



*If you've **Abelard** time with the **Lawes** delays and difficulties, **Constant** battles with a **Holst** of rules and regulations, a **Mundy** morning feeling that lasts (it seems) for **Weelkes**, when you can't **Baird** to hear the phone ringing, when you **Graun** and your tempers **Weill**, then it's **Verdi** clear that what **Ioannidis** a **Hahn** to help out. Whether your legal problems are in **Britten** or a **Fauré** into Europe and beyond (**Franz** and the rest are so close by **Sweelinck** or **Tunnel**) **Auric** needs is a **Czerny** call to a lawyer. **Knussen** works like it and gone are the **Effinger** blindings. But you must **Haba** good Solicitor, one who can **Handel** your work **Indy** best way possible, skilled in each **Mather** and able to **Telemann** the position clearly and succinctly, and give you full **Satie**-sfaction. One who **Bax** your cause, who will **Bruckner** nonsense from the other side, will **Parry** their every move, until **Vitry** is assured. And for such a firm **Busoni** **Halffter** contact **Monkstone House**, **Peterborough** to find some who'll **Guedron** with your matter and lift the burden **Orff** your shoulders. **Bliss!** **Widor** experience and expertise we **Finck** (nay we're confident) **Vierne** our excellent national reputation. So people **Tallis**: to be **Franck** why not be one more of those who have cause to say "I've succeeded - thanks to **Gounod** **Greenwoods!**"?*

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Monday 16th July

Film at the Festival

THE PHANTOM OF THE OPERA (PG)

Director: Rupert Julian 1925

with accompaniment on the
Cathedral organ by DAVID BRIGGS

9pm Peterborough Cathedral

Over the past ten years, David Briggs has achieved a unique and worldwide reputation for his stunning improvisations to the classic silent movies from the 1920s. David offers here a few words on the art of improvising to the visual image:

"Since the age of six I have loved to improvise music, enjoying the sense of freedom at the keyboard that comes with this. When you improvise it's impossible to play a wrong note, and that very fact is quite liberating! In 1998 the Dean and Chapter of Gloucester Cathedral invited me to improvise to Cecil B de Mille's famous 'King of Kings' (1928) in order to raise money for the impending organ rebuild. It started quite a trend, and since that time I have played several hundred silent movie improvisation concerts (including 'Hunchback of Notre-Dame', 'Nosferatu', Charlie Chaplin's 'Goldrush', 'Metropolis', 'Joan of Arc', 'Oliver Twist', Hitchcock's 'The Lodger' and others). As with all improvisation, it's very important that there is a sense of structure and organisation – I like to use Leitmotives (either motivic, textural or both) to portray the individual characters, and also sometimes pre-empt the action in the movie, by subtle use of musical suggestion – so that sometimes the audience knows what is just about to happen before they actually see it on the screen. The goal is inevitably to make the music expand on the inherent message and emotion of the movie and the two have to be very closely dovetailed. When people say "the music and the movie seemed to be as one and I forgot I was listening to an organ", then you know you have achieved a degree of success.

'The Phantom of the Opera' is a gift to the improviser because of the huge variety of emotions within the movie: sensuality, sense



of loss, underground spookiness, manic chase scenes, operatic ebullience, bizarre quirkiness, a degree of sympathy for the Phantom himself...

One hundred ago years many, many organists all over the world (not to mention pianists) made a good living from accompanying silent movies, and it's interesting to see the fashion coming back into vogue a century later. My approach is totally slanted towards the contemporary, rather than an emulation of the musical styles of the early twentieth century. I believe, as an art form, there is much interest in the fusion nature of creating contemporary and ephemeral music to accompany a historic movie from the 1920's. In a hushed, darkened cathedral, with the movie looming large at the front of the nave and an improvised, dramatic,

post-romantic score coming from a wonderful cathedral organ, the effect can be mesmerising!"

For a biography of David Briggs, please turn to page 51.

This silent film version of 'The Phantom of the Opera', directed by Rupert Julian, is a classic adaptation of Gaston Leroux's story of the Phantom who haunts the Paris Opera House, causing murder and mayhem in an attempt to force the management to make the woman he loves a star. Regarded by many as the first great horror film, and certainly the best of the silent era, it is also famous for Lon Chaney's horrific, self-applied makeup which was kept a studio secret until the film's premiere.

Lon Chaney, the man of a thousand faces, plays Erik, the horribly disfigured Phantom who leads a menacing existence in the catacombs and dungeons beneath the Paris Opera. When Erik falls in love with Christine Daae (played by Mary Philbin), a beautiful prima donna, he kidnaps her and takes her by gondola over a subterranean lake to his lair. Here, in one of the most famous moments in silent film, she makes the mistake of unmasking the