

 *e* Orchestra of the
Age of Enlightenment

7.00pm
Wednesday 25 October
Queen Elizabeth Hall

HAY
First and Last
DON

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ENLIGHT

**"What we call the beginning is often the end
And to make an end is to make a beginning.
The end is where we start from."**

From Four Quartets by TS Eliot

TS Eliot presents us with the conundrum of progress. How do ideas evolve, where do we continue, where do we originate? If it is true that you can hear the foundations of Bach in the music of Mendelssohn, can't you also hear the sparkling innovation in Mozart that announces later genius? In the risk-taking dissonances and melodic invention of Purcell, don't we find the revolutionary tinder that inflames the subversive settings of Figaro and Flute? What do we make of our tidy system of catalogues, of order, of convenient bundling into artistic periods – medieval to romantic – when truth is repeatedly less convenient; when the Christmas Oratorio, Bach in his stylistic prime, is just 25 years earlier than Haydn's No.1, no less a statement of artistic assurance; when Mendelssohn's third symphony was really his last.

Music is always part of a story. It might be that of a composer, the musicians performing it, or the audience absorbing it. It can be part of a collective chronicle or individual memories. It can hold the saga of a nation. In that sense we are always at the end, looking back.

ENMENT

Beginnings and endings

The stories come alive when we begin to experience the music and curiosity drives us to begin our own journey. In our 2023 / 24 season of concerts at the Southbank Centre it is that desire to untangle the beginnings and endings – and all the bits in the middle – that has shaped our musical choices.

Thank you for joining with us to puzzle together this magnificent season.

It is a season built, of course, around the remarkable musicians of the OAE working with great artistic veterans, the guardians of the future and inspiring new generation talent. But the final, and most important, piece of the jigsaw is YOU. By being here in the audience today you have made the choice to support artistic endeavour, to sustain it and to be part of the story. Bravo.

Season identity by Hannah Yates.

Introduction

Robert Samuels

Tonight's programme devoted to Joseph Haydn is 'first and last' in more senses than one. Of course it covers Haydn's entire career, from his first symphony, composed probably in 1757 when he was 25, to his masterpiece *The Creation* of 1798, written as ill health was rapidly slowing before finally halting his phenomenal productivity. It's Haydn's first state as the ambitious young artist more or less literally starving in a garret, to his last, the international music celebrity of London and Vienna society. But it also juxtaposes, in its second half, the two works that frame Haydn's contribution to one of the genres he decisively influenced: his first and last symphonies. It's the symphony's first state as a brief curtain-raiser to an Austrian court entertainment, and its last, as the central work of the new fashion for public instrumental concerts at the end of the eighteenth century. Perhaps more than anything else, these works present Haydn first and last; the whole of his career as an instrumental composer is represented here; what is unchanging is Haydn's personality, with its characteristic combination of those essential elements of incredible talent, commitment to hard work, and the ability to ride strokes of immense good fortune.

There will be a pre-concert talk with Robert Samuels at 6.00pm in the Southbank Centre's Queen Elizabeth Hall Foyer.

Programme

Wednesday 25 October 2023

7.00pm at the Southbank Centre's Queen Elizabeth Hall

JOSEPH HAYDN (1732 – 1809)

The Representation of Chaos from *The Creation*

Symphony No. 51

I. *Vivace*

II. *Adagio*

III. *Menuetto - Trio*

IV. *Finale. Allegro*

Concertante (Sinfonia Concertante)

for violin, cello, oboe, bassoon & orchestra

Allegro

Andante

Allegro con spirito

Interval

Symphony No. 1

I. *Presto*

II. *Andante*

III. *Finale. Presto*

Symphony No. 104 'London'

I. *Adagio - Allegro*

II. *Andante*

III. *Menuet. Allegro - Trio*

IV. *Finale. Spiritoso*

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Matthew Truscott violin / director

Jonathan Manson cello

Alexandra Bellamy oboe

Jane Gower bassoon

This concert is supported by Julian & Annette Armstrong

Orchestra of the Age of Enlightenment

Violins I

Matthew Truscott

Daniel Edgar
Alice Evans
Andrew Roberts
Rebecca Livermore
Claudia Delago-Norz

Violins II

Rodolfo Richter
Nia Lewis
Iona Davies
Stephen Rouse
Henry Tong
Debbie Diamond

Violas

Oliver Wilson
Martin Kelly
Kate Heller
Marina Ascherson

Cellos

Jonathan Manson

Andrew Skidmore
Helen Verney

Basses

Margaret Urquhart
Carina Cosgrave
Zaynab Martin

Flutes

Lisa Beznosiuk

Neil McLaren

Oboes

Alexandra Bellamy
Lars Henriksson

Clarinets

Katherine Spencer

James Maltby

Bassoons

Jane Gower

Sally Jackson

Horns

Ursula Paludan Monberg
Martin Lawrence

Trumpets

David Blackadder

Phillip Bainbridge

Trombones

Philip Dale
Martyn Sanderson

Timpani

Adrian Bending

Players in bold are OAE principal players

Programme notes

Robert Samuels



Portrait of Joseph Haydn by Thomas Hardy

The Representation of Chaos from *The Creation*

It is fitting to begin an exploration of 'first and last' with a work that depicts the cosmos before the beginning of the world; one could not get any more 'first' than that. Headed 'The representation of chaos' in the score, this is the orchestral overture to Haydn's oratorio *The Creation* (Hob. XXI:2). It leads into a recitative in which the archangel Raphael intones the opening words of Genesis, 'In the beginning God created the heavens and the earth. And the earth was without form, and void; and darkness was

upon the face of the deep.' The first words sung tell us, the listeners, what the orchestra has just told us in music alone.

Not only is this overture the sound of the very beginning of beginnings, it is also the latest work of Haydn's to be played this evening, and indeed one of his latest works. It is worth remembering that, when *The Creation* was first performed in 1799, Haydn was regarded as a Romantic composer, along with his protégé and much-mourned colleague, Mozart. Only much later were Haydn and Mozart bracketed off as 'classical' composers in contrast with later Romanticism; when Friedrich Schlegel, one of the founding thinkers of the German Romantic movement, wrote in 1797 that 'in revolutionary works, don't confusion, disorganisation, dissonance, make them complete', he could have been describing the opening of *The Creation*. The piece begins with a massive unison statement of the single note C natural, proceeds through complex, contorted and dissonant counterpoint that circles round the key of C minor without ever finding a moment of rest, and ends as it began, on unison C naturals. What we will not hear this evening is what follows: the entry of the chorus and the moment of literal enlightenment, as the words 'let there be light' are accompanied by brilliant C major chords. But we don't need to hear the text to understand the music; in true Romantic spirit, Haydn is intent on making the music alone sound out the text, demonstrating

through musical means alone what formlessness and darkness are actually like. Appropriately enough for tonight's programme, we are left on the threshold; the void actually contains the potential for creativity.

Symphony No. 51

From the portrayal of the beginning of the world, the programme jumps to the centre of Haydn's career, with one of the many symphonies written for Prince Esterházy's orchestra, for which Haydn wrote more music than for any other group. In the 1770s, Haydn was spending the long summer months at Prince Nicolaus's newly-built summer palace in Esterháza (today called Fertőd, in Hungary), a bumpy 35-mile carriage-ride away from Eisenstadt, the Prince's main residence. Symphonies were a staple ingredient of the regular music-making at the palace, and Haydn in these years explored and perfected his technique for instrumental ensemble writing, knowing as hand-picked colleagues (and, increasingly, friends) the musicians who would be playing every individual part.

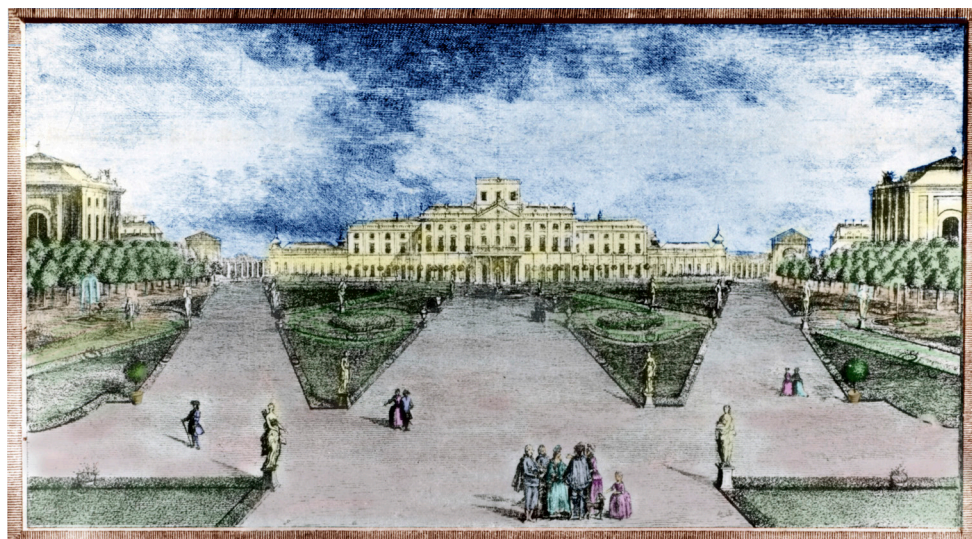
We cannot be certain exactly when Symphony No. 51 (Hob. I:51) was written, but it probably dates from 1773 or 1774. The second of these summers was marked by the residency at Esterháza of a theatrical company giving adapted versions of Shakespeare plays, focusing on their most dramatic, grisly or melodramatic features. Haydn produced large amounts of incidental music for these, the manuscripts of which are now lost, but the music of which may well be preserved in some of the symphonies produced at the same period. Whether that is true of this work or not, it features one of the most extreme pieces of scoring to be found in any work: at the beginning of the Adagio second movement, the two horns are made to compete for the most extreme notes possible on their

instruments. The first is made to play an A flat above top C, which for a horn in E flat is written with three leger lines above the treble staff; and then the second responds a few bars later with a B flat below low C, a note written with three leger lines below the bass clef. These are, pretty much, the highest and lowest notes these instruments can play. Horn players were paid more other instrumentalists in the court orchestra, and many musicians who actually played violin most of the time were as a result officially hired as horn players. Was Haydn showing off the talents of the two horn players? Or making some sort of personal point? We cannot know; but this exquisite work gives a window into the working life of an extraordinary musical establishment.

Sinfonia concertante for violin, cello, oboe, bassoon & orchestra

The first half of this evening's concert concludes by moving from Esterháza to London, for the first of the works written in the two seasons Haydn spent in Britain, which he described as the happiest of his professional life.

Haydn probably wrote the Sinfonia Concertante (Hob. I:105) (which he titled simply Concertante) at least partly out of friendly admiration of Pleyel's works in the genre; the two composers were both presenting concerts in London in the 1791 – 92 season, sometimes dining together and probably hearing each other's new works. Like Pleyel, Haydn deploys no fewer than four solo instruments in the 'concertante' group (violin, cello, oboe and bassoon). For an orchestra led by the principal violin, as was usual in Haydn's day and is the case tonight, this poses the challenge of leading the whole orchestra while also taking on a soloist's role. The principal violin at the first performance was Johann Salomon himself, the impresario who had invited Haydn to London for his concert season. Haydn



Esterhazy Palace, view with gardens in Haydn's time. Built in 1766 in imitation of Versailles by the Princes Esterhazy. Lebrecht Music Arts / Bridgeman Images

clearly revelled in the range of textures that are possible with these forces, combining solo lines with full orchestra when needed, and it is no surprise that the work was a hit (one newspaper stated that an audience of 1500 packed out a concert hall big enough for 700), repeated more than once in the succeeding seasons of Salomon's concerts.

The other composer possibly in Haydn's mind as he wrote the work was Mozart. Haydn was devastated to hear of his young friend's death, the news reaching him halfway through the season, and the delicate balance of soloists and accompaniment, and especially the wonderful exploration of woodwind textures, certainly recalls the Mozart of the Serenades and Concertos.

Symphony No. 1

Although the date of the work known as Symphony No. 1 (Hob. I:1) has been debated, when the elderly Haydn drew up a catalogue of his works in 1805, he quite specifically organised the symphonies in ten-year periods, and placed this one first

of the group written between 1757 and 1767. So it is entirely reasonable to think that Haydn's memory was sound, and this is indeed his first foray into the genre which he, more than any other composer, defined over the course of the nearly forty years in which he wrote symphonies.

In 1757, at the age of 25, Haydn secured his first 'proper' job, as Kapellmeister to Count Morzin, an aristocrat particularly proud of the musical life of his court. Indeed, he rather over-spent on it, eventually having to disband his orchestra in 1760; but for Haydn, he was an invaluable stepping-stone. After years of incessant teaching and genuine poverty, Haydn could begin life as a professional composer and performer, living in Vienna in the winter, and Count Morzin's country residence in the summer – more or less the pattern of his life throughout his whole career, as he moved directly from Morzin's court to the much more prominent one of Count Esterházy. Morzin's orchestra was typical of its time, with perhaps a total of sixteen or twenty



Hanover Square Rooms in London, c.1830s. Haydn's music performed here when he was in London – impresario Salomon organised concerts. Street scene. Venue. Bridgeman Images

players; hardly the symphony orchestra of today. A musical entertainment would typically begin with an overture for the orchestra on its own – for Haydn's whole career, the works we know as symphonies were usually called 'overtures'.

Symphony No. 1, was undoubtedly written to start off a programme for Morzin's court orchestra; at the time, three movements (quick–slow–quick) was the rule, rather than the four movements Haydn favoured as he developed the symphony into a more substantial form. The most notable thing about the symphony is just how assured the twenty-five year old composer's technique is. He starts off with the height of modern fashion, a "Mannheim crescendo", asking the whole orchestra to move from *piano* through *poco forte* to a full *forte* within the first five bars, as if to prove that for him, the full ensemble was going to have the

expressive power of a solo instrument. The symphony may not be particularly long, nor its harmony particularly adventurous (although the slow movement's excursion from G major via G minor to B flat major is exquisite), but it makes a statement: Haydn is a musician after whom symphonies will never be quite the same.

Symphony No. 104 'London'

The programme ends with Haydn's symphony in D (Hob. I:104) of 1795, which he described proudly in his notebook as "the twelfth and last of those I have written here in London". By now, a symphony was the centrepiece of a concert programme, a substantial work with four movements. Haydn's orchestra in London was probably four times the size of the one he had directed for Count Morzin.

The scale of the work is announced from

Score in Haydn's handwriting of 'London' Symphony. Lebrecht Music Arts / Bridgeman Images

the beginning, with its extended slow introduction: an overture to a work still described in the 1795 programme as an overture. From there on, the full range of Haydn's harmonic, formal and orchestral expertise is demonstrated. One feature which exploits the possibilities that writing a symphony affords is the frequent use of exchanges between pairs of woodwind instruments, weaving individual phrases in and out of the texture from top to bottom. And one curious feature, given the consummate mastery of the orchestra that Haydn displays, is how much less, relatively speaking, he uses the clarinets compared with the other woodwind instruments; perhaps he could not be sure they would always be available in other orchestras that

might perform the work, given that they were a fairly new addition to the orchestral fold.

The greatest shame of this work is that it is the last Haydn wrote; after returning to Vienna from London, he was never again asked or required to write a symphony. On the other hand, the composer who self-consciously took on the task of writing Haydn's "next" symphony was Beethoven, who started work on his first symphony as soon as he came across those Haydn brought back with him from London. By 1800, when Beethoven's First Symphony was premiered in a concert which also featured choruses from *The Creation*, a new chapter of music history had opened.



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Biographies



Alexandra Bellamy

Having gained a degree in Music from The Queen's College, Oxford and a postgraduate diploma from the Royal Academy of Music, Alexandra completed her training in 1995 with a stint as principal oboe of the European Union Baroque Orchestra. Since that time she has regularly appeared with many of the UK's period instrument orchestras. She has featured on several award-winning CD's and is much in demand as a principal and solo oboist.

From 1999 – 2008 she was the principal oboe of The King's Consort and can be heard on this group's recordings from that time, most notably as the soloist on a disc of Handel's Oboe Sonatas. Alex also has had long-standing relationships with the chamber group Florilegium, Gabrieli Consort, Arcangelo and Rachel Podger's Brecon Baroque with whom she can be heard as soloist in Bach's Concerto for Violin and Oboe on their Bach Concerti disc. As principal oboe of the Dunedin Consort she has had the pleasure of being involved in many highly-acclaimed recordings including the Brandenburg

Concerti, St John Passion and Christmas Oratorio. She has been a member of the Orchestra of the Age of Enlightenment since 2018 and has joined them for many wonderful projects since then.

Other career highlights include several tours of Australia with the Australian Chamber Orchestra and more recently a concert with the Budapest Festival Orchestra (baroque series). In the Netherlands Alex has worked with the Amsterdam Baroque Orchestra, Holland Baroque and the New Dutch Academy.

Alexandra currently lives in the Netherlands but continues to make regular appearances in concert halls throughout the UK as well as regularly being invited to teach and coach students at both the Royal College and Royal Academy of Music in London.



Jane Gower

After gaining her Bachelor of Music degree from the Canberra School of Music in 1992, Jane undertook six years of post-graduate studies in Early Music at the Royal Conservatory of The Hague. She

specialises on historical bassoons, ranging from the dulcian to early 20th century French instruments. Jane is principal bassoonist of Concerto Copenhagen, the Orchestra of the Age of Enlightenment, the Australian Brandenburg Orchestra and Anima Eterna Brugge, also playing for many years as principal with the English Baroque Soloists and l'Orchestre Révolutionnaire et Romantique. She regularly tours with the acclaimed Australian Chamber Orchestra. An active chamber musician, in 1999 she founded island, a quartet for bassoon and strings, which has released four CDs. In 2005 she was Musical Director of the Barossa Music Festival, South Australia, and in 2010 launched the chamber music series Barossa Klassik with Torbreck Vintners. With a vast collection of original bassoons on which she also performs, Jane is often invited as soloist. She has recorded three bassoon concertos of Franz Danzi with the Kölner Akademie, Mozart's Concerto with Anima Eterna, and the world premiere of H-J de Croes' Concerto with Terra Nova Collective. Her cadenzas and performance practice notes for this concerto were published by Bärenreiter. Most recently her recording of the infamously difficult bassoon parts of Zelenka's six trio sonatas with the Prague-based Collegium 1704 was awarded a Diapason d'Or.



Jonathan Manson

Cellist and viol player Jonathan Manson was born in Edinburgh and received his formative training at the International Cello Centre in the Scottish Borders, later going on to study at the Eastman School of Music in New York. A growing fascination for early music led him to the Netherlands, where he studied viola da gamba with Wieland Kuijken. For ten years he was the principal cellist of the Amsterdam Baroque Orchestra, with whom he performed and recorded more than 150 Bach cantatas and, together with Yo-Yo Ma, Vivaldi's Concerto for two cellos. Jonathan is now principal cellist of the Dunedin Consort and co-principal of the Orchestra of the Age of Enlightenment.

Jonathan is a founding member of the viol consort Phantasm, which has toured worldwide and won three Gramophone Awards, and the cellist of the London Haydn Quartet, who have recorded all the Haydn quartets on the Hyperion label. A long-standing partnership with the harpsichordist Trevor Pinnock has led to critically acclaimed recordings

of the Bach sonatas for viola da gamba and harpsichord, and numerous recitals with the flautist Emmanuel Pahud. Other recent highlights have included recitals with Elizabeth Kenny, Carolyn Sampson and Iestyn Davies, being invited to play the solo viol part in George Benjamin's opera *Written on Skin* at the Royal Opera House, and concerto appearances at the Wigmore Hall and the Southbank Centre. He lives in Oxfordshire and is a professor at the Royal Academy of Music.



Matthew Truscott

Matthew Truscott is a versatile violinist who shares his time between period instrument music and 'modern' performance, appearing with some of the finest musicians in both fields. He is one of the leaders of the Orchestra of the Age of Enlightenment and leads the Mahler Chamber Orchestra and the Dunedin Consort. In these roles he has directed orchestral performances from the violin in venues around the world, including Carnegie Hall, Amsterdam Concertgebouw, Berlin Philharmonie, Vienna Musikverein, Hamburg Elbphilharmonie and at the Royal Festival Hall and BBC Proms in London.

In demand as a guest leader, his engagements in this capacity have included projects with the ACO Collective, Netherlands Chamber Orchestra, the Budapest Festival Orchestra, Norwegian Radio Orchestra, Iceland Symphony Orchestra, English National Opera, Dutch National Opera and The English Concert.

As a chamber musician, recent recordings have included a set of Purcell Trio Sonatas with Retrospect Trio, a disc of Bach chamber music with Trevor Pinnock, Emmanuel Pahud and Jonathan Manson, and one of Haydn Piano Trios with Richard Lester and Simon Crawford-Phillips. As part of the Mahler Chamber Orchestra's 'Mozart Momentum' project, which this year won a Special Achievement Gramophone Award, Matthew toured and recorded Mozart chamber music with Leif Ove Andsnes.

Matthew teaches baroque violin at the Royal Academy of Music in London.

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In 1986, a group of inquisitive London musicians took a long hard look at that curious institution we call the Orchestra, and decided to start again from scratch. They began by throwing out the rulebook. Put a single conductor in charge? No way. Specialise in repertoire of a particular era? Too restricting. Perfect a work and then move on? Too lazy. The Orchestra of the Age of Enlightenment was born.

And as this distinctive ensemble playing on period-specific instruments began to get a foothold, it made a promise to itself. It vowed to keep questioning, adapting and inventing as long as it lived. Residencies at the Southbank Centre and the Glyndebourne Festival didn't numb its experimentalist bent. A major record deal didn't iron out its quirks. Instead, the OAE examined musical notes with ever more freedom and resolve.

That creative thirst remains unquenched. The Night Shift series of informal performances are redefining concert formats. Its former home at London's Kings Place has fostered further diversity of planning and music-making. The ensemble has formed the bedrock for some of Glyndebourne's most ground-breaking recent productions.

In keeping with its values of always questioning, challenging and trailblazing, in September 2020, the OAE became the resident orchestra of Acland Burghley School, Camden. The residency – a first for a British orchestra – allows the Orchestra of the Age of Enlightenment to live, work and play amongst the students of the school.

Now more than thirty years old, the OAE is part of our musical furniture. It has even graced the outstanding conducting talents of John Butt, Elder, Adam Fischer, Iván Fischer, Jurowski, Rattle and Schiff with a joint title of Principal Artist. But don't ever think the ensemble has lost sight of its founding vow. Not all orchestras are the same. And there's nothing quite like this one.

Andrew Mellor



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Susannah Simons
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OAE Education

A programme to involve, empower and inspire

The start of a new year school brings with it a slate of fantastic projects taking place at our home in Acland Burghley School in Tufnell Park, around London and across the UK. Our flagship project will be the enchanting *The Fairy Queen: Three Wishes* at the Queen Elizabeth Hall on 17 January 2024. Turning Purcell's famous opera into an adventure for all the family, the project will see over 100 young performers join us on stage here at the Southbank Centre. There's going to be a big party and you're invited! You can introduce the youngest music lovers in your family to the joy of baroque and classical music at our OAE TOTS concerts here at the Southbank Centre in January and June 2024 and in Tufnell Park. You will often find the team on the road as we continue to build and work closely with our musical communities across the country. We will be delivering residencies in Wiltshire, Somerset, Suffolk Brighton, York, Durham and King's Lynn. In London we continue to work in partnership with the boroughs of Camden, Brent, Ealing, Harrow, Wandsworth and Merton.

Last season in numbers

17,967
participants
11,878
live audience

45
concerts
345
workshops

45
Primary Schools
4
Secondary Schools

4
Nurseries
7
SEN Settings

In 14 towns / cities / villages
across England

Read the OAE Education Annual Review 2022 / 23 on our website.



Papageno and the Bird That Would Be Free, University of York, March 2023



The Moon Hares at the Southbank Centre's Queen Elizabeth Hall, November 2022



OAE TOTS Whizz, Zoom to the Moon!
Southbank Centre's Royal Festival Hall,
April 2023



OAE TOTS King of the Sea,
London, March 2023



OAE Experience ensemble, St John's Smith Square, September 2022

Our work at Acland Burghley School

In September 2020, we took up permanent residence at Acland Burghley School in Tufnell Park, north London. The residency – a first for a British orchestra – allows us to live, work and play amongst the students of the school.

The school isn't just our landlord or a physical home. Instead, it allows us to build on 20 years of work in the borough through OAE's long-standing partnership with Camden Music. Our move underpins our core Enlightenment mission of universal engagement, of access without frontiers. Our regular programme of activity at Acland Burghley includes 'Encounter Sessions' introducing the Orchestra to each new Year 7 cohort, workshops for GCSE music and dance students, and our Musical Connections and Ground Base initiatives supporting students with special educational needs and disability. We will be closely involved in delivering the new Government T Level qualifications.

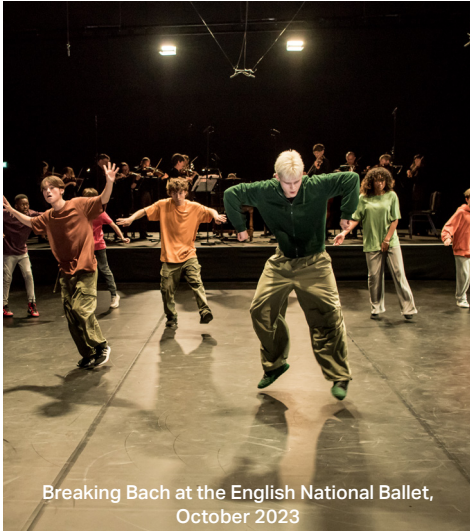
The value of our residency in Acland Burghley School is realised in many ways beyond the immediate practice of orchestral musicianship. One of the key objectives is to lift aspirations and broaden horizons for life beyond the school. We want to help students leave school with richer CVs and stronger professional aspirations. One great way to do that is to mentor the next generation in all those things we have learned as an organisation. This part of our mission captured the imagination of the Dreamchasing Foundation who generously fund our Dreamchasing Young

Producers programme – a group of young people acquiring skills in management and production from budgeting to camera operation. You may have seen the costumes some of them designed for our performances of *Princess Ida* in June... and keep an eye out for them in the foyer during tonight's event!

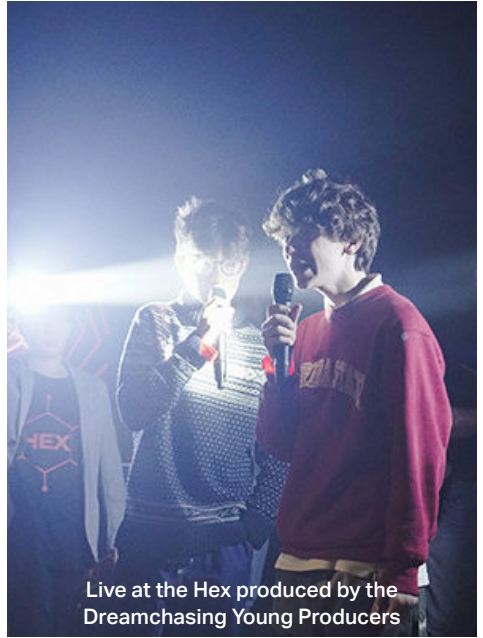
Life at Acland Burghley will also influence our artistic development. This summer we began work on our Breaking Bach project. An ensemble of eight talented hip-hop dancers worked with internationally renowned choreographer Kim Brandstrup on a new work inspired by Bach's Double Violin Concerto. The first phase culminated in a triumphant showcase performance at English National Ballet's Mulryan Centre for Dance on 9 October and its future life will see it develop into a full scale OAE production.

Dreamchasing Young Producers

Armin Eorsi	Daniel Wilton-Ely
Harvey O'Brien	Ines Whitaker
Iremide Onibonoje	Alex Parry
Jessica	Lenny Ganbar
Sexton-Smith	Alexander Parry
Michael Hau	Rowan Thomas
Nathan Kilby	Tamila Saienchuk
Riley Silver	Zain Sikand
Sidney Crossing	Arthur Shevlin
Sophia Vainshtok	Filip Kounoupas
Tom Cohen	Prastalo
Daniel Miliband	Mischa Masters
Jaeden Ferritto	
Sacha Cross	



Breaking Bach at the English National Ballet,
October 2023



Live at the Hex produced by the
Dreamchasing Young Producers



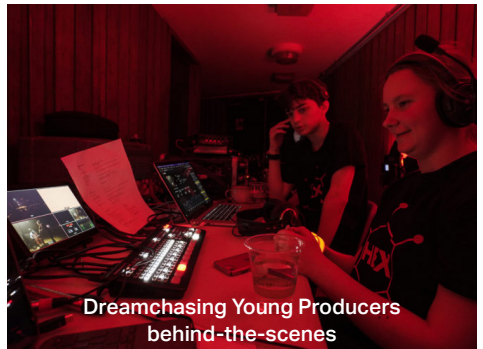
Introduction to the Orchestra for Year 7,
September 2023



Students from Acland Burghley School
making costumes for our
Princess Ida production, June 2023



Ground Base session at Acland Burghley School,
October 2023



Dreamchasing Young Producers
behind-the-scenes

Welcome to the Southbank Centre

We're the largest arts centre in the UK and one of the nation's top visitor attractions, showcasing the world's most exciting artists at our venues in the heart of London. We're here to present great cultural experiences that bring people together, and open up the arts to everyone.

The Southbank Centre is made up of the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, Hayward Gallery, National Poetry Library and Arts Council Collection. We're one of London's favourite meeting spots, with lots of free events and places to relax, eat and shop next to the Thames.

We hope you enjoy your visit. If you need any information or help, please ask a member of staff. You can also write to us at Southbank Centre, Belvedere Road, London SE1 8XX, or email hello@southbankcentre.co.uk

Subscribers to our email updates are the first to hear about new events, offers and competitions. Just head to our website and sign up.



BEGINNINGS AND ENDINGS at the Southbank Centre

2 & 3 December

BACH Christmas Oratorio
with Masaaki Suzuki (conductor)

17 January

THE FAIRY QUEEN: THREE WISHES
A magical family opera

OAE TOTS for 2–5 year olds with their parents or carers

26 November (Acland Burghley School)

14 January (Southbank Centre)
Spin, Spin a Story!

THE NIGHT SHIFT Chamber music down a local pub.

20 November, Islington

Come and find out how you fit Bach's
Orchestral Suites in a pub.

BACH, THE UNIVERSE AND EVERYTHING at Kings Place

Mission: to explore our place in the cosmos
guided by the intergalactic genius of JS
Bach. Each monthly event features one
of Bach's cantatas, and other choral and
instrumental works, alongside a talk by an
eminent astronomer.

Guest speakers include Michael Marshall
(New Scientist), Sanjeev Gupta (NASA
Mars Curiosity Rover mission), Lucie Green
(British physicist), Meganne Christian
(European Space Agency (ESA) Astronaut
Group) and Stuart Clark (Author of *Beneath
the Night*).





BECOME A FRIEND!

Without the generosity of our Friends, the OAE would not exist.

When you become an OAE Friend, you join us in bringing great music to life. We then give you a front-row and behind-the-scenes view of our work, so that you can see the impact that your donation really makes. This includes supporting our ambitious season of concert performances, digital productions on OAE Player, improving access to music through our Education programme, and our community work at Acland Burghley School.

Whether you wish to watch the rehearsals or get to know the players, a Friends membership offers a heightened OAE concert-going experience and allows you to support the orchestra you love. With your help, we can keep the music playing.

Become a Friend for as little as £50 a year and receive the following benefits:

- Priority booking
- Access to open rehearsals
- Get to know the players
- Regular updates from the orchestra.

To become a Friend, scan the QR code, visit oae.co.uk/support-us or contact us at development@oae.co.uk or 020 8159 9317



BACH

Christmas Oratorio

Saturday 2 December (Parts 1–3)
& Sunday 3 December (Parts 4–6)

7.00pm

Queen Elizabeth Hall

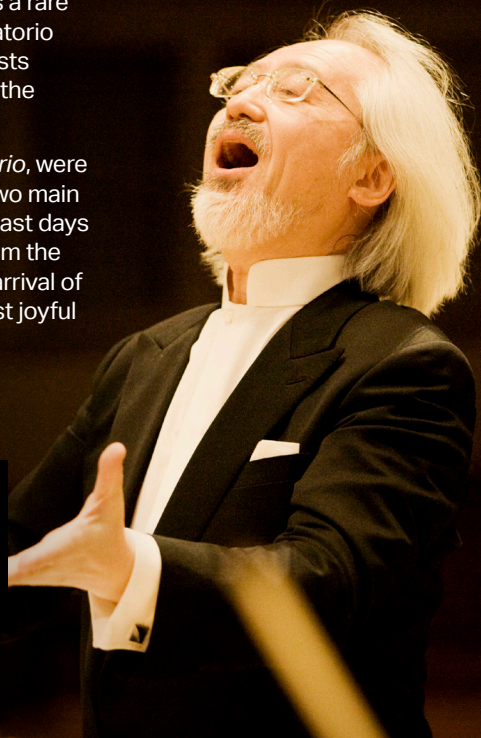
COMING
UP...

Masaaki Suzuki, the acclaimed founder of the Bach Collegium Japan, joins us to collaborate on an energetic, thought-provoking new production of Bach's great Christmas masterpiece.

Taking place over two evenings this performance is a rare opportunity to experience the entire Christmas Oratorio as a seasonal treat. We are joined by a cast of soloists featuring some of the most dynamic rising stars of the UK's historically informed performance scene.

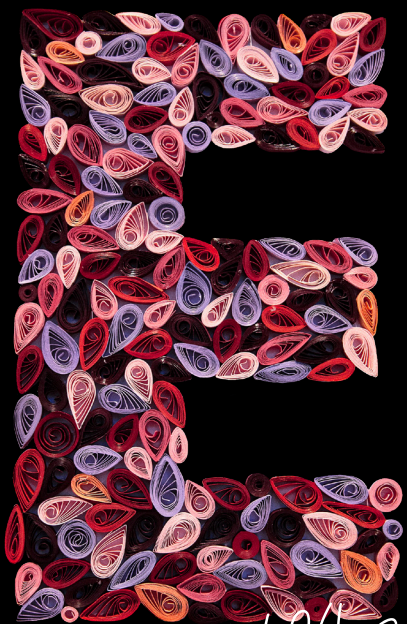
The six cantatas that make up the *Christmas Oratorio*, were originally composed to be performed in Leipzig's two main churches – St Thomas and St Nicholas – over six feast days during the Christmas period. The cycle takes us from the brightness of Christmas Day in Part 1 to the joyful arrival of the Magi in the finale, featuring some of Bach's most joyful and gorgeous music along the way.

Madison Nonoa soprano
Hugh Cutting countertenor
Guy Cutting tenor
Florian Störtz bass-baritone
Masaaki Suzuki conductor



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oae.co.uk



2023/24 Season



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