



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 4 October 2025 | 7.30pm

Congress Theatre, Eastbourne

Sunday 5 October 2025 | 3.00pm

Tchaikovsky's Sixth

Verdi

Prelude from Aida (6')

Bruch

Violin Concerto No. 1 (23')

Interval (20')

Tchaikovsky

Symphony No. 6 (Pathétique) (45')

Pablo González

conductor

Alena Baeva

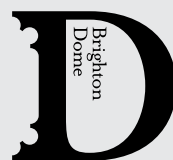
violin

Saturday 4 October | Brighton Dome
Pre-concert performance | 6.45pm | The Foyer

Enjoy the sound of local young talent, as musicians from West Sussex Music, part of the music hub for Sussex, kick off the season with a special free performance in the Brighton Dome foyer.

Contents

- 2 Welcome
- 3 On stage
- 4 London Philharmonic Orchestra
- 5 Leader: Pieter Schoeman
- 6 Pablo González
- 7 Alena Baeva
- 8 Programme notes
- 11 On the LPO Label
- 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
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ENGLAND**

Saturday 4 October 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 4 October 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 5 October 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

Pieter Schoeman* Leader

Chair supported by Neil Westreich

Lasma Taimina

Chair supported by Irina Gofman & Mr Rodrik

V. G. Cave

Minn Majoe

Chair supported by Dr Alex & Maria Chan

Katalin Varnagy

Gabriel Bilbao

Nilufar Alimaksumova

Maeve Jenkinson

Camille Buitenhuis

Alice Hall

Simon-Philippe Allard

Eleanor Bartlett

Eve Kennedy

Kay Chappell

Gabriela Opacka

Second Violins

Emma Oldfield Principal

Claudia Tarrant-Matthews

Coco Inman

Kate Birchall

Nynke Hijlkema

Fiona Higham

Joseph Maher

Ashley Stevens

Marie-Anne Mairesse

Sophie Phillips

Chair supported by Friends of the Orchestra

Sioni Williams

Sheila Law

Violas

Alex Koustas Guest Principal

Lucia Ortiz Saucó

Benedetto Pollani

Laura Vallejo

Martin Wray

Chair supported by David & Bettina Harden

James Heron

Shiry Rashkovsky

Alistair Scahill

Jisu Song

Toby Warr

Cellos

Henry Shapard Principal

Leo Melvin

Tom Roff

Helen Thomas

Iain Ward

Pedro Silva

Rasmus Støier Andersen

Julia Morneweg

Double Basses

Kevin Rundell* Principal

Sebastian Pennar* Co-Principal

Tom Walley

Chair supported by William & Alex de Winton

Laura Murphy

Chair supported by Ian Ferguson & Susan

Tranter

Cathy Colwell

Ka Man Chan

Flutes

Fiona Kelly Guest Principal

Ruth Harrison

Katherine Bicknell

Piccolo

Katherine Bicknell

Oboes

Ewan Miller Guest Principal

Alice Munday

Chair supported by David & Yi Buckley

Clarinets

Thomas Watmough Principal

Chair supported by Roger Greenwood

James Maltby

Bass Clarinet

Paul Richards* Principal

Bassoons

Paul Boyes Guest Principal

Helen Storey*

Horns

John Ryan* Principal

Annemarie Federle Principal

Chair supported by Victoria Robey CBE

Martin Hobbs

Mark Vines Co-Principal

Gareth Mollison

Trumpets

Paul Beniston* Principal

Chair supported by the Williams family in memory of Grenville Williams

Tom Nielsen* Principal

Anne McAneney*

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

**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 | The Candide Trust | Dr Barry Grimaldi | Sir Simon Robey
Bianca & Stuart Roden | 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 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.



© 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 Garlitsky, 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



Pablo González

conductor



© Benjamin Ealovega

Spanish conductor Pablo González brings passion, insight and a theatrical sensibility to communicating music to both orchestras and audiences. Last month he became Principal Guest Conductor of the Tenerife Symphony Orchestra. Previous positions have included Principal Conductor and Artistic Advisor of the Spanish Radio and Television Symphony Orchestra (RTVE), and Music Director of the Orquestra Simfònica de Barcelona i Nacional de Catalunya (OBC). This weekend's concerts mark his debut with the London Philharmonic Orchestra.

Pablo enjoys a diverse repertoire, from which he draws compelling programmes. At RTVE he devised themes such as 'Music under Suspicion', focused on Soviet composers under Stalin's rule, 'Echoes of the Belle Époque', culminating in a semi-staged performance of *Carmen*, and 'Roots', exploring the influence of folk elements on 19th- and 20th-century orchestral repertoire. While drawn instinctively to the passion and power of Russian music, he also presented surveys of Berlioz, Mahler and Szymanowski; music by Spanish contemporary composers; and full Beethoven, Schumann and Brahms cycles.

As Music Director in Barcelona, Pablo González conducted full Mahler and Schumann cycles; led a central-European tour, including an acclaimed appearance at Vienna's Konzerthaus; recorded and released three volumes of orchestral works by Granados as well as Bizet's *Carmen* and *L'Arlesienne* suites (Naxos); and championed many new pieces by Catalan and Spanish composers. He strengthened the orchestra's community focus, developing a collaborative social project 'Et toca a tu', bringing the musicians of the OBC together with children who were at risk of social exclusion.

Trained as an actor, Pablo González brings a dramatic understanding of music and stagecraft to opera and choral music. While in Barcelona, he conducted productions at the Teatre Liceu including Strauss's *Daphne*, Wagner's *Rienzi*, Mozart's *The Magic Flute* and Puccini's *Il tabarro*, as well as all of Mahler's orchestral Lieder. Highlights of recent seasons include the world premiere of the first Arabic-language grand opera, Lee Bradshaw's *Zarqa Al Yamama*; *Turandot* for Latvian National Opera; and *Tosca*, *Don Giovanni* and *Madam Butterfly* at Opera de Oviedo.

As a guest conductor, Pablo González has developed close relationships with orchestras including the Helsinki Philharmonic, Residentie Orchestra, Orchestre Philharmonique Royal de Liège and Bochum Symphony. In recent seasons he has also collaborated with the Frankfurt Radio Symphony, Konzerthausorchester Berlin, Royal Philharmonic Orchestra and City of Birmingham Symphony Orchestra. Recent and future projects include debuts with the NDR Hannover. He is highly in demand in his native Spain, enjoying collaborations with the country's most prestigious orchestras.

Born in Oviedo, Pablo González studied at London's Guildhall School of Music & Drama and won prizes at the prestigious Donatella Flick and Cadaqués International conducting competitions. He also took formal training as an actor at the Academy Drama School in London, as well as taking other drama courses, and has appeared as an actor on stage and film.

Alena Baeva

violin



Described as 'a magnetic presence' (*New York Classical Review*), violinist Alena Baeva is considered one of the most versatile and captivating soloists active on the world stage today. Possessing a passionate musical curiosity, she holds a vast active repertoire: she is a champion of lesser-known works alongside the more mainstream violin literature, including such composers as Bacewicz, Karaev, Karłowicz and Silvestrov.

Alena Baeva made her debut with the London Philharmonic Orchestra in 2018, performing Tchaikovsky's Violin Concerto under Vladimir Jurowski at London's Royal Festival Hall. She returned in March this year, stepping in at short notice to perform the same concerto under Omer Meir Wellber. She has also appeared as a soloist with orchestras across the world including the New York Philharmonic, NHK Symphony, Tokyo Metropolitan Symphony, Hong Kong Philharmonic and Seoul Philharmonic orchestras, the Tonhalle-Orchester Zürich and the Gürzenich-Orchester Köln. She has worked with leading conductors including Paavo Järvi, Vladimir Jurowski, Cornelius Meister, Riccardo Minasi, Tomáš Netopil, Kazushi Ono, Petr Popelka, Dinis Sousa and Kazuki Yamada.

Highlights of this season include appearances with the Royal Concertgebouw Orchestra, Philharmonia Orchestra, Deutsche Kammerphilharmonie Bremen, Orquestra Simfònica de Barcelona i Nacional de Catalunya, Ensemble Resonanz, Il Giardino Armonico, Antwerp Symphony Orchestra and Orchestre Philharmonique Royal de Liège.

Chamber music holds a particularly special place in Alena's musical life, and she enjoys collaborations with such artists as Yuri Bashmet, Daishin Kashimoto, Misha Maisky, Jean-Guihen Queyras and the Belcea Quartet. Her regular duo partner is Ukrainian pianist Vadym Kholodenko – this season they will perform together at London's Wigmore Hall, Athens's Megaron, and the Amici della Musica in Florence.

Alena Baeva records for the Alpha Classics label: coming soon is Vol. 1 of a cycle of Beethoven violin sonatas, recorded with Vadym Kholodenko. Her previous release, *Fantasy* (Alpha, 2024), was praised by *Gramophone* as 'an intriguing sequence where each work benefits from illumination by its programme neighbours' and features works by Schubert, Stravinsky, Schumann and Messiaen, again with Kholodenko. Her discography also includes Wieniawski's Violin Concerto No. 2 on gut strings with the Orchestra of the Eighteenth Century (2021); Karłowicz's Violin Concerto with the Royal Philharmonic Orchestra (2018); and Schumann's Violin Concerto and the original 1844 version of Mendelssohn's Violin Concerto for Melodiya Records (2020).

Born in Kyrgyzstan with Slavic-Tatar ancestry, Alena Baeva took her first violin lessons at the age of five under renowned pedagogue Olga Danilova in Kazakhstan, before studying with Professor Eduard Grach in Russia. She also took lessons with Mstislav Rostropovich, Boris Garlitsky and Shlomo Mintz, and took part in the Seiji Ozawa International Academy in Switzerland, focused on string quartet repertoire. Now a naturalised citizen of Luxembourg, she has made her home there since 2010.

Alena Baeva plays on the 'ex-William Kroll' Guarneri del Gesù of 1738 – on a generous loan from an anonymous patron, with the kind assistance of J&A Beares.

Programme notes

Giuseppe Verdi

1813–1901

Prelude from *Aida*

1871

Commissioned for the opening of Cairo's Royal Opera House in 1869, Verdi's tragic opera *Aida* tells the story of an enslaved Ethiopian princess, Aida, who falls in love with Radamès, an Egyptian commander destined to lead his country's armies. Their forbidden love clashes with duty, empire and envy – personified by Amneris, the Pharaoh's daughter, whose jealousy becomes a driving force in the tragedy.

The opera opens not with a blazing fanfare or theatrical flourish, but with a hushed and ethereal Prelude that sets the emotional tone for the entire opera. Unlike a traditional overture, which often previews a range of themes and moods, Verdi's Prelude is concise and focused, built around two contrasting ideas: the tender, yearning music associated with the doomed love between Aida and Radamès; and the solemn, majestic sonorities evoking the implacable grandeur of the Egyptian state and its gods.

The Prelude begins in near-whisper, with violins floating high above muted strings, suggesting Aida's fragility and the spiritual dimension of love and sacrifice. This delicate atmosphere is soon darkened by the entry of brass and low strings, whose grave harmonies prefigure the inexorable forces of power, duty and destiny. The music does not resolve the tension between private passion and public obligation – instead, it fades back into silence. In its brevity, Verdi's Prelude encapsulates the opera's central conflict: the irreconcilable pull of love and loyalty. It offers a poignant, understated gateway into one of the grandest works of 19th-century opera.

Programme note © LPO



Verdi conducting the Paris Opera premiere of Aida at the Palais Garnier in 1880

Programme notes

Max Bruch

1838–1920

Violin Concerto No. 1 in G minor, Op. 26

1868

Alena Baeva violin

1. Vorspiel (Prelude): Allegro moderato

2. Adagio

3. Finale: Allegro energico

It would be good to think that Max Bruch derived some solid financial gain from the huge popularity of his First Violin Concerto. Sadly, the opposite is true. Bruch wrote the Concerto in 1866, when he was 28. He clearly realised that it needed more work, so took the inspired decision to consult the leading virtuoso Joseph Joachim, who was later to play such an important part in helping his friend Brahms refine and enrich the solo part in his famous Violin Concerto. Joachim gave the premiere of the revised Concerto in 1868, where it brought Bruch his first big and enduring success. Unwisely, Bruch then sold it to the publisher Cranz for a one-off payment, which meant that for years he had to endure seeing the work appear on concert billings all over the world, eclipsing most of his later works, whilst the takings went elsewhere. At the end of the First World War, when he was pitifully short of money, Bruch tried to raise some cash by offering his copy of the manuscript for sale in America, but he died without receiving a penny.

Just as saddening is the thought that Bruch was not able to take pride in the success of his First Violin Concerto, because it really is an outstandingly beautiful and original work. Bruch calls his first movement *Vorspiel* – ‘Prelude’ – and its role is, in many ways

preparatory. The opening is hushed, expectant, the violin emerging with a series of improvisatory phrases, gradually growing in strength. A dark, turbulent *Allegro* movement emerges from this. There is a gentler, contrasting middle section, but the storm builds again. As this reaches its climax we might expect a full recapitulation, bringing back both main themes and leading to a virtuosic conclusion. Instead, the violin sweeps upwards into a powerful, impassioned outburst for full orchestra, and we sense the scene changing.

As the tempo slows to *Adagio*, the violin enters with a long-breathed, exquisite melody. This is the Concerto's ‘Big Tune’, and we can now sense that the first movement has in fact been a preparation for this moment, and for the beautifully judged meditation on this melody that follows. The *Finale* moves on very effectively from the *Adagio*'s serene ending. Nervously excited at first, it quickly gains in strength until the violin sweeps in with a majestic virtuosic theme. If the slow movement was the great lyrical flowering we had been waiting for, the *Finale* brings the full explosion of technical display anticipated in that ‘Prelude’ first movement, building to a rousing conclusion.

Programme note © Stephen Johnson

Interval – 20 minutes

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

Programme notes

Pyotr Ilyich Tchaikovsky

1840–93

Symphony No. 6 in B minor, Op. 74 (Pathétique)

1893

1. Adagio – Allegro non troppo

2. Allegro con grazia

3. Allegro molto vivace

4. Finale: Adagio lamentoso



Courtesy of the Royal College of Music, London

In August 1893, as his Sixth Symphony was nearing completion, Tchaikovsky wrote to his nephew, 'Bob' Davidov: 'I can tell you in all sincerity that I consider this symphony the best thing I have ever done. In any case, it is the most deeply felt. And I love it as I have never loved any of my compositions.' Few would disagree with Tchaikovsky's assessment of his last work, a masterpiece of frank and disturbing emotion whose

effect on the listener is made all the more powerful by the realisation that it reflects the composer's depressive state of mind during his final year.

At the time he began work on it in February 1893, he had told Bob that it was 'a programme symphony, but to a programme that should remain an enigma for everyone but myself: let them try and guess it! ... The theme is full of subjective feeling, so much so that as I was mentally composing it ... I frequently shed tears.' Death was certainly a subject that occupied Tchaikovsky's mind at this time: although he presumably did not foresee his own demise the following autumn – almost certainly by his own hand – he did lose a number of close friends that year, and an early version of the programme scribbled down in 1892 had borne prominently the words 'life' and 'death'. But a more fundamental impetus for the Sixth Symphony was surely the spectre that had haunted the composer for many years: Fate. For Tchaikovsky, this was the implacable power that frustrated all his hopes of happiness, and his previous two symphonies had both attempted to respond to it in some way: the Fourth had confronted and then tried to brush it aside, while the Fifth had scored a somewhat hollow-sounding victory. The Sixth – subtitled by the composer 'Pathétique' – finally gives in to total defeat.

The Sixth Symphony differs from its two predecessors in having no recurring motto theme; instead, it makes use of a number of themes suggestive of upwards struggle followed by downward collapse, an outline

Programme notes

that mirrors the overall course of the Symphony. Its presence can be detected in the murky opening of the first movement, and the material of this introduction also forms the basis of the main *Allegro non troppo* section's restless first theme. A broad and passionate melody follows this, but any hope of consolation is violently shattered by the intervention of the central development section. This climaxes in a momentous and grinding downward sequence, and when the second theme re-emerges it is with a bitter irony that borders on pain. The passion subsides, however, and the movement closes in a mood of resignation.

The second movement promises brighter things, but its waltz-like geniality is undermined by a five-in-a-bar metre and a poignant trio and coda. It is followed by a brilliant movement in which scurrying preparations and fragments of melody lead to a seemingly joyful and triumphant march, but the descending accompaniment reminds us (as do similar figures throughout the work) that the gaiety is forced; happiness is still an illusion.

In the Finale it disappears forever in a bleak *Adagio* in which there is only hopelessness and dejection. It is a testament of despair in which optimism can find no place, and as the music sinks back into the depths from which it has struggled to rise, the final bars of Tchaikovsky's most personal and sincere symphonic statement are soft but devastating.

Programme note © Lindsay Kemp

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 4 Oct: Brighton Sun 5 Oct: Eastbourne



Tchaikovsky's Sixth on the LPO Label

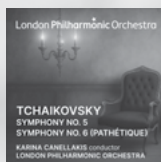


Tchaikovsky
Symphony No. 1
Symphony No. 6

Vladimir Jurowski conductor
London Philharmonic Orchestra
LPO-0039



Coming soon...



Tchaikovsky
Symphony No. 5
Symphony No. 6

Karina Canellakis conductor
London Philharmonic Orchestra
Released 24 October 2025
LPO-0137



'The decision to appoint Canellakis was a stroke of genius on the LPO's part – her rapport with the Orchestra grows stronger with every collaboration – and she never fails to bring out the best in her players.'

Music OMH ★★★★★

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London Philharmonic Orchestra

At home in Brighton
and Eastbourne

Our South
Coast concerts
this season



Leia Zhu plays Prokofiev

Brighton Dome

Sat 1 Nov 2025, 7.30pm

Congress Theatre, Eastbourne

Sun 2 Nov 2025, 3.00pm

Ravel Mother Goose Suite

Prokofiev Violin Concerto No. 2*

Bizet Symphony in C

Nodoka Okisawa conductor

Leia Zhu violin

*Please note change of work from
previously advertised.

Beethoven's Second

Congress Theatre, Eastbourne

Sun 18 Jan 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

Sun 8 Feb 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
Sat 14 Feb 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
Sat 14 Mar 2026, 7.30pm
Congress Theatre, Eastbourne
Sun 15 Mar 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

Sibelius's First

Congress Theatre, Eastbourne
Sun 19 Apr 2026, 3.00pm

Price Andante moderato for string orchestra

Barber Knoxville: Summer of 1915

Gershwin Selections from Porgy and Bess

Sibelius Symphony No. 1

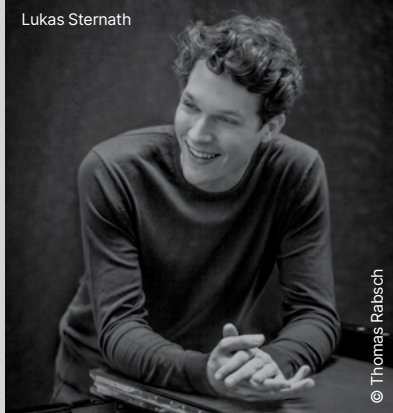
Nefeli Chadouli conductor†
Nadine Benjamin soprano

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



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Lukas Sternath



© Thomas Raboch

Nadine Benjamin



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