



e Orchestra of the
Age of Enlightenment

SYMPHONIE FANTASTIQUE

SOUTHBANK
CENTRE
RESIDENT

WELCOME TO OUR 2025/26 SEASON AT THE SOUTHBANK CENTRE.

Celebrating 40 fantastic years of making music.

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! was at number 1 in the UK charts with *The Edge of Heaven*.

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

The first of our two seasons marking this milestone features a kaleidoscope of old favourites and new combinations. It features some of our best-loved partnerships and celebrates our shared history. Handel and Bach, Haydn and Mozart, Beethoven, Berlioz, Brahms and Dvořák are all composers who have been at the heart of our journey.

The challenges faced by the OAE and all our colleagues are varied, but we remain absolutely focused on the mission of sharing the highest quality music with the widest audience possible. What continues to shine after 40 years is the golden thread of a story of friends united by a profound love of the art of music.



SYMPHONIE FANTASTIQUE

7.00pm
Wednesday 10 June
Royal Festival Hall

Programme

HECTOR BERLIOZ (1803 – 1869)

Harold in Italy

- I. *Harold aux montagnes* (Harold in the Mountains)
- II. *Marche de pèlerins* (March of the Pilgrims)
- III. *Sérénade*
- IV. *Orgie de brigands* (Bandits' Orgy)

– Interval (20 minutes) –

Symphonie fantastique

- I. *Rêveries – Passions* (Daydreams – Passions)
- II. *Un Bal* (A Ball)
- III. *Scène aux Champs* (Scene in the Country)
- IV. *Marche au Supplice* (March to the Scaffold)
- V. *Songe d'une Nuit du Sabbat* (Dream of a Witches' Sabbath)

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Matthew Truscott leader

Timothy Ridout viola

Sir Simon Rattle conductor

This concert is supported by Bruce Harris.

The OAE's 40th anniversary seasons in 2025 / 26 and 2026 / 27 are made possible with the support of The Forty Circle.

Free pre-concert talk: Nicholas Kenyon in conversation with members of the orchestra, at 6.00pm in the Southbank Centre's Level 5 Function Room, Green Side, Royal Festival Hall.

Orchestra of the Age of Enlightenment

Violins I

Matthew Truscott*
 Ken Aiso
 Rodolfo Richter
 Kyra Humphreys
 Leonie Curtin
 Rachel Isserlis
 Martin Gwilym-Jones
 May Kunstovny
 Florence Cooke
 Rebecca Livermore
 Felix Pascoe
 Miranda Fulleylove
 Jayne Spencer
 Simon Kodurand

Violins II

Margaret Faultless*
 Anna Curzon
 Huw Daniel*
 Nia Lewis
 Megan Yang
 Claire Sterling
 Elvira van Groningen
 George Clifford
 Sophie Simpson
 Rebecca Bell
 Jean Paterson
 Christiane Eidsten Dahl

Violas

John Crockatt*
 Anne Sophie van Riel
 Martin Kelly
 Annette Isserlis
 Kate Heller
 Francesca Gilbert
 George White
 Alistair Scahill
 Mark Braithwaite
 Hannah Shaw

Cellos

Luise Buchberger*
 Andrew Skidmore
 Ruth Alford
 Frederike Jehkul
 Richard Tunnicliffe
 Ben Michaels
 Penny Driver
 Helen Verney

Double basses

Cecelia Bruggemeyer
 Carina Cosgrave
 John-Henry Baker
 Raivis Misjuns
 Kate Brooke
 Kit Scotney

Flutes

Lisa Beznosiuk*
 Katy Bircher

Oboes / Cors anglais

Daniel Bates*
 David Dickey

Clarinets

Katherine Spencer*
 Sarah Thurlow

Bassoons

Jane Gower*
 Philip Turbett
 Chris Rawley
 Rebecca Hammond

Horns

Roger Montgomery*
 Martin Lawrence
 Joseph Walters
 David Bentley

Trumpets

Peter Mankarious
 Nick Walker

Cornets

Simon Munday
 Will Thomas

Trombones

Miguel Tantos Sevillano
 Helena Kieser
 Stephen Williams

Ophicleides

Anthony George
 Andrew Kershaw

Timpani

Adrian Bending*
 Wieland Welzel

Percussion

Matthew Dickinson
 Donna Maria Landowski
 Natxo Molins
 Eva Laverty

Harps

Alison Martin
 Patrizia Meier
 Tamara Young
 Stephanie Beck

*OAE Principal Players

Something that reeks of genius

Flora Willson

In 1830 Hector Berlioz was 27 years old, wildly ambitious and painfully in love. On 2 January he wrote to a friend to announce that he needed to produce “an immense instrumental composition” – something he had been pondering since the previous summer. This new work would, he hoped, score him a triumph in more than just professional terms: he intended it to attract the attention of the woman he loved and allow him “to win a brilliant success under her very eyes!”

The woman in question was the celebrated Irish-British actress Harriet Smithson. Berlioz had fallen for her with devastating intensity after seeing her play Ophelia in Shakespeare’s *Hamlet* in Paris in 1827. The composition that Berlioz hoped would engineer their romantic happily-ever-after would eventually become his *Symphonie fantastique*, the first of his so-called dramatic symphonies and today one of his best-known works. Yet even as he was composing, Berlioz’s obsession with Smithson took a darker turn: he heard rumours about her behaviour that soured his idealisation and transformed his love into furious hatred.

According to the programme that Berlioz penned “to introduce the musical movements and to explain their character and expression”, the *Symphonie fantastique* follows the obviously autobiographical narrative of a young musician who falls in love with a woman. More ideal than real, this woman is represented by a meandering theme (Berlioz called it an *idée fixe*) which is first heard in the violins a couple of minutes into the first movement and subsequently reappears in new forms throughout. The musician thinks about her at a ball and in the countryside – his mood constantly shifting – before he becomes convinced that his love is unrequited and has two opium-fuelled nightmares. In the first, he has killed his beloved and is on his way to be executed; in the second, she takes part in a hellish orgy, her true colours now revealed in a grotesque reworking of the *idée fixe*. The composer would later revisit the programme, softening some of the language, as his own relationship with Smithson shifted ahead of their short, dysfunctional marriage in October 1833.

It took Berlioz only four months to complete his first draft of the *Symphonie fantastique*. Such a high-speed genesis was possible in part because he incorporated portions of earlier works. Indeed, almost the whole of the fourth movement,



Hector Berlioz after painting by Signol 1830. Lebrecht Music Arts / Bridgeman Images

“Marche au supplice” (March to the Scaffold), was a march discarded from his 1826 opera *Les Francs juges*. Berlioz announced on 16 April that his score was ready and the premiere was planned for 30 May at Paris’s Théâtre des Nouveautés, with the theatre’s own orchestra supplemented with extra players to form the 100-strong ensemble demanded by the composer. But the first rehearsal was a disaster. As Berlioz later recalled,

"There were cries for chairs, for instruments, for candles; the double basses were out of strings; there was no place anywhere for the drums. The orchestral attendant did not know where to begin."

Neither for the first nor the last time, Berlioz's artistic vision had outstripped what was practically viable. The concert in May was cancelled and it would be another six months before the *Symphonie fantastique* was finally unveiled.

In the meantime, the composer was occupied with his fifth attempt to win the Paris Conservatoire's coveted Prix de Rome – and France underwent its latest political convulsion. The so-called "Three Glorious Days" saw the Bourbon King Charles X replaced by the constitutional monarchy of Louis Philippe: events that inspired Delacroix's celebrated painting "Liberty Leading the People". Berlioz apparently completed his competition cantata *La mort de Sardanapale* on day two of the revolution and emerged to find Paris in a state of uproar.

These were exciting months for the composer. He was finally awarded the Prix de Rome and also succeeded in arranging the premiere of his *Symphonie fantastique* in December, at a concert held for the benefit of those wounded in the July Revolution. The new work was received with enthusiastic whoops and stamping. Just as importantly, the Revolution itself marked the start of a new, more liberal era in France, which allowed the full flowering of French Romanticism. The firebrand young composer was ideally positioned to become one of its musical figureheads.

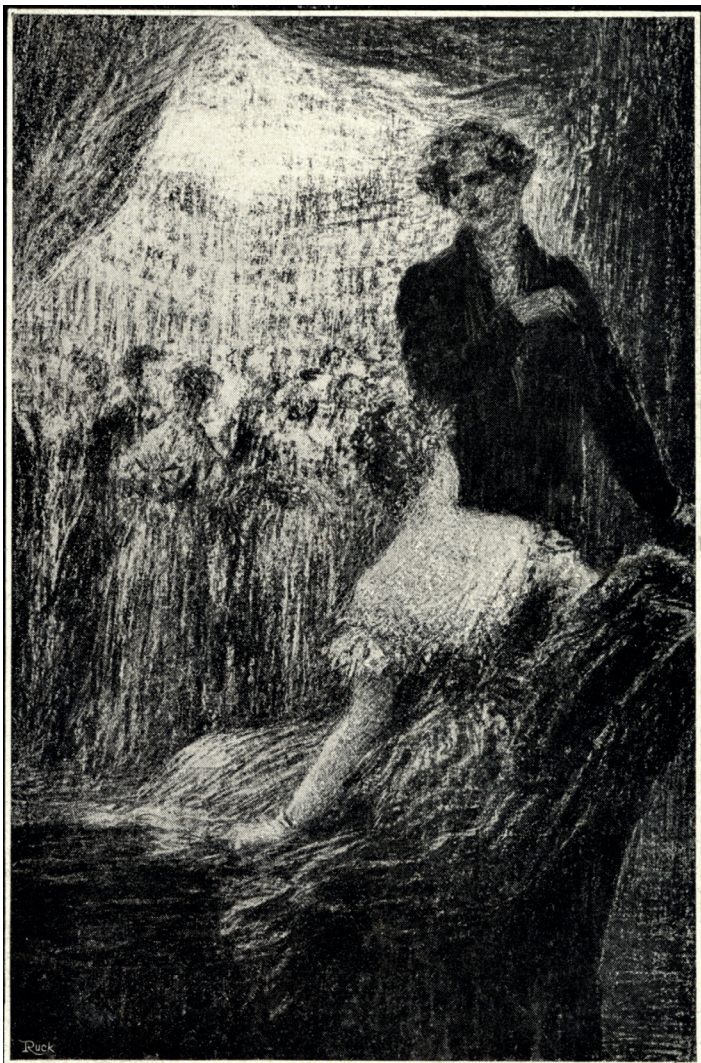
As one contemporary newspaper reported of the *Symphonie fantastique*'s first performance, even Berlioz's unkempt hair "has something that reeks of genius." What's more, his cravat "is tightened as though with rage" and "his boots are muddy because his impetuous character refuses to sit still and be pulled along in a carriage." If that combination of genius, dishevelment and bad temper sounds familiar, another writer drew a more direct comparison: "A whole Beethoven lies hidden in this Frenchman. But so wild that it needs restraint."

It is no coincidence, of course, that it was following the premiere of his first symphony that Berlioz was recognised as France's answer to Beethoven. The latter had died only three years previously and Parisian audiences were gradually getting to know his symphonies thanks to performances conducted by François Habeneck – the same conductor, in fact, who oversaw the premiere of Berlioz's *Symphonie fantastique*.



Berlioz's wife Harriet Smithson by Francis Berlioz. Hector Berlioz expressed his feelings for her in his *Symphonie fantastique*. Married 1833. Lebrecht Music Arts / Bridgeman Images

Like Beethoven before him, Berlioz expanded and developed the symphonic form. His *Symphonie fantastique* has five movements instead of the conventional four and is scored for a huge orchestra, including new instruments such as valved trumpets and even an optional serpent – a low brass instrument whose "cold and abominable howling" Berlioz considered appropriate



Berlioz's *Symphonie fantastique*, scene from 'Le Bal' movement. Artist: Henri Fantin-Latour 1836 – 1904. Lebrecht Music Arts / Bridgeman Images

in the fifth movement's *Dies irae*. The work's programme was also immediately recognised as an innovation, splitting opinion between those who thought it missed the point of instrumental music and those who saw in it a new symphonic configuration of the relationship between words and music.

Berlioz's second symphony – *Harold in Italy* for orchestra and solo viola, which starts today's concert – gestures more

explicitly towards Beethoven's influence. Its final movement directly imitates the structure of Beethoven's Ninth Symphony in recalling and dismissing in turn the themes of each previous movement. And no wonder: Berlioz heard Beethoven's final symphony performed in Paris for the first time in January 1834, just as he was starting work on *Harold*.

Yet the roots of *Harold in Italy* are also deeply entangled with the *Symphonie fantastique*. Winning the Prix de Rome obliged Berlioz to spend the next two years in the Italian city. The composer didn't want to leave Paris and begged the authorities to be released from the requirement. The reason? He had fallen in love again after his disillusionment over Harriet Smithson, neatly transferring his obsession onto the talented young pianist Camille Moke. The success of the *Symphonie fantastique* had persuaded Moke's mother to allow their engagement.

Berlioz was refused an exemption from the Prix de Rome's rules. On arrival in Rome, he declared it "the most stupid and prosaic city I know" and soon left again to find out why he hadn't heard from Camille. In Florence he discovered the truth – she had abandoned him for the piano manufacturer Camille Pleyel – and began a brief, impassioned dash across Europe with pistols and poison before he thought the better of it and returned to Rome. Although he never enjoyed his sojourn in the city, Berlioz took the opportunity to explore Italy – travels that would go on to shape *Harold*.

Once Berlioz had returned to Paris in 1832, his revised *Symphonie fantastique* was performed, this time paired with his new work *Lélio*, which he had composed in Italy as a kind of sequel. The concert was attended by the virtuoso violinist Niccolò Paganini, who was introduced to the composer and requested a new work that he could play on his Stradivarius viola. Berlioz pointed out that since he couldn't play the viola, he wasn't best placed to write the kind of showpiece that he suspected Paganini wanted; but the Italian was adamant. According to Berlioz's memoirs, Paganini insisted that "You are the only one I would trust with such a commission."

Berlioz first mentioned the piece that would become *Harold in Italy* in January 1834, with the commission officially announced later that month as "a new work in the genre of the *Symphonie fantastique*." At that stage, its title was "The Last Moments of Mary Stuart". By the end of June, its four movements were completed and in late July the composer called it *Harold in Italy* for the first time. Just as Berlioz's experience of Harriet Smithson performing Shakespeare had provided his *Symphonie fantastique* with impeccable Romantic credentials, *Harold* now

boasted two different sources of arch-Romantic inspiration: on the one hand, the melancholy tone of Byron's narrative poem *Childe Harold's Pilgrimage*, and on the other, the composer's own travels in Italy.

The new symphony was premiered in November 1834 at the Paris Conservatoire – minus the great virtuoso who had commissioned it. When Paganini finally saw the work, he was disappointed. The viola neither played enough, nor was its part sufficiently virtuosic for his taste. "What you want is a viola concerto," Berlioz reportedly snapped, "and in this case only you can write it." Instead, the solo viola part was taken by Chrétien Urhan, who had also played in the concert at which the *Symphonie fantastique* was premiered. But there were no hard feelings: when Paganini heard Harold for the first time in 1838, he was so impressed that he sent Berlioz a gift of 20,000 francs.

Like the *Symphonie fantastique*, Harold in Italy features a melody – introduced by the solo viola on its first entry – which is closely identified with an imagined dramatic protagonist and reappears throughout. But where in the *Symphonie fantastique* the *idée fixe* is developed, Harold's theme returns unchanged throughout the piece. Dramatic contrast instead comes from its juxtaposition with a variety of orchestral textures.

Harold in Italy is an even more obviously hybrid work, even harder to categorise, than the *Symphonie fantastique*. It has never matched the first symphony's popularity; but its ambivalent tone may be part of the point. Berlioz had learned his lesson from the controversies that raged over his precise, lengthy programme for the *Symphonie fantastique*. His short note for audiences at *Harold's* premiere was matter-of-fact:

"All through the various scenes we hear the viola solo: Harold the dreamer, the wanderer – Byron's hero, characterised by a languorous, wearisome melody repeated with exasperating sameness. There you have it: that's Harold."

Dr Flora Willson is a classical music writer for *The Guardian*, a broadcaster and cultural historian.



Niccolò Paganini (1782 – 1840) bowing before Hector Berlioz (1803 – 1869) after the *Harold in Italy* symphony. 1848, engraving. © NPL – DeA Picture Library / Bridgeman Images

Biographies



SIR SIMON RATTLE Conductor

Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music. He is Chief Conductor of the Bavarian Radio Symphony Orchestra and Conductor Laureate of the London Symphony Orchestra. He is a Principal Artist of the Orchestra of the Age of Enlightenment and a Founding Patron of the Birmingham Contemporary Music Group, which he established during his 18-year tenure as Music Director of the City of Birmingham Symphony Orchestra from 1980 to 1998. He was Principal Conductor of the Berliner Philharmoniker from 2002 to 2018. In 2024 Sir Simon was announced as the Principal Guest Conductor, Rafael Kubelik Chair, of the Czech Philharmonic Orchestra.

Sir Simon regularly tours within Europe, the United States and Asia, and has longstanding relationships with the world's leading orchestras. He regularly conducts the Staatskapelle Berlin, Berliner Philharmoniker, Chamber Orchestra of Europe and the Czech Philharmonic. Recent operatic highlights include *Der Rosenkavalier* at The Metropolitan Opera Company, Janáček's *Kat'a Kabanová* at the Staatsoper Berlin, as well as *Tristan und Isolde* and *Wozzeck* with the London Symphony Orchestra at Festival d'Aix-en-Provence.

Music Education is of supreme importance to Sir Simon. During his tenure as Music Director of the London Symphony Orchestra, he announced the creation of the LSO East London Academy. The free programme aims to identify and develop the musical potential of young East Londoners. While Principal Conductor of the Berliner Philharmoniker, he made ground breaking changes to the orchestra's outreach and educational programmes, earning him numerous international awards.

Sir Simon was awarded a knighthood by Her Late Majesty Queen Elizabeth II in 1994 and received the Order of Merit in 2014. He received the Order of Merit in Berlin in 2018; and in 2019 was given the Freedom of the City of London. In 2025 he was awarded the Ernst von Siemens Prize in Munich.



TIMOTHY RIDOUT Viola

Timothy Ridout's 2025 / 26 season features appearances with many top international orchestras, including the BBC Symphony Orchestra with Hannu Lintu, Orchestre de Paris with Lorenza Borrani, Deutsche Kammerphilharmonie Bremen with Edward Gardner, Netherlands Philharmonic Orchestra with Sir Mark Elder and Dresden Philharmonic with Donald Runnicles.

Following the successful premiere of Mark Simpson's *Hold Your Heart in Your Teeth* with the Deutsches Symphonie-Orchester Berlin and Robin Ticciati, Ridout later performed the work with the Royal Liverpool Philharmonic Orchestra and Andrew Manze, Musikkollegium Winterthur with Alexandre Bloch, and Philharmonie Zuidnederland with Duncan Ward.

A highly respected chamber musician, Ridout continues to present both solo and ensemble programmes across major venues and festivals, including the Verbier, Lanaudière, Salzburg, Rosendal and Ryedale festivals. In March, he was Guest Artistic Director at the Festspiele Mecklenburg-Vorpommern.

Known for his wide-ranging discography, Ridout regularly records for Harmonia Mundi. His next album features 20th-century French music with pianist Jonathan Ware. In 2025, he won the Opus Klassik Award in the Young Instrumentalist of the Year category for his first solo viola album, featuring works by Telemann, Bach, Britten and Caroline Shaw. In 2024, he released an album paying tribute to the great viola player Lionel Tertis. In 2023, Ridout won a Gramophone Award for his recording of Tertis' arrangement of Elgar's Cello Concerto. Previous recordings include works by Prokofiev, Schumann, Britten, Vaughan Williams, Hindemith and Martinů, in collaborations with the BBC Symphony Orchestra, Orchestre Philharmonique de Strasbourg, Orchestre de Chambre de Lausanne, as well as with pianists Frank Dupree and James Baillieu.

A graduate of the Royal Academy of Music and Kronberg Academy, Ridout has earned such accolades as first prizes at the Lionel Tertis and Cecil Aronowitz International Viola competitions. He is a former BBC New Generation Artist, and a recipient of the Borletti Buitoni Trust Fellowship and the Royal Philharmonic Society Young Artist Award. He was the inaugural recipient of Hamburger Symphoniker's Sir Jeffrey Tate Prize and took part in the Chamber Music Society of Lincoln Center's Bowers Program.

Ridout performs on a 1565 – 75 viola by Peregrino di Zanetto, generously on loan from a patron of the Beare's International Violin Society.

We are going to start our own orchestra

Jan Schlapp, a founding player, recalls the OAE's beginning

I find it difficult to untangle the many strands of myth and memory that surround the beginning of the OAE. My personal memory is of my late husband, cellist Timothy Mason, coming home after a day of rehearsals in 1985, fired up with enthusiasm, saying "We are going to start our own orchestra and it is going to be player-led". Busy as I was with two very young children I was initially less than enthusiastic because it seemed an almost impossible idea – where would the money come from? How would we organise it? Who would be involved?

The seed of the idea had been planted by regular conversations between the bassoonist, Felix Warnock, the violinist Marshall Marcus, and Tim, about how to break free from the status quo of London period orchestras. We had little say in any of these orchestras and we felt a bit underappreciated. But more important was the fact that we couldn't tap into what was going on the continent. The BBC were broadcasting several of the continental giants of period performance such as Harnoncourt, Kuijken, Brüggem, Leonhardt, Christie and Koopman, but we couldn't access their knowledge and experience. Their way of exploring baroque music was different from our English directors and fascinating to us, because of their intellectual seriousness and their depth of knowledge about

instruments, phrasing, repertoire and style. They had been involved in period instrument performance much longer than us and we wanted to be free to absorb it all. At that time we had no way of inviting them to come to work with us in the UK.

Gradually, in discussion with all interested parties, the idea of a player-led orchestra took shape. Sponsorship was found. Everyone would be paid the same, there would be at least three leaders, and there would be an artistic committee elected by the players who would lead on concerts and repertoire. And out of this "organised chaos" as Marshall put it, came our first London concert in the Queen Elizabeth Hall in June 1986 with Sigiswald Kuijken directing a programme moving from Rameau to Haydn. This marked the beginning of OAE's journey. Forty years on, that journey continues today, still with the same ethos and the shared excitement of discovery.

Read Jan's full article about how the OAE was founded on our blog at oae.co.uk/start



Pre-concert at the Sheldonian Theatre. Credit Susan Benn

A seat with a view

Cecelia Bruggemeyer (double bass)



As a student at the Royal Academy of Music in the late 1980s I signed up for every opportunity that came along. So when Roy Goodman was brought in as Head of Early Music, and there was an introductory session to find out about the Academy's baroque orchestra, I signed up straight away. I was thinking that in baroque bass parts you get all these quavers, and maybe he'd have some ideas about what I could do with them, because back then I wasn't quite sure!

Roy, of course, had lots of ideas about quavers. He suggested that I try for the European Union Baroque Orchestra, and even borrowed a baroque bow for me for the audition. I didn't have one, because we were all still on modern instruments at that stage. Playing in the European Union Baroque Orchestra for a year gave me my education in baroque music.

I always remember when I first played with the OAE – in 1990, in Vienna – because it was two days before I got married. But I can never remember

what we were playing, because I had other things to think about! I've always felt that the OAE brings a different energy to everything it does – the knowledge that it's a player-run group makes you approach things differently. There's something about collective endeavour that comes with the OAE.

I got involved with our education work almost by accident – I'd left school vowing never to set foot in a school again! It happened at Symphony Hall in Birmingham, around 2000; Simon Rattle was conducting *Symphonie fantastique* and he'd invited local schools to come to the rehearsal. But then half the orchestra got delayed while travelling, so Cherry, our Head of Education, asked if any players would be willing to talk to the students. She reeled me into our education work from there. Leading music groups for the under-fives was a first for me – as a bass player, you rarely get to lead.

The ethos of our education work is partnership. I'm always really struck by what the younger children hear when we play – how they picture things in their head when they hear music. They'll say things like, 'I imagine I'm on a boat' or 'on the Titanic' and I think that's wonderful: because it's a way of showing the students that this can be for you: come and sing with us, play your instruments – feel connected with our music!

Cecelia Bruggemeyer was talking to Richard Bratby

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The Secret Garden Cafe Concerts



The Secret Garden Cafe Concert: La Follia at Acland Burghley School, April 2026.
Credit: Dreamchasing Young Producer Harvey O



Credit: Zen Grisdale

A little musical magic has been blooming this spring at our home in Acland Burghley School, Camden. Inspired by the coffee house concerts once enjoyed by JS Bach in Leipzig, our Dreamchasing Young Producers have transformed the Assembly Hall into a secret garden café — complete with hundreds of handmade paper flowers, atmospheric lighting, and a stage set for hidden musical treasures. Join us for some coffee, cake and to be transported somewhere entirely unexpected.

The Dreamchasing Young Producers are funded by Sir Ron Dennis' Dreamchasing foundation.

Find out more at oae.co.uk

OAE Experience Scheme 2026 / 27



Teatime Tots at Acland Burghley School. January 2026.
Credit: Dreamchasing Young Producers Harvey O and Jess S



Teatime Baroque: Celebration and Lamentation at Acland Burghley School,
April 2026. Credit: Cathy Boyes



Thirty-one instrumentalists from across Europe are embarking on a two-year placement with the orchestra as part of the 2026 / 27 Ann & Peter Law OAE Experience Scheme. Giving gifted early career period instrument musicians the opportunity to work and perform together during five academy courses, with coaching from Orchestra members, and access to rehearsals, the programme offers an intensive introduction to life inside



the OAE. The cohort has already met in London for a classical course with Margaret Faultless and a baroque course led by Leo Duarte, with more projects and courses still to come this year.

Find out more at oae.co.uk/experience or scan the QR code

HELP THE OAE GET TO 2066



The Orchestra of the Age of Enlightenment has spent four decades redefining classical performance. From pioneering new approaches to historically informed music-making to collaborating with the world's leading conductors and soloists, the OAE has consistently remained at the forefront of musical innovation. As we mark this milestone, your support will help shape the next forty years of music-making to 2066.

Donate to our OAE at 40 Campaign

The funds raised through the OAE at 40 Campaign will support our 40th Anniversary Seasons, enabling extraordinary programming and collaborations with world-class artists and conductors. Your generosity will also sustain our pioneering partnership with Acland Burghley School, our national education programme and community operas, and our commitment to nurturing the next generation of emerging artists through our Rising Stars programme and Ann and Peter Law Experience Scheme.

Every gift, no matter the size, helps us achieve this ambitious vision and directly supports our Anniversary Seasons across 2025 / 26 and 2026 / 27, carrying the Orchestra confidently through the years to come. [oae.co.uk/support-us/oae-at-40](https://www.oae.co.uk/support-us/oae-at-40)

Berlioz left his legacy to us, and you can do the same.

By including the Orchestra of the Age of Enlightenment in your will, you can help secure our future for years to come. Legacy gifts enable us to perform at the highest level, both on the concert platform and in schools across the country, ensuring that exceptional music continues to inspire audiences of all ages.

Everyone who chooses to leave a gift to the OAE in their will is invited to join the 1986 Society, named in tribute to the year the Orchestra was founded. Members enjoy exclusive benefits, including an invitation to an annual behind-the-scenes event offering insight into how your support brings our work to life.

If you would like to discuss leaving a legacy with the OAE, please contact Luka at luka.lah@oae.co.uk or call 020 8159 9321.



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

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