

Brighton Festival

Brighton: Symphony of a City

World Premiere

Commissioned by Brighton Festival

Brighton Festival
music supported by



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Wed 11 May, 7.30pm
Brighton Dome Concert Hall

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Brighton: Symphony of a City

Part 1

Film

Film director

Lizzie Thynne

Editor

Phil Reynolds

Associate film producer

Catalina Balan

Music

Composer and conductor

Ed Hughes

Orchestra of Sound and Light producer

Liz Webb

Orchestra leader

Christina Woods

Live score performed by

Orchestra of Sound and Light

Seafront woman with phone

Jessica Griffin

Couple at Waterstones

Georgia Rooney, Kate Ballard

Couple at telescope

Ingvild Deila, Ian Habgood

Puppetry artists

Sam Toft, Kate James Moore

Aya Nakamura and Mohsen Nouri

Touched Theatre

Circus

'Flown', Pirates of the Carabina,

Brighton Dome

Cabaret

Ruby Jones

Camera

Catalina Balan

Lizzie Thynne

Additional camera

John Hondros, Lee Salter, Yue Lia,

Xilun Li, Pui Yu Taw, Jessica Chan,

Liuyun Zhang

Colourist

Neil Whitehead

Archive

Screen Archive South East, University of Brighton:

'Southern Railway', 1937-8, Eric Sparks, by kind permission of Mr R. Bamberough

'Father Neptune' Beach Snapshots part 3, 1950-52, The Roger Dunford Collection

'Brighton Revisited', 1969, Joseph Cantor

'Brighton and Other Places of Interest', 1966, John Midderigh

'Sussex People's Scrapbook', 1938, Ernie Troy



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East Sussex Academy of Music



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Interval

Part 2

Liberty, or Criminals at Large (1929)

Stan	Stan Laurel
Ollie	Oliver Hardy
Construction Worker	Tom Kennedy
Getaway Driver	Sam Lufkin
Store Keeper	James Finlayson
Officer	Jack Hill
Others	Harry Bernard, Jean Harlow, Ed Brandenburg

Director **Leo McCarey**

Never Weaken (1921)

The Boy	Harold Lloyd
The Girl	Mildred Davis
The Other Man	Roy Brooks
The Acrobat	Mark Jones
The Police Force	Charles Stevenson
The Doctor	William Gillespie
The Girl's Employer	William Gillespie
The Cross-Eyed Accident Victim	George Rowe

Director **Fred Newmeyer**

Neil Brand piano



New Waves

Imagine you are on a stopover on a long journey, or French air-traffic control is on strike and you have a day to spare in an unfamiliar city. If you have nothing planned you might just wander about, noticing places, landscape, architecture and people in all their variety. You might have an encounter with someone, or see an incident of some kind play out, and then let your feet sweep you off again. There is always something new to see in the ever-changing combinations of light and season and all the myriad elements that make up a unique place. In an idle moment you can even be an observer of your own city. This is comparable to the experience of watching the 'city symphony', a film form that properly belongs to the 1920s but is being revived in a contemporary context in one of the newest cities in Britain.

The city symphony film is still a fertile ground for the exploration of a place and its people. The product of a vibrant experimental era in film, the city symphony developed a language, with strong modernist connections, of music and image aspiring to rival that of literature and theatre; it also reflected a change in the relationship of people and cities in the interwar years. Despite their age, these films are enduringly popular and screened regularly in the niche area of silent-film performance as 'live cinema' events with contemporary scores. Recently, film-makers have seen the expressive possibilities of the modern city symphony while appropriating some of the 'cool' of the originals. In this protean age it is easy to see the appeal of this kind of film. We like to refashion things out of what we see around us. Digital technologies allow us to record and combine different elements of picture and music more easily than could our 1920s forebears, but the very ease with which we can produce films makes the intellectual justification behind the work necessarily more important. The intellectual roots of the city symphony offer this to us.

A 'city symphony' is an umbrella term to describe a group of films with a common theme — life in the city — and a structure inherited from early, non-fiction, 'interest' films based round the day, from dawn to dusk. The best known include *Manhatta* (1921), *Rien que les heures* (1926), *Berlin: Der Sinfonie der Grossstadt* (1927), *Regen* (1929) and *À Propos de Nice* (1930), but there are more. The 'symphony' describes both the structure of





the film, whose organizing principle is in 'acts' or 'movements', and the musical accompaniment. Many of the films were performed with specially composed music, but a lot of the scores have not survived. The movements, like a symphonic work, have a theme which is temporal in both senses, corresponding to the qualities of times of the day and varying in terms of musical tempo; but the images are always deliberately vague and impressionistic, consisting of seemingly random shots joined together. This may distress the literal-minded, who might feel that the films are not 'about' anything; it is this very vagueness, however, that offers more lyrical possibilities than the travelogue or documentary. It is a negotiation between strict form and the eclectic make-up of a specific city, like a poem's metre and its words and theme. Every film may be as different as the place and people it examines.

Brighton: Symphony of a City (2016), as the title suggests, is most reminiscent of Walter Ruttmann's famous film *Berlin: Symphony of a Great City* (1927). The film-maker Lizzie Thynne and the composer Ed Hughes have collaborated to produce a modern silent film that follows the prescribed form with several witty takes (of which more later) on particular episodes from Ruttmann's film. Within the loosely linked shots of most city symphonies are staged mini-narratives, usually with something to say about the emotional state of the individual in the city and the irony of alienation in a crowd. These short bursts of story are a surprising feature of the 1920s films and slightly out of kilter with our notions of fiction and non-fiction genres but they are often the most memorable: we are, it seems, hard wired for narrative.

As essential to the city symphony is the music. Ruttmann describes the interaction of his images with Edmund Meisel's score for *Berlin*: 'the aim was to organize the tempo as rigorously as possible according to strict musical principles. Many of the best shots had to be left out because this could not be allowed to become a picture book'; and indeed Lizzie Thynne's film rarely fall into the trap of showing you the conventional sights of Brighton. Ed Hughes's orchestral score similarly provides structure without always interacting directly with the images, though there are a number of points where image and sound combine to add meaning and significance. The variety of pace and tone give overall cohesion to the piece, suggesting eerie dawn to optimistic morning, the grind of daily work and weary home time to wild night. It even throws in some historical colour: there is a nice passage with an 18th-century feel reflecting Brighton's Regency past.





So we start the day, as is proper for this coastal location, with a bracing dip in the sea — through the agency of the famous Brighton Swimming Club — and proceed with a dawn chorus of bin men, bakers and fishermen in some nicely matched shots, lobbing dough or lobster pots or wheelie bins in efficient, practised moves. In an echo of *Berlin* we see a train arriving, bringing early workers at 8.45 by the clock; and — a nice touch — a large plasma screen installation at the station displays an old steam train racing down the Brighton line. The movements continue through the day, intercut with occasional archive footage from Screen Archive South East, including scenes of the cross-dressed Father Neptune festival, both riotous and physical, with 1950s babies and leering men. This mixes with the contemporary workers and leisured locals, doing coffee and breakfast and generally morning buzz.

This gives way to full daytime and a gay pride parade in all the colours of the rainbow. I struggled with the modern 'look' of the film for a minute or two and missed the distancing effect that monochrome has — it all looked too 'real' — but soon I began to notice themes in the use of colour which is pleasing and builds through the film. It also provides a subtle way of sewing the archival film into the contemporary footage. In one of the mini-narratives a couple stop to use a coin-in-the-slot telescope through which they can see — *gasp* — into the past: the former Black Rock pool in full summer swing in super-saturated Kodachrome. This vivid colour scheme is dotted around: some dark-red memorial flowers cast out to sea, a staged shot of a girl in a yellow raincoat watching more archive film in a café, with the shadows of the images playing over her face, and (my personal favourite) a shallow depth-of-field shot with some pink plastic umbrella handles in the foreground, in a nod to Joris Ivens's city symphony *Rain* (1929).

Another witty reference to *Berlin: Symphony of a Great City* re-creates a mini-narrative on a street corner, where two people encountering each other stop to view each other, half seen but undetectable, through the glass windows of a corner shop before doubling back to walk off together. In the original film this is covert technique for a woman picking up a client; here it is two women. Is it a pick up? Who knows. Make your own story; vague is good.

The 'movement' I found most poignant concerns Brighton's radical tradition. It starts with a parade of banners showing significant moments in revolutionary history, from the Sussex rebel Jack Cade in 1450 through the



centuries to a march by the Communist Party of Great Britain in 1938, welcoming home members of the International Brigade from the Spanish Civil War. The music turns ominous; a memorial ritual takes place at the water's edge. 'Remember Gaza?', says a banner; but I had to think hard to remember which of the many recent atrocities that was. The juxtaposition of a war memorial, a cemetery and a skateboard park in which a succession of solitary young men glide across our view — focused, honing their physical skill — prompted the unbidden thought: 'canon fodder'. A child on a scooter imitating the older boys seems to suggest horribly the unending cycle of generations of young men following each other to war. I do not know whether this was intentional; it could just be my personal reaction. But that is what is interesting about this kind of film: it allows you to make your own connections.

The sombre mood soon lifts as the day ends and the jewel-coloured lights of the night come on and it is time for fun. The final movement is a joyous kinetic whirl of people dancing, of circus performers turning cartwheels and twisting on ropes as the great Ferris wheel turns and pyrotechnics light up the sky. The look of the city seems more complex and fragmented than it was portrayed in the 1920s; modernism's great project, the beautifully designed 'machine for living in', has not been borne out. Brighton does not seem to know if it wants to be Whitstable or San Francisco. We have swapped typewriters for laptops, the homeless are always with us, we are freer to express sexuality. The waves still roll up the shingle on the beach, just as they did when R.W. Paul and Birt Acres filmed it for the first time in 1896, and the Brighton Swimming Club will go bathing in the morning.

© Bryony Dixon

Bryony Dixon is curator with responsibility for the BFI National Archive's silent film collection; she has co-directed the annual British Silent Film Festival for 16 years, programmed specialist film festivals throughout the world, and written extensively on early and silent film including the book 100 Silent Films (2011)

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Music and City Symphonies

In an age when we have long been accustomed to the exaggerated sound effects of mainstream Hollywood cinema — and even of today's lavishly photographed natural-history documentaries, which (contrary to appearances) hardly ever use real location-recorded sound — it is salutary to be reminded that the silent cinema, though it did sometimes rely on sound effects performed live, could often make a considerable quasi-sonic impact on its viewers without them. Early audiences of Edwin S. Porter's *The Great Train Robbery* (1903), for example, put their fingers in their ears when they saw silent images of gunshots, and MGM's trademark roaring lion was the result of the studio's desire for an arresting silent image that would 'sound' loud. It is difficult to watch the plate-smashing sequence in Sergei Eisenstein's *Battleship Potemkin* (1925) or the images of spoons striking glass bottles in Dziga Vertov's *The Man with the Movie Camera* (1929) without 'hearing' the appropriate sounds internally. By the 1920s it had become commonplace for silent films to revel in what we might term 'optical sound' of this kind, and nowhere was that more prominent than in the urban bustle of the so-called 'city symphonies', which were the aesthetic highpoint of documentary filmmaking in the silent era. These films are replete with images of bells, sirens, car horns, organ grinders, machines in motion, police whistles, loudspeakers and real-life music-making of all kinds — visual ingredients that can be suggestively combined to form (as the film scholar Rick Altman has put it) a 'virtual sound track'.

Not surprisingly, the more enterprising makers of city symphonies were also very aware of the powerful role music might play in their projects, not only in enhancing their films' often strikingly novel formal structures, but also by harnessing sound effects creatively as part of a coherent score. Commercial film music by the late 1910s had already become formulaic, thanks to the wide circulation of cue sheets that stipulated segments of pre-existing music deemed suitable for specific scenes in a film; and, even as the composition of original film music burgeoned, the freshly composed material mostly conformed to the same tried and tested melodramatic prototypes. The city symphonies that were boldest in their editorial methods — using sophisticated relational editing, dark humour, surrealism and startling visual metaphors, for example — cried out for inventive musical accompaniments that might leave the clichés of emotion-driven narrative cinema far behind.



The generic label 'symphony' reflects the fashion towards the end of the silent era for directors to link the visual grammar of their filmic art with the characteristics of musical composition. Abel Gance felt the multi-screen presentation of his epic *Napoléon* (1927) was a kind of 'visual harmony' and the film as a whole analogous to a symphony. Similar parallels were drawn by other French *cinéastes*, such as Emile Vuillemoz ('a film is written and orchestrated like a symphony'), Léon Moussinac ('cinematic rhythm has an obvious counterpart in musical rhythm'), Germaine Dulac ('the visual idea is inspired by musical technique far more than any other technique or ideal') and Léopold Suvage, who declared the structural functions of musical and cinematic rhythm to be inherently similar. One musical term in particular became a source of spirited debate in intellectual film circles: 'counterpoint' was used to describe a conflicting relationship between music and image, in contrast to the technique of 'parallelism' whereby the music directly reinforced the dramatic and/or emotional content of a particular scene. Both approaches have sometimes existed side by side in the most stimulating of the scores written for city symphonies, both in the silent era and in modern times.

We know little about the music that originally accompanied some silent city symphonies, such as Paul Strand's *Manhatta* (1921), an evocation of New York that received a modern score composed by Donald Sosin in 2009, or Jean Vigo's *À propos de Nice* (1930), the satirical tone of which was well complemented by a spiky waltz-dominated accordion score by Marc Perrone in 2001. Vigo's film, which contrasted the city's hedonism and poverty and also explored its relationship with the sea, later received alternative scores by Michael Nyman (for solo piano, 2005) and Henri-Claude Fantapié (for chamber orchestra, 2009). Alberto Cavalcanti's *Rien que les heures* (1926), which portrayed a day in the life of Paris with touches of black humour, was originally accompanied by music for piano trio composed by Yves de la Casinière, while Henri Storck's *Ostend: Reine des Plages* (1930) was furnished with one of the first scores to involve the creative talents of Maurice Jaubert, who quickly became the most inventive and original of all pre-war French film composers, particularly celebrated for his groundbreaking work on Vigo's two feature films.

The most ambitious conjunction of music and image was the brainchild of Walther Ruttmann (who, in addition to being a film-maker, painter and architect, was also a trained musician) for his hour-long *Berlin: Die Symphonie der Grossstadt* of 1927. Ruttmann pursued the symphonic analogy by structuring his film in five 'acts' or movements, and invited Edmund Meisel — the Marxist composer who two years earlier had earned a





succès de scandale with his viscerally agitational music for *Battleship Potemkin* — to compose a score for an orchestra of some 75 players, certain of whom were to be positioned round larger auditoria in an early example of surround sound. Meisel's novel instrumentation included a quarter-tone harmonium, devices for generating urban sound effects (which he termed *Geräuschmusik*, or 'noise music') and a jazz band to depict the city's on-screen night life. Some of Ruttmann's image sequences were edited to the rhythms of music that Meisel had already composed.

Meisel regarded the project as the first important example of music and film being inextricably fused from the outset, yet (paradoxically) he also considered his own 'symphony' to be capable of standing on its own feet in the concert hall. Although widely praised, when the film and its music reached London the press was not convinced by the overall experience: the critic of *The Times* felt Meisel's score was 'as restless and cruelly ironical as the picture itself... the mechanical monotony of urban existence becomes, with the music, an intolerable rhythm'. Meisel prepared an alternative version of the score for a smaller orchestra, and also a piano reduction, but only the latter was to survive. Interest in his music revived when it was rearranged for two pianos and percussion in 1975, and for large orchestra several times since the 1980s; new scores to Ruttmann's film were subsequently composed by Timothy Brock (1994) and Mark Andreas (1995).

In the Soviet Union, Vertov's *The Man with the Movie Camera* offered a vivid slice of everyday life in several cities through virtuoso relational editing and witty symbolism. Originally conceived as a sound film before it was shot as a silent, it was described by its director as a 'visual symphony', and he left detailed notes on his desired sound provision in order to guide the three composers from Sovkino's Music Council who were to be responsible for preparing its cue sheets. The film historian Yuri Tsivian has summarized the most striking of Vertov's musical ideas: 'to start a sequence with conventional music steadily growing into the pandemonium of noises, his desire to "freeze" music, reverse it or make it sound "slow-motion" in the same manner as film shots do, his bias towards "found music" (comic chases, gramophones, song inserts, puppettheatre music, Chinese music, pub music, etc.) which makes the film "sound" almost as documentary as it looks... Sadly, in spite of Vertov's five-page music scenario, the Council's composers merely stitched together extracts from well-worn classical repertory for the film's launch in 1929.

It was not until 1995 that the synthesizer-and-junk-metal trio, The Alloy Orchestra, finally attempted to capture the witty and at times avant-garde nature





of the imaginative soundscapes Vertov had himself proposed for the film. As one critic memorably put it, their efforts sounded like 'Rachmaninov playing ambient music with [an] experimental industrial band'. Their score was subsequently released on DVD by the British Film Institute, together with repetitive electronic music by In the Nursery as a less challenging alternative; the film was reissued (in a highly collectible tin box) in 2002 with a new music track by the Michael Nyman Band, replete with their characteristic funky quirkiness and moments of haunting poetry — relatively little of which, however, was directly allied to the specific suggestions of the visual images. In Norway, Geir Jøssens (also known as Biosphere) composed another ambient score for a showing of this extraordinary film at the 1996 Tromsø Film Festival, also inspired by Vertov's own music notes.

Another experimental city symphony, Joris Ivens's short film *Rain* (1929) was compiled from shots of rainy Amsterdam and years later accompanied by a dissonant chamber score by Hanns Eisler, composed in 1941 as part of a film-music research project funded by the Rockefeller Foundation. The film was screened with Eisler's music in Los Angeles in 1947 and New York in 1948. Dedicated to his former teacher Schoenberg, and exploring an atonal idiom as yet unheard in mainstream film scoring, Eisler's score strove to achieve a balance between illustrative effects and autonomous structure, and also exists as the concert work *Fourteen Ways of Describing Rain* — the title referring to the short, self-contained musical structures at which he believed modernism excelled. Mainstream film scoring singularly failed to adopt the modernist slant that Eisler craved for it, but American composers instead found a freshly nationalistic voice under the potent influence of the diatonic and folk-tinged music of Aaron Copland. This was demonstrated in a notable city symphony made by Ralph Steiner and Willard Van Dyke in 1939: although a sound film, *The City* (which promoted the greenbelt developments of Roosevelt's New Deal) contained several extended passages without narration or dialogue, allowing Copland's distinctively American musical idiom to come well to the fore.

As synchronized soundtracks became a reality, several of the directors discussed above continued their city-symphony experiments in the new medium of sound film. Ivens made the industrial sound film *Philips Radio* (*Symphonie industrielle*, 1931), with a score by Lou Lichtveld; originally conceived as a silent, the film became what the director called 'beautiful material for a sound film' with its 'inhuman symphonies of tinkling glass'. Ruttmann's later city symphonies, about Düsseldorf, Stuttgart and Hamburg, were less adventurous musically than *Berlin*, in no small part because of the severely restricted artistic climate as the Third Reich ruthlessly consolidated its stranglehold over German





culture. Vertov was able to realize his dream of uniting music with real-life recorded sounds in *Enthusiasm: Symphony of the Don Basin* (1931), featuring original music by Nikolai Timofeev alongside an extract from Shostakovich's Third Symphony; the project as a whole, which was structured in the manner of an overture followed by four movements, was famously described by Charlie Chaplin as 'one of the most exhilarating symphonies I have heard'.

Ivens's *Rain* received a new score by Ed Hughes (*Light Cuts Through Dark Skies*) at the Bath International Festival in 2001. Hughes is one of the most gifted and resourceful composers to have specialized in the composition of music for silent films in recent years, with a particularly impressive output of scores for films by the Japanese director Yasujiro Ozu (available on British Film Institute DVDs) and for Eisenstein's famous epics *Battleship Potemkin* and *Strike* (Tartan DVD). Hughes's music for Lizzie Thynne's new silent film *Brighton: Symphony of a City* was in part inspired by the collaborators' joint admiration for the visual rhythms of Ruttmann's *Berlin*, and there is a hint too (in a sequence using archival footage of Communist and Spanish Civil War parades in the 1930s, for which Hughes provides a vivid march) of the experimentation with quasi-mechanical music that characterized the Soviet avant-garde of the 1920s.

Like Ruttmann's film, *Brighton: Symphony of a City* is constructed as a series of movements, in this case seven in all. Using a conventional orchestra but with the addition of saxophone and a rock band (comprising three electric guitars, electric bass and drums) to lend a contemporary resonance to certain scenes, Hughes brings together both professional and gifted young performers from the region in a sonic celebration of the city's vibrant cultural life. The music avoids obviously pictorial effects, preferring to explore an aesthetic of contemplative repetition that encourages spectators to absorb Thynne's often striking images as they unfold. Slowly moving harmonies are animated by more rapid figurations, a strategy that allows the music to operate on more than one temporal level simultaneously, the harmonic and thematic materials are generally simple and expressed with textural clarity and readily comprehensible contrapuntal techniques, all of which can speak directly to listeners from widely differing backgrounds. Hughes's gently pulsating cross-rhythms and subtle dislocations of metre, combined with long-breathed dynamic ebbs and flows and vividly contrasting orchestral colours, wonderfully capture not only the broad sweep of the city itself but also (as with Vigo's *Nice*) the alluring expanse of the open sea beyond its shore.

© Mervyn Cooke

Mervyn Cooke is Professor of Music at the University of Nottingham; he has published many books on the music of Britten and the history of jazz and is author of A History of Film Music and editor of The Hollywood Film Music Reader



Two Silent Classics

In the USA and the UK the 1920s was a firework display after the dour horrors of World War I. The USA in particular was doing well financially (at least until the Crash of 1929), women had more independence, the go-getting youngster was the icon of the decade (even though such types could come to sticky ends in the Jazz Age novels of F. Scott Fitzgerald) and jazz music set the pace of life. The movies, too, had moved on in the 25 years since cinema began, and now the full programme of silent cinema which the bands accompanied in picture-houses would be graced with newsreels, advertisements, cartoons, features full of adventure and excitement, and short comedies that vied to outdo them.

By 1922 Harold Lloyd (1893–1971) was already a star, having started life as a Chaplin impersonator and gone on to fame and fortune with the help of Hal Roach, who also created the team of Laurel and Hardy. Lloyd's signature look was with glasses and an appealing smile: a pure 1920s go-getter and the boy you wanted to succeed. Roach co-wrote *Never Weaken*, Lloyd's final short film before he moved into feature films; whether by luck or judgment, this initiated the first of Lloyd's thrill pictures.

Harold Lloyd had two good reasons not to film pictures in which he was dangling from high buildings: first, he had lost the thumb and forefinger of his right hand in 1919, when a prop bomb had exploded as he was posing with it for a photo shoot (he wears an almost invisible prosthetic glove in the films); second, he was terrified of heights. But on happening to see a stuntman or 'human fly' climbing a skyscraper in front of a huge crowd (a fairly regular occurrence in cities in the Jazz Age) Lloyd realized that the nerves he felt were nothing compared to those he could tweak in his audience. And so the unpredictable vertigo of *Never Weaken* was born. A year later Lloyd was to perfect the thrill picture with the glorious *Safety Last*, in which he hangs off a clock and is doubled in long shot by Harvey Parry (whom he first used in *Never Weaken* but never admitted it in his lifetime).

The comedy thrill picture initiated by Roach and Lloyd became a genre in its own right with Buster Keaton, Charlie Chaplin and a hundred others adding their ingenuity to situations in which audiences writhed in their

seats even as they wiped away tears of laughter. By 1929 Laurel and Hardy were ready to terrify their audiences in *Liberty*, one of their greatest shorts (also made for Hal Roach), in which a very tall building is only one of the places on which they try to swap their trousers.

As in Lloyd's *Never Weaken*, the boys are balancing on a set built above netting and safety planks on top of an existing building, but in both cases the illusion is watertight. According to George Stevens, who shot *Liberty*, Oliver Hardy, to assure Stan Laurel that the safety planks below were indeed safe, jumped off and crashed through them on to the netting below; that may not have done much to set Stan's mind at rest — it is certainly Stan who looks more unhappy being up there!

These comedies are a joy to accompany on the piano for the simple reason that they are timeless: they work just as well for us now as they did for the audience for whom they were shot. For some reason our silent heroes become even funnier when their lives are in danger, so in the music I set out to exaggerate the height and the jeopardy as much as I can and leave the jokes to the experts. And both films give the lie to the idea that silent cinema was quaint and polite. Lloyd's thrill-ride is the result of an extended suicide attempt, and Stan and Ollie have jumped the prison wall and are being hunted by the law. As to what may be in the minds of the locals who keep finding them together, trouserless, in confined spaces, that is anybody's guess.

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Biographies

Lizzie Thynne *director*

Lizzie Thynne is a film-maker and writer. Her recent feature documentaries include *On the Border* (2013), a meditation on her Finnish family's history during and after the war; and *Playing a Part: The Story of Claude Cahun* (2005) on the long-neglected surrealist photographer and her lover, collaborator and step-sister, 'Marcel Moore'. She made ten short films and the gallery audio work *Voices in Movement* (2014) for *Sisterhood and After: The Women's Liberation Oral History* project, held at the British Library. Her films have been shown widely on Channel 4, in international festivals and in major galleries, including Jeu de Paume (Paris) and La Virreina Centre de l'Imatge (Barcelona). She has written extensively on women's representation and employment in the media, and is the author of several articles on Cahun. She is Reader in Film at the University of Sussex, supervises PhDs in Critical and Creative Practice and convenes the MA Digital Documentary.

Ed Hughes *composer, conductor*

Ed Hughes was born in Bristol in 1968 and studied with Robin Holloway and Alexander Goehr at Pembroke College, Cambridge, and with Michael Finnissy at Southampton University. His commissions include the opera *The Birds* (2005) for The Opera Group; *Auditorium* (2007) for Glyndebourne Festival Opera; works for the London Sinfonietta and I Fagiolini; and *Memory of Colour* (2004) and the score for *Battleship Potemkin* (2005) for Brighton Festival, also performed at the Sydney Festival. His work has been performed by the BBC Singers, the BBC Symphony Orchestra and many other ensembles and soloists. His choral work *A Buried Flame* (2010) was selected for performance at the 2012 ISCM World Music Days, Antwerp, by Aquarius. His chamber opera *When the Flame Dies* had its premiere at the 2012 Canterbury Festival. His work has been recorded on two discs for Metier Records and broadcast on BBC Radio 3 and internationally. The New Music Players, an ensemble he founded and directs, recorded his original scores for films by Sergei Eisenstein and Yasujiro Ozu for release by Tartan and the BFI. In 2014 he won a British Composer Award for the solo organ work *Chaconne for Jonathan Harvey*. He is currently Professor of Composition at the University of Sussex.

Neil Brand *piano (in Part 2)*

Neil Brand has scored BFI video releases of numerous films, including *South* (1919), *The Ring* (1927), *Piccadilly* (1929), *The Life and Times of David Lloyd George* (1918) and *Early Cinema*. A silent film accompanist for over 30 years, he has performed regularly at the Barbican and BFI National Film Theatres, London, and throughout the UK and internationally. He founded the School of Music and Image Bergamo in Pordenone, Italy, to teach silent-film accompaniment. He scored radio adaptations of *The Wind in the Willows* and *A Christmas Carol*, commissioned by BBC Radios 3 and 4. He is also a prolific radio playwright, his credits including *Stan* (which he adapted for BBC Television) and *Getting the Joke*, which were nominated for Sony and Tinniswood Awards, and he established the musical series *The Big Broadcast*. He has twice toured nationally with Paul Merton as well as appearing in, and supplying music for, Merton's silent-film-related television documentaries. His acting credits include Ken Loach's film *The Wind that Shakes the Barley*, *Switch* (the BBC2 soap opera for the deaf) and the one-man show *The Silent Pianist Speaks*, which he has toured internationally. His presenting credits include *Sound of Cinema*, *The Music that Made the Movies* and *Sound of Song* for BBC4.





Orchestra of Sound and Light

The Orchestra of Sound and Light (OSL) was formed in 2015 by the composer Ed Hughes and the producer Liz Webb to share the experience and excitement of live music-making with film in schools, in further and higher education, and in concerts of all kinds. OSL is funded by Arts Council England and the University of Sussex for 2015/16 to present workshops and concerts throughout Sussex. Its partners include the Attenborough Centre for Creative Arts; Southover C of E Primary School and Western Road Community Primary School, Lewes; Ore Village Primary Academy, Hastings; Dorothy Stringer High School, Brighton; the East Sussex Academy of Music; the University of Sussex; and BIMM Brighton. OSL has been exploring two very early silent films with new scores by Ed Hughes: *Alice in Wonderland* (1903) and *Voyage to the Moon* (1902). Using networking technology developed by researchers at the University of Sussex, including Ed Hughes and members of the Sussex Humanities Lab, students ranging from primary school children with no knowledge of music notation to A-level music students have joined the professional players of OSL to form extended ensembles.

For this evening's performance, the OSL's professional players are joined by more than 20 outstanding young musicians drawn from Sussex schools and sixth form colleges, and from higher education.

Orchestra manager **Cesca Eaton**

Orchestra sound and technical **Danny Bright**

First violins

Christina Woods †
Nicky Sweeney
Maeve Jenkinson
Sophia Goode*
Eliette Harris*
Freya Clarke*
Freya Stewart*

Second violins

Anna Giddey
Rachel Steadman
Nikki Bates
Bethany Geoghegan*
Jennifer Stocker*

Violas

Clara Biss
Emily Marsden
Anna Moody*

Cellos

Joe Giddey †
Sarah Davison
Dora Goode*
Kuba Niedermaier-Reed*
Joel Penrose*
Felix Rosenboom*

Double basses

Roger McCann
Charlie Frampton*

Flutes

Helen Whitaker †
Luca Hallam *

Oboes

Chris O'Neal
Hannah Seymour*

Clarinets

Alison Hughes †
Katie Warren*

Bassoons

Emma Harding
Siobhan Connellan *

Saxophone

Harry Keeble*

Horns

Richard Steggall
Brendan Connellan*

Trumpets

Edward Maxwell
Richard Pethick*

Trombones

Jonathan Hollick
Will Roberts*

Timpani/percussion

Tim Palmer
Nick Marett*

Piano

Shin Suzuma †

Electric guitars

Ben Corner*
Matt Patmore*
Herbie Cuffe*

Bass guitar

Cameron Dawson*

Drum kit

Christopher Hardwick*

* student players
† Orchestra of Sound
and Light principals

Orchestra of Sound and Light
is funded for 2015/16 by
Arts Council England and the
University of Sussex



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Brighton Dome & Brighton Festival

Brighton Dome & Brighton Festival is a registered arts charity that runs the year-round programme at Brighton Dome (Concert Hall, Corn Exchange and Studio Theatre) as well as the three-week Brighton Festival that takes place in venues across the city.

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Producing Brighton Festival each year is an enormous task involving hundreds of people. The Trustees would like to thank all the staff and volunteers at Brighton Dome & Brighton Festival, the staff team at our catering partners JRC, the staff and volunteers at all the venues, and everyone else involved in making this great Festival happen.

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