

 *e* Orchestra of the
Age of Enlightenment

7.00pm
Thursday 26 June
Queen Elizabeth Hall

the magic flute



and the bird that would be free

**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. Tonight you will hear music by three composers who all lived at around the same time in the 18th Century.** Wolfgang Amadeus Mozart (1756 – 1791) is one of the most famous composers to have lived. There are many stories about his life, but be careful as not all of them are true! Marianna Martines (1744 – 1812) and Joseph Bologne (1745 – 1799) are less well known but their music is being more widely played than ever before. You can read more about all three of them on page 9.
- 2. In the 18th Century composers and musicians were likely to work for someone wealthy, like a King or Emperor, or the Church.** They would work hard for a living (as they do now) and often add to their earnings by putting on their own events for the paying public or teaching.
- 3. Vienna and Paris were two of the most important cities in Europe.** Paris, where Joseph

Bologne worked, was the second largest city (after London) by 1800 with a population of about 600,000. Vienna, where Marianna Martines and Wolfgang Amadeus Mozart lived and worked was sixth largest with a population of 240,000.

- 4. There was a lot going on in the 18th Century!** It is where we get the term 'the Age of Enlightenment' from to describe discoveries and new ideas in science (think of Newton and gravity), philosophy, literature, music and other arts. It was also a time of ongoing struggles for freedom and equality, with events like the French Revolution, although many people continued to live in poverty, injustice and slavery.
- 5. The Magic Flute's title in German is *Die Zauberflöte*.** Mozart wanted everyday working people to be able to enjoy his operas. There was quite an uproar when he wrote *The Magic Flute* to be performed in German – because that is what most people in Vienna spoke – rather than Italian which was considered the right language for opera to be performed in at the Emperor's court.

Introduction

Crispin Woodhead Chief Executive Officer

The *Magic Flute* is a remarkable piece, bursting with provocation, complication and unforgettable tunes.

One of the most explosive moments of the work comes early in the opera. In the woodland encounter between prince and pauper, Tamino and Papageno, we hear the following :

TAMINO

Sag mir, du lustiger Freund, wer du seyst?
Tell, me, jolly fellow, who are you?

PAPAGENO

Wer ich bin?
Who am I?
für sich (*quietly*)
Dumme Frage!
Silly question!
laut (*aloud*)
Ein Mensch, wie du.
A man like you.

'Mensch' carries more than our 'man' – it has a unifying, equalising power in the way that we mean when we use words like 'humanity'.

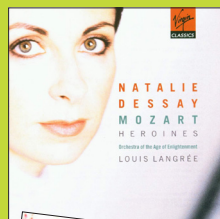
It is daring and revolutionary. It taps into the social criticism, subversion and challenge that is in the waters already in the eighteenth century. It's a mark of the new world view where tales are told in German vernacular not patrician Italian, where the stage is common domestic rather than spangled royal. It's a world-on-its-head view of life where counts beg forgiveness and a high drama takes place in the lives of common people.

Above all, it is the primary language of levelling up, the call to action that we are in this together and that, with a common purpose, great things can be achieved.

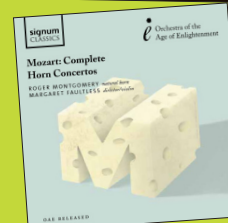
How perfect that the inspiration of this masterpiece carries its energy forward in this new treatment: an all-encompassing community opera in the orbit of our residency in a north London comprehensive.

Club OAE Mixtape

As a little thank you, we've put together a playlist inspired by tonight's concert. It features classic OAE recordings.



- Mozart: The Magic Flute – Overture
- Mozart: The Magic Flute – The Queen of the Night's Aria
- Mozart: The Magic Flute – 'Ach ich fühl's' (Ah, I can feel it)
- Mozart: Cosi fan tutte – 'What Every Girl Fifteen or Older Needs to Know'
- Mozart: The Magic Flute – 'Oh don't tremble, my dear son'
- Bologne: String Quartet No. 4 – 1st movement
- Bologne: String Quartet No. 4 – Rondeau (2nd movement)
- Bologne: Violin Concerto Op. 8 No. 2 – 1st movement
- Martines: Sinfonia in C – 1st movement
- Mozart: Horn Concerto No. 4 – Rondo (3rd movement)



Tonight's Music

Thursday 26 June 2025

7.00pm at the Southbank Centre's Queen Elizabeth Hall

Grand Overture

Inspired by Mozart, composed by students from Acland Burghley School (Camden), Northgate High School (Ipswich) and James Redwood

Rondeau from String Quartet No. 4

by Joseph Bologne (1745 – 1799)

Rising, Falling and Going Round: Rondo on a theme by Martines

Composed by students from Acland Burghley School (Camden), Northgate High School (Ipswich) and James Redwood

Sinfonia in C

by Marianna Martines (1744 – 1799)

I. *Allegro con spirito* (Cheerful with spirit)

The Magic Flute and The Bird That Would Be Free

Music by Wolfgang Amadeus Mozart (1756 – 1791) and James Redwood

Overture

A great bird catcher's what I am

The Queen of the Night I

Hm! Hm! Hm! Hm!

Ach, ich Fühl's (Ah, I can feel it)

The Queen of the Night II

Let's be silent

The Queen of the Night III

Don't Give Up

March of the Priests

And If You Fall (Don't Give Up)

You Have Gifts (Don't Give Up)

We're Walking Safely Through The Fire

Pa Pa Pa

Finale

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Huw Daniel leader

Kirsty Hopkins The Bird

Timothy Dickinson The Bird Catcher

Adam Courting Narrator

James Redwood conductor

Huw Daniel violin

Dominika Fehér violin

Kate Heller viola

Ruth Alford cello

Musicians from Acland Burghley School and Northgate High School

Dancers from Acland Burghley School
(leader: Jordan Williams)

Choirs from Netley Primary School, West Hampstead Primary School & Hawley Primary, Camden (leader: Sheena Masson) and Northgate High School, Ipswich (leader: Chloe Rutter)

This project is supported by Sir Martin and Lady Elise Smith OBE, The Neville Abraham Foundation, Paul Hamlyn Foundation and John Lyon's Charity

Tonight's Performers

Creative Team

Hazel Gould director / writer

Ruth Paton stage designer

Brett Kasza lighting designer

Acland Burghley School musicians

Gilbert Chapman, Juno Chatwin, J'Zon Craigie, Buddy Ellis, Anna Glayser-Smyth, Kaireece Nevins, Tam Nicholls, Zain Saeed, Oscar Szalwinski

Northgate High School musicians and singers

Sophia Ayers, Arthur Baggett-Lahav, Antoni Buczek, Max Buczek, Henry Cooke, Isaac Gisby, Megan Green, Samuel Green, William Herbert, Elijah Joyson, Billy Sillis, Izabela Wolinska, Fran Birch, Seren Bloor, Martha Brookes, Evie Carr, Oshinka Fonseca, Leigh Fox, Emma Fox, Kitty Gray, Chloe Looock, Katie Ramsey, Mary Rogers, Ayla Saglam, Indira Stasilaityte, Eliza Storey, Olha Volhina, Claudia Webb

Acland Burghley School dancers

Stella Aklog, Ella Combes, Oscar Fichelson, Lilah Hetherington, Leah Lymbour, Crystal Stephenson, Emily Strange

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Violins I

Huw Daniel*
Claire Holden
Daniel Edgar
Henry Tong
Alice Poppleton

Violins II

Dominika Fehér
Rebecca Livermore
Jo Lawrence
Mark Seow

Violas

Kate Heller
Annette Isserlis
Hannah Gardiner

Cellos

Ruth Alford
Carina Drury
Miriam Nohl

Double basses

Cecelia Bruggemeyer
John-Henry Baker

Flutes

Lisa Beznosiuk*
Rosie Bowker

Clarinets

Fiona Mitchell
Sandra Pérez Romero

Bassoons

Zoe Shevlin
Rebecca Hammond

Horns

Ursula Paludan Monberg
Peter Moutoussis

Trumpets

William Russell
Brendan Musk

Trombones

Philip Dale
Ed Hilton
Martyn Sanderson

Timpani and Percussion

Charlie Hodge

*OAE principal players

Synopsis

Kirsty is a bird. Tim is a bird catcher. Every day he must catch a new bird to take to the terrifying Queen of the Night, for her collection. In return for the birds, she gives Tim food and drink.

One day Tim catches Kirsty – he is about to take her to The Queen – but Kirsty does not want to be caught or to live in a palace. She wants to be free. Tim is frightened of The Queen, but is moved by Kirsty's plight. He agrees to let her free, but is caught by The Queen.

They beg her for mercy, and while The Queen won't let them free, she agrees to give them a chance to free themselves.

First she gives them a challenge of silence. They don't think they can do it, and decide to give up, but they hear a song in the distance which encourages them to keep going. Nevertheless, Tim can't manage it and they fail the challenge. Kirsty begs for another chance.

The Queen agrees, and gives them trials of fire and water. She offers them weapons, a flute and some bells, which Tim and Kirsty see as useless objects. They attempt the trials, and at first they get nowhere, but again the song in the distance gives them the strength to carry on. They decide to try their flute and bells – and immediately the fire and water are calmed.

Music has saved the day! Tim and Kirsty are set free, and Tim goes with Kirsty to live life as a bird, flying around the world.



Our Journey

**Richard Bratby speaks to Education Director Cherry Forbes,
composer James Redwood and writer Hazel Gould**

When Mozart wrote *The Magic Flute* in 1791 he was having the time of his life, and you can tell. He was 35 years old, and he knew a thing or two about operas (he'd written his first at the age of eleven). Now, 24 years and 18 operas later, he did something completely different. *The Magic Flute* is a show for the whole family, more like panto than grand opera, and packed with seriously catchy tunes. True, it's a tale of rescue and adventure, but there are clowns, dancers and fabulous monsters too. It's a story of friendship and self-discovery, set in a fantastic world where the greatest prize is goodness, and the most powerful magic is the kind that we can all create: music itself.



James Redwood credit Charlie Kirkpatrick



Cherry Forbes

In other words, it's perfect for the Orchestra of the Age of Enlightenment; an orchestra that's found an endless source of creative energy in its work with communities and young people. After turning Purcell's *Dioclesian* and *The Fairy Queen* into exuberant community operas, *The Magic Flute* is a natural next step for the creative team of composer James Redwood, writer Hazel Gould and the OAE's Education Director, Cherry Forbes.

"We're now regularly doing these big community operas" explains Cherry. "They started small, and they've just grown! Now it's very normal for us to be doing a project like this at the Queen Elizabeth Hall. What we really like doing is taking the core music of the OAE, and asking, 'where could that go?'. In the case of *The Magic Flute*, obviously it's one of Mozart's finest operas, but it's really important that every performer has a voice – whether playing, or in the case of *The Magic Flute*, singing or dancing as well. So we get to work. James is a fantastic composer, Hazel is a fantastic writer and director, and between us, we start creating something magical."

She makes it sound easy, but in truth it takes a special kind of imagination. Mozart's opera has more than 20 different characters and a famously topsy-turvy story. Hazel and James' challenge was to recreate it with just two singers, a multi-tasking narrator, and, of course, enjoyable and rewarding parts for a team of inspirational young singers, dancers and instrumentalists from Ipswich and Camden. That's where the imagination comes in. The OAE has taken care to keep Mozart's full 30-piece orchestra, so it's a question of staying true to his spirit while finding a new and enjoyable way to tell the story. As always in opera, the words are crucial, as Hazel explains.

"I love *The Magic Flute*" she says. "The music is wonderful, but I think it's widely recognised that the story is bananas! So I chose a few ideas that I thought were central to the opera, and some of the characters that I think are inspiring. It was important to make something that would speak to both parents and children, and so I asked myself: which are the characters that I'd most like to work with? And since I knew we had a lovely baritone, Tim, it seemed really right to base it around Papageno's story".

That makes a lot of sense. Mozart's wisecracking bird-catcher Papageno isn't your typical hero, exactly, but he's huge fun to be around. "He's completely charming, and he's a real everyman" says Hazel - who's renamed him Tim, to match the singer who plays the role.

"For young audiences, the experience of being put in a situation which is much bigger than you are is very relatable. So in *The Magic Flute* and *The Bird That Would Be Free*, there are goodies and baddies. Tim catches a bird and she wants to be free - but if he lets her free, they're both going to be in trouble with the Queen of the Night. They have to try and escape, and as a joke, the Queen gives them a flute and some bells. They say, 'This is useless. This is rubbish. We need proper tools'. But then they have a go at playing them, and it turns out that it's music that helps them get through"

That sounds like a cue for a composer. James Redwood has collaborated with Hazel and Cherry on the OAE's Purcell projects. Still, for any composer, the prospect of working with Wolfgang Amadeus Mozart has got to be daunting. "Cherry's brief to me was that we should create a song that the children could sing to encourage Tim and Kirsty not to give up in their trials" he says. "And so Hazel wrote the lyrics for this song, 'Don't Give Up'. I've done quite a lot of work with the OAE, but always with Baroque composers. Mozart's harmony is a lot harder to interrupt, so I went through *The Magic Flute* finding chord progressions that I liked, and then I put a new melody on top of them. It was an interesting musical challenge for me – it's a new song but I didn't want it to sound like it had nothing to do with Mozart".

Though of course, Mozart isn't the only show in town tonight. Cherry was keen to include music by two of his less familiar contemporaries. As she explains, "We started thinking about other composers who were around at the time of Mozart. We've got a movement of a quartet written by Joseph Bologne, also known as the Chevalier de Saint-Georges, who was writing at the same time and was also a renowned fencer! We've also been exploring work by Marianna Martines, who was the first woman known to have written a symphony."

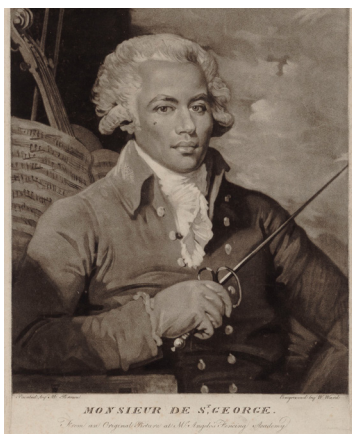
These neglected works have provided starting points for the young performers' own creativity. The results will be showcased in the first half of the evening, and Cherry relishes the prospect. "Overall, we'll have 30 OAE players, our three soloists, nine dancers, and 90 primary school children, plus over 40 secondary instrumentalists and singers as well", she says. The aim, after all, is to let the music of the 18th Century inspire and unlock the creativity of a new generation. "This gives the young performers a sense of real-world purpose" says Anna Rimington of Acland Burghley School, the Tufnell Park comprehensive that the OAE calls home. For Jordan Williams, Dance and Music Subject Leader at Acland Burghley, it gives teenage dance students "a chance to grow as choreographers" on a truly world-class platform.

Best of all, we get to share the adventure too – enjoying, in new and surprising ways, Mozart's enduring power to entertain, enlighten and delight. "The pleasure for me is hearing all the work come to life" says James. "There was an idea that was in my head, and now I get to hear it! That's just very joyful." Hazel sums it up. "What's really amazing about working with young people is they connect to the music without the cultural barriers that we put in the way. Young people hear fascinating, interesting things in music that those of us who have more experience might not. You get a different perspective. And more than with any other composer, really, the music of Mozart just goes straight in. It's so human, it's so character-led. It's just so full of heart!"

Meet the composers

Richard Bratby

Joseph Bologne, Chevalier de Saint-Georges (1745 – 1799)



Portrait of Joseph Bologne de Saint-Georges, 1788. One of the earliest musicians of African ancestry in the world of European classical music. Painted by William Ward, Public domain, via Wikimedia Commons

When you're talented and famous, people tell stories about you. Many stories have been told about Joseph Bologne, but the facts are amazing enough. He was born in the Caribbean island of Guadeloupe where his father was a landowner and his mother was an enslaved woman. When he was seven, he travelled to France, and by the time he was 17 he was already a star. He was a champion fencer (the sport of fighting with swords). He was also a great dancer, and it's said that he was so quick with a pistol that if you flipped a coin in the air, he could hit it with a bullet while it spun.

Well, like we said, people tell all sorts of stories! Joseph certainly had some incredible adventures. The Queen of France became his friend; later, when France was at war, he fought as a soldier. At one point he was even thrown in prison by his enemies. Somehow, between all this, he trained as a violinist and a composer, and by the 1780s he was the leader of the best orchestra in Paris, where only prejudice prevented him from getting the top job in French music, the head of the Paris Opera. Today, we're enjoying his music all over again – and getting to know one of the 18th Century's bravest and brightest talents.

Wolfgang Amadeus Mozart (1756 – 1791)



Painting of Wolfgang Amadeus Mozart by Barbara Krafft, 1819 Public domain via Wikimedia Commons

Wolfgang Amadeus Mozart was small in stature, he was good company and he was never rich, but for many people he was one of the greatest musicians who ever lived. In fact, he was writing music and playing the violin and piano by the age of ten. His father Leopold was a composer himself, and he could tell that little Wolfgang was something special. Leopold took him on tour all over Europe - including a

trip to London, where audiences rushed to see this "prodigy of nature" performing with his older sister Anna.

As an adult, Wolfgang settled in Vienna and dived headfirst into every kind of music. He knew he was good, and he worked hard – composing, teaching, and playing the piano. But he loved dancing too. He enjoyed relaxing with friends over coffee and a game of billiards, and he adored his wife Constanze, their young children and their pet dog. Everyone agrees that he died far too young (he was only 35 – medicine was not as advanced then as it is now), but in his short life he wrote more than 700 pieces including operas – like *The Magic Flute* – that are still performed all over the world today.



Marianna Martines born in Vienna circa 1780 Anton von Maron, Public domain, via Wikimedia Commons

Marianna Martines (1744 – 1812)

News travelled slowly in the 18th Century (because nothing moved faster than the fastest horse) but even so, Marianna Martines was famous across Europe. Her family was originally from Spain but she was born in Vienna, the Austrian capital where Mozart also lived and worked (he knew her well, and was a big fan). When she was visited in 1772 by the English music historian Charles Burney, he was so dazzled by her skill as a composer, pianist and singer that he called her "Saint Cecilia Martines" (Saint Cecilia is the patron saint of music).

Like Mozart and Bologne, Martines showed huge talent as a child, and she was encouraged by a family friend – the poet Metastasio, who wrote the words for some of the 18th Century's most famous operas. It was difficult for a woman to make a career as a musician in those days, but she was determined to succeed. And she did: she sang before the Empress of Austria, and composed music for some of the biggest churches in Vienna. Meanwhile, fellow composers and music-lovers flocked to her lively musical parties. Her symphony (which we're playing tonight) might be the first symphony ever written by a woman: a glimpse into a truly brilliant musical mind.

Opera anywhere

One might think that the concert hall or theatre is the place for opera but our *Magic Flute* show has been performed in schools and even at a street party in Camden to the delight of local residents!



'Absolutely wonderful – *The Magic Flute* as never heard before and so accessible!' – CAMDEN RESIDENT

'Inspiring Stuff – delightful and special – who would imagine anything SO LOVELY for ALL the families at a street party.' – CAMDEN RESIDENT

'It's just so amazing to have a whole orchestra at our street party! How many people have that where they live? We love it that you are part of our community now.' – CAMDEN RESIDENT



'Your concert at the street party was amazing! We loved everything about it. It was wonderful to see everyone of all ages and sections of our community listening. The Mozart was so beautiful, I loved it that you made complete sense of an opera that doesn't, really, so that even the small children could understand it. The acting was very engaging and the singing and playing were like you'd just walked out of the Royal Opera House and onto our street. We are really lucky. And it was so funny. The moment you stood up with the hosepipes was just priceless. We all certainly need more fun and more culture in these times and this was both'. – CAMDEN RESIDENT



WATCH OUT – you might find us on your street corner next!

Biographies



ADAM COURTING Narrator

Adam Courting is a Kenyan storyteller and Forest School facilitator (*The Garden Classroom*, *Greenwise People*), born and raised in Camden, north London. He currently co-hosts a monthly community storytelling event around a fire circle in Bethnal Green, East London under the banner 'Tongues in Trees.'

His interests lie in the exploration of identity, communication through narrative, and theories of change and development in the professional, social and natural worlds. Creatively he has enjoyed a decade of work as an actor, improviser, writer, puppeteer, voice actor, producer, and deviser.

As a practitioner he is keen to promote and support more inclusive understanding and practice, diversity of thought, and expression of creativity. He began working with the OAE as a narrator in 2022 and has thoroughly enjoyed each and every minute! Previous productions with the OAE include: *The Magic Flute*, *King of the Sea*, *Life of the Sea*. He is also a trustee of Green Shoes Arts.



TIMOTHY DICKINSON Bass-baritone

British Bass-Baritone Timothy Dickinson has been noted for his "wonderfully warm, round, powerful tone" (*Early Music Today*). His work ranges from recitals across the UK to Operatic roles at Glyndebourne, Scottish Opera, Longborough, Buxton and elsewhere. He has toured internationally with Silent

Opera, in their groundbreaking production of *Vixen*, and has also been a regular guest at the St Endellion Festivals in Cornwall.

Timothy is also very active as an Oratorio soloist, embracing a broad repertoire including Bach's Passions; the Requiems of Verdi, Faure and Duruflé, and Haydn's *The Creation*. He has also sung with various ensembles, including The Sixteen, Dunedin Consort and La Nuova Musica, with whom he appears on *Sacrifices* (Harmonia Mundi).

In November 2021, Timothy released *The Holy Boy: Christmastide in Albion*, a recital album of songs and piano music inspired by the Christmas season with pianist Duncan Honeybourne.

Timothy was the recipient of the 2013 Wessex Glyndebourne Award, and is an Alumnus of the National Opera Studio, London.



HAZEL GOULD Director

Hazel Gould is an award winning writer, director and workshop leader who specialises in the creation of new opera. At the core of all of Hazel's work is her belief that art has the power to change and enhance lives. She has worked with thousands of diverse participants both in the UK and internationally to

explore and create art over a 25 year career.

As a librettist, Hazel's work has been performed by Glyndebourne, Garsington Opera, The Orchestra of the Age of Enlightenment, Streetwise Opera and English National Opera amongst others.

Current projects include a new opera for Key Stage 1 audiences with the Britten Sinfonia, the national composition project *Finish This* or ENO, and a community song cycle based on ideas of Winter for the Ryedale Festival (comp. John Barber). This summer her new youth opera *Uprooted*, composed by Hannah Conway, will be premiered by Garsington Opera. With Sound Voice, Hazel has worked closely with composer Hannah Conway to create *The Sound Voice Project* a digital installation exploring lived experience of voice loss. This work received both the European FEDORA Digital Prize & The Sheffield Doc-Fes, Alternate Realities Award (best non-fiction work). They have just created and launched *100 Voices* an immersive experience around listening and being heard in the NHS.

She regularly runs songwriting and co-creation projects in schools, with choirs and students. Her work has twice won the RPS award for Learning and Participation: *We are Shadows* (Spitalfields Festival – 2011) and *Seven Seeds* (Royal Albert Hall – 2015).



KIRSTY HOPKINS Soprano

Kirsty Hopkins read Music at Manchester University and then continued her post-graduate vocal training at Trinity College of Music where she won the Elizabeth Schumann Lieder Prize. She enjoys a versatile career performing all over the world for some of today's most exciting and renowned

conductors and ensembles.

Recent performances on the stage include First witch in Purcell's *Dido and Aeneas* at Grange Festival; Purcell's *The Fairy Queen*:

Three Wishes and the Teacher in *The Moon Hares* for OAE at Queen Elizabeth Hall, the immersive one-woman show *The Apple Tree* for OAE Tots; soprano soloist in *The Sixteen* and Streetwise Opera's *The Passion* – a staged version of Bach's *St Matthew Passion* working with homeless and vulnerable people, receiving rave reviews and broadcast on BBC4; the title role in John Barber's *The Nightingale*; playing Ruth Ellis in Charlotte Bray's opera *Entanglement; Betrayal*, I Fagiolini's murderous fusion of renaissance music and contemporary dance and *Thomas Tallis* at The Sam Wanamaker Playhouse at Shakespeare's Globe.

Concert performances include the European premiere of Howard Goodall's *Invictus: A Passion*; Handel's *Dixit Dominus* for The Sixteen at the Palace of Versailles and Sydney Opera House and Soprano Evangelist in Arvo Pärt's *Passio* for Eric Whitacre conducting Hamburg Symphony Orchestra.

When not singing, Kirsty is a freelance producer, working with opera companies and ensembles to create vibrant, exciting new productions for tomorrow's audiences.



BRETT KASZA Lighting designer

Brett was born in Guelph, Canada and graduated from Rose Bruford College with a BA in Lighting Design previously graduating with honours in Technical Production for Theatre and Live events from Sheridan College in Oakville, Canada.

Brett's goal in theatre and

the arts is to work with others who want to challenge normal conventions. Whether this is through the people, and stories told on stage or in production meetings, he wants to ensure that every voice is heard to create the best art possible. Having worked and studied in multiple countries, Brett's Lighting Design continues to evolve to be ever more creative and inspiring.

Selected credits include: *855-FOR-TRUTH* (The Bridge Productions / Gentlewomen Production House); *Heathers: The Musical* (Theatre Sheridan); *Macbeth, Chopped Logic* (Action to the Word); *The Hunt, Traveling Light, Abigail's Party* (Rose Bruford College); *Amelie, Once Upon a Mattress* (Guildford School of Acting); *Wendy and Peter Pan* (Watermill Theatre); *Animal Farm* (Rose Bruford College Wigan); *Human Nurture* (Theatre-Centre); *The Moon Hares* (Orchestra of the Age of Enlightenment); *Ghost Train* (The Assembly Project); *Daylighting* (Royal Academy of Music); *Epic Love and Pop Songs* (Tiny Wife Productions); *Katzenmusik* (London School of Dramatic Arts); *The Returned* (Portal Dance Company), *Romeo and Juliet* (Notorious Theatre Company); *Hamlet, A Midsummer Night's Dream, The Tempest* (Urban Arts Project); *Macbeth* (Notorious Theatre Company).



RUTH PATON Stage designer

Ruth Paton is a stage and costume designer who has created work for I Fagiolini, Longborough Opera Festival, If Opera, Princeton University, and the Academy of Ancient Music. As an Artistic Associate at Blind Summit Theatre, Ruth has designed productions for

Bregenz Festival, Spoleto Festival and the Hollywood Bowl, LA.

Community engagement and education is a key part of Ruth's practice. Work as a creative educator and facilitator include projects for English National Opera, the Grange Festival, Garsington Opera and the Royal Ballet and Opera, where Ruth is Lead Artist for the Design Challenge Programme and for whom she recently designed *The Sapling* in the Linbury. Ruth holds a lectureship in Theatre Design at the University for the Creative Arts.



JAMES REDWOOD Composer

James Redwood is an award winning composer and music leader whose practice thrives on collaboration and partnership. He has a hugely varied career, working with orchestras, opera companies and arts organisations to create new music with and for

non-professional groups. He has a special interest in writing music which incorporates material composed by participants and his flexible style always seeks out musical material which is both challenging and engaging to perform.

In 2009 he orchestrated material for Gorillaz' *Plastic Beach* whose title track was nominated for a Grammy. In 2013 he won a BASCA award for *Pass the Torch – An Olympic Symphony*, a commission for the RPO which was devised and performed by 350 young instrumentalists and sung by 3,500 young singers from across North London.

In addition to composition and creative music leading, James has a range of experience leading training and CPD for school teachers, Hub musicians, orchestral players and emerging music leaders.

He has a long-standing relationship with the OAE, leading creative composition workshops in schools and with community groups for over 15 years including three community operas. *The Magic Flute* is the latest collaboration with Hazel Gould for the OAE.

OAE TOTS

An interactive concert for 2 – 5 year olds and their grown ups

Join us at the Royal Festival Hall on these dates, plus there are events taking place around the year at our home at Acland Burghley School.

Strike out on more adventures with tunes and rhythms from the Baroque era.

Enchanted Tots

10.30am & 12.00 noon
Saturday 28 June
Royal Festival Hall

Travel back in time for a family concert featuring beautiful music from the 17th and 18th Centuries, singing, dancing and interactive wizardry.

Get inspired by the rhythms and tunes of Baroque music – “it’s even better than pizza!”

OAE Tots

10.30am & 12.00 noon
Sunday 18 January 2026
Royal Festival Hall

Bring your clapping hands and stamping feet to the melodies of Baroque music.

Upbeat OAE Tots concerts give families the chance to share the stage with a cast of occasionally weird – and always wonderful – instruments.

oae.co.uk/tots



Photo: Charlie Kirkpatrick



Southbank Centre Season 2025/26

FANTASTIC 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](https://www.oae.co.uk/40)

LEAVE A GIFT IN YOUR WILL



Mozart left his legacy to us, 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 with someone from 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**

Watch concerts from the Orchestra of the Age of Enlightenment

Bring the Arts Home

30% OFF
Annual Subscription



code: 30OAE

THEATRE

OPERA

BALLET

DANCE

MUSIC

JAZZ

DOCUMENTARY

MARQUEE TV

www.marquee.tv



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 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

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

Ticketing & Data Manager

Paola Rossi

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

FANTASTIC SYMPHONIES at the Southbank Centre

12 October

SOLOMON

with John Butt (conductor)

27 November

HAYDN: FROM ESTERHÁZA TO HANOVER SQUARE

with Sir András Schiff (fortepiano / director)

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

WHAT'S ON



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.



The authoritative voice on classical music since 1923

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/oe25 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.

KIRKER MUSIC FESTIVALS

FOR DISCERNING TRAVELLERS



Kirker Holidays creates carefully-crafted short breaks and tailor-made 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



Kirker
FOR DISCERNING TRAVELLERS



INAMA

VIN SOAVE

A little luxury for every day

Available to buy at Majestic Wine

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

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

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 McFadyen
Peter Rosenthal
Maarten and Taina Slendebroek
Caroline Steane
Eric Tomsett
Lord and Lady Stirrup

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 *Principal Lute / Theorbo*
Paul Forman
Co-Principal Cello & 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
John and Rosemary Shannon
Principal Horn

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
Moir 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
David Price and Daniel Gerring
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
Marianne and William
Cartwright-Hignett
Mr Harry Hickmore
Jessica and Alex Kemp
Andrew Barratt

Gold Friends

Michael Brecknell
Gerard Cleary
Sir Anthony Cleaver
Mr and Mrs C Cochlin De Billy
Sarah, Lady Gough
Chris Gould
Roger Lewis
Alison and Ian Lowdon

Mr Michael Mackenzie
Mr and Mrs Smith

Silver Friends

Tony Burt
Haylee 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

Bronze Friends

Tony Baines
Penny and Robin Broadhurst
Dan Burt
Cynthia 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
The Patricia Routledge Foundation
The Patrick Rowland Foundation
The Stanley Picker Trust
Scops Arts Trust
Thirplow Charitable Trust
The Thistle Trust
Vaughan Williams Foundation

Corporate Supporters

Cevian Cptial
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 OBE
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.



PATRONS OF THE PAST

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



George II of Great Britain (1683 – 1760),
18th century (oil on canvas)
© Heini Schneebeil / Bridgeman Images

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.'



BECOME A FRIEND

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

Welcome to wherever you are

At the OAE we love embedding ourselves in the communities where we work. Our national residencies involve teacher training, workshops and concerts where local people of all ages have the opportunity to hear the OAE and perform alongside us. From theatres to pubs and schools to care homes, we delight in being right at the heart of every community we work in. During 2024 / 25 we have enjoyed residencies in County Durham, Leeds, York and King's Lynn and also performed concerts or run coaching projects and workshops in Guildford, Cambridge, Ipswich and Brighton. We are ever grateful to Orchestras Live who are our partners in producing projects in County Durham, Darlington and Norfolk, the National Centre for Early Music for partnering with us in York and the Wiltshire Music Centre in Bradford on Avon as well as numerous music services across the country.



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

OAE North

County Durham, East Riding and Yorkshire

Consett Empire - Fairy Queen: Three Wishes Community Opera; Darlington Hippodrome - Darlo Creates secondary project and pre-concert event; National Centre for Early Music : Spin, Spin a Story OAE TOTS; University of York - Fairy Queen: Three Wishes Community Opera; Leeds - A Day at the Pond TOTS concerts in collaboration with SAA-uk.

OAE East

Cambridgeshire, Suffolk and Norfolk

Musical Connections in Northgate High School and Thomas Wolsey Special School; Handel's Fireworks coaching with Cambridgeshire Music Service; King's Lynn - Fairy Queen Community opera preparation (for performances October 2025).

OAE West

Wiltshire, Somerset and Plymouth

Wiltshire Music Centre - OAE Experience Haydn Symphonies.

OAE South

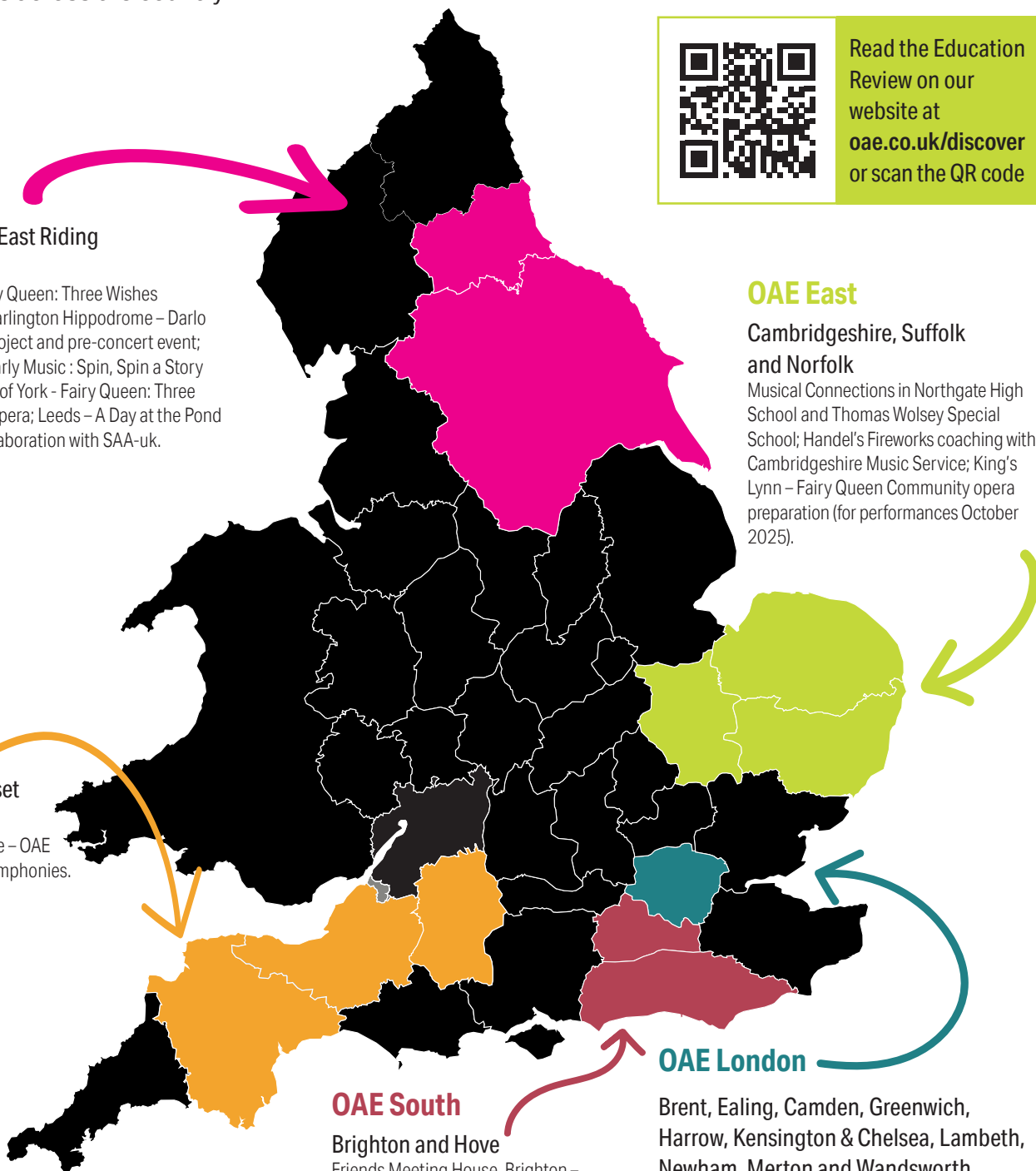
Brighton and Hove

Friends Meeting House, Brighton - OAE TOTS King of the Sea; Guildford - Handel's Fireworks coaching.

OAE London

Brent, Ealing, Camden, Greenwich, Harrow, Kensington & Chelsea, Lambeth, Newham, Merton and Wandsworth

A host of projects from TOTS to schools to community events.





Clockwise from top left: Dreamchasing Young Producers at their season launch event; Year 7 Introduction to the Orchestra; Enchanted Tots concert in the school hall; Musical Connections; Young Producers working on *Little Shop of Horrors* school musical

ACLAND BURGHLEY SCHOOL

In 2020 the OAE moved into Acland Burghley School, and since then we have had the pleasure of having our office, our library and rehearsal space on site. But there is so much more to us being in the school from music being the soundtrack to the playground to our now established programmes of Musical Connections, Ground Base and Dreamchasing Young Producers to dance and cross arts projects, curriculum support and ever-growing relationships with staff and students.

As we end year 5 of our residency at Acland Burghley it feels truly wonderful and natural for us as an organisation to be based in a school. Our relationships with staff and students are

deepening and the branches of our tree are growing, but most importantly we are going on this journey together.

"It is a reminder of what the job really is to speak to the individual. When we look out at an audience at a big concert hall it's all too easy to see the mass of faces and play to the audience. But by working with our children at our school we see every single day the impact music has on the individual. It's important and it changes lives and we are there to change the lives of every individual in our audiences too..."

Katherine Spencer, Principal Clarinet

The Magic Flute Wordsearch

Find the words in the grid below to free the musical magic! Remember words could be backwards or diagonal... and if you're not sure what one of the words means ask if your adults know.

Quartet
Mozart
Night
Martines
Bells
Trombones
Water
Sinfonia
Vienna
Magic
Bird
Fire
Fencing
Catcher
Day
Flute
Queen
Bologne

A	Q	O	T	R	S	R	T	T	D	I	R	T	S
N	U	U	N	O	U	E	I	B	G	E	T	L	E
M	E	B	Q	T	T	U	O	T	T	H	F	M	N
S	E	O	A	R	G	F	Z	U	G	S	E	N	G
I	N	B	A	E	R	N	L	I	E	N	N	N	O
N	U	U	N	R	B	F	N	N	L	F	C	N	L
F	Q	B	N	E	M	E	O	Q	U	M	I	T	O
O	M	U	E	G	A	B	L	U	C	A	N	R	B
N	A	A	I	A	M	O	Q	L	F	R	G	R	E
I	G	W	V	O	C	A	M	T	S	T	N	R	M
A	I	A	R	E	H	C	T	A	C	I	O	L	D
I	C	T	M	I	T	N	G	R	A	N	E	I	A
I	E	E	A	T	R	A	Z	O	M	E	H	Q	Y
V	M	R	L	T	R	B	I	R	D	S	F	C	D



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Discover more, sign up for updates and follow us

oae.co.uk