

 *e* Orchestra of the
Age of Enlightenment

7.00pm
24 – 26 April
Queen Elizabeth Hall

MALEN
DELS
SOHN

*The Complete
Symphonies*

with Sir András Schiff

**SOUTHBANK
CENTRE**
RESIDENT

ENLIGHT

**“What we call the beginning is often the end
And to make an end is to make a beginning.
The end is where we start from.”**

From *Four Quartets* by TS Eliot

Welcome to our 2023 / 24 season here at the Southbank Centre.

TS Eliot presents us with the conundrum of progress. How do ideas evolve, where do we continue, where do we originate? If it is true that you can hear the foundation of Bach, the great building blocks of western music, in the sound of Mendelssohn, can't you also hear the sparkling innovation in Mozart that announces the genius of later generations? In the risk-taking dissonances and melodic invention of Purcell, that gives his words a brilliant musical drama, don't we find the revolutionary tinder that inflames the subversive settings of Mozart's operas, *The Marriage of Figaro* and *The Magic Flute*? What do we make of our tidy system of catalogues, of order, of convenient bundling into artistic periods – a history we like to describe as passing from 'medieval' to 'romantic' – when truth is repeatedly less convenient; when the *Christmas Oratorio*, Bach in his stylistic prime, is just 25 years earlier than Haydn's first symphony, no less a statement of artistic assurance; when Mendelssohn's third symphony was really his last.

If you find all of this puzzling, if not downright confusing, then you have come to the right place. So do we.

ENMMENT

*Beginnings and endings
2023 / 24 Season*

Music is always part of a story. It might be that of a composer, the musicians performing it, or the audience absorbing it. It can be part of a collective chronicle or individual memories. It can hold the saga of a nation. In that sense we are always at the end, looking back.

The stories come alive when we begin to experience the music and curiosity drives us to begin our own journey. In our 2023 / 24 season of concerts at the Southbank Centre it is that desire to untangle the beginnings and endings – and all the bits in the middle – that has shaped our musical choices.

Thank you for joining with us to puzzle together this magnificent season.

It is a season built, of course, around the remarkable musicians of the OAE working with great artistic veterans, the guardians of the future and inspiring new generation talent. But the final, and most important, piece of the jigsaw is YOU. By being here in the audience today you have made the choice to support artistic endeavour, to sustain it and to be part of the story.

Bravo.

Season identity by Hannah Yates.

The Underrated Giant

Talking about Mendelssohn with Sir Andrés Schiff

Jessica Duchon

Who needs an excuse to celebrate a composer as fine as Felix Mendelssohn? Strangely, though, he and his reputation remain entrapped in a cats-cradle of paradoxes. He is at once the best-loved and most underrated of early romantic geniuses.

He was a painstaking, obsessive craftsman, yet his music sounds effortless. The results are often structurally conservative, but ground-breaking in romantic, programmatic content. He was born Jewish and became a convinced Lutheran. And while celebrated far and wide for his compositions, he was equally successful as a conductor and as founder of the Leipzig Conservatory. Indeed, he was probably the 19th century's closest equivalent to the multitasking, multitasking Leonard Bernstein.

Ask Sir Andrés Schiff why he wanted to create a Mendelssohn series now and the response is a beaming smile. "It's a love affair," he says. "He is still so underrated and I feel we have to help. There are composers who are not enough appreciated – Haydn is one, Mendelssohn is another – but these are giants.

"The more I study Mendelssohn, the more I know about him, the more lovable he seems, both as a human being and as a musician. There is so much to admire and to thank him for. For example, we wouldn't have had a Bach renaissance without him." Given a manuscript copy of the Bach St Matthew Passion as a gift by his grandmother while he was a teenager, Mendelssohn, aged 20, staged the work's first public revival since its composer's death.

The series falls naturally into three programmes, Schiff says. "I wanted to concentrate on the symphonies and the three most important concertos, the two for piano and the E minor Violin Concerto. First, I wanted to cover all the symphonies, but especially No. 2, the 'Lobgesang' [Song of Praise], which I think is a towering masterpiece. They wouldn't fit into two concerts, but with the concertos added, it works perfectly in three."

The underrating of Mendelssohn would seem baffling, were there not such an undercurrent of darker 19th-century forces behind it. First, Schiff points out wryly, society tends to have certain romantic notions about its artists. "We have the preconceived idea that great art comes from suffering," he says. "And also that we are such good people, we in humankind! We love compassion. We love to feel sorry for someone, because basically it makes us feel that we are better people."

The trouble is that Mendelssohn is not an obvious underdog. Rather the opposite. He started life as a phenomenal child prodigy and was raised in a happy and wealthy family, with parents who steeped him and his equally talented elder sister, Fanny, in the finest cultural education of the day. "How about adopting the opposite of the traditional attitude? To be happy for somebody else's happiness, success and talent?" Schiff suggests, and he's not wrong.

One other aspect of Mendelssohn that is often underestimated is how technically demanding his music is. Performing the



two piano concertos is a challenge even without directing from the keyboard. When I spoke to him, Schiff was still considering exactly which fortepiano to choose for these concerts. "If you find a real historical instrument from the time which is in good condition, it's very difficult to transport and to travel with, and they go out of tune immediately," he comments. "So it will probably be a very good copy of a Graf or a Streicher."

The instrument will need, first and foremost, a light touch: "Mendelssohn's piano writing in the concertos, but also in general, presents very light textures. You need great dexterity: there are lots of notes, but it's never crowded. It's transparent. But for that, you have to play transparently."

"I don't think there is room for conducting in addition. The hands are busy most of the time! I will occasionally stand up and lead for the tutti, but mostly I will leave it to the leader – and the OAE has wonderful leaders. We work it out like chamber music."

There is a disturbing aspect to the underrating of Mendelssohn, however. In short, attitudes that derive from anti-

Semitic smears originally put about by Richard Wagner are sometimes still unthinkingly parroted in the 21st century. "Wagner was a great genius, but a terrible character. What he wrote in his essay 'Das Judenthum in der Musik' ('Jewishness in Music') is unforgivable." In this notorious, bile-filled pamphlet, written in 1850, a couple of years after Mendelssohn's death, Wagner accused him of writing music that was "sweet and tinkling without depth".

"Unfortunately, his verdict is still very effective, and especially in the German speaking world," Schiff says. "I still hear these derogatory half-remarks from musicians in Germany, referring to him as a little salon composer. This outrages me. I can't change the world, but maybe I can convince a few people that this is not just worth playing and listening to, but is very great music indeed."

Wagner's comments were fuelled largely by jealousy. But Mendelssohn's material success was the result both of extraordinary talent and of hard work on several fronts. "Mendelssohn was a master conductor who knew the orchestra

inside out," Schiff says. "You don't find any balance problems, especially not with the OAE. There are those wonderful passages in the middle movement of the G minor Piano Concerto – so beautiful, completely like chamber music – but my experience was also when we did the Schumann concerto, and even the Brahms concertos, that with the right approach and the right orchestra, the balance problems you sometimes experience with modern instruments disappear."

But with his hefty schedule of conducting, directing the Conservatory, travelling (he came ten times to Britain), composing and raising a family of five, Mendelssohn always seemed to be working at twice the speed

and intensity of most other musicians. You can hear it in his music; his soundworld seems to "vibrate" at exceptional velocity. "He worked with this burning intensity," Schiff says. "It's true that it was a major blow when his sister, Fanny, died [in spring 1847], but in the end I think he worked himself to death." Mendelssohn died of a stroke, the same ailment that had killed Fanny, in November 1847.

And so, from music to letters to his impressive painting and drawing, Mendelssohn's legacy is one to treasure. "I have a wonderful watercolour of Amalfi by Mendelssohn on my piano at home," Schiff says. "It is an eternal inspiration. Anything he touched turned into gold."



The Fortepiano



The Piano Concertos in this series will be performed on the Blüthner No. 726. Built around 1859 – a precise date is difficult to determine as the archives of the Blüthner Company were destroyed in World War II – it has a rosewood case and its 'Blüthner-Patent-Mechanik' has been extensively restored. It is one of the biggest instruments produced by Blüthner at the time, at 255cm long, with two pedals – a dampening cancellation (sustaining) and 'una corda' (soft) pedals – and is tuned to A = 438Hz.

Julius Blüthner (1824 – 1910) established his factory in Leipzig in 1853. He was endowed with an entrepreneurial flair and travelled to trade fairs across the world demonstrating his instruments which were renowned for their innovation and quality craftsmanship. Particular attention was

paid to the soundboards made from Alpine wood, whilst in this instrument the strings in the bass run parallel (rather than cross-wise as with a modern instrument) and Blüthner's unique mechanics give the pianist a very sensitive and controlled touch. This results in the distinctive sound of Blüthner pianos with their careful balance between a dark yet transparent bass register and the "sparkling" treble notes.

The reputation of Blüthner's pianos was built on critical praise from a number of high profile performers. Composers who have visited the factory or owned the instruments have included Schumann, Liszt, Brahms, Tchaikovsky, Mahler and Rachmaninov.

The Blüthner No. 726 is part of the collection of Clavierwerkstatt Christoph Kern in Staufen, Germany where it was restored.

Programme

Wednesday 24 April 2024, 7.00pm
at the Southbank Centre's
Queen Elizabeth Hall

FELIX MENDELSSOHN (1809 – 1847)

Symphony No. 1

- I. *Allegro di molto*
- II. *Andante*
- III. *Menuetto: Allegro molto*
- IV. *Allegro con fuoco*

Piano Concerto No. 1

- I. *Molto Allegro con fuoco*
- II. *Andante*
- III. *Presto – Molto Allegro e vivace*

Interval

Symphony No. 4 'Italian'

- I. *Allegro vivace*
- II. *Andante con moto*
- III. *Con moto moderato*
- IV. *Saltarello. Presto*

There will be a pre-concert talk by Benedict Taylor from the University of Edinburgh at 6.00pm in the Queen Elizabeth Hall Foyer.

Thursday 25 April 2024, 7.00pm
at the Southbank Centre's
Queen Elizabeth Hall

FELIX MENDELSSOHN (1809 – 1847)

Symphony No. 5 'Reformation'

- I. *Andante – Allegro con fuoco*
- II. *Allegro vivace*
- III. *Andante*
- IV. *Andate con moto – Allegro vivace – Allegro maestoso*

Piano Concerto No. 2

- I. *Allegro appassionato*
- II. *Adagio. Molto sostenuto*
- III. *Finale. Presto scherzando*

Interval

Symphony No. 3 'Scottish'

- I. *Andante con moto – Allegro un poco agitato*
- II. *Vivace non troppo*
- III. *Adagio*
- IV. *Allegro vivacissimo – Allegro maestoso assai*

There will be a post-concert talk with Sir Andrés Schiff, commencing 15 minutes after the concert finishes, in the Queen Elizabeth Hall Foyer.

Friday 26 April 2024 7.00pm
at the Southbank Centre's
Queen Elizabeth Hall

FELIX MENDELSSOHN (1809 – 1847)

Violin Concerto in E minor, Op. 64

- I. *Allegro molto appassionato*
- II. *Andante*
- III. *Allegretto non troppo*
– *Allegro molto vivace*

Interval

Symphony No. 2 'Lobgesang'
(Song of Praise)

1. Sinfonia
Maestoso con moto – Allegro
Allegretto un poco agitato
Adagio religioso
2. *Allegro moderato maestoso –*
Animato – Allegro di molto – Molto
più moderato ma con fuoco –
3. *Recitativo (tenor) – Allegro*
moderato
4. *Chorus. A tempo moderato –*
5. *Andante*
6. *Allegro un poco agitato – Allegro*
assai agitato – Recitativo (tenor) –
A tempo / moderato – Recitativo –
7. *Allegro maestoso e molto vivace*
8. *Chorale. Andante con moto – Un*
poco più animato
9. *Andante sostenuto assai*
10. *Final chorus. Allegro non troppo –*
Più vivace – Maestoso

Text and translation on page 18

Orchestra of the Age of Enlightenment
Choir of the Age of Enlightenment

Alina Ibragimova violin
Lucy Crowe soprano
Hilary Cronin soprano
Nicky Spence tenor
Sir Andrés Schiff fortepiano / conductor

This series of concerts is supported by
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Jenny Morrison, with additional support
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of Enlightenment.

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Surtitles by Damien Kennedy

Orchestra of the Age of Enlightenment

Violins I

Matthew Truscott

Kati Debretzeni
Alice Evans
Julia Kuhn
Daniel Edgar
Silvia Schweinberger
Dominika Feher
Florence Cooke
Claire Sterling
Anna Curzon

Violins II

Margaret Faultless

Andrew Roberts
Iona Davies
Henry Tong
Deborah Diamond
Jayne Spencer
Stephen Rouse
Oliver Cave

Violas

John Crockatt
Martin Kelly
Annette Isserlis
Kate Heller
Marina Ascherson
Anna Maria Wünsch

Cellos

Luise Buchberger

Andrew Skidmore
Catherine Rimer
Ruth Alford
Richard Tunnicliffe

Double basses

Christine Sticher

Cecelia Bruggemeyer
Carina Cosgrave
Paul Sherman

Flutes

Lisa Beznosiuk

Katy Bircher
Rosie Bowker

Oboes

Daniel Bates

Leo Duarte

Clarinets

Katherine Spencer

Sarah Thurlow

Bassoons

Jane Gower

Sally Jackson

Contrabassoon

Chris Rawley

Horns

Roger Montgomery

Martin Lawrence
Gavin Edwards
David Bentley

Trumpets

David Blackadder

Phillip Bainbridge

Trombones

Philip Dale
Tom Lees
Edward Hilton

Ophicleide

Andrew Kershaw

Timpani

Adrian Bending

Keyboard

William Whitehead

Choir of the Age of Enlightenment

Sopranos

Miriam Allan
Emilia Bertolini
Tara Bungard
Amy Carson
Emily Dickens
Alice Gribbin
Angharad Gruffydd-Jones
Helena Moore
Joanna Songi
Amy Wood

Altos

Luthien Brackett
David Clegg
Helena Cooke
Sarah Denbee
Christopher Field
Rebekah Jones
Ruth Kiang
Amy Lyddon
Eleanor Minney
Sophie Timms

Tenors

William Balkwill
James Beddoe
John Bowen
Philippe Durrant
Thomas Herford
Samuel Jenkins
Richard Rowntree
Joseph Taylor
Nicholas Todd
Ben Vonberg-Clark

Basses

Jonathan Arnold
Francis Brett
Jack Comerford
Robert Davies
Malachy Frame
Hugo Herman-Wilson
Stephen Kennedy
Jon Stainsby
Philip Tebb
Jonty Ward

Programme notes

Jessica Duchon



Felix Mendelssohn portrait by Edward Magnus 1846
The Picture Art Collection / Alamy Stock Photo

Wednesday 24 April

Symphony No. 1

A child prodigy whose efforts exceeded Mozart's at similar age, Felix Mendelssohn was fortunate to be nurtured by his cultured family in Berlin. His juvenilia include 13 symphonies for strings, written well before his celebrated teenage efforts, the Octet and the Overture to *A Midsummer Night's Dream*, and his official Symphony No. 1 was composed when he was 15. "It comes as a sequel to those string symphonies, but with full orchestra," Andrés Schiff says. "It shows an incredible sense of form, proportion and counterpoint. Polyphony is everywhere in it."

The symphony was premiered privately on 14 November 1824, to celebrate Felix's sister Fanny's 19th birthday. The Leipzig Gewandhaus Orchestra gave its first public performance on 1 February 1827, and in 1829 the composer conducted it in London, presenting the Philharmonic Society with its manuscript. The occasion helped to launch his dazzling reputation in Britain.

Mozart, Weber and Beethoven are audible influences, while plentiful counterpoint reflects his appetite for Bach. The first movement is full of Beethovenian fieriness and Mendelssohn's characteristic energy-in-overdrive. In the slow movement violin and woodwind seem effortlessly to offset one another's lines. A scherzo-like Menuetto is third, with an emollient central trio. The seething finale, nodding towards Mozart's Symphony No. 40, forms a rousing conclusion.

Piano Concerto No. 1

At 22, Mendelssohn was spurred into writing his first piano concerto by that timeless inspiration, calf-love. Delphine von Schauroth, a fine pianist from an aristocratic family in Munich, could by Mendelssohn's own admission wrap the whole establishment round her little finger if she so wished. But despite dedicating the concerto to her, Mendelssohn had pragmatic aims too: he gave its first performance himself, during a tour in which he featured as composer, pianist and conductor.

"Mendelssohn does something that Mozart and even Beethoven never did: he composed it through, so that there is no break," Andrés Schiff says. "Transition



View of Florence, 1837. Heritage Art / Heritage Images / Alamy Stock Photo

passages lead from one movement to the next. The piano concertos are rather economical, perhaps on the short side, but never too short or too long. The G minor has a wonderful opening, very Shakespearean in tone. I think Shakespeare is always in the back of his mind, whether it is *A Midsummer Night's Dream* or *The Tempest*."

Mendelssohn gives his soloist maximum opportunity for display: the piano writing is often light and filigree and dashes forward at exuberant speed. But Mendelssohn had no time for empty virtuosity: this music is full of melodic wonders and inspired twists. The opening movement fizzles with drama, the second is exquisitely lyrical, and the work concludes with an exhilarating finale.

Symphony No. 4 'Italian'

"This is Italy!" Mendelssohn wrote to his parents. "And now has begun what I have always thought ... to be the supreme joy in life. And I am loving it." His words are virtually mirrored in his 'Italian' Symphony's sun-drenched opening.

Between 1829 and 1832, he undertook some mind-broadening European travels, which included about a year and a half in Italy. He declared that his 'Italian' Symphony sprang from every aspect of the country: landscape, people and culture. For him, perhaps following Beethoven's 'Pastoral' Symphony, it was perfectly acceptable for music to draw on extramusical inspirations.

It was his third full-scale symphony (their numbering bears little relation to their chronology) and he conducted its 1833 premiere with London's Philharmonic Society. Nevertheless, it went unpublished until 1851. Having revised it in 1834, he had intended to write alternative versions of the last three movements. Perhaps fortunately, he never did.

The symphony opens with a Tarantella-like allegro; there follows a slow movement resembling a pilgrims' song, a warm and gracious minuet, and a dizzying Saltarello finale. András Schiff says: "The Italian is a perfect symphony, compact and condensed. It is one of the few pieces that

start in the major and end in the minor, though there are plenty the other way around. Mendelssohn was a keen traveller and such a sensitive artist that he could create atmospheres like the opening, full of light, like a breath of fresh air and joy. The second movement and the finale are quite different, however. My Neapolitan friends tell me that they are melancholic folk: jolly on the surface, but with something darker beneath. I think Mendelssohn captures that quality in this incredible final movement.”

Thursday 25 April

Symphony No. 5 'Reformation'

Mendelssohn's grandfather was the Enlightenment philosopher Moses Mendelssohn, whose writings paved the way for the emancipation of the German Jewish community. Felix's father, Abraham, had his children baptised in 1816; hence the composer grew up as a devout Lutheran.

His Symphony No.5, 'Reformation', was really his second, begun in 1829, but posthumously published only in 1868. Originally it was commissioned for a ceremony scheduled for 25 June 1830 marking the 300th anniversary of the Augsburg Confession, the formal document approved by Martin Luther. Mendelssohn wrote to his sister, Fanny with wry commentary about the likely title: "Reformation Symphony, Confession Symphony, Symphony for a Church Festival, Juvenile Symphony... instead of all the stupid suggestions, send me one clever one; but I also want to hear the nonsensical ones..." Eventually he fixed on "Symphony to Celebrate the Church Revolution."

Political unrest across Europe forced the event's cancellation, however, and a Paris performance in 1832 was ditched after one rehearsal. Mendelssohn conducted the premiere in Berlin that year, but subsequently withdrew the work.

The Amalfi Coast, 1839 by Felix Mendelssohn Vicimages / Alamy Stock Photo



The piece features two recurring Lutheran themes: the chorale melody "Ein feste Burg ist unser Gott" (A Mighty Fortress Is Our God) and the rising line of the "Dresden Amen" (which Wagner later used in Parsifal). From the slow introduction, the Dresden Amen ushers in the turbulent Allegro. The minuet and trio are full of charm and the Andante makes up for brevity with intensity. Then the flute begins the theme of "Eine feste Burg", joined gradually by more instruments. The chorale weaves through the spirited finale, ending the symphony in triumph.

Piano Concerto No. 2

The D minor concerto is very close to my heart," Andrés Schiff says, "but it doesn't work by itself! The G minor concerto is a perfect piece, so when he writes the D minor, he thinks back to the first one. Their opening movements are closely related."

Six years after the Piano Concerto No. 1, Mendelssohn started work on its successor while on honeymoon with his bride Cécile Jeanrenaud in March 1837. By now he was Europe's most successful composer, conductor of the Leipzig Gewandhaus Orchestra, founder of the city's Conservatory, virtuoso pianist and favourite of Queen Victoria. All this reduced his composing time and slowed the concerto's progress.

The piece was a commission for that year's Birmingham Music Festival, and proved, as he put it, "a real pain". "I have already begun the new concerto and, as usual, I am terribly cross – what a wretched thing is the piano and its 100,000 little notes," he wrote. Nevertheless, the premiere on 21 September, with Mendelssohn as soloist, was a great success – though when the audience demanded an encore, the composer was too tired to comply.

The opening, like Beethoven's 'Emperor' Concerto, presents an exchange between orchestral phrases and piano flourishes before the allegro appassionato gets underway. The flavour is dramatic, but a

gentler, major-key contrast seems to grow organically out of the first theme. The movements flow in an unbroken stream: second comes a songlike Adagio and finally a brilliant scherzando which, Mendelssohn remarked, "creates so much effect as a piece of pianistic pyrotechnics that I often have to laugh when I happen to play it properly".

Symphony No. 3 'Scottish'

"The Scottish Symphony couldn't be more different from the 'Italian'," Andrés Schiff says. "But again, it's based on Mendelssohn's own experience of visiting the country and of studying Scottish history and literature."

Mendelssohn visited Scotland aged 20, during his first trip to Britain with his friend Carl Klingemann. "In the evening twilight we went today to the palace where Queen Mary lived and loved," he wrote. "The chapel close to it is now roofless; grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish Symphony."

As it was not finished for another 13 years, however, that symphony became his fifth and last. It was premiered in 1842, first in Leipzig and then in London in front of Queen Victoria.

After the opening sombre introduction and stormy allegro there comes a joyous scherzo full of folk music rhythms. The slow movement could be likened to a lament for Mary Queen of Scots, and the finale is marked, unusually, 'Allegro Guerriero' – fast and warlike – possibly inspired by the history of Glencoe.

"The challenge for the conductor and orchestra is to make the ending work," Schiff comments. "This can be a problem. Otto Klemperer, one of my favourite conductors, disliked it and wrote a completely different ending, which is terrible! I would never dream



Mendelssohn's Scottish drawing, 1929 Lebrecht Music Arts / Bridgeman Images

of doing that. But I think I have a solution. Mendelssohn gives precise instructions about how the coda should be played, but it risks being very repetitive, becoming noisier and more crowded. It's better to start from far away, so that it gets nearer and nearer, and it can take a certain acceleration to come to a jubilant close."

Friday 26 April

Violin Concerto in E minor

"The Violin Concerto is one of Mendelssohn's greatest works," Andrés Schiff comments, "and it is very personal to me. It was the first great music that I consciously heard and loved. My father, who was an amateur violinist, had a collection of old 78rpm records, including Yehudi Menuhin's recording with Georges Enescu conducting. I listened to it all the time. I still love the piece and that record very much. Here is one example where

the mature Mendelssohn matched the wonderful level of his early achievements."

It was his last major orchestral work, written for Ferdinand David, concertmaster of Mendelssohn's Leipzig Gewandhaus Orchestra. Although he began sketching it in 1838, it was not completed until 1845. It sounds so effortlessly perfect that it is startling to see how much pressure Mendelssohn was under, beset by overwork in his many roles. His death in 1847 of a cerebral haemorrhage seems to have been brought on largely by stress.

Flouting convention at the outset, the soloist plays the main theme's first statement. Again, the movements run without a break, but for brief, atmospheric transitions which bind together opening allegro, berceuse-like central movement and sparky, light-footed finale.

Symphony No. 2 'Lobgesang'

The year 1840 marked the 400th anniversary of Gutenberg's invention of the printing press. This held special resonances in Leipzig, a centre of book production – and here, for a three-day celebration in June, Mendelssohn composed a 'Festgesang' (festival song) to be performed in the city's Marktplatz. He also conducted the festival's closing concert, including the premiere of his new symphony, an ambitious choral work based on extracts from the Gutenberg Bible, Martin Luther's translation of the scripture. Though written later than most of the other symphonies, it was published earlier, in 1841, hence termed No. 2. The score carried a quotation from Luther: "Rather I wished to see all the arts, especially music, serving Him who gave and created them."

"This is a good example of Mendelssohn as a Jewish soul and mind who took up Christianity and believed in it," Schiff says. "The knowledge of Bach, of the Protestant chorale melodies, is ever present in his music. He uses this also, for instance, in the Piano Trio No. 2 in C minor and in the Variations sérieuses."

The "Symphony-Cantata" builds on the structure of Beethoven's Ninth Symphony: it begins as a "Sinfonia", but after several movements transforms into a gigantic choral bonanza. The Sinfonia begins with a trombone motif which returns throughout, fitting the words from Psalm 150 that open the "Cantata". The sonata-form first movement leads into a graceful allegretto, which Schiff compares to Schubert's song "Gretchen am Spinnrade" (Gretchen at the spinning wheel). The adagio religioso offers a moment of reflection before the music dramatically changes gear.

Now, with the return of the trombone motif and a thrilling build-up, the chorus enters, singing "Alles, was Odem hat, lobe den Herrn" (Everything that has breath praise the Lord). The Cantata's nine movements, setting words from the Gutenberg Bible, encompass recitatives, arias and giant fugal choruses covering shadings from anxiety to hope, from darkness to light. Besides Beethoven, the examples of Handel's Messiah and Haydn's Creation are never far away from Mendelssohn's irrepressible outpouring of thanksgiving and joy.

Leipzig Gewandhaus in 1840. Originally the clothmakers' guild, used for concerts from 1781. Conductors of Gewandhaus Orchestra: Mendelssohn 1835 - 47. Lebrecht Music & Arts / Alamy Stock Photo



Text and Translation

Symphony No. 2 'Lobgesang' **(Song of Praise)**

Movement 2

Alles was Odem hat, lobe den Herrn!
Halleluja, lobe den Herrn!
Lobt den Herrn mit Saitenspiel,
lobt ihn mit eurem Liede.
Und alles Fleisch lobe seinen heiligen
Namen.
Alles was Odem hat, lobe den Herrn!

Lobe den Herrn, meine Seele,
und was in mir ist, seinen heiligen Namen!
Lobe den Herrn, meine Seele,
und vergiß es nicht, was er dir Gutes
getan!

Movement 3

Saget es, die ihr erlöst seid durch den
Herrn,
die er aus der Not errettet hat,
Aus schwerer Trübsal, aus Schmach und
Banden,
die ihr gefangen im Dunkel waret.
Alle, die er erlöst hat aus der Not.
Saget es! Danket ihm, und rühmet seine Güte!
Er zählet unsre Tränen in der Zeit der Not.
Er tröstet die Betrübten mit seinem Wort.
Saget es! Danket ihm, und rühmet seine
Güte!

Movement 4

Sagt es, die ihr erlöset seid,
von dem Herrn aus aller Trübsal.
Er zählet unsre Tränen.
Sagt es, die ihr erlöset seid,
von dem Herrn aus aller Trübsal.
Er zählet unsre Tränen in der Zeit der Not.

All that hath breath praise the Lord!
Halleluja, praise the Lord!
Praise the Lord with stringed instruments,
praise Him with your hymn.
And let all flesh praise His Holy Name.
All that hath breath praise the Lord!

Praise the Lord, O my soul,
and all that is within me, praise His Holy
Name!
Praise the Lord, O my soul,
and forget not all His benefits!

Tell it forth, ye that are redeemed through
the Lord,
That He freed you from your distress,
From dire affliction, shame and slavery,
ye who were snared in darkness.
All who He hath redeemed from distress,
Tell it forth! Thank Him, and proclaim His
goodness!
He counteth our tears in time of need.
He comforteth the bereaved with His Word.
Tell it forth! Thank Him, and praise His
goodness!

Tell it forth, ye that are redeemed,
by the Lord from all your troubles.
He counts our tears.
Tell it forth, ye that are redeemed
by the Lord from all your troubles.
He counts our tears in time of need.

Movement 5

Ich harrete des Herrn,
und er neigte sich zu mir und hörte mein
Fleh'n.
Wohl dem, der seine Hoffnung setzt auf
den Herrn!
Wohl dem, der seine Hoffnung setzt auf
ihn!

Movement 6

Stricke des Todes hatten uns umfassen,
und Angst der Hölle hatte uns getroffen,
wir wandelten in Finsternis.
Er aber spricht: Wache auf, der du schläfst,
stehe auf von den Toten, ich will dich
erleuchten!

Wir riefen in der Finsternis:
Hüter, ist die Nacht bald hin?
Der Hüter aber sprach:
Wenn der Morgen schon kommt, so wird es
doch Nacht sein,
wenn ihr schon fraget, so werdet ihr doch
wieder kommen und wieder fragen:
Hüter, ist die Nacht bald hin?
Die Nacht ist vergangen!

Movement 7

Die Nacht ist vergangen,
der Tag aber herbeigekommen.
So laßt uns ablegen die Werke der
Finsternis,
und anlegen die Waffen des Lichts
und ergreifen die Waffen des Lichts!

Movement 8

Nun danket alle Gott,
mit Herzen, Mund und Händen.
Der sich in aller Not
will gnädig zu uns wenden,
der so viel Gutes tut;
von Kindesbeinen an,
uns hielt in seiner Hut,
und allen wohl getan.

I waited for the Lord,
and He inclined unto me, and heard my
pleading.
Blessed are they whose hope is in the Lord!
Blessed are they whose hope is in Him!

The bonds of death had overtaken us,
and the fear of Hell had found us,
we wandered in darkness.
But He said: Awake, ye who sleep,
arise from the dead, I will enlighten you!

We called in the darkness:
Watchman, what of the night?
But the watchman said:
Though morning comes, night comes too,
Though you enquire, ye shall return
And enquire again:
Watchman, what of the night?
The night is past!

The night has departed,
but day is at hand.
Let us therefore cast off the works of
darkness,
And put on the armour of light
and seize the armour of light!

Now thank we all our God
with hearts, hands and voices,
who turns mercifully
to us in all our needs;
Who has done
such wondrous things;
Who from our childhood on
has kept us in His protection,

Lob, Ehr' und Preis sei Gott
dem Vater und dem Sohne
und seinem heil'gen Geist
im höchsten Himmelsthronen.
Lob dem dreiein'gen Gott,
der Nacht und Dunkel schied
von Licht und Morgenroth.
Ihm danket unser Lied.

Movement 9

Drum sing' ich mit meinem Liede ewig,
dein Lob, du treuer Gott!
Und danke dir für alles Gute, das du an mir
getan!
Und wandl' ich in Nacht und tiefem Dunkel
und die Feinde umher stellen mir nach;
so rufe ich an den Namen des Herrn,
und er errettet mich nach seiner Güte.
Drum sing' ich mit meinem Liede ewig,
dein Lob, du treuer Gott!
Und wandl' ich in Nacht, so ruf' ich deinen
Namen an,
ewig, du treuer Gott!

Movement 10

Ihr Völker, bringet her dem Herrn Ehre und
Macht!
Ihr Könige, bringet her dem Herrn Ehre und
Macht!
Der Himmel bringe her dem Herrn Ehre und
Macht!
Die Erde bringe her dem Herrn Ehre und
Macht!
Alles danke dem Herrn! Danket dem Herrn
und rühmt seinen Namen
Und preiset seine Herrlichkeit!
Alles was Odem hat, lobe den Herrn!
Halleluja, lobe den Herrn!

Praise, honour and glory be to God,
the Father and the Son.
And to His Holy Spirit
On heaven's highest throne.
Praise to the God of the Trinity,
who parted night and darkness
from light and dawn.
Let us thank Him in our hymn.

Thus in my hymn shall I sing
Thy everlasting praise, O one true God!
And thank Thee for all the good things
which Thou hast done for me!
And though I wander in night and deep
darkness,
and my enemies gather around me,
yet I shall call upon the Name of the Lord,
and He shall save me with His goodness.
Thus in my hymn shall I sing
Thy everlasting praise, O one true God.
And as I wander in the night, I shall call on
Thy Name, eternally,
O one true God!

O ye peoples, bring unto the Lord glory
and might!
O ye kings, bring unto the Lord glory and
might!!
Let the heavens bring unto the Lord glory
and might!
Let the earth bring unto the Lord glory and
might!
Let all give thanks to the Lord! Thank the
Lord and bless His Name
and praise His Majesty!
All that hath breath praise the Lord!
Halleluja, praise the Lord!

Translations by Richard Stokes

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Biographies



Hilary Cronin

Selected as a "Rising Star of 2022," by BBC Music Magazine, Hilary Cronin won First Prize and the Audience Prize at the 2021 London Handel International Singing Competition. This led to debuts at the Handel Festival, Halle, in Francesca Cuzzoni: Handel's Diva; at Teatro La Fenice, singing Fauré's Requiem; with Freiburg Baroque Orchestra singing Ode to Purcell; and with Scottish Chamber Orchestra singing Mendelssohn's *A Midsummer Night's Dream*.

Engagements during 2023 / 2024 include Galatea in *Acis and Galatea*, Oriana in *Amadigi*. Handel's *Brockes Passion* and *Virtù / Damigella L'Incoronazione di Poppea* with The English Concert; *Piacere Il Trionfo del Tempo e del Disinganno* with Early Opera Company at Buxton International Festival; B Minor Mass and *L'Allegro, il penseroso ed il moderato* with English Baroque Soloists; J. S. Bach Cantatas with London Handel Orchestra, Christmas Oratorio with Oxford Bach Soloists and St John Passion with BBC Philharmonic; Messiah with Britten Sinfonia and the Hallé; Messiah and Haydn Nelson Mass with The Sixteen; *Silete venti* with The King's Consort; the Nelson Mass at Newbury Spring Festival; and Command Performance: Music for an

Empress with Academy of Ancient Music. Her recordings include *Second Lady Dido* and *Aeneas* on Pentatone and Telemann's *Donner-Ode* on cpo.



Lucy Crowe

Lucy Crowe's 2023 / 24 season includes the title role of Handel's *Rodelinda* on tour in the USA and Asia with Harry Bicket and The English Concert, Tytania in Britten's *A Midsummer Night's Dream* at Garsington Opera and concerts with Sir Simon Rattle, Sir Andrés Schiff, Sir John Eliot Gardiner, Bernard Labadie and Maxim Emelyanychev in Munich, Esterhazy, Gdansk, Tampere, Paris, Boston and London. A prolific recitalist, she will tour in the UK with accompanist Anna Tilbrook, including London's Wigmore Hall.

With repertoire ranging from Purcell, Handel and Mozart to Verdi's *Gilda* and Janáček's *The Cunning Little Vixen*, she has sung with opera companies and orchestras throughout the world. Highlights of the last two seasons include Musetta in *La bohème* and Poppea in *Agrippina* at the Royal Opera House, Susanna in *Le Nozze di Figaro* at The Metropolitan Opera and Pamina in *Die Zauberflöte* at the Liceu Barcelona.

Her discography is extensive and in 2021 she received a Grammy nomination for Best Opera Recording for Janáček's *The Cunning Little Vixen* (title role) with the London Symphony Orchestra and Sir Simon Rattle, a BBC Music Magazine award nomination for *Rodelinda* (title role) with The English Concert and Harry Bicket, and released her debut recital recording for Linn Records featuring Berg, Strauss and Schoenberg.



Alina Ibragimova

Performing music from baroque to new commissions on both modern and period instruments, Alina Ibragimova is recognised for the "immediacy and honesty" (*The Guardian*) of her performances.

The 2023 / 24 season sees Alina return to the Royal Stockholm Philharmonic, Netherlands Radio Philharmonic, Deutsches Symphonie-Orchester Berlin, Orchestre national de Belgique, Orchestra of the Age of Enlightenment, and to the Mahler Chamber Orchestra as artist-in-residence at their Hitzacker Festival. She will also debut with the Deutsche Kammerphilharmonie Bremen and tour Europe with both the Scottish Chamber Orchestra and Kammerorchester Basel.

Over the last two seasons Alina has performed concertos with the Budapest Festival Orchestra, Pittsburgh Symphony, San Francisco Symphony, Royal Concertgebouw Orchestra, London Symphony, Philharmonia Orchestra, London Philharmonic, Gürzenich-Orchester and Dresden Philharmonic, working with Robin Ticciati, Edward Gardner, Daniel Harding, Nathalie Stutzmann, Vladimir Jurowski and Maxim Emelyanychev among others.

In recital, Alina regularly performs at London's Wigmore Hall, Amsterdam's Concertgebouw, Berlin's Pierre Boulez Saal, Salzburg's Mozarteum, Hamburg's Elbphilharmonie and at the Royal Albert Hall where she performed Bach's Sonatas and Partitas for solo violin at part of the BBC Proms. She frequently collaborates with pianist Cédric Tiberghien, and is a founding member of the Chiaroscuro Quartet – one of the most sought-after period ensembles.

Alina's discography on Hyperion Records ranges from Bach Concertos with Arcangelo through to Prokofiev Sonatas with Steven Osborne. Her 2020 recording of Shostakovich's Violin Concertos won a Gramophone Award, while her 2021 recording of Paganini's 24 Caprices topped the classical album charts on its release.

Born in Russia in 1985, Alina attended the Moscow Gnesin School, The Yehudi Menuhin School and Royal College of Music, studying with Natasha Boyarsky, Gordan Nikolitch and Christian Tetzlaff. An alumnus of the BBC New Generation Artists Scheme, Alina's many accolades include two Royal Philharmonic Society awards and an MBE in the 2016 New Year Honours List.

Alina performs on a c.1775 Anselmo Bellosio violin kindly provided by Georg von Opel.



Sir András Schiff

Born in Budapest in 1953, Sir András Schiff studied piano at the Liszt Ferenc Academy with Pál Kadosa, György Kurtág and Ferenc Rados; and in London with George Malcolm. Having collaborated with the world's leading orchestras and conductors, he now focuses primarily on solo recitals, play-directing and conducting.

Since 2004 Sir András has performed the complete Beethoven Piano Sonatas in over twenty cities, including Zurich where the cycle was recorded live for ECM. Other acclaimed recordings for the label include solo recitals of Schubert, Schumann and Janáček, alongside JS Bach's Partitas, Goldberg Variations and Well-Tempered Clavier.

In recent years his Bach has become an annual highlight of the BBC Proms. Elsewhere, he regularly performs at the Verbier, Salzburg and Baden-Baden festivals; the Wigmore Hall, Musikverein and Philharmonie de Paris; on tour in North America and Asia; and in Vicenza, Italy where he curates a festival at the Teatro Olimpico.

Vicenza is also home to Cappella Andrea Barca – a chamber orchestra consisting of international soloists, chamber musicians and friends he founded in 1999. Together they have appeared at Carnegie Hall, Lucerne Festival and Salzburg Mozartwoche; while forthcoming projects include a tour of Asia and a cycle of Bach's keyboard concertos in Europe.

Sir András also enjoys a close relationship with the Chamber Orchestra of Europe, Budapest Festival Orchestra and Orchestra of the Age Enlightenment. In 2018 he accepted the role of Associate Artist with the OAE, complementing his interest in performing on period keyboard instruments.

He continues to support new talent, primarily through his "Building Bridges" series which gives performance opportunities to promising young artists. He also teaches at the Barenboim-Said and Kronberg academies and gives frequent lectures and masterclasses. In 2017 his book "Music Comes from Silence", essays and conversations with Martin Meyer, was published by Bärenreiter and Henschel.

Sir András Schiff's many honours include the International Mozarteum Foundation's Golden Medal (2012), Germany's Great Cross of Merit with Star (2012), the Royal Philharmonic Society's Gold Medal (2013), a Knighthood for Services to Music (2014), a Doctorate from the Royal College of Music (2018), the City of Leipzig Bach Medal (2022) and at his 66th appearance at the Salzburg Festival in August 2023 he was awarded the Festival Pin with Rubies.



Nicky Spence

An artist of great integrity, Nicky Spence's unique skills as a singing actor and the rare honesty in his musicianship have earned him a place at the top of the music profession. He was made an OBE in the 2023 King's Birthday Honours, and is the winner of the RPS Singer Award 2024.

The 2023 / 24 season sees him return to the Opéra national de Paris as Edmundo, Marquès de Nobile in Adès' *The Exterminating Angel*,

and to La Monnaie as Loge in *Das Rheingold* and, in concert sing Števa in *Jenůfa* with the London Symphony Orchestra / Sir Simon Rattle.

Recent highlights include Laca in Claus Guth's new production of *Jenůfa* for the Royal Opera, Siegmund in Richard Jones' new production of *The Valkyrie* for the English National Opera, Albert Gregor for the Deutsche Staatsoper, Tichon in Damiano Michieletto's new production of *Káťa Kabanová* at the Glyndebourne Festival and Erik *Der fliegende Holländer* for Grange Park Opera.

Nicky gives recitals internationally, and records prolifically. In 2020, he won the BBC Music Magazine Vocal Award and Gramophone's Solo Vocal Award for his critically acclaimed recording of Janáček's *The Diary of One Who Disappeared*. The BBC Music Magazine awarded him "Personality of the Year" in 2022.

Nicky is President Elect of the Independent Society of Musicians, and will take up the position in the 2024 / 25 Season.

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In 1986, a group of inquisitive London musicians took a long hard look at that curious institution we call the Orchestra, and decided to start again from scratch. They began by throwing out the rulebook. Put a single conductor in charge? No way. Specialise in repertoire of a particular era? Too restricting. Perfect a work and then move on? Too lazy. The Orchestra of the Age of Enlightenment was born.

And as this distinctive ensemble playing on period-specific instruments began to get a foothold, it made a promise to itself. It vowed to keep questioning, adapting and inventing as long as it lived. Residencies at the Southbank Centre and the Glyndebourne Festival didn't numb its experimentalist bent. A major record deal didn't iron out its quirks. Instead, the OAE examined musical notes with ever more freedom and resolve.

That creative thirst remains unquenched. The Night Shift series of informal performances are redefining concert formats. Its former home at London's Kings Place has fostered further diversity of planning and music-making. The ensemble has formed the bedrock for some of Glyndebourne's most ground-breaking recent productions.

In keeping with its values of always questioning, challenging and trailblazing, in September 2020, the OAE became the resident orchestra of Acland Burghley School, Camden. The residency – a first for a British orchestra – allows the Orchestra of the Age of Enlightenment to live, work and play amongst the students of the school.

Now more than thirty years old, the OAE is part of our musical furniture. It has even graced the outstanding conducting talents of John Butt, Elder, Adam Fischer, Iván Fischer, Jurowski, Rattle and Schiff with a joint title of Principal Artist. But don't ever think the ensemble has lost sight of its founding vow. Not all orchestras are the same. And there's nothing quite like this one.

Andrew Mellor



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OAE Education 2023 / 24

A programme to involve, empower and inspire

“It’s been wonderful to focus on social musicmaking with an emphasis on experimentation, empathetic playing, and musical expression rather than just the technical aspects of the job. The tutors have been inspiring and supportive and it’s been lovely to meet new amazing colleagues.”

OAE EXPERIENCE PARTICIPANT

A busy Spring

In February, our new cohort of Experience students joined us for a three-day intensive course on Haydn symphonies, led by Maggie Faultless, Leo Duarte and Martin Lawrence, culminating in a fabulous performance at Heath Street Church. We also invited local families to join us for a free Teatime TOTS session at Acland Burghley led by Cherry Forbes which was great fun and was enjoyed by all.

Students will have further opportunities to learn with the OAE throughout the year with a further course on baroque repertoire planned for September.

After teacher training sessions and workshops in 16 primary schools from across London, in just two weeks in March our OAE Education team gave nine concerts to over 3,000 children...

The OAE Experience Scheme is supported by Ann and Peter Law and the Henocq Law Trust.



OAE Experience Heath Street



Pack your Bags with Raph Clarkson

Early Years schools concerts

Early Years pupils took part in Pack your Bags concerts, going on a musical scooter tour of Europe presented by composer and animator Raph Clarkson. Using Boyce Symphony No. 5 as our anchor piece, pupils travelled to France, Italy and Austria.

“I wish I had the opportunity to experience something like this as a kid. But I’m glad I was able to experience it as an adult! I feel richer today...”

OAE EXPERIENCE FEEDBACK AFTER TEATIME TOTS

KS1 schools concerts

Key Stage 1 pupils took part in Bach, Musical Gifts and the Joy of Singing Together, again led by Raph. Exploring Bach’s wonderful first Brandenburg Concerto, pupils listened to the musical gifts Bach wrote for the orchestra and joined in with singing music together. As part of the project, pupils wrote wishes for themselves or others – some were incorporated into a new song during each concert.



KS1 wishing tree



Royal Albert Hall Merton Celebration

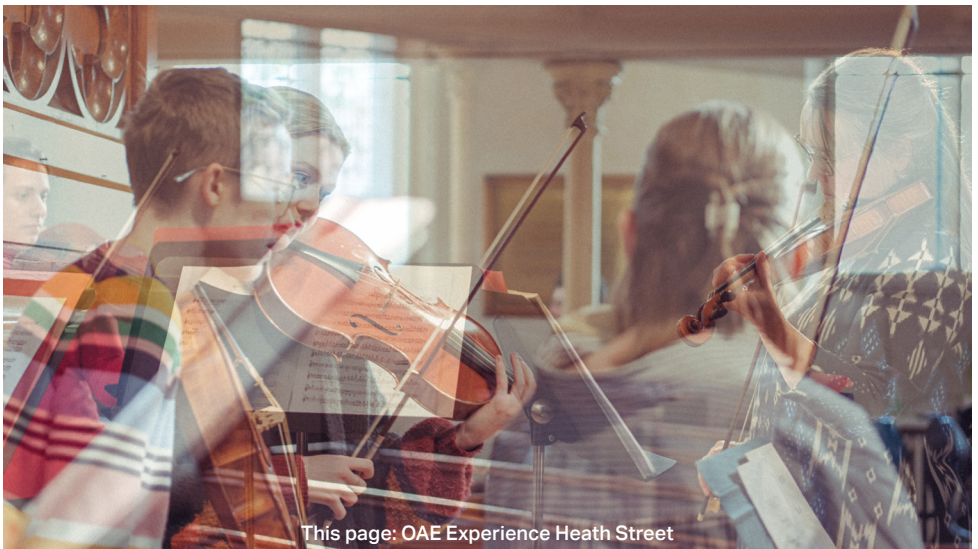
“Thank you so much for all your hard work, enthusiasm, music skills and general loveliness with the children. Those who have come in so far absolutely loved it and are totally buzzing this morning!”

TEACHER FROM CRICKET GREEN SCHOOL

Merton Celebration

Students from Cricket Green and Perseid Special schools took centre stage at the Royal Albert Hall alongside the OAE singing ‘Something Special’ with over 1,000 children from across Merton primary schools. Working with Raph Clarkson and OAE musicians, the students wrote an overture to the song which featured the people and things that were special to them.





This page: OAE Experience Heath Street

Our residency at Acland Burghley School

In September 2020, we took up permanent residence at Acland Burghley School in Tufnell Park, north London. The residency – a first for a British orchestra – allows us to live, work and play amongst the students of the school.

The school isn't just our landlord or a physical home. Instead, it allows us to build on 20 years of work in the borough through OAE's long-standing partnership with Camden Music. Our move underpins our core Enlightenment mission of universal engagement, of access without frontiers. Our regular programme of activity at Acland Burghley includes 'Encounter Sessions' introducing the Orchestra to each new Year 7 cohort, workshops for GCSE music and dance students, and our Musical Connections and Ground Base initiatives supporting students with special educational needs and disability. We will be closely involved in delivering the new Government T Level qualifications.

The value of our residency in Acland Burghley School is realised in many ways beyond the immediate practice of orchestral musicianship. One of the key objectives is to lift aspirations and broaden horizons for life beyond the school. We want to help students leave school with richer CVs and stronger professional aspirations. One great way to do that is to mentor the next generation in all those things we have learned as an organisation. This part of our mission captured the imagination of Dreamchasing, Sir Ron Dennis' charitable foundation, who generously fund our Dreamchasing Young Producers programme – a group of young people acquiring skills in management and production from budgeting to camera

operation. You may have seen the costumes some of them designed for our performances of *Princess Ida* in June... and keep an eye out for them in the foyer during tonight's event!

Life at Acland Burghley will also influence our artistic development. Last summer we began work on our Breaking Bach project. An ensemble of eight talented hip-hop dancers worked with internationally renowned choreographer Kim Brandstrup on a new work inspired by Bach's Double Violin Concerto. The first phase culminated in a triumphant showcase performance at English National Ballet's Mulryan Centre for Dance on 9 October and its future life will see it develop into a full scale OAE production.

Dreamchasing Young Producers

Alexander Parry	Laurie Wilkinson-
Anastasia	West
Giampoulaki	Leonard Benoliel
Armin Eorsi	Louis Madelaine-
Arthur Amidon	Rose
Arthur Shevlin	Louis Schroell-Tite
Colin Keppler	Mikey Hau
Daniel Miliband	Mischa Masters
Daniel Wilton-Ely	Nathan Kilby
Dimitris	Raph David-
Zamenopoulos	Dickens
Filip Kounoupas	Rafi Quayeem
Prastalo	Rowan Thomas
Harvey O'Brien	Sacha Cross
Ines Whitaker	Sophia Vainshtok
Iremide Onibonoje	Tamila Saienchuk
Jaeden Ferritto	Tom Cohen
Jessica Sexton-	Zain Sikand
Smith	



Breaking Bach at the English National Ballet,
October 2023



Live at the Hex produced by the
Dreamchasing Young Producers



Introduction to the Orchestra for Year 7,
September 2023



Students from Acland Burghley School
making costumes for our *Princess Ida*
production, June 2023



Ground Base session at Acland Burghley School,
October 2023



Dreamchasing Young Producers
behind-the-scenes

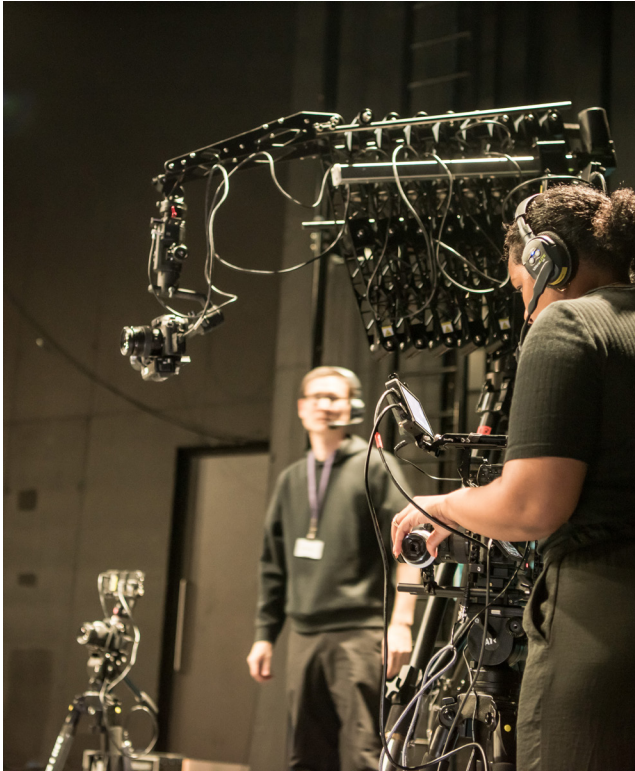
Thank you for supporting the OAE this season

We hope that the music of Mendelssohn and all the composers we've played this season has brought you joy. Buying a ticket for a concert is vital to supporting the OAE, its musicians and live classical music.

At the OAE we believe that we cannot underestimate the power of music to transform all of us. Hearing live classical music should be something every person can enjoy and access to culture should be a normal part of growing up in the UK for every child. From brilliant Mendelssohn to our pioneering partnership with Acland Burghley School we are working every day to make that a reality.

Find out more about how you can support us to achieve this at [oae.co.uk/join](https://www.oae.co.uk/join).





Welcome to the Southbank Centre

We're the largest arts centre in the UK and one of the nation's top visitor attractions, showcasing the world's most exciting artists at our venues in the heart of London. We're here to present great cultural experiences that bring people together, and open up the arts to everyone.

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 and sign up.





BECOME A FRIEND!

Without the generosity of our Friends, the OAE would not exist.

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

Whether you wish to watch the rehearsals or get to know the players, a Friends membership offers a heightened OAE concert-going experience and allows you to support the orchestra you love. With your help, we can keep the music playing.

Become a Friend for as little as £50 a year and receive the following benefits:

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

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



GO ON TOTS

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

Tickets are from just £4 for tots and £12 for grown-ups and are available on our website.

Let's Go on an Adventure!

10.30am & 12.00 noon
Saturday 29 June
Royal Festival Hall

Join us as we explore the world around us in our lively concerts for 2 – 5 year olds and their grown ups. Be sure to bring your clapping hands, your singing voices and of course your stamping feet!

For tickets booked through the Southbank Centre, booking fees apply online (£3.50) and over the phone (£4). There are no booking fees for in-person bookings, Southbank Centre Members, Supporters Circles and Patrons.



The whole world is an enigma

See page 46 for the whole 2024/25 season.

OAE TOTS for 2-5 year olds with their parents or carers at the Southbank Centre

29 June

Let's Go on an Adventure!

THE NIGHT SHIFT Chamber music down a local pub

14 May, Chalk Farm

The Fiddler's Elbow

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 2024



 *e* Orchestra of the
Age of Enlightenment



SEASON

The whole world
is an enigma

**JUST
ANNOUNCED**

**BRUCKNER
SYMPHONY NO. 5**

7.00pm, Sunday 13 October
Queen Elizabeth Hall

**THE BRANDENBURG
CONCERTOS**

7.00pm, Wednesday 13 November
Queen Elizabeth Hall

BAROQUEBUSTERS

7.00pm, Thursday 9 January
Queen Elizabeth Hall

**BEETHOVEN
HERO / REBEL**

7.00pm, Thursday 27 February
Queen Elizabeth Hall

**DAS JAHR
THE YEAR**

7.00pm, Sunday 23 March
Queen Elizabeth Hall

**BACH
ST MATTHEW PASSION**

7.00pm, Thursday 3 April
Royal Festival Hall

**SCHUMANN'S
PIANO CONCERTO**

7.00pm, Thursday 22 May
Royal Festival Hall

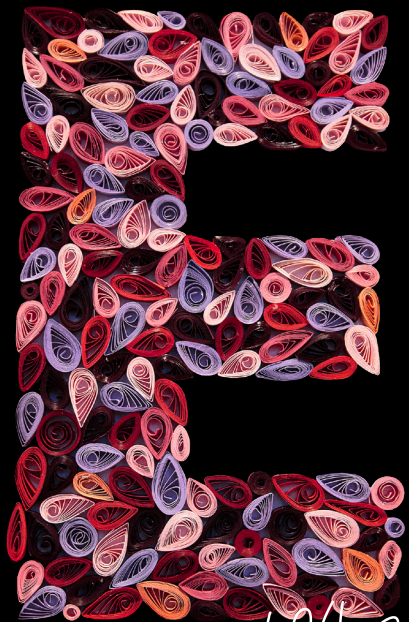
ENIGMA VARIATIONS

7.00pm, Wednesday 4 June
Queen Elizabeth Hall



Discover more, sign up for updates and follow us

oae.co.uk



2023/24 Season



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