

 **e** Orchestra of the
Age of Enlightenment

7pm
Wednesday 3 April
Royal Festival Hall

SIDE

Symphony no. 5

LIOUS

**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.

Introduction

Why play music from the 20th Century on historical instruments?

Whether you have been to our concerts before or this is your first time, you might find it intriguing that we are performing music of the late Romantic era and early 20th Century on instruments you are more likely to associate with Bach or Mozart. You might even think, surely these are the wrong instruments or modern instruments are perfectly good?

Watch Roger Montgomery's video on our YouTube channel about the decision-making process for which horns to use in Mahler's Symphony No. 2 and you will realise we are not in a world at the start of the 20th Century where the 'tech' is standardised yet. Different instruments were available in Prague, Vienna, Paris or London. These performance decisions add vivid new colours to the music. Adam Fischer, in an interview on BBC Radio 3, noted that musical instruments pre-World War I were often still strikingly different from most of what we hear and see today. For him, conducting Mahler with the OAE on period instruments made more sense in terms of the balance, timbres and articulation that could be achieved (not just with gut strings but also with the wind and brass sections). One critic noted of our performance of Gilbert & Sullivan's *Princess Ida* last year that it almost feels like you're in the Savoy in 1884! Sibelius Symphony No. 5 is significant in this context as its creation straddles WWI.

Whereas in Baroque or Classical period repertoire the wind players will probably be using copies (as the instruments have tended not to survive the test of time in playing order), there is an interesting angle that the later you go the more likely they will be playing on actual instruments of the time. It's not without peril, though. As Katherine Spencer, our principal clarinet, observes: "Often these individual instruments will only work with the old reed still stuck to the mouldy green mouthpiece. So we are risking life and limb to play this music to you! It's often a massive struggle, but the struggle is so worth it to lift the lid on the history of the true wind sound."

Another perspective on hearing this evening's music with the OAE is that we come at it from a different historical vantage point. We try to approach the score as if it is new music, freshly minted with all the obvious challenges for us to navigate, especially figuring out how it is going to work on these instruments. If you were at our performance of Bach's Easter Oratorio last week, it might feel like we've accelerated through nearly 200 years in a few days. We hope the result is music that sounds fresh and exciting.

Programme

Wednesday 3 April 2024
7.00pm at the Southbank Centre's Royal Festival Hall

MIKHAIL GLINKA (1804 – 1857)
Ruslan and Lyudmila Overture

SERGEI RACHMANINOV (1873 – 1943)
The Rock

EDVARD GRIEG (1843 – 1907)
Peer Gynt Suite No. 1

- I. *Morning Mood*
- II. *The Death of Åse*
- III. *Anitra's Dance*
- IV. *In the Hall of the Mountain King*

Interval

JEAN SIBELIUS (1865 – 1957)
Symphony No. 5

- I. *Tempo molto moderato*
- II. *Andante mosso, quasi allegretto*
- III. *Allegro molto*

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Maxim Emelyanychev conductor

*This concert is supported by
Nigel Jones & Françoise Valat-Jones*

There will be a pre-concert talk with Leah Broad talking to some of tonight's performers 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

Julia Kuhn
Rodolfo Richter
Kenichiro Aiso
Dominika Feher
Richard Blayden
Kinga Ujszaszi
Claudia Delago-Norz
Rachel Isserlis
Henry Tong
Simon Kodurand
Claire Sterling

Violins II

Margaret Faultless

Alice Evans
Andrew Roberts
Nia Lewis
Silvia Schweinberger
Deborah Diamond
Iona Davies
Rebecca Livermore
Claire Holden
Stephen Rouse
Jayne Spencer
Kathryn Parry

Violas

Max Mandel

Oliver Wilson
Martin Kelly
Annette Isserlis
Kate Heller
Francesca Gilbert
Oscar Holch
Elitsa Bogdanova

Cellos

Luise Buchberger

Catherine Rimer
Andrew Skidmore
Ruth Alford
Richard Tunnicliffe
Penny Driver

Double basses

Cecelia Bruggemeyer
Carina Cosgrave
Alexander Jones
Paul Sherman
Raivis Misjuns
Hannah Turnbull

Flutes

Lisa Beznosiuk

Rosie Bowker

Piccolo

Neil McLaren

Oboes

Daniel Bates

Leo Duarte

Clarinets

Katherine Spencer

Sarah Thurlow

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Diego Chenna
Sally Jackson

Contrabassoon

Damian Brasington

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Roger Montgomery

Martin Lawrence
Gavin Edwards
David Bentley
Nivanthi Karunaratne

Trumpets

David Blackadder

Phillip Bainbridge
Matthew Wells

Trombone

Philip Dale
Stephanie Dyer
Edward Hilton

Tuba

Martin Jarvis

Timpani

Adrian Bending

Percussion

Nicholas Ormrod

Matthew Dickinson

Harp

Alison Martin

Players in bold are OAE principal players

Composing from the Old World to the New

Leah Broad



Composer Jean Sibelius, 1913. Daniel Nyblin via wikicommons

1915 was a peculiar year for Jean Sibelius. It was the year he turned fifty, and also the year he became a grandfather. 'A strange feeling', he confessed to his diary. It was made even more strange by the fact that his birthday would be celebrated *extremely* publicly. By 1915 Sibelius was one of the most famous figures in Finland. In his birthday year, congratulations poured in from admirers across the world, his portrait looked out from Finnish shop windows, honorary banquets were arranged, and the premiere of his Fifth Symphony was set for a public concert on the date of his birthday itself, 8 December.

This might have been oppressive for anyone, but it was especially so for a man already anxious about ageing. Sibelius's early forties had been dominated by operations for suspected throat cancer, which shocked him into giving up his heavy drinking and smoking — even if only temporarily. He had begun keeping a diary to help stave off his vices. 'Do not lapse into tobacco and alcohol. Instead, scribble in your "diary"', he wrote. On the approach to his fiftieth birthday, however, temptation called a little too strongly. He returned, cautiously, to his cigars and alcohol. He simply did not know how to feel about getting older. 'Every age like every season has its own distinctive feature — please God that I may be wise and prudent and above all new', he mused. 'This "uncertainty" penetrates into my bones.'

On top of that, Sibelius was concerned about the status of his music on an international stage. At home in Finland, he had an unassailable position as a "national" figure. Born in 1865, Sibelius's early years had been defined by the rise of the Finnish nationalist movement. Finland had been a Grand Duchy of Russia since 1809, and throughout the nineteenth century there were increasingly urgent calls for political independence from Russia. Sibelius came of age as a composer at the same time that Finnish nationalists were looking for a cultural figurehead to unite behind. He gave them the sound they were searching for in early works like the choral symphony *Kullervo* (1892) based on the Finnish national epic the *Kalevala*, and *Finlandia*



Sergei Rachmaninov in 1897
Lebrecht Music Arts / Bridgeman Images

(1899), originally composed for an event protesting Russian press censorship. 'We recognise these tones as ours, even if we have never heard them as such', claimed the critic Oskar Merikanto — disregarding the serious debt that Sibelius's early style owed to Russian influence.

Although Sibelius had initially embraced his status as a national hero, it was something that he later came to feel ambivalent about. 'Am I really only a "nationalistic" curiosity?', he asked his diary despairingly in 1910, when he realised the limitations of being a "national" figure abroad. European attitudes were perhaps best summed up by Gustav Mahler. 'They are the same everywhere, these national geniuses' he wrote home after hearing Sibelius's music in 1907. 'One of these pieces was just ordinary "Kitsch", spiced with certain "Nordic" orchestral touches like a kind of national sauce.'

Nationalism made Sibelius famous, but it also put restrictions on the way he was perceived in an international market. This was

exacerbated by the fact that his "national" music often involved techniques associated with Romanticism, from sweeping melodies to lush orchestrations and rich harmonies — which were viewed sceptically by a world becoming obsessed with ideas about progress, newness, and modernity.

In the early years of the twentieth century, the arts were being shaken to their foundations. Composers like Richard Strauss and Arnold Schoenberg were pushing tonality to its very limits. Gustav Klimt was causing scandal in Vienna with his bold, gold canvasses, as were Mahler's vast symphonies with expanded percussion sections, creating new timbres which perplexed his audiences. While some ushered in this new age, many objected in the strongest possible terms. Mahler's music was nothing more than 'cosmetic powers that give the meagre motifs the appearance of meaning', sneered one reviewer. In Vienna, the critic Max Nordau warned that if developments continued

along these paths, it would mean 'the end of a world order which for thousands of years satisfied logic, fettered depravity, and produced beauty in all the arts'.

Sibelius had to be "modern" if he was going to be taken seriously as a composer rather than dismissed as a novelty. This caused him no end of worry, not least because he didn't *want* to follow the paths Schoenberg and Strauss were taking. He had his own voice, his own ideas. When he worried in 1913 that he could 'no longer interest the European public', he reassured himself that it was because he had 'perhaps not been enough of a follower.' The only problem was whether his style would still have an audience in this new century. 'I want to sell everything that I have, but — who is buying', he lamented. 'Should this be the end of Jean Sibelius as a composer?'

No wonder, then, that the Fifth Symphony took years of revisions – and three different versions – before Sibelius was finally happy with it. The first version that was heard in 1915 is quite different from the completed symphony that we know today. Its first incarnation was far more dissonant than the final instantiation, sounding like an embodiment of the 'uncertainty' that Sibelius pondered in his diary. With each round of revisions Sibelius streamlined the symphony to make it more direct and purposeful — but even in the work's final form, some of the original uncertainty remains in the ponderous silences that punctuate the closing chords. Sibelius straddles the boundaries between national and international, romantic and modern, intimate and public, making audible the tensions of these competing pressures.

Sibelius was not alone in finding this new musical world difficult to navigate. Many

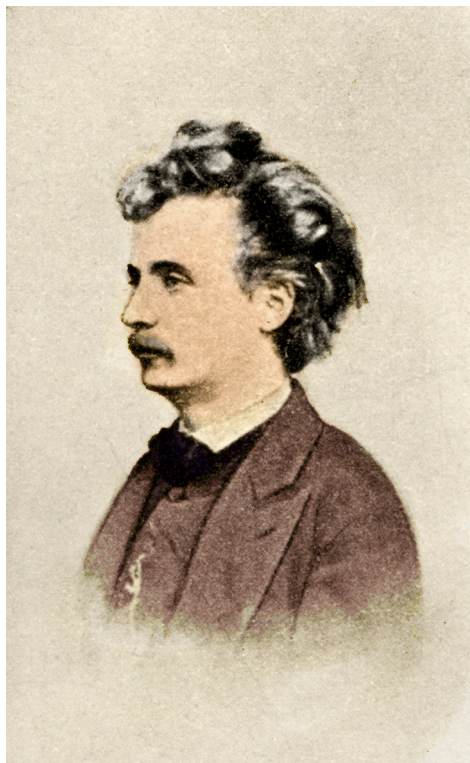
composers of his generation were not prepared to leave tonality behind, and as the twentieth century progressed they found themselves in the strange position of being loved by audiences and lambasted by critics. The most extreme example of this is surely the Russian composer Sergei Rachmaninov. Despite one critic's judgement in 1954 that the 'enormous popular success' of Rachmaninov's 'monotonous' music was 'not likely to last', to this day he remains one of the most widely performed composers in the world. The instant, international fame that he acquired from his 1892 Prelude in C# Minor proved enduring, and many of his pieces are instantly recognisable from their appearance on film and game soundtracks, or as the inspiration for pop songs.

In some ways, Sibelius and Rachmaninov embraced all that the modern world had to offer. (Rachmaninov especially had a penchant for fast cars and speed boats.) And musically, in the late years of the nineteenth century, both were viewed as progressives at the cutting edge. When Rachmaninov's *The Rock* was performed in London in 1899, *The Musical Times* said its orchestral effects were 'amazingly clever, some quite new'. His Symphony No. 1, meanwhile, was lambasted by fellow composer César Cui in 1897 as far too modern, with 'sickly perverse harmonisation' that left 'an evil impression'. As for Sibelius, right up until 1910 he was still widely thought of as a modern composer. When his Fourth Symphony premiered, one critic called it 'the modern of the modern', and another, more perplexed, simply said of it that 'everything seems so strange. Curious transparent figures float here and there, speaking to us in a language whose meaning we cannot grasp.'

It was especially disorienting, therefore, for both composers to find the musical world drifting away from them through the 1920s and 1930s. 'I feel like a ghost wandering in a world grown alien', Rachmaninov confessed. 'I cannot cast out the old way of writing, and I cannot acquire the new.' Perhaps audiences could empathise, because they continued to gravitate towards Rachmaninov and Sibelius's works, even when the latter was denigrated as 'the worst composer in the world' by one music theorist. These two composers took the narrative and pictorial techniques developed by Romantic composers and restyled them for a modern world, offering audiences a contemporary but approachable musical language.

Born a generation before Sibelius and Rachmaninov, Grieg died before he could be recast as a living relic, out of step with his times. Like Sibelius, though, he too found himself labeled a "national" composer far longer than he felt desirable. When Grieg was born in 1843, Norway was in a personal union with Sweden, which would not end until 1905. Although never as fervent as in Finland, Norway also had a prominent nationalist movement, of which Grieg was part. 'I would not want to belong to any other nation in the world!', he proclaimed, and in many of his works he aimed to express a Norwegian musical identity. From 1864 onwards, folk music in particular became a prominent influence in works like the *Lyric Pieces* (1866 – 1901), and the song cycle *Haugtussa* (1895-8).

But again, like Sibelius, Grieg's musical relationship to nationalism was complex. Both composers were well-travelled, and were heavily influenced by both European and Russian culture. Their music was not



Edvard Grieg in 1872
Lebrecht Music Arts / Bridgeman Images

developed in a vacuum. Grieg's vision of nationalism was certainly outward-looking and cosmopolitan, and he saw his own musical efforts as a way of moving Norway towards a more progressive politics and culture. While composing his incidental music for Henrik Ibsen's play *Peer Gynt* in 1874, he wrote to a friend that he hoped *Peer Gynt* could:

do some good in Christiania, where materialism is trying to rise up and choke everything that we regard as high and holy. There is a need for a mirror, I think, wherein all the egotism can be seen, and Peer Gynt is such a mirror.

For all Grieg's nationalist sympathies, he felt that he 'literally can't stand to listen' to



Jean Sibelius in his studio, 1915 © A. Dagli Orti / © NPL - DeA Picture Library / Bridgeman Images

his music for the Hall of the Mountain King, 'because it absolutely reeks of cow pies, ultra-Norwegianness and trollish self-sufficiency!' He reconciled himself to the piece because he believed that 'the irony will be discernible, especially afterwards when Peer Gynt, against his will, is obliged to say, "Both the dancing and playing — may the cat claw my tongue — were pure delight."' Any irony that once existed, however, is lost in the orchestral suite that takes the movement out of the play's context and away from Peer's sarcastic line. One wonders what Grieg would have made of the fact that 'In the Hall of the Mountain King' has since become one of his best-known works, perpetuating

through all the debates about modernity that rocked the musical world of the twentieth century to emerge, unscathed, as the theme music for Alton Towers.

Perhaps part of the secret to the continued success of composers like Sibelius and Rachmaninov is that their music offers no easy answers. Their works can speak to so many people because they are so intensely human, allowing hesitation, fear and insecurity to sit alongside joy and hope and confidence. In a world that is changing just as rapidly as theirs, we need these works that invite us to make sense of a transforming society just as much as audiences did over a century ago.

Biography



Maxim Emelyanychev

Born in 1988 into a family of musicians, Maxim Emelyanychev studied conducting in Gennady Rozhdestvensky's class at the Moscow Tchaikowski Conservatory.

In 2016 he became Principal Conductor of the historically informed orchestra Il Pomo d'Oro, with whom he has recorded quite a few cds, including with Joyce DiDonato.

At the same time he started to receive invitations from symphonic orchestras around Europe.

In 2019 was launched his Principal Conductorship of the Scottish Chamber Orchestra which has been extended until 2028.

In 2023 he was appointed Principal Guest Conductor of the Swedish Radio Symphony Orchestra, to be effective from the 2025 / 26 season.

In 2023 / 24 Maxim's highlights include the following debuts : Symphonieorchester des Bayerischen Rundfunks, WDR Sinfonieorchester Köln, Deutsche Kammerphilharmonie Bremen, Toronto Symphony Orchestra, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio-France, Mozarteum Orchestra at the Salzburg Festival, the Orchestra of Europe or Mahler Chamber Orchestra. He also returns to the Deutsches Symphonie Orchester Berlin, Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Netherlands Philharmonic Orchestra. Other highlights : a violin-piano recital with Aylen Pritchin at the Théâtre des Champs-Élysées in Paris and a European tour with the Scottish Chamber Orchestra.

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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

The Fairy Queen, featured in the OAE's Season at the Southbank Centre in January 2024, stands as our latest community opera project. On stage, the OAE collaborated with performers from Camden and our national residencies, showcasing a diverse group of individuals with varying abilities united in the celebration of the collective power of music-making. We had dancers and musicians from Acland Burghley, a primary choir made up of students from three of our Camden partner primary schools.

Our journey with The Fairy Queen began with smaller concert versions, evolving from TOTS Spin, Spin a Story to adaptations for different Key Stages and Special Needs settings. Building on the success of The Moon Hares at the Queen Elizabeth Hall in November 2022, we expanded our existing Fairy Queen projects into a comprehensive community opera featuring the OAE,

three solo singers, a narrator, three primary schools, musicians, and dancers from two secondary schools, along with a community choir.

Hazel Gould and James Redwood once again wove their creative magic, seamlessly blending the story of Shakespeare and music of Purcell into a new narrative.

In a November 2023 pilot, we presented a concert version in Ipswich with students from Northgate High School, and these students subsequently joined us on stage, bringing the full community opera to the Queen Elizabeth Hall.

Buoyed by the positive reception and successful culmination, we are now embarking on the planning phase to take this magical opera to our national residencies over the next two years, collaborating with our existing national partners and communities.

**"It was a lifetime opportunity and overwhelming...
but in a good way!"**

PRIMARY PARTICIPANT

"What an incredible experience last night was. It was so exciting, immediate, funny, engaging that I feel compelled to share with you how much I enjoyed it. To see so many young people part of such a top quality production makes your heart dance with excitement. I don't think I've ever felt so connected to the collaboration between a live classical score and a dance piece."

ABS PARENT



The Fairy Queen at the Southbank Centre's Queen Elizabeth Hall, January 2024

Photos by Mark Allan and the Dreamchasing Young Producers

Our work 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.

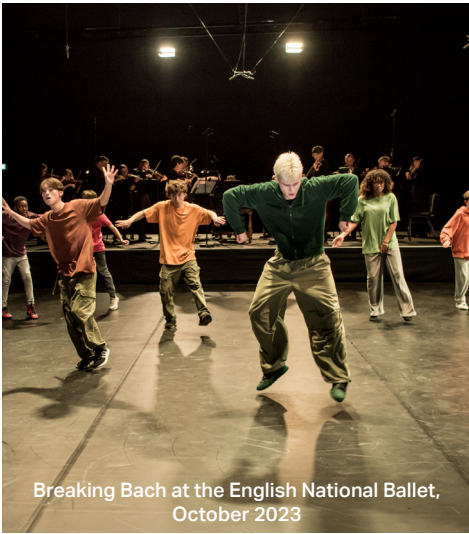
The value of our residency in Acland Burghley School is realised in many ways beyond the immediate practice of orchestral musicianship. One of the key objectives is to lift aspirations and broaden horizons for life beyond the school. We want to help students leave school with richer CVs and stronger 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!

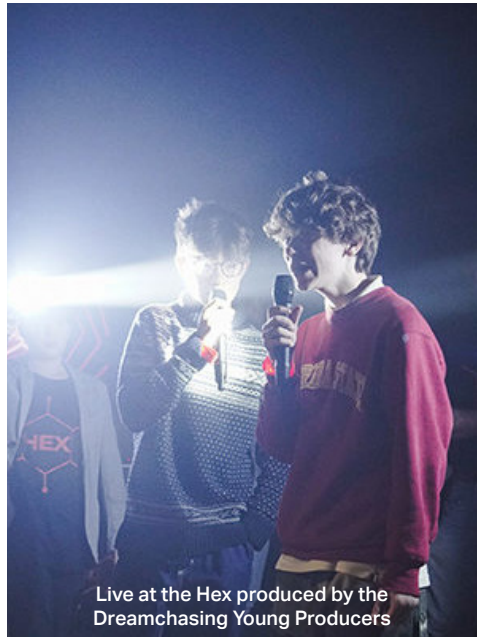
Life at Acland Burghley will also influence our artistic development. Last summer we began work on our Breaking Bach project. An ensemble of eight talented hip-hop dancers worked with internationally renowned choreographer Kim Brandstrup on a new work inspired by Bach's Double Violin Concerto. The first 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 Benoiel
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 Quayem
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



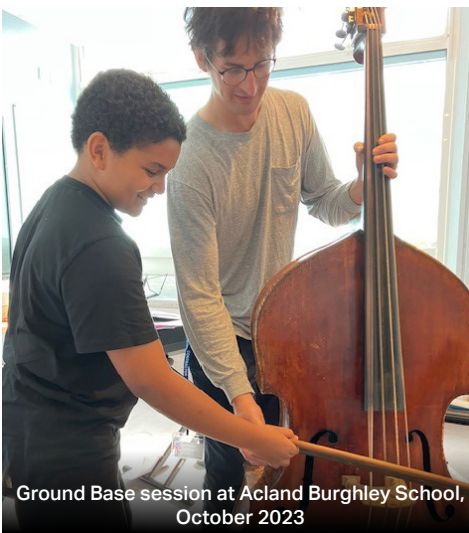
Live at the Hex produced by the
Dreamchasing Young Producers



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

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.





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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:

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- 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](https://www.oae.co.uk/support-us) or contact us at development@oae.co.uk or **020 8159 9317**



GO ON AN ADVENTURE WITH 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.



BEGINNINGS AND ENDINGS
at the Southbank Centre

24 – 26 April

MENDELSSOHN: The Complete Symphonies

with Sir András Schiff (fortepiano / director)

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

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AND EVERYTHING
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New season coming in Autumn 2024



The Complete Symphonies



BEETHOVEN
DELL
SS
JOHN

with Sir András Schiff

24-26 April, 7.00pm
Southbank Centre's Queen Elizabeth Hall

Following the sell-out success of our Beethoven Piano Concerto series together in 2022, we reunite with Sir András Schiff for an immersive journey through the quintet of masterworks that spanned Mendelssohn's tragically short life.

Mendelssohn's symphonies date from late in his childhood to around five years before his death (at the age of 38). In that sense, they are all youthful works. The timeline is obscured by the cataloguing and naming of the works. We have to look harder to see the evolving artist. Often considered a musical conservative, the opportunity to immerse ourselves in these works and hear them performed on period instruments creates a space to question this conventional thinking. Might his reworking of the foundations of the past be more radical than first impressions suggest?

In addition to the five symphonies, Sir András will direct Mendelssohn's two piano concerts from the keyboard.

Alina Ibragimova violin
Lucy Crowe soprano
Madison Nonoa soprano
Nicky Spence tenor
Choir of the Age of Enlightenment
Sir András Schiff director



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2023/24 Season



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