

 **e** Orchestra of the
Age of Enlightenment

BEETHOVEN: HERO / REBEL

7.00pm, Thursday 27 February, Queen Elizabeth Hall

BEETHOVEN HERO REBEL



What does it mean to be a hero or a rebel?

Dr Michael Rapport

Reader in Modern European History at the University of Glasgow

'So he too is nothing more than an ordinary man. Now he also will trample all human rights underfoot, and only pander to his own ambition; he will place himself above everyone else and become a tyrant!' In 1838 Beethoven's friends and biographers Franz Gerhard Wegeler and Ferdinand Ries told the

story that on learning of Napoleon Bonaparte's self-coronation as 'Emperor of the French' in Notre Dame Cathedral on 2 December 1804, the great musician flew into a rage and tore up the title page of his Third Symphony, which he had inscribed with the word 'Buonaparte'.

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Title page to Beethoven's Symphony No. 3. The title "intitolata Bonaparte" was scratched out, but "Written on Bonaparte" was added in pencil.
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This anecdote may have been apocryphal or not entirely accurate, but it speaks to a wider historical truth: that the rise of Napoleon presented an ideological dilemma to those who had exulted in the emancipating promise of the French Revolution. For some, the emperor embodied the heady principles of the Declaration of the Rights of Man of 1789 and the triumph of the individual hero over overwhelming odds in the name of freedom. For others, the Napoleonic regime represented a retreat into the old monarchical ways. The British political reformer Henry Redhead Yorke, after visiting Thomas Paine in Paris in 1802, recalled that the radical writer snapped: 'Republic! Do you call this a Republic? ... they believe neither in heaven nor hell, and yet are slaves by choice.' Beethoven's reaction was therefore not atypical among the progressive, enlightened minds of the period.

The dilemma arose, on the one hand, from Napoleon's attempt to uphold some of the principles of 1789. On the other hand, it came from his reversal of the political freedoms that had been fought for – at a considerable price – during the Revolution. As General Bonaparte in 1799, Napoleon had toppled the Directory, the republican regime that had ruled France since 1795, and established a more authoritarian political system, the Consulate, which he dominated as First Consul until his coronation.

On the 'revolutionary' side of the balance sheet in these years, there was still a parliamentary system of sorts, albeit one so complex that it effectively muffled the electorate. Napoleon healed the bitter conflict between the Catholic Church and the French Revolution by conceding that Catholicism was the religion of 'the great majority of citizens', but he retained the principle of religious freedom, so that

Protestants, Jews and Muslims would still enjoy full civil rights. The Civil ('Napoleonic') Code guaranteed the principles of careers open to talent rather than birth and of equality before the law: for the peasantry, that there would be no going back to the old manorialism (or 'feudalism') that the revolutionaries had swept away in 1789. He also signed the Peace of Amiens in 1802, ending the French Revolutionary Wars that had raged since 1792. Although this turned out to be a truce, since the Napoleonic Wars erupted in 1803, the treaty acknowledged many of the French Revolution's territorial conquests. For the French, at least, this was a long-awaited peace with victory.

On the authoritarian side, Napoleon stifled the democratic impulses unleashed by the Revolution, extinguishing what remained of the republican and monarchist opposition; muzzling the press; and ensuring that the wealthy and the military retained the greatest political influence, provided they remained loyal to the regime. The Napoleonic Code all but eliminated the very limited rights that women had won since 1789. In the overseas empire Napoleon restored colonial slavery, abolished by the revolutionaries in 1794, and sent thousands of troops to their deaths in Haiti in an unsuccessful bid to reimpose servitude on that onetime French colony. He consolidated his own personal grip on power, restoring a form of monarchy when he crowned himself emperor.

By then, Napoleon's uncompromising conduct of foreign policy had played no small part in rekindling war in Europe. He shelved his plans for invading Britain in the autumn of 1805 when the Austrian and Russian Empires appeared to threaten him on the continent – and then abandoned them altogether when the British shattered the Franco-Spanish fleet at Trafalgar. On land, Napoleon inflicted crushing defeats on the Austrians and Russians at Ulm and Austerlitz and then on the Prussians in 1806 at Jena-Auerstadt. Germany lay at Napoleon's feet, but, as Beethoven saw, his rule would not be emancipating. He erased the Holy Roman Empire, founded by Charlemagne in 800, and made himself 'Mediator' of its replacement, the Confederation of the Rhine, aligning its politics with his own ambitions. By then, Beethoven and many other Germans had already made up their minds about Napoleon. It would be seven long, war-torn years before they could rise in the 'War of Liberation' in 1813 and so contribute to Napoleon's eventual defeat in 1814 – 15.

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

Thursday 27 February 2025

7.00pm at the Southbank Centre's Queen Elizabeth Hall

LUDWIG VAN BEETHOVEN (1770 – 1827)

Violin Concerto

- I. *Allegro ma non troppo*
- II. *Larghetto*
- III. *Rondo*

Interval

Symphony No. 3 'Eroica'

- I. *Allegro con brio*
- II. *Marcia funebre. Adagio assai*
- III. *Scherzo. Allegro vivace – Trio*
- IV. *Finale. Allegro molto – Poco andante – Presto*

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Kati Debretzeni leader

Vilde Frang violin

Maxim Emelyanychev conductor

This concert is supported by Julian and Annette Armstrong

There will be a pre-concert talk 'What's so Heroic about Beethoven' by Robert Samuels from the Open University at 6.00pm in the Queen Elizabeth Hall Foyer.

Read about Beethoven's 'Eroica' Symphony and Violin Concerto in Laura Tunbridge's article on page 6.

Orchestra of the Age of Enlightenment

Violins I

Kati Debretzeni*
Rachel Isserlis
Rodolfo Richter
Alice Evans
Claire Holden
Jayne Spencer
Nia Lewis
Deborah Diamond

Violins II

Margaret Faultless*
Silvia Schweinberger
Jane Gordon
Rebecca Livermore
Anna Curzon
Stephen Rouse
Huw Daniel*
Kathryn Parry

Violas

Max Mandel*
Annette Isserlis
Kate Heller
Elitsa Bogdanova
Lisa Cochrane
Hannah Shaw

Cellos

Andrew Skidmore
Catherine Rimer
Ruth Alford
Helen Verney
Richard Tunnicliffe

Double basses

Christine Sticher*
Cecelia Bruggemeyer
Carina Cosgrave
Giuseppe Ciraso-Cali

Flutes

Lisa Beznosiuk*
Neil McLaren

Oboes

Leo Duarte
Geoff Coates

Clarinets

Katherine Spencer*
Sarah Thurlow

Bassoons

Christopher Rawley
Sally Jackson

Horns

Richard Bayliss
David Bentley
Nicholas Benz

Trumpets

Neil Brough
Phillip Bainbridge

Timpani

Adrian Bending*

* OAE principal players

Biographies



MAXIM EMELYANYCHEV Conductor

Born into a family of musicians, Maxim Emelyanychev studied piano and conducting in his native town, Nizhny-Novgorod, before joining the class of conductor Gennadi Rozhdestvensky at the Moscow Tchaikovsky Conservatory.

In 2013, he was appointed Principal Conductor of the historically informed orchestra Il Pomo d'Oro, with which he has since toured the world. A year after he made his European debut as a guest conductor in Mozart's *Don Giovanni* at the Maestranza Theatre in Sevilla.

Since then Maxim has regularly been invited by some of the most prestigious theatres and orchestras in Europe, the USA and Japan including the Royal Concertgebouw Orchestra, Tokyo Symphony Orchestra, Orchestra of the Age of Enlightenment, Royal Opera House Covent Garden, Berliner Philharmoniker, London Philharmonic Orchestra, Orchestre de Paris, Deutsches Symphonie-Orchester Berlin or the Köln WDR Orchestra.

In 2019 he was appointed Principal Conductor of the Scottish Chamber Orchestra, post which he will hold until 2028. They are regularly invited to perform at the Edinburgh International Festival and at the BBC Proms.

His debut with the Swedish Radio Symphony Orchestra in 2022 led the orchestra to appoint him as its Principal Guest Conductor for three years from 2025 / 26.





VILDE FRANG Violin

In 2012 Vilde Frang was unanimously awarded the Credit Suisse Young Artists Award which led to her debut with the Wiener Philharmoniker under Bernard Haitink at the Lucerne Festival.

Her profound musicianship and exceptional lyricism have elevated her as one of the foremost violinists of her generation. She continues to appear regularly with the world's leading orchestras including the Berliner Philharmoniker, Concertgebouw Orchestra, Symphonieorchester des Bayerischen Rundfunks, London Symphony Orchestra, Chamber Orchestra of Europe, Tonhalle Orchestra Zurich, Los Angeles Philharmonic, Budapest Festival Orchestra and Cleveland Orchestra.

Highlights of the current season include her return to the Berliner Philharmoniker with Kirill Petrenko, plus her much anticipated debut with Chicago Symphony Orchestra. Vilde also embarks on international tours with the Oslo Philharmonic Orchestra with Makela, London Symphony Orchestra with Pappano, Deutsche Symphony Orchestra Berlin with Ticciati, Münchner Philharmoniker with Grazintye-Tyla and the London Philharmonic Orchestra with Vladimir Jurowski. She also embarks on a Bach cycle with the Basel Kammerorchester.

A keen and prominent chamber musician, Vilde regularly appears at the Lucerne Festival, BBC Proms in London, festivals in Verbier, Lockenhaus, George Enescu Festival, Salzburg Festival and the Prague Spring Music Festival. She also appears regularly in recital at Carnegie Hall, Concertgebouw, Vienna Musikverein, Philharmonie Berlin, Tonhalle Zurich and the Bozar in Brussels, as well in North America. Later in the season Vilde performs chamber music with close collaborators, Lawrence Power, Valeriy Sokolov, Denis Kozhukhin and Maximilian Hornung.

Vilde is an exclusive Warner Classics artist and her recordings have received numerous awards, including the Edison Klassiek Award, "Diapason d'Or" by Diapason Magazine, Deutsche Schallplattenpreis, Grand Prix du Disque and two Gramophone Awards.

Born in Norway, Vilde was engaged by Mariss Jansons at the age of twelve to debut with Oslo Philharmonic Orchestra.

She studied at Barratt Due Musikk institutt in Oslo, with Kolja Blacher at Musikhochschule Hamburg and Ana Humachenco at the Kronberg Academy.

Vilde performs on a 1734 Guarneri del Gesu, generously loaned to her by a European benefactor.

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Heroes and Rebels

Laura Tunbridge



Portrait of Ludwig van Beethoven between 1804 and 1805. Joseph Willibrord Mähler, Public domain, via Wikimedia Commons

S*infonia Eroica* - 'Heroic Symphony'. Beethoven's title for his Third Symphony, in E flat major, had been through various iterations. In the summer of 1803, he had considered attaching the title 'Bonaparte' to the work. Beethoven's admiration for Napoleon subsided when he declared himself Emperor the following year. According to his student and secretary Ferdinand Ries, Beethoven exclaimed: 'Is he then, too, nothing more than an ordinary man! Now he will trample on all the rights of man and only indulge his ambition. He will

exalt himself above all others and become a tyrant!' Apparently he then tore the manuscript in two. The original dedication to Napoleon was not revealed until Ries published his memoir a decade after Beethoven's death.

For early listeners, then, the Third Symphony was associated with a broader heroic ideal. The published title page read: 'Sinfonia eroica, composta per festeggiare il sovvenire di un grand uomo' ('Heroic Symphony, composed to celebrate the remembrance of a great man'). As Scott Burnham points out, 'it was an age of renewed interest in epic heroes and heroic dramas', from the ancient Greeks through Shakespeare to Goethe and Schiller. There have been many theories put forward about who was the great man Beethoven might have had in mind, though Napoleon was not referenced in reviews – hardly surprising in the political circumstances, as explained by Michael Rapport. Prince Louis Ferdinand of Prussia was one proposal, or Beethoven's early patron Maximilian Franz, the Elector of Bonn. It may not have been a man at all, but a god who was being celebrated. The theme of the Third Symphony's finale came from Beethoven's ballet *Die Geschöpfe des Prometheus*: the figure of Prometheus, who stole fire from the gods to bring humans life and civilisation, combined hero and rebel.

For some, the hero and rebel was Beethoven himself. His hearing was worsening and while he took a defiant stance in some letters, it diminished his willingness to socialise which, in turn, threatened to impact his professional standing, as well as his ability to perform and compose. The long letter to his brothers known as the 'Heiligenstadt Testament' was written in October 1802. Again, it was not discovered until after his death, which added an extra layer of tragedy to Beethoven's explanation of how hard life had become: 'Though born with a fiery, lively temperament, susceptible to the diversion of society, I soon had to withdraw myself, to spend my life alone. [...] it was impossible for me to

say to people, "Speak louder, shout, for I am deaf"'. He admitted he had contemplated suicide: 'Only *my art* held me back [...] it seemed to me impossible to leave the world until I had produced all that I felt was within me'. Beethoven's determination to overcome adversity was furthered by the 'new way' of composing he announced to friends around the same time, of which the *Eroica* Symphony is exemplary.

The sense of heroism and rebellion inherent to the music of the Symphony is perhaps the greatest significance of the title *Eroica*. The sheer length of the work was audacious. Beethoven even added a note to the violin part of the first edition that the Symphony was 'purposefully written to be longer than is usual'. While he did not depart from the conventional four movement model, Beethoven expanded each movement from within, playing with harmonic and formal expectations. Nineteenth-century critics resorted to poetic imagery and narratives to explain the characters and structural peculiarities of the Symphony. One likened the opening chords to 'two blows from the heavy cavalry that split the orchestra like a turnip'. Beethoven apparently approved of Berlin critic A.B. Marx's description of the first movement as a battle from which the hero emerges victorious; the second as a walk through a corpse-strewn battlefield; the third as troops massing together; and the fourth as the warriors returning home in peacetime.

The 'continuous tumult' of the Symphony's orchestration may have supported Marx's militaristic programme for the work. It was also a point of contention, with critics complaining about the noisiness of the score. The ensemble is no larger than was typical for the time, but Beethoven takes full advantage of the varied timbres of the orchestra. In fact, only one instrument is added: a third horn. On the one hand, the prominence of the horn section throughout the Symphony enhances its heroic aspects, as when they take over the central Trio of the third movement. On the other hand, the third horn proves troublesome; it seems to enter a bar early at the recapitulation of the first movement – a deliberate 'mistake' or, perhaps, a small act of rebellion on Beethoven's part. There is a similarly unsettling moment at the start of the Symphony, when the simple triadic melody played by the cellos suddenly diverts from E flat major to a C sharp: a revolutionary harmonic move, which suggests that the hero's journey will not be straightforward. During the Napoleonic Wars, funeral marches by François-Joseph Gossec and Luigi Cherubini were very popular in Vienna. The rumbling bass-line of the second movement may be heard as a muffled drum-beat, reminiscent of the funeral march from Ferdinando Paer's *Melodramma eroico* after Homer's *Iliad*, *Achille*, which Beethoven had much admired at its premiere in 1801. Perhaps Achilles was another rebel-hero for the *Eroica* Symphony. Beethoven liked to quote Homer: he copied several lines from the *Iliad* into his *Tagebuch*, including Apollo on Achilles' desecration of Hector's corpse: 'For Fate gave Man the courage to endure'.

Beethoven's *Eroica* Symphony received its public premiere at a benefit concert for the violinist Franz Clement at the Theater an der Wien on 7 April 1805. Clement's Violin Concerto was given



Vienna. Theater an der Wien 1810. Lebrecht Music & Arts / Alamy Stock Photo

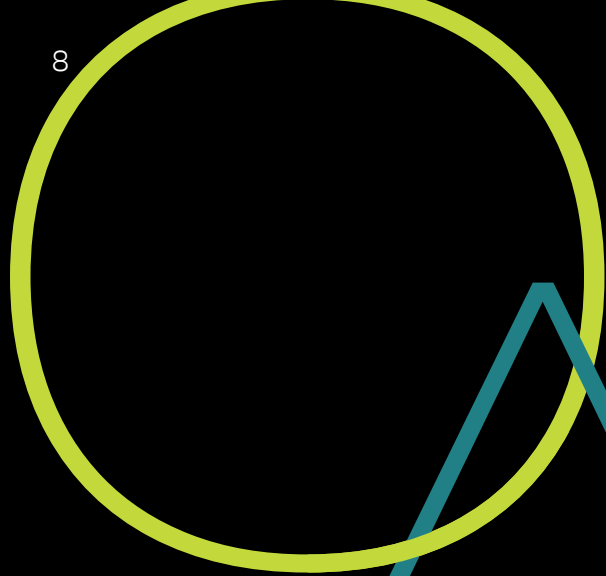
its first performance on the same programme. Beethoven's Violin Concerto, composed less than two years later, shares the same key and use similar orchestral forces. Both Clement and Beethoven make prominent use of similar figuration in the solo violin part, especially the use of broken octaves – as are heard in the opening ascending line of Beethoven's Concerto. While it is unclear whether Beethoven was paying homage to his friend or showing how things might have been done better, there are clear connections between them. Indeed, Beethoven's Violin Concerto received its first public performance at another benefit concert for Clement, on 23 December 1806. It was preceded by an overture by Méhul; the rest of the programme consisted of overtures and choruses by Handel, operatic numbers by Mozart and Cherubini, and Clement improvising a violin phantasy and his long-established party trick of playing 'a Sonata on one string played with the violin upside-down'. The autograph score bears the inscription 'Concerto par Clemenza pour Clement, primo Violino e Direttore al theatroa Vienne, dal L.v.Bthvn. 1806', Beethoven characteristically punning on the violinist's name, although the work itself was dedicated to his childhood friend, Stephan von Breuning.

While Beethoven may have turned his back on Napoleon by the time he began to compose his Violin Concerto, the strongest models for the genre, for both him and Clement, came from France. According to Arnold Schering, 'The French Violin Concerto is a product of the mood of the Revolution, a blood brother of the youthful operas of Cherubini, Méhul, representing the best qualities of the French nation'. Beethoven was familiar with the playing styles and concertos of renowned violinists

Giovanni Battista Viotti (an Italian who worked in Paris and London) and the Frenchmen Rodolphe Kreutzer and Pierre Rode (both of whom had violin sonatas dedicated to them by Beethoven). Concertos of the French school tended to begin with a movement in (revolutionary) military style, followed by a 'romance', and ending with a rondo. The three-movement lay-out of Beethoven's Violin Concerto is similar, with the march-like opening beats on the timpani a possible nod to the trend for militaristic sound effects.

The central *Larghetto* varies the simple lyricism of the Romanze over a chaconne bass. If, in the first movement, the soloist seems embedded in the orchestra, there is now a clearer sense of dialogue between instruments, with the violin line meditating on the musical ideas offered by the strings and winds. The slow movement leads directly into the finale, as was fairly common for the time – Beethoven makes similar links in his Triple Concerto and the Fourth and Fifth Piano Concertos. Although Beethoven may blur the boundary between soloist and orchestra in this Concerto, in each movement he provides opportunities for a cadenza. There was a risk in so doing that a violinist might take this as the opportunity for them to show off their skills at length – although it seems that Clement refrained from playing his instrument upside-down on this occasion. Beethoven, renowned for his virtuosic improvisations at the keyboard and unafraid of challenging tradition, might have saluted the performers as heroes and rebels.

Laura Tunbridge is a Professor of Music at the University of Oxford and author of *Beethoven: A Life in Nine Pieces* (Viking, 2020).



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 nearly 40 years old, the OAE is part of our musical furniture. It has even graced the outstanding conducting talents of John Butt, Sir Mark Elder, Adam Fischer, Iván Fischer, Vladimir Jurowski, 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.

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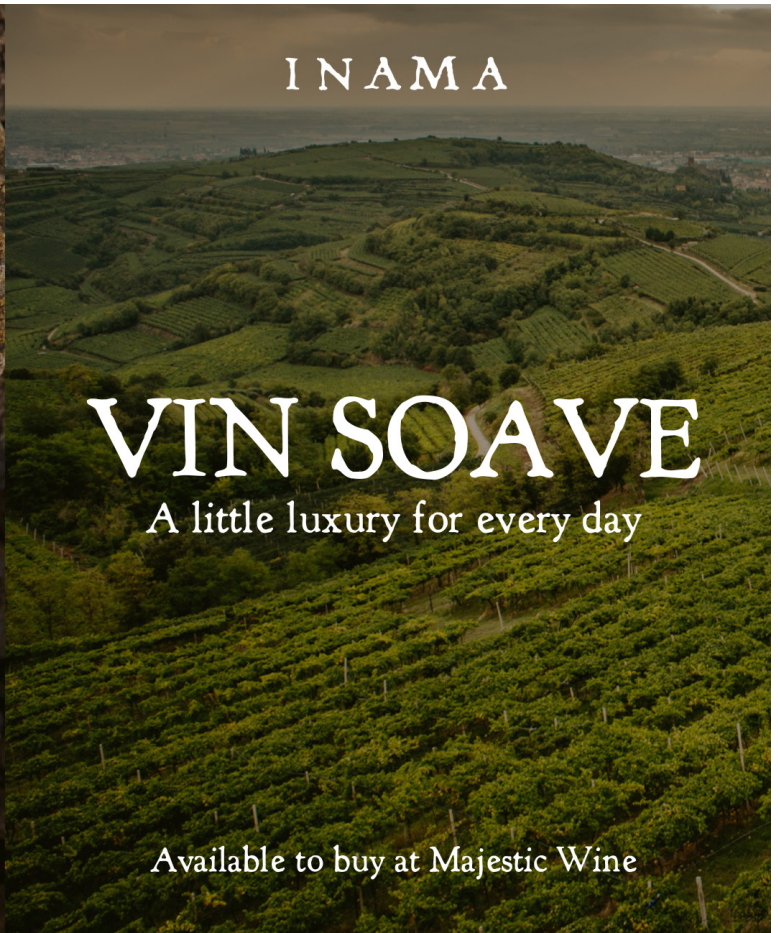
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PATRONS OF THE PAST

Joanna Wyld explores how the composers in our season were supported by a cast of generous and often quirky patrons.



Josef Franz Maximilian, 7th Prince of Lobkowitz (1773 – 1816). BTEU / AUSMUM / Alamy Stock Photo

Few who have read Jane Austen's *Pride and Prejudice* could forget Mr Collins waxing lyrical about his patroness, Lady Catherine de Burgh. In music history, the dynamic between patrons and those they support is usually more nuanced, often resulting in real friendship. Even so, composers sometimes had to resort to similar tactics: JS Bach showed Mr Collinsesque levels of flattery in the dedication of his Brandenburg Concertos to Christian Ludwig, Margrave of Brandenburg-Schwedt, in which he referred modestly to his own 'little talents'. Barbara Strozzi, meanwhile, was determined to make a living for herself, and did so by dedicating compositions to patrons including Ferdinand II of Austria and Eleanor of Mantua.

Handel's royal patrons made some elaborate requests: his Water Music was written for George I's boat party on the Thames, while the Music for the Royal Fireworks was for George II's display in Green Park. The music went well, the fireworks less so: some were rained on, some flew off, and others set fire to the stage.

Felix Mendelssohn was a favourite with Queen Victoria and Prince Albert, writing vivid accounts of visiting them and their pet parrot: 'It was a delightful day! Just as the Queen was going to sing she said: "The parrot must be taken out or he will scream louder than I can sing"'. Some of Beethoven's patrons even knew each other; Count Razumovsky said of Prince Lobkowitz: 'He played music from dusk to dawn and spent a fortune on musicians. Innumerable musicians gathered in his house, whom he treated regally.'



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WHY BEETHOVEN MATTERS FOR TEENAGERS.



Every penny spent on the arts is a penny spent on education.

At the Orchestra of the Age of Enlightenment we believe that access to culture should be a natural part of growing up in the UK for every child. The OAE's permanent residence at Acland Burghley School, a state comprehensive school in north London, has created a new model for cultural revival and lifelong engagement.

As in Beethoven's time, there is a need today for a radical rethinking about how our society works and the role that culture plays in it. Classical music and creativity can be at the heart of our ambitions as a nation. Acland Burghley School rises to the challenge of being in an area of high economic inequalities – where 32% of students are eligible for free school

meals – through positive leadership. Our in-school programmes provide curricular and extracurricular enrichment, professional skills training, impactful therapies for students with special educational needs and disabilities, and have contributed to improvements in GCSE pass rates. The students perform with us. They make films, sets and costumes with us. They learn about event management and get absorbed in Excel spreadsheets (yes, really!). The student community is empowered to see creativity as the gateway to a world of freedom and equality. Imagine having an orchestra – or a dance troupe or a poet – resident every day in every school in the country.

To find out more about our work here or to arrange a visit see:

oae.co.uk/mission

The Fairy Queen is going on tour



Credit: Mark Allan

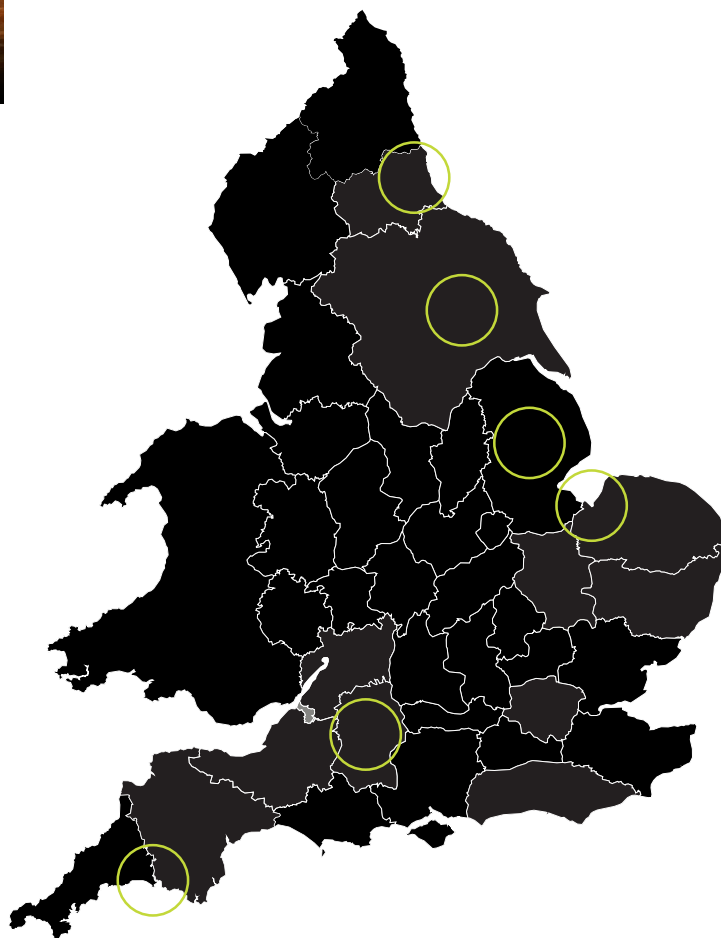
Building on the success of *The Moon Hares* in 2022, we expanded our existing Fairy Queen projects into an exciting new community opera, created collaboratively with communities across the UK. Composer James Redwood and writer Hazel Gould wove their creative magic, seamlessly blending the story of Shakespeare and music of Henry Purcell's 1692 opera into a magical new adventure for the whole family. Our reimagining of Purcell's *The Fairy Queen: Three Wishes* is about wishes that come true, and what happens when they do, as we learn about friendship, love and telling the truth...

In January 2024 the OAE was joined on stage by performers from Camden and our national residencies, showcasing a diverse group of individuals with varying abilities united in the celebration of the collective power of music-making. We had dancers and musicians from Acland Burghley and Northgate secondary schools, a primary choir made up of pupils from three of our Camden partner primary schools and a community choir made up of singers from across the country and of course the OAE – 191 performers in all – an OAE record!

We are delighted that we have been awarded a grant from Arts Council England (ACE) to support this project to tour to County Durham, York, King's Lynn, Wiltshire, Plymouth and Lincolnshire over the next three years. Each performance will be different and celebrate the diverse communities we work with. "The OAE's programmes", says Anna Rimington (OAE-Acland Burghley

School Link), "enable students with a range of complex needs to collaborate with their peers to make and perform music guided by players who bring deep experience of working with AEN students across the country in a range of different settings."

"What an incredible experience last night was. It was so exciting, immediate, funny, engaging that I feel compelled to share with you how much I enjoyed it. To see so many young people being part of such a top-quality production makes your heart dance with excitement. I don't think I've ever felt so connected to the collaboration between a live classical score and a dance piece."
Acland Burghley School Parent



Read our Education 2023/24 Review

Over the past 25 years, the OAE's Education department has grown in stature and reach to involve thousands of people nationwide in creative music projects.

The programme takes inspiration from our repertoire, instruments and players. This makes for a vibrant challenging and engaging programme where everyone is involved; players, amateurs, composers, participants, teachers, partners and stakeholders all have a valued voice.

From our base in Acland Burghley School in north London, we travel the length of England to deliver our work. In 2023 / 24 we

visited County Durham, East Riding, Yorkshire, Cambridgeshire, Norfolk, Suffolk, Wiltshire, Somerset, Plymouth and Brighton and Hove as well as the London boroughs of Brent, Camden, Ealing, Greenwich, Harrow, Kensington and Chelsea, Lambeth, Merton, Newham and Wandsworth.



➔ Read the review on our website at oae.co.uk/discover or scan the QR code

CryptOAEgram

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