the static, and speaks to us with a clear, candid, and timeless tone. That is one of Glenn Gould's most profound gifts.

DIRECTORS **MICHÈLE HOZER & PETER RAYMONT**
PRODUCER **PETER RAYMONT** EDITOR **MICHÈLE HOZER**
PHOTOGRAPHY **WALTER CORBETT** SOUND **BRUCE CAMERON**
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WORLD SALES: **FILMS TRANSIT INTERNATIONAL, INC.**

RUNNING TIME: 106 MINUTES



GENIUS WITHIN

The Inner Life of Glenn Gould



"A scrupulous, candid and eye-opening account."

"A tour de force of archival research and dogged interviewing, the portrait it presents is remarkably complete . . . The glimpses of his affected life enrich the audience's view of who he was".

- A.O. Scott, THE NEW YORK TIMES

"A thoughtful, confident, completely engrossing documentary... Hozer and Raymont succeed in giving us Gould whole."

- Kenneth Turan, LOS ANGELES TIMES

"An engrossing documentary... Genius Within is the most accomplished type of documentary, ushering us into the private world of a reclusive genius without making us feel like voyeurs... it's revealing collection of film clips and excerpts from Gould's radio and TV interviews offer a penetrating glimpse of the pianist away from the concert stage."

- Wynne Delacoma, CHICAGO SUN-TIMES

"The fascinating new documentary... provides valuable insights into the inner workings of Gould's distinctive technique and unorthodox interpretive approach."

- Anthony Tommasini, THE NEW YORK TIMES

"The most comprehensive and touching film portrait of the great Canadian pianist in all his glories and miseries."

- David Denby, THE NEW YORKER

"Genius Within: The Inner Life of Glenn Gould delves deeper into the influential pianist's elusive brilliance than any earlier documentary."

- Peter Rainer, THE CHRISTIAN SCIENCE MONITOR

"Hozer and Raymont's portrait of the mysterious, handsome Canadian pianist, known for his contrapuntal mastery and interpretations of Bach, includes some of his finest recordings and lots of engrossing archival footage. Music fans should go for it, but it's also a strong example of cinematic storytelling that doesn't rely on its rich subject matter to do all the work."

- NEW YORK MAGAZINE

GENIUS WITHIN

The Inner Life of Glenn Gould

The exploration here is less of Gould the artist and more of Gould the man . . . A well-considered appreciation of a multifaceted artist too often reduced to a well-marketed stereotype of antisocial eccentricity."

- Chris Barsanti, FILM JOURNAL INTERNATIONAL

"This new film about him is one of many, but it may be the most comprehensive, emotionally warm, and exciting of all the on-screen portraits.

Hozer and Raymont's documentary contains the fruits of several thoroughly researched recent biographies and new interviews and uses unseen as well as familiar archival footage to provide a joyous sense of Glenn Gould's glamour and personal appeal, especially as a young man."

- Chris Knipp, ICPLACES.COM

"A must see film"

- John Anderson, VARIETY

"Genius Within is the most complete portrait yet of this complex artist... 3.5 stars out of 4"

- Peter Howell, TORONTO STAR

"3.5 out of 5 stars... Intriguing....Genius Within allows Gould to speak"

- Jay Stone, NATIONAL POST

"Wonderfully detailed... Illuminating"

- John Griffin, MONTREAL GAZETTE

"Even those of us who don't know about Gould's work will appreciate this film."

- Steve McLean, MSN.CA

"A Gem" - Nomi Morris, GLOBALPOST

"Genius Within looks and sounds as captivating as its story."

- Kieran Grant, EYE WEEKLY

"This is not 'just another Gould film'. This is the film that Gould's colleagues, critics and other music lovers want you to see."

- BlogTO

"See this fascinating film, a must-see for any music lover"

- Taylor Berry, SHE DOES THE CITY

"This film will likely become the gauge by which we measure the quality of future films about Gould. It is a brilliant and highly accurate piece of work..."

- Penny Johnson, F MINOR/THE GLENN GOULD FOUNDATION

GENIUS WITHIN

The Inner Life of Glenn Gould

"Genius begets Genius . . . a Film worthy of its Subject."

- John McGreevy, Producer/Director "Glenn Gould's Toronto"

"Everyone interested in Gould should see this movie"

- Colin Eatock, WHOLE NOTE BLOG

"A lively trip through Gould's life"

- David, ANGLICAN SAMIZDAT

"A wealth of archival material... A fine biographical portrait"

- Christopher Jones, Live with CULTURE.CA

"Highly recommended"

- Joseph So, LA SCENA MUSICALE

"A stunning array of archival footage highlighted by personal anecdotes from close friends..."

- Steve Gow, METRO

"... Packed with compelling interviews... The documentary is a fascinating record of a key moment in our cultural history"

- CINEMA ONLINE

"If you want to know why this man is considered one of the greatest pianists of the last century ... or if you just want to encounter a veritable fireworks display of personality, this is the movie to see."

- THE VANOUCOUVER INTERNATIONAL FILM FESTIVAL

*"Genius Within: The Inner Life of Glenn Gould is a treasure trove for fans of the legendary Canadian pianist, digging deep down beneath the image of the glamorous eccentric, low at the keys, mumbling his way over a recording of the Goldberg Variations. It makes a convincing case for his importance in the history of musical interpretation, and the life (both inner and outer) is so rich and odd it feels like a mystery still waiting to be solved." (Rating ****)*

- Tim Robey, LONDON DAILY TELEGRAPH

"An exquisitely wrought portrait of a formidable musical talent. . . a beautiful, detailed evocation of his life. . . a work of art in its own right"

- Neil Young, Programmer, EDINBURGH INTERNATIONAL FILM FESTIVAL

GENIUS WITHIN

The Inner Life of Glenn Gould

"You leave Genius Within in a wondrous daze... Repeat: you leave Genius Within, but it does not leave you. Maximum thumbs and huzzahs to Genius Within's makers Michèle Hozer & Peter Raymont."

- Ron Davis, Musician, THE PIANOBABBLER BLOG

"Genius Within gifts us with an invigorating and brightly unsettling journey into the complex psyche of Glenn Gould. Through the miracle of vintage film we are lured into the dense forest of his imagination - mischievous and divine. Gould exhibits his unparalleled skills, shuffles in his ever-present overcoat, and is so alive that we sense his footsteps, and feel his breath as we are assaulted by the duality of his smile."

- Patti Smith, Singer/Songwriter

Enshrining an Extraordinary Poet of the Keyboard, Quirks and All

The Canadian pianist Glenn Gould, who died at 50 in 1982, has been a figure of fascination since he burst onto the classical music scene, with startling virtuosity

A.O.
SCOTT

FILM
REVIEW

and an unusual brand of flamboyance, in the 1950s. His interpretations of the piano repertory — the work of Bach in particular — were fresh and provocative, and his self-presentation was both matinee-idol charismatic and winningly odd. As Gould's celebrity grew, some of his peculiarities became as famous as his playing. He insisted on sitting in a special low-slung chair, so that his long arms seemed to angle upward to the keyboard. He wore scarves, gloves and overcoats in all kinds of weather. He rambled charmingly in interviews and hummed loudly onstage.

In 1964, after a triumphant tour of the Soviet Union and ecstatically received concerts in Europe and North America — and in the wake of a controversial performance of Brahms's First Piano Concerto with Leonard Bernstein at Carnegie Hall two years earlier

Genius Within

The Inner Life of Glenn Gould

Opens on Friday in Manhattan.

Directed by Michèle Hozer and Peter Raymont; director of photography, Walter Corbett; edited by Ms. Hozer; produced by Mr. Raymont; released by Lorber Films. At the Lincoln Plaza, Broadway at 62nd Street. Running time: 1 hour 46 minutes. This film is not rated.

er — Gould stopped performing in public. His belief that the recording studio allowed for greater artistic expression and a deeper exploration of music seemed radical, even outlandish at the time, but proved to be prophetic. And his celebrity did not wane after this withdrawal, though his reputation for eccentricity grew. Nearly 30 years after his death he

An object of fervent admiration, many years after his death.

remains an object of fervent and passionate admiration, especially in Canada.

His vocation was the interpretation of other artists' work, but Gould acquired a reputation for originality unusual among classical musicians. Peter Raymont and Michèle Hozer's new documentary, "Genius Within: The Inner Life of Glenn Gould," advances the claim that its subject was one of the most important artists of the 20th century, and while this idea is more often asserted than argued in the film, the filmmakers nonetheless supply a scrupulous, candid and eye-opening account of his life and times.

Though he grew averse to playing the piano onstage, Gould was not shy about giving inter-

views, and this documentary is suffused with his chatty, witty and brilliant personality. The more difficult aspects of his personality are attested to, always with great affection, by friends, fellow musicians, collaborators and two of the women who shared his life.

But the film is careful not to be too critical of its subject or to stray too far into speculation about the inner life that is its ostensible concern. Much recent discussion about Gould has tried to place him not only in the pantheon of classical musicians, but also on the autism spectrum. His name pops up frequently on lists of famous people believed to have Asperger's syndrome, but Mr. Raymont and Ms. Hozer leave this area of inquiry unexplored, perhaps not wishing to affix a medical label to their subject's personality.

Instead, that personality is presented on its own terms. "Genius Within" is a tour de force of archival research and dogged interviewing, and the portrait it presents is remarkably complete. While the playful, cerebral, avant-garde spirit of François Girard's "32 Short Films About Glenn Gould" (1993) might have gone further toward capturing (and mimicking) the essence of Gould's art, that art is well served in this more conventional documentary. It presents strong evidence that he was not just a gifted instrumentalist but also a hands-on cultural thinker, infusing both his recordings and other



JOCK CARROLL/LORBER FILMS

The pianist Glenn Gould in a scene from the documentary "Genius Within."

projects — including audio-visual essays like "The Idea of North" — with the range and energy of his intellect.

"His personal life was more chaotic — and also, for many years, a well-guarded secret — and "Genius Within" pries into it without undue prurience or sensationalism. Embedded in the center of the film is the story, an Iris Murdoch novel in miniature, of

Gould's affair with Cornelia Foss, the wife of Lukas Foss, the composer and conductor with whom Gould had a mutually admiring friendship as well as a romantic rivalry. Ms. Foss and her two grown children recount the joys and difficulties of living with Gould, and while Gould's own emotions remain out of reach, the glimpses of his affective life enrich the audience's sense of who he was.

A degree of enigma remains, in spite of Mr. Raymont and Ms. Hozer's thoroughness. But in the end, art is a mystery that no biography can conquer, in part because every artist's goal is to transcend the limiting circumstances of individual experience and touch something larger. Which is why a film like this one, expansive though it is, can only feel small in comparison to its subject.

FILM

Seeking the Ordinary In the Eccentric

By LARRY ROHTER

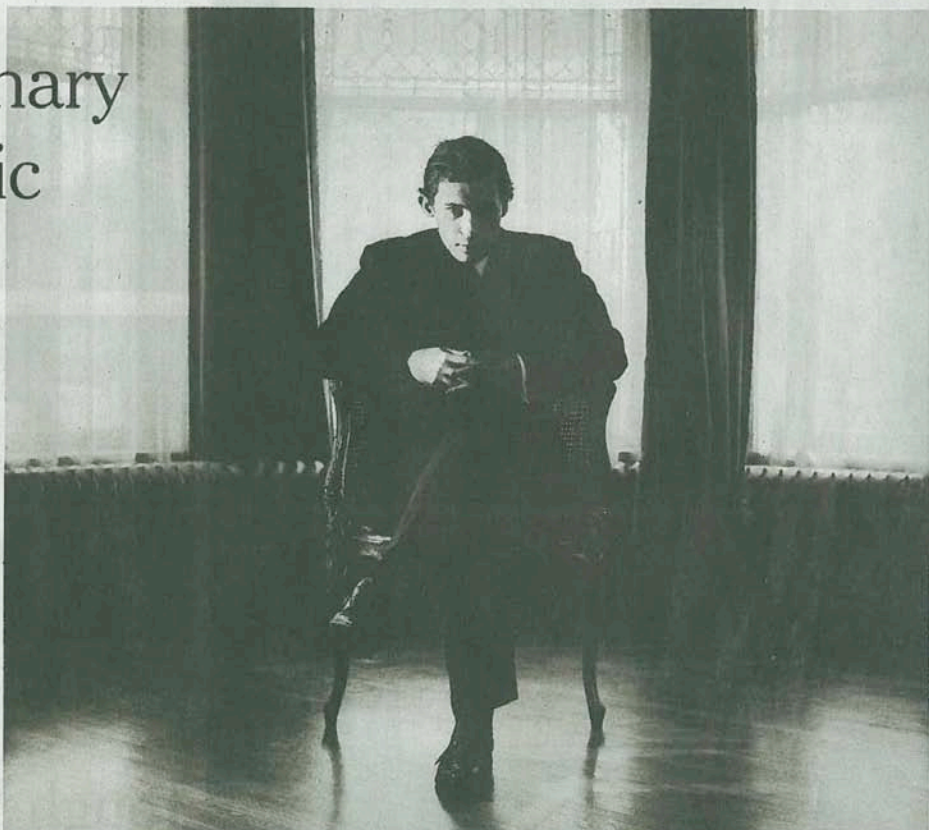
THE virtuoso Canadian pianist Glenn Gould is one of those performers, like James Dean or Maria Callas, whose life and legend nearly overshadow their artistic achievements. But since Gould also insisted on keeping his private life shielded, he would seem to be a particularly elusive and unlikely choice for a documentary film that presumes to call itself "Genius Within: The Inner Life of Glenn Gould."

The Canadian filmmakers Peter Ray-

mont and Michèle Hozer were aware of that obstacle when their project began in 2007, but they still found Gould, who died in 1982 at the age of 50, an irresistible subject. Gould was not just, as Mr. Raymont puts it, "an icon very much in the Canadian cultural consciousness." He was also, despite eccentricities that led the conductor George Szell to say "that nut is a genius," one of the foremost interpreters of the work of Bach and 20th century composers like Arnold Schoenberg.



SONY MUSIC ENTERTAINMENT



SONY MUSIC ENTERTAINMENT

During his lifetime Gould was often portrayed less as a real person than a collection of tics — perhaps even more so in the many books and films about him that have been issued since his death. At times he has seemed like the Howard Hughes of classical music: a pill-popping hypochondriac who wore gloves, a scarf, overcoat and flat cap even at the height of summer, and who was so averse to physical contact that ordinarily he wouldn't even shake hands.

"We wanted to break through that stereotype and find the real Glenn Gould," Mr. Raymont said. "We wanted to find what he was really like. We wanted to try to see if we could get through to that inner life, that secret person that he and his friends hadn't really been eager or even willing to share with the world."

In the past movies like François Girard's award-winning feature "32 Short Films About Glenn Gould," from 1993, sought to get around that problem by mixing in-



PETER BREGG/LOHNER FILMS

Michèle Hozer and Peter Raymont, who directed the documentary "Genius Within: The Inner Life of Glenn Gould," with a statue of Gould in Toronto.

terviews with speculative, fictionalized segments. But, as Ms. Hozer argued, that approach preserves "the mystique around the mythical character, so that he remains a shadowy figure."

As it happens, the Gould estate and the Gould Foundation also were interested in demystifying the pianist's image as an ascetic recluse. Previous films by Mr. Raymont and Ms. Hozer include the Emmy

Award-winning documentary "Shake Hands with the Devil: The Journey of Roméo Dallaire," about a United Nations general who tried to prevent genocide in Rwanda. That helped convince both entities that a Gould film could be similarly thoughtful and nuanced, which in turn led them to lend their moral support to the project and give the filmmakers unusual access to Gould's papers.

"The Gould I knew had warmth, humor, brilliance and normal personal relationships, which hadn't sufficiently been explored in the past," said Stephen Posen, a Toronto lawyer who is the executor of the Gould estate. "Having reached this period of time, I felt it would be unfortunate if all the living players were to pass from the scene" without glimpses of Gould's personal life being presented.

But neither the estate nor the foundation had any input into the content or tone of the film, or even sought such a role, both Mr. Posen and the filmmakers said.

As early as 20 years ago Otto Friedrich's biography "Glenn Gould: A Life and Variations" disclosed that the pianist had, during the late 1960s and early 1970s, been involved in a passionate romance with an unidentified woman described as the wife of a noted composer and musician. In 2007 she was identified as the painter Cornelia Foss, who was separated from her husband, Lukas, when she and the couple's two children moved to Toronto to be with Gould.

That relationship, which ended with Ms. Foss returning to her husband amid signs that Gould's mental stability was tottering, became being one of the focal points of "Genius Within." For the first time Ms. Foss and her children, Eliza and Christopher, now grown, talked publicly, revealingly and in detail about their life with Gould.

"This was not something I had any choice about," she said in an interview last month. "The film was going to be made whether I participated in it or not. I talked this over with my husband, and we reluctantly decided that I should participate because I could at least correct some of the misunderstandings" about Gould and her relationship with him.

The filmmakers also interviewed one of Gould's last girlfriends, the soprano Roxolana Roslak, and Frances Batchen Barraud, who was his teenage sweetheart. She provides one of the film's more amusing moments: asked if Gould was romantic, she responds with a long pause before answering, "sort of."

"Genius Within," which opens on Friday in New York, does not focus simply on his romantic life. The film also contains exclusive footage of Gould clowning with friends on a beach in the Bahamas in the 1950s and includes interviews with friends who recall his fondness for practical jokes, his passion for Shakespeare and his curiosity about certain déclassé forms of pop

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The Ordinary In the Eccentric

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culture, like the British singer Petula Clark and television situation comedies.

"I think this is the best film ever made about him because it has dimensions that weren't dealt with before," said John P. L. Roberts, who first met Gould in the 1950s and remarks in the film that "it was a whole career being Glenn's friend."

"There were several Goulds," Mr. Roberts, a former radio pro-

*'The more you know
about Gould,
the less you know
about him.'*

ducer, said in a telephone interview from his home in Calgary, Alberta. "But I certainly recognize here the person that I knew."

But "Genius Within" also offers material to those who simply admire Gould's music and couldn't care less about his personal life. Mr. Raymond and Ms. Hozer have, for instance, obtained, from archives in Moscow and St. Petersburg and from a Russian biographer of Gould who later emigrated to Canada, footage of Gould's 1957 tour of the Soviet Union, in which his performance of Bach dazzled fellow musicians like Vladimir Ashkenazy, who offers his remembrances of the concerts.

In addition the film shows Leonard Bernstein's handwritten notes from another landmark occasion: Gould's controversial April 1, 1962, rendering of Brahms's First Piano Concerto at

Carnegie Hall, in which he insisted on playing at a tempo so slow that Bernstein felt compelled to express his disagreement in remarks to the audience before the performance. Gould stopped playing live concerts in 1964, and the Brahms episode is sometimes cited as a factor contributing to that decision.

Yet the film does not shy away from Gould's eventual unraveling, with glimpses from his personal papers that document his hypochondria and his growing dependence on prescription medicines. In other footage Gould appears extremely awkward, so unsure of how to establish emotional bonds with others that an audio engineer who became a close friend recalls Gould asking him if they couldn't be legally declared brothers.

"A great deal of it is very beautiful and very touching," Ms. Foss said when asked her opinion of "Genius Within." But there are other sections, which she did not want to specify, that, she said, she personally found "difficult to see, and difficult that other people are seeing it."

But given all the barriers that Gould erected in order to preserve his privacy and solitude, can anyone ever claim to have truly penetrated "the inner life of Glenn Gould"? Ms. Hozer acknowledged that Gould probably remains unknowable.

"The more you know about Gould, the less you know about him," she said. "What adds to his success is that he is such a mystery. That's why we stay fascinated. I hope in the film we made we don't try to say we have the definitive answer, that we leave it open. In fact, I believe that every generation will look at him differently."

MUSIC

ANTHONY TOMMASINI

For Glenn Gould, Form Followed Fingers

EVEN to his most passionate admirers, the phenomenally gifted if wildly unconventional pianist Glenn Gould was a tangle of personal tics and complexes. Sometimes he seemed a provocateur bent on riling the public with extreme interpretations and odd behavior. Other times he came across as a fragile, fearful man, at ease only when making music.

"Genius Within: The Inner Life of Glenn Gould," the fascinating new documentary by the Canadian filmmakers Peter Raymond and Michèle Hozer, has won praise for providing insights into Gould's eccentric character. It shows the sad progression of a brilliant, garrulous musician with a fiercely original artistic vision as he becomes increasingly obsessive and isolated. Yet it also provides valuable insights into the inner workings of Gould's distinctive technique and unorthodox interpretive approach.

In his chosen repertoire, especially Bach, Gould played with uncanny clarity and brought seemingly impossible independence to individual voices. Though Gould was drawn to Baroque music and instinctively cultivated lucid musical textures, the film reveals the extent to which his principal teacher, the Chilean-born pianist Alberto Guerrero, imparted skills that maximized clarity.

An only child, Gould studied piano with his mother until, at 11, he began lessons with Guerrero at the Toronto Conservatory. By the time he turned 20 he had set out on his own.

Guerrero was an advocate of a technical discipline known as finger tapping. Apparently, the idea came to him while watching a young boy dancing in a Chinese circus. Guerrero spoke to the boy's trainer, who demonstrated his teaching routine: he moved the child's passive limbs into the desired positions, which the boy would then replicate, trying to maintain the feeling of relaxation.

Adapting the technique to the piano, Guerrero taught his students to hold one hand in a relaxed position on the keyboard, lightly touching the keys. With the other hand, the student would tap a fingertip enough to depress the desired key. The mechanical action of the key springing up would lift the finger back into place. The idea was to teach the fingers to play with a minimum of effort and no excess lift. This practice routine is demonstrated in the film by Gould's friend Ruth Watson Henderson, also a Guerrero student. Like

Gould, Guerrero sat low to the ground, though not as low as Gould, whose preferred chair was just 13 inches high.

There are as many approaches to piano technique as there are to Major League pitching, including some that emphasize lifting the fingers off the keys. Guerrero's regimen certainly worked for Gould, as is clear from the arresting segments in this documentary that show him close up, play-

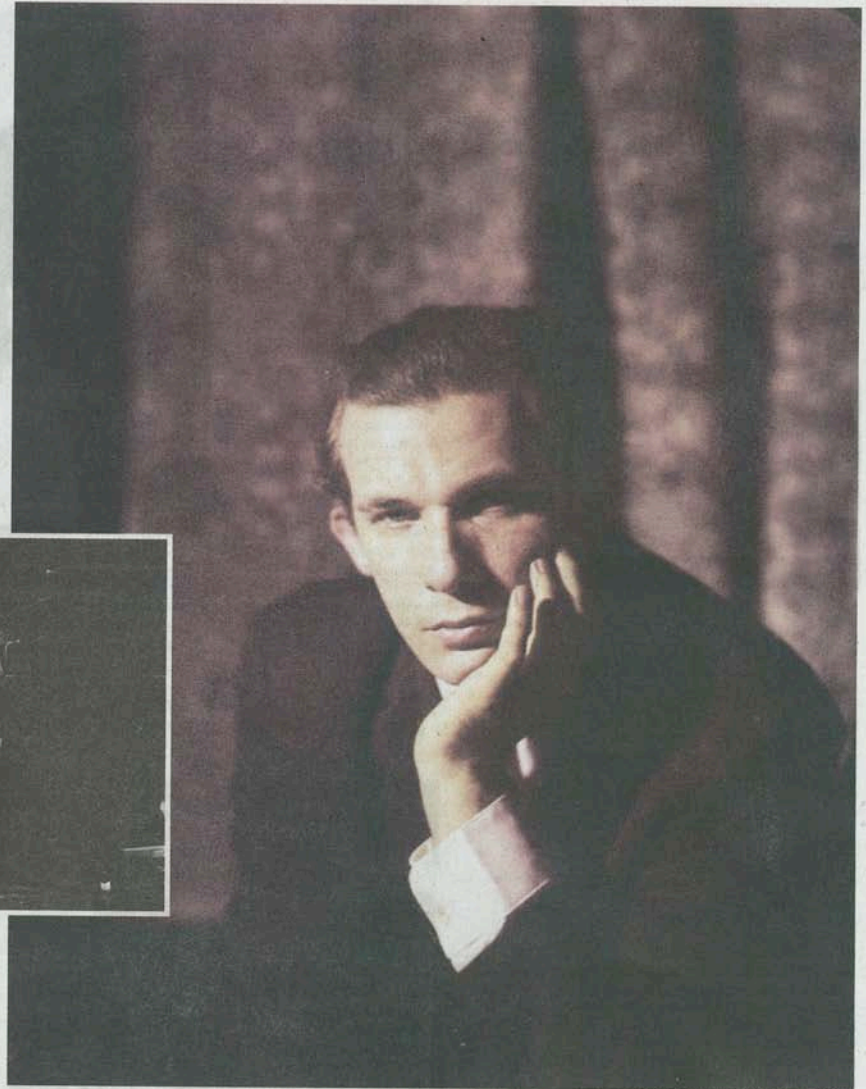


DON HUNSTEIN/SONY

ing — Bach's "Goldberg Variations," Bach's D minor Keyboard Concerto, Beethoven's Second Piano Concerto live on tour in the Soviet Union in 1957 — always with pristine clarity and effortlessness, no matter how breathless the tempos.

Gould's finger-oriented technique explains, in part, why he sat so low, though he was a gangly man. In this crouched posture, with his hands reaching up to the keyboard, his fingers do everything. Yet you cannot play the piano, at least the brawny works of Liszt and company, with just your fingers. Your arms, shoulders and back — even your feet (to provide support during fortissimo chords) — must get into act as well. There are techniques that teach pianists to drop loose arms, almost like dead weights, into thick chords, to let body mass fortify the sound.

That Gould's astonishing playing lacked this bodily dimension comes through in the film, in a segment about his performance of Brahms's D minor Concerto with Leonard Bernstein and the New York Philharmonic in 1962. Bernstein received criticism



HANK PARKER/SONY MUSIC ENTERTAINMENT

Glenn Gould, above, and at left in a photograph that shows his unusual posture at the piano. His technique, much of it imparted by his teacher Alberto Guerrero, was finger- rather than body-driven.

at the time for preperformance remarks to the audience in which he issued a disclaimer.

"You are about to hear a rather, shall we say, unorthodox performance of the Brahms D minor Concerto," Bernstein began, "a performance distinctly different from any I've ever heard, or even dreamt of for that matter, in its remarkably broad tempi and its frequent departures from Brahms's dynamic indications."

Bernstein then spoke about collaboration. Usually, a conductor and a soloist

with interpretive discrepancies manage to "get together by persuasion or charm or even threats to achieve a unified performance," he said. But in this case the disagreements were so great, he explained, that he had to make clear he was deferring to Gould. He emphasized, though, that there "are moments in Mr. Gould's performance that emerge with astonishing freshness and conviction." (When you hear those comments today — in the film or on the Sony live recording — Bernstein

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For Gould, Form Followed Fingers

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comes across as tactful and sincere.)

The tempos in this performance are fairly broad. Yet 21 years later, Bernstein conducted a magnificent live performance of the Brahms D minor with a pianist he loved working with, Krystian Zimerman, and the Vienna Philharmonic (available on CD and DVD from Deutsche Grammophon). That one clocks in only slightly longer (just over 54 minutes) than the Gould-Bern-

stein account (just over 53).

In retrospect Bernstein must have been bothered by Gould's other "departures" more than by the slow tempos. As Gould recalled in a radio interview in 1963, he was swept up with Baroque music at the time of the Brahms performance and trying to flesh out Baroque elements in Brahms. It is not the slowness that seems strange, or anti-Romantic, but the deliberate pulse, the detached articulation and the constricted range of dynamics. Brahms often wrote for the piano as if it were

an orchestra. Here Gould tried to rid the piano part of orchestral thickness and purge the music of blatant expressive contrasts.

The performance received some outraged reviews. Harold C. Schonberg in The New York Times, though highly critical, took a humorous approach. The review is written as a mock letter to a fictional friend, Ossip. (A stand-in for the old-world Russian Romantic pianist Ossip Gabrilowitsch?) Schonberg took particular heat for a sentence in which he suggested that Gould

had played the concerto so slowly because "maybe his technique is not so good." That gibe might have been too sweeping, but Schonberg had a point.

It takes the whole body to play the Brahms concerto. You cannot dispatch this thick, chord-strewn work with fingers alone. During the development section of the first movement, as an outburst of rising octaves in the right hand races up the keyboard, chased by an outburst in the left hand, Gould's playing sounds anything but effortless. He gets through it,

but not easily.

Gould's performance has moments of stunning beauty and integrity, as when it brings out inner voices with remarkable clarity. The film quotes Gould from a radio interview the next year saying he found Bernstein's speech that night full of good spirit and thought the whole controversy was amusing.

That Gould was beloved by a circle of intimates comes through touchingly in the film, especially in an interview with the audio engineer Lorne Tulk. After Gould, at 31, stopped giving public concerts and confined his work to the recording studio, he spent countless hours with Mr. Tulk, who carried out his painstaking editing

demands. Gould was a pioneer in the creative (some would say manipulative) use of recording technology. Mr. Tulk was sometimes so involved in Gould's recording projects that he neglected his children, he says. Still, he was a devoted friend.

One day Gould told Mr. Tulk that they should be brothers, that they should actually go to some office in Toronto and make it legal. Mr. Tulk, as he recalls in the film, gently answered, "I would love to be your brother, Glenn," but "I have four brothers and a sister" who might want some say in the matter.

Gould thought this answer was very sweet, Mr. Tulk says. The subject never came up again.

MOVIES



Sony Music Entertainment

CHALLENGING DEBUT: Canadian Glenn Gould, age 22, at his 1955 recording session of Bach's "Goldberg" Variations in New York.

REVIEW

88 keys to greatness, madness

Pianist Glenn Gould was a mass of contradictions, as an engrossing new documentary reveals.

KENNETH TURAN
FILM CRITIC

Great geniuses can be terribly boring, and compelling individuals can be devoid of any gifts save charm. Glenn Gould, however, who lived his life on the balance point between genius and madness, was a virtuoso who couldn't have been more fascinating.

One of the most significant pianists ever, the Canadian-born Gould, who died in 1982 at age 50, has already been the subject of a sublime fictional treatment, Francois Girard's "Thirty-Two Short Films About Glenn Gould."

Now filmmakers Michele Hozer and Peter Raymond, who worked together on the excellent "Shake Hands With the Devil: The Journey of Romeo Dallaire," have joined forces again for "Genius Within: The Inner Life of Glenn Gould," a thoughtful, confident, completely engrossing documentary about a cultural figure every bit as iconic as Jim Morrison or James Dean.

Working with a formidable amount of archival footage, includ-

ing interviews with the pianist as well as conversations with all the still-living significant figures in his life, including many who have never spoken publicly before, Hozer and Raymond succeed in giving us Gould whole.

So we meet the total perfectionist who had a weakness for being silly, the solitary man who yearned for companionship, the formidable eccentric who traveled with his own chair and soaked his hands in hot water yet quite enjoyed being conventional. In a sense, Gould's entire life was a performance people couldn't get enough of, either then or now.

It was, of course, musical performance that was the heart of Gould's appeal, his ability to deliver the kind of piano playing that led conductor George Szell to comment in awe and exasperation, "That nut is a genius."

Gould's musical inclinations were discovered early; he could read music before he could read words and began on the piano around age 3 or 4. He made his American debut in New York in 1955 at age 22 and was signed by Columbia Records the very next day.

The pianist's first recording was not something simple but rather Bach's complex and challenging "Goldberg" Variations. After the disc came out, cellist Fred Sherry

'Genius Within: The Inner Life of Glenn Gould'

MPAA rating: Unrated
Running time: 1 hour, 49 minutes
Playing: Laemmle's Royal, West Los Angeles; Laemmle's Playhouse 7, Pasadena; Laemmle's Town Center 5, Encino

spoke for many when he asked, "Who is this guy? He's playing Bach in a way no one else has."

Gould's next triumph was a 1957 concert tour to the Soviet Union, where Bach had been dropped from the repertory because of the composer's ecclesiastical connections. Gould's playing astonished everyone, including fellow pianist Vladimir Ashkenazy, and led to concerts like the one in Leningrad where an additional 1,100 patrons crowded into an already sold-out auditorium to stand and watch Gould perform. "They listened," Gould remembered, "as though their lives depended on it."

Finding audiences that focused became an increasing concern for the pianist. He hated hotel living, thought touring was "an inhuman way to live" and clashed with people like conductor Leonard Bern-

stein, who publicly objected to his musical choices. In 1964, after announcing "I detest audiences, they are a force for evil," Gould quit live performance forever at age 31.

Though Gould was formidably articulate and could be quite charming, his personal relationships were also problematic. Painter Cornelia Foss, the wife of musician Lukas Foss, and her two children here speak for the first time about the intense relationship she had with Gould, including the years they lived together in Toronto intending to marry.

Gould's eccentricities and his controlling tendencies proved too much for Foss, as they were for many of the people who knew him. He was a serious hypochondriac and abuser of pills whose increasing fear of hospitals was a factor in his death by stroke. Summed up John P.L. Roberts, who knew Gould for decades, "It was a whole career being Glenn's friend."

Finally, however, what is most involving about Gould is the extraordinary way he played. To see his fingers hovering above the keys in his characteristic way, to hear the transcendent music that resulted, is to be taken to a place that only the greatest artists have access to. And that is all that really matters.

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THE NEW YORKER

Genius Within: The Inner Life of Glenn Gould

(directors: Michèle Hozer and Peter Raymont; 2010)

by [David Denby](#)

The most comprehensive and touching film portrait of the great Canadian pianist in all his glories and miseries. The material includes many interviews with Gould and his friends, lovers, biographers, and fellow-musicians (including Vladimir Ashkenazy, who describes the exhilarating effect of an entire evening of Bach on a Moscow audience in 1957); recording sessions and concert excerpts; and some dramatized footage of an actor in a long coat and cap wandering around Toronto, New York, and the Canadian woods. At first, there is the blessed boy, with his astonishing precision, speed, clarity, and ethereal good looks; then the young travelling virtuoso, startling the world; then the increasingly withdrawn obsessive and hypochondriac who was at home in the recording or TV studio but hated live audiences. Gould was simultaneously witty, erudite, very shrewd about his place in the music world, and slightly mad, and the movie makes it clear that his physical needs—some real, some imagined, and each requiring a separate doctor and brace of pills—finally overcame his sanity and led to his early death. Directed by Michèle Hozer and Peter Raymont.



Retracing Gould's genius, media savvy

Documentary hints at similarities to Michael Jackson

By [STEVE CHAGOLLAN](#)



The life of Glenn Gould, the James Dean of classical pianists, is more shrouded in myth than fact. But the documentary "Genius Within: The Inner Life of Glenn Gould," which opens in New York on Friday and in Los Angeles on Sept. 24, unpeels layer upon layer to get at what made the troubled genius tick as an artist and an eccentric.

As the filmmakers -- both Canadians, like Gould -- make clear, with wall-to-wall Gould recordings and extensive interviews with the subject culled from archives, Gould's greatest contribution to the arts was freeing up classical music from its stodgy moorings and allowing for some rather radical interpretations of such sacred figures as Bach and Brahms.

As the film points out early on, Gould felt that the role of musicians was to bring something new and different to classical music with their own unique interpretations. "At the time it wasn't done," says Michele Hozer, co-director with Peter Raymont of "Genius Within." "It opened brand new doors for musicians and to all of us, and that was very freeing for a lot of musicians."

One of the more storied episodes in Gould's career was when Leonard Bernstein, who was conducting Gould and the New York Philharmonic at Carnegie Hall in 1962, prefaced the performance by respectfully disagreeing with Gould's

"unorthodox" interpretation of Brahms' D Minor Concerto. "I have only once before had to submit to a soloist's totally new and incompatible concept," he told the audience, "and that was the last time I accompanied Mr. Gould."

Most pianists would kill for the technique Gould displayed in his very first, and most famous, recording, Bach's Goldberg Variations (1956), performed at age of 23. In the age of Twitter and "American Idol," it's hard to imagine another musician with Gould's singular focus and enigmatic charisma. And although he retired from live performance, which he loathed, at 31, to concentrate on composition, his inability to write original music was more than compensated by his writings and radio documentaries, which he considered his own his own form of composition.

As the film suggests, though not literally, the parallels between Michael Jackson, the King of Pop and Gould, the King of Classical Piano were uncanny: both were child music prodigies, militantly private, willfully eccentric, control freakish, prone to hypochondria and paranoia, prescription drug abusers, and died untimely deaths at age 50 - just as their careers were experiencing a second wind. They also donned gloves, but for different reasons (Gould felt he had to protect his nimble fingers from the elements, and even refused to shake hands for fear of injury).

Like the Beatles, Gould was much more comfortable in the recording studio, where he allowed his controlling nature to reach its apex. In fact, in interviews later in his life, he would insist on formulating the questions for journalists in order to give scripted answers.

"He's mesmerizing," says Hozer. "He understood the power of the media; he understood how to use it; he knew he could send his message through that and I wanted as much as possible to have him narrate his story because he was all over: in radio, in television, in film."

The filmmakers culled footage from the Gould estate, the Canadian Broadcasting Co., Canada's National Archives, and the Columbia Records archives, which provided many of the more than 300 stills that were found in the basement of Sony's building in New York.

Among the film's rarities are an amusing home movie of Gould cavorting on the beach in the Bahamas, stills from Gould's trip to Russia in 1957 and, perhaps the film's ace in the hole, interviews with the last love of Gould's life, Cornelia Foss, who left her husband, classical pianist Lukas Foss, to live with Gould with her two children in Toronto in 1968 before she went back to her husband five years later due to Gould's increasing instability.

Unlike fellow Canadian musicians Joni Mitchell and Neil Young, Gould chose to stay in Canada, which made him even more of a national treasure.

"Gould could have lived anywhere," says Hozer. "He certainly could have lived in new York, and instead decided to live in his hometown, in Toronto, in a very modest apartment, and I think that the people here allowed him to live this sort of anonymous life that he was looking for and that he needed that distance to be able to do what he was doing."



Glenn Gould's 'Genius Within,' Not Quite Exposed

by [Mark Jenkins](#)



Up Close And Personal: Using old footage and new material, filmmakers Michele Hozer and Peter Raymont explore the life and personality of pianist Glenn Gould.

Glenn Gould was gifted, eccentric, beautiful and dead at 50, which explains why he has inspired more than a dozen TV and feature documentaries. The latest, *Genius Within: The Inner Life of Glenn Gould*, has a title that twice promises to penetrate deeply, but it merely adds some new details to an oft-written biography.

A dazzling if controversial concert pianist, Gould retired from live performance in 1964, just nine years after his U.S. debut. Yet he didn't exactly become a recluse. He continued to record, worked in radio and TV and made short films for fun. *Genius Within* directors Michele Hozer and Peter Raymont didn't have to scrounge for footage of Gould's later years.

"To make it differently," announces Gould near the beginning of the film, "is the only excuse for being a musician." The best-known cinematic study of the pianist, 1993's *Thirty Two Short Films About Glenn Gould*, followed that advice, spinning a series of vignettes into an innovative and prismatic portrait. *Genius Within* takes a more conventional approach, charting Gould's life in strict birth-to-death chronology from 1932 to 1982.

Hozer and Raymont don't venture into musicology, except where it overlaps with biography. They show how Gould's sharp attack on the keys — oddly prescient of electronic music — was derived from teacher Alberto Garcia

Guerrero. They also offer a new angle on Gould's triumphant 1957 concerts in the Soviet Union, noting that Russian audiences at that time had rarely heard Bach.

In early photographs, Gould resembles contemporaneous movie stars and yet-unknown rockers: James Dean, Bob Dylan and even [Robert Mapplethorpe's portraits](#) of a young Patti Smith. "I would be very unhappy as a 19th-century man," Gould once said, and the film suggests his interest in recording and broadcasting made him something of a seer: a re-mixer, file-sharer and podcaster in spirit if not fact.

The pianist was somewhat less modern in his relationships with women, which tended to be tortured and furtive. Hozer and Raymont interview three former lovers, as well as a seemingly unlikely crush: "Downtown" singer Petula Clark, the subject of a Gould radio program. Gould's greatest — or at least most complicated — affair was with Cornelia Foss, wife of composer-pianist Lukas Foss (Gould's one-time idol). She left her husband and moved to Toronto with her two young children, but ultimately left, fleeing Gould's growing paranoia, hypochondria and appetite for prescription drugs.

Interviewed recently, Foss and her now-grown kids seem sad and a little bewildered about this period in their lives. But Cornelia Foss declines to characterize the romance as exceptional. It was "a very straightforward triangle," she says. "There was no great mystery to it."

The same could be said about much of what this documentary unearths. *Genius Within* is a fine overview, with enough new material to please Gould buffs. But the film fails to demonstrate that conventional biography is the best path to its subject's inner life. As *Thirty Two Short Films About Glenn Gould* showed, the genius is not in the quirks, but within the music.

Genius Within: The Inner Life of Glenn Gould: movie review

'Genius Within: The Inner Life of Glenn Gould' delves deeper into the influential pianist's elusive brilliance than any earlier documentary.



By [Peter Rainer](#) / September 3, 2010

Glenn Gould may not have been the first rock star of classical music – that designation should probably go to Franz Liszt – but he was certainly the most charismatic of modern pianists. In still photos, especially the famous ones gracing the cover of his 1955 debut album of Bach's "Goldberg Variations," he has, at 22, the surly, delicate handsomeness of a James Dean or Marlon Brando.

The new documentary "Genius Within: The Inner Life of Glenn Gould" offers up a wealth of moving pictures of Gould, ranging from concert footage and recording sessions to goofy home movies, and his movie star charisma remains amply in evidence.

None of this would matter much if Gould's charisma was not also the engine of his art. This Torontonians prodigy was one of the finest pianists of the 20th century, and his talent and his intensity were all of a piece. No doubt his life was made increasingly miserable because of his phobias and eccentricities, but when he delved into the keyboard, especially when playing baroque composers, he was unparalleled.

As a young boy in the early 1960s, I heard him in one of his final public appearances before he renounced public performances in favor of the recording studio. I've never forgotten it. Playing Bach entirely from memory, his hands fitted in gloves with the fingers cut away, his chair a mere 14 inches high, he seemed both entranced and hypervigilant. He hummed along to his playing, not to show off but because he simply could not contain his passion, his joy.

I'm not sure that Gould's "inner life" gets much of an up-close investigation in "Genius Within," but co-directors Michèle Hozer and Peter Raymont provide so much footage of him in so many varying moods that we certainly get a wider glimpse into his *outer* life. Gould remains an enigma, but now he's a more resonant one.

Despite Gould's reclusive reputation, he was startlingly public in many ways. Although he says in the film, "I hate audiences," what he meant was that he hated playing in front of them as if he was a prized pet – a curiosity.

He was, of course, his own greatest audience, but his renunciation of the concert hall was essentially a way for him to strike a cleaner connection between his musicmaking and his listeners, without all the filigree. In the studio, he could indulge his obsession for perfection.

The documentary chronicles a prancing, extroverted side of Gould that Canadians are probably more aware of than non-Canadians. We see him in home movies cavorting on tropical beaches; we hear about his affair with the wife of pianist-composer Lukas Foss, one of his idols; we listen to his adulation of Petula Clark. (He also revered Barbra Streisand, about whom he wrote insightfully.)

Gould also hosted a radio show in Toronto where he discussed everything from religion to politics to sports. He made radio documentaries for the CBC and wrote and starred in a movie documentary about himself. By the time he died in 1982, at 50, he had already passed into legend – and one not entirely of his own choosing.

"Genius Within" doesn't make the mistake of trying to equate Gould's great gifts with his great eccentricities. There are plenty of nutty musicians, after all, who are talentless. But it's an inescapable fact that Gould's singular musical insights – the way he brought out in Bach a mesmeric unity of sound – could only have arisen from a singular personality. He heard things the rest of us couldn't hear, and then, ecstatically, he made us hear them, too. Grade: A- (*Unrated.*)

NEW YORK MOVIES

Genius Within: The Inner Life of Glenn Gould

Critic's Pick Critics' Pick

(In theaters soon)

*** Rating: No Rating**

*** Director: Michèle Hozer, Peter Raymont**

*** Running Time: 108 minutes**

*** Reader Rating: Write a Review**

Review

Hozer and Raymont's portrait of the mysterious, handsome Canadian pianist, known for his contrapuntal mastery and interpretations of Bach, includes some of his finest recordings and lots of engrossing archival footage. Music fans should go for it, but it's also a strong example of cinematic storytelling that doesn't rely on its rich subject matter to do all the work.

Film Review: *Genius Within: The Inner Life of Glenn Gould*

The chilly enigma that is the meaning of composer Glenn Gould's life gets a thoughtful but perhaps too respectful consideration in this layered, slightly overlong documentary.

Sept 9, 2010

-By Chris Barsanti



Loneliness blows like a bracingly cold wind through *Genius Within*, Michèle Hozer and Peter Raymont's documentary about the life of composer Glenn Gould, whose fate it was forever to have his profession modified by either "Canadian" or "eccentric" or both. The film is awash in images of Gould walking, pondering, playing—even in the midst of others, while performing as part of an orchestra or putting together one of his radio documentaries, his whole being screams of the solitary. It makes for a tough subject, one that the filmmakers aren't fully able to grapple with.

The striking rise of Gould as a young prodigy are delivered thrillingly in the film's opening stretches. Handily edited sequences show the floppy-haired pianist with the intense mien stalking recording studios in New York, where he made his U.S. debut at the age of 22. Gould's strikingly bright, angelic take on Bach's *Goldberg Variations* becomes a bestseller, all the more surprising for how deconstructive his method was. The dazzling lightness of his approach is studied in detail, those lilting fingers and his way of getting inside a well-known piece only to break it down into component parts and rebuild it in ways never before heard. It's all so convincingly delivered that it's entirely believable when musician Vladimir Ashkenazy tells the story of Gould's appearance at a

half-empty concert hall in Moscow in 1957: Not long after he started playing, people were rushing out to call their friends and demand they come to see this genius; by the halfway point, the hall was filled to bursting with enraptured listeners.

Classical film prodigies are rare enough commodities, but handsome, charming, avant-garde prodigies with easily recognizable quirks (his strangely low-sitting, custom-made piano chair, the ever-present gloves, scarf and hat) are almost unheard of. The combination of Gould's stunning rise to fame and the height of America's postwar fascination with middlebrow high culture of the Leonard Bernstein-curated variety (not surprisingly, Bernstein conducted one of Gould's most infamous and controversial concerts at Carnegie Hall in 1961) made for a potent mix, and one that Gould could have ridden to even greater fame and wealth. But Gould, whose anxieties never quite adjusted to the demands of live performances, left the concert stage forever in 1962, retiring back to a quieter Toronto life of radio documentaries and recordings.

The themes that Hozer and Raymont introduce briefly at the film's start, that music "shelters you from the world" and that his playing of a particular piece was so busy and convoluted that it sounded "like a duet played with yourself," come more to the fore in the film's second half. The exploration here is less of Gould the artist and more of Gould the man. The interviews shift from fellow musicians or appreciators to more family members and friends, while the visuals change from professional stills of the man at work in concert halls to snapshots or home movies of the man at rest at his lakeside retreat or busy noodling away in his CBC studio.

Strangely, instead of bringing us closer to Gould the man, this shift in tone takes us further away from him. For a man so obsessed with his work, and who seemed more proud of his post-concert accomplishments—the sections heard of his radio work are impressive indeed, thoughtful and impressionistic—than of his more celebrated early recordings, the comparatively short shrift given to it is hard to comprehend.

Hozer and Raymont's film might be one that overstays its welcome near the end, but it stands nevertheless as a well-considered appreciation of a multifaceted artist too often reduced to a well-marketed stereotype of antisocial eccentricity.

'Genius Within' probes the greatness of Glenn Gould

September 17, 2010

BY WYNNE DELACOMA

4 Stars

Classical music superstars come in all shapes and sizes. They include the larger-than-life *mensches* like Itzhak Perlman and Lang Lang. There are the exalted aristocrats like Vladimir Horowitz and Herbert von Karajan. And then there are the reclusive enigmas like Canadian-born pianist Glenn Gould.

Gould, who died at age 50 in 1982, is the topic of an engrossing documentary by two Canadian filmmakers, which had its world premiere at the 2009 Toronto International Film Festival.

In his early teens, the charismatic young pianist embarked on the kind of performing career that gifted young musicians dream about. Audiences were enthralled by Gould's emotional involvement in the music and his ability to etch phenomenally clear melodic lines without losing any sense of lyrical flow. He toured Russia in 1957 at the height of the Cold War, playing to sold-out houses a year before a 23-year-old American, Van Cliburn, caused a worldwide sensation by winning the first International Tchaikovsky Piano Competition in Moscow. Gould played Bach at a time when the Cantor of Leipzig was not exactly standard piano recital fare. His highly idiosyncratic recordings of Bach's "Goldberg" Variations, first in 1955 and in 1981, hit the classical music world like tsunamis. He became a kind of pop star, appearing on magazine covers and TV talk shows. Though acclaimed around the world, he came to loathe the life of a jet-setting virtuoso.

In 1962, Gould was involved in a high-profile dust-up with Leonard Bernstein and the New York Philharmonic. Before a performance of a Brahms concerto, Bernstein announced to the audience that he and Gould were in major disagreement over their approaches to the concerto. (Gould preferred an alarmingly slow tempo.) The concerts went on, despite Bernstein's unprecedented disclaimer. Two years later, Gould stopped performing in public. He retreated to a lakeside home in Canada, focusing on recordings and radio work until his death from a stroke 18 years later.

"Genius Within" is the most accomplished type of documentary, ushering us into the private world of a reclusive genius without making us feel like voyeurs. There are some startling revelations. Gould's partner in a long-rumored, mysterious affair in the late 1960s turned out to be visual artist Cornelia Foss, wife of noted composer-conductor Lukas Foss.

A blond beauty with a sweet smile and two young children, Foss left her husband in New York to live with Gould in Canada from 1968 to 1972. Coming across in the documentary as a remarkably straightforward, down-to-earth woman, she recalled happy times with Gould, describing him as a charming, amusing, highly intelligent suitor who adored both her and her children. But Gould's eccentricities -- he sported a long coat, scarf, hat and gloves year-round and worked to the point of obsession -- began to turn into something darker. His paranoia and hypochondria became more severe, probably exacerbated by the dizzying array of medications he took. She had no choice, she said, but to leave.

"Genius Within" doesn't explore recent speculation that Gould may have suffered from autism or Asperger's syndrome. But its revealing collection of film clips and excerpts from Gould's radio and TV interviews offer a penetrating glimpse of the pianist away from the concert stage. Handsome, with a devil-may-care smile, he is a cross between James Dean and Warren Beatty. He speaks in the rich, modulated tones of a practiced radio announcer. At ease in his body, graceful and relaxed as he dances along a beach in one madcap clip, he is a young man well aware of his own charm.

Gould's talent is undisputed. It is clear that the loyal friends and colleagues featured in the film still mourn his death at much too early an age. More than 45 years after his final concert, almost 30 years after his death, Glenn Gould's charisma still entralls.

Free-lance contributor Wynne Delacoma was the Sun-Times classical music critic from 1991 to 2006.



THE HOLLYWOOD REPORTER

Canadian doc takes Manhattan for Oscar bid

Glenn Gould doc secured slot at Lincoln Plaza Cinemas

By Etan Vlessing

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Sept 17, 2010, 11:12 AM ET

TORONTO – Some Oscar campaigns just take longer to launch than others.

Canadian filmmakers Peter Raymont and Michele Hozer debuted "Genius Within: The Inner Life Of Glenn Gould" at last year's Toronto International Film Festival, and are now taking a less-traveled road to Oscar consideration for their arthouse documentary: through Dan Talbot's Upper West Side Lincoln Plaza Cinemas.

It's the difference for a U.S. theatrical release of a Canadian movie between one built on hope or on deliberate strategy.

U.S. distributor Kino Lorber Raymont premiered the film about the late Canadian classic pianist Glenn Gould at the taste-making Lincoln Plaza on Sept. 9 after securing impressive reviews from the New York Times and The New Yorker.

Kino Lorber topper Richard Lorber said the positive NYC reviews and Lincoln Plaza release puts the picture on the radar screen of national theatre bookers as a crossover art film, with DVD and VOD distribution to follow in early 2011.

"The goal for these kinds of the specialized arthouse films is to establish a curatorial pedigree for the film, not so much because Manhattan is the center of the universe, but it's the focal point for the press," Lorber explained this while attending the Toronto International Film Festival.

Kino Lorber even has the Glenn Gould doc opening simultaneously in the Quad Cinema, so it can snag a downtown arthouse audience.

Next, after Manhattan, "Genius Within" will open at the Music Box Theatre in Chicago and on Sept. 24 at the Laemmle Royal in Los Angeles, before seven floating U.S. prints land at dates in October and November in St. Louis, Denver, Seattle, Philadelphia, Atlanta and elsewhere.

For director Raymont, whose 2007 film "A Promise to the Dead: The Exile Journey of Ariel Dorfman" was short-listed for an Oscar for best documentary, the aim is to repeat this year with "Genius Within."

Raymont insists getting the Canadian doc in more theaters across the country, and especially Los Angeles, is about

laying the groundwork for a successful awards season campaign.

"Now we're doing the screenings that will attract an audience and buzz and reviews and the voters, who are part of the Academy Awards documentary branch," he said.

But getting the Canadian doc onto the Oscar ramp was no easy task.

International sales agent Film Transit International invited Dan Talbot to the Toronto debut last year, and the Lincoln Plaza boss immediately expressed interest in showing the film in his house, a rarity for arthouse documentaries.

But the Canadian doc had a big obstacle in its way: PBS WNET acquired the Glenn Gould biopic for its American Masters series, and didn't way to see national press and play for "Genius Within" focus round a theatrical release.

"It's free on television," Raymont said pointedly about the plum American Masters slot for his documentary on Dec. 27, mid-way through Christmas and New Years Eve.

And the recent New York Times feature and review of "Genius Within" could affect whether PBS gets similar treatment in the national newspaper for its American Masters airdate.

PBS had already granted a waiver to allow Canadian broadcaster Bravo to show a 60-minute version of the Glenn Gould documentary before its American airdate.

In effect, Canadian broadcasters, tax credits and other public subsidies have subsidized the U.S. viewership for "Genius Within," and it looks like PBS has leverage disproportionate to its license fee.

In the end, it took eight months of negotiations between Diana Holtzberg, vp of Films at Transit Films International, and PBS to get everyone comfortable with a U.S. broadcast and theatrical release.

"Even though Glenn Gould is an icon in the world, maybe 5% of Americans know who he is," Holtzberg explained.

"So in order to really get the general public to know about the artist, I insisted that a theatrical release, and good reviews, and people starting to buzz about the film would help the PBS broadcast," she added.

The problem was, as PBS got comfortable, the original U.S. distributor for "Genius Within" got cold feet and backed out, allowing Kino Lorber to jump on board last June.

Now Raymont is looking the shorten the Oscar odds for "Genius Within" with a planned reception in Los Angeles ahead of its Sept. 24 bow at the Leammle Royal in Santa Monica.

Sony, which has a Glenn Gould CD collection, is getting in on the campaign, as is the Canadian Consulate in Los Angeles.

"But the key was I got the film into Lincoln Plaza, right around the corner from Steinway, and where Gould stayed on Essex House, and where he walked and lived. That was cool," Raymont said.

ARTFORUM

Key Figure

09.10.10



Michèle Hozer and Peter Raymont, *Genius Within: The Inner Life of Glenn Gould*, 2009, black-and-white and color film, 109 minutes. Left: Cornelia Foss and Glenn Gould on the cruise ship the R.M.S. *Segwun*, Lake Muskoka, Ontario, June 1968. Personal photo of Christopher Foss. Right: Glenn Gould in Nassau, Bahamas, 1956. Photo: Jock Carroll.

ASIDE FROM THE ABSURD TITLE and what has become a conventional—but in my book, cavalier—use of re-creations, Michèle Hozer and Peter Raymont's documentary about Glenn Gould is both an excellent primer and a reminder of just how revelatory it was to hear, for the first time, Gould's Bach recordings. By foregrounding the structure of the music, he made the Baroque sound utterly modern. (I'd say the same for his readings of Beethoven, although others might disagree.)

As more than a few of the authoritative talking heads attest in *Genius Within: The Inner Life of Glenn Gould*—it really is a laughable title—the Canadian pianist was one of the twentieth century's greatest keyboard artists. He gave his first solo recital in Toronto in 1947 at age fourteen and made his New York debut eight years later. His instant stardom was attributable to his dazzling piano technique and a musical intelligence that allowed him to radically rethink and hear afresh the warhorses of the classical repertory. It didn't hurt that he was wildly handsome and, like many shy people, clownishly funny, and that his method of fingering the keys—he used a custom-made piano chair that was only fourteen inches high and allowed him to attack the piano from below—was as weird as it was effective. He also sang quite loudly when he played, as if his voice could coax from the piano exactly the sound he heard in his head.

The day after his first New York appearance, he signed an exclusive recording contract with Columbia. The movie includes an amusing and touching sequence of Gould in the Columbia studio telling a skeptical producer that he's going to begin with the Goldberg Variations. The recording became a classical best seller. In 1981, a year before his

death at age fifty, Gould made a second, very different recording of the same work. The two bookend his career and in retrospect become a meditation on mortality.

Hozer and Raymont's movie is a fast-moving clip job, but it is no less fascinating for it. There are about a half dozen documentaries about Gould, as well as an archive of radio and television programs that Gould himself produced after 1964, when he stopped performing live, explaining that he hated playing on strange pianos in strange halls and having to deal with various conductors, some of whom could not comprehend what he was doing. At the opening of the film Gould describes himself as existing entirely within media, and in the second half of his career, he took control of the analog recording studio in a way that prefigures the digital age. An illuminating sequence has Gould and his audio engineer at work, Gould hovering over the mixing board offering suggestions and then taking control of the dials himself.

The filmmakers claim that they have substantial new material from Russian archives of Gould's 1957 Soviet Union concert tour, which put him on the international map and, according to another piano giant, Vladimir Ashkenazy, was an amazing experience both for him and for the more than capacity audiences. Still, aside from the Ashkenazy interview, a few photos, and some very brief moving-image sequences, there's not enough material here to justify a new movie about Gould.

The real journalistic coup is an interview with Cornelia Foss, who only recently publicly acknowledged her long love affair with Gould. She and her husband, the composer/conductor/pianist Lukas Foss, became friends with Gould in 1962. Soon after, her involvement with Gould turned romantic. In 1968, she left her husband and, with their two children, moved to Toronto. She and Gould planned to marry, but after five years, she left him to return to Lukas. Her lucid account of this period and the affectionate memories that the children, who are now middle-aged, have of their substitute father refute previous portraits of the undeniably eccentric pianist as an ascetic recluse or, conversely, shagging groupies like a rock star. What is extremely sad is Cornelia's description of Gould's descent into paranoia during the years they spent together, his psychological instability likely exacerbated by his use of prescription drugs including antidepressants and anti-anxiety meds. The film achieves its stated aim of "humanizing" a great artist and a great star while eschewing pop psychology.

Still, I have one serious caveat. Having considerably more audio than visual material, the filmmakers resort to the common but questionable technique of re-created imagery. In shot after shot, a Gould stand-in is shown at a distance and with his face turned from the camera, walking alone through the city, the countryside, and, ridiculously, through the lobby of a New York hotel after the first unsuccessful attempt to revive the relationship with Foss, and along a beach in the Hamptons after a second attempt ends in failure. Much more heartrending is a close-up of the log Gould kept of his compulsive attempts to reach his ex-lover by phone.

Gould, who dressed regardless of the weather in a cap and a long overcoat, his neck swathed in a woolen muffler, his hands protected by thick mittens, is an easy figure to simulate. But to what end? If the filmmakers want to suggest his loneliness, the impression is negated by the presence of the camera and the unseen crew behind it. How could these shots have possibly come into being? Wouldn't the media-savvy Gould have been aware of being tailed by paparazzi? Wouldn't he have objected? The re-creations make no sense emotionally or psychologically, and what's more, Gould almost certainly would have hated them.

— [Amy Taubin](#)

Genius Within: The Inner Life of [Glenn Gould](#) opens Friday, September 10 in New York. For more details, [click here](#).

Genius Within: The Inner Life of Glenn Gould

[DETAILS](#) [SHOWTIMES](#) [READER REVIEWS \[0\]](#)

Movie Poster
Unavailable

Those familiar with the work of the incomparable pianist Glenn Gould know the factors that contribute to his myth - extraordinary childhood proficiency; obsessive dedication to his uniquely precise playing style; a fraught personal life; rakish, rock 'n' roll looks and will revel in this beautiful, detailed evocation of his life. For those to whom he's a new name or a marginal figure, this is a thoroughly pleasurable primer, and a work of art in its own right.

GENRE: Documentary

MPAA RATING: **NR**

DIRECTOR: Michèle Hozer, Peter Raymont

RUNNING TIME: 1:49

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GENIUS WITHIN: THE INNER WORLD OF GLENN GOULD (Michèle Hozer, Peter Raymont 2010)

More about (almost) everything about Glenn Gould

The Canadian classical pianist Glenn Gould was a musical genius whose recordings and other work will always be important. This new film about him is one of many, but it may be the most comprehensive, emotionally warm, and exciting of all the on-screen portraits.

Hozer and Raymont's documentary contains the fruits of several thoroughly researched recent biographies and new interviews and uses unseen as well as familiar archival footage to provide a joyous sense of Glenn Gould's glamour and personal appeal, especially as a young man.

A prodigy, born in 1932, Glenn graduated from the Royal Conservatory of Music with highest honors at 13 and began public performance at 14. In 1955, at the age of 23, he made a recording of Bach's *Goldberg Variations* for Columbia Records that made him instantly famous. The lean precision, energy, keen intelligence, effortless fluency, balance of the left and right hands, rhythmic muscularity, and clear separation of thematic lines, were unmatched; the style was instantly recognizable and was to remain so. A sample of his *Well-Tempered Clavier* has been sent into outer space to show other beings what us humans are capable of. Here on earth Sony has reissued all his recordings and they are much listened to.

Gould first became famous for his eccentricities, whose value for selling his records he himself came to understand. A *Life Magazine* article showed him bundled up in overcoat, gloves and scarf in warm weather and soaking his hands and arms in hot water before playing, and these practices, along with robust baritone vocalizing when he played, continued all his life, as did nocturnal habits, isolation, and hypochondria and control-freak tendencies whenever he recorded or edited -- tendencies about which, however, he was always cheerful and good-natured. Making friends was never easy for Glenn, but many came to love him, and some of these are essential talking heads newly heard from in *Genius Within*. When he died, thousands came to his memorial in the Anglican cathedral and many wept when the strains of the Aria from the Goldberg (one lover laughingly calls it the "Gouldberg") Variations were heard.

For every period of the life this documentary provides extra archival footage, more smoothly introduced than ever before. Family, childhood, school, musical training are well developed. A newly clarified point: his radically low seat at the piano (the eccentric sawed-off chair carried everywhere) and his staccato close-to-the-key touch were both techniques rigorously taught to all the students of Gould's main piano teacher at the Conservatory, Alberto Guerrero; Gould simply mastered them more thoroughly than the other students and made them more completely his own. This film brings to life the several weeks of his early tour of Russia, where he made an immense impression, as Vladimir Ashkenazy comments.

There's material that's almost completely new: the exploration of Gould's love life.

A major dividing line comes in 1964 when, at 32, after only eleven years of big-time international concert touring, Glenn carried out a threat of some years and formally quit giving public concerts altogether to devote himself to recording. He was always shy and reclusive and he detested the cruel "blood sport" aspect of public performances.

With time free from touring, he focused on recording, but also on his unique radio creations, beginning with "The Idea of North," and many TV performances and talks, and comedy turns where he showed his penchant for somewhat silly collegiate humor, as well as a love of the songs of Petula Clark, who, in an interview, wishes they'd gotten together.

The myth that Gould was a weird celibate recluse is shattered in this film's exploration of his straightforward heterosexual relationships with various women -- most notably with Cornelia Foss, wife of composer and pianist Lucas Foss, who left her husband and went to live in Toronto with her son and daughter to be with Gould for four

and a half years. She only made public this relationship in 2007. Here she and the grown son and daughter speak freely about Gould's important role in their lives. He loved animals, but he also was great with children, Cornelia reveals. True, she admits her lover's eccentricities, including a disturbing paranoid tendency, grew greater than when they met and led, sadly for both them and for the children, to a breakup and gradual return to her husband, but this story shows Gould's dark, eccentric side is more a myth he himself encouraged than the reality. Before Cornelia there was a musical contemporary, fleetingly interviewed. After, there was an opera singer he worked with, Roxolana Roslak, who became his companion.

The focus on all this is essential in humanizing the famous eccentric, but there is a corresponding gap: his recordings other than of Bach are insufficiently described. He had a strong penchant for atonal modern music of Schoenberg, Berg, Krenek, et al., and he was a great lover of Richard Strauss. He issued plenty of recordings of Beethoven, Brahms, even Mozart, Haydn, and composers he ostensibly eschewed like Schumann and Chopin. Since recording was his refuge, a bit more detail about what he did there was in order (see Bruno Montsaingon's films). Gould's limited output as a composer isn't fully covered either, though it comes in for mention early and his "So You Want to Write a Fugue" choral fugue is the closing credit music.

What is thoroughly explored is Glenn's involvement in sound engineering, with his intimate friend and collaborator the engineer Lorne Tulk the main spokesman about that, and Tulk's moving contribution makes up for a lot.

It's true, and not true, that Gould was a "James Dean" or "Michael Jackson" of classical music. It's true that his eccentricities (and charm too) explain why he has been so thoroughly documented and written about. But even if he played for the camera, his eccentricities were also real. And though they may explain some of his fame, his Bach speaks for itself and always will. Once you get past the eccentricities, what remains is greatness. Hopefully this film will lead more appreciation of Gould's manifold gifts.

[Louis Proyect: The Unrepentant Marxist](#)

<http://louisproyect.wordpress.com/2010/09/06/two-movies-about-glenn-gould/>

September 6, 2010

[Two movies about Glenn Gould](#)

Filed under: [music](#) — louisproyect @ 10:56 pm

Without giving short shrift to the various eccentricities that spring to mind when the subject's name is mentioned, the new documentary "Genius Within: the Inner Life of Glenn Gould" that opens on September 10 at New York's Lincoln Plaza Cinemas offers a compelling portrait of the artist's personal life and musical contributions. It is one of the finer film biographies you will encounter in this or any other year.

I first encountered Gould's artistry as a freshman at Bard College in 1961 when his CBS Goldberg Variations recording of 1955 had achieved the iconic status of Miles Davis's "Porgy and Bess" or Ray Charles's "'Hallelujah, I love her so" albums. Despite the prevailing prejudice at the time for hearing the "authentic" Bach played on original instruments, the sounds of Gould playing Bach on a Steinway were likely to stop you in your tracks.

This was a universal reaction to as evidenced by the reaction of a Russian audience to his performance of the Goldberg Variations in a 1957 tour, the first by a North American (Gould was Canadian) since WWII. The hall was only half full since his reputation had not yet been established globally but after the Bach performance which occurred in the first half of the concert, there was a mad rush to telephones in the lobby where audience members called everybody they knew to come hear the amazing young artist. By the time the second half of the concert was ready to begin, the place was packed.

Co-directors Michèle Hozer and Peter Raymont, fellow Canadians, have brought an obvious love for Gould the man and Gould the artist. Despite the seeming apolitical character of their chosen subject, both directors have an extensive background as political filmmakers with a film about Chilean activist and writer Ariel Dorfman to their credit. Of course, there is a political dimension to Gould's life that we will say a word or two in closing.

Hozer and Raymont were inspired to make this movie after learning in 2007 that the famous "loner" had a serious relationship with Cornelia Foss (the estranged wife of composer Lukas Foss) that was nearly consummated in marriage. In distinction to the mad genius image we associate with Glenn Gould, he emerges as a loving and considerate mate who doted on her two children while refusing to substitute for their real father. He was more of an uncle to them than anything else, but that did not prevent the two children—Christopher and Eliza—from growing very fond of him. Despite his reputation as a world-class celebrity, he lived for automobile trips with Cornelia and the two kids to lakes and parks all around Canada.

While he sought a kind of normalcy with the Foss's, his eccentricities eventually drove a wedge between him and Cornelia that were impossible to overcome. Like Howard Hughes, Gould was an obsessive-compulsive, a hypochondriac who took his blood pressure several times a day, and an abuser of prescription medication in the same league as Elvis Presley and Michael Jackson. He died of a stroke at the age of 50, ostensibly from years of living an unhealthy life-style.

If this was all there was to Gould, there would not be that much of an appeal to this documentary. But most of it is uplifting and even hilarious at points. Gould was no stuffed shirt. He enjoyed playing the clown as we can see in a short film he did on a beach in the Bahamas. He conducts before an imaginary orchestra while a scantily clad local female does what appears to be the frug.

He was also fascinated by pop culture, taking a particular interest in Petula Clark, the British songstress best known for the hit tune “Downtown”. She was the subject of a radio program he did for the Canadian Broadcasting Corporation (CBC). After Gould decided to stop performing in concert, his attention shifted to studio recordings and his award-winning radio show “The Idea of North”.

The film includes an ample amount of Gould performances, as well as interviews he conducted over a lifetime. Both are compelling. We also hear from musical experts who explain what made his style unique. Apparently he learned that style from Albert Guerrero, a Chilean who had emigrated to Canada and stressed the use of “finger tapping”, a technique that consists of placing one hand with the finger pads on the keyboard and then releasing the fingers, allowing them to return quickly to the surface. The technique is intended to make the hand learn how to minimize the effort on keys, allowing for faster play. It is what gives Gould’s pianism its characteristic articulation and muscularity.

If you can’t see “Genius Within”, then you should see the next best thing, the idiosyncratic mixture of documentary and fiction called “Thirty Two Short Films About Glenn Gould” that came out in 1993. Directed by French-Canadian François Girard and starring Don McKellar as Gould, it can be seen in its entirety on Youtube:

It is totally non-linear and consists of 32 independent segments, all intended to reveal different aspects of Gould’s musicianship and eccentricities. For example, one segment titled “CD318” (the serial number of his favorite Steinway) consists of a close-up of the inside of a piano as the hammers rise and fall in the Prelude No 2 from The Well Tempered Clavier.

Another segment is titled “Pills” and consists of nothing but a list of all the medications the pianist took over a lifetime.

What is missing from the film is any glimpse at the homespun Gould we meet in Hozer and Raymont’s film, but that is to be expected given the year it was made, long before the world learned of the Foss connection.

Neither film takes up the question of Gould’s departure from live performances on stage, something that people living in the age of the Internet would find most interesting since it is very much the same kind of issue as print versus electronics. Just as the book is very much a commodity, so is performance at a place like Carnegie Hall imbued with all sorts of class distinctions. The best seats are occupied by the wealthy and the major donors and board members tend to come from the haut bourgeoisie. Gould never really thought about the class issues, but he resented “performing” like a trained monkey in front of people in evening clothes. In fact, as Girard’s film reveals, Glenn Gould was the first artist to ever perform in a business suit on the stage of one of these places.

In the same way that the concert hall was a step upward from the kind of feudal control over musicians in the Baroque epoch within the monarch’s castle, the recording studio represent a kind of emancipation from the stultifying atmosphere of the Carnegie Halls of the world where geniuses are paid to perform in exchange for applause.

Gould’s passion was for the artistic ideal, not celebrity or riches. Perhaps his fixation on the recording studio was just one more eccentricity of a man with deep psychological problems who had trouble with human relationships. But at the very least, his defiance of the expectations of a celebrity-worshipping society puts him on the side of the angels when considered against the never-ending parade of “the greatest tenors” or “the greatest pianists” in PBS fundraising campaigns.



Genius Within: The Inner Life of Glenn Gould **

by [Eric Henderson](#) on September 6, 2010 [Jump to Comments \(0\)](#) or [Add Your Own](#)

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The notion that the myths are more interesting than the men is borne out in *Genius Within: The Inner Life of Glenn Gould*, a routine deflation of the life and times of Glenn Gould. Gould was one of the mid-century's most prominent classical superstars who, no matter what his level of talent, had the good sense to embrace audio recording technology at the precise time American pop culture was new and fresh enough to be swept up in the possibility of committing generations' worth of masterworks to aural permanence. (The first few years of the Grammy Awards pay testament to this, with recordings of classical works grabbing as many prominent nominations as spoken-word, comedy, and pop standards efforts.)

In most other senses, Gould seemed habitually counter to the times. He made no great social overtures to the other classical superstars of the era and, in fact, seemed to exacerbate a friendly sort of antagonism between himself and Leonard Bernstein—one which inspired a notorious pre-concert drubbing in which Bernstein, as conductor, publicly absolved himself of responsibility for Gould's unorthodox interpretation of a Brahms concerto. He focused almost obsessively on the repertoire of Johann Sebastian Bach—that quintessentially fusty purveyor of tony, difficult counterpoint harmonies—when virtuosity, modernity, and sensationalism (on the order of Tchaikovsky's Piano

Concerto No. 1) were what moved tickets. And when he did delve into the realm of the post-baroque, it was usually to investigate the underexposed works of Paul Hindemith and Arnold Schoenberg, never the apparently vulgar likes of Chopin. He was cerebral and, no matter how much sweat poured from his brow during performances, performed from his mind more so than his fingers, which sometimes seemed as though they worked out of reflex.

Nonetheless, Gould's debut recording with Columbia Records, his showy dissection of Bach's Goldberg Variations, was a smash success, establishing his reputation as a pianist to be reckoned with. Of course, his little idiosyncrasies became the gild to his talent's lily, and details as mundane as his preferred room temperature for recording became blown out of proportion, almost as if to create a misunderstood legend out of a man who really seemed, at heart, more Jimmy Stewart than J.D. Salinger. The interview subjects who promulgate Gould's story in *Genius Within* often skirt around the theory that his life may have been just a teensy bit boring. Gould was, yes, an obsessive hypochondriac (the revelation of his malady diaries is brilliantly accompanied by Gould's fastidious performance of Prokofiev's Piano Sonata No. 7), but he was also an allegedly straight, Protestant man playing a game deliciously defined by Vladimir Horowitz's quip, "There are three kinds of pianists—Jewish pianists, homosexual pianists, and bad pianists." (There are also pianists who are Martha Argerich, but that revelation was still a few years to come when Gould was peaking.)

Ultimately, Michèle Hozer and Peter Raymont's portrait of Gould is bloodless and conservative in execution, which only Gould's harshest critics accused the pianist of embodying. For anyone who would insist the life experiences inform the performer's art, *Genius Within* doesn't offer much to support Gould's mystique.



***Genius Within* a Tribute to Glenn Gould, Oxymoron**

By [Nick Pinkerton](#) Wednesday, Sep 8 2010



[Michele Hozer](#) and [Peter Raymont](#)'s portrait of idiosyncratic Canadian piano prodigy [Glenn Gould](#) bedecks their subject's early grave with homage. Gould's ex-lovers, few true friends, and biographer come forth to tell what they saw of the musician's phobic, closely guarded mind. Early press portraits show a striking, messy twentysomething who, after debuting singular Bach interpretations, became a pianist second in fame through the 1950s only to [Jerry Lee](#). But this overwhelming performer gave no concerts in the last two decades of his life. (He died in 1982 at age 50.) Like other lone-wolf icons of his vintage, Gould withdrew—more effacingly Canadian in his eccentricity than Brando, he shied away from world tours for the gray, private, Presbyterian Toronto of his youth. His playing trickles over his refracted self-presentations: *Inner Life* shows the charming interviewee, the virtuoso incanting over his keyboard, the studio-monk audio artisan, a host of costumed alter egos in home-movie skits—while original footage has a stand-in suggesting the bundled, vagrant-like man of later years, wandering empty landscapes. Devotees will perhaps find something new in this deep pool of archival footage, and newcomers will get an appropriate introduction to the beguiling charisma of a most media-savvy isolationist.



Genius Within: The Inner Life of Glenn Gould

The career of the beloved musician gets a sketchy appraisal in this doc.

Dirs. Michèle Hozer and Peter Raymont. 2009. N/R. 109mins. Documentary.



Michèle Hozer and Peter Raymont's portrait of pianist Glenn Gould initially promises to be more of an abstract collage than a traditional doc. Things get off to an appropriately rhythmic start: An apparently tongue-in-cheek promotional film of Gould going to record his unflaggingly popular 1955 album of Bach's *Goldberg Variations* is interwoven with present-day voiceover interviews and some soaring, implications-of-genius nature shots. Then the talking heads take over, and the stylistic deviations soon morph into disruptive distractions (e.g., a Gould body double walking along desolate Canadian streets).

There's still a wealth of information and opinion to maintain one's interest. The most affecting scenes feature Gould's lover, Cornelia Foss, and her children speaking openly about the pleasures and challenges of living with him. And opera singer Roxolana Roslak tells a humorous anecdote about rehearsing with Gould: They decompressed from their intense recording sessions by watching *Mary Hartman, Mary Hartman*. The artist's brilliance is often presumed by the filmmakers and their subjects, rather than grappled with, which is understandable, but it makes the movie an ultimately detached experience. Gould is as much of a mystery at the end as at the beginning. You get the feeling that's the way he'd have wanted it.—*Keith Uhlich*

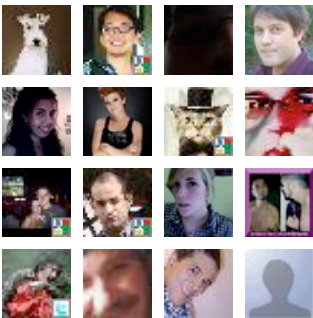
TrustMovies

Movie criticism, occasional interviews and (one hopes) ideas from James van Maanen, who's been reviewing for GreenCine for several years -- and has finally taken the big blog step. This blog, by the way is designed for best use via Google's Chrome. It works with other browsers, too, but the design will appear differ-ently, and perhaps not so well.

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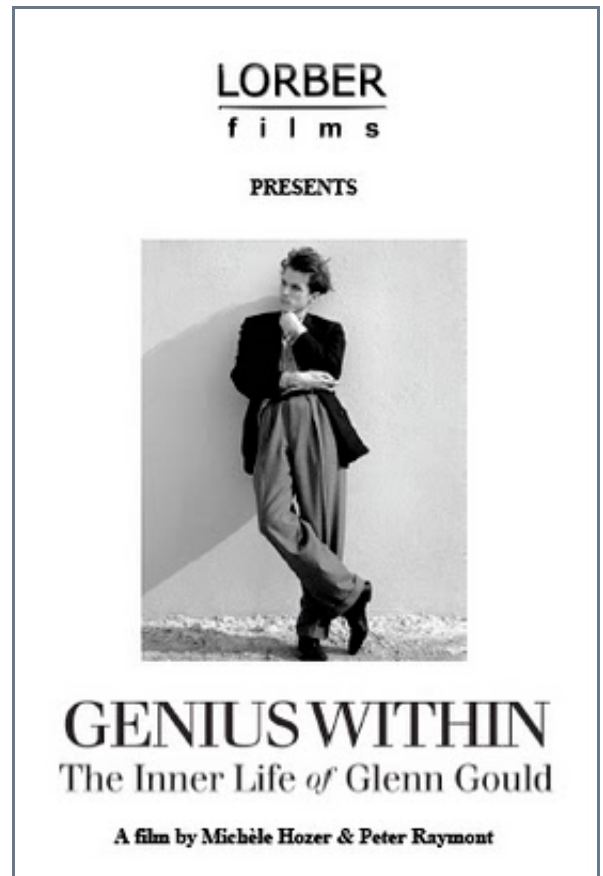
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friday, september 10, 2010

Michèle Hozer & Peter Raymont's GENIUS WITHIN: The Inner Life of Glenn Gould



TrustMovies came to live in New York City in the fall of 1962 -- in time to miss attending the earlier spring concert by pianist **Glenn Gould** of Brahms First Piano Concerto, conducted by **Leonard Bernstein**. Not too long after this singular event -- immediately before which Mr. Bernstein disavowed Gould's interpretation of the concerto, and soon after which the **New York Times** critic **Harold Schonberg** lit into both Gould and Bernstein -- the rest of the world became similarly deprived, as the musician, considered by many to be the world's greatest living classical pianist, elected to stop performing live and would henceforth allow his piano-playing to reach its audience only via recording. All this (and a whole lot more) is documented in the new work from **Michèle Hozer** and **Peter Raymont**, two filmmakers that have done a superlative job of putting together the story of the late Mr. Gould -- his history, talent/gift, family, friends, lovers, craziness and music -- that should send its viewers right back to the musician's famed recordings.



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about me



James van Maanen,
Jackson Heights, NY



Hozer (above, left) and Raymont (above, right) have broken no particularly new ground (a la **Todd Haynes'** invented and inventive look at **Bob Dylan** in **I'm Not There**), but they have given us a wonderfully encompassing view of a man who, in the minds of many, is to classical music (especially **Bach**) something akin to what **Guttenberg** was to The Bible. And they have done this in a manner that should entertain and create new converts to Gould (myself, for instance), as well as, I think, those who are already familiar (and in love) with the man's brand of music. They might also send some of us back to **François Girard's** odd work, **32 Short Films About Glenn Gould**, a movie I roundly despised upon first viewing it some 17 years ago. Now that I have learned much more about Gould from this film, I suspect I might better appreciate Girard's work.



"A totally unknown person who seemed to come out of nowhere," remarks someone early in the movie regarding Gould and his debut recording. We soon find out about this "nowhere," which includes the



heights, NY,
United States

Movie-loving male, 69 years old and 6' 8" tall. For more info, click on any of the TrustMovies links found in most of the posts on this site

Photo by

JoelWeberBTI@nyc.rr.com

[View my complete profile](#)

fact that the Canadian musician could read music before he ever learned to read words. An untidy man, he was one of those who still managed to always find what he was looking for, and whose technique and the clarity that goes with it came from a fellow named **Guerrero**, who tapped on the fingers of his students to help individuate the digits.



Regarding romance, we hear from old girlfriend, **Fran Barrault** ("He was romantic," yes, but probably "too difficult to live with"), as well as from later love **Cornelia Foss** (wife of pianist, composer and friend **Lukas Foss**), who tells us about the first time she heard Gould's recording of the **Goldberg Variations**, and how it seemed to her that the pianist had taken apart the piece and put it back together in his own way. For all the time spent on exploring Gould's "love" life, the movie manages to seem less like gossip and more like a legitimate exploration of who this musician fully was. After a time you can begin to understand -- and empathize with -- Gould, not simply for cancelling entire tours, but eventually refusing to give live concerts at all. (The character played by **Albert Dupontel** in **Avenue Montaigne** may remind you of the Gould we see here.)



A hypochondriac who didn't like shaking hands with anyone, Gould is perceived, inside and out, by the filmmakers better than have been many other individuals explored by documentarians. The musician's understanding of the importance of marketing comes through well, though he also says that he detests audiences -- not as individuals but as a "mass." Was he a control freak? Absolutely -- and often for good reason. "Eccentricities overshadowed his personality," notes Cornelia Foss, and during the time we spend with the Foss family, all of them indicate a genuine fondness for Gould, even if the children were finally happy to be back with their father, once Cornelia brought the affair to its end.



A later love (and collaborator) offers a surprising anecdote about how

the popular TV Show [Mary Hartman, Mary Hartman](#) figured into the musician's life, and even [Petula Clark](#), a performer Gould very much admired, makes an entrance here. What comes through most strongly, however, is how forward thinking (and acting) was the musician regarding the technology of recordings. Of the funeral ceremony (Gould had reached only the age of 50) someone remarks, "It was as though the King had died." This documentary will probably leave you feeling very much in tune with that sentiment -- even though the King certainly had his problems.

Genius Within: The Inner Life of Glenn Gould (106 minutes) opens today, Friday, September 10, at the [Lincoln Plaza Cinema](#). Further playdates around the country -- with cities and theaters -- can be found [here](#). (Click and then scroll down.)

Posted by James van Maanen, at [12:01 AM](#) 

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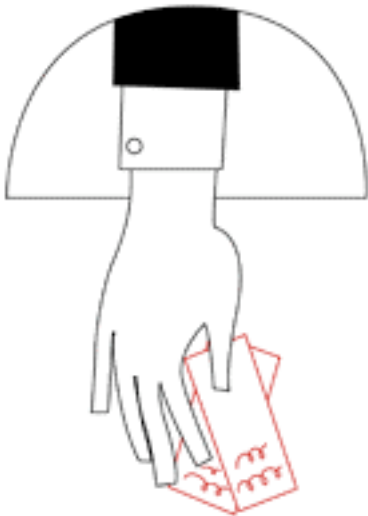
What to See at the Movies

(a discriminating List)

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Genius Within (The Inner Life of Glenn Gould)

- Directed By: Michele Hozer & Peter Raymont
- Documentary (NR)
- Release Date: 9.10.10



Glenn Gould, the virtuoso pianist and famed oddball refused to shake hands (for fear of injury), carried the same chair to every performance for decades (until it's upholstery hung in tatters), wore heavy woolen gloves (even in summer) and practiced such eccentric habits that he was impossible to live with and became a legend in his own lifetime. *Genius Within (The Inner Life of Glenn Gould)* charts the meteoric rise of a rare musical talent from wonder-child prodigy to universally acclaimed soloist who set a standard that remains untouched, even decades after his death.

Filmmakers Hozer and Raymont set their sites on the man behind the curtain and attempt to demystify the legend of Gould's much conjectured private life. What emerges is something of a sad portrait. A deeply sensitive artist, so wholly consumed by his vision that all hope of a meaningful domestic life is crushed. His unsuccessful attempt to bond with a mentor's wife which appears to have exacerbated his paranoia and eccentricities is heartbreaking to watch. As Gould aged, and retreated more and more into himself, the terrible sacrifices he made for his music become apparent. At the end, it is difficult to know this veiled, elusive figure. Did we in fact catch a glimpse of

Glenn Gould's inner life as the title suggests? I'd say we saw the effects of his life but the real Glenn Gould slipped away with the man just as he would have it.

As the credits rolled I heard one critic comment to another – “The poor man couldn't help himself. Sad. You know, I have all of his records!”

- Stephen C.



Genius Within: The Inner Life of Glenn Gould

(Documentary)

By **JOHN ANDERSON**

A White Pine Pictures presentation. (International sales: Films Transit Intl., Montreal.)
Produced by Peter Raymont. Directed by Michelle Hozer, Peter Raymont.

The late Glenn Gould was classical music's Michael Jackson, a "gloved one" who understood the commercial value of eccentricity and whose personality often eclipsed his music. Because of this, he's also one of the most closely chronicled performers of the 20th century, so it behooved Peter Raymont and Michelle Hozer to load biodoc "Genius Within: The Inner Life of Glenn Gould" with as much previously unseen footage as possible. While the pic is far from perfect, the helmers certainly deliver a must-see film for serious music fans that should make beautiful music at the arthouse.

WHAT'S ON

MOVIES

Enigmatic musician reveals himself to camera

Genius Within: The Inner Life of Glenn Gould

★★★½ (out of 4)

Directed by Peter Raymont and Michèle Hozer. 109 minutes. At The Royal Thursday through Sunday.

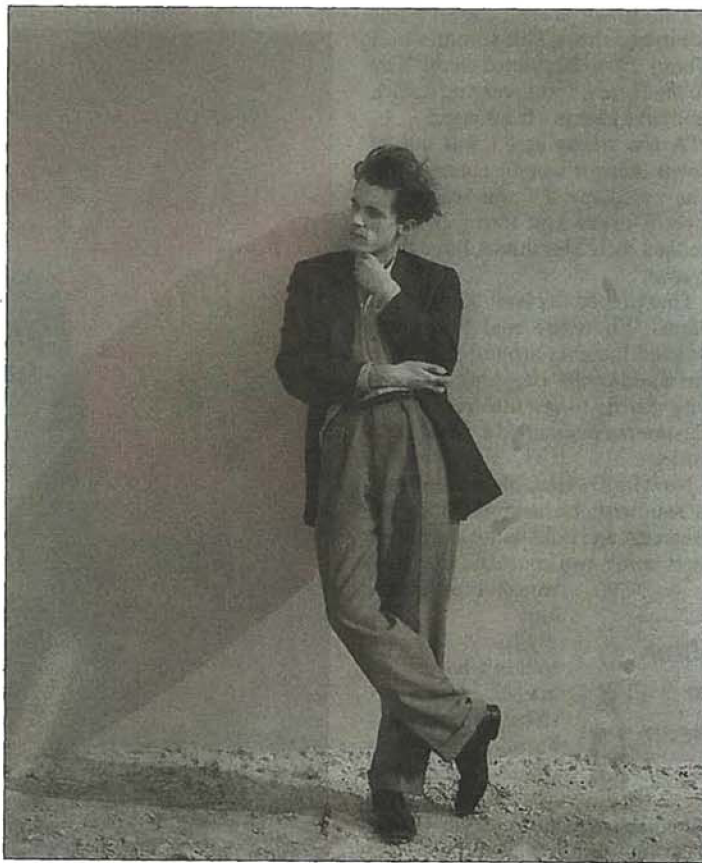
PETER HOWELL
MOVIE CRITIC

Despite his bumpkin attire and oddball affectations, Glenn Gould considered himself a thoroughly modern artist, in tune with the times and with mass media.

"I know I would have been very unhappy as a 19th-century man," he says via voiceover in *Genius Within: The Inner Life of Glenn Gould*, a documentary revealing the complicated and often engaging human behind the late Toronto pianist's legend.

It's one of many eye-opening admissions. The film challenges conventional wisdom about the man whose virtuoso recordings, beginning with his daring take on J.S. Bach's *The Goldberg Variations* in 1955, made him a giant of classical music.

Co-directors Peter Raymont and



The documentary *Genius Within: The Inner Life of Glenn Gould* offers rare glimpses of the legendary late pianist at work and play.

Michèle Hozer dig deep, interviewing members of Gould's intimate circle and unearthing rare footage of the man at work and play. In scenes from his 20s, rapturously stroking the keyboard, he resembles a young Warren Beatty. A friend compares Gould to James Dean.

Much of the film is told in Gould's own words, each one spoken elo-

quently and distinctly.

He is revealed to be a man of many passions, and also as a savvy consumer of media who carefully crafted a public image to suit his desire to keep the world at bay — but also within reach whenever it suited his purposes.

Genius Within is the most complete portrait yet of this complex artist.

GOULD TIMES

More than perhaps any other Canadian figure, Glenn Gould's name is revered around the world. If you're tempted to delve deeper into the enigmas of his life and music, here are a few highlights:

BOOKS

- Kevin Bazzana's 2004 biography, *Wondrous Strange* (McClelland & Stewart), may have glossed over his affair with Cornelia Foss, but it is otherwise a well-rounded, keenly researched appreciation of his life and work.
- If you want to understand the larger, posthumous phenomenon, there's no better place to go than *Glenn Gould*, Mark Kingwell's fascinating addition to the Extraordinary Canadians series, published by Penguin this year.

FILM

- For sheer inventiveness, François Girard's 1993 *Thirty-Two Short Films About Glenn Gould*, with Colm Feore as the genius antihero, has become a classic (Columbia/Tri-Star DVD).
- French filmmaker Bruno Monsiegeon painted a fascinating, 106-minute portrait of the pianist in *Glenn Gould: Hereafter*, in 2005 (Idéale Audience DVD).

RECORDINGS

- Everyone should listen at least once to Gould's 1955 Columbia recording of J.S. Bach's *Goldberg Variations* (Sony Classics).
- CBC Records issued some particularly good Gould-produced radio documentaries two years ago in a five-CD set. — John Terauds

Glenn Gould, sex symbol?

Documentary reveals the surprisingly saucy inner workings of a classical music icon

PETER HOWELL
MOVIE CRITIC

Few people would disagree that Glenn Gould was a musical genius.

But how many are ready to think of him as a sex symbol?

Filmmakers Peter Raymont and Michèle Hozer believe it's time for a reappraisal of the celebrated Toronto pianist who redefined classical music in the 20th century.

They are the co-directors of *Genius Within: The Inner Life of Glenn Gould*, a documentary, and a TIFF '09 discovery, that screens Thursday through Sunday at the Royal Cinema.

"He lived only 50 years but it was such an intense life," says Raymont, who previously teamed with Hozer for another revelatory doc, *Shake Hands With the Devil: The Journey of Roméo Dallaire*.

"It was like several lives wrapped up into those 50 years."

Gould was considered anything but a Romeo prior to his death in 1982. He was known and beloved worldwide as an eccentric mastermind who hated to be touched and who wore winter clothing even during the hot summer months.

Raymont and Hozer wanted the story behind the public image. A front-page article in the *Toronto Star* intrigued them in August 2007, in which Cornelia Foss, wife of composer and conductor Lukas Foss, revealed she'd had a love affair with Gould that lasted years.

Research and interviews by the filmmakers turned up further evidence that Gould wasn't the hermitic nerd he was popularly taken to be. They go so far as to call Gould sexy, arguing that his awkwardness combined with his passion was a turn-on for many women.

"There are a lot of great nerds that women love," Hozer says. "Look at



VINCE TALOTTA/TORONTO STAR

Peter Raymont and Michèle Hozer are the directors of *Genius Within: The Inner Life of Glenn Gould*.

Woody Allen. Why does he have so much success?

"If you look at all of (Gould's) stills, he has many different looks and he's very striking. He's very photogenic. And he's got this allure when he plays piano."

It wasn't just women who found Gould attractive, Raymont says. Both sexes looked past the hat, wool coat and ever-present gloves to see the vital person within.

"I think what makes him attractive to women or men is his passion. His incredible passion for what he was doing. He was so into it, he so loved playing the piano and interpreting those pieces in new and fascinating ways. He played Bach like no one had ever played Bach before.

"He was criticized sometimes for playing it so slowly or playing it so quickly, but you don't care in the end, because he just plays it with such energy and vigour and intensi-

ty, right?"

Genius Within also reveals the comic side of Gould. It includes clips of a never-before-seen short comedy film the pianist made with writer and photographer Jock Carroll in the Caribbean.

It wasn't by accident that Gould had the image of a serious aesthete, Raymont says. He cultivated it to keep the world at bay.

"He knew how to use the media to promote what he was trying to do. Not so much to promote himself but to promote the music and his way of doing music, which was very different than anyone had ever played it before.

"But sure, he posed for all sorts of photographers. He loved it, and of course he became very good at creating radio documentaries. He was also a writer. He really understood media and how to use it."

Raymont and Hozer had the per-

mission of the Gould estate and also from his friends and former lovers to go deep into his life.

"We don't investigate his sexuality in any prurient way," Raymont says. "Cornelia wanted to talk about it. We didn't knock on somebody's door and have the door slammed in our face. It was the opposite. People now seem ready to talk about the private Glenn Gould."

Hozer says many people warned her that she'd grow sick of Gould, as she might of any documentary subject, after spending so much time examining his many foibles. The opposite occurred.

"You know, when I started this film, people talked about how you get tired of the character and that you see more of his weaknesses than his strengths," Hozer says.

"But by the end of it, he's much more endearing now that I know more about him."

Revelled with a cause

FILM REVIEW

GENIUS WITHIN: THE INNER LIFE OF GLENN GOULD

BY JAY STONE

Canadian pianist Glenn Gould is a man of endless fascination, at least to Canadian filmmakers. *Genius Within*, a new documentary, is the 18th film about Gould. Previous efforts range from early looks at the piano prodigy to the feature film *Thirty Two Short Films About Glenn Gould*, which divided his life into movements, like the *Goldberg Variations*, and put them on the screen as a sort of mosaic portrait of an eccentric and troubled man.

The eccentricity is part of the fascination. "Ultimately there's a mystery at the heart of Glenn Gould," philosopher Mark Kingwell says in *Genius Within*, and it is a mystery that even new revelations about Gould's love life cannot entirely dispel. *Genius Within* is the first film made since it was learned that, as someone says in the film, "his dark secret" was that he had normal relations with women.

The movie, directed by documentary veterans Michele Hozer and Peter Raymond, takes us on a familiar but lively trip through Gould's life, using interviews and old footage — of which there is an awful lot — to get us up to speed on the world of this

mythical genius, an icon, as someone says, on the order of James Dean.

Indeed, Gould is a handsome young man, although his lean good looks are somehow overwhelmed by his strange postures: bent over the piano, waving one hand to conduct an imaginary orchestra as he sits on a cut-down kitchen chair, his hands precariously low, humming madly. We see him in his familiar overcoat and scarf, and wearing gloves in midsummer, as he hums along the streets: He was an animal lover and he was given to serenading zoo elephants (in German) and then laughing at the absurdity of it. For all his eccentricity, Gould had a charming and playful streak, at least until his drug regimen in late life turned him paranoid.

We learn about Gould's early influences — his finger technique was copied from his teacher Alberto Garcia Guerrero — and hear from an early girlfriend, Frances Batcher. "Was he romantic?" the interviewer asks, and there's a long pause. "Sort of," Batcher finally answers. He was mostly solitary, finding protection in his music. A lifelong friend, John P.L. Roberts, calls him "a glass house. If you threw stones at him, he would break."

But there is another Gould as well, revealed by Cornelia Foss, wife of pianist Lukas Foss, who left her husband for Gould and brought her two children along. "A very straightforward triangle," she calls the affair. "There was no great mystery to it."

We meet her children, Eliza and Christopher, who have fond memories of Gould, as well as singer Roxalana Roslak, a soprano whom Gould heard on the radio and another of his lovers. She talks about his dream: a puppy farm on Manitoulin Island (Gould left his fortune to the Salvation Army and the Humane Society).

Genius Within finds many witnesses to Gould's offbeat personality — his inner life — and illustrates them with intriguing footage of the man himself. The result is a portrait both well-trod and new of a visionary musician whose torments were both real and manufactured. As Kingwell says, he was only at home when he was playing music. ★★★

■ *Genius Within: The Inner Life of Glenn Gould* screens tonight at 7 p.m. at Royal Cinema. For further screening dates call 416-534-5252.

Canwest News Service



WHITE PINE PICTURES

Glenn Gould was an icon on the order of James Dean.

The Gazette

Review: Genius Within: The Inner Life of Glenn Gould

BY JOHN GRIFFIN, THE GAZETTE DECEMBER 4, 2009



Glenn Gould was an icon on the order of James Dean.

Photograph by: White Pine Pictures, National Post

Genius Within: The Inner Life of Glenn Gould

Rating 4

Starring: Glenn Gould, Cornelia Foss, Christopher Foss

Playing at: Cinéma du Parc.

Parents' guide: for all.

How does this sound? Glenn Gould - rock star.

A quarter century after his demise, in 1982, age 50, the Torontonion variously described as "one of the greatest musicians of the 20th century," "one of the great pianists of all time," and "a nut, but a genius nut," is the subject of *Genius Within: The Inner Life of Glenn Gould*, a piercing new profile by Peter Raymont and Michèle Hozer.

The man who managed to record two versions of the Goldberg Variations that were unlike anything ever heard before and utterly unlike each other is revealed as a seer for this century.

He carefully manipulated and controlled his own image for mass consumption and the promotion of his career. He anticipated the time when the public could contribute to the recording process, and used nascent technology to shape his own recordings after abandoning the concert circuit in 1964, at the ripe old age of 31.

And he cultivated an air of elegant, arty, fiercely articulate eccentricity so pronounced that it may well have taken over him. By any measurement, Gould was a walking, humming model of the musician as tortured artist, world-class hypochondriac and developing paranoiac.

That portrait is wonderfully detailed in interviews with those who considered him a friend, working partner, oddity or lover. Those same people also describe him as charming, funny, curious and a great pal to all children and animals.

Raymont and Hozer follow the arc of his career, from a middle-class upbringing in Toronto, the only child of doting parents; the early recognition of his prodigious talents and music school; through his stratospheric rise in the cutthroat world of classical performance in the 1950s.

The performances are sensational, the physicality riveting, the hair perfectly disarranged. He kills in New York, holds the Soviet Union in the palm of his gloved hands, and is a global media darling.

Particularly illuminating to me was the relationship he developed with German émigré composer Lukas Foss, his painter wife, Cornelia, and their two children. The romance with Cornelia would contribute to the breakup of her marriage, and she and the children would join Gould in Canada, between 1968 and 1972.

Gould told Cornelia "he would die at 50." And did.

jgriffin@thegazette.canwest.com

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EYE WEEKLY.COM

ON SCREEN



Photogenius: the ever-iconic gould

Genius Within: The Inner Life of Glenn Gould

BY KIERAN GRANT December 02, 2009 21:12

Mind that title: Peter Raymont and Michèle Hozer's documentary is not an analysis of Glenn Gould's work, his innovations or his eccentricity. And it's just as well. The whole Gould-the-quirky-genius legacy is so well-established that *Genius Within: The Inner Life of Glenn Gould* practically cruises across the mythic Toronto pianist's set persona on its way to uncovering the person who was — quite actively, if not always consciously — propping that persona up. With excellent movies such as *Thirty Two Short Films About Glenn Gould* and the 1959 companion pieces *Glenn Gould: On the Record/Off the Record* as portraits of artistry, Raymont and Hozer's film is all the more touching because it presents Gould as something of an ordinary extraordinary guy. He was, from his happy childhood to his premature death at 50, a slouching contradiction who craved solitude but valued relationships, eschewed public performance but exerted fanatical control over his public image, and seemed both amused and bemused by his own dark side.

A wealth of archival footage, some of it previously unseen, and the obvious audio treasures ensure that *Genius Within* looks and sounds as captivating as its story. The filmmakers go heavy on talking heads (keeping track gets distracting), but the upshot is an articulate and emotional oral history of an entire life. And, as Gould himself was a charming talker who never looked less than iconic in a photo or film reel, the subject himself is vividly present. Consider it an inner life unearthed.

GEORGIA STRAIGHT

<http://www.straight.com/node/260298>

Movie Reviews

October 1, 2009

Vancouver International Film Festival charms, bewilders, and cajoles

By Janet Smith, Ken Eisner, and Mark Harris



Genius Within: The Inner Life of Glenn Gould

Genius Within: The Inner Life of Glenn Gould (Canada)

Drawing on the great pianist's well-documented career (and a few needless re-creations), this handsomely crafted film gets closer than we've been to the human being beneath the eccentricities. What's striking is not so much the strangeness of this brilliant hypochondriac but how loved he was, and is.

Granville 7, October 4 (7 p.m.), 5

THE VANCOUVER SUN

VIFF: Capsule reviews

Vancouver Sun

October 1, 2009

Genius Within: The Inner Life of Glenn Gould: This brilliant Canadian pianist is mostly remembered as an eccentric esthete; this documentary by Canadian directors Michele Hozer and Peter Raymont presents a different Gould, one who not only has an interest in romance but who has a secret love affair with a woman named Cornelia Foss, who was the wife of a fellow pianist, Lukas Foss. The story of Gould's romantic life is wrapped into a biography that is somewhat familiar — this is, after all, the 18th movie about Gould — but frequently lively. It includes rare footage of Gould horsing around, singing to elephants or directing a mock movie that show a rarely seen lighter side.

Showing Sunday 7 p.m., Granville 2; Monday, 10:30 a.m., Granville 2; Tuesday Oct. 13, 11:20 a.m., Granville 2.

Jay Stone, Canwest News Service

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GENIUS WITHIN: THE INNER LIFE OF GLENN GOULD

LOVE LIFE OF PIANO VIRTUOSO REVEALED AT LONG LAST

BY MARG GLASSMAN

Piano virtuoso Glenn Gould was a sensation in the late 1950s, a genuine Canadian icon who hit the heights of international acclaim after his recording of *The Goldberg Variations* became a best-selling classical disc. Since his death at the age of 50 in 1982, Gould has been the subject of numerous biographies and films. So why make another doc?

Peter Raymont, the CEO of White Pine Pictures and co-director of *Genius Within: The Inner Life of Glenn Gould*, says enthusiastically that "What was cool about Glenn Gould [from the '50s] was that he was handsome and articulate and attractive to people in so many ways... but no one ever talked about his sexuality."

Until recently, no one talked about his love life. Remarkably, the silence has only been broken in the past year and *Genius Within* is the first film in which the great love of his life, painter Cornelia Foss, has been interviewed.

"Here was a new side to him: his romantic life," says Raymont of the interviews conducted with Foss by his co-director Michele Hozer. "It humanizes Gould. He's no longer this weird, solitary, lonely figure.

"We discovered footage that had never been seen before, diaries that only a few scholars had read, and home recordings of music that had never been released to the public," he explains. "It was a treasure trove."

Genius Within is Hozer's first directorial credit; previously she edited White Pine's celebrated biopics on Roméo Dallaire, James Orbinski and Ariel Dorfman. She says, "Working with Peter Raymont is like being on a treadmill. You are working [and sweating] really hard. But when it is all over, you look great!" •



Glenn Gould

Directors: Peter Raymont, Michele Hozer
Producer: Peter Raymont
Production company: White Pine Pictures
Featuring: Glenn Gould, Cornelia Foss
Distributor: KinoSmith (Canada)
International sales: Films Transit International

http://www.ctv.ca/servlet/ArticleNews/story//20090901/tiff_glenn_gould_090903/20090903?s_name=tiff2009

Inner life of genius Glenn Gould exposed in new documentary



'Genius Within: The Inner Life of Glenn Gould,' a collaboration between award-winning documentary director Peter Raymont and award-winning editor Michele Hozer.

By: Andrea Janus, CTV.ca News

Date: Thu. Sep. 3 2009 6:36 AM ET

A new documentary aims to show "the more human side of Glenn Gould," a man as famous for his reclusiveness and bizarre personal habits as he was for his music.

The movie debuts later this month at the Toronto International Film Festival.

For "Genius Within: The Inner Life of Glenn Gould," co-directors Michele Hozer and Peter Raymont have compiled never-before-seen footage and interviews with friends and lovers who have never, or rarely, spoken publicly about Gould.

The film paints a portrait of Gould as funny and intelligent, but a troubled artist. He had a number of loyal friends and millions of fans, but preferred the solitude of his family's northern Ontario cottage.

- [WATCH: Directors discuss Glenn Gould](#)

"What we were trying to do is look at the myth alongside the man, and show both sides," Hozer said during an interview with CTV's Canada AM.



"A lot of times you think of Glenn Gould, you think of the hat, and the scarf and the gloves, a bit of a recluse. What we wanted to try and show is the more human side of Glenn Gould. Show his genius, but at the same time show his human side."

A number of books and films have dissected Gould, who died of a stroke in 1982 at age 50, but the documentary allows the artist and those closest to him to tell the story -- there is no narrator.

While his ever-present gloves and overcoat, his constant humming while he played and his germaphobia and pill-popping make their way into the film, his friendships -- and his relationships with women -- are perhaps detailed here more so than ever before.

While fans and critics often wondered if Gould was gay or even asexual, it was recently revealed that the pianist had a nearly five-year love affair with artist Cornelia Foss, who was married to pianist and composer Lukas Foss.

Foss, who moved to Toronto with her two young children to be with Gould for a time before returning to her husband, describes Gould in the film as funny, engaging, intelligent, but admitted "he was solitary."

And it's her children, who are both interviewed for the film, who may reveal the most about Gould, Hozer says. The two affectionately recall their time in Toronto with the pianist, who doted on them, and sadly discuss their separation from him when their parents reunited.

"That was a great surprise, seeing the children, Christopher and Eliza, and how they were touched by Glenn Gould," Hozer says. "Kids have a way of seeing through people and seeing how genuine they are, and it gives us a new layer to Glenn Gould when we see how affectionate these kids were with him."

With this film, Hozer makes her debut as a director after a career as Gemini award-winning editor with more than 50 films under her belt. She has worked with Raymont for eight years, including on "Shake Hands with the Devil: The Journey of Romeo Dallaire," which won a 2007 Emmy for best documentary and the audience award at the 2005 Sundance Film Festival.

In this, their first co-directing partnership, the duo allows the artist to tell his own story.

Numerous interview clips and home movies show off a silly sense of humour not seen by many outside of Gould's close circle of friends. Those include a moment during a road trip when he stopped to serenade zoo animals in German before collapsing in a fit of giggles.

There is also a touching moment when a friend and collaborator recalls Gould saying he felt so close to him that he wished they could become brothers.

"We found a lot of footage and audio recordings of Glenn Gould, telling us about his hopes and his fears and his dreams," Raymont told Canada AM. "So it's really a new and very different side to this extraordinary Canadian."

METRO - TORONTO

<http://www.metronews.ca/toronto/entertainment/article/309926--tiff-film-review-genius-within-the-inner-life-of-glenn-gould>

TIFF Film review: Genius Within: The Inner Life of Glenn Gould.



STEVE GOW

FOR METRO CANADA

September 14, 2009 2:16 a.m.

Be the first to comment

Print article

Genius Within: The Inner Life of Glenn Gould

Rating: ***

It seems like there's been a load of documentaries made about Glenn Gould.

But the truth is, this thorough straightforward study manages to show how the mysterious Canadian musician fits into our psyche despite having died 27 years ago.

With a stunning array of archival footage highlighted by personal anecdotes from close friends, the movie doesn't break any new ground, but it's still an honourable dedication.

• [For movie trailers, photos and screen times, or to buy tickets, click here](#)

More about Toronto International Film Festival , Genius Within: The Inner Life of Glenn Gould , TIFF Film reviews



Genius Within: The Inner Life of Glenn Gould

Michèle Hozer,
Peter Raymont

CANADA, 2009
English

109 minutes ■ Colour/HDCAM
Production Company: White Pine Pictures
Executive Producer: Peter Raymont
Producer: Peter Raymont
Cinematographer: Walter Corbett
Editor: Michèle Hozer
Sound: Bruce Cameron

Production: White Pine Pictures,
301-822 Richmond Street West,
Toronto ON M6J 1C9 Canada.
T (416) 703-5580 F (416) 703-1691
david@whitepinepictures.com

CONTACT INFORMATION

Canadian Distributor: White Pine Pictures
International Sales Agent:
Films Transit International
(see page 444)

Glenn Gould is arguably the most documented classical musician of the last century. In addition to numerous films about him (including François Girard's seminal *Thirty Two Short Films About Glenn Gould* and two fine portraits by Roman Kroitor), Gould appeared in countless radio and television programmes, culminating with John McGreevy's legendary *Glenn Gould's Toronto*.

Still, few of these pieces have managed to truly capture all of the myriad contradictions that made up Gould. Most have readily accepted his carefully groomed public persona. One of the more notable aspects of Michèle Hozer and Peter Raymont's *Genius Within: The Inner Life of Glenn Gould* is how it explores the incongruities between Gould's private reality and his wider image. It investigates Gould's personal life, specifically his long-running affair with painter Cornelia Foss, his drug intake and how his public facade began to take over his existence.

Genius Within is packed with compelling interviews with key people in Gould's life, including childhood friends, collaborators and even pop singer Petula Clark (a semi-ironic obsession for Gould). Hozer and Raymont have unearthed some truly extraordinary unseen footage, like the short film Gould made with writer and photographer Jock Carroll in the Caribbean.

The documentary is a fascinating record of a key moment in our cultural history – that post-war period in the fifties and sixties when you could actually begin to discuss Canadian culture as a distinct entity. But

what ultimately emerges is a man imprisoned by his own eccentricities and an image that came to dominate his life. In many ways, the film is a portrait of loneliness and isolation, which some saw as Gould's overriding themes in his radio work and writing. *Genius Within* is an assured, comprehensive and balanced portrait of one of Canada's most significant cultural icons.

■ Steve Gravestock



co-director) is her directorial debut.



Peter Raymont has produced and directed over one hundred documentary films. His award-winning feature documentaries include *Voices from the Shadows* (92), *The World Stopped Watching* (03), *Shake Hands with the Devil: The Journey of Roméo Dallaire* (04), *A Promise to the Dead: The Exile Journey of Ariel Dorfman* (07) and *Genius Within: The Inner Life of Glenn Gould* (09, co-director).

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Reflecting Images - Masters



Genius Within: The Inner Life of Glenn Gould

Michèle Hozer, Peter Raymont

EUROPEAN PREMIERE

This biopic about legendary Canadian pianist Glenn Gould (1932-1982) contains a surprising amount of previously unseen footage, such as the short film of Gould in the Caribbean. Still renowned for his interpretations of Bach – the *Goldberg Variations*, for example – Gould is known to most of us as the eccentric who always wore gloves, whatever the weather, always sat at the piano on the same extremely low stool, and of course for his musical unorthodoxy. Once, at the beginning of a 1962 concert in New York, conductor Leonard Bernstein announced that he did not approve of the interpretation Gould was about to play. Two years later, Gould gave his last public concert. Directors Michèle Hozer and Peter Raymont address the “inner life” of the pianist and give a balanced overview of Gould the man, investigating the contrasts between his public image and private life through interviews with his intimates, friends, and colleagues. Cornelia Foss talks about her then controversial relationship with Gould, and his personal assistant reminisces on his last years, when Gould sought a career in radio. This documentary provides an alternative look at the enigma that was Glenn Gould – a man who could do much more than play Bach like no one else.

Canada, 2009
HD, color, 108 min

Director: Michèle Hozer, Peter Raymont
Photography: Walter Corbett
Editing: Michèle Hozer
Sound: Bruce Cameron
Production: Peter Raymont for
White Pine Pictures Inc.
World Sales: Films Transit International Inc.
Screening Copy: White Pine Pictures Inc.
Involved TV Channels: Bravo!, Biography
Channel, TV Ontario, Knowledge Network
Thirteen/WNET, ZDF/ARTE, SVT, NPS

Peter Raymont:
Have You Ever Been North of Princess
Street? (1971), Sikusilarmiut (1975),
Lumsden (1975), Happy Birthday
(1976), The Brokers (1984), With Our
Own Two Hands (1985), The People's
Accord (1991), Tough Choices (1993),
Rwanda: In Search of Hope (2000),
Bhopal: The Search for Justice (2004),
Shake Hands with the Devil: The
Journey of Roméo Dallaire (2004), The
Border (2007), A Promise to the Dead:
The Exile Journey of Ariel Dorfman
(2007)
Michèle Hozer:
directing debut



SUMMARY

FILM CONTACTS



Genius Within: The Inner Life of Glenn Gould

[GLENN] (Feature)

Canadian Images

(Canada, 2009, 95 mins, HDCAM)

Directed By: Michèle Hozer,

Peter Raymont

PROD: Peter Raymont

CAM: Walter Corbett

ED: Michèle Hozer

MUS: Glenn Gould

Cast: Glenn Gould, Vladimir Ashkenazy, Petula Clark

Near the start of this superb doc, there's an audio clip of Glenn Gould saying that what gives the arts their power and distinction is their ability to create and impose a "distance from the world." *Genius Within* is a thorough investigation into the ways Gould both engaged with and insulated himself from his environment. A wily provocateur and reclusive eccentric, Canada's most famous classical musician was nothing if not complex and many-sided. It's a testament to the strength of this film that it breaks through the seeming contradictions of Gould's strange personality to show a cohesive, nuanced whole.

A musical prodigy born and raised in Toronto, Gould gained national renown for his musical broadcasts before bursting onto the world stage when he signed to Columbia Records and released an audacious interpretation of Bach's "Goldberg Variations." There's lots of background and context in this doc, from precise discussion of his playing technique to reminiscences from his (few) close friends. There's also a feast of interview material, live performances, and recordings that will be satisfying to Gould aficionados and tantalizing to neophytes. **If you want to know why this man is considered one of the greatest pianists of the last century, or you've ever pondered the links between genius and eccentricity, or if you just want to encounter a veritable fireworks display of personality, this is the movie to see.**

Screening Schedule

Sun, Oct 4th 7:00pm \$11.00
Empire Granville 7 Th 2

Mon, Oct 5th 10:30am \$8.00
Empire Granville 7 Th 2

Tue, Oct 13th 11:20am \$8.00
Empire Granville 7 Th 2

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Hot Doc: The Inner Life of Glenn Gould

WRITTEN BY CHRISTOPHER JONES



In the new documentary film, *Genius Within: The Inner Life of Glenn Gould*, the late pianist confesses that he was much more nervous about performing in Toronto than he ever was about playing in New York. "There's just something about playing to your hometown crowd," he says. An international sensation following the 1955 release of his revolutionary *Goldberg Variations*, Gould has actually sold more records since his death in 1982, at age 60, than he did during his lifetime. His musical legacy is captured forever on record and his performances are preserved on **YouTube**, something the pianist "would have loved," suggests Michèle Hozer, co-director, with Peter Raymont, of *Genius Within*. "Gould loved the microphone, he loved the media," says Hozer. "He lived in the image."



The wealth of archival material meant that Hozer and Raymont had lots of footage, photographs and radio tapes to work with but they weren't content to merely regurgitate existing footage. Then, in 2007, a *Toronto Star* article by writer Michael Clarkson, shone a new light on the subject by revealing the pianist's quiet, four-year love affair with Cornelia Foss, above left, a painter and New York socialite who left her husband, composer/conductor Lukas Foss, to be with Gould.

"That was a very new spin," observes Hozer, "because Gould had been very private about his personal life. People thought he was either asexual or homosexual, there was all kinds of speculation. So this new detail gave us an avenue to explore the man beyond the myth."



Co-directors Michele Hozer and Peter Raymont pose with a bronze statue of Glenn Gould outside the Glenn Gould Studio in Toronto

Now that they had a hook for their story, Hozer and Raymont needed to infiltrate Gould's inner circle, a suspicious and protective group of friends and associates, all of them advancing into old age.

"When he died his friends really protected his image," notes Hozer, "and they still do but I think now they understand that his image will live on, regardless. He touched people in such a way that they feel blessed to have shared that time with him. There's the **Glenn Gould Foundation** and the Glenn Gould estate and they have to accept you, make sure you're genuine."

Hozer's mission was obviously accomplished. Cornelia Foss and her two children both share their memories on camera, helping to elucidate a subject that has only recently come to light.

"I did tons of research," recalls Hozer, "and I found that every time Gould talked or played I was mesmerized and then when someone else would come into the scene the spell would be broken. So I felt it was important that we use Gould as the

narrator as much as possible."

The device works well and the film, which debuts at the Royal Cinema, Thursday at 7 pm, provides a fine biographical portrait of a man whose genius was both a gift and a curse.

"What I try to do in the movie is to show the cost of someone going to the edge of human potential," shares Hozer. "So whether you're a Gould fan or a fan of classical music, you can relate to the human being at the heart of the story. He paid a high price for his talent but he was also rewarded for it. And so was his audience."

WHERE/WHEN: December 3 – 8 (times vary), Royal Cinema (608 College Street), 416.534.5252.



The Contrapuntal Blog

<http://theglenn Gouldfoundation.blogspot.com/2009/09/genius-within-inner-life-of-glenn-gould.html>

Friday, September 18, 2009

Penny Johnson

[Genius Within: The Inner Life of Glenn Gould](#)



Hello all!

To give a quick report on the new documentary that screened at TIFF this week - *Genius Within: The Inner Life of Glenn Gould* - I am happy to report that **this will likely become the gauge by which we measure the quality of future films about Gould. It is a brilliant and highly accurate piece of work,** in that the many interviews conducted, were done with those who were closest to Gould. The Foss family is absolutely delightful, and one really gets a sense of how much of Gould's public facade was just that. While the film is not just about his relationships with women, namely Cornelia Foss, it does make up a good portion. And rightly so, because never before have we been able to see this other side of Gould. There are some incredible pictures AND footage which has never been seen before. The film does not sensationalize anything or anyone, nor does it perpetuate the myth of him being a recluse who wears winter clothing in the summer. Gould definitely had issues with being in control, and totally knew what he was doing in creating his own image. Let's face it, we all still buy into it to some extent. This film goes beyond that, as I said, and shows us a side that has not yet been revealed. We need to know this side existed, not to be nosy or anything, but more importantly, to have an accurate conception of who he was and what he was about. **It's a brilliant film and you all MUST see it!** It's worth it for the interviews alone, never mind the footage. I particularly liked the interviews with Lorne Tulk, Kevin Bazzana and Pet Clark. Yes, she's in it too!

On a side note, we were informed that the film will be in theatres across Canada very soon, and also that an American company has purchased the rights to show it in that country (not sure about overseas). I believe that company will be announced shortly. In the US, the film will show in about 30 different cities. Back here in Canada, a shortened version of the film will air on Valentine's day, on the Bravo! network. As for when it comes out on DVD, I have been advised by the Estate that it likely won't be for at least another 6 months. Indeed, something to look forward to!

Best wishes from Toronto!

Penny Johnson (Contributing Author, **The Glenn Gould Foundation**)

The light and dark side of a genius

By Lois Siegel

If you are interested in classical music, musicians, piano, or human nature, "Genius Within: The Inner Life of Glenn Gould," directed by Michèle Hozer and Peter Raymont is a must see in Centretown.

There have been other films about eccentric pianist Glenn Gould, specifically "On the Record" and "Off the Record," (National Film Board of Canada, 1959) and "Thirty-Two Short Films about Glenn Gould" (1993) - a series of vignettes about his life. "Genius Within" is the most comprehensive film study to date. It follows Gould's development as a pianist from his early years until the day of his death in 1982 at the age of 50.

Gould was only 22 when he made his American debut at Town Hall, New York City (1955). The following day, he was offered an exclusive recording contract with Columbia Records. His recording of Bach's Goldberg Variations received immediate critical acclaim. The rest is history.

What an interesting character Gould was! Draped in a long coat, scarf and gloves, in the middle of summer, he had his own way of dealing with the world. He refused to shake hands with anyone, fearing injury. As well, Gould was a nocturnal being, often rehearsing with others late at night. He used a special rug and chair for recordings and performances. The chair looked like it had fallen off the back of a truck, and it had a tendency to squeak while he was playing. Trying to eliminate these sounds from recordings, as well as Gould's habit of singing while he was playing, drove Columbia recording technicians nuts.

Eventually, Gould refused to play concerts, preferring to edit his recordings meticulously instead. He was obsessed with having absolute control over every aspect of his work.

The film's structure is masterful. The extensive research undertaken for two years to create this production is impressive. Information about Gould is smoothly interwoven with stock footage from previous films about him, interviews

with people with whom he worked, music critics, and former lovers - all providing a new insight into the private world of Glenn Gould.

Gould seemed to be happiest when he was playing the piano. Other aspects of his life were not so comforting. His hypochondriac and paranoid tendencies became more acute later in life and his dependence on pills more intense. The positive and the dark side of genius is explored in the film.

Producer/director Peter Raymont is a hometown boy. He was born in Ottawa and went to Creighton Street School, Rockcliffe Park Public School and Lisgar Collegiate Institute. Raymont started in film at the National Film Board of Canada in Montreal and then moved to Toronto. "I was frustrated my films weren't being seen in Canada," he explained. "I needed to start my own company and help encourage the NFB and CBC to work together."

And so he did. His company, White Pine Pictures, was born. Raymont has produced and directed over 100 documentary films and series during his 38-year career. His documentary feature "Shake Hands with the Devil: The Journey of Roméo Dallaire" received a 2007 Emmy Award for Best Documentary and the Audience Award at the 2005 Sundance Film Festival.

Raymont is also executive producer and co-creator of the hit CBC TV drama series "The Border."

Peter Herrndorf, president and CEO of the National Arts Centre, saw Raymont's film on Gould at the Toronto

International Film Festival and called him. As a result, you can attend a free screening of "Genius Within" at the NAC, Wednesday, February 3, 7.30 pm. Tickets are available in person only at the NAC Box Office starting Monday, January 11. Individuals are allowed up to four tickets at a time. It will also play at the Mayfair Theatre, Wednesday, February 10, and Thursday, February 11, 7 pm.



Above: Glenn Gould shows his genius on the piano. His life is documented in the new film "Genius Within: The Inner Life of Glenn Gould." PHOTO COURTESY

The interesting aspects of the film are the personal interviews with people who knew him but had never spoken publicly about their relationship with him. Cornelia Foss, the wife of German-born American composer/conductor Lucas Foss, left her husband and took their two young children to live in Toronto. The news about her four and a half year affair with Gould only broke two years ago.



The unknown Glenn Gould

Documentary shows romantic side of eccentric pianist

BY PETER SIMPSON, THE OTTAWA CITIZEN JANUARY 30, 2010

Glenn Gould sits on a chair and stares at the piano keys, rapt, somewhere between a predator over his prey and a lover over the ivory skin of his inamorata. His fingers -- long, lithe, independent rise and caress from the keys a music that is decisive and restrained, powerful and delicate, familiar and yet strangely, wondrously foreign.

"Absolutely a revelation to me," says the violinist and conductor Jaime Laredo in *Genius Within: The Inner Life of Glenn Gould*. "I never heard piano played like that. I never heard Bach played like that. I just thought, 'Oh my God, this guy is a genius.' "

Peter Raymont sits on a chair -- one far more plush than was Gould's old wreck of a seat -- in a private lounge at the National Arts Centre.

"The making of this film has re-instilled in me the love of playing piano," says Raymont, who produced the film and co-directed with Michèle Hozer.

"People have told me that after you've seen this film, you listen to Gould's music in a different way ... because you know now that he did love and was loved," Raymont says. "You see the quirky humour side of him. You see all different sides of him."

Quirky, eccentric, crazy; a range of synonyms have been tagged to Gould since he died in 1982. Death came when he was 50, just as he always said it would, and it was only a few years after he said that he shunned sunlight and much preferred to "come out at night with the bats and raccoons."

Raymont, who grew up in New Edinburgh and Rockcliffe, says of Gould's later, reclusive years, "He took a lot of drugs. He became quite paranoid, he became a hypochondriac. It was quite sad. There was nobody there to pull him back from all that."

Gould would take his own blood pressure many times daily and meticulously record the results in a journal. He had the same prescriptions filled by multiple doctors. Fearing germs, he talked to his mother only by telephone as she lay dying in hospital.

This dark side of Gould was well-known a quarter-century after his death. Two years ago Raymont saw another, more human side emerging, one not reflected in earlier films or documentaries or books on Gould.

Gould and Hozer found "thousands" of unpublished photos of Gould in the Columbia Music archives, now held by Sony Music in New York City. They found unseen film footage and recordings. They got the first on-camera interview with Cornelia Foss, who had recently emerged as Gould's one great love, and the first interviews with Foss's two children, now adults, who fondly remember Gould as a loving

surrogate father during the four years before their mother, defeated by Gould's expanding instability, returned to her husband in the United States.

"I and most people had not thought of Glenn Gould as that type of a guy -- having a sex life, having a romantic side to him," Raymont says, much less as "a fatherly figure, which is again a whole new way of thinking about him."

Raymont -- who won an Emmy for *Shake Hands With the Devil: The Journey of Roméo Dallaire*, co-directed with his late wife Lindalee Tracey -- has an even bigger hit. *Genius Within* was a huge success for Raymont and Toronto's White Pine Productions at the Toronto film festival, and has been sold for distribution in the U.S., Japan and other countries. The 500 or so tickets for a free screening Feb. 3 at the NAC were snapped up in a day. It also shows Feb. 10 and 11 at the Mayfair Theatre.

The global fascination with Gould was as immediate as it could be before the Internet. His first recording of Bach's Goldberg Variations in 1955 made the 22-year-old boy from Toronto a star and was widely hailed as a seminal moment in classical piano.

He was also a very attractive man, with intense eyes, tousled hair, and a loose-limbed stance that seems part James Dean, part Tom Waits. "He was a classical musician but he didn't wear tails and perfect black shoes, and didn't sit upright at the piano," Raymont says. "He slouched and wore sandals. He was a quirky guy. He was the first person like that in classical music. He wasn't uptight, as we'd say these days."

Gould was also intensely private, "which became part of his mystique," Raymont says. People knew only that this kid from Canada (of all places) was touring the world and playing piano like it had never been played before. He "sang" -- part hum, part grunt -- as he played, and sat on a rickety, squeaky chair cut low to the ground.

Gould hated performing, and quit in 1964. The movie gives more perspective to his later recordings and radio career, and his slide into the dark hole of paranoia. He was not an island, Raymont says, "he was desperate, in a way, for love and companionship and affection and brotherhood."

There's a clip where Gould happily calls his chair "a member of the family," but we see it is beaten and ragged and decaying, like the furniture of *Dorian Gray*. It sits now at Library and Archives Canada in Ottawa, an eloquent, nondescript reminder of how music can move us, change us.

Peter Raymont, for example, says he's about to take his next piano lesson, his first in 45 years.

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Gould Lives On

07 December 2009

It never ceases to amaze me that Glenn Gould remains so fascinating to the world, more than a quarter-century after his death. There's been so much biographical material already produced about...

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- [26 November 2009 Sacred and Profane](#)
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Gould Lives On

WholeNote Blog

Written by Colin Eatock

Monday, 07 December 2009 11:30

It never ceases to amaze me that [Glenn Gould](#) remains so fascinating to the world, more than a quarter-century after his death. There's been so much biographical material already produced about Canada's most famous pianist that you'd think the topic would be pretty much exhausted by now. On the contrary. This year, another Gould book, entitled simply [Glenn Gould](#), by Mark Kingwell, was published. I've not read it yet – but Pamela Margles, *The WholeNote's* book critic, reviewed it in our December-January issue. (You can read her review [here](#).) And now we have a new documentary film, [Genius Within: the Inner Life of Glenn Gould](#), which I saw last night at the Royal Cinema. Filmmakers Peter Raymond and Michèle Hozer have done a commendable job of patching together an impressive amount of footage of Gould. We see him in New York, in [Massey Hall](#), at his cottage in Muskoka, singing to elephants at the zoo, and even making a nutty home movie while on holidays in the Bahamas.

Interspersed with archival footage, there are interviews with people who knew Gould. Here the film breaks new ground, revealing the cerebral musician as more human than he's often portrayed. There are interviews with three women in his life – yes, there were women in his life – including Cornelia Foss, who left her husband, the composer Lukas Foss, to live near Gould in Toronto for four years. (This first became public knowledge thanks to [an article in the Toronto Star](#), a couple of years ago.) Ms. Foss is interviewed, and she tells much, if not all, about the relationship.

The film also doesn't pull punches about Gould's hypochondria, either. Indeed, it's a little horrifying to learn how he managed to get multiple prescriptions from multiple doctors – without anyone in the medical world noticing what was going on, and putting a stop to it.

Everyone interested in Gould should see this movie. Unfortunately, it plays at the Royal only until December 8. However, I hear there are plans for the film to be broadcast by Bravo Television in February. And I expect it will be available in the video rental shops before too long.

Colin Eatock, managing editor



Anglican Samizdat

December 7, 2009

Genius Within – Glenn Gould

Filed under: [music](#) — David @ 12:10 am

Tags: [music](#)

I used to find trying to ignore Glenn Gould's humming while listening to him play the piano annoying, but at some point it became a part of the performance. Now I can listen to the entire Well Tempered Clavier and not notice the vocal accompaniment; I would probably miss it. What is less easy to overlook is Gould's cut and paste approach to recording; he used to splice different performances together to make what – to his mind – was a result that was closer to perfection. This wasn't very noticeable on the old vinyl versions of his records, but the newer digital offerings make the splices very plain – and disconcerting.

Nevertheless, Gould was a great pianist and, in particular, a great exponent of J. S. Bach; he is one of Canada's national treasures. He was also very eccentric. For example, he took great delight in constructing improbable theories about the virtues of Petula Clark's singing; he liked to conduct an imaginary orchestra while playing and he insisted on sitting on a butchered kitchen chair made by his father – and there was the humming. He had strange ideas about the inner heartbeat of a piece of music; he applied the theory to the tempos of the sections of the Goldberg Variations; it never made much sense to me, but there is *something* about his interpretation that is compelling.

When he was 31 he gave up concert performances to concentrate on studio recordings; for a lesser musician this would have signalled the end of a career, but not for Gould. Tragically, he died in 1982 aged 50.

There is a new film about him that suggests that the eccentricity was to some extent manufactured; I very rarely go to the cinema, but I might go to see [this](#):

Canadian pianist Glenn Gould is a man of endless fascination, at least to Canadian filmmakers. Genius Within, a new documentary, is the 18th film about Gould, ranging from early looks at the piano prodigy to the feature film Thirty Two Short Films About Glenn Gould, which divided his life into movements, like the Goldberg Variations, and put them on the screen as a sort of mosaic portrait of an eccentric and troubled man.

The eccentricity is part of the fascination. "Ultimately there's a mystery at the heart of Glenn Gould," philosopher Mark Kingwell says in Genius Within, and it is a mystery that even new revelations about Gould's love life cannot entirely dispel. Genius Within is the first film made since it was learned that, as someone says in the film, "his dark secret" was that he had normal relations with women.

The movie, directed by documentary veterans Michele Hozer and Peter Raymont, takes us on a familiar but lively trip through Gould's life, using interviews and old footage — of which there is an awful lot — to get us up to speed on the life of this mythical genius, an icon, as someone says, on the order of James Dean.

TUESDAY, SEPTEMBER 15, 2009

[Genius Within: The Inner Life of Glenn Gould](#)



Showing at the Toronto International Film Festival: *Genius Within: The Inner Life of Glenn Gould*, directed by Michèle Hozer and Peter Raymont

Glenn Gould is arguably the most documented classical musician of the last century. In addition to numerous films about him (including François Girard's seminal *Thirty Two Short Films About Glenn Gould* and two fine portraits by Roman Kroitor), Gould appeared in countless radio and television programmes, culminating with John McGreevy's legendary *Glenn Gould's Toronto*.

Still, few of these pieces have managed to truly capture all of the myriad contradictions that made up Gould. Most have readily accepted his carefully groomed public persona. One of the more notable aspects of Michèle Hozer and Peter Raymont's *Genius Within: The Inner Life of Glenn Gould* is how it explores the incongruities between Gould's private reality and his wider image. It investigates Gould's personal life, specifically his long-running affair with painter Cornelia Foss, his drug intake and how his public facade began to take over his existence.

Genius Within is packed with compelling interviews with key people in Gould's life, including childhood friends, collaborators and even pop singer Petula Clark (a semi-ironic obsession for Gould). Hozer and Raymont have unearthed some truly extraordinary unseen footage, like the short film Gould made with writer and photographer Jock Carroll in the Caribbean.

The documentary is a fascinating record of a key moment in our cultural history – that post-war period in the fifties and sixties when you could actually begin to discuss Canadian culture as a distinct entity. But what ultimately emerges is a man imprisoned by his own eccentricities and an image that came to dominate his life. In many ways, the film is a portrait of loneliness and isolation, which some saw as Gould's overriding themes in his radio work and writing. *Genius Within* is an assured, comprehensive and balanced portrait of one of Canada's most significant cultural icons.

Posted by Elise at [11:05 AM](#) 

Labels: [canada](#), [documentary](#), [genius within the inner life of glenn gould](#), [glenn gould](#), [michele hozer](#), [toronto international film festival](#)

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pianobabbler: a blog in the life of a working musician

**Michael Jackson, Glenn Gould, Genius, Death and
Hysteresis** December 02 2009

There follows a tale of two documentaries the Pianobabbler recently saw: **GENIUS WITHIN: The Inner Life of Glenn Gould**, and **This Is It**. See the latter. See the former.



GG - music and sound and radio and thought and emotion. He created a previously unknown soundscape, musicscape, mindscape, and artscape. If you haven't heard him playing Bach- go *now* and listen. If you haven't heard his radio documentary *The Idea of North*- go *now* and listen. If you've never read his writings...

The Pianobabbler recently saw **GENIUS WITHIN: The Inner Life of Glenn Gould**, and **This Is It**.

Both films induce *hysteresis*, physics' word for a state that persists after the stimulus goes away. Like metal that remains magnetic after removing the magnetic field.

You emerge from both *Genius Within* and *This Is It* but remain in the movies. Or the movies remain in you.

With GG one travels from the surface to the soul. How apt the title, *Genius Within*. The movie begins with the inner genius of GG. It depicts GG's odd, asymmetric life. We learn of, and see things about GG we have never seen or known before. Among the most moving moments are those with his almost-wife, Cornelia Foss, and her children. The marriage that never happened. The stepdad they never had. The appreciation they never expressed.

We also see and hear in *This Is It* much of GG himself. From the surface to the depths, GG bends inner gravity. One can't escape his pull. Emotionally and intellectually you are drawn to his always softspoken railings against concertizing, and to his appreciation for 60's pop singer Petula Clark.

You leave *Genius Within* in a wondrous daze at how much life one person can create. How much of the world one person can remould. Repeat: you leave *Genius Within*, but it does not leave you. *Hysteresis*.

Maximum thumbs and huzzahs to *Genius Within's* makers **Michèle Hozer & Peter Raymont**.

If you haven't seen *Genius Within*- go *now* and do so.

The Pianobabbler has babbled.

- Website for **GENIUS WITHIN: The Inner Life of Glenn Gould** A documentary film by Michèle Hozer & Peter Raymont



Genius Within: The Inner Life Of Glenn Gould explores the life of the late Toronto classical pianist and man of mystery, who remains an object of wonder 27 years after his death. Director Peter Raymont's festival entry attempts to answer some of the questions about Gould through never-before seen film footage, photographs, excerpts from his private home recordings and diaries, and anecdotes from some of the people who were closest to the eccentric writer, composer and broadcaster but hadn't spoken about him publicly before. Gould has become such an icon that even those of us who don't know or care much about his work will appreciate this.

—Steve McLean



<http://web1.globalpost.com/dispatch/worldview/090916/tiff-over-israel?page=0,1>

By Nomi Morris — Special to GlobalPost
Published: September 16, 2009 17:46 ET

TORONTO, Canada –

Among dozens of A-list stars in Canada this week are George Clooney, Penelope Cruz, Matt Damon, Jennifer Connelly, Drew Barrymore, Robert Duvall, Megan Fox, Julianne Moore and Michael Douglas. More than 3,100 film industry representatives are here. And tens of thousands of film lovers are lining up across the city to view even the most obscure of the 336 films featured in the festival. Directors from Spain's Pedro Almodovar to Germany's Werner Herzog, to America's Coen Brothers and Ireland's Neil Jordan are screening their newest films.

The opening film *Creation*, a well-received close-up of Charles Darwin's private life, is a prime example of how increasing numbers of filmmakers are choosing to debut their films in Toronto rather than Venice or Berlin.

This year, the film that has generated the greatest buzz is "Up in the Air," the latest by Reitman, director of the hits "Juno" and "Thank You for Smoking," and son of Hollywood director Ivan Reitman ("Ghost Busters"). "Up in the Air" stars Clooney as a "termination engineer," who has no home life outside of his job, jetting around the country helping American companies fire people. Both funny and sad, the film examines a society where frequent flier points become a substitute for family attachments. Reitman used documentary footage of 25 real people who had lost their jobs in Detroit and St. Louis, which lends the film a timely edge.

At the same time, critics have singled out many smaller films from smaller countries such as Denmark's "An Education," and "Women Without Men," a German-French-Austrian co-production set in 1950's Iran. Canadian films are attracting higher profile American investment and star power, such as Atom Egoyan's "Chloe," featuring Julianne Moore and Liam Neeson. Canada is still strong in its usual categories of shorts and documentaries, with this year's main documentary entry a gem called "Genius Within: The Inner Life of Glenn Gould."

Home » Toronto » [Toronto Blog](#) » Arts Events, December 8-13: Jason Collett's Annual Basement Revue, Extraordinary Canadians, Wooden Sky & Small Press Book Fair

Submitted by taylor on Tue, 12/08/2009 - 14:28.

Tuesday, December 8:

9:30pm. **Genius Within: The Inner Life of Glenn Gould** @ The Royal. This is the last chance for Toronto audiences to see this fascinating film, a must-see for any music lover. 608 College St.

Wednesday, December 9:

7pm. **The Wooden Sky** @ Masonic Temple. Performing on MTV Canada's flagship show: MTV Live. To book free tickets email: liveaudience@mtv.ca.

7pm. **Free Japanese Film Screening** @ Bloor Cinema. Sponsored by the Japanese consult, come watch The Stars Converge tonight, and Women in the Mirror tomorrow at the same time! 506 Bloor St. W.



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Movie Listings

Genius Within: The Inner Life of Glenn Gould

Date: December 8, 2009
 Location: Royal Cinema
 Website: glenn Gould movie.com

Description:

Last chance for Toronto audiences to see what Variety Magazine calls "A must see film for serious music fans." This is not 'just another Gould film'. This is the film that Gould's colleagues, critics and other music lovers want you to see.



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[Home](#)>[Radar](#)>Radar: El Vez's Viva Christmas, An Evening With Extraordinary Canadians, Jason Collett's Basement Genius Within: The Secret Life of Glenn Gould

Posted by **Ben Spurr**

Filed in **Radar**

December 8, 2009

Events on Toronto's Radar for TUESDAY DECEMBER 8, 2009... lovingly handpicked from blogTO's [events calendar](#).

FILM | *Genius Within: The Inner Life of Glenn Gould*

Glenn Gould is Canada's answer to James Dean. Both were good-looking rebels railing tragically against society, only Gould was just a little nicer about it. While Dean drove fast cars and bedded actresses, Gould was just rude to concert audiences. The piano prodigy continues to be a source of fascination for filmmakers, and *Genius Within* is the 18th and latest movie on the musician. The documentary brings to light new footage and fresh insights into Gould's private life and is currently touring the country in limited release. Tonight is its last Toronto date.

Royal Cinema, 608 College St. W., 9:30 pm

GENIUS WITHIN

The Inner Life *of* Glenn Gould



FESTIVALS ATTENDED WORLD WIDE

CANADA

2009 - Toronto International Film Festival (Toronto) (World Premiere)

2009 – Atlantic Film Festival (Halifax)

2009 – Vancouver International Film Festival (Vancouver)

SOUTH AMERICA

2009 - Festival Internacional del Nuevo Cine Latinoamericano (Havana, CUBA, Spanish Version)

EUROPE

2009 - International Documentary Film Festival Amsterdam (IDFA) (Amsterdam, NETHERLANDS)

SPECIALTY SCREENINGS

Cinémaquique Film Club Screening at the Cinema Du Parc - November 30, 2009

National Arts Centre Special Presentation Screening, Ottawa, ON - February 03, 2010

THEATRICAL SCREENINGS

2009 - Toronto, ON - The Royal

2009 - Montreal, QC - Cinema Du Parc

2010 - Charlottetown, PE – City Cinema

2010 - Winnipeg, MB - Cinematheque Theatre

2010 - Edmonton, AB – Metro Film Society

2010 - St. John's, NL – Inco Innovation Centre Theatre

2010 - Wolfville, NS – Acadia Cinema's Al Whittle Theatre

2010 - Sydney, NS – Cape Breton Island Film Series

2010 - Waterloo, ON – Princess Twin Cinema

2010 - Sackville, NB – Vogue Cinema

2010 - Barrie, ON – Bayfield 7 Cinemas

2010 - Ottawa, ON – The Mayfair Theatre

2010 - Mississauga, ON – Living Arts Centre

2010 - Red Deer, AB – Galaxy Cinemas

2010 - Kingston, ON – Etherington Hall

2010 - Annapolis Royal, NS – King's Theatre

2010 - Collingwood, ON – Galaxy Cinemas

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