

 *e* Orchestra of the  
Age of Enlightenment

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7.00pm  
Wednesday 17 January  
Queen Elizabeth Hall

THE

*Three  
Wishes*

FAIRY

QUEEN

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**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.

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Season identity by Hannah Yates.

# Introduction

**The Fairy Queen is throwing a huge midsummer night's party.  
Big. Huge. It's tonight and we're glad you're here!**

*The Fairy Queen* was written shortly before Purcell's untimely death at the age of 35 and subsequently lost for years. The modern audience's relationship with it is therefore shaped by a sense of rediscovery. Its music hangs playfully around the Shakespeare for which it was written and so lends itself naturally to dramatic adaptation.

Over the years there have been many distinguished productions of the opera, all of them demonstrating the remarkable creative scope of the work from David Pountney's colourful offering at ENO in the 1990's to Jonathan Kent's riotous staging at Glyndebourne (with the OAE) a decade later.

Purcell would surely have been thrilled to know that his semi-opera would live on in such vivid and full proportions, achieving this latest reincarnation as a community piece, enchanting people of all ages with charmed music and theatrical delight.

Our three wishes with this production? Music above all things, education in all that we do and the gift of great artistic experience for everyone.

**Crispin Woodhead, Chief Executive**

Tonight we return to the Queen Elizabeth Hall with our newly created community opera – *The Fairy Queen: Three Wishes*. We have a cast of 191 including the OAE, our soloists, pupils from three Camden Primary schools, students from Acland Burghley and Northgate secondary schools and a community choir made up of singers from our national residencies. Your evening, we hope, will be full of fun, magic, mischief and wonderful music. Enjoy the party!

**Cherry Forbes, Education Director**

We would like to thank all the trusts, foundations, partners and individual donors who support OAE Education. Without their generous support evenings like this would not be possible.

# The Fairy Queen: Three Wishes

Wednesday 17 January 2024  
7.00pm at Southbank Centre's Queen Elizabeth Hall

Prologue – The Forest

## THE FOREST

1. Overture
2. A Midsummer Night's Dream
3. Music, Dancing, Mischief
4. Ha Ha Ha (Short)
5. Hornpipe

## THE OUTSIDE WORLD

6. Midsummer

## THE FOREST

7. Symphony
8. My Heart is True
9. Ha Ha Ha (Long)
10. Wish Waltz No. 1
11. If love's a sweet Passion
12. Fairies Dance
13. Sing While We Trip It

## THE PARTY

14. The Herald
15. Entry of The Fairy Queen
16. Hail Great Parent
17. Pyramus and Thisbe (Dance)
18. Wish Waltz No. 2
19. Chaconne
20. Party Exit

## LOVE POTION & A DONKEY

21. The Plaint
22. Hush No More
23. Stand Up Snippet
24. Bottle Flourish
25. Drinking Flourish
26. Wish Waltz No. 3
27. Eee Orrr!
28. What Angel?

29. Your Big Brown Eyes
30. Hornpipe
31. Insult Battle
32. Argument Rondo (Dance)

## FINALE

33. Fairy Queen's Entrance
34. Stand Up Tall
35. Oberon's Arrival
36. Love Is Not A Secret
37. Final Flourish
38. All Salute The Rising Sun
39. If We Shadows
40. Symphony (Epilogue)

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Original music by **James Redwood**  
with extracts from Henry Purcell's  
*The Fairy Queen*.

Story and libretto by **Hazel Gould**

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*The Fairy Queen is supported by Sir Martin Smith and Lady Smith OBE, Paul Hamlyn Foundation, Skyrme Hart Foundation, John Lyon's Charity and Camden Music*

# Orchestra of the Age of Enlightenment

## Conductors

Robert Howarth  
Yshani Perinpanayagam  
James Redwood

## The Cast

**Kirsty Hopkins** soprano  
**Simone Jonetsu Ibbett-Brown** soprano  
**Timothy Dickinson** bass-baritone  
**Adam Courting** narrator

## The Sprites

Children from Netley, Argyle and  
West Hampstead primary schools

## Community Choir

### Sopranos

Claire Gower  
Jenni Harper (OAE)  
Tracey Rayner  
Chloe Rutter  
Dominique Serre  
Anna Woodfield

### Altos

Lisa Brian  
Anna Cordon  
Ruth Kiang (OAE)  
Lucy Milter  
Susie Mitchell  
Jo Omotesho  
Tessa Osborne  
Becky Palmer  
Anna Rimington  
Jacky Smith  
Judith Williams

## Tenors

Clive Bradley  
Doug Buist  
Benjamin Chadwick  
Dan Owers  
Claire Parker  
Sidharth Prabhu-Naik (OAE)  
Jim Redwood  
Oliver John Ruthven  
Athanasios Sachpazidis

## Basses

Terence Gausen  
Phil Hall  
Harry Hickmore  
Simon Snowden  
Stuart Young (OAE)

## Creative Team

**Ben Connellan** sound engineer  
**Hazel Gould** director  
**Brett Kasza** lighting designer  
**Ruth Paton** stage designer

## Project Management

Cathy Boyes  
Cherry Forbes  
Sheena Masson  
Andrew Thomson

## Violins I

Huw Daniel  
Rudolfo Richter  
Dominika Fehér  
Sophie Simpson

## Violins II

Henrietta Wayne  
Joanna Lawrence  
Stephen Rouse

## **Violas**

Katie Heller  
Marina Ascherson

## **Cellos**

Ruth Alford  
Catherine Rimer

## **Double Bass**

Cecelia Bruggemeyer

## **Oboes / Recorders**

Leo Duarte  
Cherry Forbes

## **Bassoon**

Zoe Shevlin

## **Trumpets**

Adam Wood  
Brendan Musk

## **Timpani / Percussion**

William Edwards

## **On stage band**

### **OAE Players**

John Henry Baker  
Nicola Barbagli  
Tom Highnam  
Katherine Spencer

## **On stage band**

### **Acland Burghley School students**

Jasper Cendrowicz  
Juno Chatwin  
Robin Cory-Wright  
Will Fawcett  
Anna Glaser-Smyth  
Jaheem James  
Noah Holzerlandt Jones  
Sean Nioga  
Jessica Sexton-Smith  
Meg Wemyss

### **OAE Young Artist**

Alice O'Connor

### **Northgate High School students**

Milena Burza Mayne  
Antoni Buczek  
Henry Cooke  
Tilda Deeks  
Isaac Gisby

Samuel Green  
Katy Guy  
Emily Hall  
Alice Harvey  
Elijah Joyson  
Alexis Malfait  
Mostafa Mohsen  
Lorenzo Palladino  
Rosie Potkins  
Billy Sillis  
Giles Smith

## **On stage dancers**

### **Acland Burghley School students**

Isaiah Adjei  
Sophie Arkley  
Alice Bennett Henderson  
Elizabeth Blum  
Lillie Louise Bowden  
Uma Brzeski  
Caitlyn Child  
Jack Codling  
Heavyn Leigh Collins  
Carla Cutler  
Oscar Fichelon  
Kaylah Gabbidon  
Sadie Hoffbrand  
Sadie Hosking  
Justin Howell  
Manar Jordan  
Iona La-Crette  
Nathan Levy-Pipitone  
Louis Masterman  
Beau Swinton  
Elysia Watson

## **With grateful thanks to all the staff who have helped in the workshops and preparation for this event**

Claire Parker – Netley Primary School  
Annette Pyrcce and Julie Dent  
– Argyle Primary School  
Anna Woodfield  
– West Hampstead Primary School  
Sheena Masson – Camden Music  
Anna Rimington – Acland Burghley School  
Jordan Williams – Acland Burghley School  
Sean Osinlaru – Acland Burghley School  
Chloe Rutter – Northgate High School

# Synopsis

It is the 365th birthday of the Fairy Queen, and she wants her party to be the most magical night of the year. She wants music, dancing, entertainment and...mischief! Her loyal sprites are set to work, playing tricks and creating havoc for hapless humans they find in the forest.

Meanwhile Tim and Kirsty are both invited to the party. They are secretly in love with each other, but are too embarrassed and full of worry to tell the truth. When Puck, the leader of the sprites, finds them in the forest, they are the obvious choice for magical trickery for the Queen's entertainment. They are both granted three wishes, but as Puck knows "Human beings don't always... know what they're doing". As they move through their wishes, their choices become increasingly disastrous, much to the amusement of the Queen and her guests, until finally they realise, that all they really need to do is tell the truth.





# Our Journey

Over the last few years we have created small chamber versions of *The Fairy Queen* from a TOTS concert 'Spin, Spin a Story', to shows for different Key Stages and in special needs settings. After the success of *The Moon Hares* at the Queen Elizabeth Hall in November 2022 we realised this work could be expanded into a full scale community opera and here we are with a show including the OAE, three solo singers and a narrator, three primary schools, musicians and dancers from two secondary schools and a community choir. Hazel and James have once again woven their magic in bringing together Shakespeare and Purcell with a reimagined story and beautiful new music. Our performers come from Camden and our national residencies and include a wide range of people with a wide range of abilities, all with one voice in celebrating the power of making music together.

We piloted a concert version of this show in Ipswich in November 2023, but tonight you will be treated to the premiere of the full community opera. We are then planning to take this magical opera to our national residencies over the next two years. How lucky are we all!



# From Hazel Gould

## Director and Librettist

*The Fairy Queen: Three Wishes* is a reimagining of Purcell's *The Fairy Queen*, which is a reimagining of Shakespeare's *A Midsummer Night's Dream*, which itself reimagines characters and themes from much older stories (the ancient Greek tale of *Pyramus and Thisbe* for example).

Recycling and retelling stories is a time honoured tradition, and something which feels central to the work we do here with the OAE. We are constantly inspired by the music of the past, which becomes a springboard for our own creative imaginations, and by connecting with characters created over 400 years ago, we learn something about ourselves and our own paths through the world.

In *The Fairy Queen: Three Wishes* there are lots of familiar elements: Sprites, magic, mischief, hapless lovers and performances for royalty. Much of the music too will be known and loved, but there is also the brand new: Music and Dancing created by the performers for tonight's show.

It has been a delight and an honour to work alongside all these incredible performers to make something which celebrates some of the greatest works of western classical music and theatre, while creating something brand new.

James and Hazel at the rehearsals of *The Fairy Queen: Three Wishes*



# From James Redwood

## Composer

*The Fairy Queen: Three Wishes* has been developed specifically for this evening's performance. Nearly a year and a half ago we performed our community opera *The Moon Hares* on this very stage. It was such a brilliantly positive experience to bring together so many performers from our work in the community that Hazel and I couldn't wait to do it again. And so it was that Cherry Forbes, Director of Education at the OAE, asked us to reimagine Purcell's opera, *The Fairy Queen* for a follow-up performance. We'd already created a show which brought together Purcell's music featuring two solo singers, the OAE and primary school singers but this production is on an altogether grander scale. Tonight we're celebrating not only those two incredible soloists (Timothy Dickinson and Kirsty Hopkins) from the original but now include Simone Jonetsu Ibbett-Brown as the ancient and wildly eccentric Fairy Queen herself alongside our actor, Adam Courting, who plays Puck as you've never quite seen him before.

And in addition to the primary school singers from our earlier version, we now include a phenomenal secondary school band sharing the stage with the OAE and providing music that they have composed and arranged themselves to accompany the dancers from Acland Burghley School. And at the back of the stage, the cherry on the cake is our community chorus, giving us access to some wonderful choral music from the Purcell, previously unavailable to us.

As with *The Moon Hares*, it is my sincere hope that the shift from baroque to contemporary music feels, if not seamless, then perhaps inevitable. I love the common-

ground that is revealed when you hear these musics next to each other as well as the way in which the different styles highlight features and detail in each other. I can't think of another platform in which people from such different walks of life can all share a space on such an equal footing. We hope that the story and the music carry you along in this celebration of collaborative performance and music-making.



THANK ♡

YOU!

Cherry Hetty  
James and Hazel

This was one of the best experiences I have ever had, I think that everyone enjoyed it. Also, before I did this show I had stage fright but doing this show helped me build up my self confidence and I don't have stage fright anymore, and I feel amazing! that I have done it!



Dear Cherry and James

On behalf of St Margaret's primary School, I would like to thank you for the wonderful opportunity you gave our Year 5 children to participate in The Fairy Queen: Three Wishes.

Every child gained something from the experience, whether it was learning new skills in the workshops, performing in front of an audience, or seeing and listening to the incredible musicians in the OAE. Many of our children have English as a second language, so this was a particularly poignant experience for them and we were delighted that so many of our school families embraced the project and attended the performance.

Thank you.

With best wishes,

Claire Glover  
Specialist Music Teacher  
St Margaret's C of E Primary School, Ipswich

### Parent comments following the OAE performance on 22 November 2023

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'I can't believe the standard, it was like going to a concert at Snape Maltings concert Hall.'

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'I am so proud of my child for taking part in this wonderful performance.'

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'Thank you so much for the opera, it was a fantastic performance!'

---

'It was amazing to hear the children singing with the orchestra.'

# Biographies



## Adam Courting

Adam Courting is a Kenyan storyteller and Forest School facilitator (The Garden Classroom, Greenwise People), born in Camden, north London.

He currently co-hosts a monthly community storytelling event around a fire circle in Bethnal Green, East London under the banner 'Tongues in Trees.'

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

As a practitioner he is keen to promote and support more inclusive understanding and practice, diversity of thought, and expression of creativity.

He began working with the OAE as a narrator in 2022 and has thoroughly enjoyed each and every minute!

Previous productions with the OAE include: *The Magic Flute*, *King of the Sea*, *Life of the Sea*.

He is also a trustee of Green Shoes Arts.



## Timothy Dickinson

British Bass-Baritone Timothy Dickinson has been noted for his "wonderfully warm, round, powerful tone" (*Early Music Today*). His work ranges from recitals across the UK to operatic roles at Glyndebourne, Scottish Opera, Longborough, Buxton and elsewhere. He has toured internationally with Silent Opera, in their groundbreaking production of *Vixen*, and has also been a regular guest at the St Endellion Festivals in Cornwall.

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

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

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



## Hazel Gould

Hazel Gould is a writer, director and workshop leader who specialises in the creation of new opera. Core to Hazel's practice is her belief that art has the power to change and enhance lives.

As a director, Hazel has a keen interest in the development of new work, and has directed new pieces for the Royal Academy of Music, Streetwise Opera, Wigmore Hall and the OAE, in addition to working extensively in the devising and co-creation of new work. For over a decade she was a regular assistant director at the Royal Opera House.

As a librettist and lyricist, Hazel's work has been performed by Glyndebourne, Dartington Arts, Streetwise Opera, Garsington Opera, The Grange, English National Opera, OAE, Sinfonia Viva, Philharmonia Orchestra and The Sixteen, amongst others. She is currently the writer on the groundbreaking opera and biomedical research project SoundVoice.

Her work in learning and participation is broad and wide ranging, and she has worked with thousands of diverse participants to explore and create art over a 20 year career. Both *We are Shadows* (Spitalfields Festival) and *Seven Seeds* (Tri-borough music hub), received the Royal Philharmonic Society award for Learning and Participation.

Hazel trained at Manchester University and Central School of Speech and Drama.



## Kirsty Hopkins

Kirsty Hopkins read Music at Manchester University and then continued her post-graduate vocal training at Trinity College of Music where she won the Elizabeth Schumann Lieder Prize.

Recent performances on the stage include *Dido and Aeneas* at Grange Festival; *The Moon Hares*, the immersive one-woman show *The Apple Tree* and *The Fairy Queen*, Purcell *King Arthur* and Mozart *Magic Flute* for OAE; The Sixteen and Streetwise Opera's *The Passion* – a staged version of Bach's *St Matthew Passion* broadcast on BBC4; the title role in John Barber's *The Nightingale*; playing Ruth Ellis in Charlotte Bray's opera *Entanglement*; *Betrayal* for I Fagiolini; and *Thomas Tallis* at The Sam Wanamaker Playhouse at Shakespeare's Globe.

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

Kirsty is Artistic Director of West Green House Opera in Hampshire.



## Simone Jonetsu Ibbett-Brown

Simone is a soprano and opera-maker, passionate about works that bring joy, and reflect and affect the world we live in.

2022 / 23 saw her debut with Opera Festival Scotland and Longborough Festival Opera; concerts with the Royal Philharmonic Orchestra, London Sinfonietta, and OAE; development of new works at Sadler's Wells and Rich Mix; and singing one half of a "perfect" (Vogue Italia) two-hander opera released by Métier. Past highlights include *Mami Wata* (Royal Opera House, Pegasus Opera); *Opera Mums* (BBC Four); *Around the World in 80 Days* (West Green House Opera); *Porgy & Bess* (English National Opera, Dutch National Opera); *Das Rheingold* (Gafa). Before training in classical voice, she was a backing singer touring and recording with artists including Mercury Award-winner Benjamin Clementine. She has recently been funded by Arts Council England to write and record her debut album.

A multidisciplinary creative, she's been commissioned by English National Opera, Glyndebourne, Opera North, The Royal Opera and Soho Theatre.

Simone trained at the University of York and the Guildhall School of Music and Drama, where she was a Junior Fellow. She's honoured to be a BBC Radio 3 Next Generation Voice 2019, Women of the Future Awards-winner 2020, and Opera Prelude Young Artist 2023.



## Brett Kasza

Brett was born in Guelph, Canada and graduated from Rose Bruford College with a BA in Lighting Design previously graduating with honours in Technical Production for Theatre and Live events from Sheridan College in Oakville, Canada. Brett's goal in theatre and the arts is to work with others who want to challenge normal conventions. Whether this is through the people, and stories told on stage or in production meetings, he wants to ensure that every voice is heard to create the best art possible.

**Credits include:** *We Happy Few*, *Once Upon a Mattress*, *The Permanent Way* (Guildford School of Acting), *Animal Farm* (Rose Bruford College Wigan), *Human Nurture* (Theatre-Centre), *The Moon Hares* (OAE), *Ghost Train* (The Assembly Project), *Traveling Light* (Rose Bruford College), *Chopped Logic* (Action to the Word), *Daylighting* (Royal Academy of Music), *Epic Love and Pop Songs* (Tiny Wife Productions), *Katzenmusik* (London School of Dramatic Arts), *Abigail's Party* (Rose Bruford College), *The Returned* (Portal Dance Company), *Romeo and Juliet*, *Macbeth*, (Notorious Theatre Company), *Hamlet*, *Midsummer Night's Dream*, *The Tempest* (Urban Arts Project).





## Ruth Paton

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

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

Ruth holds a lectureship in Theatre Design at the University for the Creative Arts.



## James Redwood

James Redwood is an award winning composer and music leader whose practice thrives on collaboration and partnership. He has a hugely varied career, working with orchestras, opera companies and arts organisations to create new music with and for non-professional groups. He has a special interest in writing music which incorporates material composed by participants and his flexible style always seeks out musical material which is both challenging and engaging to perform.

In 2009 he orchestrated material for Gorillaz' *Plastic Beach* whose title track was nominated for a Grammy. In 2013 he won a BASCA award for *Pass the Torch – An Olympic Symphony*, a commission for the RPO which was devised and performed by 350 young instrumentalists and sung by 3500 young singers from across North London.

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

He has a long-standing relationship with the OAE, leading creative composition workshops in schools and with community groups for over 15 years.

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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**



**WE ARE**

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Crispin Woodhead

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Edward Shaw

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Iván Fischer

Vladimir Jurowski

Sir Simon Rattle

Sir Andrés Schiff

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# Thank you

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# OAE Education

A programme to involve, empower and inspire

The start of a new year school brings with it a slate of fantastic projects taking place at our home in Acland Burghley School in Tufnell Park, around London and across the UK. Our flagship project will be the enchanting *The Fairy Queen: Three Wishes* at the Queen Elizabeth Hall on 17 January 2024. Turning Purcell's famous opera into an adventure for all the family, the project will see over 100 young performers join us on stage here at the Southbank Centre. There's going to be a big party and you're invited! You can introduce the youngest music lovers in your family to the joy of baroque and classical music at our OAE TOTS concerts here at the Southbank Centre in January and June 2024 and in Tufnell Park. You will often find the team on the road as we continue to build and work closely with our musical communities across the country. We will be delivering residencies in Wiltshire, Somerset, Suffolk Brighton, York, Durham and King's Lynn. In London we continue to work in partnership with the boroughs of Camden, Brent, Ealing, Harrow, Wandsworth and Merton.

## Last season in numbers

17,967  
participants  
11,878  
live audience

45  
concerts  
345  
workshops

45  
Primary Schools  
4  
Secondary Schools

4  
Nurseries  
7  
SEN Settings

In 14 towns / cities / villages  
across England

Read the OAE Education Annual Review 2022 / 23 on our website.



Papageno and the Bird That Would Be Free, University of York, March 2023



The Moon Hares at the Southbank Centre's Queen Elizabeth Hall, November 2022



OAE TOTS Whizz, Zoom to the Moon!  
Southbank Centre's Royal Festival Hall,  
April 2023



OAE TOTS King of the Sea,  
London, March 2023



OAE Experience ensemble, St John's Smith Square, September 2022

# 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.

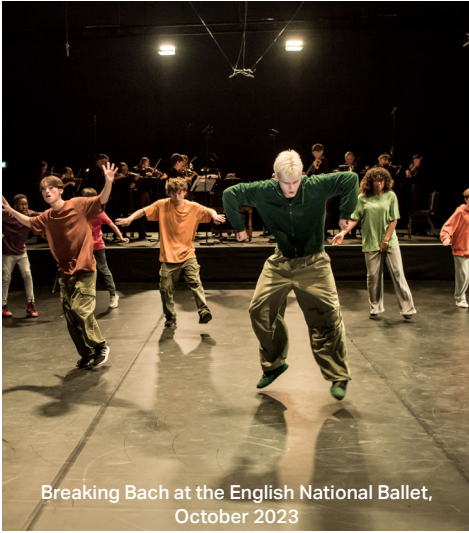
The value of our residency in Acland Burghley School is realised in many ways beyond the immediate practice of orchestral musicianship. One of the key objectives is to lift aspirations and broaden horizons for life beyond the school. We want to help students leave school with richer CVs and stronger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

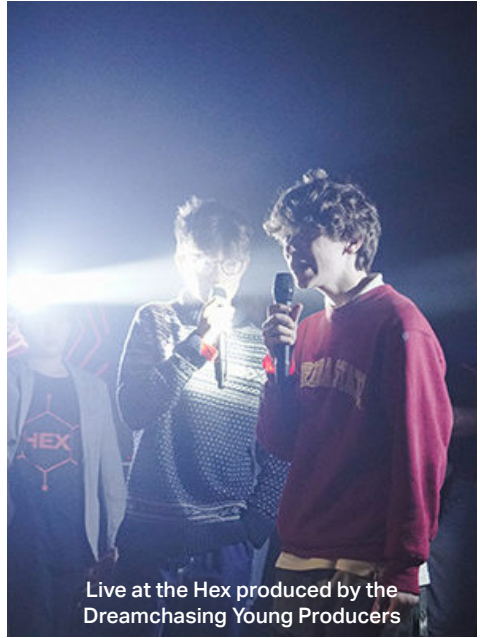
Life at Acland Burghley will also influence our artistic development. Last summer we began work on our Breaking Bach project. An ensemble of eight talented hip-hop dancers worked with internationally renowned choreographer Kim Brandstrup on a new work inspired by Bach's Double Violin Concerto. The first 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 Shevlin	Rose
Bay Jeffries-	Louis Schroell-Tite
Dunning	Mikey Hau
Colin Keppler	Mischa Masters
Daniel Miliband	Nathan Kilby
Daniel Wilton-Ely	David-Dickens
Dimitris	Raph
Zamenopoulos	Rowan Thomas
Filip Kounoupas	Sacha Cross
Prastalo	Sophia Vainshtok
Harvey O'Brien	Tamila Saienchuk
Ines Whitaker	Tom Cohen
Iremide Onibonoje	Zain Sikand
Jaeden Ferritto	
Jessica Sexton-	
Smith	



Breaking Bach at the English National Ballet,  
October 2023



Live at the Hex produced by the  
Dreamchasing Young Producers



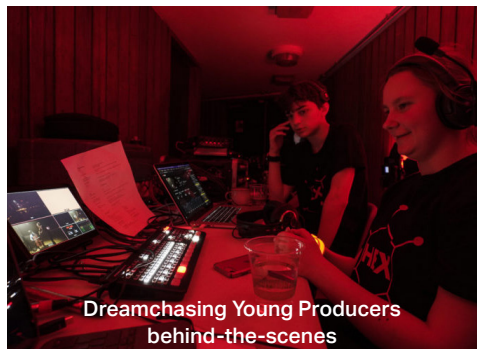
Introduction to the Orchestra for Year 7,  
September 2023



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](mailto: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.



## **BEGINNINGS AND ENDINGS at the Southbank Centre**

**22 February**

**MOZART: Love is in the air**

with Riccardo Minasi (conductor)

**27 March**

**BACH Easter Oratorio**

with Peter Whelan (director)

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

**29 June**

**Let's Go on an Adventure!**

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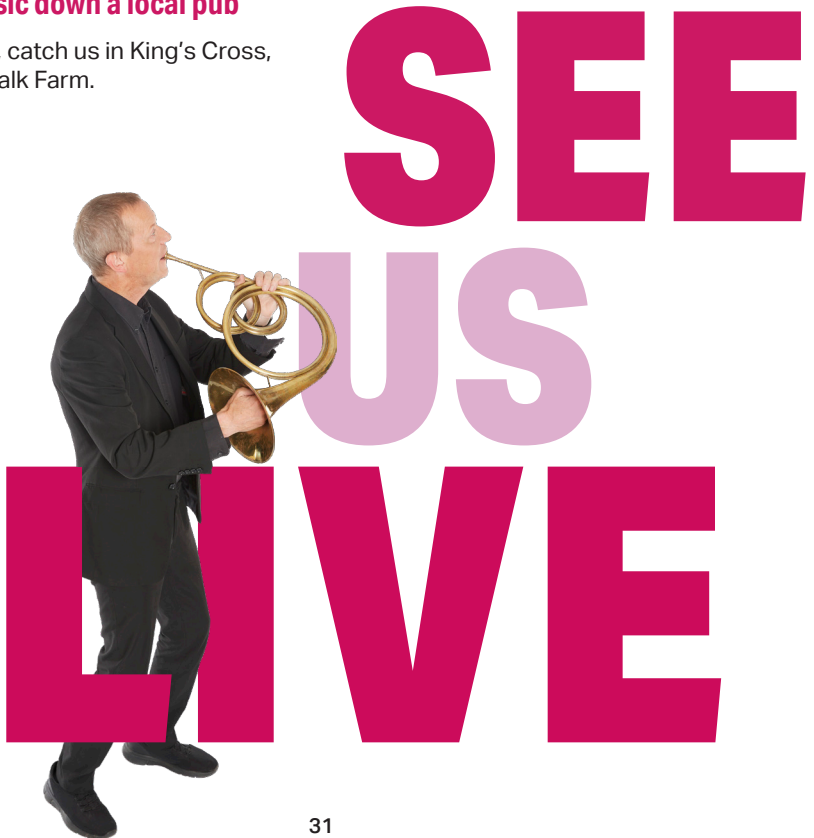
## **THE NIGHT SHIFT Chamber music down a local pub**

In Spring 2024, catch us in King's Cross,  
Brixton and Chalk Farm.

## **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.

Guest speakers include Lucie Green (British physicist), Meganne Christian (European Space Agency Astronaut Group) and Stuart Clark (author of *Beneath the Night*).





# 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.

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COMING  
UP...

# MOZART

*Love is in the air*

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**Thursday 22 February, 7.00pm**  
**Queen Elizabeth Hall**

**A celebration of the prodigious gifts of Mozart with award-winning soprano Louise Alder in a selection of virtuosic operatic and concert arias. The illustrious Riccardo Minasi directs an enthralling evening that concludes with one of Mozart's most popular symphonies.**

Tonight's concert showcases Mozart's lifelong love of the soprano voice. Featuring concert arias from the 1780s and from *Così fan tutte* (1790) and *Le nozze di Figaro* (1786) we hear the full wizardry of his vocal writing unleashed in works which require a singer of great versatility. His first and final comic collaborations with librettist Lorenzo da Ponte are both satirical love stories which tell of the increasingly stylish artistry of the latter years of Mozart's career. Plus we'll have not just one but three overtures, packed with smash-hit tunes.

For the grand finale, we hear the earlier Paris Symphony, a work that kept Mozart's punters on the edge of their seats with surprising twists.

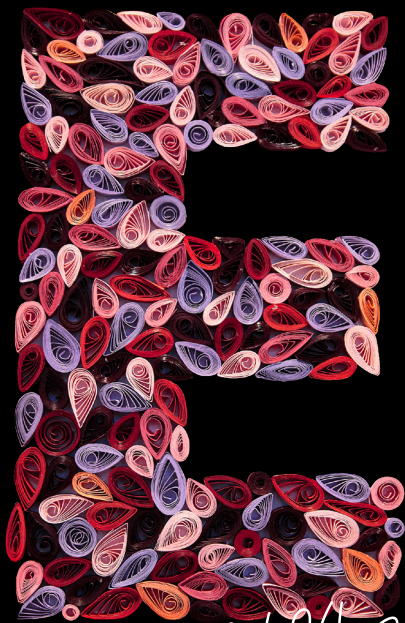
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**Louise Alder** soprano  
**Riccardo Minasi** conductor



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2023/24 Season



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