



Concert programme

London Philharmonic Orchestra



2025/26 season
at Brighton Dome



Brighton
Dome

London Philharmonic Orchestra

Principal Conductor Edward Gardner supported by Aud Jepsen

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 1 November 2025 | 7.30pm

Congress Theatre, Eastbourne

Sunday 2 November 2025 | 3.00pm

Leia Zhu plays Prokofiev

Ravel

Mother Goose Suite (16')

Prokofiev

Violin Concerto No. 2 (26')

Interval (20')

Bizet

Symphony in C (28')

Nodoka Okisawa

conductor

Leia Zhu

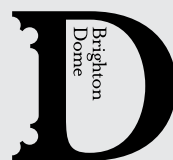
violin

Sunday 2 November | Congress Theatre, Eastbourne Pre-concert performance | 2.15pm

Enjoy a free performance in the Congress Theatre foyer by Soundcastle's People's Music Collective, plus two musicians from the LPO. Soundcastle is a dynamic arts organisation that empowers communities through creative music-making, championing collaboration, wellbeing and the joy of musical discovery.

Contents

- 2 Welcome
- 3 On stage
- 4 London Philharmonic Orchestra
- 6 Nodoka Okisawa
- 7 Leia Zhu
- 8 Programme notes
- 12 Next concerts
- 14 Thank you
- 16 LPO administration



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

Concerts presented by the London Philharmonic Orchestra in association with Brighton Dome and Eastbourne Borough Council.



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

Saturday 1 November 2025

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 1 November 2025 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

Sunday 2 November 2025

Welcome to the Congress Theatre

Theatre Director Chris Jordan
General Manager Neil Jones

We extend a warm welcome to the members of the London Philharmonic Orchestra and to the artists performing with the Orchestra today – and of course to every one of you, our valued audience members.

The historic theatre in which you are now seated is unique in that it is conceived to be a perfect cube and has fantastic acoustics to enhance your experience of live music. Whether this is your first concert or you are a season regular, we hope you enjoy your experience at our venue. Please speak to a member of our staff if you have any comments you'd like to make about your visit. We thank you for continuing to support the concert series. Please sit back in your seats and enjoy your afternoon with us.

As a courtesy to others, please ensure mobile phones are switched off during the performance. Please also note that photography and recording are not allowed in the auditorium unless announced from the stage. Thank you.

Printed with the planet in mind

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On stage

First Violins

Alice Ivy-Pemberton Leader

Lasma Taimina

Chair supported by Irina Gofman & Mr Rodrik V. G. Cave

Martin Höhmann

Victoria Gill

Daniel Pukach

Maeve Jenkinson

Alice Apreda Howell

Camille Buitenhuis

Ji Yun Zhang

Alice Hall

Natasha Humphries

Simon-Philippe Allard

Eve Kennedy

Eleanor Bartlett

Second Violins

Emma Oldfield Principal

Kate Birchall

Joseph Maher

Ashley Stevens

Lyril Milgram

Caroline Sharp

José Nuno Cabrita Matias

Tayfun Bomboz

Matthew Bain

Guo Yu

Harry Kerr

Samyuktha Rajagopal

Violas

Ting-Ru Lai Guest Principal

Lucía Ortiz Sauco

Benedetto Pollani

Laura Vallejo

Raquel López Bolívar

Richard Cookson

Rachel Robson

Abby Bowen

Jill Valentine

Cellos

Henry Shapard Principal

Leo Melvin

Tom Roff

Helen Thomas

Henry Hargreaves

Julia Morneweg

Louise Dearsley

Emily Isaac

Double Basses

Kevin Rundell* Principal

George Peniston

Tom Walley

Chair supported by William & Alex de Winton

Lowri Estell

Ben Havinden-Williams

Flutes

Fiona Kelly Guest Principal

Stewart McIlwham*

Piccolo

Stewart McIlwham* Principal

Oboes

James Hulme Guest Principal

Jack Tostevin-Hall

Cor Anglais

Sue Böhling* Principal

Chair supported by Dr Barry Grimaldi

Clarinets

Thomas Watmough Principal

Chair supported by Roger Greenwood

Maria Gomes

Bassoons

John MacDougall Guest Principal

Patrick Bolton

Contrabassoon

Simon Estell* Principal

Horns

John Ryan* Principal

Martin Hobbs

Duncan Fuller

Elise Campbell

Alec Ross

Trumpets

Paul Beniston* Principal

Chair supported by the Williams family in memory of Grenville Williams

Tom Nielsen* Principal

Timpani

Mark McDonald Guest Principal

Percussion

Andrew Barclay* Principal

Chair supported by Gill & Garf Collins

Karen Hutt Co-Principal

Oliver Yates

Harp

Rosanna Rolton Guest Principal

**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
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Neil Westreich

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

Alice Ivy-Pemberton

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 two 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 Thorvaldsdottir, 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 Elim Chan. Our lineup of soloists this season includes violinists Anne-Sophie Mutter, Alina Ibragimova, James Ehnes and Himari; cellist Sheku Kanneh-Mason; 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.

We're also looking forward to tours to South Korea and across Europe, as well as another season bursting with performances and community events in our Brighton, Eastbourne and Saffron Walden residencies.



Alice Ivy-Pemberton joined the London Philharmonic Orchestra as Co-Leader in February 2023.

Praised by *The New York Times* for her 'sweet-toned playing', Alice has performed as a soloist, chamber and orchestral musician to international acclaim. While growing up in New York City and studying with Nurit Pacht, Alice made a nationally televised Carnegie Hall debut aged ten, and was a finalist at the Menuhin International Competition at the age of 12.

Alice earned her Bachelors and Masters degrees at The Juilliard School under the tutelage of Itzhak Perlman and Catherine Cho as a fully-funded recipient of the Kovner Fellowship. During her studies she won Juilliard's Violin Concerto Competition, performed extensively with the New York Philharmonic and The Philadelphia Orchestra, and led orchestras under the baton of Barbara Hannigan, Xian Zhang and Matthias Pintscher. Upon graduating in 2022 she was awarded the Polisi Prize and a Benzaquen Career Advancement Grant in recognition of 'tremendous talent, promise, creativity, and potential to make a significant impact in the performing arts'.

An avid chamber musician, Alice has collaborated with Itzhak Perlman, Anthony Marwood, Gil Shaham and members of the Belcea, Doric, Juilliard and Brentano string quartets, and performed with the Chamber Music Society of Lincoln Center. Festival appearances include Music@Menlo, Moritzburg and Yellow Barn. Also a passionate advocate for new music and its social relevance, Alice created *Drowning Monuments*, a noted multimedia project on climate change that brought together five world premieres for solo violin.

Nodoka Okisawa

conductor



© Felix Broede

Nodoka Okisawa has been Chief Conductor of the City of Kyoto Symphony Orchestra since 2023, and her contract has recently been extended for a further three years until 2029. In 2024, she was also named as the first ever Principal Guest Conductor of the Matsumoto Festival by its founder, Seiji Ozawa. She is also General & Artistic Director of the Aoi Umi to Mori Music Festival in Japan.

This weekend's concerts in Brighton and Eastbourne mark Nodoka's debuts with the London Philharmonic Orchestra. Other forthcoming debuts include with the Hallé, Dortmund Philharmonic, Latvian National Symphony and Boston Symphony orchestras. This season she will also enjoy returns to the Extremadura Symphony in Spain, the Winnipeg Symphony Orchestra and the Melbourne Symphony Orchestra. She will work with the Tasmanian Symphony Orchestra, and will visit New Zealand for the first time, to conduct the Auckland Philharmonia.

Notable recent debuts include successes with the Royal Scottish National Orchestra, NHK Symphony Orchestra, Basel Chamber Orchestra, Orchestre symphonique de Québec and BBC National Orchestra of Wales. Nodoka also returned to the Munich Symphony Orchestra, having been Artist-in-Residence during the 2022/23 season.

Much in demand in Japan, Nodoka Okisawa enjoys working regularly with such orchestras as the Yomiuri Nippon Symphony, Tokyo Metropolitan Symphony, NHK Symphony and Japan Philharmonic orchestras. In February 2025, she conducted a full run of Bizet's *Carmen* at Tokyo Nikikai Opera Foundation, having previously conducted Lehár's *The Merry Widow* there.

Her first encounter with the Saito Kinen Orchestra was at the 2022 Matsumoto Festival, where she conducted Mozart's *The Marriage of Figaro* in a production by Laurent Pelly. She returned to the Festival in 2025 to conduct Britten's *A Midsummer Night's Dream*.

Nodoka Okisawa is the winner of the prestigious Concours international de jeunes chefs d'orchestre de Besançon 2019, where she was awarded the Grand Prix, the Orchestra Prize and the Audience Prize. Furthermore, in 2018 she won the Tokyo International Music Competition for Conducting, one of the most important international competitions.

From 2020–22, Nodoka Okisawa held a scholarship at the Karajan-Akademie of the Berlin Philharmonic, and was assistant to Chief Conductor Kirill Petrenko. In addition to her own concert projects with Academy members, in March 2022 she also conducted a Solidarity Concert for Ukraine with members of the orchestra, at the invitation of the Federal President of Germany, Frank-Walter Steinmeier. Another highlight was a joint concert with Kirill Petrenko in May 2022 to mark the 50th anniversary of the Karajan-Akademie.

Nodoka Okisawa has attended masterclasses with Neeme Järvi, Paavo Järvi and Kurt Masur. In 2019, she was selected for the Riccardo Muti Italian Opera Academy in Tokyo. She gained further experience as Assistant Conductor of the Orchestra Ensemble Kanazawa, as well as on opera productions in Japan and Europe. In 2023 she was awarded the Hideo Saito Memorial Fund Award by the Sony Music Foundation, and in 2020 she received the Akeo Watanabe Music Foundation Award.

Born in Aomori, Japan, Nodoka learned to play the piano, cello and oboe from an early age. She studied conducting at Tokyo University of the Arts with Ken Takaseki and Tadaaki Otaka, and graduated with a Master's degree. In 2019, she obtained a second Master's degree, from the Hochschule für Musik Hanns Eisler Berlin under Christian Ehwald and Hans-Dieter Baum. She lives in Berlin.

Leia Zhu

violin



Previously, Leia has performed with the London Symphony Orchestra under Sir Simon Rattle and with the Lucerne Symphony Orchestra, and has appeared at major venues including the Tonhalle Zürich, Mozarteum Salzburg, Berlin Philharmonie, and London's Royal Festival Hall. She was Artist-in-Residence with the London Mozart Players from 2021–23, contributing to both performance and educational outreach.

Earlier this year, Leia released her debut recordings: one with the Vienna Radio Orchestra and Howard Griffiths for Berlin Classics, featuring most of Saint-Saëns's violin and orchestra works, which won the Opus Klassik Award for Young Talent; and another featuring Tigran Mansurian's Violin Concerto with the Armenian State Symphony Orchestra.

Celebrated for her exceptional musical maturity and credited by *The Guardian* with 'a poise and musical intelligence beyond her years', 18-year-old British violinist Leia Zhu has performed on the international stage in more than 20 countries since her debut at the age of four. In 2025, she was named Young Talent of the Year at the prestigious Opus Klassik Awards, recognising her expressive depth and technical brilliance as one of the most exciting young artists of her generation.

Leia Zhu made her LPO debut in November 2022, when she performed Vaughan Williams's *The Lark Ascending* with the Orchestra at Eastbourne's Congress Theatre. This season she makes her debut at the Meisterzyklus Bern with Howard Griffiths and Camerata Schweiz, performing Mozart's Violin Concerto No. 3 in G major. She also joins the Arctic Philharmonic under Samuel Lee for another performance of Prokofiev's Violin Concerto No. 2, and tours with the Lucerne String Orchestra, performing in Munich and Würzburg.

In 2023, Leia Zhu made her concerto debut with the Tonhalle-Orchester Zürich, performing Tchaikovsky's Violin Concerto under Paavo Järvi, and appeared at the BBC Proms at the Royal Albert Hall, as well as in recital at London's Wigmore Hall and Bechstein Hall. She also returned as a soloist with the Lucerne Festival Strings and the Armenian Philharmonic Orchestra, and gave chamber recitals at the Fundación Juan March, Wimbledon International Music Festival, and Festival Flâneries de Reims.

A passionate advocate for music education, Leia Zhu is a patron of the HarrisonParrott Foundation, promoting access to classical music across generations. She has been featured on Classic FM, BBC News, ITV, and in *The Strad*, and shares her musical journey with thousands of followers on her popular social media channels. She has also published her first book – *Bows, Strings and Dreams* – about her concert experiences as a young player.

Programme notes

Maurice Ravel

1875–1937

Mother Goose Suite

1908–11

1. *Pavane de la Belle au bois dormant: Lent (Pavane for Sleeping Beauty)*

2. *Petit Poucet: Très modéré (Little Tom Thumb)*

3. *Laideronnette, impératrice des pagodes: Mouvt de marche*

(‘Little Ugly’, Empress of the Pagodas)

4. *Les entretiens de la belle et de la bête: Mouvt de valse très modéré (Beauty and the Beast)*

5. *Le jardin féerique: Lent et grave (The Fairy Garden)*

There seems to have been something childlike in the Parisian air in the years around 1900. In 1893, Fauré produced his *Dolly Suite* for piano duet; Debussy's *Children's Corner* for solo piano followed in 1908; and in 1910 appeared Ravel's piano-duet suite *Ma mère l'Oye* ('Mother Goose'). All three evoke the state of childhood with wit, charm, and a complete lack of condescension, gaining focus, like many examples of children's literature, from having been written with specific child friends and performers in mind. In Ravel's case, there were two: Mimie and Jean Godebski, children of two of his closest friends, and it was while staying at their parents' house that he completed *Mother Goose*.

In the event, the suite proved too difficult for the young Godebskis, but something at least of its original intent was preserved at the premiere, given at a concert in Paris by two girl pianists, Jean Leleu and Geneviève Durony. 'When you are a great virtuoso', Ravel subsequently wrote to the 12-year-old Leleu, 'you will perhaps have pleasant memories of having given an artist the very rare joy of hearing a work of his, of a rather special kind, interpreted just as it should be. Thank you a thousand times for your child-like and sensitive performance.' Ravel's almost inevitable but nonetheless meticulous orchestration of the work followed in 1911.

The inspiration for the individual movements of *Mother Goose* came from three venerable books of fairytales, one of which – Charles Perrault's *Contes de ma mère l'Oye* – also gave Ravel his title. In the first movement, Sleeping Beauty is depicted slumbering in her castle, its old-world atmosphere evoked in a lilting pavane.

The second shows the unhappy Hop 'o my Thumb, wandering lost in the forest and at one point seemingly mocked by the birds who have eaten the breadcrumbs he had put down to mark out his route home. The ugly Empress of the Pagodas then takes her bath to a swirlingly oriental-sounding accompaniment from a band of little people (the 'pagodas' of the title) played, we are to imagine, on instruments fashioned from nutshells.

Next comes a little scene for Beauty and the Beast, with Beauty represented by a delicate waltz and the Beast by a growling figure from the contrabassoon; the music becomes more pressing as he asks her to marry him, and when, after a short but dramatic pause, she accepts, a harp *glissando* signals his transformation into a handsome prince. Finally, a fairy garden is lovingly conjured in a climactic sarabande.

Programme notes

Sergei Prokofiev

1891–1953

Violin Concerto No. 2 in G minor, Op. 63

1935

Leia Zhu violin

1. Allegro moderato

2. Andante assai

3. Allegro, ben marcato



Prokofiev's Second Violin Concerto came 18 years after his First, and just as the earlier work, composed in 1917, dated from the beginning of his period of residence outside his native Russia (mainly in Paris), so the later one marked the end of it as he prepared for his return. As befits such a position in his life, it also reflected a change of direction for his music. The one-time *enfant terrible* of provocatively brutal works such as the *Scythian Suite* and the earlier piano works now consciously determined on a 'new simplicity' which not only aligned conveniently with the Soviet taste for music of direct, uncomplicated, essentially optimistic expression, but also mined a seam of rich melodic inspiration that had always been latent in his music.

The Second Violin Concerto, commissioned for the French violinist Robert Soëteus and premiered by him in Madrid on 1 December 1935, displays these qualities with effortless ease and grace, and together with the ballet *Romeo and Juliet*, composed for the Kirov Company at the same time, stands at the head of a stream of readily tuneful compositions such as *Peter and the Wolf* and the scores for the films *Lieutenant Kijé* and *Alexander Nevsky*.

Prokofiev did not confuse simplicity with banality, however; he knew as well as anyone that it was a difficult skill, and that originality was still vital. 'Finding the right language for our music is not easy,' he wrote in a Soviet newspaper article in 1934. 'It should first of all be melodic, but the melody, though simple and accessible, should not become a refrain or a trivial turn of phrase ... The same holds true for compositional technique and how it is set forth; it must be clear and simple but not hackneyed. Its simplicity must not be old-fashioned.'

The Second Violin Concerto, a work operating at a high level of inspiration, could certainly not be found wanting on these issues. Starting straight in with the soloist outlining a lean but calmly elegant melody, it alternates more animated episodes with reflective statements of this subject and a second, more warmly romantic theme. Here, as in the rest of the Concerto, the soloist's part is not overtly virtuosic; unlike in the concertos for

Programme notes

his own instrument, the piano, Prokofiev saw no need for technical fireworks, and even originally shied away from the 'concerto' word, considering for a time calling it a 'concertante sonata for violin and orchestra'.

The second movement opens with another beautifully conceived violin melody, this time suspended weightlessly over a simple but assured triplet accompaniment from *pizzicato* strings and clarinet. The passion heightens gradually, the soloist playing almost all the while, until a slightly quicker dance-like central section is reached, followed by a return to the music of the first section. At the end, roles are reversed

as the soloist supplies the accompanying triplets to a statement of the opening theme on clarinets and muted cellos. The whole enchanting movement could almost be a lost scene from *Romeo and Juliet*.

The last movement, a rondo, finally brings an upturn in energy, and with it harmonic and melodic bite. Opening with a raspy waltz-like tune whose every subsequent reappearance will be accompanied by castanets, it toys with rhythmic irregularities and Shostakovich-like sardonic grotesques, reaching its end in an atmosphere almost of burlesque.

Ravel & Prokofiev programme notes © Lindsay Kemp

Interval – 20 minutes

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

A new series of our LPO podcast – out now!

Pitch me Classical



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favourite
podcast app.



Programme notes

Georges Bizet

1838–75

Symphony in C

1855

1. Allegro vivo

2. Adagio

3. Scherzo: Allegro vivace

4. Finale: Allegro vivace

French composers have not tended to be thought of as 'natural' symphonists – certainly in the 19th century this field was dominated by German, Austrian, and later Russian composers. But the Symphony in C by the 17-year-old Georges Bizet (then still a student at the Paris Conservatoire) is a fine exception to the cultural stereotype. Astonishingly, it lay unknown and unheard for nearly 80 years. The composer Reynaldo Hahn was given the manuscript by Bizet's son, Jacques, but apparently he didn't think much of it. It was Bizet's first biographer, D. C. Parker, who persuaded the conductor Felix Weingartner to perform the Symphony in 1935. It was an instant hit, and has remained popular ever since.

Perhaps one of the reasons the Symphony is so successful is that the teenage Bizet made no attempt to imitate the emotional profundity or formal daring of the archetypal Romantic symphonist, Ludwig van Beethoven. The elegance and wit of the great Classical symphonists Haydn and Mozart – and perhaps also Mendelssohn's ever-fresh 'Italian' Symphony – seem to have been his guiding principles. The first movement, *Allegro vivo*, is firmly in classical 'sonata form' – two main themes are contrasted, developed in a more dramatic central section, then recapitulated in something close to their original form. But there is no sense that Bizet's imagination is in any way fettered by this use of formal convention (as does happen sometimes with the German, and particularly the Russian Romantic symphonists): the spirit of cloudless exuberance continues right through to the final cadence. The second movement is a lyrical 'romance', with a lilting, Italianate, faintly melancholy oboe melody

as its main theme. Cheerfulness breaks out again in the brisk *Scherzo*. This is dominated by one theme, which also holds sway in the rustic central Trio section, with low string chords suggesting a bagpipe drone. In contrast to the romantics of his time, Bizet makes his finale the lightest and least complicated of the four movements, but again the spirit of delight prevails to the very end.

Programme note © Andrew Mellor

We'd love to hear from you

We hope you enjoy today'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 relevant QR code to begin the survey. Thank you!

Sat 1 Nov: Brighton

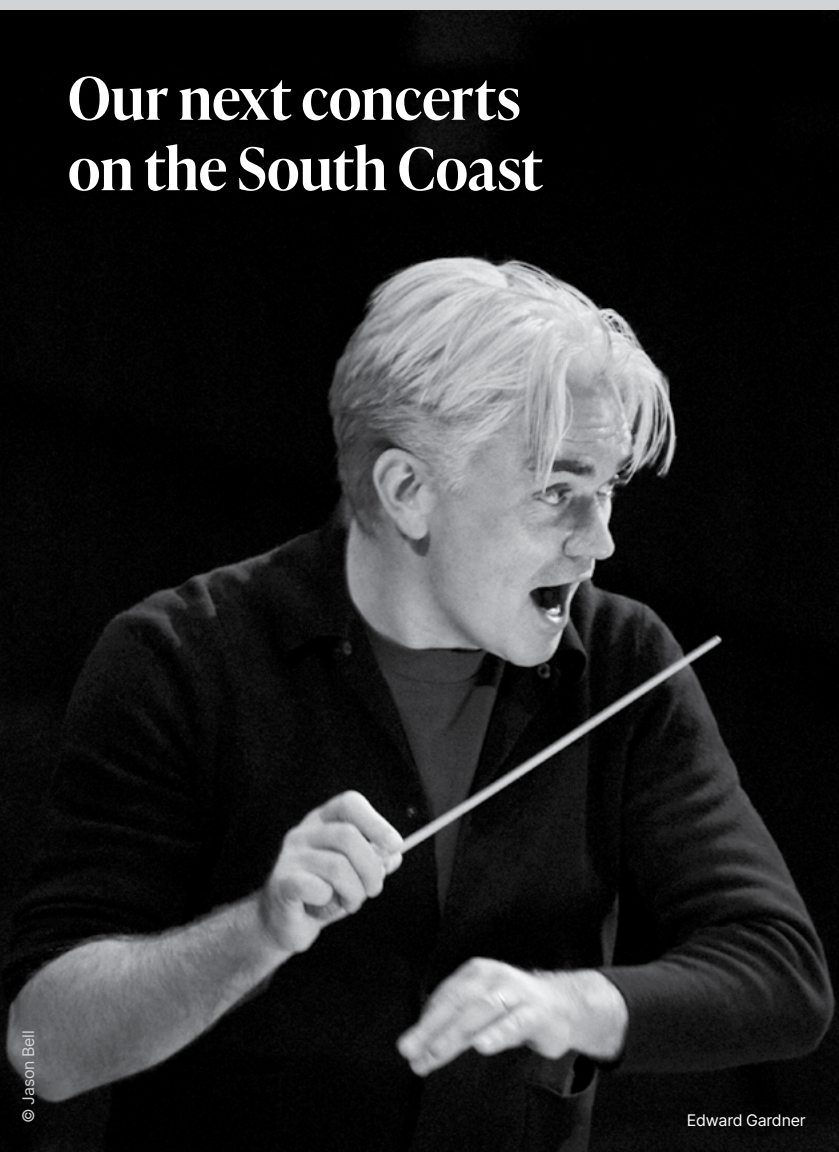
Sun 2 Nov: Eastbourne



London Philharmonic Orchestra

At home in Brighton
and Eastbourne

Our next concerts
on the South Coast



Beethoven's Second

Congress Theatre, Eastbourne
Sunday 18 January 2026,
3.00pm

Ravel Le Tombeau de Couperin
Mozart Violin Concerto No. 5,
K219 (Turkish)
Beethoven Symphony No. 2

Erina Yashima conductor
Maria Włoszczowska violin

Edward Gardner conducts Elgar

Congress Theatre, Eastbourne
Sunday 8 February 2026,
3.00pm

Elgar Sospiri
Elgar Cello Concerto
Elgar Enigma Variations

Edward Gardner conductor*
Jan Vogler cello

*Edward Gardner's position with the LPO in
2025/26 is generously supported by Aud
Jebsen.

A Little Bit in Love

Brighton Dome
Saturday 14 February 2026,
7.30pm

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

Wilson Ng conductor[†]
Danielle de Niese soprano

The Firebird

Brighton Dome
Saturday 14 March 2026,
7.30pm

Congress Theatre, Eastbourne
Sunday 15 March 2026,
3.00pm

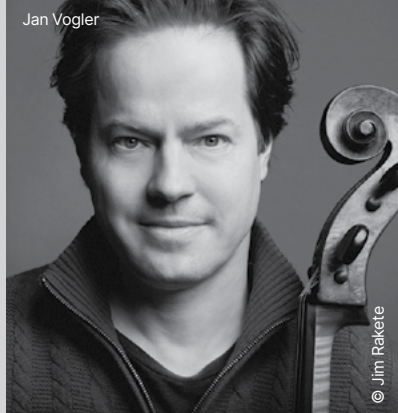
Mendelssohn Hebrides Overture

Mozart Piano Concerto No. 23 in
A major, K488

Debussy Prélude à l'après-midi
d'un faune

Stravinsky Firebird Suite (1919
version)

Dionysis Grammenos conductor
Lukas Sternath piano



Maria Włoszczowska



Book now:
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Sibelius's First

Congress Theatre, Eastbourne
Sunday 19 April 2026,
3.00pm

Price Andante moderato for string
orchestra

Barber Knoxville: Summer of 1915

Gershwin Selections from Porgy
and Bess

Sibelius Symphony No. 1

Nefeli Chadouli conductor†
Nadine Benjamin soprano

†LPO Fellow Conductor 2025/26. The LPO
Conducting Fellowship receives generous
support from Gini and Richard Gabbertas.

Danielle de Niese



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