

## Post Event Press Release:

# Kino Klassika presents A Russian Revolution Centenary Screening of the lost score for Eisenstein's masterpiece *October (1928)* accompanied by the London Symphony Orchestra 26<sup>th</sup> October 2017 7.30pm

The London Symphony Orchestra, conducted by Frank Strobel, gave a live performance of the score for Sergei Eisenstein's *October (1928)*, at the UK premiere screening of a new restoration of the film on 26 October at the Barbican, presented by UK film charity, Kino Klassika Foundation. The screening took place on the centenary of the storming of the Winter Palace, 100 years to the day after the creation of the new Soviet state. The LSO performed a reconstruction of Edmund Meisel's lost original score for *October*, by Bernd Thewes.

Guests in attendance mixed influential members of the Anglo-Russian business and arts communities and included Oscar winning screenwriter Christopher Hampton, Russian novelist Boris Akunin, British historian and author Helen Rappaport, Boris Zimin and Anastasia Reznikovich, Guardian film critic Peter Bradshaw, Alexandrina Markvo and Vladimir Ashurkov, Alina Uspenskaya and Kino Klassika founder Justine Waddell. The evening was sponsored by Lombard Odier Private Bank.

After the worldwide success of his *Battleship Potemkin (1925)*, Eisenstein was commissioned by the Soviet government to make a film to commemorate the 10th anniversary of the Revolution. *October* is an epic recreation of the storming of the Winter Palace in October 1917, the event which ultimately brought Tsarist rule to an end.

Written for the shorter German version of the film (*Ten Days That Shook the World, 1928*), Edmund Meisel, the composer, said his score was planned, "according to a recorded system of graduation that should underscore the plot as it unfolds." Speaking about the hugely innovative music, **Frank Strobel** has said, "Edmund Meisel connects images and music in a way that removes the border between direct and indirect experience, to allow the spectator to witness and experience revolutionary pathos. In *October*, with its noise-like and almost brutalistic soundscape – his music seems to act as a harbinger of punk and techno."

Eisenstein and his team were allowed to film throughout the Hermitage (Winter Palace), and even to raise and lower the famous bridges of St Petersburg to recreate the battleship Aurora's attack, the event which signalled the start of the assault on the Winter Palace, and the beginning of the October Revolution. *October* marked the end point of the idealised and uncensored Soviet film-making of the 1920s; Joseph Stalin famously removed sequences involving Trotsky from the final cut, when he first viewed the film.

*October* is widely seen as the high point of Eisenstein's exploration of 'intellectual montage', a technique in which connected but often opposing images are edited together on screen to create a particular intellectual response. The film occupies a unique place in Sergei Eisenstein's work: the highly personal and controversial images used in montage led to widespread banning, with the first screenings in Britain only taking place in 1934.

**Ralph Fiennes**, Kino Klassika patron said, "Russian cinema and Sergei Eisenstein in particular have been in my life since childhood. I remember clearly the first time I watched *October* and being dazzled by its sheer

scale and inventiveness. Eisenstein was a genius and a hooligan. He invented the language of cinema. Looking back after 100 years I marvel at his revolutionary cinematography. Eisenstein created films which connect to everyone, making each one of us a richer person.”

**For further press information and images please contact:**

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**Notes to editors**

**About Kino Klassika Foundation**

Kino Klassika creates programs of restorations, publications, art commissions and events to spotlight Russian language cinema – a tradition that remains largely invisible to audiences outside of Russia. We are a UK registered charity. Our Patron is Ralph Fiennes, our trustees: Professor Ian Christie, Daniel Jowell QC, Roger Munnings CBE and Justine Waddell.

<http://www.kinoklassikafoundation.org>

**About the Kino Klassika Season: *A World to Win: A Century of Revolution on Screen***

On the 100<sup>th</sup> anniversary of the Russian Revolution, Kino Klassika hosts a season of cinematic masterpieces from around the world, exploring the revolutionary spirit with screenings of provocative films by directors such as Sergei Eisenstein, Mikhail Kalatozov, Larisa Shepitko, Andrei Smirnov, Jean-Luc Godard, Gauber Rocha, Andrzej Wajda, Bernardo Bertolucci and Ken Loach. These are complimented by introductions, Q&As and workshops with leading film figures including double Palme d’Or winning film director, Ken Loach (*Land and Freedom, I Daniel Blake*), double Academy Award winning film director, Bernardo Bertolucci (*Last Emperor, 1900, Last Tango in Paris*), Oscar winning screenwriter, Christopher Hampton (*Atonement, Dangerous Liaisons*), BBC Radio 4 Film Programme Presenter Francine Stock and Guardian Chief Film Critic, Peter Bradshaw.

**About The Kino Klassika *Eisenstein Project***

This landmark collection of screenings, artistic commissions, exhibitions, publications and academic research aims to re-examine Sergei Eisenstein through the lens of contemporary cultural and film practice culminating in the publication of *Eisenstein on Paper* in partnership with Thames & Hudson publishers written by the Russian film scholar Naum Kleiman with a foreword by Martin Scorsese.

**About *Eisenstein on Paper***

This book presents, for the first time ever, 500 of the very best and previously unpublished graphic works by cinema’s master of film. Created in collaboration with the RGALI - the Russian State Archive of Literature and the Arts - and with the support of Kino Klassika, this book traces Eisenstein’s extraordinary life and career through the distinctive yet evolving styles of his drawings, from early childhood sketches to set and costume designs, and from surreal psychoanalytic drawings to late abstract works.

Foremost Eisenstein scholar **Naum Kleiman** brings fresh and incredible insights into the motivation and purpose of the drawings, and reflects upon excerpts from Eisenstein’s own discursive texts. Comparative frames from Eisenstein’s movies, together with a biographical introduction by film historian, curator and broadcaster **Ian Christie** and a foreword by **Martin Scorsese**, completes the revelatory and arresting picture.

Kino Klassika Foundation educates audiences about film and film materials from the countries of the former Soviet Union supporting film restorations, academic research, artistic commissions, publications and events to spotlight a tradition which remains largely invisible outside of Russia. We are a UK registered charity 1150791.

**#Eisenstein #UnexpectedEisenstein #EisensteinonPaper**

### **About the London Symphony Orchestra**

The LSO was established in 1904 and has a unique ethos. As a musical collective, it is built on artistic ownership and partnership. With an inimitable signature sound, the LSO's mission is to bring the greatest music to the greatest number of people. The LSO has been the only Resident Orchestra at the Barbican Centre in the City of London since it opened in 1982, giving 70 symphonic concerts there every year. Through LSO Discovery, it is a pioneer of music education, offering musical experiences to 60,000 people every year. With the formation of its own record label LSO Live in 1999 the LSO pioneered a revolution in recording live orchestral music. The LSO strives to embrace new digital technologies – having successfully moved into digital film, Blu-Ray Audio, downloads, streaming and virtual reality – and it continues to innovate with platforms such as LSO Play, a web-based video player that allows people to observe the Orchestra from different angles. The LSO is also a highly successful creative enterprise, with 80% of all funding self-generated. Sir Simon Rattle becomes the LSO's Music Director in September 2017. An ambitious artistic vision, with access to great music for everyone at its heart, was announced in January 2017.

For more information on the London Symphony Orchestra, please visit [lso.co.uk](http://lso.co.uk)

### **About the Barbican**

A world-class arts and learning organisation, the [Barbican](http://barbican.org.uk) pushes the boundaries of all major art forms including dance, film, music, theatre and visual arts. Its creative learning programme further underpins everything it does. Over 1.1 million people attend events annually, thousands of artists and performers are featured, and more than 300 [staff](#) work onsite. The architecturally renowned centre opened in 1982 and comprises the Barbican Hall, the Barbican Theatre, the Pit, Cinemas One, Two and Three, Barbican Art Gallery, a second gallery The Curve, foyers and public spaces, a library, Lakeside Terrace, [a glasshouse conservatory](#), conference facilities and three restaurants. The City of London Corporation is the founder and principal funder of the Barbican Centre.

**Frank Strobel** an internationally renowned conductor and the pre-eminent figure in the 'film in concert' movement. He has taken silent films into opera houses and concert halls all over the world and won acclaim for world premieres of works by Sergei Prokofiev, Alfred Schnittke and Siegfried Wagner.

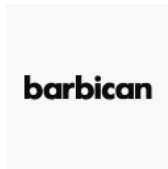
**The European Film Philharmonic Institute** is Europe's leading film music archive, researching original film music, new scores and restored film prints, with a world beating catalogue of over 100 film concerts and film music concerts. This year the Film Philharmonic arranges and performs concerts in Norway, Austria, Germany, Spain as well as with the Latin American Film Philharmonic.

### **This evening is kindly supported by Lombard Odier Private Bank.**

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