

2019-20 concerts
Six Chapters of Enlightenment – Part Three
Salvation and Damnation

 Orchestra of the
Age of Enlightenment



Leo Duarte
oboe

**SOUTHBANK
CENTRE**
RESIDENT

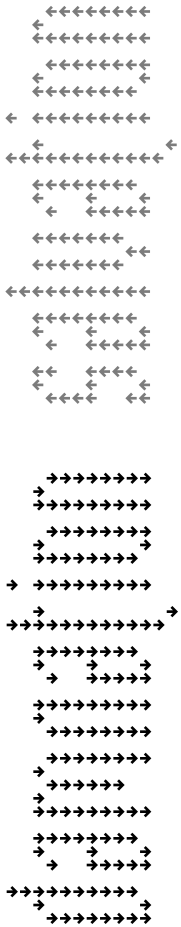
2019–20 concerts
Six Chapters of Enlightenment – Part Three
Salvation and Damnation

Heaven or Hell?
Blessed or Cursed?
Hero or Villain?
Remembered or Forgotten?

Salvation and Damnation is the third part of our Six Chapters of Enlightenment: six seasons exploring, through music, the golden age of science and philosophy that gave us our name.

These concerts feature music that is often uplifting, occasionally challenging, but always compelling. They explore questions that have resonated down the ages, about faith, doubt and legacy: How will I be judged? What will people think of me when I'm gone?

Unlocking these questions with the Orchestra are a host of great artists, including singers Ian Bostridge and Iestyn Davies, violinist Alina Ibragimova and pianist Stephen Hough.



Margaret Faultless
leader, violin

Book now
southbankcentre.co.uk/oea
020 3879 9555

2019–20 concerts

Six Chapters of Enlightenment – Part Three

Salvation and Damnation

[extra concert](#)

The Moon Hares A magical family opera

Wednesday 1 July 2020
Southbank Centre's
Queen Elizabeth Hall

Hazel Gould

– [The Moon Hares](#)

Tickets for *The Moon Hares*
go on sale in Autumn 2019

All concerts start at 7pm

Book now

southbankcentre.co.uk/oaie
020 3879 9555

Pre-concert events

Join us at 6pm on each concert
night for a free pre-concert
discussion exploring the music
and the ideas around it

Mendelssohn's *Elijah* Miracles and wonder

Thursday 3 October 2019
Southbank Centre's
Royal Festival Hall

Mendelssohn

– [Elijah](#)

Masaaki Suzuki
conductor
Carolyn Sampson
soprano
Anna Stéphany
mezzo soprano
Brenden Gunnell
tenor
Christian Immler
baritone
Choir of the
Age of Enlightenment

Faust: The Life of a Composer A musical pact with the Devil

Wednesday 25 March 2020
Southbank Centre's
Queen Elizabeth Hall

Wagner

- Prelude to Act 3
Die Meistersinger von Nürnberg
[arrangement]
Pfitzner
- Prelude to Act 2
Palestrina
[arrangement]
Schoenberg
- Chamber Symphony No. 1
Webern
- Concerto for nine instruments
Mahler
- *Kindertotenlieder*
[arrangement]

Geoffrey Paterson
conductor
Dominic Sedgwick
baritone

Vivaldi and Pergolesi: Sacred Baroque Angelic sounds to lift your spirits

Monday 11 November 2019
Southbank Centre's
Queen Elizabeth Hall

Pergolesi

– [Stabat Mater](#)

Albinoni

– [Oboe concerto](#)
in D minor

Vivaldi

– [Gloria](#)
RV589

Steven Devine
director
Katherine Watson
soprano
Rowan Pierce
soprano
Iestyn Davies
countertenor
Katharina Spreckelsen
oboe
Choir of the
Age of Enlightenment

If Music be the Food of Love, Curse Me The dark side of love

Sunday 26 April 2020
Southbank Centre's
Queen Elizabeth Hall

Purcell

– [Curtain tune from](#)
Timon of Athens

Blow

– [Suite from](#)
Venus and Adonis

Britten

– [Serenade](#)

Steven Devine
director
Ian Bostridge
tenor
Roger Montgomery
horn

Beethoven's Major Heroes Two of Beethoven's best-loved symphonies

Tuesday 28 January 2020
Southbank Centre's
Queen Elizabeth Hall

Beethoven

– [Symphony No. 2](#)

Beethoven

– [Symphony No. 3](#)
Eroica

Sir Roger Norrington
conductor

Part of Beethoven 250
at Southbank Centre

Saving Michael Haydn Reviving a lost legacy

Tuesday 19 May 2020
Southbank Centre's
Queen Elizabeth Hall

Mozart

– [Overture to](#)
The Marriage of Figaro

Michael Haydn

– [Violin Concerto](#)
in A major

Mozart

– [Posthorn Serenade](#)
in D major

Alina Ibragimova
violin/director

Mozart's Final Flourish An extraordinary ending

Friday 7 February 2020
Southbank Centre's
Royal Festival Hall

Mozart

– [Symphony No. 39](#)

Mozart

– [Symphony No. 40](#)

Mozart

– [Symphony No. 41](#)
Jupiter

Iván Fischer
conductor

Liszt and Wagner: Mad, Bad and Dangerous to Know The bad boys of 19th century music

Friday 26 June 2020
Southbank Centre's
Royal Festival Hall

Wagner

– [Prelude and Liebestod from](#)
Tristan and Isolde

Liszt

– [Piano Concerto No. 1](#)

Liszt

– [Piano Concerto No. 2](#)

Wagner

– [Overture to](#)
Tannhäuser

Stephen Hough
piano
Sir Mark Elder
conductor

**Vivaldi and Pergolesi:
Sacred Baroque**

**Angelic sounds to lift
your spirits**

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— *Stabat Mater*

Albinoni

— *Oboe concerto
in D minor*

Vivaldi

— *Gloria*
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Katherine Watson

soprano

Rowan Pierce

soprano

Iestyn Davies

countertenor

Katharina Spreckelsen

oboe

Choir of the

Age of Enlightenment

Iestyn Davies joins us to perform
exquisite examples of sacred
music from Baroque-era Italy.

Written days before he died
aged 26, Pergolesi's *Stabat Mater*
is melancholic, celebrated at the
time as 'the most perfect and
most touching piece to have come
from the pen of any musician'.
In contrast, Vivaldi's *Gloria* is
celebratory, with invigorating
melodies and a sunny sound-world.

Concert supported by
Selina and David Marks
Imogen and Haakon Overli

Corporate partner
MarqueeTV

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A musical pact with the Devil

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[arrangement]

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Mahler

— *Kindertotenlieder*

[arrangement]

Geoffrey Paterson

conductor

Dominic Sedgwick

baritone

Legend has it that guitarist
Robert Johnson sold his soul
to the Devil to become a great
blues musician.

Thomas Mann created his own
version of this tale, about a
composer entering an imaginary
pact guaranteeing him 24 years
of musical genius and a radical
new compositional method.

This concert features music
referenced in Mann's subsequent
novel, *Doctor Faustus*,
performed in arrangements
for our chamber group.

It's an extraordinary tour of
German Romantic music.

Concert supported by
Roselyn Wilkinson



Lisa Beznosiuk
principal flute

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Mendelssohn's *Elijah*
Miracles and wonder

Thursday 3 October 2019
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— *Elijah*

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mezzo soprano
Brenden Gunnell
tenor
Christian Immler
baritone
Choir of the
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Mendelssohn's masterpiece has been one of Britain's most popular choral works for more than 170 years.

This Old Testament story sees Israel in the grip of a corrupt regime. God sends the Prophet Elijah to sort it out; something he achieves, spectacularly, through a series of miracles including resurrecting a boy and sacrificing a bull.

But it's not all fire and brimstone. It's also Mendelssohn's own unique exploration of faith and doubt from an era of change.

Mendelssohn was hugely inspired by the Baroque oratorios of Bach and Handel, whose influence can be heard throughout *Elijah*.

Concert supported by
Adrian Frost
JMS Advisory Limited

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If Music be the Food of Love, Curse Me
The dark side of love

Sunday 26 April 2020
Southbank Centre's
Queen Elizabeth Hall

Purcell

- Curtain tune from *Timon of Athens*
- Blow
- Suite from *Venus and Adonis*
- Britten
- *Serenade*

Steven Devine
director
Ian Bostridge
tenor
Roger Montgomery
horn

Do you find there's something about love that's always tinged with sadness?

Blame Venus, the bereaved goddess who cursed love so that it would forever be mixed with longing.

This concert tells a tale of tainted love through English music from across the ages.

Composed for King Charles II, John Blow's 17th-century opera *Venus and Adonis* explores Venus' story with a distinctly English ambience.

From 250 years later, Britten's *Serenade* opens and closes with haunting horn solos, and sets poems by William Blake, Alfred, Lord Tennyson, John Keats and others to music.

It's a journey through the night from the calm to the sinister, including Blake's sombre reflection on love and death, *The Sick Rose*.



Philip Dale
trombone

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Beethoven's Major Heroes
Two of Beethoven's
best-loved symphonies

Tuesday 28 January 2020
Southbank Centre's
Queen Elizabeth Hall

Beethoven

- Symphony No. 2
Beethoven
- Symphony No. 3
Eroica

Sir Roger Norrington
conductor

This concert sees Beethoven
at his most buoyant and sunny –
or does it?

Both these symphonies in
major keys are, on the surface,
distinctly positive compositions.

No. 2 is energetic and optimistic,
but also has a dark side – the
composer wrote it in isolation
shortly after realising he was
becoming deaf.

The majestic *Eroica* broke
new ground for the scale and
ambition of orchestral music.

It was dedicated to Beethoven's
great hero, the all-conquering
French revolutionary, Napoleon.
Until, that is, Napoleon
proclaimed himself Emperor
and Beethoven withdrew the
dedication in a fit of fury.

Part of Beethoven 250
at Southbank Centre



Liszt and Wagner:
Mad, Bad and Dangerous
to Know
The bad boys of
19th century music

Friday 26 June 2020
Southbank Centre's
Royal Festival Hall

Wagner

- Prelude and Liebestod from
Tristan and Isolde
- Liszt
- Piano Concerto No. 1
- Liszt
- Piano Concerto No. 2
- Wagner
- Overture to
Tannhäuser

Stephen Hough
piano
Sir Mark Elder
conductor

Liszt and Wagner were such
controversial figures that doctors
thought it was dangerous to
listen to their music.

Liszt's piano playing whisked
audiences into a frenzy –
dubbed Lisztomania – that even
inspired audiences to throw
their underwear at him. In this
concert, hear Stephen Hough
play two of the Liszt piano
concertos that caused such
excitement.

Wagner's operas led to deeper
moral panic. Depending on who
you asked, they could drive you
mad, send you to ecstasy, or
cause a revolution. We performs
sections from his operatic tales of
doomed love, *Tristan and Isolde*
and *Tannhäuser*.



Jam Orrell
viola
Ann and Peter Law OAE Experience Scheme

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Mozart's Final Flourish
An extraordinary ending

Friday 7 February 2020
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- Mozart
— *Symphony No. 39*
Mozart
— *Symphony No. 40*
Mozart
— *Symphony No. 41*
Jupiter

Iván Fischer
conductor

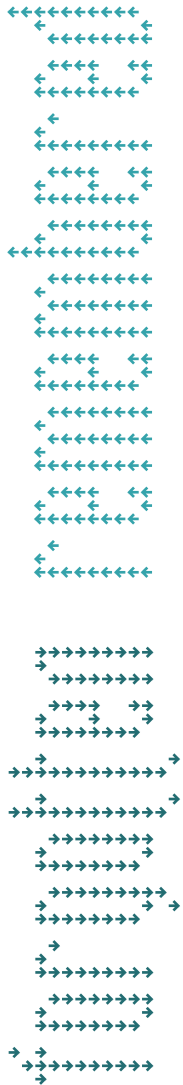
Iván Fischer conducts the three symphonies Mozart wrote in one extraordinary year towards the end of his life.

Mozart composed 41 symphonies, but the first 38 weren't his pet projects and he generally wrote them to commission.

Then, in the final years before his untimely death, he had a remarkable creative spurt, completing Symphonies No. 39, 40 and 41 within a few months in 1788.

What was behind this final flourish? A sense of an ending? A mysterious affair?

Concert supported by
Bruce Harris
Nigel Jones and
Françoise Valat Jones
Julian and Annette Armstrong



Saving Michael Haydn
Reviving a lost legacy

Tuesday 19 May 2020
Southbank Centre's
Queen Elizabeth Hall

- Mozart
— Overture to
The Marriage of Figaro
Michael Haydn
— Violin Concerto
in A major
Mozart
— *Posthorn Serenade*
in D major

Alina Ibragimova
violin/director

Who's heard of Michael Haydn? Joseph Haydn's brother wrote almost as much music as his more famous sibling. But he didn't catalogue it properly, and so it's fallen into obscurity ever since.

Violinist Alina Ibragimova wants to revive Michael's legacy, and is on a mission to record all his violin concertos.

She performs perhaps the best of them, his Violin Concerto in A major, with us in this concert.

It's paired with music by Michael Haydn's contemporary, Mozart. There's a rare opportunity to hear his *Posthorn Serenade*, featuring a star turn for the instrument used in the 18th century to signal the arrival of the mail.

Concert supported by
Mark and Rosamund Williams
Sir Martin and Lady Smith OBE



Cecelia Bruggemeyer
double bass

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extra concert

The Moon Hares
A magical family opera

Wednesday 1 July 2020
Southbank Centre's
Queen Elizabeth Hall

Hazel Gould

— *The Moon Hares*

We wrap up our season with something new, with a family opera bringing our community collaborations on the road in Durham, Devon and East Anglia to Southbank Centre for the first time.

The Moon Hares features four singers and a band of 20 players telling the story of a town whose mayor fiercely guards a secret – that the moon can turn its residents into hares.

With new music by Hazel Gould and snippets of Henry Purcell's opera *Dioclesian*, this is a joyous evening for music lovers of all ages.

Tickets for *The Moon Hares* go on sale in Autumn 2019

The OAE is a registered charity number 295329 and a registered company number 2040312
Registered office:
Kings Place, 90 York Way,
London N1 9AG
Telephone 020 7239 9370
info@oae.co.uk
design and art direction
LucienneRoberts+
photography
Alex Grace

Book now

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020 3879 9555

Ticket prices

All tickets entitle you to a free programme

£60 for premium seats/£40/£25/£10*

- Beethoven's Major Heroes
- Mozart's Final Flourish
- Faust: The Life of a Composer
- Saving Michael Haydn

£75 for premium seats/£45/£25/£10*

- Mendelssohn's *Elijah*
- Vivaldi and Pergolesi: Sacred Baroque
- If Music be the Food of Love, Curse Me
- Liszt and Wagner: Mad, Bad and Dangerous to Know

£4.50 adults/£2.50 children*

- *The Moon Hares*

*No transaction fees for in-person bookings or Southbank Centre Members and Supporters Circles

For all other bookings transaction fees apply

£3 online

£3.50 over the phone

If you wish to receive tickets by post, a £1 delivery charge applies

Enjoy more

Excluding *The Moon Hares*

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Book 4–6 concerts, save 20%

Book 7 or more concerts, save 25%

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Martin Kelly
viola



Julia Kuhn
violin

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