The background of the poster is a reproduction of the painting 'Prometheus Bound' by Peter Paul Rubens. It depicts the Titan Prometheus, a bearded man with long dark hair, looking upwards with a pained expression. He is bound to a jagged rock by his right hand. A large, vibrant red cloth is draped over his left arm and shoulder. The sky is a pale, hazy blue. The overall style is Baroque, with strong contrasts and dramatic lighting.

Promethean
2026-27

AN

Cambridge

ACADEMY *of*
ANCIENT
MUSIC

Welcome



Academy of Ancient Music was founded in 1973, with a mission that seemed revolutionary at the time. It began with a simple, radical question: what could historical research tell us about the way the composers of the 17th and 18th centuries approached their music?

It was a bold ambition. AAM was not alone in its field, but it was in the vanguard, making recordings of Handel, Purcell, Mozart and many more that have helped to define the way we play – and listen – today. We're proud of our recordings (more than 300), and of our partnerships with some of the most inspirational and inquisitive artists in the field.

For our audiences, the results can be transformative; refreshing, in fact, in all sorts of surprising ways. 'The music doesn't just wash over you' is one reaction that we've heard: 'You're pulled into each part ...

rawer and more elemental, and yet softer, organic.' That's the aim, of course. Great art should be startling, vital, moving – but never routine. In its sixth decade AAM continues to explore: uncovering forgotten repertoire, and charging even familiar classics with an emotional conviction that sweeps away barriers and unites performer and listener alike. You might even call it transcendent. To discover the world anew is one of life's most fulfilling experiences – one that AAM aims to share every time it plays.

Visit us at aam.co.uk to find out more.

2026-27

1765: Times of Transition

Reinventing music in a passionate age

Wednesday 30 September 2026

West Road Concert Hall

The Art of the Harpsichord

Celebrating an instrument of infinite possibilities

Wednesday 2 December 2026

West Road Concert Hall

Septet: Beethoven & Hummel

At home with giants of the Romantic revolution

Wednesday 10 February 2027

West Road Concert Hall

The Royall Consort

Musical time-travel to the court of Charles I

Wednesday 21 April 2027

West Road Concert Hall

Bach/Pärt: Eternal Beauty

Mystery, wonder and sounds to refresh the spirit

Friday 7 May 2027

Trinity College Chapel

Cambridge

ACADEMY *of*
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Welcome

from
John McMunn,
Chief Executive

The Greek myth of Prometheus presents us with the idea of the ‘culture hero’ – a legend common to almost all human civilisations the world over. In India, Mātariśvan brought fire to humans. In China it was Sui-Jen. In indigenous North American communities, it was Coyote or Raven. At the heart of these stories is a desire to do the impossible – to explain the unexplainable, to understand the font of human ingenuity – but also an intensely social need to celebrate creativity and innovation, especially when they come at a significant price.

AAM's 26/27 season builds to a suitably climactic close with Beethoven's only complete ballet, *The Creatures of Prometheus*, at the Barbican Hall, staged with contemporary circus company Circa. But the entire series explores Promethean ideas, from the ambition to reinvent oneself amidst shifting stylistic sands, to the creative possibilities driven by new modes of expression and new technologies, and the daring required to be unabashedly original in times of enforced conformity. The music we perform across the year is spectacular and singular and all the more human for it.

As the world hurtles toward a brave new AI future, I invite you to join us for a refreshingly ‘ancient’ experience, namely

that of connecting with the remarkable achievements of our forebears in communion with other like-minded individuals. As a society and a species, it has never been more important to create and renew our collective bond with the extraordinary. I hope that you will join us and I look forward to welcoming you.

from
Laurence
Cummings,
Music Director



Welcome to Promethean, AAM's 2026-27 season. Prometheus took a huge risk in stealing fire from the king of the gods to fuel human creativity, and it is the bravery and daring in this Greek myth that has inspired our concert programmes. We hope to show how pushing the boundaries of artistic endeavour can engender human connections and understanding.

We open the season with an exploration of the turbulent musical world of the 1760s, a time when the youthful exuberance of the next generation pushed established figures to the creative brink. Further programmes celebrate great innovations across the centuries – both in instrument technologies and also stylistic sensibilities – as well as championing musicians willing to push themselves to wring out their full potential.

The formula may be different, but the alchemy hasn't changed in more than 50 years. Since 1973, AAM has been pushing boundaries and taking risks to realise the rich rewards of our 'ancient' repertoire. We immerse ourselves in the details of history to make the musical results as fresh as if the ink were wet on the page. We can't wait to share the fruits of our enthusiastic labours with you.

Across the year, we are delighted to collaborate with partners old and new, from the freshly minted Grammy Award-winning Amanda Forsythe and long-standing principal players Alastair Ross and William Carter, to Tõnu Kaljuste and his acclaimed Estonian Philharmonic Chamber Choir, all of it underpinned as ever by our acclaimed musicians.

Laurence Cummings



1765:
Times of
Transition

Mozart Symphony No. 1 in E-flat major

Philidor Arias from *Tom Jones*

Haydn Symphony No. 39 in G minor

Telemann *Ino*

Amanda Forsythe soprano

Academy of Ancient Music

Laurence Cummings director & harpsichord

Mozart, Haydn, Telemann and Philidor: four composers in a passionate age, reinventing music on the wing. A dynamic start to a season of music that defies convention.

They called it 'Sturm und Drang' – 'storm and stress' – and for a few tempestuous years in the 1760s, it seemed as if music itself had turned upside down. No emotion was too powerful: this was a time for child geniuses, young radicals and cutting-edge comedy – and for old dogs to learn a few new tricks, too.

Tonight, Laurence Cummings and Academy of Ancient Music dive

headlong into the crucible, with a volcanic symphony from the young Haydn, the boy Mozart's brilliant symphonic debut, and a real discovery – a very Gallic spin on a bawdy English romp from the French composer Philidor. And then, the astonishing tragedy of *Ino*, retold by the 84-year old Telemann in music that would dazzle a composer a quarter his age. It'll thrill you, too.

Wednesday 30 September 2026, 7.30pm

West Road Concert Hall, Cambridge

Tickets from £20.50

15% discount for subscribers – see page 18 for booking information

The Art of the Harpsichord



JS Bach Harpsichord Concerto in E major
Telemann Oboe Concerto in D minor
Handel Trio Sonata, Op. 5 No. 4
Bayreuth Harpsichord Concerto in G minor
Laschanzky Oboe Concerto in B-flat major
Pasquini Sonata for Two Harpsichords in D major
JS Bach Concerto for Two Harpsichords in C minor

Alastair Ross harpsichord
Academy of Ancient Music
Laurence Cummings director & harpsichord

Harpsichordist Alastair Ross plays Bach, Handel, Laschanzky and their contemporaries, celebrating an instrument that liberated the baroque imagination.


In the baroque era, the harpsichord was the bleeding edge of music technology. It was an instrument of infinite possibilities, opening new vistas to professional composers and bringing music into the home, where previously unheard voices were emboldened to create and inspire.

For decades, Academy of Ancient Music's harpsichordist Alastair Ross has lived and breathed this music

and this world. Now he joins forces with Laurence Cummings to recreate a musical revolution. Bach weaves sublime visions, keyboard masters capture the sunlight, and brilliant noblewomen make themselves heard at last, writing music that sparkles with invention, fantasy and emotion. A celebration of an age, an instrument and the alchemy that happens when keys and quills encounter imaginations without limits.

Wednesday 2 December 2026, 7.30pm
West Road Concert Hall, Cambridge

Tickets from £20.50
15% discount for subscribers – see page 18 for booking information

A detail from a painting, likely by Pieter Bruegel the Elder, showing a hand pointing to a celestial globe. The globe is decorated with zodiac signs, including a dog (Canis Minor), a lion (Leo), a scorpion (Scorpio), a snake (Serpens), and a child (Cancer). The globe is set against a dark background with a red cloth draped over it. The text "Septet: Beethoven & Hummel" is overlaid on the right side of the image.

Septet:
Beethoven
& Hummel

Hummel Piano Septet No. 1 in D minor, Op. 74

Beethoven Septet in E-flat major, Op. 20

Academy of Ancient Music

Laurence Cummings director & fortepiano

Academy of Ancient Music plays Septets by Beethoven and Hummel – giants of the Romantic revolution, relaxing among friends.

You could tell when Ludwig van Beethoven liked you, because the insults were off the scale. 'You're an insolent, faithless dog and the devil can take you!' was a typical exchange between Beethoven and his friend (and superfan) Johann Hummel – and the same irreverence, playfulness and outsize wit crackles through every note of this concert.

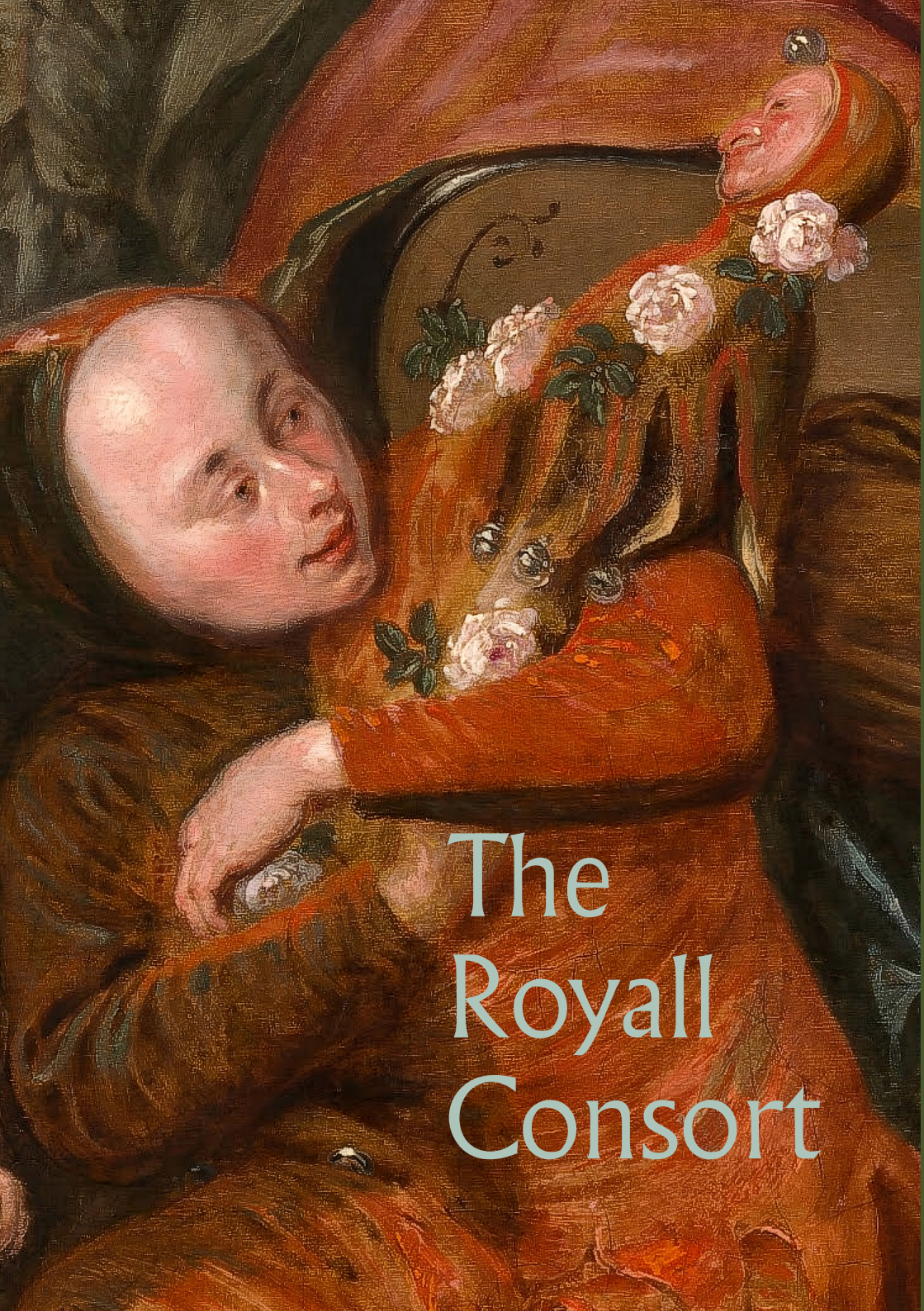
Make no mistake: this slimmed-down showcase might only feature a handful of players, but the musical personalities are enormous. Hummel's music glitters with all the energy and elegance of a new Romantic era. And we simply love playing Beethoven's Septet: a pocket symphony with a delicious twist, brimming with melody and fun. It was one of Beethoven's greatest hits – let us show you why.

Wednesday 10 February 2027, 7.30pm

West Road Concert Hall, Cambridge

Tickets from £20.50

15% discount for subscribers – see page 18 for booking information



The
Royall
Consort

Lawes Royal Consort in D minor
Scheidt Paduan Cantus IV, Galliard Battaglia,
Canzon 'Nachbar Roland'
Baltzar Prelude & *John come kiss me now*
Castello Sonata XIII
Castello Sonata XIV
Kapsberger Toccata for Two Theorbos
Simpson Ground in G major for Two Bass Viols
Lawes Royal Consort in D major
Jenkins *Newark Siege*

Academy of Ancient Music

Laurence Cummings director & harpsichord

The Royall Consort of King Charles I was at the cutting edge of 17th-century music, and today it lives again with Academy of Ancient Music.

King Charles I was a connoisseur of the visual arts, but he had exquisite taste in music, too, and the brilliant young composer and courtier William Lawes flooded the Stuart court with some of Britain's – and Europe's – most innovative (and ravishing) sounds.

Today Academy of Ancient Music celebrates an era of cavaliers and courtly dances, playing music by

Lawes and his contemporaries from home and abroad. Elegant seduction, playful conversation and the looming shadow of civil war all find a voice, as the instruments of the Renaissance meet a flamboyant upstart called the violin. This is musical time travel: a whole evening in a vanished age, recreated through music. It's witty, it's elegant, and it touches the heart.

Wednesday 21 April 2027, 7.30pm
West Road Concert Hall, Cambridge

Tickets from £20.50
15% discount for subscribers – see page 18 for booking information



Bach / Pärt:
Eternal Beauty

Arvo Pärt *Fratres*

JS Bach Cantata 'Christ tag in Todes Banden' BWV 4

Arvo Pärt *L'Abbé Agathon*

Arvo Pärt *Missa Syllabica*

JS Bach Motet 'Singet dem Herrn ein neues Lied' BWV 225

Academy of Ancient Music

Estonian Philharmonic Chamber Choir

Tõnu Kaljuste conductor

Mystery, wonder and sounds to refresh the spirit, as Academy of Ancient Music and the Estonian Philharmonic Chamber Choir perform timeless testaments to faith.

Arvo Pärt and Johann Sebastian Bach: two passionate believers united by a stream of music as beautiful, enduring and profound as the faith they share. In a long-awaited collaboration, Academy of Ancient Music joins the Estonian Philharmonic Chamber Choir and its chief conductor Tõnu Kaljuste. It's a revelatory pairing.

Bach's determination and his singular creative vision finds a parallel in the music of Pärt, which sings of eternal beauty from a time and place – Soviet-occupied Estonia – where freedom of conscience was brutally repressed. And both AAM and the EPCC share a quest for authenticity in every note they perform, creating sounds that transcend their centuries.

Friday 7 May 2027, 7.30pm

Trinity College Chapel, Cambridge

By kind permission of Masters and Fellows of Trinity College

Tickets from £31.50. Unsighted tickets from £15

15% discount for subscribers – see page 18 for booking information



Join us!

AAM is one of the finest period-instrument ensembles in the world; their exuberance in performance, intellectually creative programming and stunning technique are at the highest level. Supporting such excellence and being part of their 'family' brings me unmeasurable joy.

Anna Gustafson, Academy member

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As an Academy member, you will be at the heart of AAM. Immerse yourself in our work and meet our brilliant musicians through open rehearsals, interval drinks, dinners and special events. We also offer a bespoke ticketing service for our Academy members.

Associates

£500+ pa

As an Associate member, you will be a valued part of the AAM family. Meet like-minded individuals at interval drinks and be among the first to hear about AAM news and plans for the future. You will also receive priority booking for our West Road and Barbican concerts.

Friends

£100 pa

AAM Friends receive priority booking for our West Road and Barbican concerts, are invited to join us for an annual drinks reception and receive updates on what's happening 'behind the scenes'.

To find out more, visit aam.co.uk/join-aam or contact the Development Team on 01223 341090 or support@aam.co.uk

Thank you!

Cambridge Series

1765: Times of Transition

Wednesday 30 September 2026
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The Art of the Harpsichord

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West Road Concert Hall

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Bach/Pärt: Eternal Beauty

Friday 7 May 2027
Trinity College Chapel

How to book

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Subscriptions

Get 15% off when you book
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in Cambridge.

Visit aam.co.uk/subscriptions
for more information.

Subscriptions open
Thursday 14 May 2026

Priority booking (AAM Friends, Associates
and Academy Members) opens
Monday 22 June 2026

General booking opens
Wednesday 1 July 2026

West Road Concert Hall
West Road, Cambridge, CB3 9DP

Trinity College Chapel
Trinity Street, Cambridge, CB2 1TQ

Scan to view all
AAM concerts in
Cambridge



AAM in London

1765: Times of Transition

Thursday 1 October 2026

Milton Court Concert Hall

L'incoronazione di Poppea

Tuesday 17 November 2026

Barbican Hall

The Art of the Harpsichord

Thursday 3 December 2026

Milton Court Concert Hall

Septet: Beethoven & Hummel

Thursday 11 February 2027

Milton Court Concert Hall

Handel: Brockes-Passion

Friday 26 March 2027

Barbican Hall

The Royall Consort

Thursday 22 April 2027

Milton Court Concert Hall

Bach/Pärt: Eternal Beauty

Saturday 8 May 2027

Barbican Hall

The Creatures of Prometheus

Thursday 24 June 2027

Barbican Hall

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Barbican Hall

Silk Street, London, EC2Y 8DS

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Barbican



AM ACADEMY *of* ANCIENT MUSIC

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