



Media Release

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Dance theatre performance unravels the tangled mystery of how we remember and the enigmatic personality of Canadian legend Glenn Gould

***Performances May Be Permanent* takes the stage at Market Hall on Thursday September 24th**

“I used to watch the movies backwards from behind the screen as my mother played the score,” Kate Story says. She was “the kid who liked Bach,” recalling how her mother told her that playing pieces by Bach would quiet her in the womb.

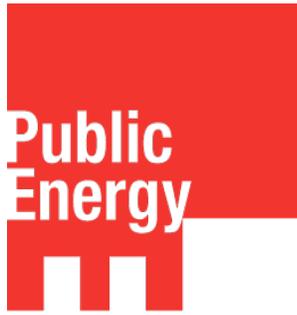
Glenn Gould’s 1955 debut of Bach’s *Goldberg Variations* was a classical music sensation the likes of which the world had never heard in modern times. The Canadian classical pianist vaulted to international fame nearly overnight, and today his CBC darling status has woven his eccentric personality and brilliant musicianship into the consciousness of the Canadian psyche. The composition was a staple of Gould’s performances for years to come, and his critical reinterpretation of it, recorded shortly before his death in 1982, has sold more than two million copies worldwide.

Story’s mother was just a few years younger than Gould, with the early promise of becoming a concert pianist herself. That potential was never realized, however, and may have coloured the rest of her life. Nevertheless, she continued to play and composed several scores for silent films which were an indelible part of Kate’s upbringing. ***Performances May Be Permanent*** weaves fragments of her mother’s compositions, Gould’s *Goldberg Variations*, and their similarly eccentric personalities into one physical theatre performance that tugs and pulls at the mystery of how we remember those who have been so important in our lives.

Kate Story’s development of the piece harkens back to early experiments with performances at Artsweek and Public Energy’s *Emergency* series. Kate states that these are “things that I’ve been working on for a long time coming to fruition”; quite literally, ***Performances*** is the work of a lifetime.

The work has seen collaboration from the local talent of Mysterious Entity Theatre director Em Glasspool and sound composition by musician Derek Bell. In this final version of the piece, Story has teamed up with pianist Bill Brennan. A friend from her home in St. John’s Newfoundland who also knew Kate’s mother, Brennan has performed with the National Ballet as well as the Canadian Opera Company, and was the musical director of the CBC’s beloved *Vinyl Café*. Story has also enlisted the critical eye of renowned Canadian director Ker Wells. Known as a pioneer of ‘devised theatre,’ Wells has received critical acclaim for his recent direction of *Macbeth* in Toronto’s High Park and Sarah Berthiaume’s *The Flood Thereafter*.

Performances May Be Permanent starring Kate Story and Bill Brennan will be a one-night-only world premiere at the Market Hall Performing Arts Centre on Thursday September 24th at 8 PM. Tickets are available at the Market Hall box office (140 Charlotte Street, 3rd Floor) and online at <https://tickets.markethall.org/>. Admission \$20 general / \$15 students, undergrad / \$8 high school



The Power of Performance

Media Release

students. The show will go on to appear at the prestigious 25th Annual Festival of New Dance in St. John's, Newfoundland.

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Public Energy is a presenter and animator of contemporary dance, theatre, performance, and interdisciplinary work. Their work is dedicated to supporting the creation, touring, and presentation of innovative contemporary performance arts, and to developing audiences that are knowledgeable and passionate.