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SONG

# LEEDS LIEDER

“...a compact triumph of  
outstanding art song”  
Sunday Times

**Dame Sarah Connolly *mezzo-soprano***

**Joseph Middleton *piano***

**Julia Mariko Smith *soprano***

**Christopher Pulleyn *piano***

**Sunday 25 April 2021**

**6.00pm**

**Leeds Town Hall**

## PROGRAMME

### Julia Mariko Smith and Christopher Pulleyn – Momentum Artists

<b>Richard Strauss</b>	<b>From <i>Mädchenblumen</i>, Op.22</b> Mohnblumen Epheu
<b>Edvard Grieg</b>	<b>From <i>Sechs Lieder</i>, Op. 48</b> Zur Rosenzeit
<b>Claude Debussy</b>	<b>From <i>Proses Lyriques</i>, L84</b> De Soir <b>From <i>Recueil Vasnier</i>, L44</b> Musique

### Dame Sarah Connolly and Joseph Middleton

<b>Gustav Mahler</b>	<b>Songs from <i>Des Knaben Wunderhorn</i></b> Rheinlegendchen Das irdische Leben Wo die schönen Trompeten blasen Urlicht
<b>Ernest Chausson</b>	<b>Poème de l'amour et de la mer</b> La fleur des eaux Interlude La mort de l'amour
<b>John Ireland</b>	Earth's Call
<b>E J Moeran</b>	Twilight
<b>Ivor Gurney</b>	By a Bierside Thou didst delight mine eyes
<b>Edward Elgar</b>	<b>Sea Pictures, Op. 37</b> Sea Slumber Song In Haven (Capri) Where Corals Lie Sabbath Morning at Sea

# Leeds Lieder Concert Season 2020-21

## Momentum Programme

Julia Mariko Smith *soprano*  
Christopher Pulleyn *piano*

**Richard Strauss** (1864-1949)

from: *Mädchenblumen*

### Mohnblumen

Mohnblumen sind die runden,  
Rothblutigen, gesunden,  
Die sommersproß-gebraunten,  
Die immer froh gelaunten,  
Kreuzbraven, kreuzfidelen,  
Tanz-nimmermüden Seelen,  
Die unterm Lachen weinen,  
Und nur geboren scheinen,  
Die Kornblumen zu necken,  
Und dennoch oft verstecken  
Die weichsten, besten Herzen  
Im Schlinggewächs von Scherzen,  
Die man, weiß Gott! mit Küssen  
Ersticken würde müssen,  
Wär' man nicht immer bange,  
Umarmest du die Range,  
Sie springt ein voller Brander,  
Aufflammend auseinander!

*Felix Ludwig Julius Dahn (1834-1912)*

### Poppies

Poppies are the round,  
Red-blooded, healthy girls,  
Freckled brown by the sun,  
Always cheerful,  
Tremendously good, tremendously loyal,  
Who never tire of dancing,  
Who cry while laughing,  
Who seem to be born  
Only to tease the cornflowers,  
And yet often conceal  
The softest, warmest hearts  
As they entwine and play their pranks,  
Those whom, God knows, one would have to  
Smother with kisses,  
If one was not always afraid,  
That if one embraced the minx  
She would like burning timber  
Burst asunder in flames!

## **Epheu**

Aber Epheu nenn' ich jene  
Mädchen, mit den sanften Worten,  
Mit dem Haar, dem schlichten, hellen,  
Um den leis gewölbten Brauen,  
Mit den braunen, seelenvollen  
Rehenaugen, die in Thränen  
Steh'n so oft, in ihren Thränen  
Grade sind unwiderstehlich;  
Ohne Kraft und Selbstgefühl,  
Schmucklos, mit verborgner Blüthe,  
Doch mit unerschöpflich tiefer,  
Treuer, inniger Empfindung  
Können sie mit eigner Triebkraft  
Nie sich heben aus den Wurzeln,  
Sind geboren, sich zu ranken  
Liebend um ein ander Leben:—  
An der ersten Liebumrankung  
Hängt ihr ganzes Lebensschicksal,  
Denn sie zählen zu den seltenen  
Blumen, die nur einmal blühen.

*Felix Ludwig Julius Dahn (1834-1912)*

## **Ivy**

But Ivy is what I call  
Those girls with gentle words,  
With silky, pale coloured hair  
Around their softly arched eyebrows,  
With brown, soulful  
Doe eyes, which so often shed tears,  
But precisely because of their tears  
Are irresistible;  
Without strength or self-esteem.  
Without adornment, with hidden flowers.  
But with unfathomably deep,  
Faithful, ardent feelings,  
They can never through their own strength  
Raise themselves from their roots,  
But are born to entwine themselves  
Lovingly around another life —  
Their whole life depends upon  
Their first loving entwinement,  
Because they belong to the rare  
Flowers which blossom only once.

## **Edvard Grieg (1843-1907)**

from: *Sechs Lieder*

### **Zur Rosenzeit**

Ihr verblühet, süße Rosen,  
Meine Liebe trug euch nicht;  
Blühtet, ach! dem Hoffnungslosen,  
Dem der Gram die Seele bricht!

Jener Tage denk' ich trauernd,  
Als ich, Engel, an dir hing,  
Auf das erste Knöspchen lauernd  
Früh zu meinem Garten ging;

Alle Blüten, alle Früchte  
Noch zu deinen Füßen trug,  
Und vor deinem Angesichte  
Hoffnung in dem Herzen schlug.

*Johann Wolfgang von Goethe (1749-1832)*

### **When the roses were in bloom**

You are wilting, sweet roses,  
My love could not sustain you.  
So bloom for the one without hope  
For him whose heart is breaking from sorrow!

I think sadly about those days,  
When, my angel, I was devoted to you,  
When, waiting for the first bud to appear,  
I went early into my garden;

Every blossom, every fruit  
I laid at your feet;  
And in your presence,  
Hope stirred in my heart.

## Claude Debussy (1862-1918)

from: *Proses lyriques*

### De soir

Dimanche sur les villes,  
Dimanche dans les cœurs!  
Dimanche chez les petites filles  
Chantant d'une voix informée  
Des rondes obstinées,  
Où de bonnes Tours  
N'en ont plus que pour quelques jours!

Dimanche, les gares sont folles!  
Tout le monde appareille  
Pour des banlieues d'aventure  
En se disant adieu  
Avec des gestes éperdus!

Dimanche les trains vont vite,  
Dévorés par d'insatiables tunnels;  
Et les bons signaux des routes  
Échangent d'un œil unique  
Des impressions toutes mécaniques.

Dimanche, dans le bleu de mes rêves  
Où mes pensées tristes  
De feux d'artifices manqués  
Ne veulent plus quitter  
Le deuil de vieux Dimanches trépassés.

Et la nuit à pas de velours  
Vient endormir le beau ciel fatigué,  
Et c'est Dimanche dans les avenues d'étoiles;  
La Vierge or sur argent  
Laisse tomber les fleurs de sommeil!

Vite, les petits anges,  
Dépassez les hirondelles  
Afin de vous coucher  
Forts d'absolution!  
Prenez pitié des villes,  
Prenez pitié des cœurs,  
Vous, la Vierge or sur argent!

### Evening

Sunday over the towns,  
Sunday in people's hearts!  
Sunday for the little girls  
Singing with childish voices  
Persistent rounds,  
Where good towers  
Have only a few days left.

On Sunday, the stations are manic!  
Everyone appears to set out  
For the adventure of the suburbs,  
Bidding each other farewell  
With dramatic gestures.

On Sundays the trains travel fast,  
Devoured by insatiable tunnels;  
And the good signals on the routes  
Exchange with a single eye  
Completely mechanical impressions.

On Sundays, in the blue haze of my dreams  
Where my thoughts saddened  
By failed fireworks  
Do not want to cease  
Mourning for old, passed Sundays.

And with velvety steps the night  
Arrives to put to sleep the beautiful tired sky,  
And it is Sunday in the avenues of stars,  
The gold-on-silver Virgin  
Lets fall the flowers of sleep!

Quick, little angels,  
Overtake the swallows  
So you can go to sleep  
Fortified by absolution.  
Take pity on the towns,  
Take pity on the hearts,  
You, gold-on-silver Virgin.

from: *Recueil Vasnier*

### Musique

La lune se levait, pure, mais plus glacée  
Que le souvenir de quelqu'amour passée.  
Les étoiles, au fond du ciel silencieux,  
Brillaient, mais d'un éclat changeant, comme des yeux  
Où flotte une pensée insaisissable à l'âme.  
Et le violon, tendre et doux, comme une femme  
Dont la voix s'affaiblit dans l'ardente langueur,  
Chantait: «Encore un soir perdu pour le bonheur.»

### Music

The moon rose, pure, but more frozen  
Than the memory of some passed love.  
The stars, high in the silent heavens,  
Shine, but with a changing gleam, like eyes  
Where an ungraspable thought flutters.  
And the violin, tender and soft, like a woman  
Whose voice grows weaker in ardent languor,  
Sang 'Another evening's happiness lost'.

*Paul Bourget (1852-1935)*

Dame Sarah Connolly - *mezzo-soprano*  
Joseph Middleton - *piano*

**Gustav Mahler** (1860-1911)

from: *Des Knaben Wunderhorn*

**Rheinlegendchen**

Bald gras ich am Neckar,  
Bald gras ich am Rhein,  
Bald hab ich ein Schätzle,  
Bald bin ich allein.

Sometimes I go grazing on the Neckar,  
Sometimes on the Rhein,  
Sometimes I have a sweetheart,  
Sometimes I'm alone.

Was hilft mir das Graseln,  
Wenn d'Sichel nicht schneidet,  
Was hilft mir ein Schätzle,  
Wenn's bei mir nicht bleibt.

But what use is grazing  
If the scythe doesn't cut,  
And what point is a sweetheart  
If she doesn't stay with me.

So soll ich denn graseln  
Am Neckar, am Rhein,  
So werf ich mein goldenes  
Ringlein hinein.

So what if I go grazing  
On the Neckar or Rhein,  
And what if I throw  
My golden ring into the river,

Es fließet im Neckar  
Und fließet im Rhein,  
Soll schwimmen hinunter  
Ins Meer tief hinein.

It will be swept away by the Neckar  
Or by the Rhein,  
It will be swept down  
Deep into the sea.

Und schwimmt es das Ringlein,  
So frißt es ein Fisch,  
Das Fischlein soll kommen  
Aufs Königs sein Tisch.

And if it should float, my little ring,  
A fish will eat it!  
The fish could be served up  
On the King's table!

Der König tät fragen,  
Wems Ringlein sollt sein?  
Da tät mein Schatz sagen,  
Das Ringlein g'hört mein.

The Queen would ask,  
Whose ring can that be?  
Then my sweetheart would say:  
That ring is mine.

Mein Schätzlein tät springen,  
Berg auf und Berg ein,  
Tät mir wiedrum bringen  
Das Goldringlein fein.

My sweetheart would spring  
Up and down the mountains,  
And would bring my ring  
Back to me!

Kannst graseln am Neckar,  
Kannst graseln am Rhein,  
Wirf du mir nur immer  
Dein Ringlein hinein.

You can graze on the Neckar  
Or on the Rhein,  
As long as you always  
Throw your ring into the river,

## Das irdische Leben

"Mutter, ach Mutter! es hungert mich,  
Gib mir Brot, sonst sterbe ich."  
"Warte nur, mein liebes Kind,  
Morgen wollen wir säen geschwind."

Und als das Korn gesäet war,  
Rief das Kind noch immerdar:  
"Mutter, ach Mutter! es hungert mich,  
Gib mir Brot, sonst sterbe ich."  
"Warte nur, mein liebes Kind,  
Morgen wollen wir ernten geschwind."

Und als das Korn geerntet war,  
Rief das Kind noch immerdar:  
"Mutter, ach Mutter! es hungert mich,  
Gib mir Brot, sonst sterbe ich."  
"Warte nur, mein liebes Kind,  
Morgen wollen wir dreschen geschwind."

Und als das Korn gedroschen war,  
Rief das Kind noch immerdar:  
"Mutter, ach Mutter! es hungert mich,  
Gib mir Brot, sonst sterbe ich."  
"Warte nur, mein liebes Kind,  
Morgen wollen wir mahlen geschwind."

Und als das Korn gemahlen war,  
Rief das Kind noch immerdar:  
"Mutter, ach Mutter! es hungert mich,  
Gib mir Brot, sonst sterbe ich."  
"Warte nur, mein liebes Kind,  
Morgen wollen wir backen geschwind."

Und als das Brot gebacken war,  
Lag das Kind auf der Totenbah.

*Folksong*

## Wo die schönen Trompeten blasen

Wer ist denn draußen und wer klopft an,  
Der mich so leise, so leise wecken kann?  
Das ist der Herzallerliebste dein,  
Steh auf und laß mich zu dir ein!

Was soll ich hier nun länger stehn?  
Ich seh die Morgenröt aufgehn,  
Die Morgenröt, zwei helle Stern,  
Bei meinem Schatz, da wär ich gern,  
Bei meiner Herzallerliebsten.

Das Mädchen stand auf und ließ ihn ein;  
Sie heißt ihn auch willkommen sein.  
Willkommen, lieber Knabe mein,  
So lang hast du gestanden!

Sie reicht ihm auch die schneeweiße Hand.  
Von ferne sang die Nachtigall  
Das Mädchen fing zu weinen an.

Ach weine nicht, du Liebste mein,  
Aufs Jahr sollst du mein eigen sein.  
Mein Eigen sollst du werden gewiß,  
Wie's keine sonst auf Erden ist.  
O Lieb auf grüner Erden.

## The earthly life

"Mother, oh Mother! I'm so hungry;  
Give me some bread, or I shall die!"  
"Wait a little, my darling child,  
Tomorrow we will sow quickly."

But when the corn had been sown,  
The child was still crying:  
"Mother, oh Mother! I'm so hungry;  
Give me some bread, or I shall die!"  
"Wait a little, my darling child;  
Tomorrow we shall harvest quickly."

And when the corn had been harvested,  
The child was still crying:  
"Mother, oh Mother! I'm so hungry;  
Give me some bread, or I shall die!"  
"Wait a little, my darling child;  
Tomorrow we shall thresh quickly."

And when the corn had been threshed,  
The child was still crying:  
"Mother, oh Mother! I'm so hungry;  
Give me some bread, or I shall die!"  
"Wait a little, my darling child;  
Tomorrow we shall grind quickly."

But when the corn had been ground,  
The child was still crying:  
"Mother, oh Mother! I'm so hungry;  
Give me some bread, or I shall die!"  
"Wait a little, my darling child;  
Tomorrow we shall bake quickly."

But when the bread had been baked,  
The child already lay on the funeral bier.

## Where the beautiful trumpets blow

Who is outside, and who is knocking,  
Who can so softly, softly waken me?  
It is your heart's darling  
Get up and let me come in to you!

Why should I stand here any longer?  
I see the sky begin to turn pink,  
The dawn, two bright stars,  
I would like to be with my beloved,  
With my heart's darling.

The girl got up and let him in;  
In fact she welcomed him;  
Welcome, my beloved boy,  
You've been standing outside so long!

She stretched out her snow-white hand to him.  
In the distance a nightingale sang.  
The girl began to weep.

Oh, do not cry, my darling,  
Next year you will be my own!  
You will certainly be my own  
As no one else on earth is.  
O Love on the green earth!

Ich zieh in Krieg auf grüner Heid,  
Die grüne Heide, die ist so weit.  
Allwo dort die schönen Trompeten blasen,  
Da ist mein Haus, von grünem Rasen.

I go to war on the green heath,  
The green heath that is so broad!  
It is there where the beautiful trumpets blow,  
There is my house of green grass!

### Urlicht

O Röschen rot,  
Der Mensch liegt in größter Not,  
Der Mensch liegt in größter Pein,  
Je lieber möchte ich im Himmel sein.  
Da kam ich auf einen breiten Weg,  
Da kam ein Engellein und wollt mich abweisen,

Ach nein ich ließ mich nicht abweisen.  
Ich bin von Gott und will wieder zu Gott,  
Der liebe Gott wird mir ein Lichtchen geben,  
Wird leuchten mir bis an das ewig selig Leben.

### Primeval light

O little red rose,  
Man lies in greatest need,  
Man lies in greatest pain.  
I would prefer to be in heaven.  
Then I came upon a wide road,  
There came an Angel who wanted to turn me  
away.

But no, I would not be turned away!  
I came from God and will return to God,  
The dear God will give me a little light,  
Will light my way to eternal, blessed life!

## Ernest Chausson (1855-1899)

from: *Poème de l'amour et de la mer*

### La fleur des eaux

L'air est plein d'une odeur exquise de lilas  
Qui, fleurissant du haut des murs jusques en bas,  
Embaument les cheveux des femmes.  
La mer au grand soleil va toute s'embrasser,  
Et sur le sable fin qu'elles viennent baiser  
Roulent d'éblouissantes lames.

Ô ciel qui de ses yeux dois porter la couleur,  
Brise qui vas chanter dans les lilas en fleur  
Pour en sortir tout embaumée,  
Ruisseaux qui mouillerez sa robe, ô verts sentiers,  
Vous qui tressaillerez sous ses chers petits pieds,  
Faites-moi voir ma bien aimée!

*Maurice Bouchor (1855 - 1929)*

The air is filled with an exquisite scent of lilac  
Which, flowering from the top to the bottom of the walls  
Perfumes the women's hair.  
The whole sea goes to the great sun to be set aglow,  
And dazzling waves roll in  
To kiss the fine sand.

Oh sky you who have to wear the colour of her eyes,  
And breeze who sings in the lilac blooms  
To come out of them perfumed,  
Streams which will moisten her dress, o green paths,  
You who tremble beneath her dear little feet,  
let me find my beloved!

### La mort de l'amour

Bientôt l'île bleue et joyeuse  
Parmi les rocs m'apparaîtra:  
L'île sur l'eau silencieuse  
Comme un nénuphar flottera.

A travers la mer d'améthyste  
DouceMENT glisse le bateau,  
Et je serai joyeux et triste  
De tant me souvenir - bientôt!

*Maurice Bouchor (1855 - 1929)*

Soon I will see the blue and joyful isle  
Appearing among the rocks:  
The isle will float upon the silent water  
Like a water-lily.

Across the amethyst sea  
The boat glides softly,  
And soon I shall be joyful and sad  
To have so much to remember.

**John Ireland** (1879-1962)

### **Earth's Call**

The fresh air moves like water round a boat.  
The white clouds wander. Let us wander too.  
The whining, wavering plover flap and float.  
That crow is flying after that cuckoo.  
Look! Look! ... they're gone. What are the great trees calling?  
Just come a little farther, by that edge  
Of green, to where the stormy ploughland, falling  
Wave upon wave, is lapping to the hedge.  
Oh, what a lovely bank! Give me your hand.  
Lie down and press your heart against the ground.  
Let us both listen till we understand  
Each through the other, every natural sound ...

I can't hear anything today, can you,  
But, far and near: 'Cuckoo! Cuckoo! Cuckoo!'

*Harold Monro (1879-1932)*

**E. J. Moeran** (1894-1950)

### **Twilight**

Twilight it is, and the far woods are dim, and the rooks cry and call.  
Down in the valley the lamps, and the mist, and a star over all,  
There by the rick, where they thresh, is the drone at an end,  
Twilight it is, and I travel the road with my friend.

I think of the friends who are dead, who were dear long ago in the past,  
Beautiful friends who are dead, though I know that death cannot last ;  
Friends with the beautiful eyes that the dust has defiled.  
Beautiful souls who were gentle when I was a child.

*John Masefield (1878 - 1967)*

**Ivor Gurney** (1890-1937)

### **By a Bierside**

This is a sacred city, built of marvellous earth.  
Life was lived nobly there to give such Beauty birth.  
Beauty was in this brain and in this eager hand.  
Death is so blind and dumb, death does not understand.

Death drifts the brain with dust and soils the young limbs' glory.  
Death makes justice a dream and strength a traveller's story.  
Death drives the lovely soul to wander under the sky.  
Death opens unknown doors. It is most grand to die.

*John Masefield (1878-1967)*

## Thou didst delight mine eyes

Thou didst delight my eyes:  
Yet who am I? nor first  
Nor last nor best, that durst  
Once dream of thee for prize;  
Nor this the only time  
Thou shalt set love to rhyme.

Thou didst delight my ear:  
Ah! little praise; thy voice  
Makes other hearts rejoice,  
Makes all ears glad that hear;  
And short my joy: but yet,  
O song, do not forget.

For what wert thou to me?  
How shall I say? The moon,  
That poured her midnight noon  
Upon his wrecking sea;—  
A sail, that for a day  
Has cheered the castaway.

*Robert Bridges (1844-1930)*

## Edward Elgar (1857-1934)

from *Sea Pictures*

### Sea Slumber Song

Sea birds are asleep,  
The world forgets to weep,  
Sea murmurs her soft slumber-song  
On the shadowy sand  
Of this elfin land;  
'I, the Mother mild,  
Hush thee, oh my child,  
Forget the voices wild!

Isles in elfin light  
Dream, the rocks and caves,  
Lulled by whispering waves,  
Veil their marbles bright.  
Foam glimmers faintly white  
Upon the shelly sand  
Of this elfin land;

Sea-sound, like violins,  
To slumber woos and wins,  
I murmur my soft slumber-song,  
Leave woes, and wails, and sins.  
Ocean's shadowy might  
Breathes good night,  
Good night ...'

*Roden Noel (1834-1894)*

### In Haven

Closely let me hold thy hand,  
Storms are sweeping sea and land;  
Love alone will stand.

Closely cling, for waves beat fast,  
Foam-flakes cloud the hurrying blast;  
Love alone will last.

Kiss my lips, and softly say:  
'Joy, sea-swept, may fade to-day;  
Love alone will stay.'

*Caroline Alice Elgar (1848-1920)*

### Where Corals Lie

The deeps have music soft and low  
When winds awake the airy spry,  
It lures me, lures me on to go  
And see the land where corals lie.

By mount and mead, by lawn and rill,  
When night is deep, and moon is high,  
That music seeks and finds me still,  
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;  
But far the rapid fancies fly  
To rolling worlds of wave and shell,  
And all the lands where corals lie.

Thy lips are like a sunset glow,  
Thy smile is like a morning sky,  
Yet leave me, leave me, let me go  
And see the land where corals lie.

*Richard Garnett (1835-1906)*

## Sabbath Morning at Sea

The ship went on with solemn face;  
To meet the darkness on the deep,  
The solemn ship went onward.  
I bowed down weary in the place;  
For parting tears and present sleep  
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!  
The waters around me, turbulent,  
The skies, impassive o'er me,  
Calm in a moonless, sunless light,  
As glorified by even the intent  
Of holding the day glory!

Love me, sweet friends, this sabbath day.  
The sea sings round me while ye roll  
Afar the hymn, unaltered,  
And kneel, where once I knelt to pray,  
And bless me deeper in your soul  
Because your voice has faltered.

And though this sabbath comes to me  
Without the stolèd minister,  
And chanting congregation,  
God's Spirit shall give comfort.  
He who brooded soft on waters drear,  
Creator on creation.

He shall assist me to look higher,  
Where keep the saints, with harp and song,  
An endless sabbath morning,  
And, on that sea commixed with fire.  
Oft drop their eyelids raised too long  
To the full Godhead's burning.

*Elizabeth Barrett Browning (1806-1861)*

## PROGRAMME NOTES

**Richard Strauss** (1864-1949)

**From *Mädchenblumen*, Op.22**

Mohnblumen

Epheu

The four *Mädchenblumen* songs each compare young women to flowers, rather in the manner of art nouveau. These two songs are the second and third of the group, and make comparisons with poppies and ivy respectively (the other two are about cornflowers and waterlilies).

The set was dedicated to Hans Giessen, principal tenor at the Weimar Court Opera to which Strauss was appointed in 1889, who regularly performed Strauss's songs with the composer.

**Edvard Grieg** (1843-1907)

**From *Sechs Lieder*, Op. 48**

Zur Rosenzeit

The first two songs of Edvard Grieg's *Sechs Lieder* op. 48 were written in 1884, with the remainder written in 1888 – Grieg composed little at this time due to his heavy concert schedule. They were Grieg's first settings of German poetry since his op. 4 (1863-64).

The *Sechs Lieder* were published in 1889 (with texts in German and Norwegian) and dedicated to the Swedish Wagnerian soprano, Ellen Gubranson. The majority of Grieg's songs are strongly melodic in conception and structured around variants of strophic form; Grieg was also interested in Norwegian folk music and set texts based on Norwegian folk poetry.

'Zur Rosenzeit' is a good example of his melodic gift. Particularly effective is the sequence of upward sixths and downward sevenths in the second half of the first and last stanzas, contrasting with the scalewise movement in the second and third stanzas.

**Claude Debussy** (1862-1918)

**From *Proses Lyriques*, L84**

De Soir

**From *Recueil Vasnier*, L44**

Musique

Debussy composed his *Proses Lyriques* in 1892–3, just before beginning *Pelléas et Mélisande*. Notwithstanding the free form of the text, the musical setting is highly organised; something similar can be said of Baudelaire's poetry.

'De soir' is in two contrasting parts: a cheerful Sunday with children playing (Debussy quotes the tune of a singing game in the piano part) and then a prayer to the Virgin.

The *Recueil Vasnier* is a notebook of thirteen songs composed between 1882 and 1884 and presented to Marie Vasnier, a talented amateur singer for whom Debussy served as accompanist between 1880 and 1885 before departing for Rome. He eventually wrote twenty-nine songs for her, with a dedication to 'the only muse who has ever inspired in me something resembling a musical feeling'.

'Musique' features a repeated figure high in the piano part suggestive of the twinkling stars.

**Gustav Mahler (1860-1911)**

From *Des Knaben Wunderhorn*

*Des Knaben Wunderhorn* is a collection of folk poems published 1805-08, edited (very freely) by Achim von Arnim and Clemens Brentano. It was dedicated to Goethe, who responded in a review that: 'By rights ... this little book would find a place in every house where bright and vital people make their home ... Best of all, this volume might lie on the piano of the amateur or master of musical composition so that these songs might come into their own by being matched to familiar and traditional melodies, that they might have appropriate tunes fitted to them, or that, God willing, they will inspire new and significant melodies.' *Wunderhorn* was very popular and was widely read throughout German-speaking countries. Many composers, including Mendelssohn, Brahms, and Schoenberg, set songs from this collection but Mahler's settings are the most often performed.

As was often the case, the editors freely adapted the poems and wrote some themselves, to create a romantic national myth of an ancient language and culture untouched by modernism. It was not a coincidence that in 1807-08 Prussia was defeated by Napoleon in the battle of Jena-Auerstedt which led to the capture of Berlin.

Mahler chanced upon this collection around 1887 while visiting friends. It is often claimed that this discovery was a major revelation to Mahler, but there is evidence that he was familiar with these poems from much earlier – the encounter with the book acted as an impetus to new composition but it did not come as a surprise. It became one of his favourite books and he set its poems to music throughout much of his life. Between 1887 and 1901, he wrote two dozen settings of Wunderhorn texts, several of which were incorporated into some of his earlier symphonies, and in 1899 he published a collection of a dozen Wunderhorn settings.

'Rheinlegendchen' is in the folk style of a Ländler (you may recall one from a memorable scene in *The Sound of Music*), and the piano occasionally evokes folk-fiddle music. But there is more going on when the mower's ring sinks into the river, with a downward shift of harmony.

In 'Das irdische Leben' the repeated figure in the piano part (in E flat minor, an unusual key associated with death) suggests an inevitable catastrophe. The increasingly wild cries of the child, over large musical intervals, contrast vividly with the mother's lower-pitched reassurances.

'Wo die schönen Trompeten blasen' was composed in 1898, and first performed (with orchestral accompaniment) in Vienna in 1900. The opening evokes military rhythms and trumpet calls, but distantly, offstage. A leisurely waltz describes the lovers' embrace, and then the martial music returns.

'Urlicht' was included in the first edition of the *Wunderhorn* songs in 1892, but 'Revelge' took its place in the revision of 1901, and 'Urlicht' became a movement in Mahler's second symphony. The hymn-like opening is almost fragmentary – there are frequent pauses and

silences marked in the score – but after the singer meets the angel (the theme in the piano part may suggest folk fiddling on the road) the singer is more confident.

**Ernest Chausson** (1855-99)

*Poème de l'amour et de la mer*

Chausson took over ten years to complete this work, beginning in 1882 – he revised the work and added the interlude in 1893. At its Brussels première that year Chausson himself accompanied the tenor Désiré Demest. The orchestral version was first performed soon after. The *Poème* is based on poems by Chausson's friend Maurice Buchar: *La Fleur des eaux* and *La Mort de l'amour*. Chausson set many other poems by Buchar including his *Le temps de lilas* with which Chausson concluded the last section of the *Poème*. Chausson's earlier music was strongly influenced by that of César Franck, but became a passionate Wagnerian in the 1880s after hearing many of Wagner's operas in Munich and Bayreuth. His *Wagnerisme* was so strong that even he was concerned about it – but he died in a bicycle accident before he could explore alternatives. There are echoes of *Tristan* in the *Poème*, and the intensity of the musical language transforms what reads like a summer holiday romance into something truly tragic. There is no *Liebestod* here, just the girl's oblivion.

**John Ireland** (1879-1962)

Earth's Call

John Ireland was born near Manchester, and studied composition at the Royal College of Music under Stanford, returning there to teach – his students included Benjamin Britten and E. J. Moeran. He composed around ninety songs, setting poems by Christina and Dante Rossetti, Aldous Huxley, Thomas Hardy, and others. Some allude to the English folksong tradition, but others are more personal, using a musical language influenced by French impressionism. 'Earth's Call' (subtitled 'A Sylvan Rhapsody') is an ecstatic evocation of the discovery of nature by two travellers. This is widely estimated the best of Ireland's songs, conveying a sense of light and air.

**E J Moeran** (1894-1950)

Twilight

Moeran was the son of an Anglo-Irish clergyman, and his work was strongly influenced by English and Irish folk music. He wrote orchestral pieces, concertos, chamber and keyboard works, and a number of choral and song cycles as well as individual songs. His symphony in G minor and his concertos for cello and for violin are often performed. He studied at the Royal College of Music under Stanford before service in the army during the First World War, in which he was wounded. After the war he was a pupil of John Ireland. His bohemian lifestyle and heavy drinking in the later 1920s interrupted his composition, but he resumed it in the 1930s. From 1934 onwards he dwelt mostly in the coastal town of Kenmare, Ireland, where he died in 1950 after falling into the water. 'Twilight' dates from 1936. The complex harmonies eventually give way to a simpler F major language as the poet remembers the kindness of those who have died.

**Ivor Gurney** (1890-1937)

By a Bierside  
Thou didst delight mine eyes

Ivor Gurney was both a composer and a poet – Stanford thought him his most promising student among Bliss, Vaughan Williams, and Ireland. He suffered from depression before WW1 and was increasingly mentally ill after the war. ‘By a Bierside’ sets a poem from John Masefield’s play *Pompey the Great* (1910), where it is spoken by four centurions, lamenting the death of a young Roman soldier. Gurney wrote it 1916 whilst lying on a damp sandbag in a disused trench mortar emplacement. He wrote about ‘By a Bierside’ as ‘a rhapsody on beauty, full of grief but not bitter, until the unreason of death closes the thought of loveliness ... Then the heart grows bitter with the weight of grief and revelation of the impermanence of things ... And the dimly apprehended sense of such before us all overpowers the singer, who is lost in the glory of the adventure of Death.’ He imagined ‘some poet-priest pronouncing an oration over the dead body of some young Greek hero’. The sad love song ‘Thou didst delight mine eyes’ unsettles us with the syncopated piano part and the poet’s apparent self-deprecation.

**Edward Elgar** (1857-1934)

From *Sea Pictures* op. 37

In 1898 Elgar was commissioned by the Norwich Festival to ‘write a piece for a vocal soloist. This became his *Sea Pictures*, in which he set five poems by different authors, each offering a different response to the ocean. For the solo singer, Elgar had Dame Clara Butt in mind; she was an imposing figure over six feet tall, known for her wide range and powerful low notes. The first time Elgar visited Clara Butt with the music, she was in her bath at the time and had him sent away, but the next time he called she received him more enthusiastically. She gave the first performance at Norwich on 5 October 1899 with the composer conducting. Elgar’s host at Norwich, James Mottram, described her ‘wonderful dress, the material of which, it was whispered, indicated appropriately the scales of a mermaid’s sinuous form’. The texts and their (original) orchestral setting have very little in common with earlier Victorian parlour songs about the sea like Henry Russell’s ‘A life on the open wave’ (1838) or John Hatton’s ‘The wreck of the Hesperus’ (c.1892), and Elgar’s work predates the rather more conventional groups by Stanford, his *Songs of the Sea* (1904) and *Songs of the Fleet* (1910 – both these groups were premièred at the Leeds Festival). Elgar would have known of Roden Noel’s ‘Sea Slumber Song’ from a selection of his verse published in 1892. The constant slow surge in the accompaniment resembles the same device used by Britten in the ‘Moonlight’ sea interlude from *Peter Grimes*. ‘In Haven (Capri)’ by Elgar’s wife Alice is sunny and relaxed although storms are threatening – she was also present in the *Enigma Variations* written shortly before.

Richard Garnett’s ‘Where Corals Lie’, published in 1888, also creates a distance between the poet and those he leaves behind. Musically, each verse begins with a repeated pedal note (B) in the bass and a vocal line based clearly on a rising minor triad, but then opens out as the land of corals is re-imagined.

‘Sabbath Morning at Sea’ uses the opening of ‘Sea Slumber Song’ to put us with the poet on the ship; although Elizabeth Browning feels she should be in church, she discovers a transcendent vision at sea.

## DAME SARAH CONNOLLY

Born in County Durham, Sarah Connolly studied piano and singing at the Royal College of Music, of which she is now a Fellow. She was made a DBE in the 2017 Birthday Honours, having previously been made a CBE in the 2010 New Year's Honours. In 2011 she was honoured by the Incorporated Society of Musicians and presented with the Distinguished Musician Award. She is the recipient of the Royal Philharmonic Society's 2012 Singer Award.

Recent highlights in opera have included Fricka (Covent Garden, Teatro Réal & Bayreuther Festspiele) Brangäne *Tristan und Isolde* (Covent Garden, Festspielhaus Baden-Baden, Glyndebourne Festival & Gran Teatro del Liceu); Komponist *Ariadne auf Naxos* and Clairon *Capriccio* (Metropolitan Opera); the title role in *Giulio Cesare* and Gertrude in the world premiere of Brett Dean's *Hamlet* (Glyndebourne Festival); the title role in *Ariodante* (Wiener Staatsoper, Festival d'Aix-en-Provence & Dutch National Opera); Sesto *La clemenza di Tito* (Festival d'Aix-en-Provence); Purcell's Dido (Teatro alla Scala & Covent Garden); Jocaste in Enescu's *Œdipe* (Covent Garden); Gluck's Orfeo and the title role in *The Rape of Lucretia* (Bayerische Staatsoper); Phèdre *Hippolyte et Aricie* (Opéra national de Paris & Glyndebourne Festival) and the title role in *Agrippina* and Nerone *L'Incoronazione di Poppea* (Gran Teatro del Liceu).

She has also sung the title role in *Maria Stuarda* and Roméo *I Capuleti e i Montecchi* (Opera North); Komponist (Welsh National Opera) and Octavian *Der Rosenkavalier* (Scottish Opera). A favorite at the English National Opera, her many roles for the company have included Geschwitz *Lulu*; Octavian; the title roles in Charpentier's *Medée* and Handel's *Agrippina*, *Xerxes*, *Ariodante* and Ruggiero *Alcina*; the title role in *The Rape of Lucretia*; Didon *Les Troyens*; Roméo, Susie *The Silver Tassie* and Sesto - for which she was nominated for an Olivier Award for Outstanding Achievement in Opera.

Her many concert engagements include appearances at the Lucerne, Salzburg, Tanglewood and Three Choirs Festivals and at the BBC Proms where, in 2009, she was a memorable guest soloist at The Last Night. Other notable engagements have included *The Dream of Gerontius* (Boston Symphony Orchestra/Sir Colin Davis & Mozarteumorchester Salzburg/Bolton); Mahler's Symphony No. 3 at the BBC Proms (LSO/Haitink); *A Child of our Time* and Brangäne (Berliner Philharmoniker/Rattle); Mahler's Symphony No. 2 (Leipzig Gewandhausorchester/Chailly, Boston Symphony Orchestra/von Dohnanyi & Philadelphia Orchestra/Nézet-Séguin); *Das Lied von der Erde* (Concertgebouworkest/Harding, Rotterdam Philharmonic Orchestra/Nézet-Séguin & LPO/Jurowski); *Des Knaben Wunderhorn* (L'Orchestre des Champs-Élysées/Herreweghe) and *La mort de Cléopâtre* (Hallé/Elder, CBSO/Gardner & BBC Symphony Orchestra/Sir Andrew Davis).

She has appeared in recital in London, New York, Boston, Philadelphia, Geneva, Madrid, Paris, Amsterdam, Rotterdam, San Francisco, Atlanta, Stuttgart; at the Incontri in Terra di Siena La Foce and the Schubertiada Vilabertran and at the Aldeburgh, Cheltenham, Edinburgh and Oxford Lieder Festivals. In the 2018/19 season she curated a Residency at Wigmore Hall.

Committed to promoting new music, her performances include Peter Lieberman's *Neruda Songs* (BBC Symphony Orchestra/Bělohávek), and the world premieres of Mark Anthony Turnage's *The Silver Tassie* (ENO); Sir John Tavener's *Tribute to Cavafy* (Tallis Scholars/Phillips at Symphony Hall, Birmingham) and *Gnosis* (BBC Symphony Orchestra/Bělohávek at the BBC Proms) and the role of Gertrude in Brett Dean's *Hamlet* (Glyndebourne Festival Opera).

A prolific recording artist, her many discs include Purcell's *Dido and Aeneas* (OAE); *Des Knaben Wunderhorn* (L'Orchestre des Champs-Élysées/Herreweghe - winner of an Edison Award); Brangäne *Tristan und Isolde* (LPO/Jurowski); Elgar's *Sea Pictures* and *The Dream of Gerontius* (BBC Symphony Orchestra/Sir Andrew Davis – winner of a Gramophone Award); Britten's *Phaedra* (BBC Symphony Orchestra/Gardner) and Mendelssohn's *Elijah*, Mozart's *Mass in C Minor* and Haydn's *Scena di Berenice* (Gabrieli Consort/McCreesh). Her roles on DVD include *Giulio Cesare*, *Nerone*, *Clairon* and Purcell's *Dido*. Her recording of Handel arias with The Sixteen and Harry Christophers was described as 'the definition of captivating' and her three solo recital discs *The Exquisite Hour*, *Songs of Love and Loss* and *My true love hath my heart* have all won universal critical acclaim. She features on the soundtrack *Fragments of a Prayer* by Sir John Tavener, for the feature film *Children of Men*.

## JOSEPH MIDDLETON

Pianist Joseph Middleton specializes in the art of song accompaniment and chamber music and has been highly acclaimed in this field. Described in Opera Magazine as 'the rightful heir to legendary accompanist Gerald Moore', by BBC Music Magazine as 'one of the brightest stars in the world of song and Lieder', he has also been labelled 'the cream of the new generation' by The Times. He is Director of Leeds Lieder, Musician in Residence at Pembroke College, Cambridge and a Fellow of his alma mater, the Royal Academy of Music, where he is a Professor. He was the first accompanist to win the Royal Philharmonic Society's Young Artist Award.

Joseph is a frequent guest at major music centres including London's Wigmore Hall (where he has been a featured artist), Royal Opera House and Royal Festival Hall, New York's Alice Tully Hall and Park Avenue Armory, Het Concertgebouw Amsterdam, Konzerthaus Vienna, Zürich Tonhalle, Kölner Philharmonie, Strasbourg, Frankfurt, Lille and Gothenburg Opera Houses, Philharmonie Luxembourg, Musée d'Orsay Paris, Oji Hall Tokyo and Festivals in Aix-en-Provence, Aldeburgh, Barcelona, Schloss Elmau, Edinburgh, Munich, Ravinia, San Francisco, Schubertiade Hohenems and Schwarzenberg, deSingel, Seoul, Stuttgart, Toronto and Vancouver. He made his BBC Proms debut in 2016 alongside Iestyn Davies and Carolyn Sampson & returned in 2018 alongside Dame Sarah Connolly where they premiered recently discovered songs by Benjamin Britten.

Joseph enjoys recitals with internationally established singers including Sir Thomas Allen, Louise Alder, Mary Bevan, Ian Bostridge, Allan Clayton, Dame Sarah Connolly, Lucy Crowe, Iestyn Davies, Fatma Said, Samuel Hasselhorn, Wolfgang Holzmair, Christiane Karg, Katarina Karnéus, Angelika Kirchschrager, Dame Felicity Lott, Christopher Maltman, John Mark Ainsley, Ann Murray DBE, James Newby, Mark Padmore, Miah Persson, Sophie Rennert, Ashley Riches, Amanda Roocroft, Kate Royal, Matthew Rose, Carolyn Sampson, Nicky Spence and Roderick Williams.

He has a special relationship with BBC Radio 3, frequently curating his own series and working with the BBC Radio 3 New Generation Artists. His critically acclaimed and fast-growing discography has seen him awarded a Diapason D'or and Edison Award as well as receiving nominations for Gramophone, BBC Music Magazines and International Classical Music Awards. He enjoys a particularly fruitful collaboration with Carolyn Sampson on the BIS label. Further recording projects include: an English Song recital with Dame Sarah Connolly for Chandos; Strauss Lieder, 'A Russian Connection' and 'Chère Nuit' with Louise Alder, also for Chandos; 'Voyages' and 'A Divine Muse' with Mary Bevan for Signum Records; 'Stille Liebe' with Samuel Hasselhorn for Harmonia Mundi; 'I wonder as I wander' with James Newby for BIS; 'A Musical Zoo' with Ashley Riches for Chandos; 'Nocturnal Variations' with Ruby Hughes, 'Elgar in Sussex' with Dame Felicity Lott, 'Tell me the Truth about Love' with Amanda Roocroft, 'This other Eden' with Kitty Whately, the Lieder of Ludwig Thuille with Sophie Bevan and Jennifer Johnston and the complete Purcell/Britten realizations with Ruby Hughes, Allan Clayton and Matthew Rose, all for Champs Hill Records. His interest in the furthering of the song repertoire has led Gramophone Magazine to describe him as 'the absolute king of programming'.

## **JULIA MARIKO SMITH**

Japanese-English soprano Julia Mariko Smith was born in North East England, and is currently represented by Steve Phillips Management. Most recently Julia has covered Amore in Opera North's BBC Radio 3 broadcast of *Orfeo ed Euridice* in March 2021, covered and performed Barbarina for their tour of *The Marriage of Figaro* and played Fairy Godmother for their Whistle Stop Opera film *Cinderella*, both in 2020.

Julia finished her studies at the Royal Northern College of Music on an Associate Studentship in 2020, after also completing a Postgraduate Diploma in 2019 under the tutelage of Deborah Rees. At RNCM she performed as Soeur Constance *Dialogues des Carmélites* and Mary Crawford *Mansfield Park* and toured with the National Gilbert and Sullivan Opera Company 2019 playing Gianetta in *The Gondoliers*, Kate in *The Yeomen of the Guard* and ensemble.

Prior to this, Julia completed her undergraduate and master's degree in music and consort singing respectively at Liverpool Hope University in 2016, taught by Vanessa Williamson and Professor Stephen Pratt.

Julia now looks forward to joining Waterperry Opera Festival as Gretel in their production of Humperdinck's *Hansel and Gretel* as part of their upcoming 2021 festival.

## **CHRISTOPHER PULLEYN**

Christopher Pulleyn studied English Literature at York University, after which he gradually developed a career as a collaborative pianist, and has since gone on to work regularly with a number of major arts organisations across the country including Opera North, Glyndebourne, Sage Gateshead, Huddersfield Choral Society, the Hallé, and the BBC. He is the Junior Fellow Répétiteur at the RNCM for 2019-2021, acting as principal Répétiteur for the college's opera productions, including Francis Poulenc's *Dialogues des Carmélites*, Janáček's *The Cunning Little Vixen* and *Mansfield Park* and *Flight* by Jonathan Dove.

He has worked regularly with Opera North on their many outreach and education programmes, and been involved in productions including *The Magic Flute*, *Cavalleria rusticana*, *Pagliacci*, and the UK Premiere of Kevin Puts' *Silent Night*. He was the principal accompanist for Opera North's Youth Ensembles, playing and assisting on a number of projects and productions. Christopher is also Assistant Musical Director of Bradford Festival Choral Society, and a regular accompanist and coach at Leeds Conservatoire and the University of Hull. In 2018, he established *&Piano*, an annual music festival in Huddersfield, to further support and encourage the appreciation of song and chamber music in the region.