

WIGMORE HALL

Monday 2 February 2026 at 7.00pm

Amelia Freedman CBE Memorial Concert

NASH ENSEMBLE

Artistic Directors: Simon Crawford-Phillips & Adrian Brendel



*This concert is jointly promoted by
the Nash Ensemble and Wigmore Hall*

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Stephanie Gonley *violin*

Marianne Thorsen *violin*

Jonathan Stone *violin*

David Adams *violin*

Michael Gurevich *violin*

Lars Anders Tomter *viola*

Rachel Roberts *viola*

Adrian Brendel *cello*

Alice Neary *cello*

Graham Mitchell *double bass*

with

Claire Booth *soprano* **Martyn Brabbins** *conductor*

Philippa Davies *flute*

Gareth Hulse *oboe*

Richard Hosford *clarinet*

Ursula Leveaux *bassoon*

Richard Watkins *horn*

Alexei Watkins *horn*

Philip Cobb *trumpet*

Lucy Wakeford *harp*

Chris Brannick *percussion*

Richard Benjafield *percussion*

Maurice Ravel
(1875–1937)

Introduction et Allegro
for flute, clarinet, harp and string quartet

Felix Mendelssohn
(1809–1847)

Octet in E flat for Strings Op. 20
Allegro moderato ma con fuoco; Andante;
Scherzo. Allegro leggierissimo; Presto

Interval (20 minutes)

Helen Grime
(b. 1981)

Long Have I Lain Beside the Water for soprano and ensemble
Commissioned by the Nash Ensemble for its 60th anniversary season
with funds provided by the Nash Concert Society Trust and
Friends of the Nash Ensemble

Gustav Mahler
(1860–1911)

Symphony No. 4 in G arr. Iain Farrington
Bedächtig, nicht eilen; In gemächlicher Bewegung, ohne Hast;
Ruhevoll; Sehr behaglich



Introduction

Welcome to this very special evening celebrating the extraordinary life of Amelia Freedman, founder and Artistic Director of the Nash Ensemble since its inception 60 years ago. Amelia's contribution to British musical life was colossal and will be remembered for generations to come. She was the creative mind behind the Nash's unparalleled library of commissions and recordings. She also formed a unique ensemble of fine musicians, many of whom performed with the group over several decades.

Amelia's dedication to the ensemble had its roots in her enormous and undimmed passion for music. She possessed an unerring, sometimes indomitable ability to steer the Ensemble forward, demanding loyalty from her musicians while cultivating a close-knit sense of family. We are so grateful to her for giving us her blessing to continue the story of the Nash. Amelia's shoes will be impossible to fill – composing just one evening of music to represent her career and achievements was never going to be enough, even by the epic proportions of some of Amelia's own programmes! We have drawn together some of the music and collaborators closest to her heart and built a programme which resonates with her musical tastes as well as paying homage to her vision for the Ensemble.

Tonight's performance opens with Ravel's 'Introduction et Allegro', a personal favourite of Amelia's and a piece which was recently recorded by the group for Onyx, her final project as the Nash's Artistic Director. Mendelssohn's string octet seemed impossible not to include, another piece close to Amelia's heart and one which has been the mainstay of many Nash programmes. In the second half we begin with Helen Grime's haunting song, *Long Have I Lain Beside the Water*. This is one of the last pieces Amelia was to commission for the Nash, as ever championing and nurturing the finest young composers from the UK and beyond.

The concert also pays tribute to the Nash's longstanding relationships with certain artists – we are delighted to welcome back the singer Claire Booth and conductor Martyn Brabbins. Both feature in our final work, an arrangement of Mahler's 4th symphony. This is a piece that has been performed by the Nash at different moments in the group's history and seemed appropriate in many ways, including the song in the final movement entitled "Das himmlische Leben" ("The Heavenly Life") – a child's vision of heaven taken from Mahler's cycle *Des Knaben Wunderhorn*.

The programme represents the extraordinary breadth for which the Nash Ensemble has become known under Amelia's guidance. Amelia's old friend the late Sir Harrison Birtwistle once wrote: "Michael Tippett used to say that the world was divided between those on the side of the angels and those that were not. In the case of Amelia Freedman and the Nash Ensemble there is no question that they stand well over the line of good and are blessed with wings of gold... without question the Nash is a leading contender for top of the league, unique in its dedication to the old and the new."

Simon Crawford-Phillips and Adrian Brendel on behalf of all the Nash musicians.



"It's hard to believe that Amelia is no longer with us. Her association with Wigmore Hall lasted over 60 years. Over 225 composers were commissioned throughout her career. The Nash Ensemble, under Amelia's guidance, was central to Wigmore Hall and everything it represents, and how appropriate that she was presented with honorary membership of The Royal Philharmonic Society, one of classical music's great awards, at a Wigmore Hall concert in 2024.

She was truly a guiding light for the entire industry, and it is a great honour for us to have the Nash Ensemble as our official resident chamber ensemble since 2010.

I have the fondest memories of Amelia and of Michael. Her legacy will linger long in our memories. Thank you, Amelia."

John Gilhooly CBE, Director, Wigmore Hall

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Reflections on Amelia's Nash Ensemble by Rodney Slatford

Researching my archives for this tribute, I came across a Nash Ensemble programme for a concert given at the Royal Academy of Music on 18 January 1966. Amelia Freedman was the clarinetist. For some reason, being the only participant not studying at the RAM (I studied at the Royal College, the other side of the park) I was recruited as the bass player for the first performance of Simon Harris's *Concerto da Camera* for 14 instruments, conducted by John Carewe. John survives, aged 92, as do two or three other players, all in our 80s, from what must have been one of the first Nash public concerts. Why Nash? The RAM is surrounded by elegant terraces designed in the 1820s by the distinguished architect John Nash; Amelia lived at Clarence Terrace, a stone's throw away. The other works in that programme, Beethoven's 'Archduke' piano trio, Three Inventions for flute and clarinet Op. 3 by Gordon Crosse and Bartók's Sonata for Two Pianos and Percussion, reflected Amelia's passion for promoting contemporary music and mixed ensemble

works, mostly outside the domain of the string quartet. In those early days she received the unswerving encouragement from her teacher, John Davies, though often met disapproval from the Principal, Sir Thomas Armstrong, who was known to frown upon the bringing of a saxophone onto RAM premises.

Naturally, not every programme included a double bass but the following year Amelia was in contact again. 'Do you know Stravinsky's *Soldier's Tale*?' Luckily, Nadia Boulanger had visited the RCM for a masterclass and some of us had been coached 'as Igor wanted it to go'. The concert, scheduled for the next day, was an important one – the ensemble's South Bank debut at the Purcell Room. Keith Marjoram, the bassist Amelia had booked, was indisposed. Was I free? Unlikely to turn down an opportunity to work with David Kossoff, a prominent star of the day who was narrating, I accepted in spite of the lack of rehearsal time. Amelia was again playing the clarinet. The concert, which also included Schubert's piano quintet *The Trout*, was conducted by Evdoros Demetriou, a wealthy Greek musician we worked with several times and who, I suspect, funded the concerts.

Demi arranged music for the Beatles and had conducted the Vienna Phil, but sadly his musical career came to an abrupt end when he was sent down for international fraud! The Times reviewer the following day, clearly weary of indifferent programmes on the South Bank, enthused about our debut. Another flattering review appeared in The Times later that year. The Machnaghten Concert at the Queen Elizabeth Hall on 5 December, also directed by Demetriou, included Henze's uncompromising *Kammermusik 1958* and Gordon Crosse's Three Inventions for flute and clarinet. The review concluded: '...the playing was accomplished and ensemble exemplary, with Judith Pearce's flute and Amelia Freedman's clarinet particularly memorable contributors.'

Mixed ensembles in the '60s were few and far between. Masterpieces such as the Schubert Octet, Beethoven Septet, and less familiar gems by Spohr, Berwald and so



Nash Ensemble c.1960s L to R: Judith Pearce, John Williams, Amelia Freedman, Brian Wightman

Royal Academy of Music
(Duke's Hall)
MARLBOROUGH ROAD LONDON, N.W.1

Tuesday, January 18th 7.30 p.m.

Contemporary Music Concerts

present

THE NASH CHAMBER ENSEMBLE

with

JOHN CAREWE
conductor

Price 7/6 (Students 5/-)

PROGRAMME

Piano Trio in B flat, Op. 97 ("The Archduke") BEETHOVEN
Allegro moderato
Scherzo: Allegro
Andante cantabile ma poco con moto
Allegro moderato - Presto

Concerto da Camera for 14 instruments (1964) SIMON HARRIS
Completed in 1962 and revised two years later, this work is in three movements. It is scored for flute, clarinet, bassoon, horn, trumpet, trombone, trumpet, saxophone, xylophone, piano, harp, oboe, viola, violin and double bass.
(First performance)
Conductor: JOHN CAREWE

Three Inventions for Flute and clarinet Op. 3 GORDON CROSSE

Sonata for Two Pianos and Percussion BARTÓK
Allegro molto
Lento ma non troppo
Allegro non troppo

The Nash Chamber Ensemble

Judith Pearce	flute
Amelia Freedman	clarinet
Brian Wightman	bassoon
John Fingegay	horn
Ian Wilson	trumpet
David Hooley	trombone
Tristan Fry	percussion
Anne Cello	
Paul Hilly	
Christine Graham	harp/xylophone and piano
Mark Jones	piano
Dore Allen	viola
John Graham	violin
Rodney Slatford	double bass

INTERVAL

on, were championed by half a dozen top-level international groups, among them the Melos, Vienna Octet, Czech Nonet and The Music Group of London, all of which focused on classical repertoire and a handful of commissions. Over a period of 60 years, Amelia's handful of commissions numbered 330 and embraced 225 composers. A unique achievement.

She stepped down from the platform after a performance of Constant Lambert's Concerto for piano and nine instruments that calls for three clarinets. As she explained years later, she felt that her administrative skills outweighed her practical ones. Keeping an ensemble of freelance musicians together before mobile phones and emails was the ultimate in juggling acts. Returning late at night from a concert out of town, there would often be a message on the

FIRST REVIEWS

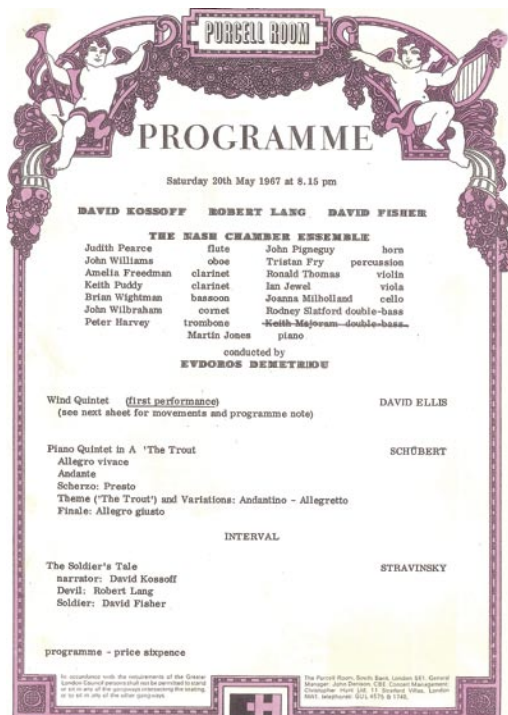
THE TIMES – PLAYERS OF PROMISE IN NEW GROUP January 1965

'The Nash Chamber Ensemble, a new group which gave its first major concert at the American Embassy last night, described itself as consisting of various wind instruments, strings and piano, but this programme consisted of music for wind and brass, ranging from Stravinsky's Octet to a new piece especially written for the occasion. The Introduction and Allegro Concertato for mixed wind quartet by Michael Nyman (a Londoner born in 1944) proved nicely written for the players ... The group includes some promising individual players, notably the oboist Mr Robin Miller.'

* * * * *

MUSIC AND MUSICIANS March 1966

'The Nash Ensemble gave a recital at the Duke's Hall of the RAM, which produced a first performance of Simon Harris's Concerto da Camera. There was plenty to admire in the technical aplomb of the youthful ensemble. Bartók's Sonata for two pianos and percussion was excellently presented. The best performance of the evening came in the Beethoven 'Archduke' Trio Op 97, a serene curtain raiser to the subsequent fireworks. The mutual understanding of the three young artists was admirable. Poetry shone from every bar.'



answering machine, 'Could you phone me darling?' It was once suggested that being consistently late for rehearsals or some other misdemeanour would incur a punishment of three 'phone Amelias', or more. I gather this quip reached the ears of Private Eye, which Amelia didn't find particularly amusing.

There were, inevitably, changes in the extended musical family over the years, divorces and deaths being handled with great sensitivity. Of the deaths, none hit her harder than that of her husband, Michael Miller. Michael was seldom far behind with his support, and sometimes accompanied us on tour. There was one occasion on the continent when he insisted that he knew the way around a town better than the coach driver. In remonstrating with the unfortunate man, Michael insisted he had to go the wrong way down a one way street. Fortunately there was nothing coming the other way. He was invariably at Wigmore Hall concerts and was the invisible prop holding court behind the scenes. Amelia and Michael invited the Ensemble to their wedding reception in Regent's Park, a gesture typical of their generosity and loyalty to all of us who became part of their lives.

Among the other early changes in personnel, the cellist Christopher van Kampen died from pancreatic cancer. I knew him from National Youth Orchestra days and we had



Nash Ensemble c. 1970s L to R: Judith Pearce, Robin Miller, Antony Pay, Brian Wightman, John Pigneguy, Brian Hawkins, Rodney Slatford, Christopher van Kampen, Marcia Crayford

played the *Trout* together so many times that we once chanced playing a performance from memory. Clifford Benson, a remarkable chamber ensemble pianist, died aged 60 from a brain tumour. The bassoonist Brian Wightman was killed in a hit-and-run motor accident outside his home aged 65. He educated me about every possible fingering for a bottom F# on the instrument, each with a minutely different pitch and tone colour. One day we were negotiating a narrow flight of steps onto the concert platform for a performance of the Berwald Septet when Brian, without saying a word, turned round and left the stage. We were somewhat concerned, but he made a spectacular re-entry waving the music that he had left in his instrument case. He was a delightful companion and true eccentric to the last. Judith Pearce, the ensemble's flautist and inspiration behind several works by Nicholas Maw, emigrated to America.

When I eventually hung up my bow to follow a career in administration, much as Amelia had done decades before, the ensemble came to my village in Norfolk for a final Schubert Octet and Trout on my 50th birthday. Our relationship with the Octet had an interesting evolution, the more so as the trend towards 'authentic performance' was yet in its infancy. By chance I had met the musicologist Christa Robbins-Landon in London during some Haydn recording sessions. We got chatting and I discovered she was working on the complete Schubert urtext edition for the publisher Bärenreiter. She invited me to visit her in Vienna, where I happened to be going the following week. In her elegant apartment she showed me photographs of some of Schubert's manuscripts and explained her editorial work. The revised full score of the Octet had just been issued, but no parts. Once home again, armed with the new score and bottles of Tippex, the clarinettist Tony Pay, Chris van Kampen and I took a clean set of the old edition, and changed the dynamics and expression marks to match the new version. Re-visiting our old classical friend in a new light was much like seeing a familiar painting after restoration. It had become a different piece. Everything was taken back to the drawing board and meticulously re-worked from scratch for the forthcoming broadcast concert from St John's, Smith Square. We were well satisfied with our efforts. Not so a well-known critic. 'How unfortunate it was that the ensemble didn't have access to the latest Schubert research', or words to that effect. We were furious and wanted to reply. But Amelia would have none of it, wisely counselling that 'it's never a good idea to disagree with a critic.' And there the matter rested.

Looking back over all this, I find it hard to conceive how any one person could have achieved everything that Amelia did. Our first Wigmore Hall series, for example, explored French music. Such a series had never been presented in London before. It embraced vocal repertoire alongside instrumental music and lesser-known composers beside more popular ones. Felix Aprahamian, one of the greatest authorities on French music, made an enormous contribution in helping devise the series. Felix was a great Nash supporter, not only well-versed in all matters musical but also in literature, art and virtually every cultural aspect of life, including food and wine! It wasn't just programming that broke new ground, good presentation also set new and high standards. Amelia would countenance nothing less. And remember, the ensemble was only one of Amelia's musical ventures and she was bringing up a family at the same time.



The final recording project she oversaw was a celebration of Ravel's 150th anniversary. How delighted she would have been to read Geoff Brown's review in The Times last November! 'It takes the Nash Ensemble's players, so experienced in early 20th-century French repertoire, to supply the birthday cake's icing, with playing so colourful and refined, both suave and gutsy. ... The present line-up of performers is as skilled as any... So do buy this album and light 150 candles and more for Ravel, the Nash Ensemble and Freedman.'

MONDAY 2 FEBRUARY, 7.00pm

Ravel: Introduction et Allegro

Amelia's love of French chamber music was a key strand of Nash Ensemble programming since the group's earliest years, and among her own favourite works was Maurice Ravel's *Introduction et Allegro*. This work, written for the unusual ensemble of string quartet, flute, clarinet and harp, was a commission from Érard, the company which provided the Paris Conservatoire with all its harps and pianos. Érard wished to show off its newest pedal harp, and Ravel's piece is to all intents and purposes a miniature concerto, with strings and winds providing both lushness and glitter in a rich and delicate palette of orchestral colours. The work's subtleties are all the more impressive given that Ravel dashed it off during 'a week of continuous work and three sleepless nights', because he was determined to finish it in time to join friends on a luxurious yachting holiday.

Mendelssohn: Octet in E flat Op. 20 for strings

Felix Mendelssohn was, famously, just sixteen years old when he completed this Octet in 1825. It was written as a twenty-third birthday present for the composer's violin teacher, Eduard Rietz, for whom the fiendish first violin part was written: Rietz was a regular participant in the Mendelssohn family's Sunday *musicales*, domestic performances of the highest order that usually included professional musicians as well as their talented relatives.

The piece is unusual for the sheer size of the ensemble and the independence of its individual lines, hovering between the borders of chamber and orchestral writing. The opening *Allegro* is the most substantial movement by some distance, with a warm and expansive opening theme that sends Rietz's part zooming up and down the fingerboard. The remarkable *Andante* is by turns mournful and passionate, with short phrases repeated and stacked on top of each other to create heart-twisting suspensions as Mendelssohn hands the music from one group of players to another. Fanny Mendelssohn, Felix's elder sister, tells us that the *Scherzo* was inspired by the *Walpurgisnacht* dream in Goethe's play *Faust*, in which witches, spirits and demons flit through the night: 'the whole piece is to be played staccato and pianissimo, the tremolandos coming in now and then, the trills passing away with the quickness of lightning; everything new and strange, and at the same time most insinuating and pleasing, one feels so near the world of spirits, carried away in the air, half inclined to snatch up a broomstick and follow the aerial procession. At the end the first violin takes a flight with a feather-like lightness, and – all has vanished.'

When he published the parts in 1833, Mendelssohn added a note that 'This Octet must be played by all parts in the style of a symphony; the *pianos* and *fortes* must be emphasised very precisely and clearly, and more sharply than is otherwise the case with pieces of this genre.' Indeed, he even reworked the *Scherzo* as an optional third movement to his First Symphony, which had been premiered in 1829. But it's the Octet's finale that is surely most deliberately designed to bring an audience to its feet: a virtuoso showpiece for every player, this rollicking fugue borrows a tiny phrase from Handel's 'Hallelujah Chorus' ('And he shall reign forever and ever!') which is proudly stated and then cheekily danced by the whole ensemble, one after the other.

Interval (20 minutes)

Helen Grime: Long Have I Lain Beside the Water

Over the course of the Nash's six decades, Amelia commissioned over 330 original compositions and arrangements from musicians in Britain and beyond. It was a crucial aspect of Amelia's mission both to work with leading composers of the day, and to provide

opportunities for brilliant new musical voices. When the ensemble celebrated its 60th anniversary last year, eight new pieces were commissioned as part of the season – among them Helen Grime's *Long Have I Lain Beside the Water*. Helen writes: "Several years ago now, Claire Booth passed me the novel *Folk* by Zoe Gilbert. She was passionate about the book, and I reacted similarly strongly immediately after reading it. We both thought that the writing had a lot of dramatic potential, but also that it was inherently musical. Zoe, who grew up playing the oboe – strangely coincidental as I was an oboist too – agreed to write a libretto based on her book. The stories in the book have roots in folklore, but Zoe creates a dark, fantastical world which is entirely her own. 'Long Have I Lain Beside the Water' is the fourth song of the larger cycle for orchestra and solo soprano and I have created a chamber version for this Nash anniversary concert. This final song is dark but also mournful, a lament which is essentially lyrical at its heart. Zoe writes: 'Drawn from the tradition of singing bones that appear in British folk ballads, Long Have I Lain is a lament by a murderous sister, a tale of jealousy and loss.'"

Long Have I Lain Beside the Water

My daughter plays a bone-white fiddle.
Your bones, Sister, planed and turned.
Dragged up from the rushing river
Where she sought her fiddler's soul.

My daughter's music tells the hidden
Truth: how I helped you drown.
Your beauty, Sister, ate away
My heart. Envy made me hard.

Your bones, Sister, long forgotten,
Singing now through string and bow.
My jealousy has never lessened
Though I drowned you long ago.

© Zoe Gilbert (2022)

Mahler: Symphony No. 4 (arr. Iain Farrington)

The joy of a flexible ensemble such as the Nash is that it can bring to life everything from jewel-like miniatures to symphonic textures – as in the case of our final work, Iain Farrington's finely-crafted reduction of Mahler's Fourth Symphony. Written during Mahler's gruelling decade in Vienna, the Fourth surprised and outraged early audiences for its lean, almost neoclassical textures and black sense of humour. Mahler told his dear friend Natalie Bauer-Lechner that his initial idea had been simply to write a symphonic humoresque, but this had then turned into a full-sized 'symphonia humoristica,' the movements linked both through musical material and his vision for the work: 'They breathe the joviality of a higher world, one unfamiliar to us, which has something awe-inspiring and frightening about it. In the last movement ("Das himmlische Leben") the child – who, though in a chrysalis-state, nevertheless already belongs to this higher world – explains what it all means.'

The opening jangle of bells is not, as it might seem, a reference to sleigh rides, but the 'Fool's Cap', as Mahler himself explained. After just a handful of bars we reach an almost Mozartian first theme, light and witty and becoming increasingly rumbustious. Themes spin past us in turn, some heartfelt, others wry or sinister, often remaining only a few moments before another takes centre stage – now led by strings, now woodwind.

The second movement – hissed more than it was applauded at its premiere – features a *scordatura* solo violin to represent *Freund Hain*: Death, himself a musician. Mahler marks the line 'Wie eine Fidel', adding a folkish twist to the sound of the (here miniaturised) orchestra; though other members of the ensemble, above all certain members of the wind, brass and percussion sections, are given some distinctly rude and raucous passages.

The gorgeously lyrical slow movement is an extensive set of double variations. After several iterations of that tender, gently unfurling opening theme we hit an even slower tempo for the appearance of the movement's second theme, led by a solo oboe. As the music progresses, the spotlight is turned carefully from one theme-and-variation set to the other. And if elements of this movement seem reminiscent of Mahler's *Lieder*, this should be no surprise. All his symphonies thus far had been intimately connected – usually to the point of quotation – with his song-writing, even when voices are not present. The Fourth ends with a setting of the poem 'Das himmlische Leben', taken from the early nineteenth-century folksong collection *Des Knaben Wunderhorn*, long a source of inspiration for him. A child imagines heaven as a remarkable banquet of bread and

wine, fresh fruits, fish and meat (Mahler also set 'Das irdische Leben' as a solo song, in which a child dies of starvation as his mother demands patience whilst she bakes bread, which casts this celestial alternative in a rather different light). And yet for all the promise of plenty, even our wide-eyed narrator tells us that 'Saint John has lost his little lamb, / And Herod the butcher is lurking, / We lead a patient, / Innocent, patient, / Darling little lamb to death.' Perhaps heaven is not so different from earth after all – and Mahler's squawking, jangling interludes underline this. Only with the arrival of heavenly music does the picture become softer, the orchestra drifting gently into silence as we are left to contemplate that final angelic awakening.

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Das himmlische Leben

German source: Anon.

Wir genießen die himmlischen Freuden,
 Drum tun wir das Irdische meiden,
 Kein weltlich Getümmel
 Hört man nicht im Himmel,
 Lebt alles in sanfter Ruh;
 Wir führen ein englisches Leben,
 Sind dennoch ganz lustig daneben,
 Wir tanzen und springen,
 Wir hüpfen und singen,
 Sankt Peter im Himmel sieht zu.
 Johannes das Lämmlein auslasstet,
 Der Metzger Herodes drauf passet,
 Wir führen ein geduldigs,
 Unschuldigs, geduldigs,
 Ein liebliches Lämmlein zu Tod.
 Sankt Lukas den Ochsen tät schlachten
 Ohn einigs Bedenken und Achten,
 Der Wein kost't kein Heller
 Im himmlischen Keller,
 Die Englein, die backen das Brot.
 Gut Kräuter von allerhand Arten,
 Die wachsen im himmlischen Garten,
 Gut Spargel, Fisolen,
 Und was wir nur wollen,
 Ganze Schüsseln voll sind uns bereit.
 Gut Äpfel, gut Birn und gut Trauben,
 Die Gärtner, die alles erlauben!
 Willst Rehbock, willst Hasen?
 Auf offener Straßen,
 Sie laufen herbei.
 Sollt' ein Festtag etwa kommen,
 Alle Fische gleich mit Freuden angeschwommen!
 Dort läuft schon Sankt Peter
 Mit Netz und mit Köder,
 Zum himmlischen Weiher hinein.
 Sankt Martha die Köchin muß sein.
 Kein' Musik ist ja nicht auf Erden,
 Die unsrer verglichen kann werden.
 Elftausend Jungfrauen
 Zu tanzen sich trauen,
 Sankt Ursula selbst dazu lacht,
 Cäcilie mit ihren Verwandten
 Sind treffliche Hofmusikanten,
 Die englischen Stimmen
 Ermuntern die Sinnen,
 Daß Alles für Freuden erwacht!

Heavenly life

We revel in heavenly pleasures,
 So we shun all that is earthly,
 No worldly turmoil
 Is heard in Heaven,
 Everyone lives in sweetest peace;
 We lead an angelic existence,
 And yet we are perfectly happy,
 We dance and leap,
 We skip and sing,
 Saint Peter in Heaven looks on.
 Saint John has lost his little lamb,
 And Herod the butcher is lurking,
 We lead a patient,
 Innocent, patient,
 Darling little lamb to death.
 Saint Luke would slay the oxen
 Without the slightest hesitation,
 The wine doesn't cost a penny
 In the cellars of Heaven,
 The angels, they bake the bread.
 Fine herbs of every description
 Are growing in heaven's garden,
 Fine asparagus, green beans
 And everything we desire,
 Platefuls of food all ready for us,
 Fine apples, fine pears and fine grapes,
 The gardeners let us pick everything.
 If you want venison and hare –
 In the open streets
 They come running up.
 And when there's a holiday,
 All the fish swim gleefully up,
 And off runs Saint Peter
 With net and with bait,
 Into the pond of Heaven;
 Saint Martha will have to be cook.
 No music on earth
 Can ever compare with ours,
 Eleven thousand virgins
 Venture to dance,
 Saint Ursula herself laughs to see it,
 Saint Cecilia with her companions
 Are splendid court musicians.
 The angelic voices
 So delight the senses,
 That all creatures awake with joy!

Amelia Freedman

Timeline

“I’ve always been fairly good at organising, so one evening, after a few drinks at The Rising Sun, I let myself be convinced that there was a need for a new ensemble to be created and that I should do it.”

1940	Born in Harpenden	1991	British Council Music Advisory Committee
1953	First BBC engagement – Amelia performing on Children’s Hour	1991	British Arts Festivals Association Executive Committee
1960s	Attends St George’s School Harpenden and Henrietta Barnet School	1993	Awarded Hon D Mus, Bath University
1959-64	Studies clarinet (John Davies) & piano (Guy Jonson) plus harmony & timpani at the Royal Academy of Music	1993	Engaged by the Philharmonia Orchestra to create Festival of American Music
1964	Nash first concert (Duke’s Hall, RAM)	1993	Engaged by the Barbican Centre as Chamber Music Consultant for LSO Festival of Britain
1965	Nash first concert outside RAM – American Embassy conducted by Graham Treacher	1993	Programme Consultant to Philharmonia Orchestra
1967	Nash formal debut concert – QEH followed by Wigmore Hall the same year	1994	Engaged by the Barbican Centre to create chamber music series to compliment LSO 90th birthday celebrations for Sir Michael Tippett
1968	Becomes Nash Artistic Director	1995-06	Head of Classical Music, South Bank Centre
1970	Marries Michael Miller (1935-2017)	1995	Created programmes for Philharmonia Orchestra French Festival ‘Après l’Après-midi’ – with Yvonne Loriod, Henri Dutilleux, Betsy Jolas & Geneviève Joy
1974	Nash records for Classics for Pleasure and RCA Red Seal	1995-25	Artistic Director of Bath Mozartfest
1978	Nash first CRD recording (Hummel & Berwald septets) – the collaboration produced 22 albums	1996	Awarded Chevalier dans l’Ordre National du Mérite by the French Government
1983	Nash US debut – Alice Tully Hall, New York	1996	Awarded the Walter Wilson Cobbett Gold medal by the Worshipful Company of Musicians
1984	Receives a Czech government medal for services to Czech music	1997	South Bank Centre James MacMillan Festival ‘Raising Sparks’ wins South Bank Show Award in the Classical Music category
1984	Nash first Hyperion recording – the collaboration produced 40 albums	2000	Leslie Boosey award by the RPS and PRS
1986-93	Artistic Director of Bath International Festival	2001	Creates Royal Gala programme for concert to celebrate 50th anniversary of the Royal Festival Hall in the presence of HRH The Prince of Wales
1986	Elected a Fellow of the Royal Academy of Music	2002	Artistic Director of SBC Kurtág Festival – wins Royal Philharmonic Society award for best festival
1987	Nash awarded Grand Prix du Disque International for Poulenc Le Bal Masqué (CRD)	2003	Elected Freeman of the City of London
1989	Awarded MBE	2003	Nash Ensemble wins second RPS Award in the chamber music category
1989	Nash receives RPS Chamber Music Award	2005	Birtwistle Festival ‘Birtwistle Games’ wins South Bank Show award and nominated for RPS Award
1989	Nash receives Prudential Award for the Arts for ‘innovation, creativity, commitment, excellence and accessibility’	2005	Nash Ensemble nominated for RPS Award
1990	Edinburgh Festival Critics’ award for general excellence and enterprising programmes	2006	Awarded CBE in the Queen’s birthday honours, for her services to music
1990	Music Adviser, Israel Festival	2006	Elected Fellow of the Royal Society of Arts
1990	Nash awarded Wavendon AllMusic Award from Cleo Laine and John Dankworth	2009	Awarded Officier dans l’ordre des Arts et des Lettres by the French Government
1990-94	Extract from Schubert’s Trout Quintet performed by the Nash used on the soundtrack for ‘Waiting for God’ TV Series	2011-25	Artistic Director of Bath Bachfest
1991	Chamber Music Consultant to LSO, creating programmes to compliment Prokofiev Celebration in collaboration with Mstislav Rostropovich	2018	Awarded Honorary Doctorate, Bath Spa University
1991	Appointed to the Philharmonia Orchestra programme panel	2024	Awarded RPS Honorary Membership

Amelia in the Press

“Amelia Freedman... was arguably the most influential British classical music impresario of the late 20th century, commissioning at the last count 330 new works by 225 composers, arranging countless concerts and programming dozens of festivals.”

The Daily Telegraph, August 2025

“One of the great things about the Nash Ensemble, Britain’s most revered chamber group, is its loyalty. The group’s artistic director, Amelia Freedman doesn’t pick composers up and then drop them when the fashion changes. She sticks with them, nurturing their careers over decades...”

The Daily Telegraph, April 2019

“It’s hard to think of another British ensemble that has worked so hard or generated so much new music as the Nash Ensemble. Its ‘serial commissioner’ director Amelia Freedman and its successive musicians have barely drawn breath in the last half-century, so this anniversary season at the Wigmore Hall offers an opportunity to revisit some of their 193 commissions and place them in fresh contexts.

Classical Music, December 2014

“It should be obligatory for music critics to point out that this group has commissioned more than 175 new works since its foundation in 1964. It plays the old ones pretty well, too. On Sunday, at a sell-out Wigmore Hall, its performance of Mendelssohn’s Octet had me holding my breath for the entire 35 minutes’ duration. That’s only a slight exaggeration.”

The Observer, November 2012

“Where would British music have been without the Nash? Artistically poorer, for since its foundation in 1964, this world-beating ensemble has commissioned 160 new works.”

The Independent, March 2011

“There’s nothing to hit but the heights. When Kim Criswell made a surprise appearance at Wigmore Hall at the weekend, hair flaming red, body bound in twinkling midnight blue, she made rapid eye contact with one particular woman in the audience, Amelia Freedman – indefatigable commissioner, programmer, impresario, founder-director of the Nash Ensemble and, as Harrison Birtwistle put it, nothing less than the Arsene Wenger of Music – was celebrating her 70th birthday...”

The Times, November 2010

“Whether as an erstwhile head of classical music at the Southbank, respected festival director, or consummate programmer for her beloved Nash Ensemble, Amelia Freedman has immeasurably enriched musical life. No surprise then that as the Nash plays Ravel, Schubert and Dvořák in honour of her 70th birthday, a distinguished clutch of composers including Birtwistle, Maxwell Davies, Holt and Turnage are obliging with a bouquet of specially-written short pieces”

BBC Music Magazine, October 2010

“Supporting composers by commissioning new work is central to the ethos of the Nash Ensemble. Indeed artistic director Amelia Freedman expects to notch up 140 new commissions by next year, which draws comparisons with Elizabeth Sprague Coolidge – a wealthy US philanthropist who commissioned many leading 20th-century composers. Freedman laughs as she points out that the Nash commissions without access to anywhere near the amount of money Coolidge had at her disposal. Nevertheless, the Nash commitment to new music is huge, as is evidenced in its forthcoming concert Nash Inventions.”

Classical Music magazine, March 2008

“The Nash Ensemble, under the artistic directorship of the indefatigable Amelia Freedman, has always led where others follow in terms of inspired and resourceful programme planning.”

The Daily Telegraph, January 2007

“Amelia Freedman was in the audience for this concert. This in itself was not unusual, since, as head of music on the South Bank for more than a decade, she has been a familiar figure fondly respected and admired at countless events. But the Philharmonia Orchestra, in dedicating this programme to her as she relinquishes the post, offered a timely salute for all that she has done at the Festival Hall and its satellite venues to consolidate the musical programming, keeping it constantly alive and injecting it with fresh ideas in the many award-winning series that have not merely taken place under her aegis but were actually the fruits of her own imagination. Her wise and genial counsel on the South Bank will be greatly missed, for, aside from her obvious skills, she managed to achieve the almost impossible feat of maintaining friendships across a whole spectrum of the musical profession with composers, performers, impresarios – and even with us journalists.”

Geoffrey Norris, The Daily Telegraph, July 2006

Tributes to Amelia Freedman

"Amelia's heart and love is for her family and the Nash is part of this; it still lives at home where she is available for it seven days a week. Since being a student at the Royal Academy of Music (where programming and management were not part of the syllabus), she has developed her unique ability. People who have worked with her – in the Nash, in Bath and at the South Bank – have benefited and learnt from her expertise. Dedication, professionalism, and honesty are the hallmarks of her career."

Michael Miller, Amelia's husband, also known as "Mr Nash" (2014)

"Amelia's 60 years of dedication to the Nash Ensemble was unwaveringly passionate and artistically uncompromising. It was this single minded devotion to quality that inspired the loyalty of those fortunate enough to enter the unique world of the Nash. I felt privileged to be asked to conduct the extraordinary musicians Amelia gathered together, most often in the glorious Wigmore Hall after rehearsals in the historic Craxton Studios. Amelia's artistic vision was as broad as it was long, and being entrusted with conducting premiere performances of music by the best of living composers has been a particular privilege in my years with the Nash. So many composers owe so much to Amelia's commissioning drive. Amelia's legacy will live long into the future while her passing leaves a massive sense of personal loss to her devoted colleagues and friends."

Martyn Brabbins, Conductor

"Of course Amelia did a wonderful thing in nurturing her group from small beginnings to its present significant status in the musical world. Of course she planned, and then made happen, programmes that were eclectic, serious, groundbreaking, fun, and sometimes outrageous! That has been well documented. More importantly, though, she was and continues to be a person of integrity, and a generous spirit. That informed the whole enterprise. She was someone you could always count on. She was always family. I was lucky enough to be the clarinet player she chose to take her place in the group when she decided early on, that her talent was better employed in looking after the wider context of what the Nash Ensemble might achieve. I will be forever grateful for the many opportunities she gave me. Thank you, Amelia."

Antony Pay, former clarinettist of the Nash Ensemble (2010)

"Amelia must be the world's finest practitioner of the art of persuasion. Over many years, she has charmed, cajoled and coaxed performers, composers and promoters to follow her unique artistic vision. This has resulted in an unparalleled legacy of concerts, recordings and commissions which has enriched the musical life of this and many other countries. When I first met Amelia to discuss the possibility of joining the Nash Ensemble, she promised me untold riches. I've yet to put down a deposit on a yacht, but in all other respects, she's kept, indeed exceeded, her word. I have been privileged to work with the most inspiring musicians, performing superb programmes which have broadened and deepened my musical life immeasurably. Thank you Amelia, for bringing such joy to me and many thousands of other music lovers!"

Paul Watkins, former cellist of the Nash Ensemble (2010)

"I knew Amelia for over fifty years, and as a chamber music composer I owe more to her and to her creation, the Nash Ensemble, than anyone else in the musical world. Over the years the Nash played nine of my pieces, almost all commissions, and in addition nine arrangements – reductions of orchestral works. She put on a special Nash concert at Wigmore Hall to celebrate my 70th birthday. I cannot thank her enough. So farewell, Amelia, and may the Nash continue to celebrate chamber music as no other musicians in this country do with such commitment and passion."

David Matthews, Composer

"I first met Amelia in the '60s when we were both students at the Royal Academy of Music; I was starting and she had finished her course but was in and out of the Academy setting up the Nash. Later, as Director of the Cheltenham Festival, I worked with Amelia, concocting programmes where I found that we shared many of the same values, musical delights (Fauré, Ravel, Debussy and Birtwistle), and a crazy determination to simply 'do it', and sort out the financial consequences in due course. Without this courage and conviction the long list of Nash commissions would be a great deal shorter. If Amelia believed in you as a composer she stood by you through thick and thin – a wonderful gift to any musician. I am particularly grateful to Amelia and the Nash players for bringing into being with passion and skill several of my own pieces, like the Three Rilke Sonnets, the second of which has had a life of its own. I am always fascinated by the diverse music of colleagues that The Nash has introduced, right up to and including the most recent concerts, thereby ensuring that Amelia's legacy and memory will live on."

Michael Berkeley, Composer

"How to pay tribute to Amelia in a few words? Her uncompromising skill in sustaining the Nash over 60 years would alone deserve immense praise, but to have programmed nearly 300 premieres in that time is unparalleled – so many composers owe her a great debt. Alongside that extraordinary achievement have been masterful performances of classical repertoire chosen by her, and given by the most gifted of musicians. It all points to a figure unique in the music world, and however difficult it will be for the Nash to continue without her, she has left an example that will be an inspiration for the future."

Colin Matthews, Composer

“Where would British music be without Amelia Freedman’s six decades of tireless activity? It was 43 years ago that she asked me to write my first piece for the Nash in 1983, *shadow realm*. Her exemplary loyalty to composers in the commissioning of many new pieces from all age groups and many varying styles and idioms, has helped to reinforce how essential the Nash has been to the arts in this country. She was a musical national treasure to whom we should all feel a considerable debt of gratitude. Long may her legacy continue!”

Simon Holt, Composer

“Amelia Freedman has left a gigantic hole behind her: a hole that is heart-shaped. I’m sure I won’t be alone in describing her as a mother figure to the unruly family that is the Nash Ensemble, it is too much of a stereotype. But it is also true. She chivvied, she cajoled, she encouraged, she supported. I came to the family relatively late (there are many who have known her far, far longer than me) but I was swept to her bosom like yet another chick. She was zealous in her promotion of me at the various Nash Wigmore series as though I had been her favourite son. I owe her so much and I will miss her so much. Thank you, Amelia.”

Roderick Williams, Baritone

“Amelia Freedman and the Nash Ensemble are among the great benefactors of English musical life in the post war era. One has only to think of the music they have brought into being, their wide ranging repertoire and consistently imaginative programmes, as well as their musicality and technical standards over the years, to realize the extent of their achievement. Of course, at the centre of this marvellously creative music making has been Amelia herself. Amelia was that rare being: a true artist whose special talent it is to encourage artistry in others – and that includes the listener.”

Nicholas Maw, Composer (1989)

“The esteemed reputation of the Nash Ensemble is due in no small part to their firm commitment to contemporary classical music and the support they offer composers across the world. I am delighted to be asked to pay tribute to their continuing contribution and celebrate with them on this important anniversary.”

Elliott Carter, Composer (2004)

“To have written for the Nash and to have conducted them on numerous occasions is like working with a group of musicians who have been playing together throughout eternity. Their reactions to each other, their consuming interest in a particular work are all tributes to this unique group. As a Russian Orthodox I wish them and Amelia ‘Mnogaya Leta’... Many happy years.”

Sir John Taverner, Composer (1979)

“A performance of a new work by the Nash Ensemble is always something special, somehow revealing what lies behind the written notes, without explanation – and the painstaking rehearsal only partly accounts for this clairvoyance. To all the Nashes, and to the indefatigable Amelia, thank you for that, for countless lucid and warm performances of all other music I’ve heard you give over the years, and congratulations on this anniversary.”

Oliver Knussen, Composer (2014)

“Working with the Nash Ensemble and Amelia Freedman has been a great pleasure and a huge privilege over the years. The reception by the players of my work, and the hard work they have put in to make wonderful performances, have been an inspiration. This little work is a birthday greeting for Amelia to wish her many happy returns on her 70th.”

Sir Peter Maxwell Davies, Composer (2010)

“It was my pride and pleasure to participate in a concert tour with the Nash Ensemble. Their musicianship one takes for granted, but the ease with which they move from the exquisite playing of classical pieces to the hazards of some modern music amazed me and opened up a world of sound I had at first found alien and then learnt to understand and love.”

Dorothy Tutin, Actor (2014)

“Congratulations to this superb ensemble and its inspired founder Amelia Freedman, for fifty years of unqualified excellence.”

Patricia Routledge, Actor (2014)

“To have appeared with the Nash on the Isle of Man, in Istanbul and at the beloved Wigmore Hall, is a huge source of pride to me; to have been with them in the rehearsal room, an education and a privilege. Amelia Freedman’s dedication, discernment and invention, which brought the Nash into being and has kept them going through all weathers and in many manifestations, is astonishing. I say this freely, and in spite of the fact that she is a self-confessed Arsenal fan and I – once I learned about teams, from my father – support Spurs.”

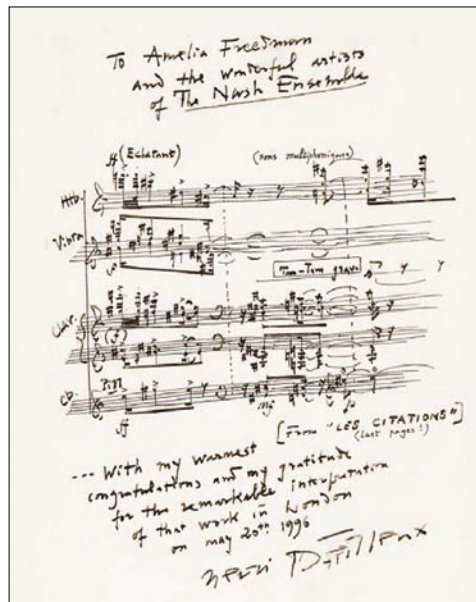
Eleanor Bron, Actor (2014)

“According to some stories which still circulate in the American record industry, the album in which Cleo Laine and the Nash Ensemble perform *Pierrot Lunaire* remains the best-selling Schoenberg recording ever. Whether this is true or not, our work with the Nash has always encouraged us to adventurous and unusual paths in our musical experience.”

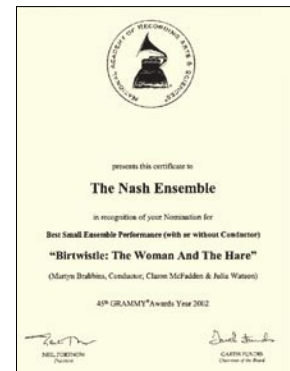
Dame Cleo Lane and John Dankworth (1989)



A young Amelia outside a Nash terrace
c.1970



A message from Henri Dutilleux to Amelia and the Nash after a performance of *Les Citations* in 1996



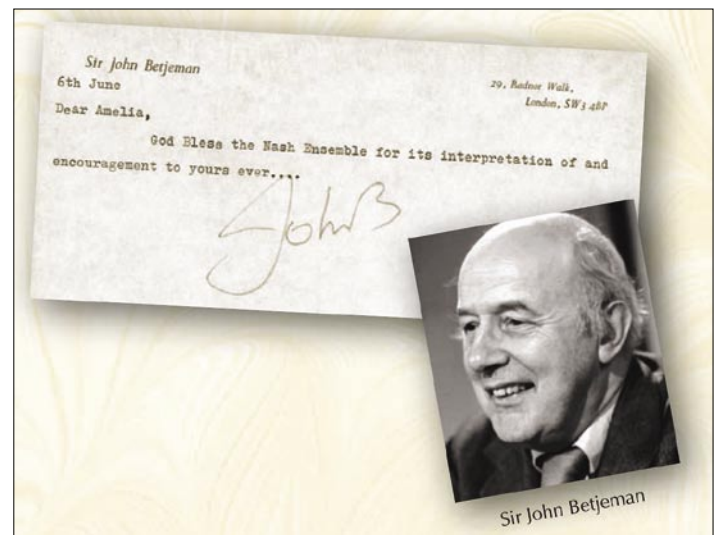
Alfred Marks, Jim Parker and Richard Briers rehearsing for the Nash Ensemble's *Victorian Evening* at the QEH in February 1981



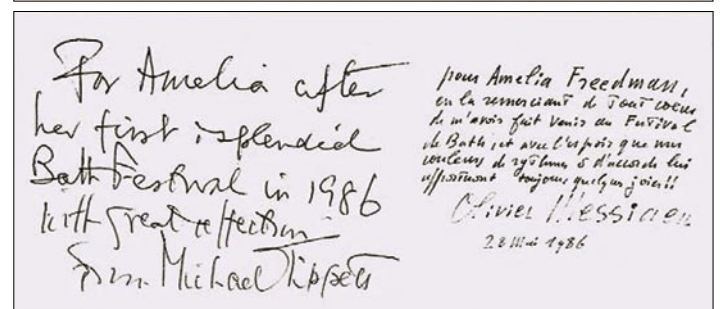
Michael's 80th birthday tea
Sir Michael Tippett, Amelia Freedman and Olivier Messiaen, 1986, Bath International Festival



Amelia with R. M. Mawditt OBE, Secretary and Registrar of Bath University, on the occasion of her receiving an Hon D Mus from Bath University in 1993



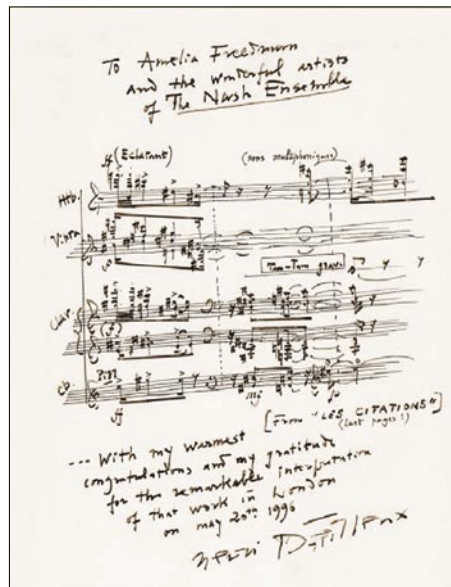
Nash Ensemble c.1980s L to R: Gareth Hulse, Ian Brown, Brian Wightman, John Pignéguy, Judith Pearce, Antony Pay



Tributes to Amelia from Sir Michael Tippett and Olivier Messiaen after her first year as Director of the Bath International Festival in 1986



With Henri Dutilleux



With James Murphy (Chief Executive Royal Philharmonic Society) 5th October 2024 at Wigmore Hall having been awarded RPS Honorary Membership



Michael and Amelia, 1980s



With Michael Lewis (Chair of the Nash Concert Society for many years), Terezin weekend 2010



Photo of Nigel Hawthorne taken for the BBC TV programme 'Late Flowering Lust' based on poems by John Betjeman with music by Jim Parker, performed by the Nash Ensemble c.1994



L to R Michael Miller, Amelia Freedman, Marcus Dodds, Eartha Kitt, Richard Rodney Bennett



At Buckingham Palace having been awarded the CBE L to R Robert, Michael, Amelia, Andrew 2006



Amelia's beloved Alfie, a Petit Basset Vendeen Griffon, pedigree name 'Snowman'



Michael's 80th birthday tea



A performance of Wilfred Joseph's *Twelve Letters*.
L to R: Antony Pay, Graham Treacher (conducting), Jurgen Hess, Nerinne Barrett, Brian Hawkins, Christopher van Kampen, Michael Flanders reciter – early 1970s



From top left with Lawrence Power, Richard Watkins, Benjamin Nabarro and Gareth Hulse - backstage at Wigmore Hall, 5th October 2024, 60th anniversary at Wigmore Hall



Amelia and the Nash, 1990, Reception at the ICA
L to R: Roger Chase, Marcia Crayford, Brian Wightman, Amelia, Philippa Davies, Christopher van Kampen



With Alistair Cooke



Nash Ensemble c.1960s L to R: Judith Pearce, John Williams, Amelia Freedman, Brian Wightman



L to R Helga Hoskova, Lawrence Power, Greta Klingsberg, Paul Watkins, Zdenka Fantlova, Amelia - Terezin weekend, Wigmore Hall, 2010



Stage rehearsal for the Nash Ensemble's performances of Stravinsky's *The Soldier's Tale* at the Collegiate Theatre, London, June 1977



With Jim Parker



On holiday in Bournemouth, 1948.
L to R Michael, Philip, Miriam, Amelia (aged 7)



Amelia with her brothers Michael (L) and Philip (R)
c.1960s



Amelia aged about 3



L to R Michael, Robert, Amelia, Emma, Andrew
1980s



Amelia with her mother, Miriam, at Cannes



Amelia with her brothers Michael (L) and Philip (R) and parents Miriam and Henry in the garden at Aylestone Avenue, c.1957

Tributes from Amelia's Colleagues

"2025 marked 35 years of the Bath Mozartfest and we wanted to celebrate with Amelia the way she had shaped and inspired the festival over more than three decades. Very sadly that was not to be. But she had already programmed the festival and at its centre, as for so many years, was her beloved Nash Ensemble which has a very special place in the hearts of Bath audiences. On behalf of everyone connected with the Festival, I want to pay the warmest possible tribute to Amelia. We are so pleased that she lived to endorse so warmly the Nash Ensemble's commitment to continue and long may it thrive as one of the finest ensembles in Europe. Amelia was a consummate programmer and simultaneously a brilliant commissioner of new work. But it was above all her love for music – and the people who play it – which so set her apart. We shall miss her."

Sir David Bell, Chairman, Bath Mozartfest & Bath Bachfest

"I first worked with Amelia in early 1984 when I was responsible for planning the concert season for Leeds City Council. Our relationship continued when I joined the Arts Council's Music Department during which time Amelia created her legendary programmes for the Bath International Festival. She was a fountain of wisdom and good advice when I was appointed Managing Director of the Philharmonia Orchestra in 1987 and, as the years passed, Amelia became close friends with Caroline and I.

Amelia was a great supporter of the Philharmonia and her advocacy during the ACE Hoffman Review, when she joined us for our presentation to the Panel, was indispensable. She supported the Philharmonia's plans for the future with passion and spoke with great authority. When Amelia joined the SBC, life for the Resident Orchestras was transformed. She shared both orchestras' ambition to create the best possible season at the RFH. Looking back at the concert seasons during her time at the SBC, I am amazed at what we achieved, most notably when we collaborated on major festivals when the funding provided by Amelia enabled our ambitions to be realised. Commissioning new music and supporting performances of outstanding contemporary music was integral to her approach to season planning. The Prokofiev and American festivals curated by Amelia were particular highlights and inspired our award winning international festivals with Salonen in the years that followed. Amelia took an even-handed approach to curating the Classical Programme at the RFH, and her tenure marked the beginning of a long and happy relationship between the Philharmonia and London Philharmonic orchestras. As Artistic Director in Bath, the Philharmonia was always Amelia's first choice of London orchestra for her large-scale concerts and planning programmes together was always a pleasure. Amelia leaves a remarkable legacy, not just through the Nash, but also through her advocacy for the highest standards in programming and performance. She remained a good friend to the Philharmonia until the end of her long and remarkable life, and I will cherish her memory.

David Whelton LVO OBE, Former Managing Director, Philharmonia Orchestra; Artistic Director, Klosters Music, Switzerland; Chairman, IMS Prussia Cove.

"Amelia was a giant in our classical music world and a dear friend and colleague to me. We were a close team when she was Head of Classical Music at Southbank Centre, together with Elizabeth Menzies and others. I learned so much from her: about programming, about high musical standards, about tenacity and determination, about getting things done. Her programming ambitions were huge, her tastes and judgement impeccable and her will – well, it was of steel.

Big things happened during her tenure at Southbank: we worked on ambitious festivals about contemporary composers including Kurtág, Berio, Birtwistle, Andriessen, Boulez and a particularly fascinating one called *Dancers on a Tightrope* about Soviet composers including Ustvolskaya, Gubaidulina and Shostakovich.

She knew that it took many minds to make big ideas happen, she knew who to ask, she knew how to listen, she made those of us around her shape up by her example. I remember times when I'd be searching around for alternative ideas to spice up a festival or broaden out a programme – this was often my role – and she'd imperiously say "but darling it just isn't very good is it?" – and then I'd go off and find something better. I try to keep that discerning voice in my head. Above all, she kept things human: all the hard work happened in a big mix which also included talk of family, of Maxie the dog, of Michael, of the Arsenal, of world events – about which she knew a great deal. She was a mentor, a friend, my Jewish mother, a one off, utterly peerless. It's hard to imagine that she has gone."

Gillian Moore CBE, former Director of Music, Southbank Centre

"Amelia founded the Nash Ensemble at the Royal Academy of Music in 1964 since when there has been a strong and continuous thread connecting us. And yet Amelia's reach was always boundless. Whether for the Nash or South Bank, she led from the front with courage and high expectations, infused with indefatigable energy, imagination and pride. Pioneers of such durability and quality are extremely rare, especially those with the credentials and hunger to seek out, perform and commission the best music from every corner. The rich experience offered to hundreds of musicians over 60-plus years is astonishing, as is the example she set for aspiring young musical leaders. It's a dazzling and remarkable legacy."

Professor Jonathan Freeman-Attwood CBE, Principal, Royal Academy of Music

THE NASH CONCERT SOCIETY

The Nash Concert Society, a trust registered with the Charities Commission, No. 255017, exists to provide the means to put on the type of enterprising and unusual programme you have heard this evening, and to commission and perform new works by British composers. In addition the Concert Society's policy is to forge links with other countries by the commissioning of foreign composers and to extend invitations to those composers to hear their works performed in London.

The Trustees of The Nash Concert Society:

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The Nash Concert Society gratefully acknowledges financial support for this concert from:

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Vaughan Williams Foundation

Wigmore Hall

WIGMORE HALL



NASH ENSEMBLE

"The peerless Nash Ensemble... immaculate and enthralling." *The Times*

Chamber Ensemble in Residence at Wigmore Hall, the Nash has been presenting an annual themed series there since 1979.

During the 2024-25 season at Wigmore Hall the Nash marked its 60th anniversary with a range of programmes illustrating the variety of music performed by the Ensemble over the years, from Mozart to the avant garde. New works by Julian Anderson, John Casken, Helen Grime, Simon Holt, Colin Matthews, David Matthews, Mark-Anthony Turnage and Huw Watkins were commissioned to celebrate the 60th anniversary.

Regarded as a standard-bearer of British music-making around the world, the Group has premiered over 300 new works, of which 215 have been especially commissioned. The Nash has toured throughout Europe, the USA and Canada. The group is a regular visitor to many European and British music festivals and can be heard on radio, at the BBC Proms, and at music clubs throughout the country.

Recent CD chamber music releases for Hyperion include string sextets by Tchaikovsky and Korngold and Debussy chamber works, and a CD of chamber works by Ravel for Onyx. The Ensemble has received two Royal Philharmonic awards "for the breadth of its taste and immaculate performance."

FRIENDS OF THE NASH ENSEMBLE

If you would like more information please speak to the administrator of the Friends, Leor Segal, who will be present at this event (he will wear a name tag); or contact him by email: nashensemble.friends@googlemail.com; or write to him at: 105 Granville Close, Croydon CRO 5PZ.

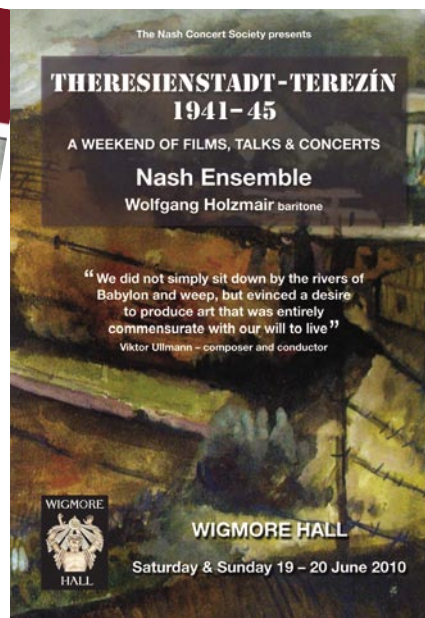
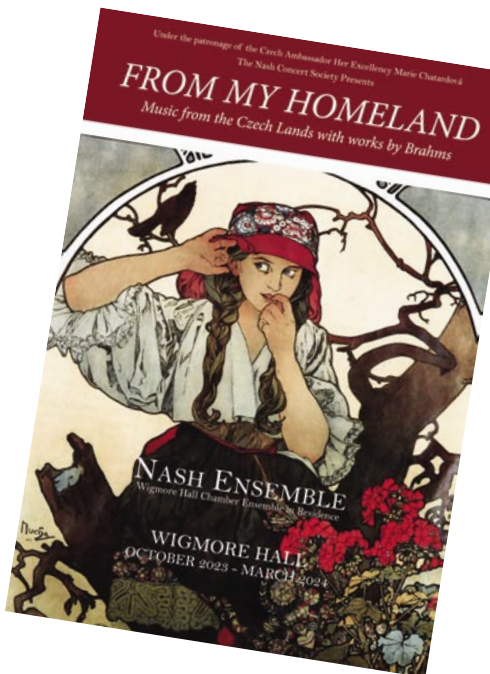
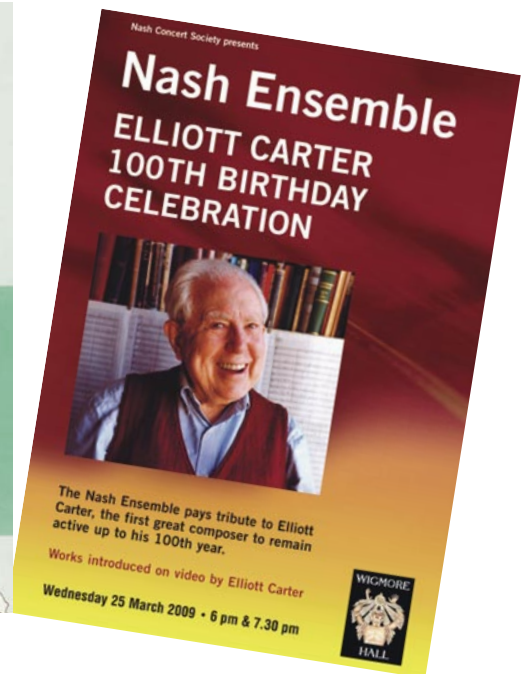
FOUNDING PATRONS: Michael Miller; Dvora Lewis

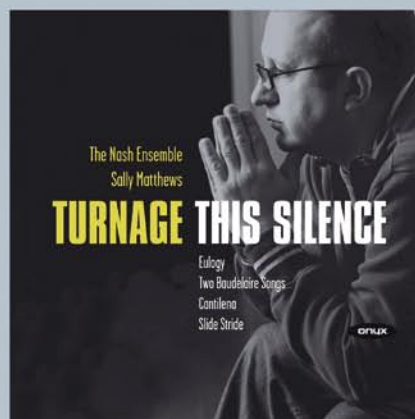
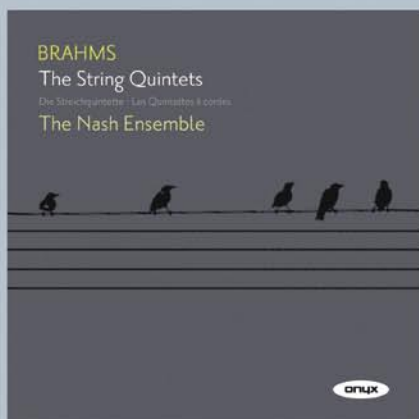
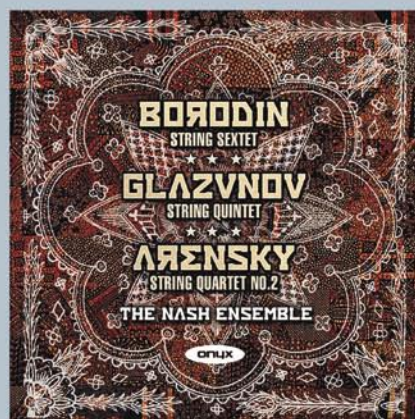
PATRONS PAST AND PRESENT: Julian Anderson, Sir Harrison Birtwistle, Alfred Brendel Hon. KBE, Eleanor Bron, Sir Peter Maxwell Davies, Dr Shirley Ellis, Michael Lewis, Dame Felicity Lott, Colin Matthews, Sir Simon Rattle

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FRIENDS: Andrew Keener; David Matthews; Julie Peacock; Jackie Shearer; Harold Shupak





Amelia, thank you for the music.

For more Nash Ensemble albums visit
www.onyxclassics.com

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Instagram <https://www.instagram.com/onyxclassics> and YouTube

