Here All Night

Music, song and text from the work of Samuel Beckett

World premiere

Originally commissioned by Beckett Project Paris and produced by Gare St Lazare Players Ireland

Fri 17 and Sun 19 May 2013, 8.00pm
Sat 18 May 2013, 4.00pm and 8.00pm
The Old Market

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Here All Night

Music song and text from the work of Samuel Beckett

Conceived by Paul Clark, Judy Hegarty Lovett, Conor Lovett and Caoimhin O’Raghallaigh

Judy Hegarty Lovett director
Paul Clark composer
James Keane associate musical director
Caoimhin O’Raghallaigh additional composition
Olly Olsen lighting designer

Ensemble
Christopher Allan cello
John Paul Gandy piano
Conor Lovett text
Caoimhin O’Raghallaigh fiddle
Melanie Pappenheim soprano

Choir
Rebecca Askew
Victoria Couper
Elaine Tate

The performance lasts approximately 70 minutes with no interval

The texts by Samuel Beckett were intended to be read and are presented here with the kind permission of The Estate of Samuel Beckett

With thanks to Helen Carey, Wesley Hutchinson, Sheila O’Leary (Beckett Project Paris), Sheila Pratschke (Le Centre Culturel Irlandais in Paris), Elizabeth Corbett, Charmian Bedford, Clod Ensemble, Laban Centre, Karen Hegarty and Ben Shorten, Amanda Volpi, Simon O’Neill, Myles O’Reilly

Supported by Culture Ireland as part of Ireland’s EU Presidency Culture Programme 2013
I have directed 18 Beckett titles and have become increasingly aware of the importance of music in Beckett’s work.

In 2006 Gare St Lazare Players were asked by RTÉ Radio in Dublin to produce new versions of Beckett’s radio plays for broadcast during the Beckett Centenary Festival. I directed the seven plays and asked Paul Clark to come on board as musical director and, more specifically, to compose new music for three plays: Cascando, Words and Music and Rough for Radio I. During the recording process we spoke about the potential to create a new work that would include these compositions and the other references to music in Beckett’s work.

The idea was born. When Beckett Project Paris (BPP) were looking for a new way of highlighting Beckett’s artistic legacy, as a member of the BPP I proposed this as the next project. The BPP commissioned the development and research and Culture Ireland and Le Centre Culturel Irlandais in Paris gave financial and practical support to an initial work-in-progress performance. Conor Lovett and I had just worked with Caoimhin O’Raghallaigh on a solo production of Moby Dick; his love of Beckett, and our love of his magical fiddle playing, inspired us to ask him to join us in making this project, now called ‘Music in Beckett’.

We began with two weekend sessions during which we collated references to music in Beckett’s work. We were delighted to find such a wealth of material including, in Watt and Dream of Fair to Middling Women, actual music that Beckett had written in his texts, or fragments of melody or rhythm that could serve as the starting-point for writing something new. At the same time we sought examples of text that highlighted what we saw as being the conflicting elements of the heart wrestling with the head, and vice versa, which plays out in much of Beckett’s work; more particularly, vis-à-vis the music, the urge to conceptualize the world mathematically and set up strict rules for analysing it (a very classical instinct) and the contrary feeling that this does not in fact lead anywhere very useful. To how many decimal places do we need to know the number of weeks in a leap year — the perhaps absurd subject of one of the pieces in the present production.

At one stage ‘Love and Permutations’ was a provisional title for the project as it seemed to encapsulate the balance that Beckett makes of the romantic and the pedantic, the mysterious and the scientific, the impulsive and the
controllable. We settled, however, for the more suggestive title of *Here All Night*. We began to enjoy the fact that the music with which we were now working had a similar dilemma: the improvised and somewhat impulsive fiddle playing with the very studied classical sounds, often composed to very strict rules, from the piano and cello. All this in turn melded with the spoken texts and song, making for great tension and dramatic potential and begging for a structure that we could both harness and liberate at different times.

Having made selections of the material, Paul Clark composed and arranged the music, and together we selected the wonderful ensemble of singer, actor, musicians and chorus who now perform *Here All Night*. Together we spent much time compiling and arranging the pieces so as to make a cohesive narrative with its own arc and trajectory following themes of age, love and that tormenting, relentless voice that plays inside us all. Our next step was to bring the creative team together. We did this by rehearsing in Paris on two separate occasions, the latter rehearsal leading to the first work-in-progress performance at the Centre Culturel Irlandais in Paris on 16 December 2011.

Since then we have come together again with more developed ideas, and plenty of additional material has found its way in and out of the project. The work has evolved and advanced to a more deliberate and refined structure, allowing us to reach forward and grasp an essence of Beckett’s language through music and text. I feel that this is another great way to meet the work of Samuel Beckett through combined song, music and text, and in this way to help make Beckett’s immense talent accessible to all.

I should like to take this opportunity to thank all the collaborators for their input into *Here All Night* and also to thank those who most generously and enthusiastically responded to our call for support to bring the work to Brighton Festival.

© Judy Hegarty Lovett
Here All Night

PART ONE

1 We Shall Be Here All Night
Words from the novel Watt by Samuel Beckett

We shall be here all night,
Be here All night shall we,
All night we shall be here,
Here all night we shall be.

One dark, one still, one breath,
Night here, here we, we night,
One fleeing, fleeing to rest,
One resting on the flight.

2 Krek Krik Krak
(from Watt)
Words and rhythm by Samuel Beckett

The passage appears to be three frogs who croak with mathematical regularity.

3 Krek Variations I

First Love I
(extract from First Love by Samuel Beckett)

4 Krek Variations II
With improvisation by Caoimhin O’Raghallaigh

First Love II
(extract from First Love)

5 Column of Cubes
Lyrics from Watt

Said the column of cubes to the column of roots,
Oh what will you have to drink?
Said the column of cubes to the column of roots,
Oh what will you have to drink?
Said the column of cubes to the column of roots,
Oh what will you have to drink?
Why, thank you, sir, said the column of roots,
I'll have a bottle of ink.

Watt I
(extract from Watt by Samuel Beckett)

PART TWO

6 Variations on the rhythm of the phrase ‘Then another onion, then another peppermint’
This includes some lines from the song ‘Dark Rosaleen’ by James Clarence Mangan which appears in the novel Dream of Fair to Middling Women.

Woe and pain
Pain and woe
Are my lot
Night and noon
To see your bright face clouded so
Like to the mournful moon
All yesterday I sail’d with sails
On River and Lake
And over hills and dales
I’ve roamed for your sake.

7 Fifty Two Point Two
(from Watt)
For the first half of the song (the number of weeks in a year) Beckett gives the soprano melody and the rhythms of the other three parts; for the second half (the number of weeks in a leap year) he gives only the rhythm of the soprano.

Fifty two point two
Eight five seven one four two
Eight five seven one four two
Great gran ma ma grew
How do you do
Blooming thanks and you
Drooping thanks and you
Withered thanks and you
Forgotten thanks and you
Thanks forgotten too
Great gran ma ma grew
And the same to you

Fifty one point one
Four two eight five seven one
Four two eight five seven one
Oh a bun a big fat bun
A big fat yellow bun for Mister Man
And a bun for Missus Man
And a bun for Master man
And a bun for Miss Man
A big fat bun for everyone
Four two eight five seven one
Til all the buns are done
And everyone is gone
Home to oblivion

8 Variations on Fifty Two Point Two melody
This uses another passage from the addenda of Watt and grafts it on to the same melody.

who may tell the tale
of the old man?
weigh absence in a scale?
mete want with a span?
the sum assess
of the worlds woes?
nothingness
in words enclose?

9 All Night piano solo
(from Watt)
A variation on the rhythmic structure of ‘We Shall Be Here All Night’ from Watt.

Malone Dies
(extract from Malone Dies by Samuel Beckett)
10 Hairy Mac and Sucky Molly
(words from the novel Malone Dies by Samuel Beckett)
These are two of McMann’s love poems in Malone Dies.

Hairy Mac and Sucky Molly
In the ending days and nights
Of unending melancholy
Love it is at last unites.

To the lifelong promised land
Of the nearest cemetery
With his Sucky hand in hand
Love it is at last leads Hairy.

PART THREE

Watt II
(extract from the novel Watt by Samuel Beckett)

11 Variations on Hairy Mac and Fifty Two Point Two and Krek Krik Krak
With improvisation by Caoimhin O’Raghallaigh

12 Variations on Fifty Two Point Two
For piano and cello

13 We Shall Be Here All Night
For cello and voice

14 Words and Music
(extract from the radio play Words and Music by Samuel Beckett)

Age is when to a man
Huddled o’er the ingle
Shivering for the hag
To put the pan in the bed
And bring the toddy
She comes in the ashes
Who loved could not be one
Or won not loved
Or some other trouble
Comes in the ashes
Like in that old light
The face in the ashes
That old starlight
On the earth again.

The Unnamable
(extract from the novel The Unnamable by Samuel Beckett)

PART FOUR

15 We Shall Be Here All Night reprise

The Unnamable
(extract from the novel The Unnamable by Samuel Beckett)

16 Three Melodies
Includes the melodies and lyrics from ‘Hairy Mac and Sucky Molly’, ‘We Shall Be Here All Night’ and the hymn melody ‘Now the Day is Over’ that appears in Krapp’s Last Tape.

Now the day is over
Night is drawing Nigh
Shadows of the evening
Steal Across the sky

17 All Night Variations
For piano and cello

Watt III
(extract from the novel Watt by Samuel Beckett)

18 Glacial
Includes melodies from ‘Dark Rosaleen’, ‘Now the Day is Over’ and ‘We Shall Be Here All Night’

photos (top) Melanie Pappenheim (bottom) Simon O’Neill
The words you will hear spoken and sung in these performances of *Here All Night* are drawn both from works separated by large gaps of time and from works translated long after their initial composition. The very nature of Beckett’s creativity in two languages, English and French, led inevitably to works appearing out of sequence. The most extreme example is provided by Beckett’s first novel, *Dream of Fair to Middling Women*, written in English in Paris in the early 1930s and first published in Dublin in 1992, three years after its author had died.

Beckett’s novel *Murphy*, published in London in 1938, was the first of his extended prose works that he deemed to have merit. Beckett had completed it in London some two years earlier, and the fact that he persevered in seeking a publisher despite the 40 or more rejections he received from publishing houses on both sides of the Atlantic, and his obdurate refusal to change his text, are sure evidence of his belief in the book. That belief was vindicated when Herbert Read (then a fiction reader at Routledge) recommended the novel for publication. As it happened, Beckett had ample time and leisure to correct the proofs for Routledge because he received them while he was recovering in hospital from near-fatal stab wounds suffered in an unprovoked knife attack on a Paris street in January 1938.

Over the next few years Beckett began to compose poetry directly in French and to collaborate with his friend Alfred Péron on translating *Murphy* into that language (he and Péron had known each other since university days in the late 1920s in Dublin). It is probably fair to say that Beckett was beginning to contemplate a possible future for himself as a French writer. His career so far as an English-language writer was hardly meteoric — *Murphy* earned him £20. But war broke out in September 1939 and everything changed. By 1941 Beckett had embarked on *Watt*, another novel in English, and had been recruited into the French Resistance by Péron. As a citizen of a neutral country — the Irish Free State — Beckett could have lived unmolested in Paris under German occupation, but his clandestine work for the Resistance put him in harm’s way. The security of his Resistance cell was breached in August 1942; Péron (who did not survive the war) and others were arrested by the Gestapo but Beckett and his partner Suzanne got away and finally, after nearly two months of careful and difficult travel, found refuge in the village of Roussillon in the Vaucluse, in the south-east of Vichy France.
Beckett took with him the developing manuscript of Watt, which was substantially completed by the spring of 1945 when he was able to return to Paris after the Liberation. His later attitude towards Watt was particularly disparaging. He described it as ‘an exercise’, ‘something to keep my hand in’, ‘something to keep me sane’. The typescript did the rounds of numerous publishers after the war but no one would touch it. Nevertheless, when the opportunity for publication arose in 1953 Beckett seized it eagerly. A curious assortment of writers and littérateurs called Collection Merlin joined forces with Olympia Press (famed for pornography) to publish the novel.

At a meeting with Beckett in June 1986, when I reached down and took my copy of that first edition out of my briefcase for him to sign, he groaned and said, ‘Oh, no. You have one of those awful magenta things’. But he signed it and I treasure it. The later American (1959) and British (1963) editions were seriously flawed but Faber’s recent (2009) edition, edited by Chris Ackerley, is a good place to start reading Beckett.

Watt is seriously challenging but the rewards for the undaunted reader in terms of comedy and consternation are immense. The novel is more than than just a challenge, however: it is an oddity in the Beckett canon. Watt was translated into French by Ludovic and Agnès Janvier in the mid-1960s at a time when Beckett was very active in the theatre and was unwilling to spend time translating. When he received the Janviers’ joint translation he immediately buckled down and rewrote their version from beginning to end. It finally appeared in French and Beckett was identified as the author, with no mention of the work of three translators. Evidently Beckett (and his publisher) regarded Watt in French as a ‘new’ work. When I asked him which of the then extant four editions (three in English, one in French) was his preferred one, his reply was short and pointed: ‘The French’, he said.

After a stint working as a driver, storekeeper and interpreter at the Irish Red Cross hospital at Saint-Lô in Normandy, Beckett returned to Paris in early 1946 and resumed his writing life. In March, while writing (in English) what was to become the first of four novellas, he drew a horizontal line across the page on which he was working and continued the composition in French. Between then and early 1950 he wrote the four novellas, two plays and four novels, all of them in French. One of the novellas, Premier Amour (later First Love in English), provides two passages spoken by Conor Lovett in Here All Night. The text was composed in French in late 1946. The notebook in which Beckett wrote the piece (held at the Humanities Research Center at Austin in Texas) has a single word inscribed on the front cover: ‘Jettisoned’. Nevertheless, Beckett released the French text,
Premier Amour, for publication in 1970 and his two closely related English versions for British and American markets in 1973 and 1974 respectively.

The three novels (Molloy, Malone meurt and L’Innommable) written between May 1947 and January 1950 constitute the very heart of Beckett’s achievements as a writer both in French and in English (they appeared in English as Molloy, 1955, Malone Dies, 1956, and The Unnamable, 1958). Hence the fragments from the latter two novels spoken by Conor Lovett are at some considerable remove from the original French texts. It should be pointed out that the English translation of the third novel as The Unnamable took Beckett twice as long as the initial composition in French. It should also be pointed out that a self-translation by Beckett is sometimes to be more usefully considered as a re-imagining of the original text in and for the target language. While translating his own work Beckett did not need or feel constrained to observe scrupulous fidelity to his original texts: he was free to edit, emend, chop and change as much as he saw fit.

Between October 1948 and late January 1949 Beckett took a break from ‘the awful prose’ (his phrase) he was writing and wrote a straightforward play in two acts, the celebrated En attendant Godot. It took four years for it to be realized on the stage in Paris and another two years to make its debut in English. In the interval between the French and English versions the German one became a spectacular commercial success. Beckett’s response to this unprecedented turn in his fortunes was characteristic; he deplored the ‘fuss’ and ‘misunderstandings’ that Godot generated and he was steadfast in his refusal to ‘explain’ what he ‘meant’. Just short of his 50th birthday he had become an overnight success.

The principal impact of the success of Godot on Beckett's subsequent work was that he could now pursue his artistic and aesthetic objectives without deflection; his audience was international — even global — and ‘in the bag’. Beckett now had room to manoeuvre. Over the next 30 years he produced innovatory and challenging plays for stage, radio and television, poetry and prose that pushed the boundaries of readability and intelligibility in two languages to new limits, probing ever deeper into what it means to be, into ‘how it is’.

© Gerry Dukes
Gerry Dukes’s first substantial contact with Beckett’s work arose from his collaboration in 1985 with the Irish actor Barry McGovern in the preparation of the script for I’ll Go On, a one-man show for the Gate Theatre in Dublin derived from the novels Molloy, Malone Dies and The Unnamable which the Gate Theatre has toured round the world; Dukes’s annotated edition of Beckett’s post-war novellas, as well as his Illustrated Lives: Samuel Beckett, are published by Penguin.
Gare St Lazare Players Ireland would like to thank the following for their support of *Here All Night*:

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- Eoin O’Shea
- Anna McMullan
- Margaret Byskov
Biographies

Christopher Allan  cello
Christopher Allan studied the cello with Stefan Popov, Louise Hopkins and Karine Georgian, and chamber music with the Takács and Borodin String Quartets. After graduating from the Guildhall School of Music and Drama, he joined The Gogmagogs, performing at the City of London and Sydney Festivals, in New York, Toronto and São Paulo, and throughout Europe. He is a member of the Le Page Ensemble and has performed as principal cellist with Chroma, the Orchestra of the Swan, Music Theatre Wales and Clod Ensemble. He has collaborated with the choreographer Hofesh Shechter, the mime artist Oscar Valsecchi and the composers Django Bates, Stephen Warbeck, Paul Clark and Mark Bradshaw. His theatre appearances include King Lear and Hamlet for the RSC; Othello at Shakespeare’s Globe; and Three Sisters, Waves, Some Trace of Her and Mrs Affleck for the National Theatre. He was a founder member of the electro-acoustic band Subway Piranhas and co-founded the London Cellophonic Orchestra. He recently produced the music for the film Resistance. His recordings include Bach’s Goldberg Variations with the Le Page Ensemble; Mahler’s Lieder eines fahrenden Gesellen and Das Lied von der Erde for Somm Records; and Philip Glass’s In the Penal Colony with Music Theatre Wales.

Rebecca Askew  choir
Rebecca Askew has been a member of the vocal band The Shout since 1999 and has contributed pieces to its repertory. With Melanie Pappenheim, she regularly performs the voice theatre duet Flam, composed by Orlando Gough and directed by Emma Bernard; last year they created Jilted for the Bath Literary Festival, also performed at the Holt Festival, the Tête à Tête Opera Festival and the Bloomsbury Festival. She also performs with Jeremy Avis and the kora player and percussionist Surahata Susso as Korasong Radio; in 2010 they were commissioned to write Goalmouth, which received its world premiere at The Sage Gateshead. As Askew and Avis, she and Avis appeared at the Montreal and Toronto Jazz Festivals, WOMAD and the Glastonbury Festival. In 2007 they devised and performed the first live-looped opera, Tongue-Tied, at the Linbury Theatre as part of ROH2’s Firsts festival. She is a regular soloist with The Voice Project, with which she has performed new works by Gwilym Simcock, Arve Henriksen, Jan Bang and Nik Bartsch at the Norfolk and Norwich Festival and elsewhere. In demand as a music educationalist, she is currently working on projects for Glyndebourne Education and runs a woodland choir in Shoreham-by-Sea.

Paul Clark  composer
Paul Clark is the co-founder of Clod Ensemble and has written original scores for all the company’s productions to date. His recent works include Silver Swan for seven singers, seen last year in the Turbine Hall, Tate Modern; An Anatomie in Four Quarters for strings, percussion and electronics; Must for jazz trio; the electronic score Under Glass; and Red Ladies with recorded score, live drums and violin. His operatic works include The Weather Man for Opera North and liebeslied/my suicides for the ICA/Genesis Foundation. He has written dozens of scores for the theatre, from the fringe to the National Theatre, in the UK and internationally, including Katie Mitchell’s stagings of Wunschkonzert at Schauspiel Köln and Fraulein Julie at the Berlin Schaubühne, and productions by the directors David Farr and Lois Weaver. Here All Night is his second collaboration with Judy Hegarty Lovett; he previously wrote two new scores for Gare St Lazare’s Beckett radio plays for RTÉ. His film and television credits include collaborations with the directors Arnaud Desplechin, Emily Young, John Michael McDonagh and Roger Gual, and the artists Dangermouse, David Sedaris, Rut Blees Luxemborg, Mark E. Smith and Peggy Shaw. Clod Ensemble’s new piece, Zero, has its premiere at the Brighton Dome on 21 May as part of Brighton Festival.
Victoria Couper  
choir  
Victoria Couper studied ethnomusicology at the School of Oriental and African Studies, University of London. Her recent engagements include creating the role of Young Katherine in Rufus Norris’s and Damon Albarn’s *Dr Dee* for English National Opera and the Manchester International Festival; the world premiere of Stevie Wishart’s *Out of This World* with Sinfonye and the BBC Singers at the Cadogan Hall, and subsequently at the Herrenhausen Festival, Hanover; Graham Fitkin’s and Jasmin Vardimon’s *Home* at the Royal Opera House’s Linbury Theatre; the world premiere of Howard Moody’s and Helen Chadwick’s *Where Two Worlds Touch* at the Salisbury Festival; development work on War Correspondents with Helen Chadwick and Stephen Hoggett at the National Theatre Studio; and Trading Roots with the Grand Union Orchestra and BBC Concert Orchestra (broadcast on BBC Radio 3). She performs with the a cappella trio Voice, the Helen Chadwick Group, the Greek band Daemonia Nympha and the all-female choir Schola Pietatis Antonio Vivaldi. She is also an arranger and teacher, and has led choirs in the UK and Brazil.

John-Paul Gandy  
piano  
John-Paul Gandy has worked with such diverse companies and artists as the Rambert Dance Company, the Royal Opera, English National Opera, Almeida Opera, the BBC Singers and Clod Ensemble; the accordion virtuoso Luke Daniels; the jazz singers/instrumentalists Barb Jungr, Viv Corringham, Alec Dankworth, Ben Castle and Brian Abrahams; and the rock legends Mark E. Smith (The Fall) and Damo Suzuki (ex-Can).

Judy Hegarty Lovett  
director  
Judy Hegarty Lovett worked as a photographer and set designer in Cork before moving in 1991 to Paris, where she joined the original Gare St Lazare Players (Chicago) and directed John Godber’s *Bouncers*, Beckett’s *Waiting For Godot* and *Rockaby*, and Howard Barker’s *The Possibilities*. In 1996 she directed Conor Lovett in Beckett’s *Molloy*, shortly afterwards they formed Gare St Lazare Players Ireland. Her Beckett directing credits also include stage adaptations of *Molloy*, *Malone Dies*, *The Unnamable*, *Lessness*, *Enough*, *Texts For Nothing*, *Worstward Ho*, *First Love*, *The Calmative* and *The End*. In 2006 she directed new versions of Beckett’s seven radio plays for the Beckett Centenary Festival, Dublin. Her other directing credits include Pinter’s *The Dumb Waiter*, Michael Harding’s *Swallow*, *Tanks A Lot* (cowritten with Raymond Keane); Conor McPherson’s *The Good Thief*, a staged reading of Tom McIntyre’s *The Great Hunger* at the Dublin Theatre Festival; and the mask-theatre piece *Anseo* at the Glucksman Gallery, Cork. With Conor Lovett she adapted and directed *Moby Dick* and in 2011 Will Eno wrote *Title and Deed* for them, which she directed at the Kilkenny Arts Festival and subsequently for Signature Theatre Company, New York. She has presented work at 150 theatres and in 120 cities worldwide, including the National Theatre.

Conor Lovett  
actor  
Conor Lovett trained at the École Jacques Lecoq, Paris. His work with Gare St Lazare Players Ireland has established him as one of the world’s leading Beckett interpreters. He played Lucky in revivals of *Waiting For Godot* at The Gate Theatre in 2003, and appeared in *What Where and Acts Without Words 1 & 2* at The Gate’s London Beckett Festival in 1999. His stage credits also include *A Piece of Monologue* at the Rubicon Theatre’s 2004 West Coast Beckett Fest in Ventura, California; *The Bull with Fabulous Beast* at the 2005 Dublin Theatre Festival; and David in Lucy Caldwell’s *Leaves*, a coproduction between Druid Theatre and the Royal Court. He has also appeared at Bard College’s Fisher Center for the Performing Arts, the Public Theater and the Irish Arts Centre (New York); the Steppenwolf Theatre Company (Chicago); UCLA Live (Los Angeles); and the International Festival of Arts and Ideas (New Haven, Connecticut). His screen credits include Shut Eye (which he co-produced), *Father Ted*, *Intermission*, *Moll Flanders*, L’entente cordiale, *The Kings of Cork City*, Small Engine Repair and Fallout. He was nominated for the Judges’ Special Award at the 2009 Irish Theatre Awards for his Beckett performances, and as Best Actor at the 2010 Irish Theatre Award for *Moby Dick*. 
Caoimhin O’Raghallaigh fiddle

Caoimhin O’Raghallaigh is best known as a traditional fiddle player, having worked and collaborated with such artists as Iarla Ó Lionáird, Martin Hayes, Mick O’Brien, Peadar Ó Riada, Brendan Begley and Tony MacMahon. He was commissioned by the Project Arts Centre to produce a solo show, film & fiddle, which had its premiere in 2009. He has worked on audio installations at the Irish Museum of Modern Art, the Project Arts Centre, the Dublin Fringe Festival and the Edinburgh Festival Fringe. He has been the subject of numerous television music documentaries and was Jeremy Irons’s mentor for TG4’s Faoi Lan Cheoil. He composed the music for Thomas Kilroy’s Christ Deliver Us, staged by the Abbey Theatre, Dublin, in 2010. He has performed in Australia, New Zealand, India and China, and throughout Ireland, Europe and North America.

Melanie Pappenheim soprano

Melanie Pappenheim has worked with many leading contemporary theatre and dance companies, including DV8 Physical Theatre (in Strange Fish), and has also sung roles in Saint Joan for the National Theatre and Misper at Glyndebourne. Over the past three years she has appeared in three new operas as part of the OperaShots programme at the Royal Opera House; in 2010 she was the solo singer/actress in the award-winning A Ring, A Lamp, A Thing, a collaboration between the playwright Caryl Churchill and the composer Orlando Gough, and last year she appeared in Graham Fitkin’s opera Home at the Royal Opera House’s Linbury Theatre. She created the role of Elizabeth I in Damon Albarn’s Dr Dee at the 2011 Manchester International Festival, and re-created it for ENO last year. She is currently touring Jilted with her own company, Flam Productions, and is collaborating with the composer Jocelyn Pook on Hearing Voices, a new commission for the BBC Concert Orchestra. She can be heard on numerous television and film soundtracks, including Doctor Who and Martin Scorsese’s Gangs of New York, and has written and recorded her own music for plays, radio dramas and sound installations.

Elaine Tate choir

Elaine Tate studied at the Royal Academy of Music and with ENO Opera Works. She performs a varied repertory as a soloist on both the stage and the concert platform; her recent concert appearances include Brahms’s Ein deutsches Requiem with the London Bach Choir conducted by David Hill, and at the Dortmunder Konzerthaus conducted by Graeme Walker. Her recent opera engagements include covering Second Shining One, Malice and Branch Bearer (The Pilgrim’s Progress) for English National Opera; Daniel in Handel’s Susanna for the Early Opera Company; Zerlina (Don Giovanni) with the Sinfonia d’Amici in Bordeaux; Servilia (La clemenza di Tito) and Belinda (Dido and Aeneas) at Cadogan Hall, London; Mary in Vaughan Williams’s Hugh the Drover and the title role in Semele for Hampstead Garden Opera; and numerous Vikings in concert performances of Judith Weir King Harald’s Saga in Oslo and London. Her forthcoming engagements include Bach’s Christmas Oratorio at Sydney Opera House and a tour of Palestine with the Choir of London.

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Development and Membership
Trusts and Foundations Associate Carla Panett
Development Manager (maternity leave) Sarah Shepherd
Development Officer Ceri Eldin
Membership Officer Kelly Davies
Development Administrator Donna Crisfield
Development Communications Volunteer Patricia Nathan

Director of Finance and Deputy Chief Executive Amanda Jones

Finance
Management Accountant Jo Davis
Senior Finance Officer Lizzy Fulker
Finance Officers Lyndsey Malic, Carys Griffith, Donna Joyce

Human Resources
Human Resources Officer Kate Telfer
Administrative Assistant (HR) Emma Collier
Human Resources Volunteer Melissa Baechler

Contracts and Information Technology
Head of Management Information Systems Tim Metcalfe
Contracts Manager Gwen Avery
ICT Support Officer Paul Smith
Administrative Assistant (Contracts) Cathy Leadley

Director of Marketing Carole Britten

Marketing and Press
Press and PR Manager Nicola Jeffs
Head of Press (maternity leave) Shelley Bennet
Marketing Manager Marilena Reina
Senior Marketing Officer (maternity leave) Georgina Harris
Acting Senior Marketing Officer Carly Bennett
Marketing Officer James Barton
Freelance Marketing Officer Rasheed Rahman
Senior Press Officer Chris Challis
Design and Print Production Officer Louise Richardson
Digital and Administrative Officer Annie Whelan
Broadcast PR Anna Christoforou
Festival Photographer Victor Frankowski
Marketing Volunteers Muna Amor, Alice Garside
Design Volunteer Jason Wilkinson
PR Volunteer Elizabeth Hughes

Ticket Office
Ticket Services Manager Steve Cotton
Deputy Ticket Services Manager Steve Bennett
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, Youssef El-Kirate, Daniel Harvey, Marc Beaty, 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 Boustead-Hinks
Visitor Services Assistants Peter Bann, Graham Cameron, Melissa Cox, Anja Gibbs, Valerie Furnham, David Earl, Andrea Haban-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 Boustead-Hinks, Bill Clements, Gabi Hergert, John Morfett, Jeff Pearce, Betty Raggett, Michael Raynor, Adam Self

Stewards and Security