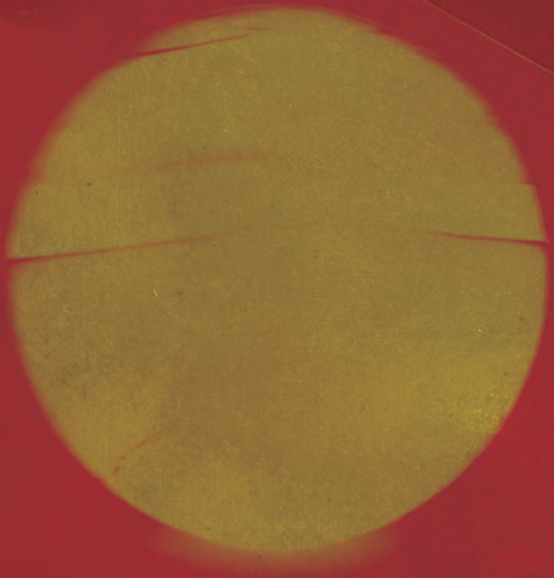
Brighton Festival

NEW DAWN

3–26 May 2025

Guest Director
Anoushka Shankar



London Symphony Orchestra

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Thank You

Guest Director 2025

Welcome to a **New Dawn**

What an honour it is to find myself at the helm of an institution that seeks, year on year, to celebrate boldness, diversity, and connection. Brighton has long held a special place in my heart—it's a city where difference holds value, where art forms collide and cross-pollinate freely, where the promise of transformation is made reality. To be curating the programme feels like an extraordinary opportunity to take part in the uplifting creative energy of this city.

For 2025, we look towards a New Dawn. Together with the Brighton Festival team, I've shaped a programme that envisions a hopeful future - an emergence from the dark of night into the glow of early morning.

For years now there have been so many reasons to despair, to worry, to lose hope. But we have the power and insight within us to craft an alternate future, and that only comes about through what we create in the present. We'll not only celebrate art's power to challenge and uplift, but also to explore what lies ahead.

We need this, I think—to come together, to lift each other up into the light, to be beacons for one another as we take stock, take aim, and take action. This isn't just a festival for audiences to experience passively—it's for everyone to participate in, to connect with, to feel part of.

By bringing together artists and modalities from all over the world, with their rich and varied heritages, we reimagine what's possible—through music, through dance, through storytelling.

I'm delighted that so many artists answered the call and will be bringing their unique perspectives and beauty to the Festival.

I can't wait for us all to share in this journey.

Anoushka Shankar

Brighton Festival 2025 Guest Director

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BRIGHTON FESTIVAL 2025

A very warm welcome to Brighton Festival 2025, guest directed by the wonderful Anoushka Shankar.

The journey this Festival takes you on is a testament to Anoushka's vision, ambition, and artistic inspirations, and it is a privilege to be sharing this programme of work with you all. I welcome the warmth and generosity of her invitation to us all towards a New Dawn.

A festival of this ambition and scale would not be possible without the longstanding support from Brighton & Hove City Council and Arts Council England, and we are also extremely grateful to our Principal Supporter The Pebble Trust, Major Supporter the Bagri Foundation, Major Sponsor Mayo Wynne Baxter and to our partners at the University of Sussex.

There are so many dedicated people who make Brighton Festival happen: our patrons, members, supporters, partner companies and venues, audiences, staff, volunteers, and - most importantly – the artists, emerging and stellar, who bring us the rapture, surprise, provocation and joy that a great Festival line-up should.

I look forward to seeing you across the city through May, and wish everyone a wonderful Festival from the parades to the parties, from the talks to the walks, from symphonies to table tennis, and from dusk to new dawns.

Lucy Davies, Chief Executive
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Brighton Festival presents

London Symphony Orchestra

Susanna Mälkki conductor
Leila Josefowicz violin

Sat 17 May, 7.30pm
Brighton Dome Concert Hall

Programme

Perry	A Short Piece for Large Orchestra
Stravinsky	Violin Concerto in D major

INTERVAL

Bartók	Concerto for Orchestra

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Julia Perry (1924–79)
A Short Piece for Large Orchestra

Julia Perry

Julia Amanda Perry was born into a music-loving family: her father, a physician, was an accomplished amateur pianist and her mother was a schoolteacher who encouraged their five daughters (Julia was the fourth) to receive a thorough musical education. Julia Perry earned her bachelor's and master's degrees at Westminster Choir College, a respected college-conservatory in New Jersey, publishing several compositions before she graduated. She furthered her studies at the Juilliard School (composition), the Curtis Institute (singing) and the Berkshire Music Center, Tanglewood. After working with her

at Tanglewood, Luigi Dallapiccola invited her to study with him in Florence — which she did, though absenting herself for a stint studying with Nadia Boulanger at the American Conservatory in Fontainebleau.

After two years Perry returned to the USA, where she decided to stop singing professionally in order to concentrate on composition. She went back to Italy in 1955 and would remain based there until the end of the decade. Some of her early works incorporated melodies from African-American musical traditions, but from the 1950s she grew interested in serialism and in expansions of traditional harmony. For example, her *Homunculus C.F.*, composed in 1960 for eight percussionists, harp and piano (doubling celesta), explores complex implications of eight intervals of the 3rd piled on top of one another — the 'chord of the 15th' — in what she described as a 'pantonal' context.

Perry was prolific, her works including four operas, 12 symphonies, three concertos (two for piano, one for violin) and numerous large-scale choral pieces. A serious stroke in 1971 did not stop her composing: though partly paralyzed, she taught herself to write with her left hand. She died intestate without having made arrangements for her music archive, which led to extended legal problems involving copyright. A further complication was that it was immensely difficult to decipher her penmanship after her stroke, frustrating scholars and potential publishers.

The *Short Piece for Orchestra*, originally scored for chamber orchestra, was the first substantial work she composed after beginning her studies with Dallapiccola in Florence. Following its 1952 premiere in Turin, the piece was introduced to the USA in 1955 by the Little Orchestra Society; at this point, Perry enlarged the orchestration and renamed the work *A Short Piece for Large Orchestra*. In 1965 William Steinberg conducted it with the New York Philharmonic, retitled *Study for Orchestra* and incorporating further alterations of orchestration.

A Short Piece for Large Orchestra is cast in a single movement that passes through contrasting episodes, suggesting a freely approached rondo. A bold opening with a jagged theme punctuated by sharply articulated chords gives way to a slow section with a mysterious aura (Ives-like, maybe), its sinuous melody beginning in the flute and then passing through other instruments. Muted trumpets announce

a second quick section that grows increasingly motoric. Another mysterious slow expanse — again with a melody passed from the flute to other solo instruments — gives way to the brief but bracing conclusion that recalls the bold music of the opening. If anything, the piece understays its welcome.

Perry's obituary in the journal *Black Perspectives in Music* summarized her compositions as 'in the neo-classical tradition, with rich, dissonant harmonies, and intense lyricism along with rhythmic complexities'. After that, describing her as a neo-classical composer became a commonplace, and the internet embraced it with copy-and-paste ease. The term 'neo-classical' is slippery, and if you approach *A Short Piece for Large Orchestra* expecting something along the lines of such unquestionably neo-classical works as Stravinsky's *Dumbarton Oaks* concerto or Poulenc's *Concert champêtre*, you will surely end up feeling that Perry's piece is quite different. It seems much more allied to the serialism for which Dallapiccola is known.

Almost all Perry's melodic material is derived from small cells of pitches heard in the opening few bars. Sometimes she alters these motifs by slowing down or speeding up their rhythms ('augmentation' and 'diminution' would be the formal musical terms), expanding their intervals — for example, a cell consisting of semitones is recast with its intervals expanded to whole tones, then to 5ths, to 7ths, to 9ths — or playing a theme backwards (the serialist's 'retrograde'). At times some of the instrumental parts traverse a 12-note pattern; and although the piece begins and ends anchored on the note D, it is constantly stretching towards 12-note ideals. Much of the music, especially in the slow parts, displays a sort of melodic fragmentation we associate with Anton Webern, and the more extroverted sections suggest some rich-hued 12-note pages of Alban Berg.

James M. Keller is Program Annotator of the New York Philharmonic and of the San Francisco Symphony; his book Chamber Music: A Listener's Guide*, published by Oxford University Press, is now also available as an e-book and an Oxford paperback*

Igor Stravinsky (1882–1971)

Violin Concerto in D major

Toccata
Aria I
Aria II
Capriccio

With Diaghilev's death, in the summer of 1929, Stravinsky lost at once a dear friend, the head of an artistic family, a reason for composing and a sure source of income. He completed what he was doing (the *Capriccio* for piano and orchestra), then wrote the *Symphony of Psalms*. After that he spent two years writing almost nothing but violin music, for the new partnership he had formed with the Polish-born violinist Samuel Dushkin.

It was all his publisher's idea. In October 1930, in Mainz on a concert tour, he visited the offices of Schott, the firm with which he had recently started to deal and whose director Willy Strecker suggested he write a violin concerto. The fact that he immediately acted on this, at least as far as jotting down an idea, suggests he was creatively at a loose end; but then the tour came to occupy his attention and he seems not to have got down to serious work until the new year. In the interim he may have consulted Hindemith, who was a string player, for he remembered his colleague's advice that not being a violinist 'would make me avoid a routine technique, and would give rise to ideas which would not be suggested by the familiar movement of the fingers'. In other words he would go against the grain of the instrument — but then he already had, with startling aplomb, in *The Soldier's Tale*.

Going against the grain was how he started. Dushkin recalled that, at an early meeting, Stravinsky asked him if it was possible to play a certain chord. No, said Dushkin; but then he went home and tried it, and it worked. That chord was Stravinsky's 'passport' to the work, as he put it, and it duly appears at the start of each movement — a wide-spanning D–E–A harmony, where something utterly in the nature of the instrument (the sound of the three upper open strings) is estranged by having the middle note shot up two octaves.

Another example of something twisted into a new shape that suits it very well is the turn figure, one of music's basic ornaments, out of which grows the initial theme of the first movement as well as the whole of the third. Such sympathy with traditional figuration, coupled with passages of strict counterpoint and a zest for chamber combinations, supports Stravinsky's wish to ally his work with Bach rather than with violin concertos from the intervening period. But this concerto, just as much as the Beethoven, the Tchaikovsky and the Brahms (all similarly in D major), is written to exhibit the soloist, who plays almost continuously. Only the viewpoint is a little askew, ironic, so that the first movement, for example, sometimes has the air of a circus band accompanying a high-wire act.

One might also think of a trapeze artist, leaving one section to alight on another. One of these sections is placed as if it might be the recapitulation in a sonata Allegro, but unlike music in the classical sonata style, the movement is driven much more by pulsation than by harmonic forces, with, characteristically, no change of tempo from beginning to end (another mark, no doubt, of Baroque style as it was understood at the time). After two 'arias' that offer quite different understandings of singing, the finale has a husk of rondo form, but again the energy is strongly pulsed and the soloist swings from one caper to another.

Paul Griffiths is a critic, writer on music (especially of music since 1900), librettist and novelist; his most recent book is let me tell you/let me go on *(2025)*

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Béla Bartók (1881–1945)

Concerto for Orchestra

Introduzione: Andante non troppo — Allegro
Giuoco delle coppie: Allegretto scherzando
Elegia: Andante, non troppo
Intermezzo interrotto: Allegretto
Finale: Pesante — Presto

Bartók never completed a symphony. His list of compositions shows one early symphonic attempt, in 1902, while he was still a student. But he only bothered to orchestrate its scherzo movement, which was given a couple of early performances, and even today the work remains unpublished. Of course, he did complete his ten-section symphonic poem, *Kossuth,* sometimes called the 'Kossuth Symphony', which gained two early performances in 1904. Among Bartók's mature works, however, no symphony is to be found.

Bartók's letters of the late 1930s record his desire to write a symphonic ballet. In spite of his move to the USA in 1940 he nurtured this project, and in the spring of 1942 even jotted down some ideas. Then, out of the blue in May 1943, when he was in hospital being treated for leukaemia, Bartók received a visit from Serge Koussevitzky, the conductor of the Boston Symphony Orchestra. Would Bartók, Koussevitzky asked, accept a $1000 commission to compose an orchestral work?

Bartók hesitated. His health was still precarious. But during a rest-cure in upstate New York over the summer of 1943 the Muse returned to him, and for the first time in three years he began to compose. In under eight weeks he satisfied Koussevitzky's commission, producing a work of some 40 minutes' duration for full orchestra. Its five movements are the closest that Bartók came to writing a symphony.

The title Bartók gave to his new opus, however, was 'Concerto for Orchestra' because of its systematic soloistic treatment of individual instruments and groups. The inspiration for the name is not hard to find. His Hungarian compatriot Zoltán Kodály had just completed a Concerto for Orchestra in 1940, as a commission for the 50th anniversary of the Chicago Symphony Orchestra. (Lutosławski (1954)

and Carter (1969) would also write similarly titled works in the following decades.)

Bartók's 'symphony-like' work is a stylistic curiosity. Its folk-music and art-music influences are less digested than in his most recent pieces; and the five-movement structure lacks the symmetrical qualities of earlier of his five-movement works, such as the String Quartets Nos 4 and 5. In a programme note Bartók explained the work's mood plan, progressing from the 'sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one'. Indeed, both the first and the third movement (*Elegia*) revert to aspects of Bartók's early mature style, in particular that of his opera *Duke Bluebeard's Castle*.

An exception to this progression, as Bartók noted, was the jesting 'Game of Pairs' second movement. It is a glistening gem, in which he drew on a technique of parallel two-part writing that he had recently identified in Serbo-Croatian folksong. This 'game' highlights the qualities of the orchestra's wind and brass sections: first bassoons, then in turn oboes, clarinets, flutes and trumpets. Each pair is differently spaced and thus has a different quality. In the bassoon, clarinet and flute duos the interval between the two instruments is reasonably large, and they sound rather jolly. The oboes are somewhat closer together, while the trumpets are almost playing on top of each other and so produce a much more grating and tense sound. After these little dances of instrumental couples, Bartók moves to the more concerted texture of whole groups or the fuller orchestra, while leaving the final word to the returning rat-tat-tat of the sidedrum, with which the movement began.

The 'Interrupted Intermezzo', Bartók's fourth movement, fits in well with the work's intended progression towards joyful life-assertion. It is in fact cheeky. First, it parodies a tune from Shostakovich's popular (over-popular, Bartók thought) Seventh Symphony. Then Bartók atypically launches into an unashamedly nostalgic quotation of a popular song: 'You are lovely, you are beautiful, Hungary', by Zsigmond Vincze.

The 'life-asserting' finale is a boisterous rollcall of some of Bartök's favourite folk styles, predominantly Romanian ones. He tries — but not too hard — to combine aspects of sonata form and the loose

'chain' forms that he had used in the second and third movements. The work's ending, as with so many of Bartók's works, had an element of controversy. Koussevitzky found the original ending too abrupt, hence the additional 20 seconds of music of the revised ending that is generally heard in performances of the work today.

Right from its premiere in Boston, on 1 December 1944, the Concerto for Orchestra achieved a popularity denied to Bartók's previous works for full orchestra. Koussevitzky was pleased with his investment of $1000 and claimed it was 'the best orchestral piece of the last 25 years' (to which Bartók added the comment 'including the works of his idol Shostakovich!'). Yet the work's very glossiness and frequent mellow mood raised the question of whether the dour Hungarian had been aesthetically corrupted, or compromised, by the USA.

Bartók personally did not fit well into war-time America, but the compositions he wrote there seemed to fit almost too well and launched a huge wave of Bartók popularity in the immediately post-war years. True believers asked why the once astringent Bartók now seemed to be moving in more simple, even romantic, directions. One answer is that, if we listen closely to his final European works (the String Quartet No 6, the Divertimento for strings, the Violin Concerto No 2), we can already hear so many of these new tendencies. Rather than regressing, under the crass pressures of capitalism or some lack of personal resolve, Bartók appears simply to have been evolving his style.

The Concerto for Orchestra originated in concept as a 'symphonic ballet'. In Bartók's mind it remained dance music. Once completed, he rapidly worked on a piano transcription for a projected performance by the American Ballet Theatre, with choreography by Anthony Tudor. Amid the tumult of the final years of the war and his own declining health, however, that plan had to be abandoned.

Malcolm Gillies is a music and higher education commentator, now living in Canberra; he edited Bartók Remembered *and* The Bartók Companion

Biographies

Susanna Mälkki conductor

Born in Helsinki in 1963, Susanna Mälkki was Music Director of Ensemble Intercontemporain (2006–13), Principal Guest Conductor of the Gulbenkian Orchestra (2013–17), Principal Guest Conductor of the Los Angeles Philharmonic (2017–21) and Chief Conductor of the Helsinki Philharmonic Orchestra (2016–23), of which she is now Chief Conductor Emeritus. She appears regularly with the leading orchestras of Europe and North America, most notably the London Symphony, Munich Philharmonic, Vienna Symphony, Bavarian Radio Symphony, Berlin Philharmonic, Philadelphia, Cleveland, New York Philharmonic, Chicago Symphony and Boston Symphony Orchestras, Staatskapelle Berlin, Staatskapelle Dresden and the Leipzig Gewandhaus Orchestra. Her opera engagements in recent and the current seasons include *Věc Makropulos* and *The Rake's Progress* for the Opéra National de Paris; *Fidelio* for the Metropolitan Opera, New York; *Le nozze di Figaro* in Munich; *Pelléas et Mélisande* at the Aix-en-Provence Festival; and the UK premiere of Saariaho's *Innocence* for the Royal Opera. She was awarded the Pro Finlandia Medal of the Order of the Lion of Finland in 2011, was made an Officier de l'Ordre des Arts et des Lettres in 2014 and elevated to Commandeur in 2022, and was appointed Chevalier de la Légion d'honneur in 2016. In 2016 she was named *Musical America*'s Conductor of the Year and in 2017 she received the Nordic Council Music Prize.

Leila Josefowicz violin

Leila Josefowicz was born in Mississauga, Ontario, in 1977 and studied at the Colburn School, Los Angeles, and the Curtis Institute of Music, Philadelphia. Since making her debut at Carnegie Hall, New York, with the Academy of St Martin-in-the-Fields under Neville Marriner in 1994, she has performed with the world's most eminent orchestras and conductors. Since 1985 she has even enjoyed a close collaboration with John Novacek, with whom she has given recitals worldwide, and she also enjoyed a close working relationship with the late Oliver Knussen. A passionate exponent of contemporary music, she has given the world premieres of numerous concertos, including Matthias Pintscher's *Assonanza* with the Cincinnati Symphony Orchestra, John Adams's *Scheherazade.2* with the New York Philharmonic, Luca Francesconi's *Duende — The Dark Notes* with the Swedish Radio Symphony

Orchestra and Steven Mackey's *Beautiful Passing* with the BBC Philharmonic Orchestra. Her engagements this season include performances of *Duende — The Dark Notes* with the New York Philharmonic and Susanna Mälkki; the British premiere of Helen Grime's Violin Concerto with the BBC Symphony Orchestra and Sakari Oramo at the Aldeburgh Festival; the world premieres of Charlotte Bray's *Mriya* with Novacek at the Wigmore Hall, London, and of a piece by Sean Shepherd at the Great Lakes Chamber Music Festival, Detroit; and appearances with the Minnesota Orchestra, the Gulbenkian Orchestra and the Houston, San Diego, City of Birmingham and Prague Symphony Orchestras. She was awarded a MacArthur Fellowship in 2008, won the 2018 Avery Fisher Prize and was nominated for Grammy Awards for her recordings of *Scheherazade.2* and Salonen's Violin Concerto.

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The London Symphony Orchestra (LSO) was established in 1904 as one of the first orchestras shaped by its musicians, and today ranks among the world's top orchestras. It is Resident Orchestra at the Barbican Centre, London, where it gives some 70 concerts each year. The LSO has major artistic residencies in Paris and Tokyo, and at the Aix-en-Provence Festival, and has a growing presence in Australasia. The LSO also forges digital partnerships and provides an extensive programme of live-streamed and on-demand online broadcasts. LSO Discovery, the LSO's learning and community programme, connects 60,000 people each year to the power of great music: the Orchestra's musicians lead workshops, mentor young talent, perform free concerts for the local community, use music to support adults with learning disabilities, visit children's hospitals and lead training programmes for teachers. The home of much of this work is LSO St Luke's, the LSO's venue on Old Street, which reopens in November with new state-of-the-art recording facilities and dedicated spaces for LSO Discovery's programme. The LSO's record label, LSO Live, celebrates its 25th anniversary in 2024/25; it is a leader among orchestra-owned labels and has a catalogue of over 200 recordings.

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Bryn Lewis
Helen Tunstall

Piano, celesta
Harry Rylance

Brighton Dome & Brighton Festival

Brighton Dome & Brighton Festival is the leading arts charity on the south coast. Under one iconic Brighton Dome roof, three historic performance venues (Brighton Dome Concert Hall, Corn Exchange and Studio Theatre) present a year-round programme of music, dance, theatre, comedy, talks and more. Brighton Festival is the largest annual curated multi-arts Festival in England, held each May. The Festival and Create Music, the music-education hub, reach audiences of almost 500,000 annually across Brighton & Hove and East Sussex.

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

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

These spaces, which will be open daily throughout the Festival, include exciting heritage features, an all-day restaurant in partnership with Redroaster, and Anita's Room, a new creative space for a diverse range of artists to create bold and innovatory new work.

Create Music, our music-education service and music hub for Brighton & Hove and East Sussex, is the region's leading provider of high-quality, inclusive music and arts education. In Brighton & Hove, Eastbourne, Hastings, Lewes, Rother, Wealden and the surrounding areas, we work in 270 schools, reaching 19,000 students each year. We offer children and young people the chance to explore their passion for music through lessons, ensembles, projects, workshops, summer schools and orchestras. The Brighton & East Sussex Youth Orchestra regularly performs as part of Brighton Festival and tours internationally each year. Create Music is also one of the only music hubs in the country to have established a regional network of inclusive ensembles with our award-winning Orchestra360 programme, which now operates in Brighton & Hove, Eastbourne, Hastings, Rother and Wealden.

Loved this #BrightonFestival show?

Tell us what you thought, and be the first to know about Brighton Festival news, competitions and behind-the-scenes action.

brightonfestival brightfest

Programmes
Editor **Alison Latham** Biographies editor **Oliver Tims** Design **Heather Kenmure**

Join & Support

As a charity we need to fundraise £600,000 this year to enable us to continue to offer our audiences a full and varied programme of events. The support of every person who gives to us is appreciated and invaluable.

There are many ways to support our work from a single donation to a longer-term partnership:

Donate
Top up your order when booking tickets or you can donate via our website.

Become a Member
Our most popular giving scheme, members enjoy pre-sale ticket access year-round with no booking fees, 20% discount at our bars plus exclusive ticket offers and invites to special events.

From £40

Combined Membership with Create Music
Access all the benefits of your Brighton Dome & Brighton Festival membership and unlock even more. Your support funds high-quality, inclusive music education and performance opportunities, and provides bursaries for young musicians, making music truly accessible to all.

From £75

Join our Patrons Circle
A vibrant network of people who share a passion for exploring and supporting the arts. Patrons play a significant part in helping the organisation, allowing us to deliver outstanding work and offer a programme of community engagement.

From £1,000

Buy a Brighton Festival Print
Taken a liking to this year's Festival brochure cover? Contemporary and classic Brighton Festival artworks are available as striking high-quality screen prints that will delight art and festival lovers.

From £35

Name a Seat
Name a seat in one of our three historic venues which offers a unique way to remember a partner, family member, good friend, or capture a special memory.

Leave a gift in your will
Brighton Festival holds a special place in the hearts of many. Our aim is to continue delivering to our community at the heart of our city and across the region, for future generations. A legacy gift helps us support the artists, participants, and audiences of tomorrow.

Thank You

For more information on any of the above, please see: **brightondome.org/support-us**
Contact: **development@brightondome.org**

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Take advantage of these special offers from our friends in the city for Brighton Festival ticket holders and Brighton Dome & Brighton Festival Members. Please quote Brighton Festival or show your ticket or membership card when booking. Offers are valid during May 2025.

Dishoom Permit Room

A tribute to the way that Bombay cuts loose. Drop in for round-the-clock deliciousness: breakfast, lunch, dinner, cocktails! And enjoy a cocktail or teetotal on them with every breakfast dish ordered, 9.30am–11.30am.
permitroom.co.uk | 01273 442199 | 32 East Street, Brighton, BN1 1HL

Moshimo

Award-winning, sustainable and ethical, Brighton's best-loved Japanese restaurant Moshimo is the perfect place to enjoy a pre or post show meal out. Receive 25% off your food bill on dine in only. Pre-booking online via our website is essential. Please add 'Brighton Festival' to your booking notes and bring your ticket or membership card to redeem this offer.
moshimo.co.uk | 01273 719195 | Bartholomew Square, Brighton, BN1 1JS

Pearly Cow

Discover the fire and ice concept restaurant Pearly Cow, Brighton's hottest new restaurant right on the sea front. Serving the finest and freshest cuts and catches, cooked over open flame or served on ice. Quote 'Brighton Festival' when booking to enjoy a complimentary glass of Chapel Down when dining during the festival.
pearlycow.co.uk | 0330 055 4531 | Pearly Cow, 123 Kings Road, Brighton, BN1 2FY

Pizza Pilgrims

A three-floor pizzeria, with some pretty special surprises and banging pizzas. Come get transported into Italy or have a kick about in our indoor football pitch, yup you read that right. All while feasting on hot pizzas and cold beers. Enjoy a free drink with every pizza ordered during Brighton Festival.
pizzapilgrims.co.uk | 01273 021934 | 35 Ship St, Brighton, BN1 1AB

Redroaster Cafe

Enjoy 15% off food at Redroaster, located in Brighton Dome itself. Celebrating 25 years of being a Brighton independent this year, Redroaster is now one of the UK's most sustainable restaurants and coffee roasters, achieving B Corp status in 2023. Open all day long, come and enjoy coffee & brunch, or cocktails & dinner on the sunniest terrace in Central Brighton.
redroaster.co.uk | 01273 621991 | 29a New Road, Brighton, BN1 1UG

Tonkotsu

Tonkotsu has been serving nourishing bowls of homemade noodles to the good people of Brighton since 2021. With its signature broths, homemade noodles, and commitment to quality, Tonkotsu is the perfect place to indulge in some lip-smacking good ramen. Show your Brighton Festival ticket (valid for the same day) to enjoy a free drink with a full-sized main meal.
tonkotsu.co.uk | 01273 695522 | 20 New Road, Brighton, BN1 1UF

Tutto

Get 10% off your bill and a free glass of fizz at the award-winning Italian restaurant Tutto. Just a few minutes' walk from Brighton Dome is a locals' go-to favourite, serving up incredible plates of pasta, Italian classics and world-class cocktails.
tutto-restaurant.co.uk | 01273 031595 | 20 - 22 Marlborough Pl, Brighton BN1 1UB

Please get in touch if you would like to be featured as part of our dining recommendations, in Brighton Dome & Brighton Festival brochures or websites – contact Miranda Preston **miranda.preston@brightondome.org.**

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