



LEEDSLIEDER+

Friday 2 October –
Sunday 4 October 2009

Filling the city with song!

Festival Programme 2009

Music Film Words Performance

Howard Assembly Room

at Opera North

Autumn 2009 features over 30 events including:

Music: Susan Bickley & Iain Burnside
26 November 7pm

Applauded mezzo soprano Susan Bickley and pianist Iain Burnside perform songs from and about the North by Sibelius, Francis George Scott and Judith Weir.

Film: Atanarjuat, the Fast Runner
Dir. Zacharias Kunuk, Canada 2001, Cert. 15
31 October 7pm

Widely praised as one of the most remarkable films of recent years, this gripping epic account of an 11th Century blood feud creates an authentic snapshot of ancient Inuit culture.

Words: Kevin Crossley-Holland
15 October 8pm

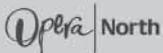
The leading expert on Norse mythology draws together an evening of words and music offering an insight into Viking culture, and the extraordinary energy, thrust and curiosity driving them to all points of the world.

Performance: Winterreise
30 October 7.45pm

Bass-baritone Andrew Foster-Williams and pianist Christopher Gould perform Schubert's famous song cycle accompanied by twenty-four films by internationally acclaimed visual artist Mariele Neudecker.

A programme of music, film, words and performance making connections between the classical and contemporary arts.

Box Office: 0844 848 2727
howardassemblyroom.co.uk



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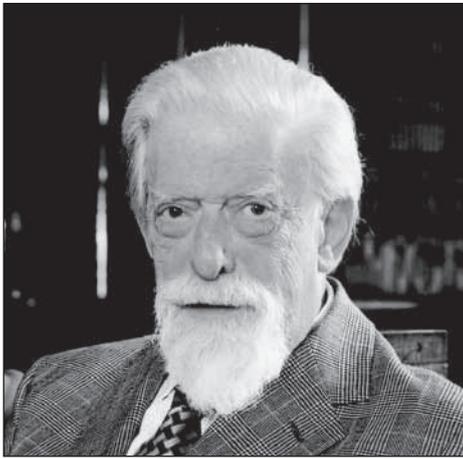


LEEDSLIEDER+

**Friday 2 October –
Sunday 4 October 2009**

Biennial Festival of Art Song

Artistic Director
Julius Drake



Lord Harewood

If you, like me, have collected old gramophone records from the time you were at school, you will undoubtedly have a large number of Lieder performances amongst them. Each one is subtly different from its neighbour and that is part of the attraction.

The same will be apparent in the performances which you will hear under the banner of **Leeds Lieder+** and I hope this variety continues to give you the same sort of pleasure as Lieder singing always has in the past. I feel pretty sure that it will and that if you have any luck the memorable will become indistinguishable from the category of 'great'. That is not an easy category to attain but no singer of Lieder would aim at anything less. Returning to my category of gramophone recordings, the only disappointment is that what you hear won't necessarily have been captured on disk. But of course, the chances are that it will have. The discriminatory powers of the record companies continues to be one of their main weapons, to our benefit.

Lord Harewood
President



Elly Ameling

Dear Friends of Leeds Lieder+

I am sure that you will have a great experience listening to this year's rich choice of concerts and classes. It has become a certainty!

I know what I miss: alas, circumstances at home prevent me this time from being with you and from nourishing my soul with the music in Leeds.

To the musicians and to the audience as well I would like to repeat the words that the old Josef Krips said to me right before stepping out onto the concert platform: Go with God.

Elly Ameling
Honorary Patron



Julius Drake



Jane Anthony

Leeds Lieder+ 2009 is a unique celebration of song in its many different guises. An action packed three days starts on Friday afternoon with two schools concerts, *Discovering Lieder+* and *Cool Lieder+*. I think they sum up the aim of the weekend – to open our ears to the marvellous repertoire of song from around the world.

English song is celebrated in a concert in which the outstanding tenor James Gilchrist is joined by the Endellion String Quartet; French and Russian song sung by the superb Joan Rodgers and German Song by the young mezzo Christianne Stotijn, a programme inspired by the wonderful cycle of Robert Schumann, *Frauenliebe und Leben*, *A Woman's Love and Life*.

We celebrate the greatest of all song composers, Franz Schubert, with a 'Schubertiade', the name his friends gave to the intimate concerts he played to them of his music, as well as a performance of his immortal song cycle, *Die schöne Müllerin*.

There is a Flamenco workshop, a Composers and Poets Showcase, a recital featuring brilliant young Yorkshire musicians, and a masterclass and interview with one of the greatest singers of the last fifty years, Dame Margaret Price.

Welcome to **Leeds Lieder+**,
a weekend to remember!

Julius Drake
Artistic Director

Welcome to the third Leeds Lieder+ Festival. We have put together another packed weekend of concerts and events, and our Artistic Director Julius Drake has chosen wonderful programmes performed by some of the world's greatest artists including, of course, himself! His conversation with our Guest of Honour Dame Margaret Price, and her masterclass (one of the students she'll be coaching is the winner of this year's Kathleen Ferrier Award) will also be among the many highlights.

Art song has a great tradition and we're doing our bit to encourage composers to continue it! This festival we've commissioned new works from Gavin Bryars and John Woolrich and there will be nine new songs emerging from the Composers and Poets Forum. Please don't miss their concert on Saturday; it may contain some wonderful surprises!

I'm delighted that, with the support of Arts Council England and a variety of Trusts and Foundations, we've been able not only to put on a Festival of this quality, but also to realise all our ambitious education and community programme. We strongly believe that everyone should have the opportunity to engage with this rich culture. This year for the first time we will have whole groups of young people from Leeds schools singing songs by Brahms, Schumann, Schubert, Falla and others in a project called *Cool Lieder+* for which we have produced a volume of songs with specially commissioned translations, transpositions, piano arrangements, teaching notes and pictures for use in schools. You can hear the result of this and the *Primary Schools Songwriting Project* in the Welcome Party in the West Yorkshire Playhouse.

Other projects include *Discovering Lieder+* which includes visits to schools and a concert specially for them, the *Pyramid+ Project* for adults with severe disabilities, and the *Family Lieder+* concert. The latter was not confirmed by the time the ticket brochure came out so please see page 32 for details. If you're in the 18 – 35 age group and would like to help raise awareness of **Leeds Lieder+** please contact AnnaPerry@leedslieder.org.uk to discuss taking part in *Concerts and Cocktails*.

I must say a huge thank you to Leeds College of Music and to all our Sponsors, Patrons and Friends without whom this festival would not exist, and invite anyone who has not already done so to consider joining them and maybe even joining in with one of our *Troubadours* or *Love your Lieder+* groups. Please see pages 38-39 for details of all next year's programme.

And finally, many thanks to our wonderfully good humoured and efficient administrator, Kathleen Evans and all the volunteers who help to make this Festival such a success.

Jane Anthony
Founder and Festival Director,
Leeds Lieder+

Leeds Lieder+ gratefully acknowledges the generous support of

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Accompanist and Lecturer at Leeds College of Music
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Kathleen Evans

The Trustees would like to thank the following people:

Helen Stephens for the translation booklets.
Rosemary Anderson who will be auditing the accounts
Gavin Bryars, Julius Drake, Hilary Finch, Graham Hearn, David Houl, George Kennaway, Paul Reid and **John Woolrich** for giving the pre-concert talks.
Jane Bonner for turning the pages.
All our **volunteer stewards**.
James Marsh and **Marion Raper** for sponsoring the **Leeds Lieder+** eco-friendly bags, enabling us to give them free of charge with programmes.



Supported by
ARTS COUNCIL ENGLAND



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7.00pm Post-Festival Reception for Sponsors, Patrons, Friends and FESTIVAL+ ticket holders One Bar Inn, Leeds College of Music	35

Translations of songs will be available free of charge at individual concerts.
Please remember to switch off mobile phones.

Pre-concert talks take place in Room 416 in Leeds College of Music.
See individual concert listings for times and speakers.

Friday 2 October 2.00pm

The Venue, Leeds College of Music

Discovering Lieder+

Rhona McKail : soprano

Maciek O'Shea : baritone

Annabel Thwaite : piano

Participating schools :

Blackgates Primary School

Gildersome Primary School

Hawksworth Wood Primary School

Hugh Gaitskell Primary School

Mill Field Primary School

Shire Oak Church of England Primary School

Weetwood Primary School

Westerton Primary School

Leeds Lieder+ is committed to introducing new audiences to the experience of the song recital and our *Discovering Lieder+* project will reach approximately 250 primary school children.

During the week leading up to the festival our young prize-winning artists, Rhona, Maciek and Annabel have been visiting eight schools to demonstrate what a beautifully projected classical singing voice sounds like and to introduce the children to the words and music of some of the songs they'll be hearing today. This specially devised, informal and interactive concert on the opening day of the Festival is for all the children who have taken part in the project. We hope that, having already been introduced to the singers and the songs, they will feel at ease and be able to interact and enjoy the concert, even though the repertoire may previously have been completely outside their experience.

Our artists have chosen a wide range of art songs from Schubert (*Heidenröslein*) and Mozart (*Als Luise die Briefe*) through Debussy (*Chevaux de bois*) to some of the English song composers of the twentieth century: Quilter, Walton and Richard Rodney Bennett. They'll finish with Rossini's *Duetto buffo di due gatti!*

There are a few spare seats for other interested people so please apply to the box office if you'd like to be part of this concert.

Jane Anthony

Rhona McKail



Maciek O'Shea



Annabel Thwaite



Rhona McKail

Rhona McKail, from Prestwick in Ayrshire, studied at the Royal Scottish Academy of Music & Drama where she gained a BA (Musical Studies) with first class honours in 2005. She is currently studying at the Guildhall School of Music & Drama, London, from where she gained a Masters of Music with distinction and recently graduated, also with distinction, from the Master of Music in Performance (Guildhall Artist) degree. In December 2006 she won one of twelve places on the Guildhall's highly coveted opera course and began studying on that course in October 2007.

Studying with her vocal tutors Patricia MacMahon and Jane Irwin at the RSAMD, Rhona won many accolades and, since moving to London, under the tutelage of John Evans has excelled in the Maggie Teyte French Song competition, winning the Miriam Lycette Scholarship of 2006; she won the Simon Fletcher Charitable Trust Scholarship in 2007 and also in the same year a Susan Chilcott Scholarship and was the winner of the Association of English Speakers and Singers Patricia Routledge National English Song Competition. Most recently she was a semi-finalist in the Kathleen Ferrier Competition and won second prize in the London Handel Festival's Handel Singing competition.

Rhona has already enjoyed the privilege of working and performing with distinguished musicians including Graham Johnson; Iain Burnside; Sir Thomas Allen; Eugene Asti; Yvonne Kenny; Catherine Bott; Malcolm Martineau; Philip Langridge and Ann Murray and most recently in a masterclass with François Le Roux.

Increasingly in high demand as an artist across the UK in concerts and oratorios, Rhona has performed in the most prestigious venues in the country, including The Wigmore Hall; St. Martin in the Fields; Cadogan Hall, Barbican Hall and Birmingham Symphony Hall. She has performed on both BBC Radio 4 with Robin Bowman and BBC Radio 3 with Iain Burnside. Recent performances include Rezia in Gluck's *La Rencontre Imprévue* at the GSMD, *The Creation* – Haydn, in the Guildhall London; recitals in the National Portrait Gallery and for the Oxford Lieder Festival and the Chelsea Schubert Festival.

Rhona is generously supported by: The Scottish International Education Trust; The Kathleen Trust; The Simon Fletcher Charitable Trust and The Robertson Scholarships Trust and The Cross Trust, she is the Drapers' de Turckheim Vocal Scholar with support from the Playing Card Makers' Company, and she is proud to be a Samling Scholar.

Maciek O'Shea

Born in London, Maciek studied History at UCL and went on to study voice at Guildhall School of Music and Drama where he was the winner of the English Song Competition in 2006. Operatic engagements include: covering First Priest & Second Armed Man *Magic Flute* (ETO); Gamekeeper *Rusalka* (ETO); Zuniga *La Tragédie de Carmen* (ETO) covering Death *Savitri* (Buxton Festival Opera); Daedalus *Voithia* (ETO); Pinellino *Gianni Schicchi* (GSMD); Fiorello *Il barbiere di Siviglia* (Hand Made Opera); Adonis *Venus and Adonis* (New Chamber Opera). Recitals include *Before and After Summer* (highlights) (Finzi) with Simon Lepper (piano) for the Third English Song Weekend in Ludlow; *Myrthen* (Schumann) with Susan Young (soprano) and Ian Farrington (piano), and *Die schöne Magelone* (Brahms) with Sholto Kynoch (piano) both for the Oxford Lieder Festival. Future plans include work with ETO on the third part of a trilogy of operas written for primary schools, and based on classical mythology.

Annabel Thwaite

Annabel Thwaite studied Solo Piano with Joan Havill and Accompaniment at the Guildhall School of Music and Drama and the Conservatoire National Supérieur de Musique et Danse, Paris. She has been the recipient of numerous scholarships including an English Speaking Union scholarship to study at the Ravel Académie, St Jean-de-Luz from where she assisted Robin Bowman at the Nice Académie and as an accompanist, a scholarship to attend the Lied et Mélodie course at the Fondation de Royaumont, France with Reuben Lifschitz and in 2007 at the Franz Schubert Institute.

Recognised as one of the most versatile and charismatic accompanists, she has won all the major accompanying prizes, including the 2004 piano prize at the prestigious Kathleen Ferrier Competition; and in 2005 and 2007 she won the Gold Medal Prize at the Barbican Hall and the Piano Prize at the Richard Tauber Competition at the Wigmore Hall. This year alone she has collaborated with renowned artists such as Roberto Alagna, Amanda Roocroft and Wolfgang Holzmair.

As a soloist and chamber musician, Annabel has performed in many countries, including Canada, France, Italy, Sweden and South Africa and in England, concertos at Birmingham Symphony Hall and at Imperial College, London. In the UK she has performed at the Barbican Hall, Cadogan Hall, Wigmore Hall with the cellist Mats Lindström, the Purcell Room, St. John's Smith Square, Snape Maltings, Aldeburgh and the Oxford Lieder Festival. She was also the Lied pianist at the prestigious Mozarteum Academy in Salzburg, Dartington and Charterhouse International Summer Festivals.

Annabel is the official accompanist to the London Welsh Male Voice Choir with whom she has performed at the recent Festival of Male Choirs at the Royal Albert Hall and in the great Cathedrals of England, including Canterbury, Salisbury and Wells and also a tour to Slovenia, New York and Boston. In 2007 she was the accompanist at the Young Welsh Singer of the Year Competition and Hampshire Singer of the Year.

She has recorded for Universal Records with Nicky Spence, the Scottish tenor, whose album was nominated for a Classical Brit award and is regularly played on Classic FM and she is also a regular film session pianist, having recently recorded the soundtrack to the movie *Awake* at Abbey Road.

Her extensive teaching and accompanying experience includes giving workshops, and coaching at the Guildhall School of Music and Drama, Pro Corda, Canadian Vocal Arts Institute, Junior Trinity College of Music and Francis Holland School. She is also part of the "Live Music Now!" and "Lost chord" schemes with which she regularly tours the UK.

Future engagements include a busy schedule of instrumental and song recitals around Europe and Great Britain, and a concert in the Millennium Centre, Cardiff and the Royal Albert Hall in 2010.

Friday 2 October 4.00pm

Quarry Theatre, West Yorkshire Playhouse

Concert followed by Welcome Party

Julius Drake and Jane Anthony welcome you to the beginning of the festival at a party in the foyer at which they will highlight some of the treats in store during the weekend; but before that we hope you'll join them for a concert given by the young people who have been taking part in two **Leeds Lieder+** education projects

Cool Lieder+

Over the last fifty years the vast and marvellous art song repertoire has, quite unjustifiably, acquired a reputation for being difficult or elitist and is as a result a very well-kept secret. **Leeds Lieder+** is dedicated to reviving interest in it by offering people of all ages the opportunity to engage with this inspirational repertoire which ranges from simple ditties to the most profound expression.

Singing is making a great resurgence in schools and we are of the firm belief that it is never too early to be introduced to great art. We have therefore produced a volume of songs by great composers including Schubert, Brahms, Fauré, Schumann, Wolf, Falla and Butterworth which we have specially selected, transposed, translated and arranged for use in schools. Teaching notes and pictures are provided with each song which we hope will help to link them to other aspects of the curriculum i.e. languages, history, music, literature. The simplified accompaniments, which include the voice part in the right hand, are intended for teaching purposes only; original accompaniments are provided for performance and are an essential part of the songs. A recording made by student singers and pianist from Leeds College of Music is available to go with the volume.

We are delighted that our intrepid teachers led by their inspirational project leader Sue Hollingworth have so enthusiastically embraced the idea of using this kind of repertoire in their schools. We look forward to hearing the results!

Copies of the songs for use in schools are available to download free from our website: www.leedslieder.org.uk

I very much hope that we may be able to find a publisher for our book and make great art song available to teachers throughout the country.

Sue Hollingworth : project leader

Philip Wilcox : baritone

Ewan Gilford : piano

Participating schools:

Abbey Grange High School

Roundhay High School

St Mary's Catholic High

Woodkirk High School

The Grammar School at Leeds

Primary Schools Songwriting Project

The aim of this project is to explore the art of songwriting and the expressive and communicative potential of words and music. Working with professional composer and educator Sam Dunkley, children from four primary schools have written their own songs and will perform them in the concert before the **Leeds Lieder+** Welcome Party. We look forward to hearing the results of their explorations.

Sam Dunkley – project leader

Participating schools:

Bramley St Peter's Church of England Primary

Bramhope Primary

Blackgates Primary

Westgate Primary

Both these projects have been managed for **Leeds Lieder+** by Northern Orchestral Enterprises Ltd.

Jane Anthony

NOEL is delighted to be involved with the **Leeds Lieder+** Festival again. The aims of both companies are very similar i.e. encouraging all aspects of song and singing.

NOEL (Northern Orchestral Enterprises Ltd.) is dedicated to giving children the opportunity to develop their creative skills and imagination through the medium of music and in particular singing, and undertakes numerous projects and initiatives to support this area. Much of its work is based on principles laid down by the Hungarian composer Zoltan Kodály, which can be summed up as the practice of and belief in Musicianship development through singing. Singing is arguably, the finest means of music making, it is inbuilt in mankind, and is the best way of ensuring a connection with the INNER HEARING, that most essential aspect of any musician. In Kodály's words "a child who plays an instrument before he sings may remain unmusical for a lifetime".

The **Leeds Lieder+** projects fit well with NOEL's work involving children, learning and singing songs in different styles, creating their own music and words and understanding the importance of both aspects in communicating sense and emotions.

John Pryce-Jones

Cool Lieder+



Welcome Party 2007



Julius Drake : Artistic Director

Julius Drake, born in London, where he lives with his wife and daughters, is one of the leading chamber music pianists in the world and he appears regularly at all the major music centres in Europe, Japan and the USA, working with many of the world's leading artists, both in recital and on disc.

In recent seasons concerts have taken him to the Aldeburgh, Edinburgh, Munich, Salzburg, Schubertiade, and Tanglewood Music Festivals; to Carnegie Hall and Lincoln Centre, New York; the Concertgebouw, Amsterdam and Philharmonie, Cologne; the Châtelet and Musée de Louvre, Paris; the Musikverein and Konzerthaus, Vienna; La Scala, Milan; and the Wigmore Hall and BBC Proms, London.

Director of the Perth International Chamber Music Festival in Australia from 2000 - 2003, Julius Drake was also musical director of Deborah Warner's staging of Janáček's *Diary of One Who Vanished*, touring to Munich, London, Dublin, Amsterdam and New York. He has been appointed Artistic Director of **Leeds Lieder+ 2009** and the Machynlleth Festival in Wales from 2009 - 2011.

Julius's passionate interest in song has led to invitations to devise song series for the Wigmore Hall, London, the BBC and the Concertgebouw, Amsterdam. A series of song recitals – Julius Drake and Friends – in the historic Middle Temple Hall in London, has featured recitals with many outstanding vocal artists including Thomas Allen, Olaf Bär, Ian Bostridge, Angelika Kirchschrager, Sergei Leiferkus, Felicity Lott, Katarina Karneus, Christopher Maltman, Mark Padmore, Christoph Pregardien, Amanda Roccroft, and Willard White.

Julius is frequently invited to perform at international chamber music festivals – recently Kuhmo in Finland, Delft in the Netherlands, Oxford in England and West Cork in Ireland - while his instrumental duo with Nicholas Daniel has been described in *The Independent* newspaper as "one of the most satisfying in British chamber music: vital, thoughtful and confirmed in musical integrity of the highest order."

Professor at the Royal Academy of Music in London and visiting Professor at the Royal Northern College of Music he regularly gives master classes, recently in Amsterdam, Brussels, Oxford, Paris, Vienna and the Schubert Institut, Baden bei Wien.

Recordings include releases for Altara, Bis, Chandos, Eloquentia, EMI, Etcetera, Hyperion, Naxos, Onyx and Virgin and include Sibelius Songs and Grieg Songs with Katarina Karneus (both Hyperion), French Sonatas with Nicholas Daniel (Virgin), Spanish Song with Joyce Didonato (Eloquentia), Mahler Songs and Tchaikovsky Songs with Christianne Stotijn (both Onyx) and Schumann Lieder with Alice Coote (EMI).

Live recordings from recitals at Wigmore Hall London for the 'Wigmore Live' label have included concerts with Lorraine Hunt Lieberson, Joyce Didonato, Christopher Maltman and Gerald Finley. He has made an award winning series of recordings with Ian Bostridge for EMI, including discs of Schumann, Schubert, Henze, Britten, The English Songbook and La Bonne Chanson. His recent series of recordings with Gerald Finley for Hyperion – Ives, Barber, Schumann, Ravel and Britten – has been widely acclaimed and the Barber Songs and Schumann Heine Lieder discs have set a precedent in winning the 2008 and 2009 Gramophone Awards.

Highlights in the coming season include a special Birthday Concert hosted for Julius Drake by the Wigmore Hall in London; Schumann duets and quartets with Röschmann, Kirchschrager, Bostridge, Quasthoff and Deutsch at the Schubertiade, in Hamburg, Paris, London and Vienna; recitals in the USA, Canada and Europe with Gerald Finley; recitals at the Edinburgh Festival and in Barcelona, London and Brussels with Bejun Mehta; the first recording in a series of seven for Hyperion of the Complete Songs of Liszt, with the American tenor Matthew Polenzani; recitals at Carnegie Hall, Concertgebouw Amsterdam and Wigmore Hall with Alice Coote; and a tour throughout Europe, including the Verbier and Salzburg Festivals, of Wolf's *Spanisches Liederbuch* with Ian Bostridge and Angelika Kirchschrager.

Julius Drake



Friday 2 October 8.15pm

The Venue, Leeds College of Music

A Woman's Life and Love

Christianne Stotijn : mezzo soprano

Julius Drake : piano

Supported by The Liz and Terry Bramall Charitable Trust

Pre-concert talk with Hilary Finch, John Woolrich and Graham Hearn : 7.15pm in Room 416, LCM

Edvard Grieg 1843-1907

Gruß

Dereinst, Gedanke mein

Lauf der Welt

Die verschwiegene Nachtigall

Zur Rosenzeit

Ein Traum

Robert Schumann 1810-56

Fünf Lieder op 40 (Hans Christian Andersen, trans Chamisso)

Märzveilchen

Muttertraum

Der Soldat

Der Spielmann

Verratene Liebe

Gustav Mahler 1860-1911

Songs from Des Knaben Wunderhorn

Des Antonius von Padua Fischpredigt

Wo die schönen Trompeten blasen

Das irdische Leben

Nicht Wiedersehen

Urlicht

Interval

Robert Schumann 1810 – 56

Frauenliebe und Leben

Seit ich ihn gesehen

Er, der Herrlichste von allen

Ich kann's nich fassen, nicht glauben

Du Ring an meinem Finger

Helft mir, ihr Schwestern

Süßer Freund, du blickest

An meinem Herzen, an meiner Brust

Nun hast du mir den ersten Schmerz getan

Due to unforeseen circumstances, it has been necessary to change the programme to some extent from that originally advertised. The John Woolrich commission will now be performed by Anna Stéphany and Jonathan Fisher in the Made in Yorkshire concert on Saturday 3 October. See page 20 for details.

Christianne Stotijn



"She sang as a bird sings, as though the idea of which she was singing were being born at that instant." That was how Edvard Grieg's architect described the singing of his wife, Nina, a soprano whose artistry was to inspire Grieg to compose some 150 songs, throughout his career and hers. Most of them were settings of his contemporary Golden Age Norwegian poets, such as Bjørnson, Ibsen and Vinje. But in 1884 Grieg turned to the German writers who had inspired him as student in Leipzig, and dedicated the six songs of his Op 48 to the Swedish-born Wagner soprano, Ellen Gulbranson.

By now, Grieg's fluency in both German and Norwegian musical languages was supreme: both inflections, both tones of voice are wonderfully assimilated and integrated in these six masterworks. Simple harmonic progressions fuse with chromatic dissonances; Romantic ecstasy is contained within Grieg's own concise, restrained expression. The trotting pace of *Lauf der Welt* could be Schubert at one moment, and the springing footfall of a Norwegian dance at the next: its harmonic sidesteps and little cadential turns are pure Grieg. And the modal inflections of the nightingale's song in *Die verschwiegene Nachtigall* give the bird a distinctly Nordic accent. Grieg's setting of Goethe's *Zur Rosenzeit*, though, could almost be by Brahms: here he shows consummate mastery in building and releasing melodic and harmonic tension. *Ein Traum* is a dream which, unlike those of Schumann, turns into exuberant reality. The leaping melodic line is the very stuff of Nordic idyll -- the spirit of Grieg's *Haugtussa* and of his songs of swans and of spring is to be sensed here.

From the inflections of Nordic folksong and dance to those of old German folk poetry collected in *Des Knaben Wunderhorn* ('The Youth's Magic Horn'), a source of inspiration for many German and Austrian musicians -- and none more than Gustav Mahler. He discovered the anthology in 1886, and it was to haunt him for 14 years. Echoes of military fanfares, spectral marches, droll wit and mock pathos filtered from the verse into his settings, and from his settings into his symphonies, gradually forging Mahler's unique musical fingerprints.

In these piano-accompanied versions, the pianist can choose to imagine and recreate the pungent instrumentation of their orchestral arrangements: the sardonic edginess and gurgling humour of St Anthony's futile sermon to the greedy fishes; the muted brass and woodwind which raise a dead soldier's ghost; and the dark *moto perpetuo* of a treadmill of life which allows a child to die of starvation.

Nicht wiedersehen, from Mahler's third volume of *Lieder und Gesänge*, is a valediction from (possibly) a soldier-boy who returns to find his beloved dead and buried. Individual grief is broadened to an overwhelming and universal statement of humanity's mortal woe in *Urlicht* -- the 'primeval light' which illuminates the path of mankind, coming 'from God, and returning to God'. This song is best known within Mahler's Second Symphony, the *Resurrection*, where the mezzo's voice makes the whirligig of time stand still in the sudden hush of the fourth movement. Mahler's original setting grows from a dark vision of need and pain, in the barely accompanied lower registers of the voice, rising through the uncertainty of a childlike vision to affirmative sequences which urge the voice onward and upward, until it finds rest in the radiant harmonic light of eternity.

Julius Drake



"It takes a while to get used to him", wrote Clara Schumann to her husband Robert after a visit from the Danish writer Hans Christian Andersen. Schumann had been enchanted by Andersen's "exquisite poetic talent": he found a strangeness within his verses to which he responded with what he admitted were equally "peculiar" and haunting settings. Schumann dedicated his settings to Andersen: their friendship was built on mutual admiration, and fizzled out only because of the increasing illness and isolation of the composer.

Apart from the final song, (a setting not of Andersen, but of an anonymous Greek poet), dark shadows flicker through music and words, as tension grows almost imperceptibly. *Märzveilchen* might seem innocent enough; but listen to the last line's frosty warning. *Muttertraum* could have been written with Schumann in mind. It's a dream which becomes a nightmare, as Schumann's archetypal wandering, dream-like piano figuration and unstable harmony accompanies a mother's uneasy prayer for a child whose future is full of menace. The ravens' warning cries are answered by the dark monotone of the final line, and the ever-deepening bass notes of the postlude. There are irresistible pre-echoes of Mahler's menacing military motifs in Schumann's take on *Der Soldat*; but *Der Spielman* is the most spooky song of all. The fiddler (heard in the piano's skirling figures) plays a macabre dance of death at a wedding -- and one thinks immediately of Schumann's *Das ist ein Flöten und Geigen* from *Dichterliebe*.

Schumann had discovered Andersen's poems in a translation by Adalbert von Chamisso, the explorer, botanist and writer who also provided Schumann with the poetry for *Frauenliebe und Leben*. 'A Woman's Love and Life': Schumann has been criticised for giving voice in this cycle to a chauvinistic view of what the model wife should be: loyal, humble and self-abnegating. But the cycle is not what it immediately seems. Chamisso was a fervent supporter of female emancipation. Is the attitude of the loving female here more an indication of class difference between her and the beloved? Is this an upstairs-downstairs romance, of the type Schumann, in his youth, knew all too well? Or is the composer exploring his own omnipresent feelings of uncertainty and inadequacy in his marriage with Clara? Whatever the enigma at the heart of the cycle, it remains irresistible because, through the sheer sentience of Schumann's music, it transcends epoch and gender, giving voice to emotions of adoration and idealisation which end, as they must, in mortality's hard truth.

Hilary Finch

Christianne Stotijn

Christianne Stotijn pursued her vocal studies in Metz, London, and Amsterdam where she graduated in 2003 with the highest distinction. Since then, her vocal coaches have included Noelle Barker, Udo Reinemann, Jard van Nes and Dame Janet Baker.

Christianne has worked extensively with Bernard Haitink who has been one of the most influential figures in her career. She was first discovered by Mr Haitink when she stepped in to replace Matthias Goerne in concerts of the *Rückert Lieder* with the Orchestre National de France at the Théâtre des Champs-Élysées. The performances were so successful that Mr Haitink changed his programme with the Concertgebouw Orchestra to include the *Rückert Lieder* with Christianne. Since her hugely successful performances with Haitink in Paris and Amsterdam, the eminent conductor has invited her for performances of Mahler 2 with the BBC Proms, Boston Symphony Orchestra and Chicago Symphony Orchestra, Beethoven 9th with the Lucerne Festival, *Rückert Lieder* with the Chicago Symphony Orchestra and *St Matthew Passion* with the Boston Symphony.

Her future concert appearances include *Elijah* with the Théâtre des Champs-Élysées conducted by Philippe Herreweghe, Mahler 2 with the London Philharmonic conducted by Vladimir Jurowski, *Das Lied von der Erde* with the London Symphony Orchestra conducted by Haitink, *Das klagende Lied* conducted by Daniele Gatti and *Paulus* conducted by Kurt Masur with the Orchestre National de France, Christmas concerts with the Concertgebouw Orchestra conducted by Haitink, *Das Lied von der Erde* with the National Symphony Orchestra conducted by Ivan Fischer, *St John Passion* with the Rotterdam Philharmonic conducted by Yannick Nezet Seguin, *Diepenbrouck Songs* with the Concertgebouw Orchestra, Mahler 3 with the Orchestre National de

France conducted by Daniele Gatti, Schönberg *Lied der Waldtaube* from the *Gurrelieder* and Schönberg *6 Orchester Lieder* with the Berlin Philharmonic conducted by Claudio Abbado, *Der Cornet* with the Amsterdam Sinfonietta, *Les Nuits d'été* with the Melbourne Symphony conducted by Charles Dutoit, Berg's *Seven Early Songs* with the Berlin Philharmonic conducted by Gustavo Dudamel, Mahler 2 with the Gewandhaus Leipzig conducted by Riccardo Chailly, Beethoven 9th with the Orchestre de Paris conducted by Christoph Eschenbach and *Das klagende Lied* with the London Philharmonic conducted by Vladimir Jurowski. Future operatic engagements include Ottavia in *Poppea* at the Opera de Oviedo, Bradamante in *Alcina* at the Teatro Municipal de Santiago, the title role in *Tamerlano* at the Royal Opera House, Covent Garden, Neris in *Medea* at the Monnaie and Bradamante in Vivaldi's *Orlando Furioso* at the Théâtre des Champs-Élysées and Holland Festival.

Christianne has won several important prizes including the 2005/06 ECHO Rising Stars Award, the 2005 Borletti Buitoni Award and in 2008 she was awarded the prestigious Dutch Music Prize. She is a BBC New Generation Artist.

Christianne records exclusively for Onyx Classics, having already recorded a CD of songs by Schubert, Berg and Wolf with Joseph Breinl, Mahler songs with Julius Drake and a third CD of Tchaikovsky songs also accompanied by Julius Drake. In February 2006, she recorded Frank Martin's *Die Weise von Liebe und Tod des Cornets Christoph Rilke* for MDG, for which she was awarded the Echo Klassik Award 2008.

Julius Drake

Biography on page 11

Hilary Finch

Hilary Finch read English and Music at the Universities of Exeter and Cambridge. She began reviewing and feature-writing for *The Times* in the early 1980s. She broadcasts regularly on Radio 3, contributing to CD Review's *Building a Library* and new releases slot. In the 1990s she wrote and presented all the programmes on singers for the BBC Legends series. In addition to her journalistic work, Hilary is a juror for awards such as the Maggie Teyte, the Royal Philharmonic Society and the Wigmore Hall International Song Competition. She lectures on both Lieder and the music of the Nordic countries, particularly Iceland and Finland, which she visits frequently.

Saturday 3 October 10.00am – 4.00pm

Recital Room, Leeds College of Music

Composers + Poets Forum

Supported by The Fidelio Charitable Trust

Continuing this innovatory and highly successful project from previous festivals, **Leeds Lieder+** has again sought to bring together young student composers from the nine UK Conservatoires and an equal number of local poets, pairing them up then sending them away to create new songs. The project is part of the work of the Conservatoires' Composers' Forum, an organisation of composition professors from the nine institutions, set up twelve years ago to promote student composition through a variety of activities.

As in previous years, a preliminary day was arranged in June where all parties met, presented their work and had lunch before choosing their collaborators. This latter stage, the pairing up process (not an easy task, on the face of it), was surprisingly smooth. What is remarkable is not just the way these artists gravitate magically towards each other, but, where a bit of goading was necessary to overcome reticence or uncertainty, the openness and willingness to simply 'go for it'.

Collaboration of this sort is also an effective way to bridge the gap between a composer and his text, which is usually written on a piece of paper by someone one doesn't know, has never met, and may even be dead. It may be that poets themselves live in dread of some composer somewhere ruining their words with inappropriate settings. The relationship between composer and poet can be a tricky one and active collaboration is a way to ensure that both come away satisfied that a good job has been done. It worked for Rodgers and Hart!

For logistical reasons, it was stipulated that the songs should be no more than five minutes in duration and that they be written for voice and one other instrument. In the future, it may be possible to go beyond this restriction which, it has to be admitted, poses both a comfort and a challenge. There is an awful lot of great music out there against which young songwriters will be judged! It was all written with one eye on the past while seeking to take the next step. Innovation through tradition.

Graham Hearn

...freeing creativity and helping us to explore new territory

One Saturday morning in the middle of June found me in a large room at Leeds College of Music, with eight other poets and nine young composers, all showing each other what we could do. The aim was to get student composers from the major music conservatoires in the UK to work with poets 'in a creative venture to encourage the composition of a new art song'.

I had been attracted to the *Composers and Poets Forum* for a number of reasons. Increasingly, over recent years, I have been listening to classical song, whether it has been Janet Baker singing Elgar or Mahler, Andreas Scholl singing Handel or Ian Bostridge [accompanied by Festival Artistic Director Julius Drake] singing Henze. And there is something about a singer, one instrument, and a poem or folksong set to music which in its intimacy and simplicity has a great appeal. I suppose the other major determinant [which might well have influenced the other participants] was the possibility of doing something new and different, and something in collaboration with an artist from another discipline. Such new challenges and working partnerships can be brilliant at freeing creativity and helping us to explore new territory.

We sat in a large circle and were introduced to the project, now in its third incarnation, by Festival Director, Jane Anthony, who also facilitated our introductions to each other. I knew some of the poets in our little gathering but it was my first meeting with the composers who all had CDs of their music to play us, and who talked us through their interests and musical passions. The young composers did indeed look very young while the poets, with a few notable exceptions, were a slightly more seasoned bunch.

The next two hours passed very quickly as we listened to each other's poetry and music in quiet amazement at the quality of the words and the formidable talent of the composers. Reading my own work to this audience [and it must have been the same for the other poets and the composers playing us their music] was daunting in the way it left me feeling exposed, as if something private was being shared in that room of comparative strangers. And even while I was listening, I was having slight worries about how we might be paired up, which of the composers' music I really liked, and which of them as individuals I felt I could work with.

It was all resolved at lunch-time where, over a buffet, it was clear that we were to be part of a light-hearted speed-dating exercise where we were to get to know each other and make some pretty quick decisions about whom we would like to work with. The organisers pushed us all out of safely chatting to other poets or composers, and like parents with shy children, encouraged us into conversation with the composers.

Munching on finger food, I found myself chatting to the amiable Alastair Putt, and we very quickly realised we were on a similar wavelength; he comes from a tradition of church and sacred music and a lot of my poetry at the moment deals with knotty issues of faith and belief.

The end of that day in June found me buzzing with enthusiasm and excitement at the possibilities which the *Composers and Poets Forum* had created from the collaborations magically formed during the session. A group of us walked back through the city centre together as if unwilling to break the links so recently forged, promising to be in regular contact over the summer months to share ideas and begin the work on our songs.

The results of our working together can be heard today. I hope you enjoy the nine songs we have produced.

James Nash

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Saturday 3 October 10.30am – 11.30am

The Venue, Leeds College of Music

Schubertiade

Martene Grimson : soprano

Jonathan Sells : bass-baritone

Simon Lane : piano

Supported by The Tillet Trust and the Friends of **Leeds Lieder+**

Pre-concert talk by David Hoult at 9.45am in Room 416, LCM

Franz Schubert 1797 – 1828

Settings of Goethe

Der König in Thule

Gretchen am Spinnrade

Gretchens Bitte

Szene aus Goethes *Faust*

Prometheus

Erkönig

Songs from *Wilhelm Meister*

Mignon Lieder

Nur wer die Sehnsucht kennt

Heiß mich nicht reden

So laßt mich scheinen

Harfenspieler

Wer sich der Einsamkeit ergibt

An die Türen will ich schleichen

Wer nie sein Brot mit Tränen aß

Mignon und der Harfner: Nur wer die Sehnsucht kennt

It was Schubert's first biographer, Heinrich Kreissle von Hellborn, who perpetuated (or even initiated) the well-known myth that Schubert was indiscriminating in his choice of poetry. Perhaps he reached this conclusion because Schubert had set to music the work of as many as eighty poets, of whom, some, inevitably, were less than great. Or maybe it was simply because he worked so quickly and was so prolific. Whatever the reason, Kreissle certainly got it wrong, and there is no shortage of evidence in Schubert's defence. For example, if Schubert really could not tell good poetry from bad, then why did he choose poems by Goethe, the greatest of all German poets, no fewer than seventy times – more than any other poet? The playwright Eduard Bauernfeld, recalling his friendship with Schubert, wrote that Goethe's poetry 'fell like a fiery spark into Schubert's soul, and met something there that caught fire'.

In this Schubertiade we shall hear some of Schubert's best loved Goethe settings, together with one or two less familiar gems. First we hear a sequence of four songs from Goethe's *Faust*, which Schubert read for the first time in 1814, aged just 17. *Der König in Thule* is a lament for the King of Thule, who treasured a golden goblet given to him on her deathbed by his lover. He kept it safe for years, until he too was near his death. Rather than leave it to his heirs, he casts the goblet into the sea. *Gretchen am Spinnrade* was Schubert's first Goethe setting, written in October 1814. It is quite unlike anything Schubert had composed before, and we can now look back on it as a turning point in the history of the *Lied*. The pictorial piano part, depicting the restless turning of the spinning wheel, is immediately striking, but the real significance of this setting lies in its psychological depth and insight. Gretchen's tormented mood is laid bare in the music, which tightens a screw on her mind through its relentless sequences and upward modulations. She longs for death in her lover's arms, but instead she is condemned to life, oppressed and bewildered. *Gretchens Bitte* (*Gretchen's Prayer*) and *Szene aus Goethes Faust* are incomplete fragments – the latter an unusual quasi-operatic *scena*.

Even more operatic, perhaps, is Schubert's extraordinary setting of Goethe's *Prometheus*. It has recitative, arioso, aria, and piano writing which seems to cry out for orchestration. Prometheus, who according to Greek mythology stole fire from Zeus and created man from clay, is the creative and rebellious spirit. Rejected by God, he angrily defies him. Written by Goethe in 1774, the Enlightenment significance of the text is unmistakable. Better known to UK audiences, and equally remarkable, is Schubert's *Erkönig*. There is nothing quasi-operatic about *Erkönig*: it is an example of an established genre, the spine-chilling Romantic ballad. But in its sheer inspiration and compelling sense of drama, this setting completely transcends the genre. It is well known that Schubert sent a copy of the song to Goethe, but the great poet did not reply, and it is thought that he never heard the song until after the composer's death.

Goethe's second novel, *Wilhelm Meisters Lehrjahre* (*Wilhelm Meister's Apprenticeship*) was of a type which Germans have since come to call *Bildungsromane* – novels about growing up or coming of age. Its story is a prototype which has had many successors – one might call it the first 'road novel.' Wilhelm is destined to become a bourgeois businessman, but he rebels against this and, on the rebound from an affair with an actress, he escapes to join a theatre company. On his travels he encounters strange characters, including an androgynous child called Mignon, and a gloomy harp-playing minstrel.

The Mignon poems inspired Schubert to write some of his most intense and affecting music. The melancholy *Nur wer die Sehnsucht kennt* is the antithesis of *Prometheus* and *Erkönig* – a brief song of utter simplicity, its depth of melancholy perfectly distilled in the six bars of piano music with which it begins and ends. In *Heiß mich nicht reden*, Mignon alludes to a secret of which she may never speak – her lips are sealed, and only God will part them. In *So laßt mich scheinen*, Mignon dresses as an angel for a group of children, but the angel's white robe becomes a shroud.

Martene Grimson



Jonathan Sells



Simon Lane



The mood of inwardness and melancholy persists through the three *Harfenspieler* songs which conclude this recital. Both technically (in their characteristically bold modulations), and temperamentally (in their insight and concentration), this is remarkably mature music, and it is extraordinary to think that when it was composed in 1816, Schubert was still a teenager. *Wer sich der Einsamkeit ergibt* is an expression of heart-breaking sorrow. *An die Türen* is a fragment – another song of isolation, which the minstrel sings late at night in the garden. In *Wer nie sein Brot* the minstrel rails against the heavenly powers – ‘ihr himmlischen Mächte’ – which, unbidden, brought him into this world. There is no reconciliation here, only anger, culminating in the extraordinary final chords.

We end with another setting of *Nur wer die Sehnsucht kennt*. This is a duet for Mignon and the minstrel, and is one of no fewer than six settings which Schubert made of this poem. The message of this poem is so intimate and personal that a duet setting seems almost intrusive, but that is what Goethe suggested in calling the song *Mignon und der Harfner*, and this somewhat operatic version is characteristic and very beautiful.

David Hoult

Martene Grimson

Martene Grimson graduated from the Sydney Conservatorium of Music before moving to London where she completed her studies at the Royal College of Music's Benjamin Britten Opera School and at the National Opera Studio. She was supported by the Royal Opera House, Countess of Munster Musical Scholarship and the Madeline Finden Memorial Award.

Martene was awarded second prize in the 2006 Kathleen Ferrier Competition and has given recitals at the Aldeburgh Festival, Wigmore Hall, Royal Opera House (in the Linbury Studio and Crush Room), St John's Smith Square, Fairfield Hall and the Harrogate Festival.

Her recent concert engagements include a tour of Howard Goodall's Requiem *Eternal Light* with the Rambert Dance Company, Stravinsky's *Pulcinella* with the Scottish Chamber Orchestra, Bernstein's *Trouble in Tahiti* with the Bayerischer Rundfunk at the Prinzregententheater, Munich, a concert performance as Dorinda (*Orlando*) with Independent Opera at the Wigmore Hall, a Strauss tour of the UK for Raymond Gubbay; Haydn with the Orchestra of the Age of Enlightenment under Frans Bruggen in London and Bristol; Gretel (*Hansel and Gretel*) with the BBC Concert Orchestra under Charles Hazelwood at the Queen Elizabeth Hall and at the Chichester Festival; and Brahms' *Requiem* at the Royal Albert Hall under Sir David Willcocks.

Her operatic engagements include her role début as Susanna (*Le nozze di Figaro*) for Opera East; Melia (*Apollo and Hyacinthus*) and Sivene (*Le Cinesi*) for Bampton Classical Opera; Ilia (*Idomeneo*) for Pinchgut Opera in Sydney; First Witch (*Dido and Aeneas*) for Opera North; Mrs Gleaton (*Floyd's Susannah*) and Laurette (Bizet's *Le Docteur Miracle*) for Wexford Festival. With the Classical Opera Company she has sung Hyacinthus (*Apollo and Hyacinthus*), Aminta (*Il re pastore*) and Lucio Cinna (*Lucio Silla*). She recently made her début for the Nationale Reisoopera as Glauce (*Medea*).

Recent engagements include Susanna for Longborough Festival Opera, Sivene (*Le Cinesi*), Melia (*Apollo and Hyacinth*) and *La Danza* with Bampton Classical Opera appearing at the Cheltenham Festival and the Wigmore Hall.

Jonathan Sells

Jonathan Sells studied on the Opera Course at the Guildhall School of Music and Drama, supported by Serena Fenwick and the Countess of Munster Musical Trust. He took 1st Prize in the Thelma King Vocal Awards 2009 and won the Rose Bowl in the Guildhall Gold Medal Awards. Spotted by William Christie for *Le Jardin des Voix*, he has subsequently worked as a soloist with Les Arts Florissants in Europe and the USA, as well as with I Fagiolini and on tour with John Eliot Gardiner's Monteverdi Choir and English Baroque Soloists. Jonathan was awarded the Prix Thierry Mermod at the Verbier Festival Academy in Summer 2009.

Operatic experience includes *L'Allegro, il Penseroso ed il Moderato* (Opéra de Paris), *L'Orfeo* (Teatro Real), *Leporello* (Verbier Festival), Count Almaviva, *The Fairy Queen* (Aix-en-Provence), Slook *La Cambiale di Matrimonio*, Prime Minister in Sallinen's *The King Goes Forth to France*, Laroche Capriccio, and Rambaldo *La rondine* (British Youth Opera).

Jonathan Sells studied French song with Malcolm Martineau on the Britten-Pears Young Artist Programme, and considers song performance a very important part of his work. Performances in 2008 included Schubert's *Schwanengesang* and *Winterreise* (Chelsea Schubert Festival), Mahler's *Lieder eines fahrenden Gesellen* (LSO St Luke's), Poulenc's *Chansons Gaillardes* and *Tel jour, telle nuit*, and Schubert's *Schulze Lieder* for Graham Johnson. In September he returned to the Chelsea Schubert Festival with Wolf's *Italienisches Liederbuch*. Jonathan was recently invited to perform for the acoustic test of the new Britten Studio in Snape.

In December he will perform *Messiah* with the European Union Baroque Orchestra and Choir of New College, Oxford / Edward Higginbottom throughout Europe, and Bach's *Weihnachts-Oratorium* with the Israel Camerata and Clare College Choir in Israel.

Jonathan is also the founder and conductor of the Solomon Choir and Orchestra, whose début performances of Handel's *Messiah* in London and Cambridge (with tenor Andrew Kennedy) met with great acclaim. They performed Handel's great oratorio *Solomon* in St James's, Piccadilly, London in March 2009 with Michal Czerniawski in the title role.

Jonathan is extremely grateful for the support of Serena Fenwick.

Simon Lane

Simon Lane leads a diverse musical life, performing with both instrumentalists and singers at major venues and festivals across the UK and abroad. In 2008 he completed a postgraduate course at the Royal Academy of Music in London, where he studied with Michael Dussek and Julius Drake, and was awarded the Helen Eames Prize on graduation. Prior to this he studied at the Royal Northern College of Music in Manchester with Mark Ray and Dina Parakhina. Simon was recently awarded the Accompanists' Prize by the jury of the prestigious Royal Overseas League Music Competition 2009. He has received many other awards including the Sir Henry Richardson Scholarship administered by the MBF, a Countess of Munster Education Award and both the Elena Gerhardt Lieder Prize and the Brenda Webb Award at the Royal Academy of Music. Simon has also been selected for the Tillet Trust Young Artists' Platform (three times), Park Lane Group New Year Series (twice) and a Tunnell Trust Award with regular duo partners, who include violinists Katie Stillman and Naoko Miyamoto, mezzo-soprano Karina Lucas and cellists Philip Higham and Nathaniel Boyd.

Simon has played at venues including Wigmore Hall, St. George's Bristol, Queen Elizabeth Hall, Purcell Room and the Bridgewater Hall Manchester, and has collaborated with artists such as Guy Johnston, Allan Clayton and Iestyn Davies. Simon recently performed the Beethoven Piano Concerto No.1 in the Liverpool Philharmonic Hall and his current engagements include recitals in the Bach Festival Leipzig with cellist Philip Higham and a recital with cellist Nathaniel Boyd at Wigmore Hall. Simon is also a resident artist and tutor at the Aberystwyth International Festival and Summer School.

David Hoult

David Hoult was Principal of Leeds College of Music from 1993 until he retired in 2008. Before that he taught in schools and in Higher Education, and has been a professional singer, horn player and conductor. From 1975 until 1990 he was a member of the BBC Northern Singers. He has performed at most of the major British festivals, including the Proms, Edinburgh, Aldeburgh and Cheltenham, and has toured throughout Europe, and in Australia and the Far East. He has sung much of the standard concert and oratorio repertoire, as well as a number of operatic baritone roles. He has also been a regular writer and presenter of music programmes on BBC Radios 3 and 4.

Saturday 3 October 12.15pm – 1.15pm

The Venue, Leeds College of Music

Flamenco Song Concert

Ulises Diaz : voice

Jorge Bravo : guitar

Flamenco is a Spanish musical genre with origins in Andalusia and a term that refers both to a musical genre, known for its intricate rapid passages, and a dance genre characterized by its audible footwork. The origins of the term are unclear. The word Flamenco, which applies to the song, the dance and the guitar did not come into use until the 19th century.

Jorge and Ulises will perform flamenco in its most basic form that consists of guitar and voice playing the traditional styles, and also some of their creations in a more contemporary style. Their repertoire will be a journey from primitive *a capella* work songs to more sophisticated semi-instrumental pieces.

Cantes Basicos : (Basic palos or song types)

Tonas : Primitive unaccompanied songs played with *seguirilla* rhythm or with no rhythm.

Seguirilla : Its deep, expressive style is among the most important in flamenco. The *siguiriyas* are normally played in the key of A Phrygian with each measure (or *compás*) consisting of 12 counts.

Solea : One of the most basic forms or “palos” of flamenco music, solea probably originated around Cádiz or Seville in Andalusia and is normally accompanied with one guitar only.

Fandango de Huelva : Fandango is a lively folk and flamenco couple-dance usually in triple meter, traditionally accompanied by guitars and castanets or hand-clapping

Granaina : A form of fandango sung *ad-libitum*, generally with a long instrumental introduction.

Cantes festeros : (Party styles, livelier slightly less dramatic styles traditionally sung at family gatherings)

Tientos-Tangos flamencos : Very popular binary rhythm style close in feel and speed to rumba, commonly starts with a slow version called *tiento*.

Buleria tradicional : The king of the party styles, fast and exciting

Tango –Rumba (cancion) : An adaptation of a popular Spanish song.

Creaciones personales : Original songs

Instrumental : Jorge Bravo presents one of his compositions heavily influenced by flamenco guitar and mixed with jazz, manouche and latin guitar.

Te lo he dicho : Song performed in *Tanguillo*, a playful flamenco style that blends easily with South American folklore.

Guajira del mar : With lyrics by poet Raul Riol, this is again an original composition inspired in a flamenco-South American music crossover.

Ya no me la doy : Song in the rhythm of *buleria*.

Ulises Diaz



Ulises Diaz

Ulises Diaz began his musical career in Madrid about ten years ago inspired by his father and uncle, both flamenco aficionados, and was trained by the guitarist maestro Juan de Madrid. He was actively involved in Madrid's flamenco scene, playing with Sebastian Lorca in the flamenco fusion ensemble Caravana and later with flamenco theatre company Celestina Entre Palos at prestigious theatres including Almagro Corrala.

In 2001 Ulises moved to Newcastle and founded Latin –flamenco fusion group Pachamama. While there, he met the multi-instrumentalist and street theatre director Paul Miskin, and established a lasting collaboration in the street theatre performance *Tarantula* and in the world music band Soznak.

He gained a masters degree in Ethnomusicology at School of Asian and African Studies in London, 2003. Ulises currently sings with, and writes the lyrics for, flamenco dance companies La Tipica, Sumaya and Amor Flamenco. He tours with flamenco quartet, Carambita as members of Yehudi Menuhin's Live Music Now! Scheme and can often be heard in London venues such as Cargo, The Green Note, The National Theatre and The Place as well as at London's Vibe Festival, and at Glastonbury. He performs other vocal styles with the Sephardic music ensemble Kantos, the Baroque fusion group Eclipse and the Andres Garcia jazz-flamenco fusion trio.

Jorge Bravo

Jorge Bravo was born in Santiago de Chile in 1973. Currently based in London, he works as a concert guitarist, composer and producer. He has a unique style of composition and virtuoso performance which demonstrates a wide range of influences from classical and flamenco guitar to jazz, manouche and Latin American styles.

He has recorded two CDs as a solo artist and worked with renowned Chilean and European flamenco dance companies. Jorge regularly tours internationally in countries such as Chile, Mexico, Pakistan, Italy, Morocco, Ireland, Belgium, France, Spain as well as giving concerts in UK venues such as the Purcell Room, the National Theatre, the Queen Elizabeth Hall and the Womad Festival. In June 2006 he won a first prize at the Nino Ricardo International Guitar Competition held in Murcia, Spain.

Jorge is the composer and musical director of the flamenco company La Tipica, who recently premiered their new show *Desde el Silencio* to great critical acclaim in both London and Santiago. He works as performer/composer/arranger in a plethora of other musical projects including with singer Mor Karbasi, the group Fueye Tango, Lola Rueda and his own jazz-fusion trio, who premièred a series of concerts this summer in Barcelona. He is currently recording his third album as a solo artist.

Jorge Bravo



Saturday 3 October 2.15pm – 3.15pm

**Howard Assembly Room at Opera North,
Grand Theatre**

Conversation Piece

Dame Margaret Price with Julius Drake

We are privileged to welcome our Guest of Honour, Dame Margaret Price, to **Leeds Lieder+** for this *Conversation Piece* with our Artistic Director Julius Drake.

Dame Margaret really needs no introduction. Born to a musical family, she originally set her sights on becoming a biology teacher - "I absolutely adored cutting up frogs," she once said – but her music teacher in school had other ideas. At the age of just 15, she was awarded a scholarship to study with Charles Kennedy Scott at Trinity College of Music. She was singing mezzo at the time, but eventually, under the guidance of James Lockhart, her voice developed into a powerful soprano of great sweetness. With 'one of the most beautiful, luminous voices ever to grace the opera and concert stages' she is particularly renowned for her legendary interpretation of some of the most difficult and elusive music in the repertoire - the great Mozart operatic roles - and her voice matured into a richness ideal for Verdi and Strauss. She has always taken good care of her voice, taking on only those roles for which she felt it was suited. She is also a celebrated Lieder singer, equally at home in the romantic idiom of Schubert, Schumann and Strauss, and that of the Second Viennese School.

During her immensely distinguished international career, Dame Margaret made many recordings of opera and Lieder, including a famous recording of *Tristan und Isolde* conducted by Carlos Kleiber.

Dame Margaret was a Kammersängerin of the Bavarian State Opera and the Vienna State Opera. She was created CBE for her services to music in 1982, and DBE in 1993.

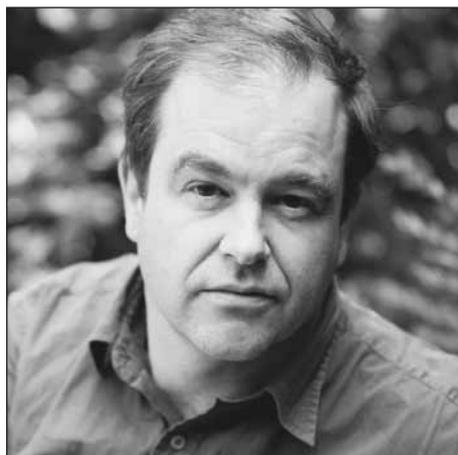
Julius Drake

Biography on page 11

Dame Margaret Price



Julius Drake



Saturday 3 October 4.00pm – 5.00pm

Howard Assembly Room at Opera North

Made in Yorkshire

Supported by Elizabeth Arnold and the Tillett Trust

Commission supported by The Leche Trust

World première supported by the RVW Trust

Anna Stéphany : mezzo soprano

Philip Smith : baritone

Jonathan Fisher : piano

Samuel Barber 1910 – 81

Three Songs Op. 45

Now have I fed and eaten up the Rose

A Green Lowland of Pianos

Boundless, Boundless Evening

Roger Quilter 1877 – 1953

Love's Philosophy

Now sleeps the Crimson Petal

Fair House of Joy

John Woolrich b. 1954

And Winter Comes (Leeds Lieder+ commission, world première)

Song

There comes a warning

Bitter for Sweet

An End

The Sky is low

I cannot meet the Spring unmoved

Christina Rossetti

Emily Dickinson

Christina Rossetti

Christina Rossetti

Emily Dickinson

Emily Dickinson

Maurice Ravel 1875 – 1937

Don Quichotte à Dulcinée

Chanson Romanesque

Chanson épique

Chanson à boire

Clara Schumann 1819 - 96

Lorelei

Ihr Bildnis

Liebst du um Schönheit

Walzer

Richard Strauss 1864 – 1949

Ständchen

Ach, Lieb, ich muß nun scheiden!

Die Verschweigenen

Für funfzehn Pfennige

Ach weh mir unglückhaftem Mann

Johannes Brahms 1833 - 97

Es rauschet das wasser

Der Jäger und sein Liebchen

Samuel Barber's music includes many different forms. He was an individualist, calling himself a "living dead composer"! The texts of all three of these songs are translations, two from German and one Polish, the first and last expressing relatively orthodox ideas – the first concerned with death and the third the landscape at the end of the day, whereas the second song paints a bizarre picture, with an accompaniment technically challenging in both texture and rhythm.

Roger Quilter was described in Grove's *Dictionary* as having "held his own without making concessions to the advancement of musical vocabulary" and "your English composer par excellence" These three are among his best known and loved songs, the second said by Sidney Northcote to be "a near masterpiece."

These three songs by Maurice Ravel, dating from 1932, were written for Chaliapin, to be sung in a film, but not, in the event, used. The singer is Don Quixote himself, a noble figure, even when, in the third song, he is drunk. The rhythm of each is that of a different Spanish dance. In the first the Don boasts of his powers over the universe, whilst the second is a sincere prayer, and the third speaks for itself!

Described by Brahms as "the greatest singer" on account of her beautiful piano tone, Clara Schumann was encouraged by her father to compose, and eventually published eighteen songs, writing at least ten others. She was self-deprecating in reference to her compositions on account of her gender, but quite inappropriately so. Most of the songs were intended as presents for her husband, and used poets such as Heine, Goethe and Rückert, but the last of this group has words by Johann Peter Lyser (a pseudonym for Ludwig Peter August Burmeister).

Richard Strauss lived through exceptionally turbulent times, from the reign of the Kaiser to Nazi Germany and beyond, having been born into an affluent musical family (his father was the pre-eminent horn player of the day). His first composition was a song (written when he was six!), and his last also, thus song was the framework for his whole life, together with opera; indeed, his life was described as a "love affair with the female voice". Many of the songs were frequently performed by the composer with his wife, and it is known that he seldom played the accompaniments as written, which must have created some problems for the singer!

Ständchen Op.17 no.2: This wonderfully light and airy song became popular as soon as it was published; both rhythmically and harmonically it foreshadows many of Strauss's later masterpieces.

Ach, Lieb, ich muß nun scheiden Op.21 no.3: Brief but very expressive; even nature itself weeps to share our sorrow at parting.

Die Verschweigenen Op.10 no.6: The lover recalls flowers, now dead, as knowing the secret of his past love, not to be revealed.

Für funfzehn Pfennige Op.36 no.2: The words here come from the collection *Des Knaben Wunderhorn* and express in dialogue form (sung by one singer) a lovers' quarrel – the girl's heart is worth next to nothing!

Ach weh mir unglückhaftem Mann Op. 21 no, 4: A poor man laments his state: if only he was rich, he would have horses and carry off his intended bride! Here the piano part supplies his imaginary carriage and the trotting horses with silver bells, as expressive of the story as the words.

Anna Stéphany



Philip Smith



Jonathan Fisher



Brahms' Op. 28 consists of a set of four duets. The poet of number 3 was Goethe (1749 – 1832) and that of number 4, August Heinrich Hoffmann von Fallersleben (1798 – 1874). The scholar, Karl Geiringer, wrote that the Opus 28 duets both chronologically, and in the power of their expression, “approach the verge of Brahms’s maturer period.”

Marion Raper

And Winter comes (2008)

There are six songs (and a short piano interlude) in this eight-minute cycle. The words are by the English poet Christina Rossetti (1830-1894) and the American Emily Dickinson (1830-1886). They explore the turning of the year from summer to winter and the death of love.

And Winter comes was commissioned by **Leeds Lieder+**.

John Woolrich

Anna Stéphaney

Trained at the National Opera Studio in London, Anna Stéphaney’s operatic roles include Concepción in *L’Heure espagnole*, the title role in *Mignon*, Juno in *Semele*, Euridice and Speranza in *Orfeo* (Opera North), Proserpina in *Orfeo* (Festival d’Aix-en-Provence) and most recently Irene in *Theodora* and Dorabella in *Così fan tutte* (Garsington Opera) as well as the role of Ghost in Harrison Birtwistle’s *The Last Supper* (Milan and Turin, London Sinfonietta) and Pélérin in *L’Amour de Loin* by Kaija Saariaho at the Comédie de Clermont-Ferrand (Janáček Youth Orchestra).

Anna’s regular performances with the BBC Symphony Orchestra have included her Proms début in 2007 as Wellgunde in *Götterdämmerung* under Donald Runnicles, a performance of Janáček’s *Glagolitic Mass* under Pierre Boulez at the Proms in 2008 and a recording of Rodrigo songs conducted by David Zinman. With the London Symphony Orchestra she has recorded Mozart’s *Requiem* on the LSO Live Label, which she also performed in London and New York under the baton of Sir Colin Davis.

Recent highlights include Hermia in *A Midsummer Night’s Dream* (Garsington Opera), Mercedes in *Carmen* (Russian National Orchestra, Moscow), a concert performance of Martinů’s *Julieta* (BBC Symphony Orchestra), Dusapin’s *To be sung* (Ensemble Intercontemporain, Paris), *St. Matthew Passion* (The Orchestra of the Age of Enlightenment, Concertgebouw Amsterdam), and Janáček *Glagolitic Mass* conducted by Pierre Boulez (Paris and Ravenna), and Elgar’s *The Light of Life* (Radio Philharmonic Orchestra, Utrecht, the Netherlands).

Forth coming engagements include Janáček *Glagolitic Mass* conducted by Pierre Boulez (Paris and Ravenna), Persephone/Eurydice in Harrison Birtwistle’s *The Mask of Orpheus* (Proms & BBC Symphony Orchestra), Irene in Händel’s *Theodora* (Gabrieli Consort and Players, London, Warschau, Paris, Madrid), Haydn’s *Nelson Mass* (RTE National Symphony Orchestra, Dublin), Laurette in Offenbach’s *La Chanson de Fortunio* (Opéra Comique Paris), Blumenmädchen in *Parsifal* (NPS/Zaterdagmatinée/Concertgebouw/Amsterdam)

Anna Stéphaney represented England during the BBC Cardiff Singer of the World Competition in June 2009.

Philip Smith

Following a stint as the National Otter Surveyor of England, a natural progression from his undergraduate Zoology and Conservation Masters degrees at the University of Leeds, and four years as a Disability Co-ordinator, again at the University of Leeds, Philip decided to pursue his ambition to become a professional singer. He started his singing studies in 2004 at the Birmingham Conservatoire, where he won the Postgraduate Certificate Prize. He then enrolled at the RNCM to study with Barbara Robotham, supported by the Fenton Arts Trust, and completed his postgraduate diploma in June 2008 graduating with distinction. At the RNCM Philip won a number of awards including The Chris Petty English Song Prize, The Schubert Prize, The Joyce and Michael Kennedy Award for the singing of Strauss and the Elizabeth Harwood Memorial Prize. Philip is also a Britten-Pears Young Artist Programme alumnus having taken part in the 2008 Handel Masterclass course and the Schumann Lieder course earlier this year.

In recital Philip has appeared in the University of Leeds Concert series, Hexham Abbey Festival and the Warwick and Leamington Festival as well as the Latour de France and the Uzerche International Festivals (France) and in Krakow (Poland). This summer he appeared in a recital of Britten Song Cycles with Malcolm Martineau at the Aldeburgh Festival, a concert that was also broadcast on BBC Radio 3.

A recipient of a 2008/09 Independent Opera Postgraduate Voice Fellowship Philip is just as comfortable on the opera stage. Since leaving college he has performed with Longborough Festival Opera, Opera by Definition, Manchester Camerata, Opera Minima and understudied for Glyndebourne on Tour.

Future plans include the world première of Mieczyslaw Weinberg’s *Lady Magnesia* with Ensemble 10/10, work with Opera North Education, a return to Aldeburgh to record Britten’s song cycle *Tit for Tat* as well as returning to Leeds to sing for the Leeds Philharmonic Society in November 2010. In 2010 Philip will also be a Samling Scholar.

Jonathan Fisher

Jonathan Fisher is a pianist specialising in chamber music and accompaniment, working with many instrumentalists and singers throughout the United Kingdom. Engagements in recent years have included recitals at Liverpool’s Philharmonic Hall, Chester Festival, Leeds International Concert Season, La Scuola Grande di San Giovanni Evangelista in Venice, in addition to numerous appearances at music clubs and societies across the country. In addition to his busy concert career, Jonathan was until recently staff accompanist at Leeds College of Music. He now holds the position of Pianist in Residence at the University of Huddersfield, and he is also employed as a staff pianist to the Royal Northern College of Music.

Jonathan graduated from the University of Huddersfield with First Class honours, and went on to continue his studies at The Royal Northern College of Music with John Gough. He held the position of Junior Fellow in Accompaniment at the RNCM from 2005 - 2007, studying with David Jones and Benjamin Frith. Competition successes and awards have included The Rodwell Prize for Piano (the University of Huddersfield), The Bessie Cronshaw Song Cycle Prize (RNCM), and The Chris Petty Prize for English Song (RNCM). In May 2007 the Association of English Singers and Speakers awarded Jonathan the accompaniment prize and honorary fellowship at The Patricia Routledge English Song Competition. Future engagements include a recital with the clarinettist Paul Vowles at Manchester’s Bridgewater Hall.

John Woolrich



Saturday 3 October 6.00pm – 7.00pm

The Venue, Leeds College of Music

Composers + Poets Showcase

Christopher Duncan and Andrew McMillan
Lit-shelved liners grope like mad worlds westward

a man. lost love. the moon. the sea. lost man. beyond. the sea. the moon. a man. a love. the unplumb'd salt estranging sea.

Performed by
Claire Joanne Thompson : soprano
Charlotte Sager : harp

Glasgow-born Christopher Duncan developed an interest in composition from an early age, and was awarded a music scholarship to Glenalmond College. He gained a further scholarship to study composition at the RSAMD. He has had pieces performed by Icebreaker Ensemble, The Philogene Trio, The Relative Quartet and soprano Alison McNeill amongst various others. He is currently working on a film score with Scottish director Michael Ferns that is due for release early in 2010.

Andrew McMillan has been poet-in-residence of his own life since October 1988. His work has appeared widely in various on-line and print publications including *The London Magazine*, *The North*, *The Reader*, *Acumen* and *Pomegranate*. He is co-editor of *Cake* magazine and works part-time as a copywriter. His debut pamphlet is out now from Red Squirrel Press.

Stephen Benson and Adham Smart
Zanjir

This piece was inspired by research into some of the practices of Shia Muslims at Ashura, the annual mourning ceremony of the death of Husain, the son of the Imam Ali. A zanjir is a chain whip, usually with knives or razors attached at the end of each link, which some believers beat themselves with to show their sorrow.

Stephen Benson is currently a fourth year composer at the Royal Welsh College of Music and drama, studying with composer and flautist Lynne Plowman. Recent works include the full-scale orchestral work *Omega Iota*, and *Ariel and the Crow*, a miniature opera based on the lives of Ted Hughes and Sylvia Plath.

Adham Smart is an Anglo-Egyptian boy occupying a small area of South East London. He won the Foyle Young Poets of the Year Award in 2006, and is eternally grateful for this leg-up on the poetry ladder. He has been published in a handful of places, including *Rialto*, *The Cadaverine* and a digital chapbook on the *Mimesis* website, and was selected for the Foyle Young Poets of the Year Award 2008. He helps to run the on-line youth poetry magazine, *Pomegranate*.

Adam Barlow and Amina Alyal
Ekphrasis

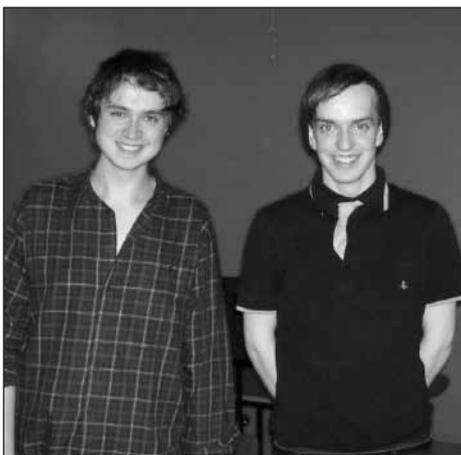
In a Roman myth, Arachne competes with Athena in weaving, and is turned into a spider for her presumption, for daring, perhaps, to give a voice to the oppressed. The music reflects this by playing on the relationship between the voice and cello, vocal lines and dynamic content.

Performed by
Jessica Taylor : soprano
David Hornberger : cello

Adam Barlow is a 3rd year BA student at Leeds College of Music and has been composing for 10 years. His achievements have been recognised through various awards including Sheffield's Budding Composer's Award, as entrant to the BBC Young Composers project and through his pieces being selected for performance by internationally acclaimed pianist Natalya Strelchenko.

Amina Alyal studied English at Cambridge and York, and now divides her professional attention between lecturing and writing. She won the Rossetti Prize (Caius) for poetry while at Cambridge. She attempts to draw on the music of language in the rhythms and sounds of her own work, sometimes in their references. Her wide musical interests include opera, qawwali, folk (global) and folk rock. She has published poetry and academic articles on theories of poetry, and is currently working on an edition of Renaissance sonnets and a collection of original poetry.

Christopher Duncan / Andrew McMillan



Stephen Benson / Adham Smart



Amina Alyal / Adam Barlow



Alastair Putt and James Nash November

Regrets and farewell fill this piece, echoed by the change of seasons. It is an elegy to lost youth and vigour and also a recognition of mortality, where we see and hear the contrast between the warmth and vitality of summer and the changes that autumn brings, before the singer 'blows, howling into winter'.

Performed by

Amy Moore : soprano

Alastair Putt : guitar

Alastair Putt gained a First in Music from New College, Oxford, and is currently studying for a Masters in Composition at the Guildhall School of Music and Drama, for which he gratefully acknowledges the support of the Ethel Schwarz Memorial Bursary and the AHRC. As a guitarist, he holds the ACTL Recital Diploma, and he is also a professional tenor.

James Nash is Writer in Residence for Leeds University Faculty of Education, and for High Schools in Calderdale. He has also written for Metro, The Leeds Guide and the arts magazine Northern Exposure. His third collection of poetry, *Coma Songs* was published in 2003, and he has two poems in the anthology *Branch-Lines*, alongside fifty other contemporary poets.

Aled Start and Julian Turner Mynydd Hyddgen

We were interested in exploring the myths of Wales, where Aled is from. I'm only a bit Welsh but have always been interested in the old Welsh tales, Mabinogian, Book of Taliesin which I've read since childhood – my Dad being a scholar of old Celtic languages. I have tried to conjure a sense of the epic tones of the old Welsh and English poems in this battle fragment from Owain Glyndyr's early campaign against the English in the 1400s. Aled has attempted to give precedence to the lyrics, paring down the accompaniment to give the piece a greater impression of a narrative song. He sought a fresh contrast of timbre and rhythm by using a counter tenor voice poised against the percussion.

Performed by

Gordon Waterson : counter tenor

Tim Maryon : marimba

Aled Start took to composition during his early teens through informal routes including studies of regional Moroccan music, wide listening and long hours spent at the piano. He has played extensively in jazz ensembles on the drumkit and piano in Wales. Aled is a full time student at Trinity College of Music, studying initially under Stephen Montague. Forthcoming projects include the formulation of his own collective, exploring Ornette Coleman's theory of harmolodics, and extending Joe Zawinul's dynamic approach to world musics.

Julian Turner was born in Cheadle Hulme, in 1955 and educated at New College, Oxford and Goldsmith's, London. He now lives in Otley, Yorkshire and is Chief Executive of Leeds Mind. His first collection, *Crossing the Outskirts (Anvil)*, a Poetry Book Society Recommendation was short-listed for the Forward Best First Collection Prize in 2002. His second, *Orphan Sites*, was published in 2006.

James Nash / Alastair Putt



Julian Turner / Aled Start



Rachel Lockwood and Sarah Corbett Interlocking Song

Themes of forgetting and remembering combine with the layering of past and present. The mutual dependence of voice and 'cello contrast with moments of independence, reminiscent of the fluctuating ties between families and friends. Distance and time may create arbitrary separation but will end, inevitably, in unity.

Performed by

Lucy Williams : soprano

Aubrey Benson : cello

Rachel Lockwood studied composition (with Robert Saxton and Thomas Hyde), orchestration, and techniques of composition, in particular 16th century vocal counterpoint, at Oxford. After graduating, she commenced studies with Adam Gorb at the RNCM, where she has written works including a wind quintet, a wind band arrangement, and *Musings of Persephone* for harp, violin and bass clarinet. She is currently working on a wide range of projects, from a violin concerto to a short solo movement for carbon-fibre 'cello.

Sarah Corbett has published three collections with Seren Press: *The Red Wardrobe* (1998), *The Witch Bag* (2002) and *Other Beasts* (2008). Her work has won an Eric Gregory Award, two Yorkshire Arts Writers awards and has been shortlisted for the T S Eliot and Forward Prizes. Sarah is currently a PhD student at the University of Manchester.

Rachel Lockwood



Sarah Corbett



Carolina Noguera Palau and Oz Hardwick **Masks**

Before and after Carnival. Measured expectation as we shuffle in the cold morning, tired and edgy, preparing for the old ritual. Then, the celebration erupts in an explosion of sound: the ideas -the words- are just ghosts hidden in the wilderness of the gathering. Afterwards, masks are discarded: who have we become?

Performed by

Helena Raeburn : soprano

Benjamin Graves : clarinet

Carolina Noguera Palau is currently studying a PhD in Composition at Birmingham Conservatoire. She is concerned with the presence of noise and non-traditional musical gestures in carnival and traditional folk music. She has been awarded the Composition Grant from the Ministry of Culture of Colombia in 2005 and the First Prize in the IX Colombian National Composition Prize IDCT in 2006, among others.

Oz Hardwick : Five decades writing my way northwards from Plymouth: books of poems – latest: *Carrying Fire* (bluechrome) – books on art, articles on all manner of things, short stories, album sleeve notes and a 60-word biography. I'm currently a Reader in English at Leeds Trinity and All Saints, a reader of my work wherever they'll have me, and a tormentor of assorted stringed instruments

Laura Bowler and Frederic Greenall **FaceHooked**

FaceHooked is a poem about social networking – something that seems to have taken society by force and strangled it with 'friendship requests' from people we don't even know. It is a commentary on how we spend our time and the follies of living our private lives publicly. You have been tagged in a photo. Click here for similar stories.

Performed by

Laura Jayne Bowler : mezzo soprano

Rachel Meerloo : double bass

Laura Bowler is currently studying for her MMus in Composition at the Royal Academy of Music with David Sawyer. Prior to this Laura gained a First in her BMus from the Royal Northern College of Music studying with Adam Gorb. She also studied for a single semester at the Sibelius Academy in Finland. Laura is generously supported by the RVW Trust, being the recipient of the Vaughan Williams Scholarship.

Frederic J Greenall teaches English at secondary school. When not working on the innumerable drafts of his dog-eared novels, he enjoys writing poetry. He has had a number of works published in both anthologies and on-line journals (see www.RustandMoth.com; Autumn, Spring and Summer issues) with themes varying from nature and religion to the physicality of living. He does occasionally get side-tracked and begin writing some social commentary pieces, especially if he happens to have caught the 168 to Leeds.

Paul (Oz) Hardwick / Carolina Noguera Palau



Laura Bowler / Frederic Greenall



Steven Nunes / Lynn Thornton



Steven Nunes and Lynn Thornton **Lost on the Dunes**

The poem, inspired by a real-life incident, reflects Lynn's fascination with the complex texture of everyday life and the ideas and questions it generates. After receiving the first draft, Steven then took the text with him on holiday to Cornwall, where he could be alone on the coast, and spent the time writing down sketches to invoke the emotion of the text.

Performed by

Sarah Barnes : soprano

Sam Cave : guitar

Steven Nunes was born in Canada and is a graduate of the University of Western Ontario, where he studied bassoon and composition. In 2005 he moved to the UK to continue his studies at the RNCM, where he obtained his Post Graduate Diploma in Advanced Composition. He subsequently studied with Kenneth Hesketh at the RCM, where he was a Scholar, graduating in 2009 with his Master of Music degree in Advanced Composition. His works have been performed extensively in Britain, the USA, Canada, South Africa and Australia

Actor/writer Lynn Thornton has co-written and performed work in studio settings including Halifax Square Chapel and Buxton Pauper's Pit. *Climate Change*, her play with original songs, was produced at Headingley LitFest in March 2009. Lynn also sings jazz and is co-founder of Jazz Connection, which promotes live jazz in Headingley. She is a member of the West Yorkshire Playhouse audio description team.

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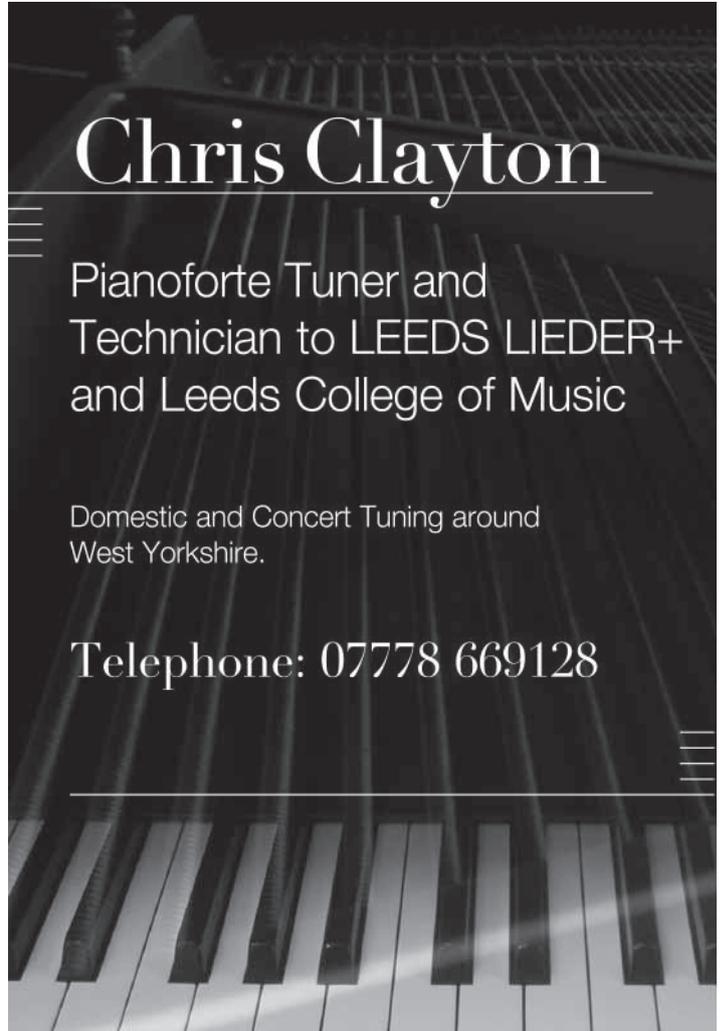


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Saturday 3 October 8.15pm – 10.00pm

The Venue, Leeds College of Music

The Rural Idyll

Commission supported by The PRS Foundation

Pre-concert talk with Gavin Bryars and

Graham Hearn at 7.15pm in Room 416, LCM

James Gilchrist : tenor

Julius Drake : piano

The Endellion String Quartet

Andrew Watkinson & Ralph de Souza : violins

Garfield Jackson : viola

David Waterman : cello

Ralph Vaughan Williams 1872 – 1958

Four Hymns for tenor, viola and piano

Lord! Come away! (Bishop Jeremy Taylor)

Who is this fair one? (Isaac Watts)

Come Love, come Lord (Richard Crashaw)

Evening Hymn (Robert Bridges)

On Wenlock Edge for tenor, piano and string quartet

On Wenlock Edge

From far, from eve and morning

Is my team ploughing?

Oh, when I was in love with you

Bredon Hill

Clun

Ivor Gurney 1890 – 1937

Ludlow and Teme for tenor, piano and string quartet

When smoke stood up from Ludlow

Far in a western brookland

'Tis time, I think

On the idle hill of summer

When I was one and twenty

The Lent lily

Interval

Benjamin Britten 1913 – 76

Lachrymae, reflections on a song of Dowland

for viola and piano

Gavin Bryars b 1943

Four Songs from Northern Seas

(Leeds Lieder+ commission, world première)

Texts by George Bruce

The Fisherman

A Departure

The Helmsman

The Seaman, an Epilogue

James Gilchrist



The Endellion String Quartet



Julius Drake



For his *Four Hymns*, Vaughan Williams chose verses unified by their devotional quality. This is especially true of the first three, which concern the wish for union with God, through a florid, mystical imagery. *Evening Hymn*, a translation from a Greek original, is a more straightforward song of praise, though still highly poetic. The musical settings, with their inspired use of a viola obbligato providing a subtle link between voice and piano, and perhaps symbolising the poet's soul, are replete with the hallmarks of the composer's mature style: generous melodies influenced by folksong and even, in the first hymn, plainsong, floating proudly and with a powerful directness over largely triadic, modally inflected harmony. *Evening Hymn* makes use of a technique called isorhythm in the bass register of the piano; a seven-beat passacaglia (ground bass) at odds with the basic triple-time metre. This is later developed and combined with the opening motif from the vocal part in a contrapuntal texture evoking the Elizabethan and Tudor church music which Vaughan Williams revered.

Housman's poetry, particularly the collection *A Shropshire Lad* (published in 1896), with its potent mixture of nostalgia, pessimistic and resigned, for an idealised rural life and an obsession with the decay of youth, especially as a result of war, held a lasting fascination for many composers of the so-called English renaissance at the end of the 19th and beginning of the 20th century. Besides Vaughan Williams, one may cite Ivor Gurney (whose cycle *Ludlow and Teme* is performed later tonight), George Butterworth, John Ireland and Arthur Somervell. Vaughan Williams' cycle was composed after his period of study with Ravel, whose influence may be detected in some of the harmonic nuances and perhaps the idea of adding a string quartet to the traditional voice and piano. But the composer's love of English folk song is also much in evidence as is the remarkable response to the poetry. These are no mere cosy settings, but miniature dramas with at times a broad, almost symphonic, sweep.

In *On Wenlock Edge*, the protagonist compares his troubled state of mind with the storm that echoes around him. An air of resignation pervades both *From far* and *Clun*, while *Is my team ploughing?* is an ironic conversation between a man and his dead friend. *Oh, when I was in love with you*, the most song-like of the cycle, has the poet indulging in a bit of gentle self-mockery and *Bredon Hill*, with its atmospheric instrumental colouration, is a tragic tale of life and happiness cut short.

Gurney's settings of Housman offer a fascinating comparison with those of Vaughan Williams (with whom he studied for a while). Both composers responded equally intensely to the poetry but Gurney was perhaps temperamentally closer to Housman, and his sometimes tortured chromaticism seems to reflect both his own mental instability and Housman's pessimism. Certainly, Gurney tried to underline every nuance in Housman's verses, lending his settings a degree of drama in a way not wholly dissimilar to that shown by Vaughan Williams. It is interesting, too, to note that Gurney was also a fine poet, and though he set little of his own work to music, his creative instincts in this department caused him occasionally to alter the words of a poem he was setting (he always memorised a poem before setting it to music). As with *On Wenlock Edge*, resignation and pessimism, together with the horrors of war and wasted youth, especially in nos. 4 and 5, are the familiar recurring themes throughout the poems chosen for Gurney's cycle.

Britten's choice of the word 'Reflections' rather than 'Variations' is telling, for Dowland's song, 'If my complaints could passions move', is repetitive and strophic; hardly suitable as a basis for a set of variations. Britten's solution is ingenious. He bases his 'variations' on the first 8-bar strain of Dowland's song, which is heard in the bass register of the piano near the beginning, and closes the work with a statement of Dowland's final 16 bars, unadorned and with the original harmony. Britten's reflections fall into ten sections and rely largely on two melodic motifs from Dowland's first strain which Britten presents simultaneously at the outset. The sixth reflection quotes another Dowland song – the well-known 'Flow my tears'. Britten's inventiveness with his seemingly unpromising motifs is a reminder of his fascination with serialism; a technique he never fully adopted, but often used in a modified form when he wanted a particularly tightly controlled structure.

Graham Hearn

I got to know George Bruce's poetry when setting sonnets by Edwin Morgan for male choir (Edwin Morgan wrote an introduction to Bruce's collected poems). George Bruce was from Fraserburgh (called locally "The Broch") in the north east of Scotland and wrote many of his poems in the Buchan dialect of Scots.

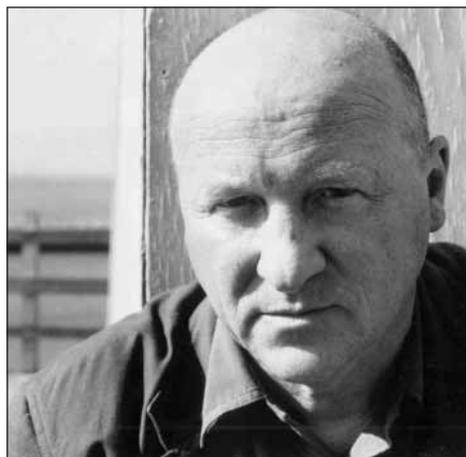
The four poems that I have chosen for this group of songs, and the grouping is my own, come from two different collections of George Bruce's poetry written around the time of the Second World War though none have any reference to a specific period of time. They focus, rather, on universal qualities - of man's relationship to a harsh environment, to images of coastal life and of the sea, to that resilience and independence of spirit that Glen Gould identified in *The Idea of North* and which I admire unreservedly - an acceptance, and even relishing, of the concept of solitude as something positive. The first line of the fourth song is inspiring "What vision his. Northward he stares..." It is worth noting that Fraserburgh, although on the east coast, faces due north looking out towards the North Sea, the Norwegian Sea, and beyond to the North Atlantic - hence the title of this group of songs.

I am never happier than when I am writing for the human voice, and the chance to write within the Lieder tradition is very welcome. My musical models are, unsurprisingly, the cycles of songs by the great Lieder composers whose work I have loved since I first studied them many years ago - Schumann, Schubert, Wolf, Liszt, Strauss, though with perhaps a glance towards a different tradition exemplified by, say, the songs of Vaughan Williams or Percy Grainger.

These songs are dedicated to the memory of George Bruce, in his centenary year.

Gavin Bryars

Gavin Bryars



James Gilchrist

James Gilchrist began his working life as a doctor, turning to a full-time career in music in 1996.

James' concert appearances include Bach cantatas (Gardiner/Monteverdi Choir in their celebrated Bach Pilgrimage), Tippett's *The Knot Garden* (Davis/BBC Symphony Orchestra), Monteverdi *Vespers* and *Messiah* (The Sixteen/Japan), the title role in *Judas Maccabeus* (The King's Consort), Septimius *Theodora* (Scottish Chamber Orchestra), *Israel in Egypt* (St Louis Symphony Orchestra, Norddeutscher Rundfunk, Collegium Vocale Gent and SCO), *B Minor Mass* (Bychkov/Turin and Santa Caecilia in Rome), Mozart *Requiem* (Seattle Symphony Orchestra), *L'Allegro, il Penseroso ed il Moderato* and a televised performance of Berlioz *L'Enfance du Christ* (BBC Proms/Monteverdi Choir), *Alexander's Feast* (Salzburg), Bach's *Christmas Oratorio* (Koopman/Tonhalle Orchestra, Zürich), Mozart's *C Minor Mass* (Salzburg Festival), *St Matthew Passion* (North Carolina Symphony Orchestra, RFH, OAE), *St John Passion* (Royal Concertgebouw Orchestra), Britten's *Serenade* (The Sage, Gateshead), *The Seasons* (Handel & Haydn Society/ Norrington/ BBC Proms), *Pulcinella* (Radio Svizzera, Lugano and the SCO), Lechmere *Owen Wingrave* (Cadogan Hall), Ugone *Flavio* (Academy of Ancient Music), *Creation* (Frauenkirche, Dresden and on tour with Herreweghe), *The Pilgrim's Progress* (Hickox), Haydn's *Nelson Mass* (SCO), Handel's *Ode for St Cecilia's Day* (SWR, Germany), *Oedipus Rex* (BBC NOW) and *War Requiem* (Dresden Philharmonie). James is a keen exponent of contemporary music and has performed in the world premieres of Knut Nystedt's *Apocalypsis Joannis* (Oslo Philharmonic), John Tavener's *Total Eclipse* (AAM), which was also recorded, and Helen Ottaway's new commission for the Salisbury Festival, *The Echoing Green*.

As a recitalist, he has appeared with Malcolm Martineau, Stephen Varcoe and Della Jones. In his partnership with the pianist Anna Tilbrook, he has performed Schumann *Liederkreis* (op 24), Finzi *Till Earth Outwears* and Poulenc *Metamorphoses* for BBC Radio 3. James is also partnered regularly by the harpist Alison Nicholls and has appeared in recital with the Nash Ensemble (Wigmore Hall), and at the Bury St Edmunds Festival in a programme featuring a new commission by Alec Roth based on Vikram Seth's *All You Who Sleep Tonight*.

Amongst his many recordings are Albert *Albert Herring* and Vaughan Williams's *A Poisoned Kiss* (Chandos), Bach *St Matthew Passion* (Gabrieli Consort/McCreesh), Bach *St John Passion* (New College Choir/Higginbottom), Rameau *Cantatas* and *St Mark Passion* (ASV), *Grainger Songs* (Chandos), and Bach *Cantatas* variously (Gardiner, Koopman/Amsterdam Baroque Orchestra and Suzuki/Bach Collegium Japan), a disc of Finzi song cycles, *Oh Fair To See*, (Linn Records) and Elizabethan Lute Songs *When Laura Smiles* with Matthew Wadsworth, Vaughan-Williams *On Wenlock Edge* with Anna Tilbrook and the Fitzwilliam Quartet. Recent recordings include Britten's *Owen Wingrave* (Chandos/Hickox).

Recent engagements include Frank Martin's *Der Sturm* (Concertgebouw, Amsterdam), Bach's *B Minor Mass* (Bach Festival, Salzburg), *Saul* (Laeiszhalle, Hamburg), *War Requiem* (Orquesta y Coro Nacionales de España), *St Matthew Passion* (Tonhalle Orchestra in Zürich), *King Arthur* (Concert Spirituel in London, Luxembourg and Paris) and *Athalia* (Concerto Köln in Köln, New York and Paris). Future engagements include performances at the Presteigne, Lichfield, Cheltenham, Leicester, Edinburgh and Three Choirs Festivals, and *Messiah* (St Louis Symphony Orchestra).

The Endellion String Quartet

Andrew Watkinson and Ralph de Souza : violins

Garfield Jackson : viola

David Waterman : cello

In 2009, the Endellion String Quartet celebrates its Thirtieth Anniversary. The occasion was marked by the release of a boxed set of the complete Beethoven string quartets (Warner Classics); new commissions of *Six Quartettini* from Robin Holloway and a new piece from Roxanna Panufnik and poet Wendy Cope; involvement in Phil Grabsky's new documentary film, 'In Search of Beethoven'; a series of performances of Haydn's *Seven Last Words*, and concerts throughout the UK, and in Europe, China, Japan and Korea. The Endellions will continue their Residency at Cambridge University which began in 1992, and they will be involved in special celebratory concerts at the University which in 2009 celebrates its Eight Hundredth Anniversary coinciding with the Endellions' Thirtieth.

The Endellion is renowned as one of the finest quartets in the world. Over the years, its schedule has included regular tours of North and South America and concerts in Australasia, the Far East, the Middle East, South Africa and every West European country. In Britain, the Endellion String Quartet is regularly broadcast on BBC radio and television; it has appeared at the Proms, and it has been featured in the week-long programmes 'Artist of the Week' and 'Artists in Focus'. Guest artists have included members of the former Amadeus Quartet, Sir Thomas Allen, Joshua Bell, Michael Collins, Steven Isserlis, Mitsuko Uchida and Tabea Zimmerman. In 1996, the quartet won the Royal Philharmonic Society Award for Best Chamber Ensemble.

Apart from their Cambridge Residency, the Endellions have undertaken three short-term residencies at the Massachusetts Institute of Technology (MIT) in the USA. Since 2001 they have been Associate Quartet of the Royal Northern College of Music.

The Endellions' 1987 recording for EMI of the complete string chamber music of Britten was the most highly recommended version in Radio 3's Record Review. The Endellions have also recorded Haydn, Mozart, Bartók, Dvořák, Smetana, Foulds, Walton, Bridge, Schubert, Barber, Amy Beach and Tchaikovsky. In 1998 EMI released *Arcadiana*, the Endellion Quartet's commission from Thomas Adès, on a disc that subsequently received the 'Editor's Choice' award in the 1998 Gramophone Awards. The Endellions' release of the complete Beethoven quartets and viola quintets (supported by the Stradivari Trust) is notable for including rarely heard movements, studies, and fragments for quartet and quintet, as well as Beethoven's complete early version of Op 18 no 1 and his remarkable quartet arrangement of his piano sonata Op 14 no 1.

The New Grove Dictionary of Music and Musicians (2000) concludes that 'The Endellion play with poise, true intonation, excellent balance and a beautiful tone. In music of the Viennese Classical composers it has few challengers but it has won praise in a wide repertory, its Beethoven and Bartók cycles being especially admired.'

Julius Drake

Biography on page 11

Post-Concert Reception

Sponsors, Gold and Silver Patrons and performers are invited to join the Trustees of **Leeds Lieder+** in The Venue Bar

Sunday 4 October 10.30am – 12.30pm

Recital Room, Leeds College of Music

Flamenco Song Workshop

Ulises Diaz : voice

Jorge Bravo : guitar

This is an exciting opportunity to experience the seductive world of flamenco. Ulises Diaz and Jorge Bravo will introduce you to flamenco vocal technique, rhythms, and general understanding of a flamenco song in terms of structure and meaning. They will also explore the relationship between the musicians vocalist and dancers.

No previous experience is required and you do not need to bring any instruments as they will be focussing on singing and body percussion (clapping).

Sunday 4 October 10.30am – 12.00 noon

Historic Leeds: A guided walk with some musical allusions

Meet at Leeds Bridge, Bridge End

(at the bottom of Briggate)

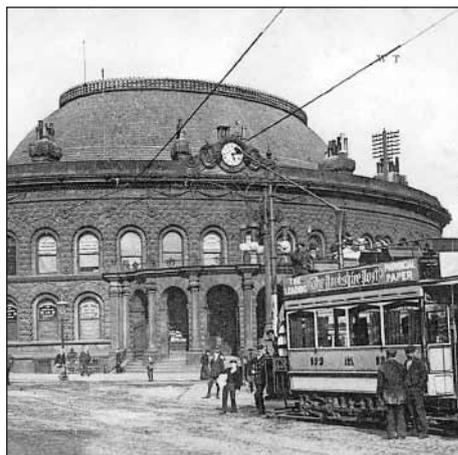
Led by Dr Kevin Grady, Director of Leeds Civic Trust

The great city of Leeds has its origins in a small village around the Parish Church in Kirkgate at the heart of a medieval agricultural manor. Next came the manorial borough of Briggate creating a large market place and a centre of trade. Leeds grew into the fifth largest town in England on the wealth first created by the making of woollen cloth but then, above all, by its sale and export by one of Georgian England's most prosperous merchant communities. Then came the Industrial Revolution and Leeds grew prodigiously to become the 'city of a thousand trades'--a centre for cloth manufacture, tailoring, engineering, tanning, chemicals and many other industries.

Throughout its history music has played a significant part in Leeds life. This walk will take a sideways look at some of the city centre's most interesting historic buildings through their musical associations. Splendid balls and concerts were held in the fine Assembly Rooms above the White Cloth Hall. The singing room of the Scarbrough Hotel was where performers tried out for a chance to perform at the now famous Leeds City Varieties Music Hall; the Town Hall was home to the great Leeds Music Festivals which in 1886 boasted such luminaries as Sir Arthur Sullivan and Antonin Dvořák. The lavish Edwardian cafés and restaurants of the Victoria Quarter all had their orchestras, while Whitelock's First City Luncheon Bar played host to the Bohemian music set in the 20s. In a musical city even the railway porters had an operatic society.

And did you know there had been a scheme to turn the city's magnificent Corn Exchange into a concert hall? More will be revealed on this pleasant Sunday morning stroll.

Corn Exchange



Sunday 4 October 10.30am – 1.00pm

The Clothworkers Centenary Concert Hall,
University of Leeds

Masterclass

Dame Margaret Price and Julius Drake

Supported by The Harold Hyam Wingate Foundation

Dame Margaret Price, born in Wales, began singing as a mezzo-soprano, soon being convinced that she was truly a soprano, and subsequently enjoying a long and glorious career on the operatic stage, particularly renowned for Mozart rôles (though she sang also composers as diverse as Handel, Britten and Tchaikovsky). The recital repertoire has always been a particular love, with Schubert, Strauss and the composers represented today, Schumann and Mahler, among fine examples of her art available to us today on disc.

Continuing what has already become a **Leeds Lieder+** tradition, we have invited the major music colleges to nominate student duos to perform, chosen for their outstanding achievements to date, and promise for the future. Of six duos, four have been chosen to take part in the masterclass in order to present a balanced programme of maximum benefit to the performers and interest to the audience. The remaining duos will perform informally in the Recital Room at Leeds College of Music on Sunday afternoon at 3.45pm.

The nominated performers are
(in alphabetical order of singer):

Terence Ayebare : baritone

Daniel Browell : piano

Royal Northern College of Music

Terence, a qualified electrical engineer from Uganda, graduated with First Class Honours from the Royal Scottish Academy of Music and Drama before postgraduate studies in Manchester, where he has won prizes for Lieder singing and performed widely in both opera and oratorio.

Daniel's studies have taken him to London, Paris and Chicago, and he has been a Park Lane Group Young Artist, winning several prestigious prizes at both the Royal Academy of Music and the Royal Northern College, where he is now a Junior Fellow.

Sarah-Jane Brandon : soprano

Kumi Matsuo : piano

Royal College of Music

Sarah-Jane won the first prize in the renowned Kathleen Ferrier Competition this year, having previously been awarded many prizes and scholarships both in and outside the Royal College. In this country she has performed extensively in opera and toured in China. She comes from South Africa.

Kumi is from Tokyo and in her second postgraduate year at the R.C.M. In Japan she participated in masterclasses with internationally distinguished chamber music ensembles including the Vermeer and Juilliard Quartets.

Dame Margaret Price



Katie Bray : mezzo soprano

Christopher Hopkins : piano

Royal Academy of Music

Katie is currently studying for a Master's degree, having previously obtained a First Class Honours degree in Manchester. She already has a flourishing choral career, singing with several organizations, including the Sixteen, and hopes to continue her solo ambitions in opera and oratorio.

Before postgraduate study at the R.A.M., Christopher studied in Bristol, gaining an M.A. degree with Distinction (in British music). In the current academic year, he will be working with the Royal Academy Opera, assisting Sir Charles Mackerras. He has performed in Singapore and New York as well as in this country.

Clara Meloni : soprano

Anna Cardona Esteve : piano

Guildhall School of Music and Drama

After studies in Switzerland and Paris, Clara came to pursue postgraduate studies in London. Her performing interests encompass both classical and contemporary repertoire, and she has participated in many performance projects at the Guildhall School.

Anna studied in Barcelona before beginning a Master's course in piano performance in London. She has now been offered a Junior Fellowship in accompaniment for the coming year.

Charlotte Tetley : mezzo soprano

Inju Oh : piano

Royal Scottish Academy of Music and Drama

Charlotte is from Yorkshire, and graduated from Cambridge before studying in London (having spent two years as a primary school teacher), and subsequently on the Opera Course in Glasgow. She has experience in recitals and in competition at high levels, and also been engaged to sing for two seasons in the chorus at Glyndebourne.

Inju, from South Korea, attended the Menuhin School and the Royal Academy, gaining the highest distinction for accompaniment. She has much performing experience here and abroad, including the Britten-Pears Young Artist Programme (2005) and was a senior collaborative pianist in Banff, Canada (2008).

Louise Wayman : soprano

Ya-Ting Lo : piano

Birmingham Conservatoire

Louise, from Dorset, is completing her undergraduate course in Birmingham, having been awarded numerous prizes, including awards for English song and oratorio. She has considerable performing experience, including major rôles in opera and as soloist in oratorio.

Ya-Ting is a graduate of the National University of the Arts in her native Taiwan, where she won several national piano competitions. Now studying for the M.Mus. degree in Birmingham, she has been awarded the Beryl Chempin Beethoven Prize.

Sunday 4 October 2.30pm – 3.30pm

The Venue, Leeds College of Music

Die schöne Müllerin

Allan Clayton : tenor

Julius Drake : piano

Pre-concert talk by Paul Reid at 1.45pm in Room 416, LCM

Franz Schubert 1797 – 1828

Die schöne Müllerin

Das Wandern
Wohin?
Halt
Danksagung an den Bach
Am Feierabend
Der Neugierige
Ungeduld
Morgengruß
Des Müllers Blumen
Tränenregen
Mein!
Pause
Mit dem grünen Lautenbande
Der Jäger
Eifersucht und Stolz
Die liebe Farbe
Die böse Farbe
Trockne Blume
Der Müller und der Bach
Des Baches Wiegenlied

“If you too like the sound of it, then come in...”

This invitation from the poet Wilhelm Müller, in his prologue to *Die schöne Müllerin*, is an intriguing perspective on the whole of this wonderful, desperate tale of a miller boy in love with his miller maid. In his setting of these twenty poems, Schubert lays bare to us the worst and best of that most incomprehensible emotion: love. It is at its best, an elixir, the driving force that allows our young narrator to see the world anew, and at its worst (and surely it can be no worse than in this cycle), it is a crippling poison that distorts and destroys. Behind both this rapture and desperation, however, is a voice more enticing than Müller's, for the brook as voiced by Schubert is at once a teasing, cruel and sympathetic companion to the miller boy. It is almost always by his side, encouraging him, in dialogue with him and ultimately luring him to his death.

In my limited experience as a singer/miller boy (!), I have yet to perform a song cycle where there is another, intangible character as strongly represented as in *Die schöne Müllerin*. The brook, or *Bächlein*, is almost always embodied by the piano accompaniment and each time I have performed this cycle, I have been amazed that this other 'voice' often has more power over the ebb and flow of the journey than I do. Of course, the driving force of the brook can be felt from the very outset, as, with a sense of reverence, the singer sets out the ideals and naivety of the miller and the piano tumbles away underneath. It is more churning still in *Am Feierabend* and *Eifersucht und Stolz* but whilst I always feel carried away by the rippling quavers and semiquavers of both, I am more captivated by the quiet insistence of the water in songs such as *Wohin?*, where there is already a link between the miller and the stream as the bass line alternates between guiding the voice in octaves and mesmerising it with a gentle rocking figure. This power over the young lover continues in *Der Neugierige* as we hear the most important question of all – does she love me? – left unanswered by the brook as it flows away. As the cycle continues, and love and hope give way to jealousy and resignation, the *Bächlein* strengthens its grip on the boy's condition provoking the vocal lines as well as responding to them.

Probably the greatest challenge in any song recital is inviting the audience into an entirely abstract world and persuading them that they belong there. Whilst it is the job of any singer to achieve this, in recital there are fewer props with which to make a point (there's nothing like a good sword to convince the audience you mean business), and far fewer people on stage to help you weave the spell. With *Die schöne Müllerin* however, I always sense that the music of the brook makes that journey easier for singer and pianist and so too, hopefully, for the audience. Even when it is not present in the text or accompaniment in songs such as *Morgengruß*, the eerie trance of *Die liebe Farbe*, or the heart-breaking *Trockne Blumen*, its influence on both the direction in which the story is heading and the way it is portrayed is irresistible. As a result of this extraordinary music, I find that vocal challenges are often forgotten (though hopefully words are not) and it is as easy to lose myself in this torturous world by the stream as it is to immerse myself in an opera with all its make-up, costumes and swords. It is not only Müller who invites us to "come in" to *Die schöne Müllerin*, but also Schubert's bewitching *Bächlein*:

*And over the clouds and stars,
There murmured the brook
And called with singing and ringing:
Fellow, follow me!*

(verse 3, Tränenregen)

Allan Clayton

Allan Clayton



Julius Drake



Allan Clayton

Allan Clayton was a chorister at Worcester Cathedral before going up to St John's College, Cambridge on a choral scholarship, and then postgraduate studies on the opera course at the Royal Academy of Music where he was awarded an inaugural Sir Elton John Scholarship and a John Lewis Award. He was also awarded a Maidment Scholarship, administered by the Musicians Benevolent Fund; a Star Award from the Countess of Munster Musical Trust, and 'The Queen's Commendation for Excellence 2007'. Allan was a member of the BBC New Generation Artists scheme between 2007-2009, was awarded a Borletti-Buitoni Trust Fellowship in 2008, and the John Christie Award after his highly successful debut in the title role of *Albert Herring* at the 2008 Glyndebourne Festival. He was also nominated for both the 2009 RPS Young Artist award and the 2009 South Bank Show Breakthrough Award.

On stage, Allan's roles have included Belmonte (*Die Entführung aus dem Serail*) Lampwick in Jonathan Dove's opera *Pinocchio* for Opera North; the title role *Albert Herring* for Opéra Comique in Paris, the Glyndebourne Festival and the Britten Pears School; the title role *Peter Grimes*; Tamino (*The Magic Flute*); Prologue/Quint (*Turn of the Screw*); Belfiore (*La finta giardiniera*); the Madwoman (Britten's *Curlew River*); Tenor Actor in Weir's *A Night at the Chinese Opera*; the title role in Rameau's *Dardanus*; Count Vandemont in Tchaikovsky's *Iolanta* and the Male Chorus (*The Rape of Lucretia*), as well as appearances in Purcell's *King Arthur* in France and *Death in Venice* at the Festival Hall.

Recent concert engagements have included appearances with many leading orchestras including the Academy of Ancient Music, the BBC Symphony, BBC Philharmonic, BBC National Orchestra of Wales, The Philharmonia, City of Birmingham Symphony Orchestra, the Royal Liverpool Philharmonic, BBC Concert orchestra, The Ulster Orchestra, The English Concert, Orchestra of Opera North, and Britten Sinfonia, with conductors including William Christie, Gianandrea Noseda, Trevor Pinnock, Richard Egarr, Paul Kildea, and performing a wide range of repertoire from Bach's *St Matthew Passion* and *St John Passion*, Handel's *Messiah*, *L'Allegro, Joshua* and *Jephtha*, Haydn's *Creation*, to Bruckner's *Te Deum*, Elgar's *The Dream of Gerontius*, and *The Kingdom*, Britten's *War Requiem*, *Serenade for Tenor, Horn and Strings*, *St Nicholas*, and *Nocturne*, Finzi's *Dies Natalis* and a concert performance of Puccini's *Il tabarro* at the 2008 BBC Proms. His recordings include Handel's *Messiah* for EMI, recorded live from King's College Cambridge and soon to be released as a DVD, and a live recording of Handel's *Joshua* for the London Handel Society.

Allan has given recitals at the Cheltenham Music Festival, the City of London Festival, Derry Song Festival, Aldeburgh Festival, Perth International Arts Festival in Australia, the Wigmore Hall, St John's Smith Square, Kettle's Yard in Cambridge and Cowdray Hall in Aberdeen, appearing with many pianists including Paul Lewis, Graham Johnson, Simon Lepper and James Baillieu.

This season he returns to the Opéra Comique in Paris as Benedict (*Béatrice et Bénédicte*) and to both Opera North and Glyndebourne as Ferrando (*Così fan tutte*). He will make his début with the London Symphony Orchestra under Sir Colin Davis as Cassio (*Otello*), sings Britten's *Serenade* in Perth with the West Australian Symphony Orchestra and Paul Daniel, Haydn's *Nelson Mass* in Leeds, *Die schöne Müllerin* at **Leeds Lieder+** and at the Perth Schubertiade, *Messiah* with both The English Concert and Polyphony, and the *St Matthew Passion* with the Bach Choir.

Julius Drake

Biography on page 11

Paul Reid

Paul Reid is a German scholar, but after a career in teaching he now enjoys writing about German song, aiming to make it accessible to an English-speaking audience. He is the former Chairman of the Schubert Institute (UK) and has spoken widely about Schubert's songs, including talks to the London Lieder Group, and pre-concert talks at the Wigmore Hall and the Chelsea Schubert Festival. Earlier this year, he spoke about Mendelssohn's songs to the Friends of **Leeds Lieder+**. His *Beethoven Song Companion* (Manchester University Press, 2007) is the first complete survey of all Beethoven's songs, with parallel German and English texts and critical notes on texts and music. He is currently completing a book of essays on Schubert and Romantic song.

Sunday 4 October 3.00pm – 4.30pm

The Carriageworks, Millennium Square, Leeds

Family Lieder+

Presented in partnership with LICs

Dominic Harlan : presenter and piano

Sarah Moule : soprano

Matthew Sharp : bass-baritone

Leeds Lieder+ is always looking for ways to spread the word (and the music) about song and this is the third time that we have promoted a concert in partnership with the Leeds International Concert Season in their series of Family Concerts for children from the age of three upwards.

Previous concerts have been very successful in reaching children and their parents; the last was full of witches and spooks, much laughter and lots of singing...some of the children were still singing about horses, cake and butterflies (the new words to *Funiculi Funicula*) weeks after!

This year, the founder of the children's concert series, Abbey Road Concerts, pianist and presenter Dominic Harlan is joined by international singers Matthew Sharp and Sarah Moule for this fun, informal and interactive introduction to the world of song.

The songs, all colourful, heartrending or hilarious, burst with emotion and drama and include masterpieces by Schubert (*Der Atlas* and *Der Zwerg*) Schumann (*Ich groÙe nicht*), Wolf (*Ich hab in Penna*) Strauss (*Schlechtes Wetter*), Rachmaninov, Hahn, Brahms and Charles Ives.

Puppets and masks will be used to involve the audience in the mini-dramas and everyone will be invited to join the singers in composing, improvising and singing. We hope the whole audience will leap in and immerse themselves in beautiful texts and great tunes!

Jane Anthony

Please note special booking information:

Price: £6 Concessions £4

Tickets available from the City Centre Box Office

(NOT Leeds College of Music)

Telephone 0113 224 3801

10am – 8pm Monday to Saturday

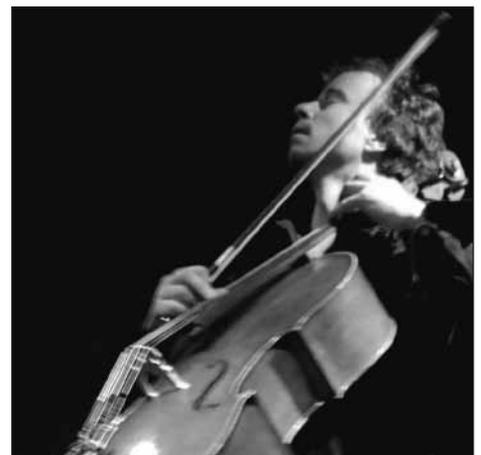
Dominic Harlan



Sarah Moule



Matthew Sharp



Dominic Harlan

Dominic studied at the Royal Academy of Music, and began his musical career performing song and chamber music throughout Europe, Japan, India and the United States. He has been a regular broadcaster for BBC Radio 3 and recorded discs for Naxos, Avie and Warner Sunset. As a musical director, Dominic's recent work includes *A Modern Major General* (2008 Proteus Theatre) and *Ain't Misbehavin'* – The Fats Waller Musical Show (2008 Oxford Touring Theatre Company), *The Magic Flute* (2009, Glyndebourne Education, Brighton Festival).

Alongside his performing career, Dominic is well known as a music amateur and workshop leader. He has led workshops and musically directed three acclaimed productions for Streetwise Opera (a company that specialises in professional opera productions with the participation of people with experiences of homelessness): *Canticles* (2002, Westminster Abbey), *Ceremony of Carols* (2003, New College, Oxford) and Mahler's *Rückert Lieder* (2005, The Council House, Nottingham). He has devised and performed projects for Wigmore Hall; *Carnival of Sound* (2004), *Fairy Scary* (2005) and *Babar* (2007). Dominic regularly leads projects for Opera North, Garsington Opera, English Touring Opera, City of London Festival, Wigmore Hall and is artistic director of Glyndebourne's 'Opera Experience'.

Dominic's recent commissions as a composer include *Orpheus* (English Touring Opera), *Key Times* (Turtle Key Arts) *Stir Crazy* and *Photo Me* (Laine Dankworth Centre, Milton Keynes). His musical, *Photo Me* was recently performed at Riverside Studios as part of *Tête-à-Tête* - The Opera Festival. Dominic is currently devising a music theatre piece with immigrants at a detention centre for Garsington Opera.

Sarah Moule

Born in London, Sarah read English at Cambridge. She is a young artist for Lorin Maazel's Chateaufort Foundation, USA, for which she sang the role of Lucy Lockit in Britten's *The Beggar's Opera* in 2008, conducted by Maestro Maazel, reprising the role this summer at the inaugural Castleton Festival, Virginia, again conducted by Maazel. Sarah is also a Britten-Pears Young Artist and appeared in Handel's *Athalia* at Snape Maltings, Aldeburgh, last summer.

Sarah is a passionate recitalist of all periods and has given song premières at Wigmore Hall, St. Martin-in-the-Fields, St. John's, Smith Square and St. George's Brandon Hill, Bristol. She has also given recitals at the Austrian Cultural Forum, Chelsea Arts Club, National Portrait Gallery, at the inaugural concert for the Louise T Blouin London Contemporary Music Series, the Anghiari Festival, and as part of the Oxford Lieder Festival. As well as performing regularly at Handel House Museum, she has given recitals of Baroque music for the British Harpsichord Society and in Lausanne, Umbria, Tuscany, Bologna and Venice. She gave her South Bank Centre début in September 2008, singing Britten's Cabaret Songs with the Orchestra of St. Paul's chamber ensemble at the Purcell Room.

Performances with orchestra include Orff *Carmina Burana*, Mozart *C Minor Mass*, Haydn *Nelson Mass* for the Bath International Festival, Bach *St. John Passion* and Brahms *Ein deutsches Requiem* in Rome, Italian operatic arias at LSO St. Luke's, London and the Anghiari Festival, Tuscany, Fauré *Requiem* in Lescaur Cathedral, France, Handel arias in Lausanne, Mozart arias at St. John's, Smith Square, London, and St. Carolus Boromeus, Antwerp, Mendelssohn *Lobgesang* for Dartington Festival conducted by Hilary Davan Wetton and Proserpine in Henze's *The Judgement of Calliope* conducted by David Angus.

Sarah made her professional operatic début as Donna Anna (*Don Giovanni*) touring southern England, and then Ireland for English Chamber Opera. Other operatic appearances include Fiordiligi (*Così fan tutte*), Orchestra of St. Paul's, Covent Garden) Poulenc's monologue *La Voix humaine*, Anne Trulove in *The Rake's Progress* (both for Dartington Festival), Pamina (*Die Zauberflöte* for Stephen Pimlott Foundation's inaugural operatic production), Morgana (*Alcina*, Hampstead Garden Opera), the psychotic child, Jenny, in Ned Rorem's and Gertrude Stein's opera *Three sisters who are not sisters* (New World Opera, Bridewell Theatre, London) and *The Singer* in an adaptation of Brecht/Eisler's *The Measures Taken* (Sphinx Theatre Company, The Young Vic, London). She will reappear with Sphinx in their new show, *Berlin Kabarett*, this year.

Matthew Sharp

Matthew Sharp has performed worldwide as a solo cellist, bass-baritone and theatre performer. He combines core, 'classical' activities – appearances with the RPO, LPO, Ural Philharmonic, Opera North (Papageno, *Pied Piper*). ROH2, at the Young Vic and National Theatre Studio, recordings for Sony, Naxos and Avie – with a uniquely pioneering outlook both within music and across disciplines – world premières by major composers, projects with musicians at the forefront of jazz, electronic, rock and world music and cross-disciplinary collaborations with leading artists. Festival performances all over the summer took him to Brighton, Bath, Bury St Edmunds, Chichester, Latitude, Glastonbury and Edinburgh (as part of the British Council Showcase). It's great to be back in Leeds!

Sunday 4 October 5.00pm – 6.45pm

The Venue, Leeds College of Music

Final Recital : The Franco-Russian Connection

Supported by an anonymous donor

Pre-concert talk by George Kennaway at 4.15pm in Room 416, LCM

Joan Rodgers : soprano

Julius Drake : piano

Pyotr Ilyich Tchaikovsky 1840 – 93

It was in the early Spring
To forget so soon
Was I not a little blade of grass?
At the ball
Serenade
Rondel
Behind the window

Sergei Rachmaninov 1873 – 1943

In the silent night
Night is mournful
The Pied Piper
The daisies
Lilacs
Do not believe

Interval

Claude Debussy 1862 – 1918

Trois Chansons de Bilitis

La flûte de Pan
La chevelure
Le tombeau des Naiades

Francis Poulenc 1899 – 1963

La Courte paille

Le Sommeil
Quelle aventure
La Reine de coeur
Ba, Be, Bi, Bo, Bu
Les Anges musiciens
Le Carafon
Lune d'Avril

Dmitri Shostakovich 1906 – 75

Satires: (Pictures of the Past)

Five Romances on verses by Sasha Chorny

To a critic
Spring awakening
Descendants
Misunderstanding
The Kreutzer Sonata

Joan Rodgers



The reputation of most composers of the Romantic era was usually established by their contribution to large-scale genres such as the symphony, the symphonic poem or the opera. Certainly, this was the case with Tchaikovsky and the majority of his late nineteenth century contemporaries. But he was not alone in occupying himself with the smaller forms such as the song or the piano miniature when not occupied with larger projects. Some might say that this was by way of relaxation, but that suggestion does not do justice to the one hundred or so songs that he produced throughout his working life, setting words by a variety of poets, many of whom were personal acquaintances.

The moods of many of Tchaikovsky's songs, such as *To forget so soon* and *Was I not a little blade of grass*, tend towards pensive sadness - the first a lament for past happiness and the second, a strophic ballade in which a woman bewails her forced marriage to an older man. But lighter and more diverse emotions are demonstrated in the other songs in tonight's programme. The waltz, depicted in *At the ball*, is the setting for a chance encounter and shyly exchanged glances followed by dreams of a new love. *Behind the window* sees a young man trying to tempt his lover to escape the watchful eye of her grandmother, and there is a charming youthful encounter within a pastoral setting in *It was in the early Spring*, albeit with a bittersweet ending. *Serenade* and *Rondel*, both from a set written for a French soprano, are slight, salon pieces of which the young Fauré would have been proud.

Rachmaninov, no longer recognised solely as a composer of virtuoso piano music, also composed songs periodically throughout his life. The accompaniments to many of his songs require the same prodigious technique as his solo piano music and the melancholy vein of the Russians is never far away. *In the silent night* rapturously recalls the vows and embraces of a lover and, in *Night is mournful*, love and sadness are mingled and there is no-one with whom to share the poet's most intimate feelings. The passion behind the outpouring of love in *Do not Believe* is tinged with regret for the bitter words spoken in sorrow. Nature is the focus of *The Daisies* and *Lilacs* - the first a simple eulogy in praise of the dainty star-like flowers, and in the second, the singer can find joy only in the lilac's fragrant clusters. *The Pied Piper* sweetly seduces his girl with the sounds of his pipe but the skittish nature of his tunes suggests he is perhaps not as sincere as he makes out.

In his vocal works of the 1890s Debussy clearly begins to treat song as a form of declamation. At this time, he was absorbed in dramatic music having made two pilgrimages to Bayreuth. Having one abandoned opera to his credit, he then turned to *Pelléas et Mélisande*, thinking a great deal about the nature of vocal music. Debussy's theory was that poetry and music could come to no compromise. The piano part was not just an accompaniment and must show the mood and imagery of the poem. The words became declamatory and the whole was not far removed from 'melodrama'. The songs become recitatives with musical realisations of the texts and these were the origins of much twentieth century vocal writing. The erotic nature of the *Trois Chansons de Bilitis*, written between 1897 and 1898, is somewhat refined within the context of a pseudo-Greek mythology. Debussy chose to set three of the ambiguous prose poems written by his friend Pierre Louÿs - *La flûte de Pan*, an antique pagan scene of sexual awakening in which flute arabesques pervade the whole song, *La chevelure* in which hair becomes the object of fetishistic desire, and *Le tombeau des Naiades* in which Bilitis, wandering in a wintry landscape, fruitlessly follows the tracks of a satyr.

Although he wrote some music on a larger scale, the best known works from Poulenc's output are undoubtedly his pieces for piano, his instrumental sonatas and his songs, the latter having grown steadily in popularity in recent years. Almost one hundred and fifty in number, they are now viewed as a late flowering of the French *mélodie* and have been embraced by many great singers. *La Courte paille*, a group of seven songs to poems by Maurice Carême written in 1960, was Poulenc's last contribution to the song repertoire. The poems which Poulenc chose to set come from two of Carême's collections and the poet himself chose the collective title. The songs are slight but have wit and charm. Poulenc's musical response is aptly summed up in his own words: 'On some charming poems by Maurice Carême, halfway between Francis Jammes and Max Jacob, I have composed seven short songs for Denise Duval or, more exactly, for Denise Duval to sing to her little boy of six. These sketches, by turns sad or mischievous, are unpretentious. They should be sung tenderly. That is the surest way to touch the heart of a child.'

Satires (Pictures of the Past) were written by Shostakovich in 1960 for the great Russian soprano Galina Vishnevskaya who gave the première accompanied by Mstislav Rostropovich. They are settings of words by Sasha Chorny, a satirist whose poems contained elements of both sarcasm and tenderness, ideal vehicles for Shostakovich's own mordant wit. Shostakovich himself said about Chorny: 'He ridiculed the Philistines who flourished at the period of reaction which set in after the 1905 Revolution. He satirised unsparingly the people who plunged into mysticism, who tried to find refuge in a narrow world of petty personal concerns'. Those who know their Beethoven may recognise the reference to the *Kreutzer Sonata* in the last song and an earlier passing reference to Rachmaninov, but few will recognise Shostakovich's self quotation from his music for a cartoon film based on a children's fairy story, *The Tale of the Stupid Mouse!*

Peter Whitfield

Joan Rodgers

Internationally renowned, Joan Rodgers is equally established in opera, concert, and as a recitalist. After graduating from the University of Liverpool with an Honours degree in Russian she entered the Royal Northern College of Music in Manchester and in 1981 she won the Kathleen Ferrier Memorial Scholarship.

Joan made her professional début in 1982 as Pamina in a new production of *Die Zauberflöte* at the Festival of Aix en Provence, following which she rapidly established herself throughout Europe. International operatic engagements have included Paris (Pamina and Zerlina with Barenboim and Ponnelle, Méliande, Susanna, and Donna Elvira with Solti); Munich (Ginevra in *Ariodante*) and also on tour to Japan in 2005; Florence (Susanna with Mehta); Vienna (*Mitridate* with Harnoncourt), Zürich, Lyon, Turin, Brussels (Countess, Fiordiligi, and Hero in *Béatrice et Bénédicte*), Geneva, Frankfurt and Oviedo (Governess *The Turn of the Screw*), Netherlands Opera (Countess in *Figaro* and Blanche *Dialogues des Carmélites*), and The Metropolitan Opera New York (Pamina).

In the UK Joan sings regularly for all the principal opera companies, including the Royal Opera House Covent Garden, highly acclaimed performances of the Governess and Duchess in Thomas Adès' *Powder her Face*; English National Opera, Countess in Graham Vick's *Figaro's Wedding*, Ginevra (*Ariodante*), Blanche (*The Dialogue of the Carmelites*), Méliande, Alcina and Titania (*The Fairy Queen*) – Titania also in Barcelona with ENO; Glyndebourne Festival Opera (Susanna with Sir Simon Rattle and the title role in *Theodora*); Opera North (operas including Poulenc *La Voix humaine* directed by Deborah Warner, the title role in Tchaikovsky's *Iolanta*, repeated in the 1992 Edinburgh Festival and Méliande in a new production by Richard Jones conducted by Paul Daniel); Welsh National Opera, (Sandrina in *La finta giardiniera*); and Scottish Opera (Cleopatra in Handel's *Julius Caesar*, Donna Elvira and, in 1999, to great critical acclaim, her first Marschallin (*Der Rosenkavalier*) returning there in this role in 2002 to even greater critical acclaim).

Joan enjoys an equally successful career as a concert and recital singer and engagements have included regular appearances with such conductors as Zubin Mehta, Daniel Barenboim, Esa-Pekka Salonen, Nikolaus Harnoncourt, Frans Bruggen, Christoph Eschenbach, Sir Charles Mackerras, Mark Elder, Sir Andrew Davis and Sir Simon Rattle. She appears regularly in London with all the leading orchestras and has been a frequent guest at the BBC Proms, including the internationally televised Last Night in 1988. She returned to the Proms in 2001 for Vaughan Williams' *Sea Symphony* conducted by Leonard Slatkin. Overseas engagements have included tours of the USA and Spain with the Los Angeles Philharmonic and Esa-Pekka Salonen and a nationwide tour of Australia. Her London recitals have attracted the highest critical acclaim and other recent recital engagements have included the Musikverein in Vienna, Paris, Moscow, Budapest and New York.

Recent engagements include in a new production in; and the world première of Xavier Dayer's *Mémoires d'une jeune fille triste* in Geneva, *Gianni Schicchi* for Covent Garden with Richard Jones and Antonio Pappano, and Saariaho *L'Amour de loin* for English National Opera. Future engagements include a return to ROH for *Powder her Face*, and concerts throughout Europe.

Recordings include the roles of Susanna (*The Marriage of Figaro*), Zerlina (*Don Giovanni*) and Despina (*Così fan tutte*) with Daniel Barenboim and the Berlin Philharmonic Orchestra for Erato, the Governess (*The Turn of*

the Screw) with Daniel Harding for Virgin, Beethoven Symphony No.9 with Mackerras for EMI, Vaughan Williams' *Sea Symphony*, also for EMI, and Mahler's *Das klagende Lied* for Chandos Records, solo discs of Tchaikovsky and Mozart songs and Wolf's *Mörrike Lieder* on the Hyperion label, Haydn's *Creation* for Philips with Bruggen and the Orchestra of the Eighteenth Century, Shostakovich's Symphony No 14 for BIS, Rachmaninov Songs with Howard Shelley for Chandos and Shostakovich *7 Romances on Verses by Alexander Blok* with the Beaux Arts Trio for Warner Classics. In June 2006 she recorded Shostakovich *Symphony No 14* with the NHK Symphony Orchestra in Tokyo with Vladimir Ashkenazy.

Joan received the Royal Philharmonic Society award as Singer of the Year for 1997, the 1997 Evening Standard Award for outstanding performance in opera for her performance as The Governess in the Royal Opera's production of *The Turn of the Screw*, and an Honorary Doctorate of Music from Liverpool University in July 2005. She was awarded the CBE in the 2001 New Year's Honours List.

Julius Drake

biography on page 11

George Kennaway

Since 2008 George Kennaway has been research assistant in the University of Leeds School of Music, creating a database of 19th- and early 20th-century performing editions of string chamber music. After freelancing as a cellist in Scotland and the North of England he joined the Orchestra of Opera North as Principal Cello (no. 2) in 1980. He currently plays in the LUCHIP string quartet, based at Leeds University, which specializes in the application of 19th-century performance practice in the quartet repertoire. He has conducted orchestras and choirs in the UK as well as Kazakhstan, Uzbekistan, Russia and Lithuania (learning Russian to work in those countries). He has regularly given pre-performance talks for Opera North on works from its entire repertoire, as well as for Bridgewater Hall, Birmingham Symphony Hall, The Sage Gateshead and Sadler's Wells Theatre. He has taught Adult Education courses in opera for Manchester University and Nottingham University, and for five years he has been a course tutor for Rose Bruford College's B.A. in Opera Studies, the only distance learning degree course in opera. He has a great interest in Russian song.

**Concert followed by
Post-festival reception for Sponsors, Patrons,
Friends and FESTIVAL+ ticket holders
One Bar Inn, Leeds College of Music**

Leeds Lieder+ / Pyramid of Arts Project – a view from the stage!

Baritone Philip Smith and Julia Piggott, the Creative Director of Pyramid of Arts, reflect on their work together.

PS: Both Jonathan Fisher and I were involved in the Pyramid of Arts project during the last **Leeds Lieder+** Festival. Neither of us knew exactly what to expect when we turned up at the Potternewton Day Centre on the first morning but what happened over the ensuing four days was quite inspirational. Our remit was to explore different emotions through song and, with the aid of the Pyramid of Arts staff and volunteers and some well thought out props, to explore the reaction of our audience to those emotions and the music that was being used to convey them. The audience was formed of regular users of the day centre and similar centres from around Leeds. Very few, if any, of the audience members had attended a professional concert in a traditional concert hall

JP: What is the role of an audience? To absorb, to attend, to interact, to be receptive? In a traditional concert hall setting, the interaction is usually limited to reverent silence and polite applause in recognition of a highly polished skill that may have moved the individual listener. At Potternewton we had something quite different. A talented performer using all his observational skills, honed during his years as a silent observer of otters, to spot the first signs of interest and draw in the most isolated members of the group by addressing his songs directly to them. A care worker, used to being the person responsible, having time to reflect on the emotional life of his clients, mirrored in front of him. An emotionally charged atmosphere created when singing about birth, love and loss to group of people with learning disabilities whose emotional lives were concealed beneath the realities of their dependent situation. Everyone sharing the experience, finding the common ground of mutual recognition, acknowledgement and support. And having fun. Applause was non essential.

PS: To evoke a reaction at all from some of the participants was extraordinary but to experience the deep and at times very intense concentration, the raw emotional and sometimes physical reactions was something that as a performer you rarely if ever get to experience in the concert hall. Could this be developed further? Could those reactions we saw, the interaction that in some cases was entirely unprecedented, be extended? Could the music be used as a communication tool more fundamental than the intellectual model so readily associated with art song? Can the participants become part of that music making process and maybe start to understand and benefit from the joy of making music? Who knows, but that's what we will explore this time and I'm sure it will be just as much fun.

**Pyramid of Arts, Oxford Chambers,
Oxford Place, Leeds LS1 3AX
Tel: 0113 234 6040
Email: info@pyramid-of-arts.org.uk**

Pyramid of Arts is a registered charity no. 1094131 and a company limited by guarantee no. 4498181

Pyramid of Arts 2007



Friends of Leeds Lieder+

The **Friends of Leeds Lieder+** aims to raise awareness of, and support for, the Festival. At present there are over 400 Friends and Patrons and their contributions have made a huge difference to the success of the festival. We are delighted that they are supporting the *Schubertiade* given by Martene Grimson, Jonathan Sells and Simon Lane.

Please support us by becoming a Sponsor, Patron or Friend of **Leeds Lieder+**

Leeds Lieder+, charity number 1105803, was set up to promote the understanding, appreciation, composition and performance of art-song. We aim to:

- Continue to introduce this magnificent music to an ever wider audience
- Inspire successive generations of singers and musicians
- Commission more new work and help to sustain the tradition of song writing

To realise this vision and sustain **Leeds Lieder+** as a regular, biennial Festival of national importance, we need your help.

As a **Sponsor**, you could consider supporting a recital or masterclass, enable us to put on a concert for young people or extend our education work. If you have especially enjoyed the work of one of our young composer/poet partnerships, you could perhaps enable us to commission them for the next Festival.

Every one of our Patrons and Friends helps **Leeds Lieder+** to fill the city with song, to encourage more people to discover and enjoy beautiful poetry set to glorious music, and to develop the art-song repertoire by commissioning new works for the festival. Their annual support is an invaluable contribution to the financial stability of **Leeds Lieder+**, and helps us with our forward planning. Patrons and Friends are at the heart of our audience, creating that feeling of belonging and welcome that makes **Leeds Lieder+** special.

Friends receive:

- Advance information about the **Leeds Lieder+** Festival weekend
- Priority booking for the Festival
- Regular newsletters and e-bulletins throughout the year
- Invitations to special between-Festivals events

Silver Patrons receive:

- All the above plus
- An invitation to an exclusive Patrons and Sponsors reception during the Festival weekend

Gold Patrons receive:

- All the above plus
- A complimentary copy of the Festival programme
- An invitation to an exclusive annual Gold Patrons event

Join us at the right level for you:

Friends:

£10 Single Friend
£15 Joint Friends

Patrons:

£50 Silver Patron
£100 Gold Patron – to make a REAL difference!
£250 Gold Patron – to make a BIG difference!
£500 Gold Patron – to make a HUGE difference!

If you would like to discuss how you can support **Leeds Lieder+**, contact Kathleen Evans, Festival Administrator on **0113 234 6956** or email info@leedslieder.org.uk
www.leedslieder.org.uk

Festival Office

Leeds College of Music
3 Quarry Hill, Leeds LS2 7PD

Friends of Leeds Lieder+ Troubadours

Enjoy singing your favourite songs to a small audience of like-minded performers in a supportive, friendly and informal musical gathering at Manor Close, Thorner Lane, Scarcroft (off the Wetherby Road). Singers or accompanists who are Friends of **Leeds Lieder+** and would like to participate should phone the Festival Administrator, Kathleen Evans on 0113 234 6956 or email info@leedslieder.org.uk. All standards are welcome and the emphasis is on informality.

Leeds Lieder+ Concerts & Cocktails

Concerts + Cocktails (C+C) is a unique **Leeds Lieder+** audience development initiative. By linking concerts with social occasions (drinks, meals, tapas), C+C aims to encourage the 18 – 35s to explore the classical concert experience. It is an opportunity to meet new, like-minded people socially and enjoy discounts on tickets for concerts of the very highest quality.

The scheme involves ambassadors taking tickets into their workplace, thus reaching a new audience. In return, ambassadors receive complimentary tickets for certain events.

If you are between 18 and 35 and would like to become a member or ambassador of C+C, please email C+C@leedslieder.org.uk quoting C+C and you will receive all future information about Concerts + Cocktails.

Liz Arnold

Chairman, Friends of Leeds Lieder+



Leeds Lieder+ Forthcoming Events

Sunday 21 February 2010 3.00pm

Clothworkers Centenary Concert Hall,
University of Leeds

Spanish Songs

Clara Mouriz : soprano

Joseph Middleton : piano

Falla

Siete canciones populares españolas

Britten

2 French folk song arrangements:

Fileuse

Il est quelqu'un sur terre

Ravel

Cinq mélodies populaires grècques

Vocalise-étude en forme de habanera

Shéhérazade

Turina

Poema en forma de canciones

Prize-winning Spanish-born mezzo Clara Mouriz has a wide-ranging repertoire in the opera house in roles from Monteverdi's *L'Incoronazione di Poppea* to Tchaikovsky's *Eugene Onegin*. A committed recital singer, she made her début in the Wigmore hall and has also appeared at venues including the Cheltenham International Festival and London Musici Nights as well as Juventudes Musicales, Amigos de la Opera and Quincena Musical in Spain. Clara will be joined for her recital by another outstanding young artist, Joseph Middleton. Recently described in *The Times* as 'the cream of the young generation' and praised for playing with 'strength, variety and beauty', Joe enjoys a busy and varied career as a chamber musician and accompanist.

'One of the most polished and elegant young singers I have heard in recent years. She has the makings of a rare artist.' Daily Telegraph

Tickets £12, Friends and adult concessions £10, Full-time students and young people £3

Box Office: 0113 343 8730

Sunday 15 April 2010 3.00pm

Clothworkers Centenary Concert Hall,
University of Leeds

New Songs from Leeds Lieder+

Leeds University Contemporary Music Festival

Margaret Feaviour : soprano

Simon Lane : piano

Leeds Lieder+ is committed to promoting the composition of new songs both through its **Composers and Poets Forum** which forms new creative partnerships, and by commissioning new work from established composers.

This concert will include performances of some of the best songs from this year's **Composers and Poets Forum** and several **Leeds Lieder+** commissions which include songs by **Edward Rushton, Sally Beamish, Kenneth Hesketh, John Woolrich** and **Gavin Bryars**.

Margaret Feaviour, originally from Leeds, is a member of the BBC Singers, and thus spends much of her career promoting new music. She is a featured soloist on many of their recordings and has worked with some of the greatest names in contemporary music.

'...its colourfully offbeat texts were here lovingly characterised by solo soprano Margaret Feaviour...' The Independent

Prize winning pianist **Simon Lane** is already building a prestigious career in chamber music both in this country and abroad.

'...the pianist Simon Lane offered alert, sensitive and mature performances in a nicely planned programme of late 20th-century works...' The Independent

The Independent

Tickets £10, Friends and adult concessions £7,

Full-time students and young people £3

Box Office: 0113 343 8730

Autumn 2010

Date, time and venue to announced

Recital by the 2010 Ferrier Award Winner

Supported by The Kathleen Ferrier Awards

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Kathleen Ferrier



Love Your Lieder+

If you would like to deepen your knowledge of art-song and its exponents, do come along to our friendly and informal study group. Sessions take place at The Grammar School at Leeds, Alwoodley Gates, Leeds LS17 8GS.

Wednesday 11 November 7.00pm

Dietrich Fischer-Dieskau – Master Singer

Prof. Kenneth Whitton reflects on the career of this most extraordinary of interpretative artists, and his lifelong friendship with the great German baritone.

Kenneth Whitton is Professor Emeritus of European Studies at the University of Bradford. He has written and lectured extensively on the German Lied and is the author of *Goethe and Schubert: The Unseen Bond* and a biography: *Dietrich Fischer-Dieskau – Mastersinger*.

Wednesday 13 January 2010 7.00pm

Falla – Friends and Influences

Hilary Thomas explores influences with regard to Spain's foremost nationalist composer and song. With links to Falla's development at home, his time in Paris as well as to the important and influential friends he knew during his most creative early period, this talk will provide an ideal introduction to Clara Mouriz's recital with Joseph Middleton on 21 February. (See above for details)

Hilary Thomas has had extensive experience in the opera house, in oratorio and concert and recital work. Spanish music has become a special interest. She has given masterclasses in both England and Spain and has recorded a setting of a Lorca gypsy ballad, *Romance de la Peña Negra*, written especially for her by the British composer Elis Pehkonen.

Wednesday 10 March 2010 7.00pm

Changing styles in Lieder Singing

John Steane examines how the performance of Lieder has changed and developed over the years, with some fascinating recorded illustrations.

John Steane is an English music critic and musicologist with a particular interest in singing and the human voice. He is the author of *The Grand Tradition: Seventy Years of Singing on Record*. During a long and distinguished career, he has contributed many reviews and articles to *Gramophone*, *The Musical Times*, *Opera* and *Opera Now*.

Tickets, price £4 Friends, £5 non-Friends per session.

To book, or more information about **Love Your Lieder+**, please contact the Festival Office.

Tel: 0113 234 6956

Email: info@leedslieder.org.uk

Useful information

Our friendly **Leeds Lieder+** volunteer stewards will be on hand throughout the weekend to guide you to the various venues. Look out for the bright T-shirts with the **Leeds Lieder+** logo!

Clothworkers Centenary Concert Hall, University of Leeds, LS2 9JT: (30 minute walk from The Venue). Parking available very close. Drive out of Leeds on A660 (Woodhouse Lane), turn left immediately before the main University building and follow road round left into parking areas. Saturday and Sunday: Free.

Howard Assembly Room at Opera North, Grand Theatre:

(10 minute walk from The Venue) or use St John's Centre multi-storey car park on Merrion Street (charges will apply) or NCP Pay and Display open-air car parks on Templar Street and Edward Street.

Taxis:

There is a rank in George Street, next to the bus station, opposite the West Yorkshire Playhouse.

Contact numbers for ordering taxis:

Streamline Taxis - 0113 244 3322

City Cabs - 0113 246 9999

City Centre maps and information about the free City Bus are available at the box office

One Bar Inn:

Leeds College of Music's café bar will be open for the **Leeds Lieder+** weekend for meals and pre-concert and interval drinks. It is on Level 2 of the main College building.

All food is prepared to order; we strongly advise ordering in advance. Please pre-order interval drinks in either One Bar Inn or The Venue Bar.

Photo Credits:

Allan Clayton : Jack Liebeck; Julius Drake : Marco Borggreve and Sam Cannetty-Clarke; Endellion String Quartet : Eric Richmond; James Gilchrist ; Jim Four; Gavin Bryars : © Gautier Deblonde; Martene Grimson : Tina Foster; Joan Rodgers : Anne-Marie Le Ble; Kathleen Ferrier as Orfeo : Angus MacBean © KFA

The information in this programme is published in good faith, but changes may occasionally be necessary. In the event of unforeseen circumstances, **Leeds Lieder+** reserves the right to change the performers or performance.

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LEEDSLIEDER+

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