



ROYAL PHILHARMONIC ORCHESTRA



Friday 1 October 2021, 7.30pm
Royal Albert Hall

Matthew Freeman Conductor

Abbie Osmon Vocalist

Emma Kershaw Vocalist

Angellica Bell Presenter

ABBaphonic Voices

Amelia Adams-Pearce, Joanna Walters,
Fabian Engstrand, Daniel Jagusz-Holley

Royal Philharmonic Orchestra



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150
Royal Albert Hall
Associate Orchestra

Tonight's Programme

ABBAphonic Overture
Honey, Honey
S.O.S.

Take A Chance On Me
Chiquitita

Intermezzo No.1
Hole In Your Soul

Fernando
One Of Us
Voulez-Vous

Knowing Me, Knowing You
Money, Money, Money
Mamma Mia

Interval

Summer Night City

I Have A Dream

The Winner Takes It All

ABBAphonic Medley

The Visitors • Lay All Your Love On Me • When All Is Said And Done

I Still Have Faith In You

Dancing Queen

Gimme! Gimme! Gimme! (A Man After Midnight)

Super Trouper

So Long

Does Your Mother Know

Waterloo

Thank You For The Music

All arrangements by Matthew Freeman.

All words/music by Benny Andersson and Björn Ulvaeus (and Stig Anderson for Dancing Queen; Fernando; Honey, Honey; Knowing Me, Knowing You; Mamma Mia; S.O.S. and Waterloo).

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Lighting: Richard Thomas; Sound Engineer: Ben Evans; Audio Team: Elaine Duffy, Ben Davey and Holly Arthur

The ABBA Story

The ABBA story began as early as 1966, when Björn Ulvaeus met up with Benny Andersson for the first time. In the summer of that year, the two men were both touring around Sweden with their respective groups and happened to meet at a party. They soon became friends and before long were writing and recording together. For their second single, a song entitled *Hej gamle man!* (*Hey Old Man!*) they decided to use their fiancées as backing vocalists and it was thus that Agnetha Fältskog and Anni-Frid Lyngstad joined the band and ABBA was born. (The group appeared initially under the amazingly cumbersome name of 'Björn & Benny, Agnetha & Anni-Frid' but subsequently settled for the acronymic ABBA.)

The first ABBA single was released in 1972, but it wasn't until 1974 that the group achieved worldwide fame when they won the Eurovision Song Contest with the song *Waterloo*. Success followed with a series of memorable hit songs, the blockbuster musical *Mamma Mia!* and, most recently, two brand new tracks that look ahead to the imminent release of a full album and the extraordinary digital concert presentations of ABBA-tars. With very few exceptions, the songs of ABBA are almost immediately identifiable. Generally using the very simplest of chord schemes (although this simplicity is sometimes deceptive) and with a predilection for minor keys, the songs bristle with unforgettable hook-lines, attractive melodies and a rhythmic verve that continues to enchant audiences both old and new.

The ABBA discography embraces no fewer than nine studio albums, the first of which (*Ring Ring*) was released in 1973 in Scandinavia and a restricted number of other countries. The following year saw the international release of the *Waterloo* album which, through the group's Eurovision Song Contest victory, rocketed ABBA to enduring fame. The second single, following the title track, was originally intended to be *Honey, Honey*, although in the event they were persuaded by their record company to release *Ring, Ring* instead.

Still riding the crest of their international success, the group released their third album (*ABBA*) in 1975. As well as the hit singles *S.O.S.* and *Mamma Mia*, the album included the purely instrumental *Intermezzo No.1*. If the title sounds a little pretentious, the music is quite unashamedly the reverse, consisting of a series of mock-Baroque and Classical clichés over a pounding rock beat. Also included on the album was *So Long*, a relatively obscure item from the group's repertoire. Although fairly successful in some countries, the song did not fare well in the UK charts. According to Björn, the group at that time were trying a little too hard to be a rock group rather than a pop band, but even so the song is an energetic and catchy example of glam rock.

In 1976, following two compilations of hits, the group issued its fourth studio album (*Arrival*), which contained three of their biggest songs. Originally called

'Boogaloo', **Dancing Queen** exploited the then popular craze for disco beats. **Knowing Me, Knowing You**, with its catchy, swooping 'aha' hook, did much to enhance the career of comedian Steve Coogan (ahem, Alan Partridge). And a song that was briefly known as 'Gypsy Girl' became a major minor-key hit as **Money, Money, Money**.

1977 saw the release of **The Album**, a tie-in disc that coincided with ABBA: *The Movie*, and which contained a number of songs from their mini-musical *The Girl With the Golden Hair*. **Hole In Your Soul** was developed from a song originally written for the musical, and the album provided the singles **Thank You For The Music**, **The Name Of The Game** and **Take A Chance On Me**. According to Björn, the title and rhythm of the latter came to him while he was jogging, and the track contains elements of disco, country music and a German marching band, a mix he describes as 'crazy if you think about it'.

The sixth studio album was **Voulez-Vous**, released in 1979. The production of the album was fraught with difficulties, with a number of songs being written and recorded but ultimately rejected, including **Summer Night City**, which was subsequently issued as a single. Eventually the group decided to embrace once again the world of disco, and singles from the album included the title track, **I Have A Dream** and **Chiquitita**. ABBA performed the latter at a 1979 UNICEF benefit in New York, since which time all proceeds from the song's sales go to that charitable organisation.

The **Super Trouper** album was released in 1980. The title track derived its name from the giant colour spotlights that the group had recently used on tour. The song was a last minute addition to the album and was in part a song about Björn's future wife Lena: 'I could only think about me out there on the road, longing for her, and what a difference it's going to make if she's in the audience and the spotlight hits me.' By way of emotional contrast, **The Winner Takes It All** is a sad reflection of a different broken relationship.

ABBA's eighth studio album, **The Visitors**, was released in 1981. It contains two great break-up songs, both issued as singles, and both perhaps reflecting the domestic problems within the band. In **When All is Said And Done** the vocal lead was taken by Anni-Frid, while Agnetha was featured as the main singer in **One Of Us**.

ABBA's ninth studio album, due for release this November, is **Voyage**. It is separated from *The Visitors* by four decades, during which time the group has disbanded and numerous compilations and collections have been issued. **I Still Have Faith In You**, the first single from the album, is an emotional semi-autobiographical power ballad that effectively uses fragments of itself as counterpoint. The new album is linked to touring presentations of the ABBA-tars, eerily life-like digital recreations of the singers in their youthful prime, that will continue to share the joy of ABBA's music live on stage.

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Royal Philharmonic Orchestra

As the Royal Philharmonic Orchestra (RPO) celebrates its 75th Anniversary in 2021, its mission to enrich lives through orchestral experiences that are uncompromising in their excellence and inclusive in their appeal, places the RPO at the forefront of music-making in the UK. Performing approximately 200 concerts each season and with a worldwide audience of more than half-a-million people, the Orchestra embraces a broad repertoire that enables it to reach the most diverse audience of any British symphony orchestra. Whilst artistic integrity remains paramount, the RPO is unafraid to push boundaries and is equally at home recording video game, film and television soundtracks and working with pop stars, as it is performing the great symphonic repertoire.

The RPO collaborates with the most inspiring artists and is thrilled to welcome Music Director, Vasily Petrenko. His appointment stands as a major landmark in the Orchestra's history and together they will pursue a strategy to broaden the audience for orchestral music while enhancing the RPO's reputation as one of the world's most versatile and in demand ensembles.

The RPO aims to place orchestral music at the heart of contemporary society, collaborating with creative partners to foster a deeper engagement with communities to ensure that live orchestral music is accessible to as inclusive and diverse an audience as possible. To achieve this, in 1993 the Orchestra launched RPO Resound, which has grown to become the most innovative and respected orchestral community and education programme in the UK and internationally. The programme delivers bespoke, pioneering education, community and talent development projects to a wide range of participant groups, always with the overarching objective to leave a lasting legacy.

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The Orchestra

First Violins

Tamás András
Esther Kim
Joana Valentinaviciute
Eriko Nagayama
Andrew Klee
Kay Chappell
Anthony Protheroe
Erik Chapman
Sophie Mather
Rosemary Wainwright
Imogen East
Aysen Ulucan

Second Violins

Andrew Storey
David O'Leary
Jennifer Christie
Jennifer Dear
Peter Graham
Stephen Payne
Manuel Porta
Nicole Crespo O'Donoghue
Nicola Hutchings
Susan Evans

Violas

Liz Varlow
Ugne Tiškutė
Chian Lim
Esther Harling
Jonathan Hallett
Triona Milne
Clive Howard
Shiry Rashkovsky

Cellos

Richard Harwood
Chantal Webster
Roberto Sorrentino
Jean-Baptiste Toselli
William Heggart
Rachel van der Tang
Anna Stuart
Tim Steggals

Double Basses

Benjamin Cunningham
Mark O'Leary
Marianne Schofield
Adam Wynter
Lewis Reid
Emma Prince

Flutes

Harry Winstanley
Joanna Marsh

Piccolo

Joanna Marsh

Oboes

Timothy Watts
Lucy Foster

Clarinets

Katherine Lacy
Sonia Sielaff

Bassoons

Richard Ion
Helen Storey

French Horns

Andrew Littlemore
Kathryn Saunders
David McQueen
Nicholas Ireson

Trumpets

Thomas Nielsen
Adam Wright
Thomas Fountain

Trombones

Matthew Knight
Rupert Whitehead

Bass Trombone

Josh Cirtina

Timpani

Stephen Quigley

Percussion

Martin Owens
Gerald Kirby

Harp

Suzy Willison-Kawalec

Keyboard

Andrew Vinter

Guitars

Pete Callard

Bass Guitar

Andy Pask

Drum Kit

Matthew Skelton

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Matthew Freeman Conductor

Matthew Freeman is an award-winning conductor, arranger and pianist with a diverse international career.

His association with the Royal Philharmonic Orchestra began in 2004 with the hugely successful album *Symphonic Rock*, which was subsequently followed with *More Symphonic Rock*. He conducted and arranged the CDs *ABBaphonic* and *Symphonic Queen*, which have been performed live with the Orchestra at the Royal Albert Hall on numerous occasions.

He conducted the Royal Philharmonic Orchestra at the Royal Albert Hall in the presence of HRH The Prince of Wales celebrating twenty-five years of HRH's Business in the Community programme and for the tercentenary of the Premier Grand Lodge, he conducted the Royal Philharmonic Concert Orchestra at the Royal Albert Hall in the presence of HRH The Duke of Kent.

He has conducted all of the European tours of BBC Studio's *Planet Earth II* and *Blue Planet II – Live in Concert*. In 2022, he will conduct the premiere of *Seven Worlds, One Planet* at London's O2 Arena.



Emma Kershaw Vocalist

Emma Kershaw trained on the violin and piano at the Royal College of Music in London and holds a BA degree in Music. She trained as an actor at the London Repertory Company Academy.

She has worked as a soloist with many orchestras in the UK and Europe, and has performed in numerous broadcasts with the BBC Concert Orchestra on BBC Radio 2. Emma was honoured to be introduced to Benny and Björn of ABBA, while singing as a soloist with the original members of the ABBA band during *Thank You for the Music – A Celebration of the Music of ABBA* for BBC Radio 2 in London's Hyde Park.

Her featured theatre roles in the West End include *Les Misérables*, *Fame*, *Hot Stuff* and *Prisoner Cell Block H – The Musical*. She played Florence in the award-nominated Danish production of *Chess* and sang the role on the full orchestrated double CD of the show. Further lead roles include Rizzo in *Grease*, Mary in *Jesus Christ Superstar* and the Narrator in Walton's *Façade*. In the UK theatre, Emma has played lead roles in three productions nominated for Best Musical awards: *Into the Woods* (The Baker's Wife), *Stone Free* (Lola) and *Cabaret* (Fraulein Kost). Emma won the Best Actress award in a festival of short plays as Joyce in *Ruffian on the Stair*.

For film and television, Emma has appeared in *Topsy and Tim*, *The Bill*, *Get Up, Stand Up* and the short films *Love for Sale* and *Passengers*.

Emma can be heard on many television and film soundtracks. She provided guide vocals for Cher on the 2018 film *Mamma Mia! Here We Go Again* and sang on the film's demo. Her solo album, *Listen to my Heart* is available, along with more information, on her website.



Abbie Osmon Vocalist

Abbie Osmon graduated from Mountview Theatre School, London in 2003, and has since enjoyed an eclectic career working extensively as both a musical theatre actress and as a session singer. She regularly appears as a soloist with orchestras up and down the UK, including the Royal Philharmonic Orchestra, Royal Northern Sinfonia and BBC Concert Orchestra, and has provided vocals for both film and television across a wide range of genres.

Her theatre work includes Galadriel in *The Lord of the Rings* (Theatre Royal, Drury Lane, directed by Matthew Warchus), Woman Two in *Side by Side by Sondheim* (The Venue, Leicester Square), alternate Eva Péron in *Evita* (Adelphi Theatre, directed by Michael Grandage), cover Meat in *We Will Rock You* (Dominion Theatre), Lana Clamenza in *Dance 'Til Dawn* (Aldwych Theatre, directed by Karen Bruce), *Brother Love's Travelling Salvation Show* by Craig Revel Horwood, Princess Belle in *Sleeping Beauty* (Potters Bar) and Maid Marion in *Robin Hood* (Corn Exchange, Newbury).

Abbie has sung on many albums and tours all over the world providing backing vocals for artists including Kylie Minogue, Ellie Goulding, James Morrison, Robbie Williams, Royal Blood, Tom Jones, Annie Lennox, Cliff Richard and Mike and the Mechanics,

On television, she has performed for and as part of *Glastonbury Festival*, *Doctors*, *Royal Variety Performance*, *Strictly Come Dancing*, *The X Factor*, *Top of the Pops*, *iTunes Festival*, *GMTV* and *Proms in the Park*, as well as on the shows of Graham Norton, Jonathan Ross, Paul O'Grady and Jools Holland, plus other music television productions. Her radio appearances include BBC Radio 2's *Friday Night is Music Night*, BBC Radio 1's *Live Lounge* and various other national and international radio shows.

[@AbbieOsmon](https://www.instagram.com/AbbieOsmon)



Angellica Bell Presenter

Angellica Bell has been a television and radio presenter for the last twenty years and has emerged as a significant presenter of adult factual and entertainment programmes in the UK.

She was the face of Children's BBC between 2000–2006 and was twice nominated for Best Presenter at the BAFTA Children's Awards. She is now known for co-presenting *The One Show* (BBC One), the award-winning financial programme, *The Martin Lewis Money Show* (ITV) and recently hosted the daytime coverage of this year's *Chelsea Flower Show* (BBC One). Other recent shows include *Ill Gotten Gains* (BBC One), *Sunday Morning Live* (BBC One) and *A Very Country Christmas* (BBC One) all as main host. She regularly appears on shows across the network channels.

Angellica won the 2017 series of *Celebrity MasterChef* (BBC One) and in 2019 wrote her first cookery book, aimed at children and named *Fantastic Eats and How to Cook Them!* (published by Quadrille).

She loves a challenge and during her career has toughed it out in the Arctic for five weeks in *71 Degrees North* for ITV, sailed around the British Isles on a Volvo 65 as part of a fundraising effort for *The One Show* raising over a million pounds for Sport Relief and in 2016, cycled and completed the L'Etape (the hardest section of the Tour de France) giving herself only eight weeks to learn to ride a bike.

Angellica's friendly, engaged style of narration means that she is much in demand as a voiceover artist. In her radio work she can indulge in one of her music passions for classical music making it more accessible where she presents on Scala Radio every Saturday and Sunday 10am–1pm.

[@angellicabell](https://www.instagram.com/angellicabell)

ABBAPHONIC VOICES



Amelia Adams-Pearce

Since graduating from the Royal Academy of Music, Amelia has garnered herself a leading lady status, playing Lois Lane in *Kiss Me Kate* with the Welsh National Opera.

Her career has seen her play diverse roles in a variety of musicals in the West End, including *Spamalot*, *Hairspray*, *Jersey Boys*, *Friends! The Musical Parody*, *The Rat Pack – Live from Las Vegas* and *Christmas with The Rat Pack*.

Currently, Amelia is performing as the lead vocalist in *The Ballroom Boys – Act Two* which is touring the UK.

amelia-adams.com



Joanna Walters

Joanna studied Musical Theatre at The BRIT School. She began her career in her hometown of Brighton, performing at the Theatre Royal in *Whistle Down the Wind*, *Joseph and the Amazing Technicolor Dreamcoat* and *Annie*. She made her West End debut playing Connee Burelli in *The Rat Pack – Live from Las Vegas*. Further credits include *Aladdin* at Hackney Empire, *Dance Captain* for the UK tour of *Wannabe*, *Friday Night is Music Night* live on BBC Radio 2, the United Nations Ball in Vienna, *Three Phantoms* in Macau, China and Lead Vocalist and Singer/Dancer for P&O Australia. She first appeared at the Royal Albert Hall, as a child, in the opera *Turandot* and always finds it incredibly magical being back on stage here!



Fabian Engstrand

Fabian was born in Sweden but moved to London back in 2014 to study Musical Theatre at the prestigious Arts Educational Schools in London. He is often asked whether or not he is related to Björn or Benny, but he is sure to tell you that isn't the case. After ABBAPHONIC's success back in 2017 and 2019, Fabian returns to the Royal Albert Hall a third time, and has also performed the music of ABBA with the BBC Orchestra on numerous occasions. Further performances include Rolf Grüber in *The Sound of Music*, Eugene in *Grease: The Musical*, *Some Enchanted Evening* at Cadogan Hall with Lesley Garrett and Ruthie Henshall, *Friday Night is Music Night* for BBC Radio 2 with the BBC Concert Orchestra and more.



Daniel Jagusz-Holley

Daniel gained a scholarship to train at The Italia Conti Academy of Performing Arts in London. His theatre credits include Dustin and cover Rusty (*Starlight Express* – Bochum, Germany), Tommy DeVito (*Big Girls Don't Cry* – UK tour) and Tenor (*The Twelve Tenors* – European tour).

He was a semi-finalist on *Britain's Got Talent* in 2015 as part of The Kingdom Tenors. He has also played the roles of Frankie Epps (*Parade*), Ernst Robel (*Spring Awakening*), Prince Valiant (*Sleeping Beauty*), Tobias (*Sweeney Todd*).

His recording credits include William in *Ivanhoe* and Sam in *The Clockwork Maker's Daughter*.



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