



**Brighton
Festival 60**

1-25 May 2026

A Brighton Festival Production

KOHLHAAS
















Fri 1-Tue 5 May 2026, World Premiere Sat 2 May

Brighton Dome Corn Exchange

Supported by Louise & Jamie Arnell

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Thanks to those who wish to remain anonymous

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WELCOME

to the 60th edition of Brighton Festival!

Our great chaotic city of subcultures and beach life has always been a perfect home for creative happenings and artistic collisions. Born in the late 1960s, Brighton Festival embodied that pivotal era, mixing superstar artists with a socially rising counterculture.

Our aim is to re-root the Festival in the city, to revisit the unique essence of Brighton Festival that has endured for so many decades, and to spread our arms wide to conversations and invitations across our city, the nation and the world.

Our programming team, all passionate and knowledgeable about their art forms, have created a stellar line-up for you over three weeks and four weekends, driven to turbo-charge our city with creative energy and to deliver incredible memory-making events.

For the first time, we are producing a piece of original theatre to open Brighton Festival. Created by one of the most visionary directors of his generation, Omar Elerian, *Kohlhaas* will show you Brighton Dome Corn Exchange as it has never been seen before.

The whole Festival Corn Exchange programme offers unique theatrical experiences, re-imagining what is surely one of the most beautiful creative spaces in this whole country.

I am thrilled to place land art, visual art and social sculpture at the centre of Brighton

Festival with a major new commission for Ivan Morison and Heather Peak, their love letter to the city where they trained and met. And to be staging some pure legends of global music in Brighton Dome Concert Hall.

We have used regenerative thinking throughout the Festival, to be as sustainable and circular as we can be; to add rather than extract. This is particularly true of Our Place, with 2026 marking ten years of co-creating Festival events and hosting resident artists across the city each May.

I stand on so many shoulders in bringing this 60th edition of Brighton Festival to you. Wholehearted thanks and acknowledgement must go to the many people, and our funders, sponsors and supporters who truly make it happen.

We relished every moment of putting this anniversary Festival together for you, and we hope you will accept our invitation to celebrate together.

Lucy Davies, Chief Executive

*In the dark times
Will there also be singing?
Yes, there will also be singing
About the dark times.*

Brecht, 1939

A Brighton Festival Production

KOHLHAAS



F Brighton
Festival 60

Fri 1-Tue 5 May 2026, World Premiere Sat 2 May
Brighton Dome Corn Exchange

Performers / credits:

Italian adaptation from the original novella
by **Marco Baliani** and **Remo Rostagno**

English translation by **Omar Elerian**

Directed by **Omar Elerian**

Performed by **Arinzé Kene**

Lighting and Smoke Effects Design by **Jackie Shemesh**

Installation and Costume Design by **Ana Inés Jabares-Pita**

Composition by **Matthew Herbert**

Company Stage Manager: **Martha Mamo**

Deputy Stage Manager: **Simon Perkins**

Costume Supervisor: **Gemma Vincent**

Sound Design by **Dan Pollard** and **Matthew Herbert**

Production Electrician: **Dan Harvey**

Lighting Programmer: **Tamykha Patterson**

Production Manager: **Jim Crane**

Producer: **Sally Scott** for **BDBF**

Adapted from the original novella

Michael Kohlhaas (1810) by Heinrich von Kleist

Funders/Supporters: Supported by Louise & Jamie Arnell

Running time: 90min, no interval

Show includes some short periods of complete black out, for
your safety please do not leave your seat during these moments

About *Kohlhaas*:

'If a man can break the circle of the world for just two horses, then it means that that circle can be broken at any moment...'

The first ever Brighton Festival Production, and a world premiere, *Kohlhaas* has been developed specifically for the refurbished Brighton Dome Corn Exchange. A bold adaptation of Heinrich von Kleist's novella *Michael Kohlhaas*, it asks what happens when justice fails, and one man refuses to let it go?

Performed by the critically acclaimed Arinzé Kene (*Misty, Girl from the North Country, Get Up Stand Up*), *Kohlhaas* tells the story of a 16th century German horse dealer who seeks redress after a local Baron tricks him out of his two most beautiful horses.

When met with corruption and indifference, a principled demand for fairness spirals into an uncompromising quest for justice, with violent and far-reaching consequences.

Translated and directed by the award-winning Omar Elerian (*Misty, The Chairs, Rhinoceros*), and adapted by the pioneering Italian playwrights, Marco Baliani and Remo Rostagno, *Kohlhaas* reunites Elerian and Kene in their first one-man show since the Olivier-Award nominated *Misty*.

Urgent, unsettling and fiercely contemporary, *Kohlhaas* is an atmospheric, brooding journey into the psychology of protest and resistance, asking what does justice really look like when systems are broken, and rights are denied – and how far is too far?

Director's note

The story of *Kohlhaas* comes from afar. Based on a true character who lived in Germany in the 16th century, at the height of the Lutheran reform, his story was immortalised by the German author Heinrich Von Kleist in his 1810 novella by the same name. In 1990, the Italian actor and theatre maker Marco Baliani adapted the story into a leaner, more personal monologue, alongside director Remo Rostagno. That monologue became one of the most memorable Italian shows in recent history. So this new production is a tale that comes from afar, crossing centuries, languages, cultures. Like a myth, it acquires new strength and meaning within different contexts and historical backdrops. I translated the script from the Italian in the spring of 2021. The streets outside were erupting to the chants of 'no justice no peace' in the wake of the trial for the murder of George Floyd. The 500 year old story of a German horse dealer seeking justice and accountability against a local baron was echoing with the demands for an end to the endemic police brutality against African-American citizens in the US. As I write this today, the cry for justice resonates in other languages through a world on fire. Listening to the story of *Kohlhaas* today invites us to reflect on the moral cost extracted by the struggle for liberation, freedom and justice, in a world where ideas of rebellion and resistance are often co-opted and sanitised by the same establishment responsible for abetting inequality, exploitation and endless wars. It is a story that asks difficult questions about our concepts of justice, right and retribution. It is, more crucially, the story of how a single act of '*pure, selfish entitlement*' goes on to shatter a man's world, and how a wound can become impossible to mend. In that resides a plea and a warning; in the words of Haile Selassie's speech at the UN in 1963, then made into song by Bob Marley

until there are no longer first class and second class citizens of any nation/until the color of a man's skin is of no more significance than the color of his eyes/until the basic human rights are equally guaranteed to all without regard to race/there is war

Omar Elerian

Biographies:

Cast:

Arinzé Kene

Theatre credits include: *Bengal Tiger at the Baghdad Zoo*, *Death of a Salesman*, *Been So Long* (Young Vic); *Get Up Stand Up* (West End); *Misty* (Bush/West End); *Alterations* (National Theatre); *One Night in Miami* (Donmar); *Girl from the North Country* (The Old Vic/ West End); *Lion King* (West End)

Film credits include: *Harvest*; *Lee*; *Love Again*; *Tuesday*; *Ear for Eye*; *I'm Your Woman*; *Lola*; *How to Build a Girl*; *Been so Long*; *The Pass*; *Fantastic Beasts and Where to Find Them*; *Freestyle*

Television credits include: *I am... Hannah*; *The Long Song*; *Informer*; *King Lear*; *Crazyhead*; *Our Girl*; *Youngers*; *Eastenders*; *Casualty*

Creative Team:

Director: Omar Elerian

Omar Elerian is a freelance director, dramaturg, and theatre-maker. Italian of Palestinian descent, Elerian trained in Italy and then graduated from Lecoq International Theatre School in Paris in 2005. He was the resident associate director at London's Bush Theatre from 2012 to 2019 where he commissioned and directed some of the theatre's most successful shows. In 2026 he won the award for Best Director at the Evening Standard Theatre Awards for the show *Rhinoceros*.

His directing credits include the smash-hit *Misty* by Arinzé Kene (Bush Theatre, West End and New York), *NASSIM* by Nassim Soleimanpour (Bush Theatre, Traverse Theatre, and world tour), *Going Through* by Estelle Savasta, and *Islands* by Caroline Horton. His most recent directing credits include *Nowhere* by Khalid Abdalla (FUEL/BAC/tour) *The Chairs* and *Rhinoceros* by Eugene Ionesco (Almeida Theatre); *Two Palestinians Go Dogging* by Sami Ibrahim (Royal Court), *As You Like It* (Royal Shakespeare Company), *ECHO* by Nassim Soleimanpour (LIFT/ Royal Court/tour) and *Bengal Tiger at the Baghdad Zoo* by Rajiv Joseph (Young Vic).

IN REHEARSAL



Photography Helen Murray



PRODUCTION PHOTOS



Photography Helen Murray



Photography Helen Murray

Lighting and Smoke Effects Design: Jackie Shemesh

Jackie Shemesh is a lighting designer for Theatre, Dance and Opera.

Theatre credits include: *Bengal Tiger at the Baghdad Zoo*, *Changing Destiny*, *In the Penal Colony*, *A Face in the Crowd*, *Oh my Sweet Land* (Young Vic); *Interview* (Riverside Studios); *Rhinoceros*, *The Chairs*, *Uncle Vanya*, *Mary Stuart* (also Duke of York's) (Almeida); *Nowhere* (Fuel, BAC & HOME); *Death of England: Trilogy* (also @sohoplace), *Hansard* (National); *Ben & Imo*, *As You Like It* (RSC); *Pandemonium* (Soho Theatre); *Two Palestinians Go Dogging*, *ECHO* (Royal Court); *The Seagull* (Playhouse); *The Beloved*, *Islands*, *Misty* (also Trafalgar Studios, Bush Theatre, Shed NYC); *What if Women Ruled the World*, *Ceremony* (Manchester International Festival); *White Noise* (Bridge Theatre)

Dance credits include: *Juliet & Romeo* (Lost Dog Dance Company); *Venus 2.0* (Impermancene); *Ruination* (ROH & Venice Biennale); *Goat*, *Cerberus*, *Death trap* (Rambert Dance); *The Ways*, *The Fortune*, *The Fall*, *Continual Cry* (Jamila Jonson-Small); *Picnic*, *White Hare*, *Run Mary Run*, *8 MIN* (Sadler's Wells); *Beheld*, *Hot Mess*, *Let's Talk About Dis* (Candoco Dance); *The Murmuring*, *Young Men* (Ballet Boyz)

Opera credits include: *Orpheus* (Opera North); *Ulysses* (Grange); *Violet* (Aldeburgh Festival)

Composition by Matthew Herbert

Matthew has made music from the complete life of a single pig, a bomb exploding in Libya, an orgasm, a town in Poland, a nightclub full of people, someone swimming the English Channel, a tank driving over a meal made for Tony Blair, 20,000 dogs, the sewers beneath Fleet Street, 245 shops in a shopping centre, a horse skeleton and countless thousands of other noises.

He sometimes uses these kinds of sounds in his scores for Oscar-winning films, award-winning television shows, plays, radio shows, opera and games. He has done a project with 1000 musicians and singers across Europe and toured the world both as a performer and as a DJ. He cut his teeth in dance music and has produced some inventive and influential music for clubs.

Matthew has a PhD in working with sound in music and has published a book called *The Music*, which is a description of an album he'll never make.

Theatre work includes *People, Places and Things* and *Edgar and Annabel* (both National Theatre); *Titus Andronicus* (RSC); *Machinal* and *Top Girls* (Broadway); *Drunk Enough to Say I Love You* and *Gundog* (Royal Court)

Sound Design by Dan Pollard and Matthew Herbert

Dan Pollard has created sound and music for film, TV, theatre, radio, dance, installations, apps and podcasts. He has a particular interest in novel and unusual sound sources and has previously made music from the BBC Natural History Unit's sound archive (30 Animals that Made us Smarter - BBC World Service), instruments from Bristol's slave trade history (Noughts and Crosses - BBC One), hospital equipment (The Cave - National Geographic) the city of Liverpool (The Responder - BBC One) and the chimpanzees of Ngogo (Chimp Empire - Netflix).

Theatre credits include: *Titus Andronicus* (The RSC), *Hasta Encontrarte/Until I find You*, *Eva* (Ad Infinitum), *Half Light* (Holly Thomas Dance), *Hansel and Gretel*, *A Midsummer Night's Dream* (Insane Root), *My Chat With Harold Pinter*, *Mercutio and Tybalt* (Leaning House).

Ana Inés Jabares-Pita

Set & Costume Designer - Kohlhaas

Ana Inés Jabares-Pita is a Spanish designer based in London, working internationally across opera, performance and installation. She's interested in constructing large-scale cultural environments where music functions as architecture.

Theatre credits include *The Great Gatsby* (Uppsala Stadsteater), *Rhinoceros* (Almeida), *The Fair Maid of the West* and *As You Like It* (RSC), Olivier Award winner *Pride & Prejudice* (*sort of) (West End/Royal Lyceum/UK & WorldTour), *Burn* (Set Design - National Theatre Scotland/The Joyce, NYC), *The Grand Old Opera House Hotel* (Traverse), *The Lovely Bones* (Birmingham Rep/UK Tour), *Faustus*, *That Damned Woman* (Headlong/Lyric Hammersmith), *The Driver's Seat* (National Theatre Scotland); *Wish List* (Royal Exchange/Royal Court), *LeLa & Co* (Royal Court Theatre), *The Echo Chamber* (Young Vic Theatre), and *Idomeneus* (Gate Theatre) which was selected to become part of the V&A archive.

Opera and Dance credits include *Uprising* and *The Wreckers* (Glyndebourne), *Tales of Love and Loss* (Linbury ROH), *1000 Airplanes on the Roof* (Neuköllner Oper), *Breaking The Waves* (Theater St Gallen, Switzerland), *In Flagrante* (Scottish Opera), *The Flying Dutchman* (Opera Up Close/UK Tour), *West Side Story Symphonic Dances* (Phoenix Dance Theatre/ Opera North) and *To See The Invisible* (World premiere, Aldeburgh Festival).

www.anainesjabarespita.com

Brighton Dome & Brighton Festival

Brighton Dome & Brighton Festival (BDBF) is the leading arts charity on the south coast, presenting over 600 performances annually with an audience reach of 500,000. BDBF uniquely combines a historic live performance venue, **Brighton Dome**; England's leading annual mixed-arts festival, **Brighton Festival**; and the music education hub across Sussex, **Create Music**.

Brighton Dome is the cultural heart of the city comprising three live performance venues under one iconic Brighton Dome roof — Brighton Dome Concert Hall, Corn Exchange and Studio Theatre — presenting a year-round programme of music, dance, theatre, comedy, talks and more. Brighton Festival is the largest curated multi-arts Festival in England and celebrates its 60th edition this May. Create Music is the music-education hub, across Brighton & Hove, East and West Sussex, engaging over 26,000 students annually.




Our purpose is to present extraordinary, memorable live experiences to energise and inspire audiences and participants. We commission and support local, national and international artists and companies, facilitating the development and delivery of bold new work of the highest quality. Brighton is a place of openness, activism, experimentation and possibility, and we aim to reflect these qualities back to our audiences in all that we do.

Located on the Royal Pavilion Estate, Brighton Dome's venues have a rich history spanning over 200 years, providing extraordinary spaces in which to bring the arts alive. A major capital refurbishment project to restore and protect the Grade I and Grade II listed Corn Exchange and Studio Theatre has recently been completed, including a creation space for artists, Anita's Room, making it a landmark centre for the arts and equipping it for a sustainable future.

Create Music, our music-education service and music hub for Brighton & Hove and East and West Sussex, is the region's leading provider of high-quality, inclusive music and arts education. In Brighton & Hove, Eastbourne, Hastings, Lewes, Rother, Wealden and the surrounding areas we work in 270 schools. We offer children and young people the chance to explore their passion for music through lessons, ensembles, projects, workshops, summer schools and orchestras. The Brighton & East Sussex Youth Orchestra regularly performs as part of Brighton Festival and tours internationally each year. Create Music is also one of the only music hubs in the country to have established a regional network of inclusive ensembles with our award-winning Orchestra360 programme, which now operates in Brighton & Hove, Eastbourne, Hastings, Rother and Wealden.

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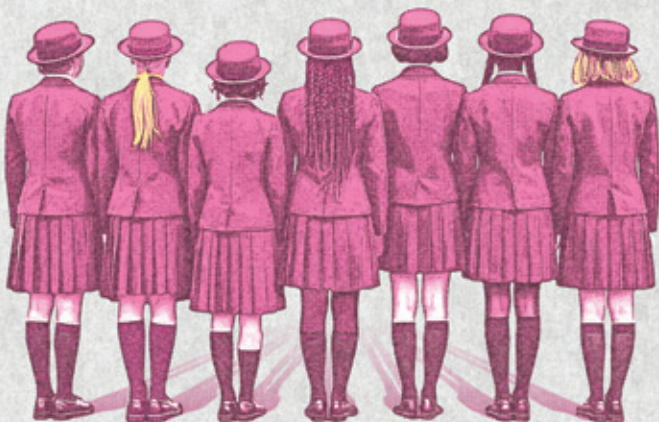
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David Harrison, Brighton Dome & Brighton Festival Patron and Legacy Pledger

Image: David McHugh



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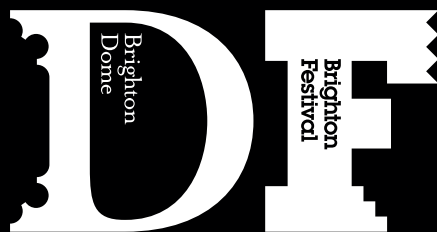
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