Britten: The Canticles

Conceived and staged by Neil Bartlett and Paule Constable

World premiere

A co-commission with Aldeburgh Music
Co-produced with the Royal Opera House

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Theatre Royal Brighton

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Britten: The Canticles

Conceived and staged by
Neil Bartlett and Paule Constable

Canticle I: My Beloved is Mine (November 1947)
Ian Bostridge tenor
Julius Drake piano
Edward Evans actor
Peter Bray actor
Neil Bartlett director

Canticle II: Abraham and Isaac (January 1952)
Iestyn Davies countertenor
Ian Bostridge tenor
Julius Drake piano
Chris Akrill dancer
Gavin Persand dancer
Elan James, Jared Garfield, Jonnie Riordan, Zachariah Fletcher, Zackarya Harris dancers*
Scott Graham for Frantic Assembly director
Sofie Burgoyne assistant

Canticle III: Still Falls the Rain – The Raids, 1940, Night and Dawn
(November 1954)
Ian Bostridge tenor
Richard Watkins horn
Julius Drake piano
John Keane film

Canticle IV: Journey of the Magi (January 1971)
Iestyn Davies countertenor
Ian Bostridge tenor
Benedict Nelson baritone
Julius Drake piano
Paule Constable director

Canticle V: The Death of Saint Narcissus (July 1974)
Ian Bostridge tenor
Sally Pryce harp
Dan Watson dancer
Wendy Houstoun director

*from Ignition, Frantic Assembly’s training programme for young men
Production manager
Simon Byford

Research assistant (to John Keane),
Canticle III
Akhila Krishnan

Video editor
Marco Sandemman

Video technician, Canticle III
John Lyle

Costume designer
Pamela McIntyre

Video editor, Canticle III
Marco Sandeman

Company stage manager
Lucy Serjeant

Deputy stage manager
Philippa Smith

Lighting operator
Becky Stoddard

Centenary project consultant
Sarah Hickson

Project manager
Jo Seifert

Performed by arrangement with Boosey & Hawkes and Faber Music

Britten: The Canticles will be performed at Snape Maltings Concert Hall, Aldeburgh Music, on Saturday 11 May 2013 at 7.30pm and at the Linbury Studio Theatre, Royal Opera House, from 10 to 12 July 2013 at 7.45pm

Benjamin Britten in 1948
Staging Britten’s Canticles

How do you put something on stage that can be there at the same time as music? As soon as Paule Constable and I were invited to make an evening that would have a live performance of Britten’s Canticles at its heart, we knew that this was the question. These pieces are not songs, but neither are they operas. They are not dramas, but they turn the act of singing into a very resonant and quietly dramatic form of performance. They do not need illustration, but they generate images.

Taking our cue from Britten, a composer who believed not only in the force of circumstance but also in inventing new production structures for music if required, we decided to root the process of making the evening in a sense of place and occasion. This production was commissioned as part of the Britten centenary celebrations, so it needed to be celebratory and to be part of a whole conversation about what it means to revisit this man’s music eight decades after he started work and four decades since he died. Also it was being made to inhabit three very different stages: the Theatre Royal in Brighton, Snape Maltings (where Canticle IV had its premiere in 1971) and the Linbury Studio of the Royal Opera House. So it needed to be portable — and economical.

Each of these three performing spaces has its own distinct look, resonance and dynamic. Motivated in the first instance by our particular admiration for the atmosphere and battered beauty of our home-town theatre in Brighton, Paule Constable and I decided that we would strip each space to the back wall, then animate that space using only light — and of course music. We agreed that we would not make a touring show but would make the piece very specifically for the Theatre Royal, then restage it as required in the other two spaces. The economy of means (and time) that that imposed were not a problem but, as we saw it, the solution: to be a fit setting for and response to this very particular kind of singing. Each version of the piece, and each setting, needed to be very much of itself. Our next decision was to invite three other artists to join us.

Although they are now often performed and recorded as a suite, the five Canticles were not written as a set. Their composition spanned 27 years, and they spring from (and epitomize) very different points in Britten’s career. They share an origin in the impulse to set a more or less religious text, but they are very different in tone, method and colour. Canticle I eddies and surges with physicality; Canticle V flickers and gleams, dancing on the edge of dissolution. Canticle II makes ravishing use of a cool, archaic formality; Canticle III is clogged and jagged with modernist, mid-life, mid-century anguish. Each comes
with traces of the personal circumstances that created it, of the other music round it, and sometimes even of the particular occasion on which it was first performed.

Canticle I, for instance, was written for performance at a 1947 memorial concert to mark the tenth anniversary of the death of Dick Sheppard, the controversial pacifist, minister and founder of the Peace Pledge Union, the occasion giving a distinct twist to its imagery of union and bliss. Canticle III commemorated the suicide of the pianist Noel Mewton-Wood after the death of his lover, and for it Britten chose, in 1954, when the country as a whole was insistent on forgetting the war, to set a text by Edith Sitwell that re-lives the London air-raids of 1940. Canticle V, the first piece written after Britten’s heart surgery in 1973, was composed — like the other four — for his life-partner Peter Pears. Now, however, the breaking of that partnership was imagined: for the very first time Pears’s voice was set free against a harp instead of being anchored and sustained by a piano part written for Britten himself to play. All the glitter and loss and strange bleak radiances of Death in Venice seem to return, and to move even further both into and beyond the body than the opera does. The five pieces, then, are not only different but entirely distinct, and distinctly personal. That was why we wanted each Canticle to be ‘staged’ by a different set of eyes and ears.

We invited three suitably indiosyncratic artists to join us: people whose work seemed to have connections with the temperament, radical themes and images of the particular Canticle we were offering them — three artists we admired for the personal edge to their own work. We then specified that they would be working on a bare stage, that the music and therefore the musicians should remain central throughout, and that the piece would be made, in the first instance, in situ at the Brighton Theatre Royal. In order to respond to the intensity of purpose, economy of means and sense of occasion that the Canticles themselves possess, we proposed that, though each of the five artists should feel free to prepare their own pieces separately, the performing company would not assemble in Brighton until the Sunday night before the Thursday of the first performance; that the show itself would then be assembled from its five constituent pieces on the stage of the Theatre Royal rather than in a rehearsal room; and that the singers and musicians would join us only the day before the premiere.

Everyone said yes.

Happy birthday, Ben.

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Variation 1 from the composition draft of Britten’s Canticle III, Still Falls the Rain, November 1954
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Staging Canticle I

In 1947 Britten and Pears were eight years into their life-partnership and Britten’s writing for Pears’s voice had already travelled from the erotic bravura of The Seven Sonnets of Michelangelo and Les illuminations to the brutal poetry of Peter Grimes. The war during which they had become lovers and fellow Conscientious Objectors had been over for only two years. The text that Britten now chose to set as a memorial to Dick Sheppard and his controversial pacifist principles was an ecstatic variation on the biblical Song of Songs by the 17th-century Anglican Royalist poet Francis Quarles. It is a hymn to union, and Britten clearly relished the opportunity this text gave him to write directly for a male voice addressing a male beloved — and remember, this was in 1947, when conventional history assures us that such an outpouring could be only nervously coded and anxiously concealed.

As always with Britten, however, the love expressed is real, not ideal — that is, it is as troubled and turbulent as it is vivid. It is embodied. If I had to put my feelings about this remarkable seven minutes of music into words — which I can’t, which is why I have tried to put them on stage — I’d say that I agree with Britten that politics, whether before or after or during a war, are connected to love and that, whatever the date, love between two men, just like any other kind of love, is a question of faith not sentiment.

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Staging Canticle IV

Much of my work is about turning the world of the theatre into a landscape. I run a lot in the South Downs and I love watching the way the spaces shift as the light from behind the clouds is revealed and breathes. I try to grab an element of that in my approach to lighting shows. In The Journey the storytellers go nowhere, yet their need to tell the story is clear and the piece constantly moves. So I want to explore the light taking us on a journey in the space, with the singers as a fixed point: perhaps they can’t escape — but perhaps the possibilities for escape within the world of the theatre are endless…

© Paule Constable
Britten composed his five Canticles over a period of almost 30 years; the first three date from the late 1940s to the early 1950s, the last two from the early 1970s. Each is religiously inspired, though not liturgical in any sense, taking the form of an extended song, scena or miniature cantata. Another unifying factor is that they are all settings of English texts; and it is perhaps not insignificant that three of these works were written as memorial pieces.

The first three Canticles (of 1947, 1952 and 1954) date from probably the most prolific period of Britten's life: the heady days after the war when Britten's international career was very much on the crest of the wave, propelled by the extraordinary impact of Peter Grimes (1945). That period saw the creation of the English Opera Group (1947), the launch of the Aldeburgh Festival (1948) and the composition of no fewer than seven stage works: Britten’s performing versions of John Gay’s The Beggar’s Opera (1948) and Purcell’s Dido and Aeneas (1951), the children’s opera The Little Sweep (1949) and four major operatic masterpieces — Albert Herring (1947), Billy Budd (1951), Gloriana (1953) and The Turn of the Screw (1954).

During this extraordinarily productive eight-year period, Britten’s recital partnership with the tenor Peter Pears, his lifelong partner, was also growing in stature to the extent that they were in demand all over the world, particularly on the international festival scene. Their recitals (largely founded on the songs of Purcell, Mozart, Schubert and Schumann) began in earnest during their three years of self-imposed exile in America during the early years of the war — a period that also saw the birth of the Seven Sonnets of Michelangelo (1940), the first and perhaps most significant of the great series of song cycles written expressly for Pears. Thereafter Britten wrote regularly for their recital programmes: the Purcell realizations, the famous volumes of folksong arrangements and, of course, a remarkable canon of song cycles, including The Holy Sonnets of John Donne (1945), Winter Words (1953), Sechs Hölderlin-Fragmente (1958) and Who are these Children? (1969). Not surprisingly, then, it is the voice and artistry of Peter Pears that is the constant thread and source of inspiration for the five Canticles.

The last two Canticles date from 1971 and 1974 and poignantly tell their own story about the circumstances of Britten’s life and health. The first was written for the three singers (Pears, the baritone John Shirley-Quirk and
countertenor James Bowman) central to Britten’s last great operatic masterpiece, *Death in Venice* — a work completed under immense pressure during Britten’s final illness. The final Canticle is exceptional among the group, being for voice and harp. Open-heart surgery in 1973 had left Britten partly disabled — gradually able to return to composition for the remaining three years of his life but never again able to play the piano and accompany Pears in that most personal of music-making that for almost 40 years had been at the heart of their shared lives.

**Canticle I: My Beloved is Mine**

*for tenor and piano*

Britten and Pears were lifelong pacifists and since the 1930s had been members of the Peace Pledge Union. Canticle I was composed in memory of the founder of the Union, the Reverend Dick Sheppard, and first performed by Britten and Pears at Sheppard’s Memorial Concert at the Westminster Hall in London on 1 November 1947. It was written in September that year, at the end of a period when Britten had been engaged in the realization of some of Purcell’s *Divine Hymns*. As Pears reflected a few years later: ‘Fascinated by the form of such pieces as *Lord, what is man?*, he found in it the ideal shape for an extended song, a sort of cantata’.

*My Beloved is Mine* (op. 40) is the only one of Britten’s Canticles to have a direct link with the *Song of Solomon*, the biblical Book of Canticles. It is a setting of *A Divine Rapture*, a 17th-century elaboration by Francis Quarles on the biblical line ‘My beloved is mine and I am his’. Typical of much religiously inspired verse of the time, its spiritual exaltation is expressed in terms of ardent physical love, and even the most cursory glance at the poem will explain why Britten was attracted to this text as a vehicle for his lover.

Britten’s setting falls into four continuous movements, each stanza of which ends with a paraphrase of the biblical refrain. In the opening contrapuntal barcarolle the ‘two little bank divided brooks’ represent the divided spirits, which, when united, release an ecstatic flow of vocal melismas. These ebb into a fanfare-like, declamatory recitative that sustains the dramatic tension into a scherzo of playful humour: a three-part invention in free canonic inversion. A more intense, hymn-like section follows, yielding ultimately to an exquisite coda requiring, in its gloriously arched phrases, a perfectly spun legato from the tenor — inspired, no doubt, by one of Pears’s greatest vocal gifts.
Canticle II: Abraham and Isaac
for alto, tenor and piano

If Canticle I may be described as a miniature cantata, Canticle II, by contrast, is a dramatic scena — an opera in miniature, crafted by a master of the theatre. It was written in January 1952 for Pears and Kathleen Ferrier and first performed in Nottingham on 21 January, during a fund-raising concert tour for the English Opera Group.

This setting of a scene from one of the medieval Chester Miracle Plays follows the progress of the well-known biblical tale, with the tenor cast as Abraham and the alto as Isaac. Strikingly, the Voice of God is evoked by both soloists intoning in close harmony, creating an ethereal quality while at the same time suggesting that God is speaking though the two characters. Britten was later to use this simple but wonderful invention in the setting of Wilfred Owen’s retelling of this story in the Offertorium of the War Requiem (1962). The piano writing (unlike the more obvious keyboard textures of Canticle I) is here more orchestral, suggestive of the drama unfolding.

Canticle II (op. 51) was written just a month after the premiere of Billy Budd, with which it shares a common theme: the sacrifice of an innocent. Indeed both sacrificial lambs have a strikingly similar, lyrical moment of repose — a lullaby over a gently rocking dominant–tonic accompaniment, Isaac’s ‘Father, do with me what you will’ echoing Billy’s ‘Ay, all is up, and I must up too’ from Billy in the Darbies. But, unlike Billy, Isaac is spared as a reward for Abraham’s faith and piety. The Canticle ends with a touching Envoi in which the voices sing in free canon over a piano accompaniment that suggests the gentle peal of bells, anticipating a similar moment of deliverance in Britten’s later setting of a Miracle Play, Noye’s Fludde (1958).

Canticle III: Still Falls the Rain — The Raids, 1940, Night and Dawn
for tenor, horn and piano

Canticle III was written in November 1954 as a memorial tribute to Noel Mewton-Wood, the young Australian pianist who had committed suicide two years earlier, at the age of just 31. He had given the first performance of the revised version of Britten’s Piano Concerto in 1946, had performed at Aldeburgh and occasionally accompanied Pears in recital when Britten was busy composing.
Britten turned to Sitwell’s *The Canticle of the Rose* for a suitable text, which he felt conveyed ‘courage & light seen through horror & darkness… something very right for the poor boy’. This dark, war-inspired text, subtitled ‘The Raids, 1940, Night and Dawn’, is an allegory of Christ’s Passion, likening the fate of man in World War II to Christ’s sacrifice on the Cross. Writing to Anthony Gishford at his publishers, Boosey & Hawkes, Britten confided that this deeply moving text enabled him ‘at last [to] get away from the immediate impacts of the war & write about it’.

*Canticle III* (op. 55) was first performed by Pears, Dennis Brain and the composer at the Wigmore Hall in London on 28 January 1955. Like *Canticle II*, it is another example of a smaller-scale work borrowing from a major theatre piece. *Canticle III* was written just three months after the completion of *The Turn of the Screw* and, like the chamber opera, it is bound by a theme and refrain-like series of six variations (scored for horn and piano) founded on a 12-note proposition, articulating a sequence of declamatory recitatives for the tenor. At the climax of the work Sitwell quotes a phrase from the end of Christopher Marlowe’s play *Doctor Faustus*, a dramatic moment heightened by Britten’s sudden and striking use of *Sprechgesang*. It is not until the final lines of the *Canticle* that the voice, horn and piano are actually united — a consolatory postlude providing a fragile resolution.

**Canticle IV: Journey of the Magi**

*for countertenor, tenor, baritone and piano*

Seventeen years elapsed before Britten was to write another *Canticle*, and significantly the last two are both settings of T.S. Eliot — a particular favourite of the composer in later years, admired, as he put it, ‘for the clarity and security of his language’.

*Journey of the Magi* is one of Eliot’s best-loved poems: an ambiguous text, more questioning than celebratory. Britten’s setting dates from January 1971 and (with the composer at the piano) it was first performed at that year’s Aldeburgh Festival by Pears, James Bowman and John Shirley-Quirk, the artists for whom Britten was conceiving his last opera, *Death in Venice*, and to whom this *Canticle* is dedicated.

*Canticle IV* (op. 86) has a rondo-like structure, articulated by a journeying refrain that seems to evoke the lurching gait of the camels that carry the Three Kings to the Christ Child. Graham Johnson has drawn attention to the
distinctive Middle-Eastern ‘fragrance’ of the work, resulting from the particular colour combination and harmonic language of the writing for the three male voices and a throw-back to the pagan splendour of *The Burning Fiery Furnace* (1966), the second of Britten’s Church Parables. Indeed the only Christian element of the work (apart, of course, from the story itself) underscores the eventual moment of discovery, when Eliot’s curiously understated commentary, ‘It was (you may say) satisfactory’, is accompanied on the piano by a broad statement of the plainsong antiphon melody, *Magi videntes stellam*, the antiphon before the *Magnificat* at the Vespers for the Feast of Epiphany. But even this, Johnson suggests, sounds more Byzantine than Anglican in context.

The Kings, anyway, are uncertain of what they have encountered and the work ends with a musico-dramatic question-mark, as do so many of Britten’s late works.

**Canticle V: The Death of Saint Narcissus**

for tenor and harp

This last Canticle was written in 1974 while Britten was recovering from open-heart surgery. Encouraged by Britten, Pears pursued his recital career with new partners: the pianist Murray Perahia and the harpist Osian Ellis. It was for this latter partnership that Britten composed *The Death of Saint Narcissus*. T.S. Eliot’s poem is an early work, published posthumously in 1967. One of his more obscure texts, it is a conflation of the Greek legend of Narcissus and the martyrdom of Saint Sebastian.

As with the first and third Canticles, the stimulus for Canticle V (op. 89) was the death of a close friend, in this case William Plomer, librettist of *Gloriana* (1953) and the three *Church Parables* (1964–8). With Britten’s own health deteriorating fast (he was to die just two years later) and with the loss of other friends and collaborators (W.H. Auden’s death in the same month as Plomer is said to have hit him hard), Britten’s music after *Death in Venice* seemed increasingly to brood on matters of death and loss, notably in *Sacred and Profane*, *Phaedra* and the Third String Quartet. But this apparent obsession never turned to self-pity. Indeed Canticle V, with its wondrous metamorphoses of Narcissus and submissive ecstasy of Saint Sebastian, has something of the exultant quality of Canticle I, strikingly so when Narcissus becomes ‘a dancer before God/Because his flesh was in love with the burning arrows’ — a central climax that unleashes a torrent of high C major arpeggios from the harp.
Narcissus/’a dancer before God’/Death: there is surely a link here with Tadzio and *Death in Venice*. And indeed much of the vocal writing of this last Canticle, both in contour and articulation, recalls the fastidious reflections of Aschenbach and his particular perspective on the destructive quality of beauty.

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*John Evans is a Britten scholar whose publications include Journeying Boy: The Diaries of the Young Benjamin Britten, 1928–38; he is President and General Director of the Oregon Bach Festival in the USA*
The Happiest of Concerts

The third and last close artistic association I had with Kathleen Ferrier was perhaps the loveliest of all, a kind of Indian summer. It was in the early days of 1952, the period after her first serious operation, and when we dared to hope that the miracle had happened, that she might possibly be getting well. It was a series of concerts organized for the funds of the English Opera Group — which, after all, she had helped to launch by her wonderful Lucretia performances in 1946 and 1947 — to be given in London and the provinces by her, Peter Pears and myself. It was a programme we all could enjoy: early English songs, including some of Morley’s canzonets, ravishingly sung, some big Schubert Lieder, some folksongs, grave and gay, ending up with the comic duet ‘The Deaf Woman’s Courtship’, which Kathleen sang in a feeble, cracked voice, the perfect reply to Peter’s magisterial roar. A masterpiece of humour, which had the audience rocking, but never broke the style of the rest of the concert.

To complete the programme I wrote a Canticle for the three of us, a setting of a part of one of the Chester Miracle plays — *Abraham and Isaac*. It was principally a dialogue for contralto (the boy) and tenor (the father), although on occasions the voices joined together to sing the words of God, and there was a little *Envoi* in canon.

We performed this programme in Nottingham, Birmingham, Manchester, Bristol and Liverpool, a broadcast, and at the Victoria & Albert Museum in London, the happiest of concerts. Everything seemed to go well, with big friendly audiences. *Abraham and Isaac*, when performed with such sincerity and charm, pleased the public. Only in Nottingham was there a cloud, but we did not realize the size of it. Kathleen seemed to trip and slightly wrench her back walking off the platform and she was in pain for some of the time. It turned out to be a recurrence of her terrible illness, but no-one suspected anything — or perhaps she did and said nothing.

We all determined to repeat the concerts the next year, to write a companion-piece to *Abraham and Isaac*, but operations and long and painful convalescences intervened and we had to give them up. But there was one more performance of the Canticle. Kathleen spent some days in Aldeburgh in June 1952, while the Festival was going on. She was convalescing but managed to go to quite a few concerts, lectures and operas. Each morning my sister would walk along to the Wentworth Hotel, where she was staying,
would go through the programmes with her, and she would make her choice for the day. She became a familiar and much-loved figure in the town.

Finally, towards the end of the week, she joined Peter and me in our yearly recital in a touching performance of Abraham and Isaac. Many people have said they would never forget the occasion: the beautiful church, her beauty and incredible courage, and the wonderful characterization of her performance, including every changing emotion of the boy Isaac — the boyish nonchalance of the walk up to the fatal hill, his bewilderment, his sudden terror, his touching resignation to his fate — the simplicity of the Envoi, but, above all, combining with the other voice, the remote and ethereal sounds as ‘God speaketh’. In the short run-through before the concert Kathleen failed to make her entry in one passage. Apologizing and laughing, she said she was fascinated by Peter’s skill in eliding an ‘l’ with an ‘m’ in a perfect legato — ‘Farewell, my dear son’. She really must practise that, she said; she never could do it as well.
One of our most determined plans was to make a long-playing record of this programme. Several dates were fixed at the studio, but each one had to be cancelled because of new developments of her illness. Finally, the engineers inspected her bedroom — acoustically possible, they said. So we planned to go along one evening to record the Morley canzonets, the wonderful dialogue Corydon and Mopsa of Purcell, which we had all loved doing, the folksongs, and Abraham and Isaac. This time it seemed that there could be no hitch; although she was bedridden, her voice had lost nothing; the record was even announced. But another operation, the last, intervened, and in a few months Kathleen was dead.

There seemed to be one more chance, even so, of perpetuating what was for me one of her most delightful performances. We had made a broadcast of this concert, and this had been recorded and repeated several times. Could that not be issued commercially? It seemed it could, with one or two permissions to be obtained (and eagerly granted), and the receipts would go to the Kathleen Ferrier Cancer Fund. But there another ‘but’. At the very last minute it was discovered that the recording had been destroyed ‘in the course of events’. Not overmuch imagination here; for quite a time it had been common knowledge how ill Kathleen was, and everything she did had a more than usual significance. Of course, there are many beautiful performances of her recorded for our delight, but it may be my own special selfish grief that none of my own music is among them — music that she sang with her own inimitable warmth, simplicity and devoted care, as indeed she sang everything — as if it were the most important in the world.


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Canticle I: My beloved is mine

Ev’n like two little bank divided brooks
That wash the pebbles with their wanton streams,
And having ranged and searched a thousand
nooks
Meet both at length at silver breasted Thames
Where in a greater current they conjoin.
So I my best beloved’s am,
So he is mine!

Ev’n so we met and after long pursuit
Ev’n so we joined. We both became entire.
No need for either to renew a suit
For I was flax, and he was flames of fire.
Our firm united souls did more than twine.
So I my best beloved’s am,
So he is mine.

If all those glittering monarchs that command
The servile quarters of this earthly ball
Should tender in exchange their shares of land
I would not change my fortunes for them all;
Their wealth is but a counter to my coin:
The world’s but theirs;
But my beloved’s mine.

Nor time, nor place, nor chance, nor death
Can bow my least desires unto the least remove.
He’s firmly mine by blood, I his by vow.
He’s mine by faith and I am his by love.
He’s mine by water, I am his by wine:
Thus I my best beloved’s am,
Thus he is mine.

He is my altar, I his holy place,
I am his guest and he my living food.
I’m his by penitence, he mine by grace,
I’m his by purchase, he is mine by blood.
He’s my supporting elm and I his vine:
Thus I my best beloved’s am,
Thus he is mine.

He gives me wealth: I give him all my vows:
I give him songs, he gives me length of days.
With wreaths of grace he crowns my longing
brows
And I his temples with a crown of praise,
Which he accepts: an everlasting sign
That I my best beloved’s am,
That he is mine.

Francis Quarles (1592–1644)
Canticle II: Abraham and Isaac

Voice of God
Abraham, my servant, Abraham,
Take Isaac, thy son by name,
That thou lovest the best of all,
And in sacrifice offer him to me
Upon that hill there besides thee.

Abraham, I will that so it be,
For aught that may befal.

Abraham
My Lord, to Thee is mine intent
Ever to be obedient.
That son that Thou to me hast sent
Offer I will to Thee.
Thy bidding done shall be.

Here Abraham, turning him to his son Isaac, saith:

Make thee ready, my dear darling,
For we must do a little thing.
This woode do on thy back it bring,
We may no longer abide.
A sword and fire that I will take,
For sacrifice behoves me to make;
God's bidding will I not forsake,
But ever obedient be.

Here Isaac speaketh to his father, and taketh a bundle of sticks and beareth after his father, and saith:

Isaac
Father, I am all ready
To do your bidding most meekely,
And to bear this wood full bayn* am I,
As you commanded me.

Here they both go to the place to do sacrifice:

Abraham
Now, Isaac son, go we our way
To yonder mount if that we may.

Isaac
My dear father, I will essay
To follow you full fain.

Abraham being minded to slay his son Isaac, lifts up his hands, and saith the following:

Abraham
O! My heart will break in three,
To hear thy words I have pitye;
As Thou wilt, Lord, so must it be,
To Thee I will be bayn.
Lay down thy faggot, my own son dear.

Isaac
All ready father, lo, it is here.
But why make you such heavy cheer?
Are you anything adread?

Abraham
Ah! Dear God! That me is woe!

Isaac
Father, if it be your will,
Where is the beast that we shall kill?

Abraham
Thereof, son, is none upon this hill.

Isaac
Father, I am full sore affeared
To see you bear that drawne sword.

Abraham
Isaac, son, peace, I pray thee,
Thou breakest my heart even in three.
Isaac
I pray you, father, layn* nothing from me,
But tell me what you think.

Abraham
Ah! Isaac, Isaac, I must thee kill!

Isaac
Alas! Father, is that your will,
Your owne child for to spill
Upon this hilles brink?
If I have trespassed in any degree
With a yard you may beat me;
Put up your sword, if your will be,
For I am but a child.
Would God my mother were here with me!
She would kneel down upon her knee,
Praying you, father, if it may be,
For to save my life.

Abraham
O Isaac, son, to thee I say
God hath commanded me today
Sacrifice, this is no nay,
To make of thy bodye.

Isaac
Is it God’s will I shall be slain?

Abraham
Yea, son, it is not for to layn.

Isaac
Is it God's will I shall be slain?

Abraham
Here Isaac asketh his father’s blessing on his knees, and saith:

Isaac
Father, seeing you muste needs do so,
Let it pass lightly and over go;
Kneeling on my knees two,
Your blessing on me spread.

Abraham
My blessing, dear son, give I thee
And thy mother’s with heart free.
The blessing of the Trinity,
My dear Son, on thee light.

Here Isaac riseth and cometh to his father, and
he taketh him, and bindeth and layeth him upon
the altar to sacrifice him, and saith:

Abraham
Come hither, my child, thou art so sweet,
Thou must be bound both hands and feet.

Isaac
Father, do with me as you will,
I must obey, and that is skill,
Godes commandment to fulfil,
For needs so it must be.

Abraham
Isaac, Isaac, blessed must thou be.

Isaac
Father, greet well my brethren ying,
And pray my mother of her blessing,
I come no more under her wing,
Farewell for ever and aye.

Abraham
Farewell, my sweete son of grace!

Here Abraham doth kiss his son Isaac, and binds
a kerchief about his head.

Isaac
I pray you, father, turn down my face,
For I am sore adread.

Abraham
Lord, full loth were I him to kill!
**Isaac**
Ah, mercy, father, why tarry you so?

**Abraham**
Jesu! On me have pity,
That I have most in mind.

**Isaac**
Now, father, I see that I shall die:
Almighty God in majesty!
My soul I offer unto Thee!

**Abraham**
To do this deed I am sorrye.

*Here let Abraham make a sign as tho’ he would cut off his son Isaac’s head with his sword; then…*

**Voice of God**
Abraham, my servant dear, Abraham,
Lay not thy sword in no manner
On Isaac, thy dear darling.
For thou dreadest me, well wot I,
That of thy son had no mercy,
To fulfil my bidding.

**Abraham**
Ah, Lord of heaven and King of bliss,
Thy bidding shall be done, i-wiss!
A horned wether here I see,
Among the briars tied is he,
To Thee offered shall he be
Anon right in this place.

*Then let Abraham take the lamb and kill him.*

**Abraham**
Sacrifice here sent me is,
And all, Lord, through Thy grace.

**Envoi**
Such obedience grant us, O Lord!
Ever to Thy most holy word.
That in the same we may accord
As this Abraham was bayn;
And then altogether shall we
That worthy King in heaven see,
And dwell with Him in great glorye
For ever and ever. Amen.

Anonymous, after the Chester Miracle Play

**layn: willing**
**†layn: hide**
Canticle III: Still falls the Rain

Still falls the Rain —
Dark as the world of man, black as our loss —
Blind as the nineteen hundred and forty nails
Upon the Cross.

Still falls the Rain
With a sound like the pulse of the heart that is changed to the hammer-beat
In the Potter’s Field, and the sound of the impious feet
On the Tomb.

Still falls the Rain
In the Field of Blood where the small hopes breed and the human brain
Nurtures its greed, that worm with the brow of Cain.

Still falls the Rain
At the feet of the Starved Man hung upon the Cross.
Christ that each day, each night, nails there, have mercy on us —
On Dives and on Lazarus:
Under the Rain the sore and the gold are as one.

Still falls the Rain —
Still falls the Blood from the Starved Man’s wounded Side;
He bears in His Heart all wounds — those of the light that died,
The last faint spark
In the self-murdered heart, the wounds of the sad uncomprehending dark,
The wounds of the baited bear —
The blind and weeping bear whom the keepers beat
On his helpless flesh… the tears of the hunted hare.

Still falls the Rain —
Then — O Ile leape up to my God: who pulls me doune — ? —
See, see where Christ’s blood streames in the firmament:
It flows from the Brow we nailed upon the tree
Deep to the dying, to the thirsting heart
That holds the fires of the world — dark-smirched with pain
As Caesar’s laurel crown.

Then sounds the voice of One who like the heart of man
Was once a child who among beasts has lain —
‘Still do I love, still shed my innocent light, my Blood, for thee’.

*Edith Sitwell (1887–1964)*
Canticle IV: The Journey of the Magi

A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The ways deep and the weather sharp,
The very dead of winter.
And the camels galled, sore-footed, refractory,
Lying down in the melting snow.
There were times we regretted
The summer palaces on slopes, the terraces,
And the silken girls bringing sherbet.
Then the camel men cursing and grumbling
And running away, and wanting their liquor
and women,
And the night-fires going out, and the lack of
shelters,
And the cities hostile and the towns unfriendly
And the villages dirty and charging high prices:
A hard time we had of it.
At the end we preferred to travel all night,
Sleeping in snatches,
With the voices singing in our ears, saying
That this was all folly.

Then at dawn we came down to a temperate valley,
Wet, below the snow line, smelling of vegetation,
With a running stream and a water-mill beating
the darkness,
And three trees on the low sky.
And an old white horse galloped away in the meadow.
Then we came to a tavern with vine-leaves over
the lintel,
Six hands at an open door dicing for pieces
of silver,
And feet kicking the empty wine-skins.
But there was no information, and so we continued
And arrived at evening, not a moment too soon
Finding the place; it was (you may say)
satisfactory.

All this was a long time ago, I remember,
And I would do it again, but set down
This: were we led all that way for
Birth or Death? There was a Birth, certainly,
We had evidence and no doubt.
I had seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death,
our death.
We returned to our places, these Kingdoms,
But no longer at ease here, in the old dispensation,
With an alien people clutching their gods.
I should be glad of another death.

T.S. Eliot (1888–1965)
Canticle V: The Death of Saint Narcissus

Come under the shadow of this gray rock —
Come in under the shadow of this gray rock,
And I will show you something different from either
Your shadow sprawling over the sand at
daybreak, or
Your shadow leaping behind the fire against the
red rock:
I will show you his bloody cloth and limbs
And the gray shadow on his lips.

He walked once between the sea and the
high cliffs
When the wind made him aware of his limbs
smoothly passing each other
And of his arms crossed over his breast.
When he walked over the meadows
He was stifled and soothed by his own rhythm.
By the river
His eyes were aware of the pointed corners of
his eyes
And his hands aware of the pointed tips of his
fingers.

Struck down by such knowledge
He could not live men’s ways, but became a
dancer before God.
If he walked in city streets
He seemed to tread on faces, convulsive thighs
and knees.
So he came out under the rock.

First he was sure that he had been a tree,
Twisting its branches among each other
And tangling its roots among each other.

Then he knew that he had been a fish
With slippery white belly held tight in his own
fingers,
Wringing in his own clutch, his ancient beauty
Caught fast in the pink tips of his new beauty.

Then he had been a young girl
Caught in the woods by a drunken old man
Knowing at the end the taste of his own
whiteness,
The horror of his own smoothness,
And he felt drunken and old.

So he became a dancer to God.
Because his flesh was in love with the burning
arrows
He danced on the hot sand
Until the arrows came.
As he embraced them his white skin surrendered
itself to the redness of blood, and satisfied him.
Now he is green, dry and stained
With the shadow in his mouth.

T.S. Eliot

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Biographies

Ian Bostridge tenor
Ian Bostridge’s recital career includes appearances at the Salzburg, Edinburgh International, Munich, Vienna, Aldeburgh and Schwarzenberg Schubertiade Festivals, and at Carnegie Hall, New York, and La Scala, Milan; and artistic residencies at the Vienna Konzerthaus, the Schwarzenberg Schubertiade, the Amsterdam Concertgebouw, the Barbican, the Luxembourg Philharmonic, the Wigmore Hall and the Laeiszhalle, Hamburg. He has appeared with the Berlin Philharmonic, Vienna Philharmonic, Rotterdam Philharmonic, New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Boston Symphony, London Symphony and Royal Concertgebouw Orchestras under such leading conductors as Rattle, Colin Davis, Andrew Davis, Ozawa, Pappano, Muti, Rostropovich, Barenboim, Harding and Runnicles. His roles include Lysander (A Midsummer Night’s Dream) at the Edinburgh International Festival; Tamino (The Magic Flute) and Jupiter (Semele) for ENO; Aschenbach (Death in Venice) for ENO and at La Monnaie, Brussels; Quint (The Turn of the Screw), Don Ottavio (Don Giovanni) and Caliban in Thomas Adès’s The Tempest for the Royal Opera; Nerone (L’incoronazione di Poppea), Tom Rakewell (The Rake’s Progress) and Male Chorus (The Rape of Lucretia) in Munich; and Don Ottavio for the Vienna Staatsoper. His extensive discography has been nominated for 12 Grammy Awards and he was made a CBE in 2004. His book A Singer’s Notebook was published in 2011.

Iestyn Davies countertenor
Iestyn Davies studied archaeology and anthropology at St John’s College, Cambridge, before attending the Royal Academy of Music. His opera engagements include Ottone (L’incoronazione di Poppea) in Zurich and at Glyndebourne; Arsace (Partenope) for New York City Opera; Oberon (A Midsummer Night’s Dream) in Houston and for ENO; Apollo (Death in Venice) for ENO and at La Scala, Milan; Hamor (Jephtha) for WNO and in Bordeaux; Creonte in Steffani’s Niobe, regina di Tebe for the Royal Opera; Unulfo (Rodelinda) and Trinculo (The Tempest) for the Metropolitan Opera, New York; Eustazio (Rinaldo) in Chicago; and the title roles in Ottone and Tolomeo at the Theater an der Wien, Vienna. His concert engagements have included appearances at La Scala; the Concertgebouw, Amsterdam; the Tonhalle, Zurich; Carnegie Hall and the Lincoln Center, New York; the Barbican; the Théâtre des Champs-Élysées, Paris; and the BBC Proms. He gives regular recitals at the Wigmore Hall and has performed with the Bournemouth Symphony, London Philharmonic and Scottish Chamber Orchestras; and the Britten Sinfonia, Concerto Koln, Concerto Copenhagen, Ensemble Matheus, the Orchestra of the Age of Enlightenment and the Academy of Ancient Music. He won the Royal Philharmonic Society’s Young Artist of the Year Award in 2010 and the Gramophone Recital Award last year.

Benedict Nelson baritone
Benedict Nelson studied at the Guildhall School of Music and Drama and the National Opera Studio. His opera engagements include the title role in Billy Budd, Belcore (The Elixir of Love), The Pilgrim’s Progress and Figaro (The Barber of Seville) for ENO, where he is currently a Harewood Artist; Stranger in the world premiere of Craig Armstrong’s The Lady From the Sea for Scottish Opera at the Edinburgh International Festival; and Clinician in the world premiere of Elena Langer’s The Lion’s Face for The Opera Group at the 2010 Brighton Festival. His concert engagements include Brahms’s Requiem with the BBC Symphony Orchestra under Jiří Bělohlávek; Britten songs with Malcolm Martineau at Snape Maltings; and appearances with the City of Birmingham Symphony Orchestra under Andris Nelsons, the Utah Symphony Orchestra under Thierry Fisher, and the Bergen Philharmonic, RTÉ and Basle Chamber Orchestras. His engagements this season include Algernon Moncrieff in Gerald Barry’s new opera The Importance of Being Earnest at the Royal Opera House’s Linbury Studio; Steersman (Tristan und Isolde) with the BBC Scottish Symphony Orchestra under Donald Runnicles; Brander (La Damnation de Faust with Charles Dutoit and the Royal Philharmonic Orchestra; and a recital with Malcolm Martineau at the Wigmore Hall.
Richard Watkins

Richard Watkins was Principal Horn of the Philharmonia Orchestra for 12 years and is currently a member of the Nash Ensemble and a founder member of London Winds. He has appeared at many of the most prestigious venues in the UK, Europe and the USA, and has worked with numerous leading conductors, including Giulini, Sawallisch, Salonen, Slatinke, Sinopoli, Rozhdestvensky, Petrenko, Andrew Davis and Elder. His extensive discography includes recordings of the horn concertos by Mozart, Arnold, Glière and Ethel Smyth, as well as Mozart’s Sinfonia Concertante and Poulenc’s chamber music for horn. In recital, he performs with the tenors John Mark Ainsley, Ian Bostridge and Mark Padmore, and the pianists Barry Douglas, Julius Drake, Paul Lewis, Roger Vignoles and Ian Brown. Closely associated with promoting contemporary music for the horn, he has given premieres of concertos by Peter Maxwell Davies, Nigel Osborne, Magnus Lindberg, Dominic Muldowney, Nicola LeFanu, Colin Matthews and David Matthews. Recent premieres have included Colin Matthews’s Horn Concerto and Trio, horn quintets by James MacMillan and David Matthews, and a Horn Trio by Huw Watkins. He holds the Dennis Brain Chair of Horn Playing at the Royal Academy of Music, where he is also a Fellow.

Julius Drake

Julius Drake’s recent concert engagements include appearances at Carnegie Hall and the Lincoln Center, New York; the Concertgebouw, Amsterdam; the Cologne Philharmonic; the Théâtre du Châtelet and the Musée de Louvre, Paris; La Scala, Milan; the Musikverein and Konzerthaus, Vienna; and the Aldeburgh, Edinburgh International and Salzburg Festivals. He was Director of the Perth International Chamber Music Festival (2000–03) and music director of Deborah Warner’s staging of Jaroslav’s Diary of One Who Vanished, which toured internationally. In 2009 he was appointed Artistic Director of the Machynlleth Festival. He has devised song series for the Wigmore Hall and the Concertgebouw, Amsterdam, and has his own recital series, Julius Drake and Friends, at Middle Temple Hall, London. A leading chamber musician, he performs extensively with his duo partner, Nicholas Daniel, and appears at international chamber music festivals. This season he tours the USA and Canada with Gerald Finley, and Japan with Ian Bostridge and Angelika Kirchschlager; he celebrates 30 years performing at the Wigmore Hall with the recital series Julius Drake: Perspectives. He is a professor at the Graz University for Music and the Performing Arts and his extensive discography for Hyperion and EMI has won numerous awards.

Sally Pryce

Sally Pryce studied at the Purcell School of Music and the Royal College of Music, where she graduated in 2001; she also studied with Marisa Robles, Ossian Ellis, Sioned Williams and Catherine Michel. She won the 1999 London Harp Competition and the Marisa Robles Harp Prize and made her recital debut at the Wigmore Hall in 2002. She gives recitals at major venues and festivals throughout the UK as a soloist, with the flautist Adam Walker and with the Sally Pryce Ensemble, including appearances at the Wigmore Hall and Purcell Room, London; St George’s Hall, Bristol; the Bridgewater Hall, Manchester; and Queen’s Hall, Edinburgh. Her concert engagements include Debussy’s Danses with the Northern Sinfonia, the Scottish Ensemble and the Britten Sinfonia; and Mozart’s Concerto for flute and harp with the Royal Philharmonic and Bournemouth Symphony Orchestras, and with the Academy of St Martin in the Fields at the Barbican’s Mostly Mozart Festival. Her international appearances include concerts in Paris, Madrid, Geneva, Hungary, the Czech Republic, Israel, Tokyo and the USA. She has given several world premieres and has performed with the contemporary ensembles Lontano and Okeanos, and she recently formed the Dorette Violin and Harp Duo with the violinist Elizabeth Cooney.
Neil Bartlett director

Neil Bartlett was an early member of Complicite (1985), a founder member of the theatre collective Gloria (1988–98) and Artistic Director of the Lyric Hammersmith (1994–2005). Since leaving the Lyric his theatre creations have included The Maids for the 2007 Brighton Festival; For Alfonso, What Can You Do?, The Pianist, Everybody Loves a Winner and The Madness of an Extraordinary Plan at the Manchester International Festival; Helpless and Sleeping Beauty for Duckie; Or You Could Kiss Me for the National Theatre; An Ideal Husband and The Picture of Dorian Gray at the Abbey Theatre, Dublin; Twelfth Night and Romeo and Juliet for the RSC; Dido, Queen of Carthage and Oliver Twist for the American Repertory Theater; The Queen of Spades for Opera North; and TheRake’s Progress and The Turn of the Screw at the Aldeburgh Festival. His projects this year include The Girl I Left Behind Me, his one-woman show for the soprano Jessica Walker, off-Broadway; and a collaboration with the Bristol Old Vic. He has written three novels: Ready To Catch Him Should He Fall (1990), Mr Clive and Mr Page (nominated for the 1996 Whitbread Prize) and Skin Lane (nominated for the 2007 Costa Book Award).

Paule Constable co-director, lighting designer

Paule Constable studied at Goldsmiths’ College, London. Her extensive opera credits include The Cunning Little Vixen, La bohème, Il nozze di Figaro, Die Meistersinger von Nürnberg, Rusalka, Billy Budd, Così fan tutte, St Matthew Passion, Giulio Cesare, The Miserly Knight, Gianni Schicchi, Carmen and La bohème at Glyndebourne; Don Giovanni, Anna Bolena and Satyagraha for the Metropolitan Opera, New York; and Doctor Dee and Der Rosenkavalier for ENO. Her recent theatre credits include War Horse for the National Theatre, in the West End and on Broadway; Danton’s Death, The Comedy of Errors, The Curious Incident of the Dog in the Night-Time and This House for the National Theatre; Clybourne Park for the Royal Court; Love Never Dies, Oliver! and Evita in the West End; and Matthew Bourne’s Sleeping Beauty for New Adventures. Her awards include Olivier Awards for The Chalk Garden at the Donmar, Don Carlos for the Sheffield Crucible and His Dark Materials for the National Theatre; and a Tony Award for War Horse.

Scott Graham director

Scott Graham is Artistic Director of Frantic Assembly, for which his credits include Little Dogs in a co-production with National Theatre Wales; Beautiful Burnout in collaboration with the National Theatre of Scotland, which won a Fringe First Award; Othello, for which he won a TMA Award; and Lovesong, Stockholm, pool (no water), Dirty Wonderland, Rabbit, Peepshow and Underworld. His credits as director/performer include Hymns, Tiny Dynamite, On Blindness, Heavenly, Sell Out, Zero, Flesh, Klub and Look Back in Anger. His other directing credits include Home for the National Theatre of Scotland and Ker-ching for Sixth Sense. He provided the choreography and movement direction for The Curious Incident of the Dog in the Night-Time (for which he was nominated for the Olivier Award for Best Choreography), Port, Hothouse and Market Bay for the National Theatre; Dr Dee for the Manchester International Festival and ENO; Frankenstein for Royal & Derngate Theatres, Northampton; The May Queen at the Liverpool Everyman, and Vilette at the Stephen Joseph Theatre, Scarborough. With Steven Hoggett and Bryony Lavery, he created It Snows, a National Theatre Connections play for 2008; and he co-wrote, with Steven Hoggett, The Frantic Assembly Book of Devising Theatre, published by Routledge.

Wendy Houstoun director

Since 1980 Wendy Houstoun has worked extensively both as a solo performer and in collaboration with numerous contemporary dance companies and artists, including DV8 Physical Theatre, Tim Etchells and Forced Entertainment, Jonathan Burrow, Nigel Chamock, the performance artist Rose English, Matteo Fargion, Lumiere & Son Theatre and Gary Stevens. Her work, which challenges preconceptions about movement while commenting humorously on contemporary culture, includes the solo pieces Haunted, Daunted and Flautted, Happy Hour, The 48 Almost Love Lyrics, Desert Island Dances and Keep Dancing, which have toured Europe, the
USA and Australia. She has made two films, *Touched* and *Diary of a Dancer*, with the filmmaker David Hinton for the BBC. In recent years she has created work for Candoco Dance Company, the Yorke Dance Project and Verve; last year Small Talk, her piece for Antonia Grove from Probe, toured the UK. Her site-specific commissions include *Mind the Gap* for Southbank Centre; *Reverse Effect* for Cultural Industry; and *Take Me to the River* for the Southbank Centre and the Greenwich & Docklands Festival. Candoco Dance Company is currently touring her piece *Imperfect Storm*, and her latest work, *50 Acts*, is also currently touring in the UK and was recently nominated for a National Critics Award.

**John Keane**

John Keane was born in Hertfordshire in 1954, attended Camberwell School of Art and first came to national prominence in 1991, when he was appointed official British war artist during the Gulf War. His work has focused on many of the most pressing political questions of our age and has always been deeply concerned with conflict — military, political and social — in Britain and around the world; his subjects have included Northern Ireland, Central America and the Middle East, sometimes working with such organizations as Greenpeace and Christian Aid. More recent subject matter has addressed topics relating to religiously inspired terrorism, such as Guantanamo Bay, the Moscow theatre siege (a subject which he has also developed as an opera with the National Theatre Studio) and home-grown acts of violence against civilians. In recent years he has also become known for his portraits, most notably of Mo Mowlam, John Snow and Kofi Annan. He was a visiting research fellow at Camberwell College of Arts (2000–11) and has been a visiting professor at the University of the Arts, London, since 2000.

**Christopher Akrill**

Christopher Akrill trained at the Northern Ballet School, Manchester. He has danced with Northern Ballet Theatre, Malmö Ballet, Hannover Ballet and the Deutsche Oper am Rhein, Düsseldorf. In 1998 he joined Cullberg Ballet, where his repertory included Prince Siegfried in Mats Ek’s *Swan Lake*, Presenter in Alexander Ekman’s *Study of Entertainment*, and works by Jiří Kylián, Ohad Naharin, Crystal Pite, Stijn Celis, Johan Inger, Didy Veldman, Rui Horta and Jens Ostberg. Elsewhere his credits include Captain Alving in Cathy Marston’s *Ghosts* and the title role in Will Tuckett’s *Pinocchio* for ROH2; understudying and performing the Emcee in Rufus Norris’s production of *Cabaret* in the West End; *The Most Incredible Thing*, directed by Javier de Frutos at Sadler’s Wells; Damon Albarn’s *Dr Dee* at the Manchester International Festival and for ENO; *Lucky* (*Waiting for Godot*), directed by William Oldroyd in Munich; and the recent film adaptation of *Anna Karenina*, directed by Joe Wright. He is the founder and codirector of HeadSpaceDance. In 2010 he received the Christer Holgersons Award from the Carina Ari Memorial Foundation and the Riksteatern Award.

**Peter Bray**

Peter Bray trained at the Central School of Speech and Drama. His theatre credits include *De Gabay*, directed by Jonathan Holmes for National Theatre Wales; Rosencrantz and Osrion (*Hamlet*), directed by Bill Buckhurst at Shakespeare’s Globe and on tour in Europe and the USA; Lysander (*A Midsummer Night’s Dream*), directed by Buckhurst at Shakespeare’s Globe; *The Heart of Robin Hood* for the RSC; Titania and Hippolyta (*A Midsummer Night’s Dream*), directed by Andrew Normington for The Lord Chamberlain’s Men; Thomas (*Blowing Down*) and Ads (*Shooting Rats*), directed by Dan Barnard for Fanshen Theatre Company; Jon (*Stories Project 2*) at the Southwark Playhouse; After Violence, directed by Tom Underwood at the MyRaynesPark Festival; and *The Boy From Centreville*, directed by Catherine Alexander at the Pleasance Theatre, Edinburgh.
Edward Evans  actor

Edward Evans trained at the Royal Academy of Dramatic Art, where his roles included various parts in *The Last Days of Judas Iscariot*, directed by Toby Frow; the title role in *Don Juan on Trial*, directed by Eva Magyar; Chorus (*Poppy*), directed by Tim Luscombe; Solonoy (*Three Sisters*), directed by Jonathan Miller; various parts in *Gargantua*, directed by Carl Heap; Creon (*Burial at Thebes*), directed by Gerrard McArthur; Clive (*Rookery Nook*), directed by William Gaskill; Giovanni (*Tis Pity She’s a Whore*), directed by Andrew Visnevski; the title role and Cassio in *Othello*, directed by Alex Clifton; and Vershinin (*Three Sisters*), directed by Trilby James. Elsewhere, his appearances include the title role in Sebastian Rex’s staging of *The Way of the World* and Poprishchin in Oliver Baird’s production of *Diary of a Madman* at the New Diorama Theatre, London; Sir Andrew Aguecheek (*Twelfth Night*), directed by Carl Heap for the National Theatre on tour; and Ilan Reichel’s staging of *Voices* at the Old Vic. He appears in the short films *The Double*, *Nouvelle Cuisine*, *Henry V*, *Everything a Hero is Not* and *Kidnap*, and his radio credits include *Courtly Love* for the BBC and *Twenty Six Miles* for Wireless Radio. He is also a professional pianist.

Gavin Persand  dancer

Gavin Persand trained at the London Studio Centre. His theatre credits include national and international tours of *Swan Lake*, *Nutcracker!*, *Edward Scissorhands* and *Cinderella* for Matthew Bourne’s New Adventures; Swing and understudying Pinocchio in Will Tuckett’s *Pinocchio and the Catapult Kid in The Red Balloon* for ROH2; *Faust* for ENO; *Samson et Dalila* for the Royal Opera; *Vogue Ball* in Liverpool; *Jack and the Beanstalk* at the King’s Theatre, Edinburgh; the Britain’s Got Talent tour at the Southport Theatre; and a charity gala at Sadler’s Wells. His film and television credits include *Mumbo Jumbo* for Paramount Productions; Elagabalus in the series *Life and Death in Rome* for Shine Productions and Sky1; *The Paul O’Grady Show* for Channel 4; *Matthew Bourne’s Christmas* for More 4; *Dancing with Stars* for Australian television; and Sammy in the award-winning short film *Natural Wonder* for Dee Meaden Productions.

Dan Watson  dancer

Dan Watson graduated from Roehampton University, where he studied dance and drama. He has worked with a wide variety of companies and individuals that cross the boundaries of dance, theatre and performance, including StopGAP Dance Company (2001–08), Nigel Charnock, Stan Wont Dance, Slung Low Theatre, the Royal Opera, Vincent Dance Theatre, Hofesh Shechter, Gary Clarke, Protein Dance, Sweetshop Revolution, Seven Sisters Group, 5 Men Dancing and Freddie Opoku-Addae. He has created work for StopGAP and for his own performance, including the solos *Semi Detached* and *Precariously*. Last year he was the choreographic assistant on the film *Les Misérables* for Universal/Working Title. He recently received a commission from the Dance and the Homemade scheme at Chisenhale Dance Space, London.

Ignition

The ensemble dancers are all young men who have taken part in Ignition, Frantic Assembly’s training programme for young men. Ignition is a UK-wide programme of free physical theatre activities that opens access to the arts and provides professional training for young men aged 16 to 20. For more information about the programme, visit www.franticassembly.co.uk/ignition.

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Ticket Services Supervisor Phil Newton
Senior Ticket Services Assistant Dom Plucknett
Ticket Services Assistants Laura Edmans, Emily Adams,
Marie-Claire De Boer, Jacqueline Hadlow, Josh Krawczyk,
Bev Parke, Florence Puddifoot, Jamie Smith, Caroline Sutcliffe
Brighton Dome & Brighton Festival

Director of Operations Maxine Hort

Production
Head of Production Rich Garfield
Event Production Manager Olly Olsen
Operations Production Manager Kevin Taylor
Production Coordinator Erica Dellner
Concert Hall Senior Technician Nick Pitcher, Sam Wellard
Corn Exchange Senior Technician Andy Furneaux
Studio Theatre Senior Technician Beth O’Leary
Technicians Jamie Barker, Sam Burgess, Bartosz Dylewski, Scott McQuaide, Jem Noble, Adam Vincent, Seth Wagstaff, Csaba Mach, Mike Bignell, Al Robinson, John Saxby, Jon Anrep, Chris TIBbles, Dan Goddard, Nick Goodwin, Nick Hill, Philip Oliver, Peter Steinbacher, Christos Takas, Yousef El-Kirate, Daniel Harvey, Marc Beatty, Rebecca Perkins, Owen Ridley, Graham Rees, Eliot Hughes, Matt Jones, James Christie, Robert Bullock

Conference and Event Sales
Business Development Manager Donna Miller
Conference and Event Sales Manager Delphine Cassara
Marketing Assistant Helen Rouncivell

Maintenance
Maintenance Manager John Rogers
Maintenance Supervisor Chris Parsons
Maintenance Plumber Colin Burt
Maintenance Apprentice Matthew Ashby

Visitor Services
Head of Visitor Services Zoe Curtis
Visitor Services Manager Sarah Wilkinson
Event Managers Morgan Robinson, Tim Ebbs, Simon Cowan, Josh Williams
Duty Event Managers Jamie Smith, Adam Self
Visitor Services Officer Emily Cross
Senior Visitor Services Assistant Kara Bousted-Hinks
Visitor Services Assistants Peter Bann, Graham Cameron, Melissa Cox, Anja Gibbs, Valerie Furnham, David Earl, Andrea Hoban-Todd, Tony Lee, Jules Pearce, Joe Pryer, Alex Pummell, Josh Rowley, Thomas Sloan, Adam Self, Claire Swift, Carly West, Nicky Conlan, Matt Freeland, Matthew Mulcahy, Richard Thorp, Emily Cross
Visitor Services Volunteer Coordinator Lizzy Leach

Front of House
Front of House Manager Ralph Corke
Front of House Supervisors Bernard Brown, Kara Bousted-Hinks, Bill Clements, Gabi Hergert, John Morrett, Jeff Pearce, Betty Raggett, Michael Raynor, Adam Self

Stewards and Security