



Concert
programme

London Philharmonic Orchestra



2025/26 season
at Brighton Dome



D
Brighton
Dome

London Philharmonic Orchestra

Principal Conductor Edward Gardner supported by Aud Jebsen

Principal Guest Conductor Karina Canellakis supported by Richard Buxton

Conductor Emeritus Vladimir Jurowski KBE Patron HRH The Duke of Kent KG

Artistic Director Jesús Herrera Chief Executive David Burke

Leader Pieter Schoeman supported by Neil Westreich

Brighton Dome Concert Hall

Saturday 14 February 2026 | 7.30pm

A Little Bit in Love

A selection of songs by Stephen Sondheim,
Leonard Bernstein, Cole Porter and more.

Wilson Ng*

conductor

Danielle de Niese

soprano

*LPO Fellow Conductor 2025/26. The LPO Conducting Fellowship 2025/26 is generously supported by Dunard Fund.

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Free pre-concert event | 6.45pm

Join us for a special free performance in the foyer, given by Brighton & Hove Youth String Ensemble. This ensemble is made up of young musicians from Create Music, part of Brighton Dome & Brighton Festival and the Hub Lead Organisation for the Sussex Music Hub.



The timings shown are not precise and are given only as a guide.

Concert presented by the London Philharmonic Orchestra in association with Brighton Dome.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Welcome to Brighton Dome

Welcome to tonight's concert by the London Philharmonic Orchestra here at Brighton Dome. We hope you enjoy the performance and your visit here. For your comfort and safety, please note the following: thank you for your co-operation.

Latecomers may not be admitted until a suitable break in the performance. Some performances may contain no suitable breaks.

Interval drinks may be ordered in advance at the bar to avoid queues.

Photography is not allowed in the auditorium.

Recording is not allowed in the auditorium.

Mobiles and watches should be switched off before entering the auditorium.

The concert at Brighton Dome on 14 February 2026 is presented by the London Philharmonic Orchestra in association with Brighton Dome.



Brighton Dome gratefully acknowledges the support of Brighton & Hove City Council and Arts Council England.

Brighton Dome & Brighton Festival with Create Music

Situated in the Royal Pavilion Estate at the heart of the city, Brighton Dome is an arts charity, three historic contemporary live arts venues, a music education service across the region – Create Music – and the biggest curated cross-arts festival in England.

brightondome.org | brightonfestival.org | createmusic.org.uk

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LPO news

LPO Junior Artists: Overture Day in Worthing

Applications are open for our next LPO Junior Artists: Overture Day, which takes place on **Thursday 2 April 2026** in Worthing, in partnership with West Sussex Music.

If you're a young orchestral player aged 10–15 and Grade 3+ standard, this is your chance to join the London Philharmonic Orchestra family for a day. You'll meet some of our musicians, play as an ensemble and find out just what it takes to be part of one of the greatest orchestras in the world – for free! For more information, and to watch a video and hear from previous Overture Day participants, visit lpo.org.uk/overture

Our Overture Days are free of charge and open to all orchestral players of the appropriate age and standard, but priority is given to young musicians from under-represented backgrounds and communities who may be eligible for our main LPO Junior Artists programme in the future.

LPO Junior Artists: Overture 2025/26 is generously supported by TIOC Foundation and Garfield Weston Foundation.

Carousel Chorus

Brighton-based Carousel Chorus is an inclusive choir for adults with learning disabilities, celebrating creativity and self-expression through collaborative singing. Musicians from the LPO have been working closely with the choir since September 2025, meeting monthly to build relationships and develop new music together over time.

This spring, the project continues through workshops at Wakehurst Gardens and in Brighton, supporting members to explore sound and develop ideas for four new songs inspired by themes of nature and mindfulness. The work is fully collaborative, with the music growing directly from the choir's own ideas and voices. We hope to record the pieces this summer, with a live performance also planned for later in the year.

To find out more, visit carousel.org.uk/music

On stage tonight

First Violins

Pieter Schoeman* Leader
Chair supported by Neil Westreich
Lasma Taimina
Chair supported by Irina Gofman & Mr Rodrik V. G. Cave
Martin Höhmann
Katalin Varnagy
Yang Zhang
Wing Yan Alison Kwok
Amanda Smith
Alison Strange
Ronald Long
Alice Apreda Howell
Daniel Pukach
Tayfun Bomboz

Second Violins

Claudia Tarrant-Matthews
Principal
Coco Inman
Kate Birchall
Joseph Maher
Vera Beumer
Ricky Gore
Olivia Ziani
Anna Croad
Harry Kerr
Gary Ngan

Violas

Rebecca Chambers
Guest Principal
Benedetto Pollani
Laura Vallejo
Alistair Scahill
Linda Kidwell
Jill Valentine
Terry Nettle
Charles Cross

Cellos

Tim Gill Guest Principal
Leo Popplewell
Tom Roff
Helen Thomas
Hee Yeon Cho
Victoria Harrild
Henry Hargreaves
Andrea Kim

Double Basses

Mark O'Leary
Guest Principal
George Peniston
Tom Walley
Chair supported by William & Alex de Winton
Lowri Estell
Tom Morgan
Aiyana Rennie

Flutes

Fiona Kelly Guest Principal
Stewart McIlwham*
Camilla Marchant

Piccolos

Stewart McIlwham*
Principal
Camilla Marchant

Oboes

Ewan Millar Guest Principal
Jack Tostevin-Hall
Sue Böhling*

Cor Anglais

Sue Böhling* Principal
Chair supported by Dr Barry Grimaldi

Clarinets

Thomas Watmough
Principal
Chair supported by Roger Greenwood
Isha Crichlow

E-flat Clarinet

Bethany Crouch

Bass Clarinet

Paul Richards* Principal

Bassoons

Will Kidner Guest Principal
Emma Harding

Contrabassoon

Simon Estell* Principal

Horns

Annemarie Federle
Principal
Chair supported by Victoria Robey CBE
John Ryan* Principal
Martin Hobbs
Elise Campbell
Gareth Mollison

Trumpets

Paul Beniston* Principal
Chair supported by the Williams family in memory of Grenville Williams
Tom Nielsen* Principal
Anne McAneney*
Joe Skypala

Trombones

Mark Templeton* Principal
Chair supported by William & Alex de Winton
David Whitehouse

Bass Trombone

Lyndon Meredith Principal

Tuba

Lee Tsarmaklis* Principal
Chair supported by William & Alex de Winton

Timpani

Simon Carrington*
Principal
Chair supported by Victoria Robey CBE

Percussion

Andrew Barclay* Principal
Chair supported by Gill & Garf Collins
Karen Hutt Co-Principal
Chair supported by Joe Topley & Tracey Countryman
Oliver Yates
Jeremy Cornes
James Crook

Drum Kit

Andrew Barclay*

Harp

Sue Blair Guest Principal

Piano

Philip Moore

Celeste

Fionnuala Ward

Guitar/Mandolin

Daniel Thomas

*Professor at a London conservatoire

The LPO also acknowledges the following chair supporters whose players are not present at this concert:

An anonymous donor
Sir Nigel Boardman & Prof. Lynda Gratton
David & Yi Buckley
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Ian Ferguson & Susan Tranter
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Ryze Power
Malcolm & Alison Thwaites
Eric Tomsett

London Philharmonic Orchestra



© Jason Bell

Uniquely groundbreaking and exhilarating to watch and hear, the London Philharmonic Orchestra has been celebrated as one of the world's great orchestras since Sir Thomas Beecham founded it in 1932. Our mission is to share wonder with the modern world through the power of orchestral music, which we accomplish through live performances, online, and an extensive education and community programme, cementing our position as a leading orchestra for the 21st century.

Our home is at the Southbank Centre's Royal Festival Hall, where we're at the beating heart of London's cultural life. You'll also find us at our resident venues in Brighton, Eastbourne and Saffron Walden, and on tour worldwide. In 2024 we celebrated 60 years as Resident Symphony Orchestra at Glyndebourne Festival Opera, combining the magic of opera with Glyndebourne's glorious setting in the Sussex countryside.

Soundtrack to key moments

Everyone will have heard the Grammy-nominated London Philharmonic Orchestra, whether it's playing the world's National Anthems for every medal ceremony of the London 2012 Olympics and Paralympics, our iconic recording with Pavarotti that made *Nessun Dorma* a global football anthem, or closing the flotilla at The Queen's Thames Diamond Jubilee Pageant. And you'll almost certainly have heard us on the soundtracks for major films including *The Lord of the Rings*.

Sharing the wonder worldwide

We're one of the world's most-streamed orchestras, with over 15 million plays of our content each month. In 2023 we were the most successful orchestra worldwide on YouTube, TikTok and Instagram, and in 2024 we featured in a TV documentary series on Sky Arts: 'Backstage with the London Philharmonic Orchestra', which was nominated for a 2025 BAFTA. During 2025/26 we're once again working with Marquee TV to broadcast selected live concerts to enjoy at home.

Our conductors

Our Principal Conductors have included some of the greatest historic names like Sir Adrian Boult, Bernard Haitink, Klaus Tennstedt and Kurt Masur. In 2021 Edward Gardner became our 13th Principal Conductor, and Vladimir Jurowski became Conductor Emeritus. Karina Canellakis is our current Principal Guest Conductor, and Sir George Benjamin our Composer-in-Residence.

Next generations

We're committed to nurturing the next generation of musicians and music-lovers: we love seeing the joy of children and families experiencing their first musical moments, and we're passionate about inspiring schools and teachers through dedicated concerts, workshops, resources and training. Reflecting our values of

Pieter Schoeman

Leader

collaboration and inclusivity, our OrchLab and Open Sound Ensemble projects offer music-making opportunities for adults and young people with disabilities and special educational needs.

Today's young instrumentalists are the orchestra members of the future, and we have a number of opportunities to support their progression. Our LPO Junior Artists programme leads the way in creating pathways into the profession for young artists from under-represented communities, and our LPO Young Composers and Foyle Future Firsts schemes support the next generation of professional musicians, bridging the transition from education to professional careers. We also recently launched the LPO Conducting Fellowship, supporting the development of outstanding early-career conductors from backgrounds under-represented in the profession.

2025/26 season

This season's theme, *Harmony with Nature*, explores humanity's bond with the natural world through works by Beethoven, Sibelius, Mendelssohn, Elgar and Dvořák; masterpieces of an era that saw nature as a mirror of human emotion. Closer to our own time, we'll hear from composers as diverse as Duke Ellington, John Luther Adams and Anna Thorvaldsdóttir, who have all found a source of creative energy in the processes of nature.

Highlights with Principal Conductor Edward Gardner include symphonies by Tchaikovsky, Mahler, Brahms and Rachmaninov; a pair of concerts spotlighting 20th-century Central European composers; an evening dedicated to Elgar; and a performance of Berg's *Wozzeck* to end the season. We'll also welcome back Karina Canellakis and Vladimir Jurowski, as well as guest conductors including Robin Ticciati, Kirill Karabits, Mark Elder and Kahchun Wong. Our lineup of soloists this season includes violinists Anne-Sophie Mutter, Alina Ibragimova, James Ehnes and Hiromi; cellist Nicolas Altstaedt; and pianists Yefim Bronfman, Alexandre Kantorow and Tomoko Mukaiyama. The season features nine world and UK premieres, including Tan Dun's choral 'Ode to Peace' *Nine*, and *A Tale of God's Will (A Requiem for Katrina)* by jazz icon Terence Blanchard.

This season also sees tours to South Korea and across Europe, as well as a wide range of performances and community events in our Brighton, Eastbourne and Saffron Walden residencies.



© Benjamin Ealovega

Pieter Schoeman was appointed Leader of the London Philharmonic Orchestra in 2008, having previously been Co-Leader since 2002. He is also a Professor of Violin at Trinity Laban Conservatoire of Music & Dance.

Pieter has performed worldwide as a soloist and recitalist in such famous halls as the Amsterdam Concertgebouw, Moscow's Rachmaninoff Hall, Capella Hall in St Petersburg, Staatsbibliothek in Berlin, Hollywood Bowl in Los Angeles, and the Southbank Centre's Royal Festival Hall. He has also appeared as Guest Leader with many prestigious orchestras across the world. As a chamber musician, he regularly appears at London's prestigious Wigmore Hall. His chamber music partners have included Anne-Sophie Mutter, Veronika Eberle, Patricia Kopatchinskaja, Boris Gavlitsky, Jean-Guihen Queyras, Yannick Nézet-Séguin, Martin Helmchen and Julia Fischer.

Pieter has performed numerous times as a soloist with the LPO. Highlights have included an appearance as both conductor and soloist in Vivaldi's *Four Seasons*, the Brahms Double Concerto with Kristina Blaumane, Florence Price's Violin Concerto No. 2, and the Britten Double Concerto with Alexander Zemtsov, which was released on the LPO Label to great critical acclaim.

Pieter's chair in the LPO is generously supported by Neil Westreich.

New video series: 'Humans of the Orchestra'

Scan the QR code to watch our interview with Pieter



Wilson Ng

conductor



© Arda Aktar

2025/26 Fellow Conductor of the London Philharmonic Orchestra and recipient of the Edo de Waart Assistant Conductorship with the Radio Filharmonisch Orkest, Wilson Ng is a talented communicator, dedicated to finding creative and innovative ways to engage with current and future audiences.

Tonight is Wilson's concert debut with the LPO, and tomorrow he will conduct the same programme at Saffron Hall. Later this spring, he will also conduct the Orchestra's schools' concerts in London and Eastbourne. Other highlights of Wilson's 2025/26 season include his debut at Amsterdam's Royal Concertgebouw and a tour with the Academy of St Martin in the Fields featuring pianist Yunchan Lim.

Born in Hong Kong and educated in Europe from a young age, Wilson has won prizes at the Mahler Competition in Bamberg, the Sir Georg Solti Competition in Frankfurt and the Svetlanov Competition in Paris, and was the youngest ever Associate Conductor of the Seoul Philharmonic. Principal Guest Conductor of the Hankyung Arte Philharmonic since 2023, Wilson is a frequent guest conductor with the Hong Kong Philharmonic, leading subscription concerts and the city's largest outdoor musical event, *Symphony Under the Stars*, as well as a regular guest at other ensembles including the KBS Symphony and Korean National Symphony orchestras.

Other recent highlights include performances with the Hr-Sinfonieorchester Frankfurt, Düsseldorf Symphony, Lausanne Chamber Orchestra, Qatar Philharmonic Orchestra and Orchestre National du Capitole de Toulouse.

Although deeply familiar with the traditional Western canon, Wilson is also a passionate champion of Asian composers. In 2025, he founded the Asian Modern Symphony Orchestra, which unites Asia's finest musicians in celebration of masterpieces by composers of the region. He conducted the opening concert of the Beijing Modern Music Festival in 2019, and has since returned regularly to lead opening and closing performances in 2023, 2024 and 2025. Committed to supporting the next generation of composers in Asia, he conducted the 7th NCPA Young Composer Programme Final Evaluation Concert in 2024.

In 2015, Wilson launched the Gustav Mahler Orchestra in Hong Kong, initiating Musicians Without Borders, an innovative project inviting audiences to participate in an immersive experience sitting among orchestra musicians. He also co-founded aboutMusic Foundation, providing a free international-level music education for underprivileged students in Hong Kong. He is a member of the Artistic Advisory Board of School of Music at the Chinese University of Hong Kong, Shenzhen.

The LPO Conducting Fellowship

The LPO Conducting Fellowship was launched in 2023 to promote diversity and inclusivity in the classical music industry by developing outstanding early-career conductors from backgrounds currently under-represented in the profession.

Guided by the LPO's Principal Conductor, Edward Gardner, two successful applicants each season become fully immersed in the life of the LPO, working intensively with the Orchestra over a period of 6–8 non-consecutive weeks. The Fellowship includes opportunities to conduct the Orchestra in various settings including at LPO residencies, educational programmes, and ensembles of its Rising Talent programmes; opportunities to assist Principal Conductor Edward Gardner, and mentorship sessions with him; and full immersion into the life of the Orchestra, aiming to form the basis of a longer-term professional relationship. Further opportunities are tailored to the needs and interests of the Fellow Conductors.

ipo.org.uk/conductingfellowship

The LPO Conducting Fellowship 2025/26 is generously supported by Dunard Fund.

Danielle de Niese

soprano

© Chris Durling



Danielle de Niese has been hailed as 'opera's coolest soprano' (*New York Times Magazine*). A multi-faceted artist, she is known for her superb stagecraft, assured singing and powerful communication. She regularly appears on the world's most prestigious opera and concert stages and is also a prolific recording artist, television personality and philanthropist.

Danielle de Niese last appeared with the London Philharmonic Orchestra in March 2024, when she performed in Weill's *The Seven Deadly Sins* under Edward Gardner at Battersea Arts Centre. This season, she returns to Opera Australia in the title role of Bizet's *Carmen*, where last season she made her debut, and makes her role debut as Jenny in Weill's *The Rise and Fall of the City of Mahagonny* with English National Opera. She also makes her concert debut with the London Mozart Players in an all-Mozart programme conducted by Jonathan Bloxham.

Last season, Danielle made her debut as Alice Ford in Verdi's *Falstaff* with Hamburg State Opera. On the concert platform, she performed *The Seven Deadly Sins* with the New World Symphony, a double-bill of Purcell's *Dido and Aeneas* and *The Seven Deadly Sins* with the Danish National Symphony Orchestra and Poulenc's *La Voix humaine* with BBC National Orchestra of Wales, and gave a recital in The Master Series at King's Place.

Recent operatic highlights include Dido in *Dido and Aeneas* and *The Seven Deadly Sins* at the Teatro Comunale di Bologna and Teatro Valli di Reggio Emilia, a feature film of *La Voix humaine* with Sir Antonio Pappano and the Royal Opera House Orchestra, and Hanna Glawari in Lehár's *The Merry Widow* and

Ciboulette in Offenbach's *In the Market for Love*, both for Glyndebourne Festival Opera with the London Philharmonic Orchestra. She also returned to LA Opera to star in the world premiere of Matthew Aucoin's *Eurydice*, and made house debuts as Cleopatra in Handel's *Giulio Cesare* at Teatro alla Scala and Norina in *Don Pasquale* at Hamburg State Opera.

On the concert platform, she premiered two new James MacMillan works at The Cumnock Tryst, performed at the Brighton Dome Festival, and presented her 'Baroque to Broadway' programme with the City of Birmingham Symphony Orchestra.

A prolific recording artist, Danielle de Niese's debut recording for Decca, 'Handel Arias', was awarded the Orphée d'Or and the much-coveted ECHO Klassik award, as well as earning her a Classical Brit Award nomination for Female Artist of the Year. 'The Mozart Album', 'Diva', and 'Beauty of the Baroque' followed.

Offstage, Danielle is passionate about music education, an advocate for children's rights, and has been named by *Marie Claire* magazine on its influential list of 'Women on Top'. She is an Ambassador for HRH The Prince of Wales' Foundation for Children and the Arts, a patron of Future Talent and Pegasus Opera, and an Artist Member of the Mannes Board of Governors. She also serves as an official Ambassador of Voice for the International Rescue Committee.

Tonight's programme

Bernstein Overture, *Candide* (1956)

Bernstein Dream with Me (*Peter Pan*, 1950)

Bernstein A Little Bit in Love (*Wonderful Town*, 1953)

Bernstein I Feel Pretty (*West Side Story*, 1957)

Sondheim Green Finch and Linnet Bird (*Sweeney Todd*, 1979)

Sondheim On the Steps of the Palace (*Into the Woods*, 1986)

Sondheim I Wish I Could Forget You (*Passion*, 1994)

Interval (20 minutes)

Gershwin Overture, *Girl Crazy* (1930)

Guettel The Beauty Is (*The Light in the Piazza*, 2003)

Guettel The Light in the Piazza

Porter I Hate Men (*Kiss Me Kate*, 1948)

Porter I Get a Kick Out of You (*Anything Goes*, 1934)

Kern Smoke Gets in Your Eyes (*Roberta*, 1933)

Kern Can't Help Loving that Man of Mine (*Showboat*, 1927)

Rodgers & Hammerstein What's the Use of Wond'r'in' (*Carousel*, 1945)

Rodgers & Hammerstein Some Enchanted Evening (*South Pacific*, 1949)

Lerner & Loewe I Could Have Danced All Night (*My Fair Lady*, 1956)

About the music

Why open a programme of love songs with Bernstein's overture to the Voltaire-inspired operetta *Candide*? Well, there's certainly love music in it: the helter-skelter theme that follows the brash fanfares is from the wedding of Candide and Cunegonde, and its gorgeous lyrical counterweight is from the love duet 'Oh Happy We'. Not since Mozart's *Marriage of Figaro* – also a based on a scurrilously subversive play from the Age of Enlightenment – has an operatic overture packed so much action into a frenetic four minutes.

You may be surprised that Bernstein supplied songs for a 1950s stage production of *Peter Pan*, featuring Boris Karloff as Captain Hook. Wendy's sweetly optimistic **Dream With Me** has a winsome charm and a clever little lyrical-musical twist that returns us to its opening line ('If you only dream a magic dream / With me tonight').

The musical *Wonderful Town*, following two sisters from the sticks trying to make it in New York, has perhaps lived in the shadows of *West Side Story*, which was in gestation at the same time. But it's full of gems, including **A Little Bit in Love**. It opens with a seductive humming – the hopeless romantic Eileen literally lost for words – and proceeds to capture the hope, doubt, and the dizzy loss of control of falling for someone.

I Feel Pretty is an effervescent Hispanic ensemble piece for Maria and her workmates with a tragic undercurrent: she is blissfully unaware that Tony, the object of her affections, has killed her brother. Created by 'four white Jewish guys' (the words of its lyricist Stephen Sondheim), *West Side Story*'s central love affair was originally intended to bridge the Jewish-Catholic divide, but the shift to white vs Puerto Rican gangs has been a source of controversy over racial stereotyping almost since its premiere. Sondheim wasn't unaware of this, and was still bothered by some of his own words 60 years later, saying in 2017, "It's alarming how charming I feel"? That wouldn't be unwelcome in Noël Coward's living room! I don't know what a Puerto Rican street girl is doing singing a line like that.'

Few can match Sondheim's musical and lyrical gifts in the nuanced complexity of affairs of the heart. The forlorn Johanna's adolescent yearning to spread her wings in **Green Finch and Linnet Bird** deftly interlaces darkness and light, and is underpinned by exquisite, translucent instrumentation, with twittering flutes and harp. **On the Steps of the Palace** gives us a twist on the Cinderella story, as the character muses on whether she really wants – or needs – a Prince Charming. She finds solace in the thought she doesn't have to commit to anything there and then ('I know what my decision is / Which is not to decide.')

Interval – 20 minutes

An announcement will be made five minutes before the end of the interval.

The overture to **Girl Crazy** crams in three of Gershwin's biggest hits in its pot-pourri of songs from the show – 'Embraceable You', 'But Not for Me' and 'I Got Rhythm'. The show launched the stage careers of both Ethel Merman and Ginger Rogers. The star quality extended to the pit band, which included several jazz luminaries, Benny Goodman on clarinet and Glenn Miller on trombone amongst them.

New Yorker Adam Guettel is from songwriting stock – he is the grandson of Richard Rodgers, one half of the legendary creative duo Rodgers and Hammerstein. *The Light in the Piazza* sees wealthy Americans

Margaret and her daughter Clara, who has learning disabilities, spend a summer in Italy. In a Florentine piazza, Clara is instantly smitten in a chance encounter with a dashingly handsome Italian boy. She is suffocatingly chaperoned by her mother, who whiskers her away to the Uffizi Gallery where she sings **The Beauty Is** ('...when you realize / Someone could be looking for a someone like you') – all delicately orchestrated innocence, combined with determination. The show's title song, **The Light in the Piazza**, is a soaring, sumptuously scored emotional outpouring, again, for Clara.

About the music

Cole Porter adds some vinegary wit lest the evening become too syrupy. **I Hate Men**, from his Shakespearean show-within-a-show, is the female lead's catalogue of complaints aimed at her would-be suitors, and indeed all males of the species. A song in praise of love's addictive qualities, **I Get a Kick Out of You** was reconceived as a duet in 2021 by Tony Bennett and Lady Gaga. The opening line ('my story is much too sad to be told'), though given to Lady Gaga, was lent an added poignancy given Bennett's then-recent diagnosis of Alzheimers. As most modern versions do, it reinstates the line referencing cocaine use. Porter's original line was (self-)censored for the 1942 Hollywood film of *Anything Goes*, but his alternative rhymes ('the perfume of Spain ... a bop-type refrain') don't really, well, cut it ...

Smoke Gets in Your Eyes didn't make the cut for Jerome Kern's *Showboat*, but the composer persisted, finding a home for it in a much lower-profile musical six years later. The tune had apparently in the interim gone through several transformations including, implausibly, a jaunty march. The lovely melody curls in on itself like wisps of smoke in one of the great break-up songs: Rogers and Astaire danced exquisitely to it, Bryan Ferry hit the UK singles chart with it, and Zoot and Rowlf from the Muppets made us laugh at it, Zoot's saxophone literally smouldering. The line 'when your heart's on fire / smoke gets in your eyes' is reportedly a Russian proverb.

The first appearance of **Can't Help Loving That Man of Mine** in *Showboat* is an integral part of the plot. It's intended to pass as a song all African-Americans would have known. When the mixed-race lead Julie sings it, the Black cook Queenie exclaims, 'I ain't never heard anybody but coloured folks sing that song', exposing Julie, who has been concealing her Black heritage to avoid falling foul of discrimination and indeed state law. The racially-charged content has raised issues for subsequent performers of any ethnicity – do you stick with Hammerstein's stereotyped dialect ('lovin' dat man') or not, for example?

Carousel has been criticised because the domestic abuse in Julie and Billy's marriage goes unchallenged. It's also been praised for the bravery in even portraying a taboo subject in what was then the predominantly frothy entertainment of musical theatre: this is a musical written in 1945 based on a 1909 play. Perhaps we could see it, as Sondheim does, as a story of love conquering death. In **What's the Use of Wond'rin'**, Julie, seeing her husband leave with his ne'er-do-well buddy Jigger in the full knowledge he must be up to no good, ponders on love's blindness.

The ballad **Some Enchanted Evening** is both a reflection on love at first sight and encouragement to seize the moment. The film version reverses the order of the first two scenes, so the show's biggest hit doesn't appear until some 45 minutes into the film. In **I Could Have Danced All Night** Eliza Doolittle does not want her evening with Professor Higgins to end: its upbeat music and lyrics capture the insomnia-inducing rush of a romantic spark. It's now well known that Audrey Hepburn lip-synched her songs in the 1964 film adaptation, for which her unseen deputy Marni Nixon was drolly anointed as 'Ghostess with the Mostest' in *Time* magazine. Of course we know, but poor Eliza doesn't, that she's being 'played' for a bet. But where better to end than in a song that celebrates the inexplicable, intoxicating, dangerous complexity of being just a little bit in love?

Programme notes © Dan Whitfield

We'd love to hear from you

We hope you enjoyed tonight's concert. Could you spare a few moments afterwards to complete a short survey about your experience? Your feedback is invaluable to us and will help to shape our future plans.



Just scan the QR code to begin the survey.
Thank you!

Song texts

Dream with Me (*Peter Pan*)

Dream with me tonight.
Tonight and every night,
wherever you may chance to be.
we're together, if we dream
the same sweet dream.
And though we may be far apart,
Keep me in your heart
And dream with me.
The kiss we never dared
We'll dare in dreaming
The love we never shared
Can still have meaning.
If you only dream a magic dream
With me tonight
Tonight and every night
Wherever you may chance to be
Close your lovely eyes and dream with me.

A Little Bit in Love (*Wonderful Town*)

I'm a little bit in love,
Never felt this way before.
Just a little bit in love,
Or perhaps a little bit more.
When he
Looks at me,
Everything's hazy and all out of focus.
When he
Touches me,
I'm in the spell of a strange hocus-pocus.
It's so –
I don't know.
I'm so –
I don't know.
I don't know – but i know,
If it's love,
Then it's lovely!
It's so nice to be alive
When you meet someone who
bewitches you.
Will he be my all,
Or did i just fall
A little bit,
A little bit in love'
I'm a little bit in love,
Never felt this way before.

I Feel Pretty (*West Side Story*)

I feel pretty,
Oh, so pretty,
I feel pretty and witty and bright,
And I pity
Any girl who isn't me tonight.
I feel charming,
Oh, so charming,
It's alarming how charming I feel,
And so pretty
That I hardly can believe I'm real.
See the pretty girl in that mirror there,
Who can that attractive girl be?
Such a pretty face,
Such a pretty dress,
Such a pretty smile,
Such a pretty me!
I feel stunning
And entrancing,
Feel like running
and dancing
For joy,
For I'm loved by a pretty wonderful boy!

Green Finch and Linnet Bird (*Sweeney Todd*)

Green finch and linnet bird
Nightingale, blackbird
How is it you sing?
How can you jubilate
Sitting in cages
Never taking wing?
Outside the sky waits
Beckoning, beckoning
Just beyond the bars
How can you remain
Staring at the rain
Maddened by the stars?
How is it you sing
Anything?
How is it you sing?
Green finch and linnet bird
Nightingale, blackbird
How is it you sing?
Whence comes this melody
constantly flowing?
Is it rejoicing or merely halloing?
Are you discussing or fussing
Or simply dreaming?
Are you crowing?

Song texts

Are you screaming?
Ring dove and robinet
Is it for wages
Singing to be sold?
Have you decided it's
Safer in cages
Singing when you're told?
My cage has many rooms
Damask and dark
Nothing there sings
Not even my lark
Larks never will, you know
When they're captive
Teach me to be more adaptive
Green finch and linnet bird
Nightingale, blackbird
Teach me how to sing
If I cannot fly
Let me sing.

On the Steps of the Palace (*Into the Woods*)

He's a very smart Prince,
He's a Prince who prepares.
Knowing this time I'd run from him,
He spread pitch on the stairs.
And I'm caught unawares.
Well it means that he cares –
This is more than just malice.
Better stop and take stock
While you're standing here stuck
On the steps of the palace.
All right what do you want?
Have to make a decision.
Why not stay and be caught?
Should I give that a thought,
What would be his response?
But then what if he knew
Who I am when I know
That I'm not what he thinks
That he wants?
Or what if I am?
What a Prince would envision?
But then how can you know
Who you are till you know
What you want, which I don't?
So then which do you pick:
Where you're safe, out of sight,
And yourself, but where
everything's wrong?

Or where everything's right
But you know that you'll never belong?
And whichever you pick,
Do it quick,
'Cause you're starting to stick
To the steps of the palace.
It's my first big decision,
The choice isn't easy to make.
To arrive at a ball
Is exciting and all-
Once you're there, though, it's scary.
And it's fun to deceive
When you know you can leave,
But you have to be wary.
There's a lot that's at stake,
But I've stalled long enough,
'Cause I'm still standing stuck
In the stuff on these steps...
Better run along home
And avoid the collision.
Though at home they don't care,
I'll be better of there
Where there's nothing to choose,
So there's nothing to lose.
So I'll pry up my shoes.
Wait no thinking it through,
Things don't have to collide
I know what my decision is,
Which is not to decide.
I'll just leave him a clue:
For example, a shoe.
And then see what he'll do.
Now it's he and not you
Who'll be stuck with a shoe,
In a stew, in the goo,
And I've learned something, too,
Something I never knew,
On the steps of the palace.

I wish I could forget you (*Passion*)

I wish I could forget you
Erase you from my mind
But ever since I met you
I find I cannot leave the thought of you behind
That doesn't mean I love you...
I wish that I could love you...
I know that I've upset you
I know I've been unkind
I wanted you to vanish from sight
But now I see you in a different light
And though I cannot love you

Song texts

I wish that I could love you
For now I'm feeling love
Like none I've ever known
A love as pure as breath
As permanent as death
Implacable as stone
A love that like a knife
Has cut into a life
I wanted left alone
A love I may regret
But one I can't forget
I don't know how I let you
So far inside my mind
But there you are and there you will stay
How could I ever wish you away?
I see now I was blind
And should you die tomorrow
Another thing I see:
Your love will live in me.

The Beauty Is (*The Light in the Piazza*)

These are very popular, in Italy.
It's the land of naked marble boys.
Something we don't see a lot
in Winston-Salem,
That's the land of corduroys.
I'm just a someone in an old museum.
Far away from home as someone can go.
And the beauty is I still meet people I know.
Hello.
This is wanting something,
this is reaching for it,
This is wishing that a moment
would arrive.
This is taking chances, this is almost
touching, what the beauty is.
I don't understand a word they're saying,
I'm as different here as different can be.
But the beauty is I still meet
people like me.
Everyone's a mother here, in Italy.
Everyone's a father, or a son.
I think if I had a child,
I would take such care of her.
Then I wouldn't feel like one.
I've hardly met a single soul,
but I am not alone.
I feel grown.
This is wanting something,
this praying for it,
This is holding breath and

keeping fingers crossed.
This is counting blessings, this is
wondering when I'll see that boy again.
I've got a feeling he's just a someone, too.
And the beauty is, when you realize,
when you realize,
Someone could be looking for
a someone like you.

The Light in the Piazza

I don't see a miracle shining from the sky
I'm no good at statues and stories
I try
That's not what I think about
That's not what I see
I know what the sunlight can be
The Light, the Light in the Piazza
Tiny sweet
And then it grows
And then it fills the air
Who knows what you call it?
I don't care
Out of somewhere I have something I
have never had
And sad is happy
That's all I see
The Light in the Piazza
The Light in the Piazza
It's rushing up
It's pouring out
It's flying through the air
All through the air
Who knows what you call it?
But it's there
It is there
All I see is
All I want is tearing from inside
I see it
Now I see it everywhere
It's everywhere
It's everything and everywhere
Fabrizio...
The Light in the Piazza
My Love...

Song texts

I Hate Men (*Kiss Me Kate*)

I hate men.
I can't abide 'em even now and then.
Than ever marry one of them, I'd rest a virgin rather,
For husbands are a boring lot and only give you bother.
Of course, I'm awfully glad that Mother had to marry
Father,
But I hate men.
Of all the types I've ever met within our democracy,
I hate most the athlete with his manner bold and brassy,
He may have hair upon his chest but, sister, so has
Lassie.
Oh, I hate men!
I hate men.
Their worth upon this earth I dinna ken.
Avoid the trav'ling salesman
though a tempting Tom he may be,
From China he will bring you jade and perfume from
Araby,
But don't forget 'tis he who'll have the fun and thee the
baby,
Oh I hate men.
If thou shouldst wed a businessman,
be wary, oh, be wary.
He'll tell you he's detained in town on business
necessary,
His bus'ness is the bus'ness which he gives his
secretary,
Oh I hate men!

You obviously don't adore me.
I get no kick in a plane,
Flying too high with some guy in the sky
Is my idea of nothing to do,
Yet I get a kick out of you.

Smoke Gets in Your Eyes (*Roberta*)

They asked me how I knew
My true love was true
I of course replied
Something here inside
Cannot be denied
They said someday you'll find
All who love are blind
When your heart's on fire,
you must realize
Smoke gets in your eyes
So I chaffed
Them and then I gaily laughed
To think that they could doubt my love
Yet today
My love has flown away
I am without my love
Now laughing friends deride
Tears I cannot hide
So I smile and say when
a lovely flame dies
Smoke gets in your eyes.

I Get a Kick Out of You (*Anything Goes*)

My story is much too sad to be told,
But practically ev'rything leaves me totally cold
The only exception I know is the case
When I'm out on a quiet spree
Fighting vainly the old ennui
And I suddenly turn and see
Your fabulous face.
I get no kick from champagne.
Mere alcohol doesn't thrill me at all,
So tell me why should it be true
That I get a kick out of you?
Some get a kick from cocaine.
I'm sure that if I took even one sniff
That would bore me terrific'ly too
Yet I get a kick out of you.
I get a kick ev'rytime I see
You standing there before me.
I get a kick though it's clear to me

Can't Help Loving that Man of Mine (*Showboat*)

Oh listen, sister
I love my mister man
and I can't tell you why
There ain't no reason why
I should love that man
It must be somethin' that
the angels done plan
Fish gotta swim
Birds gotta fly
I gotta love one man till I die
Can't help lovin' that man of mine
Tell me he's lazy
Tell me he's slow
Tell me I'm crazy, maybe, I know
Can't help lovin' that man of mine
When he goes away
That's a rainy day

Song texts

But when he comes back that day is fine
The sun will shine
He can come home as late as can be
Home without him ain't no home to me
Can't help lovin' that man of mine.

What's The Use Of Wond'rin' (*Carousel*)

What's the use of wond'rin'
If he's good or if he's bad,
Or if you like the way he wears his hat?
Oh, what's the use of wond'rin'
If he's good or if he's bad?
He's your feller and you love him,
That's all there is to that.
Common sense may tell you
That the ending will be sad,
And now's the time to break and run away.
But what's the use of wond'rin'
If the ending will be sad?
He's your feller and you love him,
There's nothing more to say.
Something made him the way that he is,
Whether he's false or true,
And something gave him the things that are his,
One of those things is you, so
When he wants your kisses,
You will give them to the lad,
And anywhere he leads you, you will walk.
And anytime he needs you,
You'll go running there like mad.
You're his girl and he's your feller,
And all the rest is talk.

Some Enchanted Evening (*South Pacific*)

Some enchanted evening
You may see a stranger,
You may see a stranger
Across a crowded room.
And somehow you know,
You know even then,
That somewhere you'll see her
again and again.
Some enchanted evening
Someone may be laughing,
You may hear her laughing
Across a crowded room –

And night after night,
As strange as it seems,
The sound of her laughter will
sing in your dreams.
Who can explain it?
Who can tell you why?
Fools give you reasons –
Wise men never try.
Some enchanted evening,
When you find your true love,
When you feel her call you
Across a crowded room –
Then fly to her side
And make her your own,
Or all through your life you may
dream all alone.
Once you have found her,
Never let her go.
Once you have found her,
Never let her go!

I Could Have Danced All Night (*My Fair Lady*)

Bed, bed, I couldn't go to bed
My head's too light to try to set it down
Sleep, sleep, I couldn't sleep tonight
Not for all the jewels in the crown
I could have danced all night
I could have danced all night
And still have begged for more
I could have spread my wings
And done a thousand things
I've never done before
I'll never know
What made it so exciting
Why all at once
My heart took flight
I only know when he
Began to dance with me
I could have danced, danced, danced all night.



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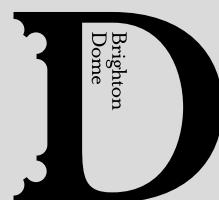
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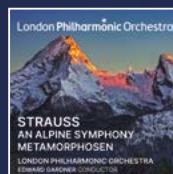
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