

Corchestra of the Age of Enlightenment

7.00pm Wednesday 4 June **Queen Elizabeth Hall**



SOUTHBANK CENTRE

RESIDENT

IN MEMORIAM

We are deeply saddened by the news of the deaths of two of our colleagues in the Orchestra of the Age of Enlightenment: **David Watkin**, former principal cellist, and **Dai Miller**, former principal lute and theorbo.



David Watkin – A Tribute 1965 – 2025

We will miss David greatly, as a hugely respected musician and a much-loved colleague and friend. It was an immense privilege to work with him for so many years.

David's unique sound and superb playing were immediately evident to me when I heard him rehearsing the aria 'It is enough' from Mendelssohn's Elijah with Bryn Terfel in 1996, for an OAE performance at the Edinburgh Festival. I marvelled at his approach: how he dared to start the solo with a 4th finger descending shift, without breaking any of the original slurs, while floating the up bows in diminuendo. Wow! I had the utmost

respect for all of that, but I thought he might not be quite so purist in the concert, perhaps needing more volume to fill the Usher Hall? Well of course he didn't bottle out 'on the night' (nor on the recording 'red light'), but always shaped the phrase beautifully, using 19th Century fingerings and exemplary breath control to serve the score with great eloquence. Such an ideal combination of scholarship and instrumental finesse.

Rehearsals with David were never about practising the notes – that was 'personal hygiene, to be done in private' – but instead were all about trust and blend, more like a Zen masterclass in fact. He encouraged concepts like 'playing another cello by thought transference' or 'passing notes around seamlessly while seated in a circle' in order to bond as a team and find our collective sound. Laser intonation and posh bow speed were de rigueur, while not committing a deadly sin such as 'fishing for the beat' in syncopations, allowing the open strings to ring on into the wrong harmony, or worst of all 'hitting the resolution' in a cadence. It was pretty niche, nuanced and demanding stuff, but I personally adored learning how his musical mind worked while being privy to his artistry in practice. He shared his natural gifts, philosophies and latest favourite 'mantras' with such generosity and warmth, as well as plenty of daftness and bonhomie.

David was first diagnosed with the condition scleroderma in late 2013, having noticed a stiffness and swelling in his fingers that autumn. Miraculously, he managed to complete his awardwinning recording of the Bach Suites for Solo Cello by Christmas (on Resonus Classics) just before he had to quit playing. Despite all the difficulties and uncertainties of his illness, David was incredibly brave and positive, seeing it somewhat fatefully as leading him down an exciting new path towards conducting.

He became Head of Strings then Chair of Chamber Music at Royal Conservatoire Scotland and set up his 'Continuo Clinic' in Edinburgh as well as leading numerous international workshops and performances, thereby influencing future generations of musicians. He was a fantastic teacher and communicator whose passionate approach combined vast practical experience with scholarship and a great sense of humour.

His health issues became extremely serious earlier this year, yet most of us were unprepared for this shattering news. Our thoughts are with his family and his many other colleagues and friends as we mourn him, yet his spirit will surely live on through his legacy of recordings and inspirational teaching.

Bless you David and Amen.

Catherine Rimer

Sub-principal cello, OAE



David Miller – A Tribute 1953 – 2025

David Miller, known to many friends and colleagues as Dai, had an astonishingly varied and long career that began in the heady days of Early Music discovery, in the 1970s. Universally beloved by fellow-musicians, he was to be found shaping ensembles from within, from the Consort of Musicke through to years with the Sixteen, the Kings Consort, the Monteverdi Choir and Orchestra and of course, the OAE. I was privileged to be his Lute co-principal, and would look forward to the release of a Forward Planner as an opportunity to chew the fat, compare notes, learn something new, and laugh over the absurdities of the lute player's life.

From him I learned how to tour without going mad or bad: after a long day of intense rehearsal he would sometimes slip off for a quiet evening by himself; to find a Greek sunset, to hunt down the best Portuguese beachside restaurant or just to watch the waves – he was always pleased to find breakers that reminded him, he said, of the Welsh coast. Next morning he would be right in the heart of a rehearsal or tour bus, always pleased to see people, never impatient, and delivering a soft-spoken suggestion that would invariably make the music flow better. "Perhaps a little more time here?" was a tactful sign I was rushing madly, or "could we do that corner again?" seeking perfection every time.

He loved accompanying singers – Dame Emma Kirkby, James, Bowman, Nigel Short and Elin Manahan Thomas, with whom he made many fine recordings. His solo release, The Famous Weiss, is a masterclass of beautiful-toned, expressive and always intelligent playing.

David started out as a student of Chemistry at City University, but was lured away by his musical gifts and his obsession with the classical guitar. Before long, at the Guildhall School of Music and Drama, Rodrigo became Dowland and he harnessed his energies to the lute and associated continuo instruments. He also met his wife Linda at a mutual friend's 21st birthday party (cleverly he showed up with a guitar and they sang all night...) and they remained delightedly together ever since. Family was always first and centre: their three children Douglas, Kate and Rachel and their own children remain close. They were a source of his determination to work as much as possible to build their life in Chesham: quite literally when the delicate lute hands set to work laying a driveway or a floor. (As he would often remind us, he is also featured on the soundtrack of the Bob the Builder film.) "It's nice to be home" he would always say after returning from all over the world.

Generations of younger players and students all learned much about life as well as music from David. A few months ago, he arranged for a mutual friend to gather his fine collection of instruments together to give first refusal to current and recently-graduated lute students rather than to wait and sell them anonymously. It was quite a moment witnessing this handover, and the generous thought was so very David. Now I jump when I hear a fine instrument I sat next to so often in concerts and rehearsals, singing in different hands. Kind, thoughtful, a true artist, in this and many other ways he's still with us.

Elizabeth Kenny

May 2025

WELCOME

to our 2024/25 season here at the Southbank Centre

The music that we love to play at the Orchestra of the Age of Enlightenment is a tangle of riddles and puzzles. Why did Bach choose the six concertos he did to become the Brandenburg Concertos? What is the secret theme hidden within the *Enigma Variations*? Why do certain works and composers achieve 'Greatness'? Why are others overlooked? Why did Beethoven scratch out the dedication to Napoleon of the 'Eroica' Symphony? Why did Bruckner never hear his Fifth Symphony? How does music decode human sentiment? Or express the ultimate enigma, humanity's relationship with the divine?

"I have come to believe that the whole world is an enigma, a harmless enigma that is made terrible by our own mad attempt to interpret it as though it had an underlying truth"

UMBERTO ECO

These enigmas have always nourished the human imagination. The secret themes, lost manuscripts and broken celebrity crushes that tease us are all part of the thrill. The idea that we might solve the mystery drives us on. If we're honest, though, we can't promise to uncover all the answers for you. So that leaves us with a simple choice: go mad... or just decide to enjoy the music!

If there is an underlying truth to be found it is in the act of coming together to share this wonderful, messy cosmos of music – the gathering of the musicians of the OAE with our inspiring artistic partners and you, our audience. Together we might find the secret key: one that unlocks the door to joy, generosity and, of course, Enlightenment.

Thank you for being part of our enigmatic adventure.

Programme

Wednesday 4 June
7.00pm at the Southbank Centre's Queen Elizabeth Hall

EDWARD ELGAR (1857 – 1934)

In the South (Alassio)

Sea Pictures

Sea Slumber-Song In Haven (Capri) Sabbath Morning at Sea Where Corals Lie The Swimmer

Interval

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Matthew Truscott leader

Frances Gregory mezzo-soprano
Dinis Sousa conductor

Variations on an Original Theme Theme – Enigma

I. (C.A.E.)
II. (H.D.S-P.)
III. (R.B.T.)
IV. (W.M.B.)
V. (R.P.A.)
VI. (Ysobel.)
VII. (Troyte.)
VIII. (W.N.)
IX. (Nimrod.)
X. Intermezzo (Dorabella.)
XII. (G.R.S.)
XII. (B.G.N.)

There will be a pre-concert talk at 6.00pm in the Southbank Centre's

Queen Elizabeth Hall Fover.

XIII. Romanza (***)

XIV. Finale (E.D.U.)

Orchestra of the Age of Enlightenment

Violins I

Matthew Truscott*
Henry Tong
Kinga Ujszaszi
Judith Templeman
Alice Evans
Miranda Fulleylove
Dominika Fehér
Stephen Rouse
Claire Holden
Claire Sterling
Oliver Cave
Megan Yang

Violins II

Rodolfo Richter
Andrew Roberts
Silvia Schweinberger
Nia Lewis
Jayne Spencer
Kathryn Parry
Rebecca Bell
Kathryn Templeman
Sophie Simpson
Veronique Matarasso
Christiane Eidsten Dahl
Lucy Waterhouse

Violas

Max Mandel*
Francesca Gilbert
John Crockatt*
Annette Isserlis
Lisa Cochrane
Ana Dunne Sequi
George White
Louise Hogan
Daniel Shilladay
Thomas Kettle

Cellos

Luise Buchberger*
Andrew Skidmore
Catherine Rimer
Penny Driver
Eric de Wit
Carina Drury
Daisy Vatalaro
Josh Salter

Double basses

Christine Sticher*
Cecelia Bruggemeyer
Carina Cosgrave
Guiseppe Ciraso-Cali
Kit Scotney
Hannah Turnbull

Flutes / Piccolos

Lisa Beznosiuk* Rosie Bowker Neil McLaren

Oboes

Leo Duarte Mark Baigent

Cor anglais

Matthew Draper

Clarinets

Katherine Spencer* Sarah Thurlow

Bass clarinet

Fiona Mitchell

Bassoons

Christopher Rawley Sally Jackson

Contrabassoon

Howard Dann

Horns

Roger Montgomery*
Martin Lawrence
Gavin Edwards
David Bentley
Nicholas Benz

Trumpets

David Blackadder* Phillip Bainbridge Matthew Wells

Trombones

Philip Dale Tom Lees Edward Hilton

Tuba

Martin Jarvis

Timpani

Adrian Bending*

Percussion

Nicholas Omrod* Matthew Dickinson Heledd Gwynant

Harps

Alison Martin Fiona Clifton-Welker

*OAE principal players

Surtitles by Ruth Hansford



Love our Southbank Centre concerts?

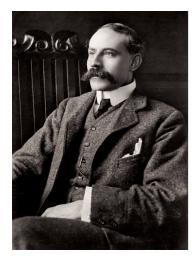


Join us as a Friend of the OAE today and help bring exceptional music to life. As a Friend, you'll experience concerts like never before, gaining both front-row access and behind-the-scenes insights. Enjoy priority booking for our entire season, attend open rehearsals, and connect with our musicians at exclusive membership events. For just £50 a year, you can enjoy these benefits and be a part of our 40th anniversary celebrations, supporting an ambitious and inspiring 2025 / 26 Season.

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

To my friends pictured within

Richard Bratby



Edward Elgar portrait. Lebrecht Music Arts / Bridgeman Images

ith the premiere of the Enigma Variations in June 1899, Elgar – and British music – made a long-awaited breakthrough. For two centuries, British music had been Europe's also-ran. "I expected nothing from any English composer" said George Bernard Shaw. "But when I heard the Variations, I sat up and said: `Whew!' I knew we had got it at last". Over the next decade an awkward, middle-aged Worcestershire music teacher would be acclaimed as one of Britain's - and the world's - greatest living composers.

But no artist works in a vacuum. Elgar loved puzzles and word-games: when he said that his *Variations* had a hidden, unheard theme – an "Enigma" – he left an irresistible musical brain-teaser. In truth, though, the enigma in this concert is the puzzle behind all great art: the endless, unspoken tangle of experiences, relationships, hopes and sorrows that defines any human heart, and (with a touch of genius) allows it to sing.

In the South (Alassio) - concert overture, Op. 50

But we begin a long way from England – on a holiday, of sorts. It's 1904, five years after the game-changing premiere of the *Enigma Variations*, and if Elgar had ever lacked confidence, you wouldn't guess it. There's a flurry of strings; the horns vault skywards, and in a dazzling flash the whole Italian Riviera lies spread before us, shimmering under the morning sun. Perhaps only a composer from our rainy island could capture the delight – the sheer, somersaulting elation – that a Briton experiences when they feel the sun's warmth on their skin and catch that first glimpse of golden hills tumbling down to an endless blue sea.

The reality (like too many budget holidays) was slightly different. In November 1903 Elgar, his wife Caroline Alice and his daughter Carice travelled to the Italian resort of Bordighera. It wasn't quite what he'd hoped for – "lovely, but too cockney for me" he wrote to a friend, "I want something more Italian" – and the weather wasn't exactly idyllic either. But "What matter the Mediterranean being rough and grey? What matters rain in torrents? Who cares for gales? *Tramontana!* We have such meals! Such wine! Gosh!... we are at last living a life". When weather allowed, the Elgars lost themselves in the villages and hills above the coast, hiking with a donkey called Grisia ("She's a love"). Soon, Elgar found the Italy

he'd been looking for, not in Bordighera, but a quieter resort further down the coast: "We go to Alassio on Thursday".

Musical ideas started to flow. The name of Moglio (a village near Alassio), suggested a rhythm. The towering Roman ruins at La Turbie, just over the French border, evoked striking musical images, and an exuberant musical pen-picture of Hereford Cathedral's resident bulldog Dan, "triumphant (after a fight)", reinvented itself as that rocketing opening. It was timely: an Elgar Festival was planned at Covent Garden for March 1904. Elgar had promised a new work and rumours were circulating about a symphony. What eventually coalesced in Elgar's mind was something that no British composer had yet pulled off – a full-blown symphonic poem written in the ultra-modern manner of Richard Strauss.

And he did it with breathtaking verve. The musical language is Wagnerian, the inspiration Italian, and it's all headed with a quote from Byron:

"...a land
Which was the mightiest in its old command
And is the loveliest..."

After that tremendous beginning comes a quieter set of ideas based on the "Moglio" rhythm (with a dash of lemon), and two extraordinary episodes, both inspired by the Italian landscape. In the first, huge, striding chords suggest some mighty Roman aqueduct. In the second, solo viola and horn sing a melody that Elgar called *canto popolare* (folk song) – a ravishing, wave-lapped *intermezzo* which Elgar later published as a song ("In Moonlight"). Then, with a no-nonsense gesture, Elgar reawakens the energy of the opening and sets about reviewing his Italian dreams, before gathering them together in a glittering, headlong sweep for the finish. *In the South* was premiered by the Hallé Orchestra at Covent Garden on 16th March 1904, and Elgar himself conducted. "I love it" declared the usually reticent composer. "It's alive!"

Sea Pictures, Op. 37

Worcestershire might not be the most landlocked county in England, but it's not far off. That wouldn't have mattered to the young Elgar. Every Briton in the reign of Victorian was taught about Britain's great seafarers, from Drake to Nelson, and popular culture capitalised on Britain's infatuation with the sea. Whether Handel's *Water Music* (1717) with its stirring hornpipes, Gilbert and Sullivan's *HMS Pinafore* (1878) or Charles Villiers Stanford's *Songs of the Sea* (1904), British composers knew exactly how to trade on the Victorian public's love-affair with all things nautical.

So when Elgar wrote his song-cycle Sea Pictures for the October 1899 Norwich Festival, he expected a hit. He got one, too, thanks to the singing of the 26-year old mezzo-soprano Clara Butt. She looked (according to Elgar) "like a mermaid", and her dress – which was covered with scale-like patterns and free of the traditional corset of the period – caused a media sensation. When, two days,



Elgar's house in Great Malvern at 37 Alexandra Road where he lived from 1891 to 1899 © Graham Salter. All rights reserved 2025 / Bridgeman Images

later she sang the songs at St James's Hall in London, with Elgar at the piano, disappointed crowds had to be turned away. Within the fortnight, Sea Pictures was performed by royal command at Balmoral before Queen Victoria herself. History does not record whether or not Her Majesty was amused.

But the music counted for something too. On one level, Sea Pictures does just what a Victorian audience expected. Three noble symphonic songs – Sea Slumber-Song, Sabbath Morning at Sea, and The Swimmer – give it backbone, and allow Elgar to indulge in some gloriously colourful tone-painting. Two shorter songs – In Haven (Capri) (with words by Caroline Alice Elgar) and Where Corals Lie – act as interludes: bittersweet, subtly-tinted miniatures of love and escape, in Elgar's most delicate style.

What we definitely don't get are the standard Victorian nautical images of hornpipes, battleships and billowing ensigns. There's something different happening here, something altogether less literal and more intimate – and not only in *In Haven*, Edward's gentle tribute to Caroline Alice's undervalued and neglected literary gifts. The proud melody of *The Swimmer* draws the ear away from some startlingly pessimistic words, and the ending – as the swimmer struggles onwards into the fatal storm – is almost tragic. Elgar suffered throughout his life from melancholy and depression; he'd vowed to quit music many, many times before success finally came to him at the age of 42. If the orchestra's crashing waves threaten at times to overwhelm the lonely singer, it's possible that this is exactly what Elgar intended.

Variations on an Original Theme (Enigma), Op. 36

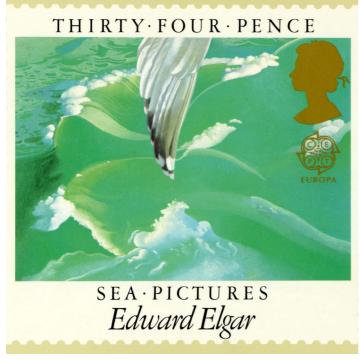
And finally, we're back at the *Enigma* moment: the orchestral work, and the flash of genius, that changed Elgar's life (and British music) forever. After a long day of peripatetic violin lessons in

October 1898, Elgar lit a cigar and sat down at the piano in the family's rented cottage at Storridge, near Great Malvern. Years later, he remembered the moment that it all came together:

I began to play, and suddenly my wife interrupted by saying 'Edward, that's a good tune...play it again, I like that tune'. I played, and strummed...and that tune is the theme of the Variations.

He tried the tune differently, asking "Whom does that remind you of?" "That's Billy Baker going out of the room" she replied. From that parlour-game grew the greatest orchestral work yet written by a British composer. Elgar had never been to music college, but while his academically-trained peers had been buried in textbooks, he'd been playing his violin in amateur operatics, local orchestral societies and the (still thriving) Three Choirs Festival. He knew, from within, exactly how an orchestra worked. *Enigma* might be the first British masterpiece that sounds as if its composer actually likes the sound of an orchestra.

Elgar's practical know-how was coupled to a stroke of formal genius. The work is a theme and variations – one of the easiest musical forms to follow. But Elgar went a step further, and structured the *Enigma Variations* as a miniature symphony, with a first movement (I – VII), a slow movement (VIII – XIII) broken by a delicate intermezzo (*Dorabella*), and a stirring finale (XIV). Yet each variation is also a self-contained orchestral cameo; an affectionate sketch of one of Elgar's network of friends and supporters. He was a seasoned miniaturist. Tone-painting came easily to the composer of *Salut d'Amour and Chanson de Matin*, and you don't have to be a musicologist to enjoy the pictures of distant liners (***) and bulldogs (G.R.S.) – or to respond to the profound emotion of *Nimrod*.



Sea Pictures, Edward Elgar Thirty Four Pence commemorative stamp, 1985 (postage stamp). Lebrecht Music Arts / Bridgeman Images

Inspiration like this can't be faked, and in writing about his friends and family, Elgar didn't have to fake anything. The people – and places – he chose to portray in the *Variations* were those who had encouraged him through his troubled early years. The whole piece glows with a sense of genuine love – for friends, for family, for home.

As for the "Enigma"? In his own words, "The Enigma I will not explain – its 'dark saying' must be left unguessed [...] Further, through and over the whole set another and larger theme 'goes', but is not played". That unplayed theme has inspired a thousand musical sleuths. Is it the counterpoint to another famous melody – perhaps Auld Lang Syne, or the National Anthem? Or an abstract concept, like friendship? Elgar's only response to every suggestion was "No – nothing like it." We're left with the music, and Elgar's understated, endlessly evocative dedication: "To my friends pictured within":

Theme: Enigma

The composer himself, hesitant and melancholy, then guietly hopeful.

I (C.A.E.) Caroline Alice, the composer's wife – here, as always, by his side. Where the theme is cautious, Caroline Alice's variation is measured, tender and serene.

II (H.D.S-P.) Hew Steuart-Powell, an amateur pianist – and the way he'd run his fingers over the keys while warming up to play.

III (R.B.T.) Richard Townsend, a family friend, had an unusually high voice – but would make it exaggeratedly low for comic effect. Listen for the bassoons.

 $\it IV$ (W.M.B.) Local squire William "Billy" Baker barking the day's plans at his bemused house-guests before slamming the door on the way out.

V (R.P.A.) Richard Arnold was loved by Elgar for his serious and thoughtful conversation (strings) – which he'd break up with unexpected witticisms (woodwinds).

VI (Ysobel.) Isabel Fitton, a viola pupil of Elgar's. This variation is both a delicate portrait of a young Worcestershire lady, and a handy string-crossing exercise for the viola section. Apparently the real Isabel never quite mastered it.

VII (Troyte.) The Malvern architect Arthur Troyte Griffith – Elgar tried to teach him the piano, and we hear him madly pounding the keys.

VIII (W.N.) Winifred Norbury's elegant Georgian home, Sherridge House near Great Malvern. The oboes imitate her distinctive, gentle laugh.

IX (Nimrod.) "Nimrod", was the "mighty hunter" of the Bible; Augustus Jaeger (German for "hunter"), was Elgar's German-born editor, and his most devoted and understanding musical colleague. The music, said Elgar, evokes their shared love of Beethoven.

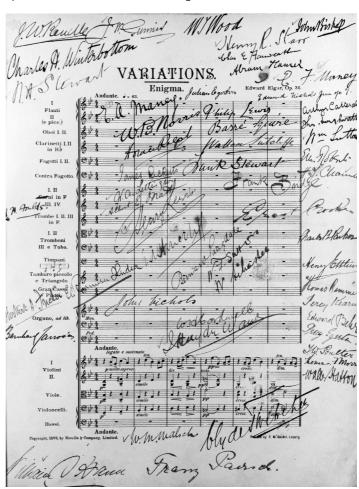
X Intermezzo (Dorabella.) A complete contrast - a deliciouslyscored portrait of Dora Penny, a 24-year old Elgar fan from Wolverhampton. The woodwinds imitate her slight stammer.

XI (G.R.S.) George Sinclair, organist at Hereford Cathedral; pedalling away: but also his bulldog Dan charging down the banks of the River Wye, then doggy-paddling furiously upstream.

XII (B.G.N.) Basil Nevinson was a cellist, so this variation is an expressive and poignant elegy for the cellos, leading directly into –

XIII Romanza (* * *) Officially, the asterisks represented Lady Mary Lygon, then on a sea voyage, but the desolate clarinet solo over a quiet drum roll (representing the liner's engines) hints at a more tragic story. Elgar never explained...

XIV Finale (E.D.U.) Elgar reappears, completely transformed ("Edu" was Alice Elgar's pet name for her husband). A stirring build-up leads to a triumphant finale, which pauses to recall C.A.E. and Nimrod before ending, transformed, in the confident splendour of the full orchestra. Elgar has arrived.



Score of the first page of the *Enigma Variations*, Op 36 by Edward Elgar (1857 – 1934), with the signatures of the members of the London Symphony Orchestra who played the piece at the Festival of Leeds in 1901. Worcester, Elgar Birthplace Museum. © NPL – DeA Picture Library / Bridgeman Images

Text

Sea Slumber-Song by Hon Roden Noel

Sea-birds are asleep. The world forgets to weep, Sea murmurs her soft slumber-song On the shadowy sand Of this elfin land; "I, the Mother mild, Hush thee, O my child, Forget the voices wild! Isles in elfin light Dream, the rocks and caves. Lulled by whispering waves, Veil their marbles bright, Foam glimmers faintly white Upon the shelly sand Of this elfin land; Sea-sound, like violins. To slumber woos and wins, I murmur my soft slumber-song, Leave woes, and wails, and sins, Ocean's shadowy might Breathes good-night, Good-night!"

In Haven (Capri) by C. Alice Elgar

Closely let me hold thy hand, Storms are sweeping sea and land; Love alone will stand.

Closely cling, for waves beat fast, Foam-flakes cloud the hurrying blast; Love alone will last.

Kiss my lips, and softly say: "Joy, sea-swept, may fade to-day; Love alone will stay."

Sabbath Morning at Sea From a poem by Mrs Browning

The ship went on with solemn face:
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this Sabbath day. The sea sings round me while ye roll Afar the hymn, unaltered, And kneel, where once I knelt to pray, And bless me deeper in your soul Because your voice has faltered.

And though this sabbath comes to me Without the stolèd minister, And chanting congregation, God's Spirit shall give comfort. He Who brooded soft on waters drear, Creator on creation.

He shall assist me to look higher, Where keep the saints, with harp and song, An endless sabbath morning, And on that sea commixed with fire, Oft drop their eyelids raised too long To the full Godhead's burning.

Where Corals Lie by Richard Garnett

The deeps have music soft and low When winds awake the airy spry, It lures me, lures me on to go And see the land where corals lie.

By mount and mead, by lawn and rill, When night is deep, and moon is high, That music seeks and finds me still, And tells me where the corals lie.

Yes, press my eyelids close, 'tis well; But far the rapid fancies fly To rolling worlds of wave and shell, And all the lands where corals lie.

Thy lips are like a sunset glow, Thy smile is like a morning sky, Yet leave me, leave me, let me go And see the land where corals lie.

The Swimmer From a poem by A. Lindsay Gordon

With short, sharp, violent lights made vivid, To southward far as the sight can roam, Only the swirl of the surges livid, The seas that climb and the surfs that comb. Only the crag and the cliff to nor'ward, And the rocks receding, and reefs flung forward, Waifs wreck'd seaward and wasted shoreward, On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men –
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together,
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer – The blue sea over the bright sand roll'd; Babble and prattle, and ripple and murmur, Sheen of silver and glamour of gold.

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-stroke fiercely dealt by a dim sun
That strikes through his stormy winding sheet.

O, brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no love wanes.

Biographies





FRANCES GREGORY Mezzo-soprano

Frances Gregory is a member of the Orchestra of the Age of Enlightenment's Rising Stars Scheme. Recent engagements have included debuts with The English Concert as Arnalta in *L'incoronazione di Poppea*; with The Gabrieli Consort singing the B Minor Mass; and at The Grange Festival as Arnalta in *L'incoronazione di Poppea*.

She was a Studio Artist at Opéra national de Lyon, an Alvarez Young Artist at Garsington Opera and an Emerging Artist at Longborough Festival Opera. She created the role of Laura in Tom Coult's *Violet* at the Aldeburgh Festival and has also appeared with Music Theatre Wales, Northern Opera Group and Opera North. For her performance as Sycorax in Jeremy Sama's pastiche *The Enchanted Island*, she was awarded the Dame Hilda Brackett Award from Sadler's Wells.

In Summer 2024, she created Ellie Gifford in the premiere of Paul Carr's *Under the Greenwood Tree* for Dorset Opera Festival and her current engagements include Cherubino in *Le nozze di Figaro* for The Mozartists, Dido in *Dido and Aeneas* for Eboracum Baroque, Cambridge, Alcandro in Pergolesi's *L'Olimpiade* for Vache Baroque, Mary in *L'Enfance du Christ* with NFM Wroclaw Phlharmonic, Messiah with The Ulster Consort and Second Harlot in *Solomon* with The Gabrieli Consort.

Looking ahead, she is delighted to join Vache Baroque as Proserpine / Aréthuse in *La descente d'Orphée aux Enfers* at Buxton International Festival and Opera North as Cherubino in *Le nozze di Figaro*.

DINIS SOUSA Conductor

Dinis Sousa is Principal Conductor of the Royal Northern Sinfonia (RNS) and Founder and Artistic Director of Orquestra XXI, an award-winning orchestra that brings together some of the finest young Portuguese musicians from around the world. He is the winner of the Critics' Circle Young Talent (Conductor) Award for 2023.

With the RNS he led a complete Schumann symphony cycle in 2023/4, in addition to a performance of Schumann's *Das Paradies und die Peri* which received a 5-star review from *The Times*. Other highlights with the RNS last season included a world premiere by Cassandra Miller, a UK tour, a return visit to the BBC Proms, and collaborations with soloists including Christian Tetzlaff, Steven Isserlis and Elisabeth Leonsksaja.

Sousa's work with the MCO has earned him the highest critical acclaim, most recently for a complete Beethoven symphony cycle in London and at the Philharmonie de Paris in May 2024. Among many 5* reviews, Hugh Canning (*Operalogue*) described the cycle as "an unforgettable performance". In 2023, he won widespread praise (and further 5* reviews) for Berlioz's Les *Troyens* at the Salzburg Festival, Berlin Musikfest and the BBC Proms, with *The Guardian* noting that "Sousa was electrifying in moments of grandeur, high drama, and emotional intensity."

In the 2024 / 25 season he makes debuts with the BBC Symphony Orchestra, Royal Stockholm Philharmonic Orchestra, Bergen Philharmonic, Orchestra of the Age of Enlightenment, Royal Liverpool Philharmonic, City of Birmingham Symphony Orchestra, Orchestre Symphonique de Québec, National Symphony Orchestra (Dublin) and Royal Danish Opera Orchestra; and makes return visits to the Euskadiko (Basque National) Orchestra and the Ulster Orchestra.

His operatic experience includes Rossini's *Il barbiere di Siviglia* and Debussy's *Pelléas et Mélisande*, and in 2025 he leads a new production of Mozart's *Così fan tutte* for Graz Opera.

With Orquestra XXI, recent highlights have included opening the Gulbenkian Foundation's season, and a critically acclaimed tour of Mahler's Symphony No 5 to celebrate the orchestra's 10th anniversary. In recognition of his work with Orquestra XXI, he was awarded the title of Knight of the Order of Prince Henry in Portugal.



Southbank Centre Season 2025/26

FAINTASTIC SYMPHONIES

Celebrating 40 years of the OAE

1986. It was the year of the Westland Affair, the Chernobyl nuclear disaster, the infamous 'Hand of God' goal at the World Cup in Mexico, the premiere of Harrison Birtwistle's opera *The Mask of Orpheus...* and in late June Wham! were at number 1 in the UK charts with *The Edge of Heaven*.

On 26 June, the Orchestra of the Age of Enlightenment first stepped on to a stage.

Sunday 12 October **SOLOMON**

Thursday 27 November

HAYDN: FROM ESTERHÁZA TO HANOVER SQUARE

Sunday 1 February

MOZART'S WORLD:

A LITTLE NIGHT MUSIC

Sunday 8 February

IT SHALL CERTAINLY NOT BEND AND CRUSH ME COMPLETELY

Beethoven Symphonies Nos. 4 & 5

Thursday 26 February

MOZART'S WORLD: THE LAST SYMPHONIES

Sunday 29 March **ST JOHN PASSION**

Wednesday 27 May

THE CREATION

Wednesday 3 June LIFE OF THE SEA

Wednesday 10 June

SYMPHONIE FANTASTIQUE

Wednesday 24 June

VIENNA 1897: BRAHMS' LAST CONCERT

NOW ON SALE OAE.CO.UK/40

Welcome to the Southbank Centre

We're the UK's largest centre for the arts and one of the nation's top five visitor attractions, showcasing the world's most exciting artists at our venues in the heart of London. As a charity, we bring millions of people together by opening up the unique art spaces that we care for.

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 to sign up.









Discover the world's best classical music reviews magazine today

SUPERB RECORDINGS

Discover essential classical music recordings every month, with over 100 reviews every issue, written by an unrivalled panel of expert critics.

INCREDIBLE ARTISTS

We are devoted to exploring the artists stamping their mark on recording today, with captivating features and exclusive interviews.



GREAT COMPOSERS

We celebrate composers both past and present, providing you with a unique perspective on the lives and work of the greats of the classical music world.

Save 20% on subscriptions with code OAE25 visit magsubscriptions.com/oae25 or call our team on 0800 137 201

Full annual retail price for Gramophone Print (13 issues) is £90.35. Subscription price by Annual Direct Debit is £76.00. Postage and packaging is not included for overseas orders. If you have a subscription enquiry then please email subscriptions@markallengroup.com.



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.

nd 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 Opera 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 nearly 40 years old, the OAE is now part of the UK's musical furniture. It has even graced the outstanding conducting talents of John Butt, Elder, Adam Fischer, Iván Fischer, Vladimir Jurowski, Sir Simon Rattle and Sir András 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

THE OAE TEAM

CHIEF EXECUTIVE

Crispin Woodhead
CHIEF OPERATING OFFICER

Edward Shaw

BUSINESS DEVELOPMENT

Business Development Director **Jo Perry**

DEVELOPMENT

Head of Grants

Madison Hallworth

Development Director

Harry Hickmore

Development Officer

Emma Badman

Head of Individual Giving

Hattie Rayfield-Williams

Ticketing & Data Manager

Paola Rossi

DIGITAL

Head of Digital Content **Zen Grisdale**

EDUCATION

Education Director Cherry Forbes Education Officer Sofia Swenson-Wright

FINANCE

Finance Manager Malik Akash Finance Director Mary Price Accounts Officer Chloe Tsang

MARKETING

Marketing Director Doug Buist Marketing Officer Dora Tsang

PROJECTS

Projects Director

Sophie Adams
Projects Manager
Ed Ault
Orchestra Consultant
Philippa Brownsword
Choir Manager

David Clegg
Librarian
Roy Mowatt

OAE-Acland Burghley School Link Anna Rimington

LEADERS

Huw Daniel Kati Debretzeni Margaret Faultless Matthew Truscott

PLAYERS' ARTISTIC COMMITTEE

Cecelia Bruggemeyer [Chair] Alexandra Bellamy Daniel Edgar Katherine Spencer Christine Sticher

PRINCIPAL ARTISTS

John Butt Sir Mark Elder Adam Fischer Iván Fischer Vladimir Jurowski Sir Simon Rattle Sir András Schiff

EMERITUS CONDUCTORS

William Christie
Sir Roger Norrington

LIFE PRESIDENT

Sir Martin Smith

BOARD OF DIRECTORS

Imogen Charlton-Edwards [Chair]
Daniel Alexander
Alexandra Bellamy
Cecelia Bruggemeyer
Daniel Edgar
Denys Firth
Adrian Frost
Alison McFadyen
David Marks
Katherine Spencer
Christine Sticher

Dr. Susan Tranter Emma-Jane Willan Elly Williamson Crispin Woodhead

OAE TRUST

Adrian Frost [Chair]
Mark Allen
Imogen Charlton-Edwards
Dino Fontes
Paul Forman
Jessica Kemp
Maarten Slendebroek
Jessica Smith
Sir Martin Smith
Caroline Steane

Season identity by Hannah Yates

THE WHOLE WORLD IS AN ENIGMA at the Southbank Centre

26 June

THE MAGIC FLUTE AND THE BIRD THAT WOULD BE FREE

A high-spirited family show based on Mozart's *The Magic Flute* created by composer James Redwood and writer Hazel Gould

OAE TOTS

for 2 – 5 year olds with their parents or carers at the Southbank Centre

28 June ENCHANTED TOTS

THE NIGHT SHIFT Chamber music down a local pub

New season coming in September 2025

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.

New season coming in Autumn 2025



THANK YOU

This looks like a long list, doesn't it? But these generous people and organisations provide OAE with around half of our income every year. Contact us on development@oae.co.uk if you would like to join us as a supporter.

Principal Patrons

Imogen Charlton-Edwards Denys and Vicki Firth Adrian Frost Sir Martin and Lady Smith OBE Dr Tony Trapp MBE

Season Patrons

Victoria and Edward Bonham Carter Nigel Jones and Françoise Valat-Jones Philip and Rosalyn Wilkinson Mark and Rosamund Williams

Julian and Annette Armstrong

Project Patrons

Ian S Ferguson CBE and Dr Susan Tranter **Bruce Harris** Selina and David Marks

ABS Circle

Mark and Susan Allen Sir Victor and Lady Blank Peter Cundill Foundation The Vernon Ellis Foundation Sir Martin and Lady Smith OBE

Aria Patrons

Joanna and Graham Barker Steven Larcombe Peter and Veronica Lofthouse Stanley Lowy Alison McFadven Peter Rosenthal Maarten and Taina Slendebroek Caroline Steane

Eric Tomsett **Chair Patrons** Daniel Alexander KC Principal Cello Katharine Campbell Violin Anthony and Celia Edwards Principal Oboe Claire Espiner cello Anna Flynn in memory of James Flynn - In Memoriam Principal Lute / Theorbo Paul Forman Co-Principal Cello, Violin & Co-Principal Horn Jonathan Gaisman Viola Jane Gilbert Principal Flute Andrew Green KC and Jennifer Hirschl Principal Clarinet Melanie J. Johnson Michael and Harriet Maunsell Principal Keyboard Christina M Flute Jenny and Tim Morrison Second Violin Andrew Nurnberg Co-Principal Oboe Stephen and Penny Pickles Viola Professor Richard Portes CBE FBA

Co-Principal Bassoon

Principal Horn

John and Rosemary Shannon

Education Patrons

Sir Timothy and Lady Lloyd Susan Palmer OBE Andrew and Cindy Peck Professor Richard Portes CBE FBA Crispin Woodhead and Christine Rice Sue Sheridan OBE

Associate Patrons Damaris Albarrán

Noël and Caroline Annesley

Sir Richard Arnold and Mary Elford

William Barham Lady Sarah Bowness David and Marilyn Clark David Emmerson Dino Fontes and David Stinson Lorna Gradden Roger Heath MBE and Alison Heath MBE Peter and Sally Hilliar Philip Hughes Breandán Knowlton Kathryn Langridge Moira and Robert Latham Sir Timothy and Lady Lloyd Roger Mears and Joanie Speers David Mildon in memory of Lesley Mildon Gary and Nina Moss John Nickson and Simon Rew Andrew and Cindy Peck Tim and Kate Price Tim Rhys-Morgan Jan Schlapp -Rehearsal Soup Patron Michael Spagat and Karen Lauxmann Roger and Pam Stubbs Emily Stubbs and Stephen McCrum Simon and Karen Taube Shelley von Strunckel Mr J Westwood

OAE NextGen

Marina Abel Smith **Andrew Barratt** Marianne and William Cartwright-Hignett Mr Harry Hickmore Jessica and Alex Kemp

Gold Friends Michael Brecknell Gerard Cleary Sir Anthony Cleaver Mr and Mrs C Cochin De Billy Sarah Lady Gough Chris Gould Roger Lewis Alison and Ian Lowdon Mr Michael Mackenzie

Silver Friends

Tony Burt

Havlee and Michael Bowsher George and Kay Brock Sir Anthony Cleaver David Cox Martin Edmunds Stephen and Cristina Goldring Nicola Haskins Malcolm Herring Patricia Herrmann Rupert and Alice King Rose and Dudley Leigh Anthony and Carol Rentoul **Bridget Rosewell** Mr and Mrs J.Rossi Rupert Sebag-Montefiore Susannah Simons Her Honour Suzanne Stewart

Bronze Friends

Tony Baines Penny and Robin Broadhurst Dan Burt Cvnthia Butterworth Michael A Conlon Mrs SM Edge Ms Hannah Field Mrs Mary Fysh Martin and Helen Haddon The Lady Heseltine Mrs Auriel Hill Sir Roger Jackling Bill Marshall Mr Simon Moore Richard I Morris Jr Mr Matthew Pollitt Mike Raggett Alan Sainer Mr James Stratford Steve and Jackie Street Mr and Mrs Tony Timms Mr John Truscott Mr and Mrs Michael Vernell Mrs Joy Whitby

Trusts & Foundations

The 29th May 1961 Charitable Trust Arts Council England The Britford Bridge Trust Cockayne - Grants for the Arts Dreamchasing The Foyle Foundation Garfield Weston Foundation Henocq Law Trust -The Ann and Peter Law OAE Experience Scheme John Armitage Charitable Trust John Lyon's Charity The Linbury Trust The Neville Abraham Foundation Paul Hamlyn Foundation

The Roger and Ingrid Pilkington Trust

Skyrme Hart Charitable Trust Albert and Eugenie Frost Music Trust Apax Foundation The Aspinwall Educational Trust The Charles Peel Charitable Trust The de Laszlo Foundation The D'Oyly Carte Charitable Trust The Garrick Charitable Trust The Golsoncott Foundation Idlewild Trust The John Thaw Foundation The Michael Marks Charitable Trust Orchestras Live The Patricia Routledge Foundation The Patrick Rowland Foundation Scops Arts Trust The Stanley Picker Trust Thirplow Charitable Trust The Thistle Trust Vaughan Williams Foundation

Corporate Supporters

Cevian Captial Mark Allen Group Inama WSP

Honorary Council

Sir Martin Smith [Chair] Sir Victor Blank **Edward Bonham Carter** Cecelia Bruggemeyer Nigel Jones Max Mandel Marshall Marcus Julian Mash Greg Melgaard Roger Montgomery Susan Palmer OBE David Pickard Jan Schlapp Diane Segalen Susannah Simons Lady Smith OBE **Emily Stubbs** Rosalyn Wilkinson Mark Williams

Thank you to OAE Friends, Supporting Friends and supporters who wish to remain anonymous.









LEAVE A GIFT IN YOUR WILL



Elgar left his legacy to the OAE, and you can do the same.

By including us in your will, you can support the OAE for years and decades to come. All legacy gifts enable us to perform at the highest level on concert stages and in schools across the country.

Everyone who chooses to leave a gift to the OAE in their will is invited to join the 1986 Society. The name of the Society pays tribute to our history and the year the Orchestra was founded.

As a member of the Society, you will help us support our next 40 years. Members of the Society enjoy exclusive benefits, including an invitation to an annual behind-the-scenes event where you can see how your support brings exceptional musical experiences to life.

If you would like to discuss leaving a legacy to the OAE, please contact Hattie at hattie.rayfield-williams@oae.co.uk or call 020 8159 9318.



"I have remembered the OAE in my will, confident that the future will be a bright one."

MARGARET FAULTLESS, OAE VIOLINIST AND LEADER

KIRKER MUSIC FESTIVALS

FOR DISCERNING TRAVELLERS



Kirker Holidays creates carefully-crafted short breaks and tailormade holidays for discerning travellers, including individually selected four- and five-star hotels, private transfers, flights from your local airport and the services of the Kirker Concierge to book expert local guides, tickets for opera, ballet and concerts or a table reservation at a recommended restaurant.

For those who enjoy travelling with a group of like-minded companions in the company of an expert tour leader, Kirker's range of Cultural Tours & Music Holidays are designed to appeal to interests including Art, History, Architecture, Gardens and Music.

Each of our carefully-curated Exclusive Kirker Music Festivals includes a series of private concerts with international musicians of the highest calibre. Guests and performers alike particularly enjoy the rapport between audience and artists which is generated during the course of Kirker drinks parties, concerts and workshops.

TENERIFE • CORNWALL • MALLORCA • EASTBOURNE • LAKE COMO • WEST SUSSEX • ISCHIA • ALFRISTON

Speak to an expert: 020 7593 2284 www.kirkerholidays.com













Clockwise from top left: Young producer training session; greeting patrons and distributing programmes at an OAE performance at the Southbank Centre; filming at *The Fairy Queen: Three Wishes* at the Southbank Centre.

Dreamchasing Young Producers

Now in its third year, the Dreamchasing Young Producers has evolved into an influential programme at the school, equipping young people with professional skillsets in project management, filmmaking, lighting, sound, set and costume design. The graduates from the first years now serve as tutormentors for new recruits and return regularly to support the OAE as valuable project support when life gets busy. The programme also supports the roll out of the T-level qualification in a new state of the art media centre at the school. This qualification, in Media, Broadcast and Production, is the equivalent of a conventional set of A levels, and prepares students for entry to work and higher

education in this important sector of the UK economy. The OAE is a proud corporate partner in this innovation.

You will see Dreamchasing Young Producers support front and backstage life at our Southbank Centre series, but this is the tip of the iceberg which, alongside routine training from OAE staff, players and guest experts, sees students from Year 7 onwards working on a range of challenging enterprises: a new podcast channel for the OAE, original film work for YouTube and Marquee TV, professional production values at school based events and new concept work with OAE partners for forthcoming seasons.

Full of Surprises

Our work in primary schools



Our work in London primary schools is one of the highlights of the OAE's Education programme. Each year we offer three educational programme strands to our partner schools across London: Early Years, for Nursery and Reception; Key Stage 1 (KS1), for students in Years 1 and 2; and Key Stage 2 (KS2), for those in Years 3 to 6.

This season, with the Orchestra's 2024 / 25 theme 'the whole world is an enigma' in mind, we have been exploring everything from musical surprises to the hidden links between classical and folk 'musicks' with students in Brent, Camden, Ealing, Harrow and Wandsworth.

"I liked the dancing and all the instruments and I liked the lovely music. I was loving the story and I liked the actions."

EARLY YEARS STUDENT

Each project involves a teacher training day, in-school workshops with our players, and a culmination concert, in which pupils become active performers: singing, playing and listening. We provide in-depth resources (both printed and digital), allowing teachers and music specialists to support the projects in the classroom and building a legacy of work for them to draw upon.



"They're telling all their friends about it.

The other year groups are also talking about it
who haven't even been part of it."

KS1 TEACHER

In March, students in Years 1 and 2 took part in the Key Stage 1 'Full of Surprises' concerts by composer James Redwood which delved into the surprises found in six Haydn symphonies. Pupils discovered the composer's unusual sense of humour and learned about musical building blocks and the instruments of the orchestra.

"It was fantastic. We've got Year 1s, who are five and six [years old], and if I try and talk to them for more than about two minutes in a row they get very fidgety and this was an hour-long concert and they were all so engaged throughout which was fantastic."

KS1 TFACHER

At the same time, Early Years students experienced 'A Day at the Pond', a collaboration between the OAE, Orchestras Live, Amazing Music Projects (AMP) and South Asian Arts-uk (SAA-uk). Begun in 2021, this collaboration has seen SAA-uk and the OAE introduce children across the UK to their respective musical traditions through music, dance, and storytelling.

"We felt very priviledged to be able to experience a performance like this. The children and accompanying parents all loved it and at least one of the children has asked for double bass lessons!"

EARLY YEARS TEACHER

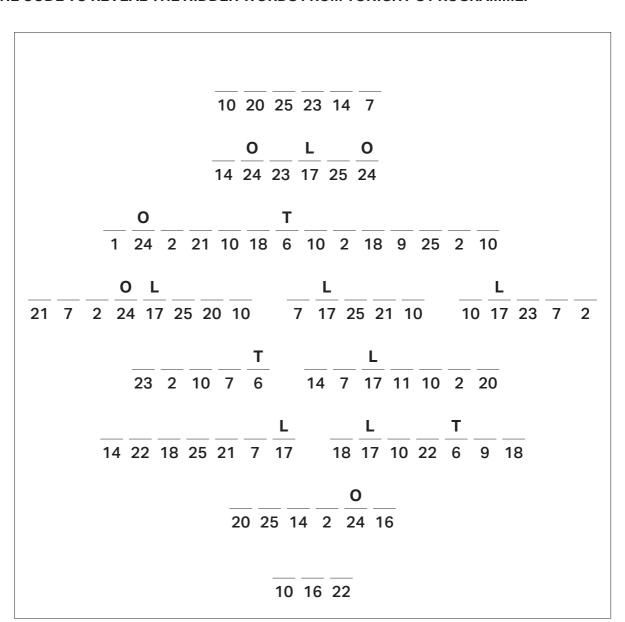
This year's KS2 strand – 'Dancing, Moving, and Musicking' – developed by composer Raphael Clarkson, encourages students to listen out for the hidden links between historical classical music and folk music of the same era. In preparation for the culmination concerts in July, pupils have been listening to Matthew Locke's 'Tempest Suite' from 1667, which is full of rhythm, energy and movement.



CryptOAEgram

CLUE: CRACK THE CODE TO REVEAL THE HIDDEN WORDS FROM TONIGHT'S PROGRAMME.

Α	
В	
С	
D	
Е	
F	
G	
Н	
I	
J	
K	
L	17
M	
N	
0	24
Р	
Q	
R	
S	
T U	6
V	
W X	
Υ	
Z	







Discover more, sign up for updates and follow us **oae.co.uk**