

 *e* Orchestra of the  
Age of Enlightenment

BRUCKNER SYMPHONY NO. 5

7.00pm, Sunday 13 October, Queen Elizabeth Hall



**BRUCKNER** **No.**  
**SYMPHONY 5**

**Tonight we welcome back Adam Fischer to open our season with one of the masterworks of the late 19th Century.**

Adam is one of today's outstanding interpreters of the symphonies of Haydn, Beethoven, Brahms and Mahler, both in concert and through his recordings of their complete symphonies. He brings wonderful warmth, experience, trust and confidence to our music-making. With these immense pieces there needs to be a sense that you're in safe hands, especially structurally, and Adam is tremendously good at that.

Exploring the Romantic repertoire brings with it similar issues of performance practice to those which arise with any period: context, linguistic norms, clarity, aesthetic priorities. From a practical point of view the most immediate, striking aspect is to do with sonority and ensemble. How do these instruments work

together, complement each other, what is revealed about texture, scoring, instrumentation, balance, by playing on instruments closer to those which would have been used in Bruckner's day and in trying to adopt similar attitudes to contemporary orchestral musicians?

For an audience there is the opportunity to feel the excitement of experiencing the pieces as if they are new music – fresh creations that are pushing the boundaries of orchestral sound.

You can watch videos on our YouTube channel by Lisa Beznosiuk, Roger Montgomery and Philip Dale about performing Bruckner and Mahler on period instruments.

**SOUTHBANK  
CENTRE  
RESIDENT**

# 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.

## 5 Things to Know

- 1. Anton Bruckner was born on 4 September 1824 in Ansfelden** - on the present day outskirts of the Austrian city of Linz. He died in Vienna on 11 October 1896.
- 2. The composer had two great devotions throughout his life: his Catholic faith and the music of Richard Wagner.** He began his career as a teacher at St Florian monastery-school, before becoming organist at the Cathedral in Linz in 1856. His works from this time include a Requiem, the trilogy of orchestral masses and many of his sublime motets. He moved to Vienna in 1868 when he became a professor at the Vienna Conservatory. During his time in Vienna he unwittingly became embroiled in the heated debates between followers of Wagner and Brahms.
- 3. Bruckner composed the Fifth Symphony between 1875 and 1878.** It is widely considered to be the culmination of an intensive period in the

development of his symphonic style that began with work on the revised version of Symphony No. 2 in 1872. Its thematic and architectural coherence became the template for his later symphonic structures, establishing the reputation of his music as 'cathedrals in sound'.

- 4. Bruckner never heard this symphony played by an orchestra.** A somewhat altered version was performed in public in Graz in 1894 but Bruckner was too ill to attend. It was not until 1935 that an edition of Bruckner's intended version was made available.
- 5. The Brucknerhaus concert hall was opened in Linz in 1974.** Designed by the Finnish architects Heikki and Kaija Siren with the main Brucknersaal hall holding around 1,500 people, it hosts the annual BrucknerFest where the OAE and Adam Fischer performed Symphony No. 5 on 8 October.

Read about Bruckner's Symphony No. 5 in more depth in Julian Horton's article on page 4.

# Programme

Sunday 13 October 2024  
7.00pm at the Southbank Centre's Queen Elizabeth Hall

**ANTON BRUCKNER** (1824 – 1896)

Symphony No. 5

I. Introduction: Adagio – Allegro

II. Adagio. Sehr langsam

III. Scherzo. Molto vivace (schnell) – Trio. Im gleichen Tempo

IV. Finale. Adagio – Allegro moderato

There is no interval.

## **ORCHESTRA OF THE AGE OF ENLIGHTENMENT**

Adam Fischer conductor

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There will be a pre-concert talk with Adam Fischer at 6.00pm in the Queen Elizabeth Hall Foyer.

# Orchestra of the Age of Enlightenment

Players in bold are OAE principal players

### **Violins I**

**Matthew Truscott**

**Kati Debretzeni**

Rodolfo Richter

Jane Gordon

Richard Blayden

Henry Tong

May Kunstovny

Rebecca Livermore

Claire Sterling

Deborah Diamond

Dominika Feher

Stephen Rouse

### **Violins II**

**Margaret Faultless**

Alice Evans

Claudia Delago-Norz

Claire Holden

Iona Davies

Florence Cooke

Nia Lewis

Anna Curzon

Jayne Spencer

Sophie Simpson

### **Violas**

Anne Sophie van Riel

Francesca Gilbert

Martin Kelly

Mark Braithwaite

Lisa Cochrane

Amanda Verner

Mari Giske

Clara Biss

### **Cellos**

**Luise Buchberger**

Catherine Rimer

Andrew Skidmore

Ruth Alford

Richard Tunnicliffe

Penny Driver

### **Double basses**

Cecelia Bruggemeyer

Carina Cosgrave

Paul Sherman

Alexander Jones

Kate Brooke

John-Henry Baker

### **Flutes**

**Lisa Beznosiuk**

Neil McLaren

### **Oboes**

Christopher Palameta

Mark Baigent

### **Clarinets**

Nicola Boud

Fiona Mitchell

### **Bassoons**

**Jane Gower**

Christopher Rawley

### **Horns**

**Roger Montgomery**

Ori Langer

Gavin Edwards

David Bentley

Nicholas Benz

### **Trumpets**

Neil Brough

Phillip Bainbridge

Matthew Wells

Robert Vanryne

### **Trombone**

Philip Dale

Stephanie Dyer

Edward Hilton

### **Tuba**

Martin Jarvis

### **Timpani**

Jude Carlton

# Interpreting Bruckner's Fifth Symphony

Julian Horton



Anton Bruckner (1824 – 1896)  
by W. Jerie Marienbad, 1873  
(via wikicommons)

**B**ruckner remains an enigmatic figure in the history of Western music. His unwavering Catholic faith and the anecdotal evidence of his naïve and deferential character have encouraged popular perceptions of the composer as an other-worldly mystic, who was ill-matched with his time and place. Bruckner's music has, since his lifetime, fostered associations with religious, metaphysical or mystical experience to an extent equalled in the reception of few other composers.

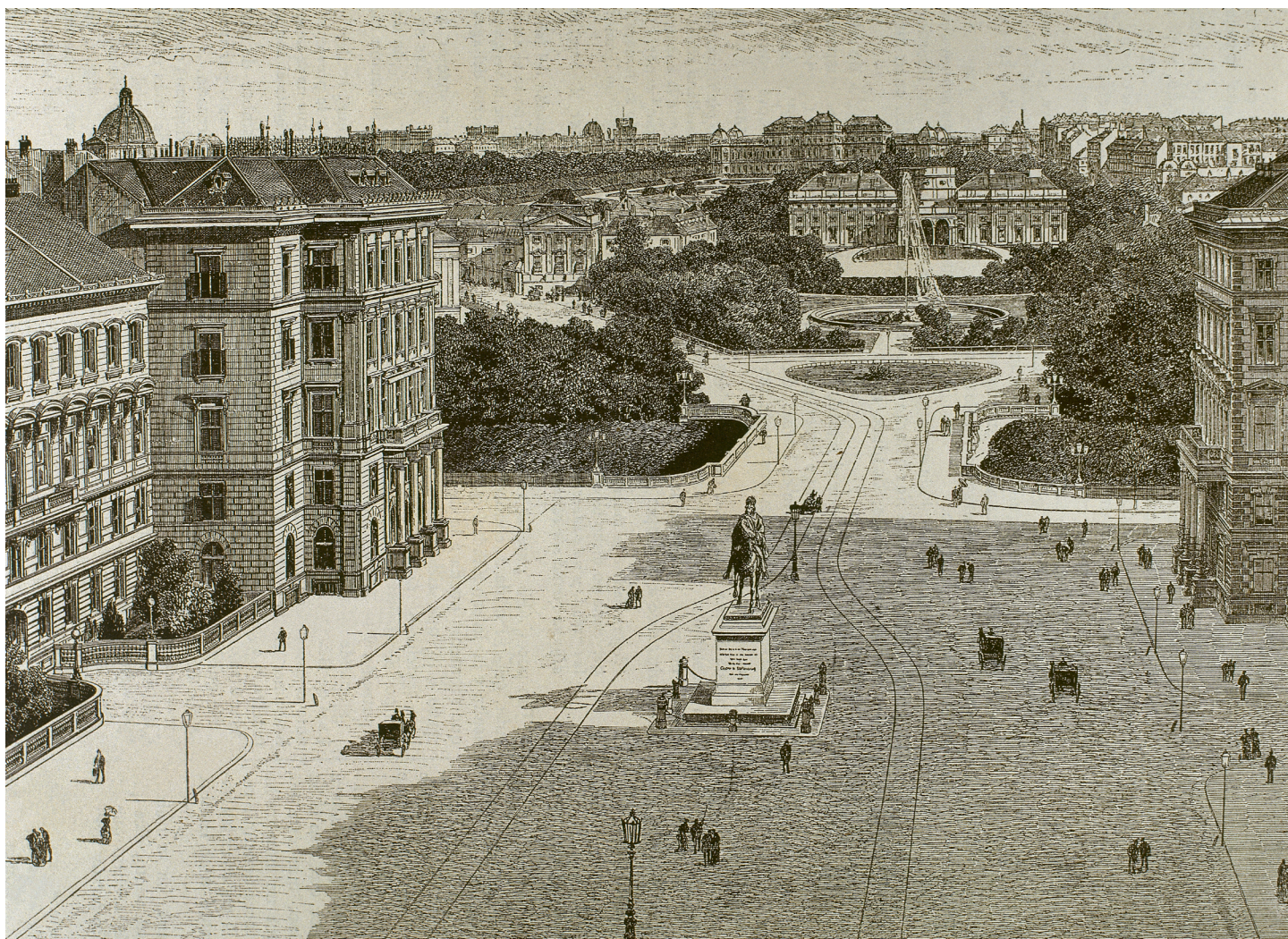
Confronted with his music's bold modernity, contemporary critics often turned to religion by way of explanation, not always sympathetically. Struggling to grasp the idiom of Bruckner's String Quintet, Brahms's biographer Max Kalbeck described it as 'music of pure revelation, as he has received it from above or below, without any profane addition of worldly logic, art or good sense'. Bruckner's Wagnerian advocates often styled such transcendental aspirations as an advantage, contrasting Brahms's secular intellectualism. In Britain, Bruckner's religious convictions played a major role in securing his symphonies' place in the concert repertoire. When Deryck Cooke insisted that 'Experiencing Bruckner's symphonic music is more like walking round a cathedral, and taking in each aspect of it, than like setting out on a journey to some hoped-for goal', he forged a link with a kind of pre-modern religiosity, which has become a commonplace of public opinion. Bruckner's penchant for revision and the symphonies' forbiddingly complex editorial circumstances have also generated one of the great mysteries of musical scholarship, as musicologists and performers wrestled with tangled and opaque textual difficulties.

Critics have reached for metaphysical explanations thanks, in part, to the music's daunting complexity, a property that is displayed to the full in the major work of tonight's programme, the Fifth Symphony. In the Fifth, Bruckner synthesises a vast diversity of styles and materials in a way that has long challenged comprehension. Reviewing the premiere, given as a piano-duet performance in Vienna in 1887, the critic Theodor Helm complained that the work exceeded the limits of ordinary musical understanding, remarking that 'in no other work ... has [Bruckner] been so unconcerned about conventional aims and proportions and the receptive ability of normally endowed listeners'. The Symphony is at its most intellectually enigmatic in its Finale, which takes symphonic fugal polyphony to a level of complexity unsurpassed in its time. The Fifth also has much to offer

listeners seeking a characteristically Brucknerian metaphysical experience. No secular work of Bruckner engages more overtly with the musical symbols of his Catholic faith. Sacred styles are threaded into its design from the outset; and the chorale that crowns the Finale's coda lends a decisively Christian flavour to the Beethovenian notion of a summative symphonic ending. The Adagio, in contrast, offers moments of intense spiritual reflection, which furnish a private counterpart to the very public expression of faith with which the Symphony ends.

The Fifth Symphony occupies a pivotal place in Bruckner's symphonic oeuvre. Begun in 1875 and completed three years later in 1878, it marks the culmination of an intense phase of experimentation, commencing with the 1872 version of the Second Symphony, through which Bruckner forged his mature symphonic style and with it a radically new approach to the genre. Many Brucknerian hallmarks – the formation of main themes *ex nihilo*, the partition of the sonata exposition into three large, distinct thematic areas, the use of sustained orchestral sonorities to mark climactic events, a concentrated engagement with harmonic chromaticism, and a greatly expanded sense of symphonic time – are consolidated in this period. After the Fifth, Bruckner turned temporarily away from symphonic composition, composing the String Quintet, his only mature chamber work, in 1878–79 before commencing work on the Sixth Symphony, which was finished in September of 1881.

Unlike the Second, Third and Fourth symphonies, which were extensively revised between 1872 and 1880, the changes Bruckner introduced to the Fifth, following completion of the first draft in 1876, are usually regarded as part of an ongoing compositional process, rather than wholesale revisions. The 1878 manuscript remains the authoritative score; changes that Bruckner entered onto the manuscript – which include numerous small cuts and the introduction of a bass tuba – are not normally considered widespread enough to justify a partition into two separate versions, although few sources for the work's earliest conception survive. Discouraged by the disastrous premiere of the Third Symphony in 1877 and the subsequent failure to secure a performance of the Fourth, Bruckner laid the Fifth aside at its completion. It remained unperformed until 20 April 1887, when a two-piano arrangement was played by Joseph Schalk and Franz Zottmann at Vienna's Bösendorfersaal. Preparations for the concert were not harmonious. Friedrich Klose reports a heated exchange between the composer and Schalk in Gause's restaurant, as a result of which the performance was postponed. Bruckner also insisted on attending all the rehearsals, at which, according to Klose, his behaviour was 'unbearable'. Bruckner's attitude only softened after the concert, which was enthusiastically received by the audience. The first orchestral performance followed in Graz on 9 April 1894 under Franz Schalk's direction, which the composer, now in failing health, was too ill to attend. Schalk introduced cuts, most extensively to the Finale, from which he excised the recapitulation of the first and second themes, a truncation of more than 100 bars,



Austria. Vienna. Schwarzenberg Square. Engraving by A. Kronstein, 1887. PRISMA ARCHIVO / Alamy Stock Photo

for which there is no evidence of Bruckner's consent. Schalk also made substantial changes to the orchestration, most blatant of which was the inclusion of an off-stage brass group to reinforce the chorale's entry in the Finale's coda. This garbled version of the work was published in 1896, the year of Bruckner's death, and became the standard performing version until Robert Haas published his edition, based on the 1878 manuscript, in 1935, which undoes Schalk's cuts and restores Bruckner's original orchestration.

The Fifth is perhaps the most rigorously integrated of Bruckner's symphonies: in no other work does he go to such lengths to relate the movements and secure their overarching coherence. The Symphony's inner and outer movements are paired by theme and key, producing a design in which one phase of the work's drama is nested inside the other. The first movement and the Finale are focused on the tonic, B flat major, while the Adagio and Scherzo are centred on D minor. The main themes of the outer movements also share harmonic properties, a similarity that becomes explicit as the Finale's coda approaches, where the two themes are combined. The solemn pizzicato figure initiating the Adagio is accelerated to produce the string figure that commences the Scherzo; and the Scherzo's main theme is a variant of the plaintive oboe melody, which the Adagio's processional pizzicato accompanies.

The Fifth is additionally significant because it is perhaps the nineteenth century's most substantial contribution to what might be termed the 'contrapuntal' symphony, a subset of the genre preoccupied with incorporating fugal techniques, the locus classicus of which is discovered in the Finale of

Mozart's 'Jupiter' Symphony. The importance of counterpoint for Bruckner's Fifth is initially signalled in the first movement's imitative slow introduction, and emerges more fully in its development section, where the main theme is combined both with itself and with a motto drawn from the introduction. Counterpoint comes substantially to the fore in the Finale, the vast design of which combines sonata form, fugue and chorale with breathtaking virtuosity. The Finale incorporates three fugues: the first exposes the main theme; the second initiates the development section and is constructed from the chorale melody tentatively introduced at the exposition's end; the third supplies the development's central action and combines the main theme with the chorale. Bruckner subjects his material to a bewildering variety of contrapuntal manipulations. Both themes are presented in their prime form and in inversion – that is, with their interval content turned upside down – and this occurs both separately and simultaneously. The prime form and the inversion of the first theme are also set in counterpoint with themselves, a technique called *stretto*. Even more astonishingly, the *stretti* on the first theme, in both prime and inverted forms, sometime happen simultaneously with presentations of the chorale.

All these intellectual gymnastics culminate in the Finale's grand coda, at the climax of which the chorale subject, now presented in rhythmic augmentation with its note values doubled, is installed in the brass as the Symphony's gestural apex. This event is also the termination point of a dramatic narrative spanning the entire work, which engages directly with



Main square in Graz, 1875. ÖNB-Bildarchiv / picturedesk.com / Bridgeman Images

the struggle-victory narrative bequeathed by Beethoven's Fifth Symphony and amplified in his Ninth. Its expressive trajectory revolves around a dialogue between three musical styles – march, dance and chorale – which are introduced strategically across the form. The outer movement's main themes are both marches, contrasting the slow processional with which the Adagio begins. The first movement's second theme introduces chorale, anticipating both the Adagio's second theme and the Finale's second fugue subject. Dance styles feature prominently in the Scherzo, where the fast initial material contrasts a more leisurely Ländler, and in the Finale, the second theme of which is a fast polka. These dialogues dramatise an overarching conflict between the secular (in the march and dance themes) and the sacred (in the various chorales). The commonplace that Bruckner's Fifth ends with an unproblematic affirmation of Catholic faith consequently requires qualification, because this affirmation is hard-won: the chorale emerges victorious from its complex contrapuntal encounters with the pointedly secular martial main theme.

The Finale also inherits and resolves tonal conflicts engendered in the first movement's main theme, which begins in B flat major but quickly slips into B flat minor and leans heavily on G flat major before returning to the tonic. These tendencies to mix major and minor modes and to drift chromatically away from the tonic destabilise the work's core material and undermine the tonic's security for the Symphony's duration. When the chorale enters in triumph at the end, it marks the final stage in a long process of working out these instabilities and fortifying B flat major as an uncontested global key. At the end, the affirmation of faith works in tandem with the establishment of tonal security.

In this evening's concert, the Orchestra of the Age of Enlightenment will perform Bruckner's Fifth Symphony on period instruments, reflecting as closely as possible the instrumental forces and technologies prevalent in Vienna during the composer's lifetime. In so doing, they contribute to a widening interest in the period-instrument performance of Bruckner's music, which builds on Philippe Herreweghe's seminal 2009 recording of the Fifth with the Orchestra des Champs-Élysées. Contrasts with the sound of orchestras favouring modern instruments include softer yet more transparent string and brass textures, and differences in the balance between the orchestral groups, which will come especially to the fore in the Finale's contrapuntal passages, allowing many of their complex, interweaving lines to be heard with fresh clarity. Although there is much in Bruckner's music that remains mysterious, uncovering the orchestral sound of late-nineteenth-century Vienna may allow a more transparent, if no less fascinating Bruckner to emerge.

# Biography



## ADAM FISCHER Conductor

*"Fischer adds even more buoyancy by paying scrupulous attention to every detail of the rhythmic articulation."*

THE GUARDIAN

Born in Budapest Adam Fischer is one of the leading conductors of our time. In 1987, he founded the Österreichisch-Ungarische Haydn Philharmonie with musicians from his two home countries Austria and Hungary, and at the same time the Haydn Festspiele in Eisenstadt as an international centre for the performance of Haydn's music.

Whether in Bayreuth, at the Metropolitan Opera or at Teatro alla Scala in Milan, whether with the Wiener or Berliner Philharmoniker, the Orchestra of the Age of Enlightenment or at the Salzburger Festspielen: Adam Fischer is recognised, by audiences and musicians alike, as a mediator between music and the outside world. In 2022 he was awarded with the International Classical Music Award for this lifetime achievements.

Adam Fischer acquired his profound understanding of the opera world and his unusually broad repertoire by taking the classic career path steps from répétiteur (Graz) to Generalmusikdirektor (Freiburg, Kassel, Mannheim und Budapest). His international breakthrough came in 1978 when he took over the baton from Karl Böhm, conducting "Fidelio" at the Bayerische Staatsoper. Since then he has been a guarantor of thrilling opera evenings at all leading opera houses of the world. His closest links are with the Wiener Staatsoper where he was appointed Honorary Member in 2017.

Together with the Danish Chamber Orchestra who's Chief Conductor he is since 1998, he has developed their very own unique style. With a recording of all Mozart symphonies (ICMA 2015) and an award-winning complete Beethoven recording (ICMA Recording of the Year 2020, nominated for an OPUS KLASSIK 2020) Adam Fischer ventured into new territory in terms of musical interpretation to enthusiastic international acclaim. Their complete recording of Brahms's Symphonies (released 2022) has received great critical acclaim.

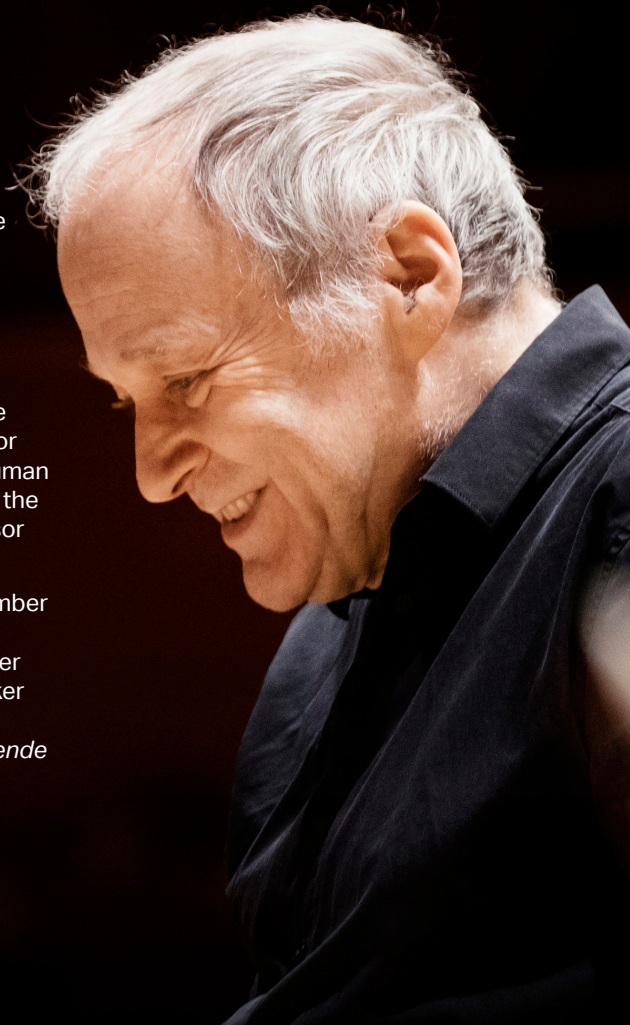
Adam Fischer also embarked on a completely new path in 2006 when he founded the Wagner Days in Budapest: together with Gábor Zoboki, the architect of the Palace of Arts (MŰPA), he realised his idea of performing Wagner's work in a

concert hall by including the entire hall in an all-round artistic experience. The Budapest Wagner Days under Adam Fischer's artistic leadership have established themselves as a world-class Wagner opera festival which has been named "Bayreuth on the Danube" by the *New York Times*.

As Principal Conductor of the D usseldorfer Symphoniker, Adam Fischer began a Haydn-Mahler cycle in 2015 which was also received with international enthusiasm. In addition to excellent reviews in all relevant media, his Mahler recordings with the orchestra received the highest distinctions with the 2019 BBC Music Magazine Award and the OPUS KLASSIK 2019 for best orchestra recordings of the year.

Adam Fischer regularly uses his success and the broad international public for important messages about humanity and democracy. For his commitment he received - amongst others - the renowned Wolf Prize of the Wolf Foundation in Jerusalem and the Gold Medal in the Arts from the John F. Kennedy Center for the Performing Arts, Washington. He has been a member of the Helsinki Committee for Human Rights for more than twenty years. Since 2016, he annually awards The Human Rights Award of the Tonhalle D usseldorf. Adam Fischer is an Honorary Member of the Musikverein f ur Steiermark in Graz. He holds the honorary Austrian title of Professor and he has received the Order of Dannebrog from the Queen of Denmark.

Besides his regular activities with the D usseldorfer Symphoniker, the Danish Chamber Orchestra and the Budapest Wagner Days selected highlights of the 2023 / 24 season include appearances at the Salzburger Festspiele, concerts with the Wiener Philharmoniker at the Konzerthaus Wien and in Lucca, with the Wiener Symphoniker at the Musikverein Wien, a tour with the Academy of St. Martin in the Fields, a new production of *La clemenza di Tito* at the Staatsoper Hamburg, as well as *Der fliegende Holl ander* in Hamburg and *Le nozze di Figaro* at the Staatsoper Wien.

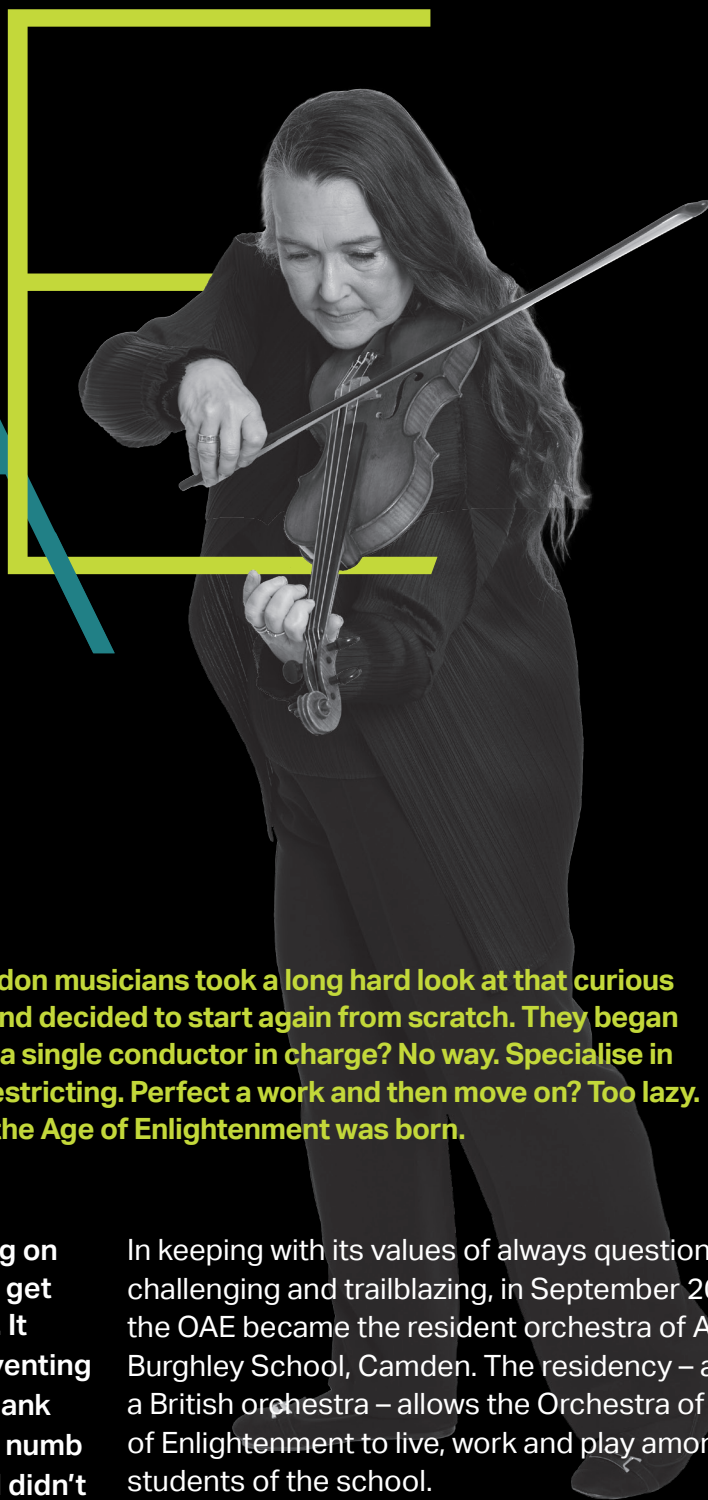


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**A**nd as this distinctive ensemble playing on period-specific instruments began to get a foothold, it made a promise to itself. It vowed to keep questioning, adapting and inventing as long as it lived. Residencies at the Southbank Centre and the Glyndebourne Festival 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, 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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Katherine Spencer

Christine Sticher

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# Welcome to the Southbank Centre

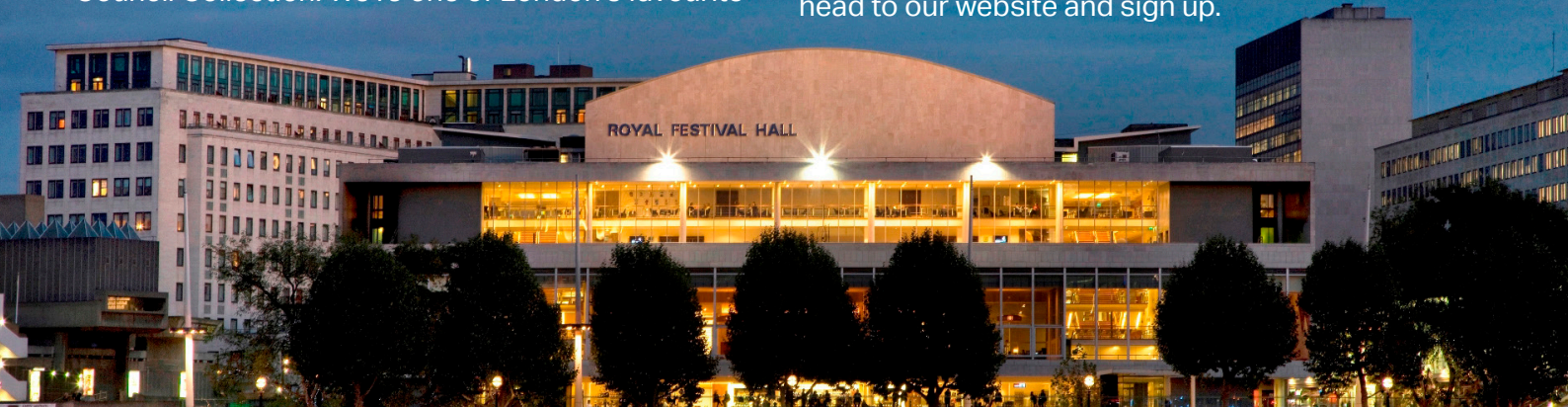
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When you become an OAE Friend, you join us in bringing great music to life. We then give you a front-row and behind-the-scenes view of our work, so that you can see the impact that your donation really makes. This includes supporting our ambitious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

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

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Thank you to all supporters who wish to remain anonymous.



Sir Andrés Schiff leads an open rehearsal at Acland Burghley School for students, staff and local community. Credit: Zen Grisdale

## New Community Open Rehearsals initiative begins at Acland Burghley School

**O**ur Community Open Rehearsals initiative started in Spring 2024. It extends our offer to the students of Acland Burghley School, the local community in Tufnell Park as well as those for whom access to evening concerts at venues like the Southbank Centre may be more challenging.

The rehearsals are held in the Assembly Hall at Acland Burghley School and are generously supported by The Linbury Trust. Events so far have seen the musicians of the OAE joined by conductor Riccardo Minasi, soprano Louise Alder, baroque specialist Peter Whelan and pianist Sir Andrés Schiff sharing insights into the process of making-music. A session will typically consist of two 'sittings' – one for students from Acland Burghley School (and the other members of Camden's LaSWAP sixth form consortium) and another which anyone can register for. These have been particularly appreciated by those for whom more standard concert-going is difficult, from seniors who prefer the daytime events to those who benefit from a more relaxed environment.

The Community Open Rehearsals also create more time for the player members of the OAE to work together and refine performances. The sessions remain very much the musicians to use as they need to prepare at the discretion of the project directors and guest artists. All have been giving of their time, knowledge and humour in engaging with attendees – from Sir Andrés holding a hall full of students enthralled by the story of his own aspirations to excellence as a teenager (it was football before music!) to Riccardo Minasi's conductor's podium surrounded by budding conductors taking turns to put our musicians through their paces!

We have been fortunate to be supported in this initiative by a number of partners - including headteacher Nicholas John, Anna Rimington and the staff at Acland Burghley School and the team at Camden Music – and we are developing partnerships with other charities and organisations, such as the NHS via Tickets for Good.

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If you run a community group or know of someone who would benefit from attending our Community Open Rehearsals please get in touch with us on [boxoffice@oae.co.uk](mailto:boxoffice@oae.co.uk) or keep an eye on our website for more information.

# Back to School



**Starting secondary school is a big moment: first classes, new schedules and teachers, and, for students at Acland Burghley School, a chance to meet the school's resident orchestra.**

On Wednesday 18 September, we introduced this year's 180-strong Year 7 cohort to the OAE through two concerts. In each, we explored the different orchestral families, listened to the orchestra and sang together. The programme included extracts from Handel's *Water Music* and Purcell's *Fairy Queen* as well as newly commissioned pieces by James Redwood and a traditional sea-shanty.

The concerts also allowed the Year 7 students to hear music written by their Year 10 peers alongside music by Handel and Purcell. Over the summer and into this term, the Year 10 GCSE Music class took part in workshops led by composer James Redwood. After analysing the compositional process, they wrote their own pieces as a group which were performed at the school's Creating Excellence evening in the summer term. Building on this series of composition workshops, they performed their pieces again, this time alongside the OAE.

In the afternoon, 38 new Year 7s who already play an instrument were invited to join a jam session with the Orchestra. Dividing into sections, students were mentored by OAE players as they learned the parts to 'Helly Shumray', the sea shanty featured in the morning concerts.

## OAE Experience ensemble serves up lashings of baroque treats

**The new academic year started with our OAE Experience players joining for a three-day intensive course. The Ann and Peter Law Experience scheme brings together exceptional young musicians to work with and learn from OAE Player Members and each other over a two-year period.**

In this course from 6 – 8 September, led by Margaret Faultless, the students explored music by Locke, Purcell, Rameau and Handel and experimented with different performance set ups. On the Sunday afternoon they shared the stage with the Istante Collective for a community concert at our home in Acland

Burghley School. The ensemble was arranged in a circle in the middle of the hall and our audience were invited to sit in a circle around them, giving everyone a new experience in playing and listening to music. After an interval of coffee and cake, the hall was transformed into an intimate chamber setting with the Istante Collective taking us on a baroque journey. For the third (and final) part of the afternoon it was back to Handel and our OAE Experience players with the invitation to the audience to 'please take your chair to wherever you would like to sit'... and they did just that!

**"The OAE Experience Scheme has not only helped me grow as a musician but has also deepened my appreciation for the impact of music education. I feel genuinely fortunate to be part of an organisation that cares so much about nurturing young talent while delivering incredible performances. The joy and fun I've had throughout this journey have been just as significant as the learning, adding a vibrant layer of enthusiasm to every rehearsal and performance."**

OSIAN JONES, OAE EXPERIENCE CELLIST 2024 / 25

