

FILLING THE
CITY WITH
SONG

LEEDS LIEDER FESTIVAL 2021

In Praise of Leeds Lieder's 10th Festival

THU 17 – SUN 20 JUNE 2021

Leeds Town Hall

PROGRAMME: FRIDAY 18 JUNE

Joseph Middleton

Director

Jane Anthony

Founder



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

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#LLF21

*'...a compact TRIUMPH of
OUTSTANDING ART SONG'*

The Sunday Times

leedslieder.org.uk

Welcome to The Leeds Lieder 2021 Festival

Ten Festivals and a Pandemic! In 2004 a group of passionate, visionary song enthusiasts began programming recitals in Leeds and this venture has steadily grown to become the jam-packed season we now enjoy. With multiple artistic partners and thousands of individuals attending our events every year, **Leeds Lieder is a true cultural success story**. 2020 was certainly a year of reacting nimbly and working in new paradigms. We turned Leeds Lieder into its own broadcaster and went digital. It has been extremely rewarding to connect with audiences all over the world throughout the past 12 months, and to support artists both internationally known and just starting out. The support of our Friends and the generosity shown by our audiences has meant that we have been able to continue our **award-winning education programmes** online, **commission new works** and provide **valuable training for young artists**. In 2021 we have invited more musicians than ever before to appear in our Festival and for the first time we look forward to being hosted by Leeds Town Hall. The art of the song recital continues to be relevant and flourish in Yorkshire.

As the **finest Festival of art song in the North**, we continue to provide a platform for international stars to rub shoulders with the next generation of emerging musicians. However, at the 2021 Festival, we want to place the audience centre stage – **we have missed you, and we cannot wait to share music with you once again!** Turn to the closing recital and you can read more about your starring role! We enjoyed socially distanced recitals in Leeds Town Hall in the Autumn and feel confident that, Government Guidelines permitting, we can present a Festival you will enjoy in person and feel safe attending. Please see the back inside page for our Covid Safe Information. For those who have enjoyed our Livestreams, you can enjoy every event from the comfort of your home. Information about purchasing livestream tickets can also be found at the back of this brochure.

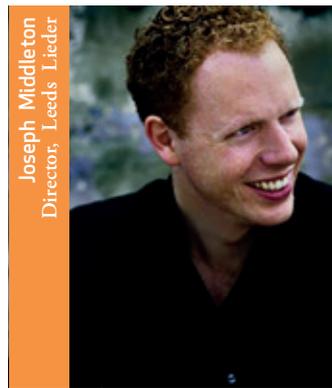
Our Young Artists will perform across the weekend and work with **Dame Felicity Lott, James Gilchrist, Anna Tilbrook, Sir Thomas Allen** and **Iain Burnside**. Iain has also programmed a fascinating music theatre piece for the opening lunchtime recital. New talent is on evidence at every turn in this Festival. **Emilia Nikolovska** and **William Thomas** return, and young instrumentalists join **Mark Padmore** for an evening presenting the complete Canticles by Britten. I'm also thrilled to welcome **Alice Coote** in her Leeds Lieder debut. A recital not to miss. The peerless **Graham Johnson** appears with one of his Songmakers' Almanac programmes and we welcome back Leeds Lieder favourites **Roderick Williams, Carolyn Sampson** and **James Gilchrist**.

Our last season was our most ambitious to date, and we are unashamed in boasting about our growth in audience: a staggering **60% increase** in the past four years. Let's keep this upward trajectory! Our exciting Learning and Participation programme which opens up creative music-making to people of **all ages, backgrounds and abilities** allows many more individuals to take delight in our events. Around **1000 school children** will learn songs through our education programmes this year alone.

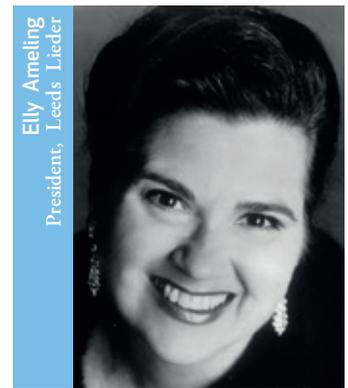
Ticket sales and public funding provide around half of Leeds Lieder's income and the remainder comes from the most generous philanthropic support, without which the scope of our programming and artistic vision would be compromised. Our audiences prove to be our greatest supporters and we remain immensely grateful to all our Friends. **Every gift, no matter what size, really does make a difference**. Visit our supporters page on the website if you'd like more information about how you can help shape culture in Leeds. I hope you like what is on over the next few pages and I look forward to welcoming you to this Festival. I feel confident it will be a very special few days.

With all best wishes,

Joseph Middleton – Director



Joseph Middleton
Director, Leeds Lieder



Elly Ameling
President, Leeds Lieder

A message from Elly Ameling, Hon. President of Leeds Lieder

As long as I have been in joyful contact with Leeds Lieder, from 2005 until today, I have admired the careful and adventurous programming. But this year I am completely overwhelmed by the variety of styles and of the performing artists! Impossible to mention one of the concerts as 'the best'. But I cannot avoid being utterly curious about the closing recital. What a wonderful idea to give a VOICE to the audience now that we are present in the Victoria Hall as well as online everywhere in the world! ENJOY!

Elly Ameling



Programme of Events

All events take place at Leeds Town Hall.

Thursday 17 June

1pm	The View from the Villa	Victoria Hall
3pm	Festival Masterclass I: with Iain Burnside	Victoria Hall Risers
7pm	Pre-Concert Talk: with Richard Stokes	Crypt
8pm	Evening Recital: <i>A Spiritual Solstice</i>	Victoria Hall

Friday 18 June

10am	Festival Masterclass II: with Dame Felicity Lott	Victoria Hall Risers	p4
2.30pm	Lunchtime Concert: Natalya Romaniw and Iain Burnside	Victoria Hall	p4
7pm	Pre-Concert Talk: with Dr Lucy Walker	Crypt	p13
8pm	Evening Recital: Britten: <i>The Five Canticles</i>	Victoria Hall	p13
9.45pm	Late Night Lieder: The Hermes Experiment	Victoria Hall Risers	p19

Saturday 19 June

10.30am	Coffee Concert: Leeds Lieder Young Artists	Victoria Hall Risers
1pm	Lunchtime Recital: Ema Nikolovska and Joseph Middleton	Victoria Hall
3pm	Festival Masterclass III: with Sir Thomas Allen	Victoria Hall Risers
7pm	Pre-Concert Talk: with Professor Natasha Loges	Crypt
8pm	Evening Recital: <i>If Fiordiligi and Dorabella had been Lieder singers</i>	Victoria Hall
8pm	Pop-up Poetry	Zoom event

Sunday 20 June

10.30am	Study Event: <i>Schubert and Beethoven, the birth of the Lied Cycle and a new voice in Romanticism</i>	Victoria Hall Risers
1pm	Lunchtime Recital: <i>O Solitude</i>	Victoria Hall
3pm	Festival Masterclass IV and presentation of the Leeds Lieder/Schubert Institute UK Song Prize: with James Gilchrist and Anna Tilbrook	Victoria Hall Risers
7pm	Pre-Concert Talk: with Hannah Kendall	Crypt
8pm	Closing Recital: <i>He Sings/She Sings/They Sing/You Choose</i>	Victoria Hall

Translations of songs are included in this programme.

All recitals will run without interval. Lunchtime concerts last 1 hour. Evening recitals last between 60 and 70 minutes. Masterclasses will include a short convenience break. Toilets are available at Leeds Town Hall.

Please remember to switch off mobile phones.

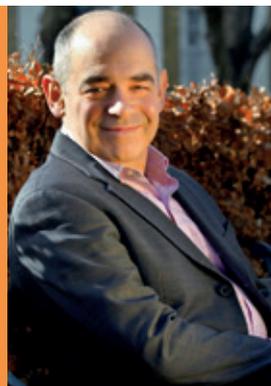
Dame Felicity Lott
© Trevor Leighton



Natalya Romaniw
© Patrick Allen



Iain Burnside
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Friday 18 June 10am
Victoria Hall Risers

Festival Masterclass II *with Dame Felicity Lott*

Our Young Artists programme continues to go from strength to strength, with alumni such as Elizabeth Watts and Nicky Spence now featuring on the world's great stages. Duos from around the globe have been selected from highly competitive entry to take part in the festival as Leeds Lieder Young Artists. Patron of Leeds Lieder, the great British soprano Dame Felicity Lott gives the second of four masterclasses in this year's Festival.

Friday 18 June 2.30pm
Victoria Hall

Lunchtime Recital

Natalya Romaniw *soprano*
Iain Burnside *piano*

Richard Strauss (1864-1949)

Allerseelen
Ruhe, meine Seele!
Ständchen
Morgen!
Cäcilie

Nikolai Rimsky-Korsakov (1844-1908)

Softly the spirit flew through the realms
The Nymph

Edvard Grieg (1843-1907)

From *Sechs Lieder op. 48*

Gruß
Dereinst, Gedanke mein
Zur Rosenzeit
Die verschwiegene Nachtigall

Sergei Rachmaninov (1873-1943)

Arion
O do not sing to me again
The Answer
Spring waters

**Richard
Strauss**
(1894-1949)

Allerseelen

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Aestern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, daß ich dich wieder habe,
Wie einst im Mai.

Hermann von Gilm zu Rosenegg (1812-1864)

Ruhe, meine Seele!

Nicht ein Lüftchen regt sich leise,
Sanft entschlummert ruht der Hain;
Durch der Blätter dunkle Hülle
Stiehlt sich lichter Sonnenschein.

Ruhe, ruhe, meine Seele,
Deine Stürme gingen wild,
Hast getobt und hast gezittert,
Wie die Brandung, wenn sie schwillt.

Diese Zeiten sind gewaltig,
Bringen Herz und Hirn in Not –
Ruhe, ruhe, meine Seele,
Und vergiß, was dich bedroht!

Karl Friedrich Henckell (1864-1929)

All Souls Day

Put the fragrant mignonettes on the table,
Bring the last of the red asters,
And let us talk of love again,
As we did long ago in May.

Give me your hand, so that I can press it secretly,
I'm not worried if anyone sees,
Just give me one of your sweet looks,
As you did long ago in May.

Today each grave is fragrant with flowers,
Just this one day in the year is dedicated to the dead,
Come to my heart and be mine again,
As once long ago in May.

Rest, my soul!

Not a breath of air stirs,
The woods slumber peacefully;
Through the dark veil of the leaves
Peep rays of bright sunlight.

Rest, rest, my soul,
Your storms were tempestuous,
You raged and shivered,
Like the surf when it breaks.

These are powerful times,
They bring torment to heart and mind:
Rest, rest, my soul,
And forget what threatens you!

Ständchen

Mach auf, mach auf, doch leise mein Kind,
Um keinen vom Schlummer zu wecken.
Kaum murmelt der Bach, kaum zittert im Wind
Ein Blatt an den Büschen und Hecken.
Drum leise, mein Mädchen, daß nichts sich regt,
Nur leise die Hand auf die Klinke gelegt.

Mit Tritten, wie Tritte der Elfen so sacht,
Um über die Blumen zu hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in den Garten zu schlüpfen.
Rings schlummern die Blüten am rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach.

Sitz nieder, hier dämmert's geheimnisvoll
Unter den Lindenbäumen,
Die Nachtigall uns zu Häupten soll
Von unseren Küssen träumen,
Und die Rose, wenn sie am Morgen erwacht,
Hoch glühn von den Wonnenschauern der Nacht.

Adolf Freidrich, Graf von Schack (1815-1894)

Morgen

Und morgen wird die Sonne wieder scheinen,
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen.

John Henry Mackay (1864-1933)

Cäcilie

Wenn du es wüßtest,
Was träumen heißt von brennenden Küssen,
Von Wandern und Ruhen mit der Geliebten,
Aug in Auge,
Und kosend und plaudernd,
Wenn du es wüßtest,
Du neigtest dein Herz!

Wenn du es wüßtest,
Was bangen heißt in einsamen Nächten,
Umschauert vom Sturm, da niemand tröstet
Milden Mundes die kampfmüde Seele,
Wenn du es wüßtest,
Du kämest zu mir.

Wenn du es wüßtest,
Was leben heißt, umhaucht von der Gottheit
Weltschaffendem Atem,
Zu schweben empor, lichtgetragen,
Zu seligen Höh'n,
Wenn du es wüßtest,
Du lebstest mit mir!

Heinrich Hart (1855-1906)

Serenade

Open the door, open the door quietly, my child,
So as not to wake anyone from sleep.
The brook hardly murmurs, in the wind hardly
A leaf stirs in the bushes and hedges.
So gently, my love, so that nothing stirs.
Just gently put your hand on the latch.

With steps as light as the elves'
When they hop over the flowers,
Fly softly out into the moonlit night,
Slip out here to me in the garden.
The sleeping flowers along the whispering brook
Perfume the air in their sleep, only love is awake.

Sit down, it's dark and secret here
Under the linden trees,
The nightingale over our heads
Will dream of our kisses,
And when the rose awakes in the morning,
It will glow with wonder at our night's rapture.

Tomorrow

And tomorrow the sun will shine again,
And on the path that I will take,
It will unite us, we happy ones, again,
In the midst of this sun-breathing earth...

And we will go quietly and slowly down
To the wide blue-waved beach,
Mutely we will gaze into each other's eyes,
And the silence of happiness will envelop us.

Cäcilie

If you only knew,
What it is like to dream of ardent kisses,
Of wandering and resting with one's beloved,
Gazing at each other,
Cuddling and chatting,
If you only knew,
Your heart would soften towards me!

If you only knew,
What it means to be fearful in the lonely night,
Surrounded by a raging storm, with no-one to comfort
The struggle-weary soul with gentle words,
If you only knew,
You would come to me.

If you only knew,
What it means to live surrounded by divine
World-creating breath,
To soar above, carried by light
To heavenly heights,
If you only knew,
You would live with me!

**Nikolai
Rimsky-
Korsakov**
(1844-1908)

Gornimi tikho letela dusha nebesami

Gornimi tikho letela dusha nebesami,
Grustnye dolu ona opuskala resnicy,
Sljozy v prostranstvo ot nikh upadaja zvezdami,
Svetloj i dlinnoj vilisja za nej verencej.
Vstrechnye tikho jejo voprosjali svetila:

Chto tak grustna i o chjom `eti sljozy vo vzore?
Im otvechala ona: ja zemli ne zabyla.
Mnogo [ostavila tam ja stradan'ja i gorja.
Zdes' ja lish' likam blazhenstva i radosti vnemlju,
Pravednykh dushi ne znajut ni skorbi, ni zloby.
O, otpusti menja snova, sozdatel', na zemlju,
Bylo-b o kom pozhalet' i uteshit' kogo-by!

Count Aleksei Konstantinovich Tolstoy (1817-1875)

Ja znaju, otchego u `etikh beregov

Ja znaju, otchego u `etikh beregov
Razdum'e tajnoje ob"emlet dukh plovcov:
Tam nimfa grustnaja s raspushchennoj kosoju,
Poluzakrytaja pevuchej osokoju,
Poroju pesn' pojot pro shelk svoikh vlasov,
Lazur' zaplakannykh ochej, zhemchug zubov
I serdce, polnoje ljubvi nerazdelennoj.
Projedet li chelnok-plovec obvorozhennyj,
Jejo zaslushavshis', perestajet gresti;
Zamolknet li ona – no dolgo na puti
Jemu vsjo chudjatsja napevy nad vodoju
I nimfa v kamyshakh, s raspushchennoj kosoju.

Apollon Nikolajevich Maykov (1821-1897)

**Edvard
Grieg**
(1843-1907)
from
**Sechs
Lieder**

Gruß

Leise zieht durch mein Gemüt
Liebliches Geläute,
Klinge, kleines Frühlingslied,
Kling hinaus ins Weite.

Kling hinaus bis an das Haus,
Wo die Veilchen sprießen,
Wenn du eine Rose schaut,
Sag, ich laß sie grüßen.

Heinrich Heine (1797-1856)

A soul flew quietly to the heavens

A soul flew quietly to the heavens,
Sadly she lowered her lashes,
Shedding tears into the space from which stars fall,
Bright and long there curled behind her a trail of tears.
Out of the quietness, a light shone on her and inquired:

Why are you so sad, with tears in your eyes?
She responded: I haven't forgotten the world.
Many who I left there suffer and are sorrowful.
Here I'm just an image of bliss and feel only joy,
Righteous souls know neither sorrow, nor anger.
O, let me return once again, Creator, to the earth,
That I might bring pity and comfort to someone!

I know why sailors are captured

I know why sailors are captured by
a mysterious, thoughtful mood around these shores:
Here there is a melancholy nymph with a loose braid,
almost hidden through the singing reeds,
who sometimes sings a song about the silk of her hair,
the azure of her tearful eyes, the pearls of her teeth
and her heart, filled with unrequited love.
When a small boat passes by – an entranced sailor,
listens to her, and stops rowing;
She stops singing – but for long after that
He seems to hear her singing over the water
and sees a nymph among the reeds, with her loose hair.

Greeting

Sweet chimes are gently
Enveloping my soul;
Ring out, little Spring song,
Ring out far and wide.

Ring out till you reach the house,
Where the violets are blooming,
And if you see a rose,
Tell her I send my greeting.

Dereinst, dereinst, Gedanke mein

Dereinst, dereinst, Gedanke mein,
Wirst ruhig sein.

Läßt Liebesglut
Dich still nicht werden,
In kühler Erden,
Da schläfst du gut,
Dort ohne Lieb'
Und ohne Pein
Wirst ruhig sein.

Was du im Leben
Nicht hast gefunden,
Wenn es entschwunden,
Wird's dir gegeben,
Dann ohne Wunden
Und ohne Pein
Wirst ruhig sein.

Emmanuel von Geibel (1815-1884)

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.

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

Johann Wolfgang von Goethe (1749-1832)

Some day, some day, my spirit

Some day, some day, my thoughts,
You will be at peace.

If love's passion
Will not leave you in peace,
In the cool earth
You will sleep well,
There, without love
And without pain
You will be at peace.

What in your life
You have not found,
When life has ended,
It will be given to you,
Then free from wounds
And free from pain
You will be at peace.

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.

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!

Die verschwiegene Nachtigall

Unter der Linden,
An der Haide,
Wie ich mit meinem Trauten saß,
Da mögt ihr finden,
Wie wir beide
Die Blumen brachen und das Gras.
Vor dem Wald mit süßem Schall,
Tandaradei!
Sang im Tal die Nachtigall.

Ich kam gegangen
Zu der Aue,
Mein Liebster kam vor mir dahin.
Ich ward empfangen
Als hehre Fraue,
Daß ich noch immer selig bin.
Ob er mir auch Küsse bot?
Tandaradei!
Seht, wie ist mein Mund so rot!

Wie ich da ruhte,
Wüßst' es einer,
Behüte Gott, ich schämte mich.
Wie mich der Gute herzte, keiner
Erfahre das als er und ich –
Und ein kleines Vögelein,
Tandaradei!
Das wird wohl verschwiegen sein.

Karl Joseph Simrock (1802-1876)

The discreet nightingale

Under the linden trees
On the heath
Where I sat with my lover
You might find
Where he and I
Crushed the flowers and the grass.
From the woods came a sweet sound –
'Tandaradei!'
The nightingale sang in the valley.

I came walking
To the meadow;
My sweetheart was there before me.
I was received
So like a noble lady
That I'm still ecstatic about it.
Did he also offer me kisses?
'Tandaradei!'
Just look at how red my mouth is!

If anyone should find out
What happened as I lay there,
God forbid, I would be ashamed.
May how my lover embraced me
Remain known only to him and me –
And a little bird –
'Tandaradei!'
Who certainly won't say a word

Sergei
Rachmaninov
(1873-1943)

Arion

Nas bylo mnogo na chelne:
Inye parus naprjagali,
Drugije družno upirali
V glub' moshchny vjosla.

V tishine,
Na rul' sklonjas', nash kormishchik umnyj
V molchan'i pravil gruznyj chjoln;
A ja bespechnoj very poln
Plovcam ja pel...

Vdrug lono voln
Izmjal s naljotu vikhor' shumnyj...
Pogib i kormshchik i plovec!
Lish' ja, tainstvennyj pevec,
Na bereg vybroshen grozoju.
Ja gimny prezhnije poju,
I rizu vlazhnuju moju
Sushu na solnce pod skaloju.

Aleksandr Pushkin (1799-1837)

Ne poi, krasavitsa, pri mne

Ne poi, krasavitsca, pri mne
Ty pesen Gruzii pechal'noj;
Napominajut mne
Druguju zhizn' i bereg dal'nij.

Uvy, napominajut mne
Tvoi zhestokije napevyI
step', i noch', i pri lune
Cherty dalekoj, bednoj devy!

Ja prizrak milyj, rokovoj,
Tebja uvidev, zabyvaju;
No ty pojosh', i predo mnoj
Jego ja vnov' voobrazhaju.

Ne poi, krasavitsa, pri mne
Ty pesen Gruzii pechal'noj;
Napominajut mne
Druguju zhizn' i bereg dal'nij.

Aleksandr Pushkin (1799-1837)

Arion

A lot of us were on the bark:
Some framed a sail for windy weather,
The others strongly and together
Moved oars. In silence sunk,

Keeping a rudder, strong and clever,
The skipper drove the heavy skiff;

And I – with careless belief –
I sang for sailors... But the stiff
Whirl smashed at once the waters' favor...

All dead – the captain and his guard! –

But I, the enigmatic bard,
Was thrown to the shore alone.
I sing the former anthems, yet,
And dry my mantle, torn and wet,
In beams of sun under a stone.

English: Yevgeny Bonver

Do not sing to me

Do not sing, to me, fair maiden, to me
your sad songs of Georgia;
they recall to me
another life and a far-off land.

Alas, They remind me,
your cruel melodies,
of the steppe, the night and moonlight
on the face of a distant, humble maiden!

That sweet and fateful spectre
I forget when you appear;
but when you sing, before me
I picture that image anew.

Do not sing, my beauty, to me
your sad songs of Georgia;
they remind me
of that other life and distant shore.

Otbet

Sprosili oni: 'Kak v letuchikh chelnakh
Nam beloju chajkoj skol'zit' na volnakh,
Chtob nas storozha nedognali?'
'Grebite!' oni otvechali.

Sprosili oni: 'Kak zabyt', navsegda,
Chto v mire judol'nom jest' bednost', beda,
Chto jest'v njom groza i pechali?'
'Zasnite!' oni otvechali.

Sprosili oni: 'Kak krasavic privlech'
Bez chary: chtob sami na strastnuju rech'
Oni nam v ob'jatija pali?'
'Ljubite!' oni otvechali.

Lev Aleksandrovich Mey (1822-1862)

Jeshchjo v poljakh

Jeshchjo v poljakh belejet sneg,
A vody uzh vesnoj shumjat –
Begut i budjat sonnyj breg,
Begut, i bleshchut, i glasjat...

Oni glasjat vo vse koncy:
Vesna idjot, vesna idjot!
My molodoj vesny goncy,
Ona nas vyslala vperjod.

Vesna idjot, vesna idjot,
I tikhikh, tjoplykh majskikh dnei
Rumjanyj, svetlyj khorovod
Tolpitsja veselo za nej!...

Fyodor Ivanovich Tyutchev (1803-1873)

The answer

They asked: 'How, in swift boats,
Are we to glide across the waves, like a white seagull,
Lest the guards should catch us?'
'Row!', they answered.

They asked: 'How are we to forget for ever
That there is poverty and misfortune in this vale of tears,
That there is enmity and sorry?'
'Sleep', they answered.

They asked: 'How are we to win beautiful girls
Without spells: so that our passionate words
Will make them fall into our embraces?'
'Love!' they answered.

English: Philip Ross Bullock

Spring Waters

The fields are still whitened with snow,
But the waters already roar with Spring.
They rush and awaken the sleepy riverbank,
They rush, and sparkle, and proclaim...

They proclaim to all corners of the earth:
'Spring is coming, Spring is coming!
We are the heralds of the young Spring,
She has sent us forward!'

Spring is coming, Spring is coming,
And the quiet, warm days of May
In a bright and glowing round dance
Bustle joyfully behind her.

English: Sergei Rybin

Though Strauss was a quite prolific composer, he did not always find it easy – unlike Saint-Saens, he did not produce music like apples growing on a tree. He wrote to a friend that if he could not find the right poem, he would pick one at random, ‘but the process is slow, the result is artificial, the melody has a viscous flow, and I have to draw on all my technical resources’. On the other hand, if he found a suitable poem by good luck, ‘a satisfactory song results’. The songs in this group come from collections he published between 1885 and 1894 (the year of his first opera *Guntram*).

‘Allerseelen’ (All Souls’ Day) comes from Strauss’s op. 10 collection *Acht Lieder aus Letzte Blätter*, his first song publication. *Letzte Blätter* was the title of a collection of poems by Hermann von Gilm. Strauss was introduced to Gilm’s poetry by the composer Ludwig Thuile. He completed the song in 1885 whilst at Meiningen where he had started his first job as conductor under Hans von Bülow, and it had its first performance there the following year. It was originally intended for a tenor voice, but Strauss himself accompanied his wife Paulina and two other sopranos who sang it (he was filmed conducting an orchestral version, with typical impassivity, in 1947 with Annette Brun). The text has been variously understood as the singer trying to revive an old love affair, or as a more supernatural encounter, or simply as the singer taking All Souls Day as an opportunity for a nostalgic memory.

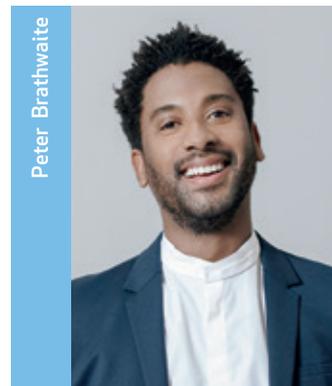
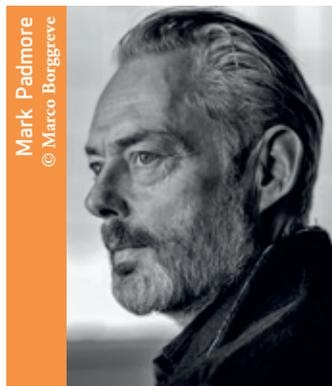
‘Ständchen’ is from Strauss’s op. 17 group of six songs published in 1887. Like op. 10, op.17 consisted of settings of one poet, in this case Adolf Friedrich von Schack. It was first performed in Weimar in 1889, when it was repeated by popular demand. The glittering piano part creates a mood of joy, dropping in pitch for the dusk of the third stanza and then rising up again for the rose that glows from the night’s embraces. ‘Ruhe, meine Seele!’, ‘Morgen!’, and ‘Cäcilie’ come from Strauss’s op. 27 set of four songs composed in 1894, which he gave as a wedding present to Paulina that year. He orchestrated ‘Ruhe’ in 1948 while in the middle of composing his *Vier letzte Lieder* – it has some motivic connections with ‘Im Abendrot’. ‘Morgen’ is a setting of a poem by John Henry Mackay who was born in Scotland but grew up in Germany, and was known as an anarchist writer who also wrote on homosexuality. Strauss had met Mackay in Berlin and set several others of his poems by Mackay, as did Schoenberg. He originally wrote for voice and piano, but then added the violin, and in 1897 he made an orchestral version with solo violin which is one of Strauss’s most often performed songs. Initially, he set the accompaniment for piano alone, and for piano with violin. In 1897 he arranged the piece for orchestra with violin solo. Strauss composed ‘Cäcilie’ on the day before his wedding. The poem, by Heinrich Hart, was written for Hart’s wife. The impassioned opening bars immediately establish the urgent character of the song, expressed in the short lines of text. The highest note is not at the obvious place – ‘seligen Höhen’ (blessed heights) – but at ‘du lebstest mit mir’ (you would live with me).

The next songs belong to the genre of the Russian ‘romance’ (romans). This term was originally used to distinguish art songs in French from Russian songs (rossiiskie pesni), but ‘romance’ soon came to denote art songs by Russian composers in any language. The ‘romance’ originated in the early nineteenth century, and by the early twentieth several types had emerged; the ‘salon romance’ was influenced by Italian opera, while the ‘cruel romance’ was a more popular genre, sometimes with political associations. The songs that are heard offstage in the first scene of Tchaikovsky’s *Eugene Onegin* are good examples of the sentimental romance as sung in drawing-rooms of the time. Rimsky-Korsakov wrote over sixty romances as well as two collections of Russian folk songs. ‘Softly the spirit flew’ is from his op. 27 group of four romances, published in 1883. The song is dedicated to the composer Glazunov; he and Rimsky-Korsakov were members of the ‘Belaieff circle’, a group centred around the publisher Belaieff. The poem by Tolstoy was also set by Tchaikovsky, Mussorgsky, and Arensky. ‘The Nymph’ (Nimfa) is a later song, from Rimsky-Korsakov’s two romances op. 56, published in 1899. The text is by Apollon Maykov (1821-1897), a lyric poet who described nature and village life, and who was a friend of Turgenev and Dostoevsky; Tchaikovsky also set his poetry to music. ‘The Nymph’ uses a similar flexible harmonic language to ‘Softly the spirit flew’, but the later song is striking for its almost constant low pedal E in the bass of the piano part.

The first two songs of Edvard Grieg’s *Sechs Lieder op. 48*, ‘Gruß’ and ‘Dereinst, Gedanke mein’, 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 twenty years earlier. The *Sechs Lieder* were published in 1889 (with texts in German and Norwegian) and dedicated to the Swedish Wagnerian soprano, Ellen Gubranson. Although Grieg is known primarily for his orchestral works and some chamber music, songs were an important part of his creative output. In 1900 he told his American biographer that the impetus for his song-writing was ‘love... I loved a young girl who had a wonderful voice... that girl became my wife...’. Grieg was to expand his musical language in the 1890s (with a nod towards impressionism), so these songs are relatively more conventional than, for example, his unpublished *Hauttussa* songs. 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. The lively, cheerful E major arpeggios of ‘Gruß’ are followed by the more introverted ‘Dereinst, Gedanke mein’ which gloomily contemplates death as a release from disappointed love. The Goethe setting ‘Zur Rosenzeit’ in B flat minor – described by Ernst Pauer in 1876 as ‘a key full of gloomy and sombre feeling’ – echoes the larger rising and falling intervals we heard in ‘Dereinst’ and the almost constant syncopation suggests unease. ‘Die verschwiegene Nachtigall’ one of Grieg’s most well-known songs. A setting of a poem by twelfth-century Walther von der Vogelweide (widely available in a modern German translation), Grieg creates an archaic tone through simple part-writing and harmony and repeated short phrases. The nightingale itself is more of a nineteenth-century creature, beginning the song with a call in F over a bass in C; later the call is sung in two third-related keys (F major and D major).

To all intents and purposes, the Russian romance came to an end with the 1917 revolution, and Rachmaninov was one of the last composers in this genre. He composed eighty-three songs between 1890 and 1916, inspired by the great opera singers with whom he associated, like Chaliapin. ‘Arion’ (1912) and ‘O do not sing’ (1892) are both settings of Pushkin. Arion is saved from shipwreck (or in some version of the legend, from robbery) by singing and is rescued by a passing dolphin. Pushkin’s poem can be read as political allegory of narrow escape; he narrowly escaped conviction following the Decembrist uprising of 1825. The piano establishes the stormy sea, and fades away as the singer’s clothes dry on the shore. Pushkin’s ‘Do not sing to me’ (entitled ‘Georgian Song’) was set by Glinka and Rimsky-Korsakov as well as Rachmaninoff. In 1820 the subversive tone of his poetry had attracted the attention of the authorities, but instead of banishment to Siberia he was sent to the Caucasus. Rachmaninov’s setting uses a theme very similar to one in Borodin’s *On the Steppes of Central Asia*, another evocation of a distant land. ‘The answer’ (1902), a setting of Victor Hugo, uses a simpler musical language, almost in pastel shades reminiscent of Fauré. A dramatic contrast, ‘Spring waters’ (1896), to a poem by Fyodor Tyutchev, finds Rachmaninov in full-blown romantic style, exuberantly celebrating the arrival of spring. The poem, from 1830, also reflects Tyutchev’s great love of Russian landscape – he spent most of his diplomatic career in Germany, where he wrote this poem.

Dr George Kennaway © 2021



Friday 18 June 7pm
Crypt

Pre-Concert Talk with Dr Lucy Walker

Dr Lucy Walker is head of Public Engagement at Britten Pears Arts and is based at The Red House, the former home of Benjamin Britten. Lucy's talk will explore the music, poetry and heritage of the Canticles performed in tonight's recital.



Friday 18 June 8pm
Victoria Hall

Evening Recital Britten: *The Five Canticles*

Mark Padmore *tenor*
Iestyn Davies *countertenor*
Peter Brathwaite *baritone*
Joseph Middleton *piano*
Olivia Jageurs *harp*
Ben Goldscheider *horn*

Benjamin Britten (1913-76)

Canticles

Canticle I: My beloved is mine
Canticle II: Abraham and Isaac
Canticle III: Still falls the rain
Canticle IV: The Journey of the Magi
Canticle V: The Death of Saint Narcissus

The Five Canticles

**Benjamin
Britten**
(1913-1976)

Canticle I: My Beloved is mine

Ev'n like two little bank-divided brooks,
That wash the pebbles with their wanton streams,
And having rang'd and search'd a thousand nooks,
Meet both at length at silver-breasted Thames,
Where in a greater current they conjoin:
So I my best-beloved's am; so he is mine.

Ev'n so we met; and after long pursuit,
Ev'n so we joy'n'd; we both became entire;
No need for either to renew a suit,
For I was flax and he was flames of fire:
Our firm-united souls did more than twine;
So I my best-beloved's am; so he is mine.

If all those glit'ring Monarchs that command
The servile quarters of this earthly ball,
Should tender, in exchange, their shares of land,
I would not change my fortunes for them all:
Their wealth is but a counter to my coin:
The world's but theirs; but my beloved's mine.

Canticle II: Abraham and Isaac

God speaks: Abraham, my servant, Abraham,
Take Isaac, thy son by name,
That thou lovest the best of all,
And in sacrifice offer him to me
Upon that hill there besides thee.

Abraham, I will that so it be,
For aught that may befall.

Abraham: My Lord, to Thee is mine intent
Ever to be obedient.
That son that Thou to me hast sent
Offer I will to Thee.
Thy bidding done shall be.

Nor Time, nor Place, nor Chance, nor Death can bow
My least desires unto the least remove;
He's firmly mine by oath; I his by vow;
He's mine by faith; and I am his by love;
He's mine by water; I am his by wine,
Thus I my best-beloved's am; thus he is mine.

He is my Altar; I, his Holy Place;
I am his guest; and he, my living food;
I'm his by penitence; he mine by grace;
I'm his by purchase; he is mine, by blood;
He's my supporting elm; and I his vine;
Thus I my best beloved's am; thus he is mine.

He gives me wealth; I give him all my vows:
I give him songs; he gives me length of days;
With wreaths of grace he crowns my longing brows,
And I his temples with a crown of Praise,
Which he accepts: an everlasting sign,
That I my best-beloved's am; that he is mine.

Francis Quarles (1592-1644)

A Divine Rapture, quoting from The Song of Songs

Here Abraham, turning him to his son Isaac, saith:

Make thee ready, my dear darling,
For we must do a little thing.
This woode do on thy back it bring,
We may no longer abide.

A sword and fire that I will take,
For sacrifice behoves me to make;
God's bidding will I not forsake,
But ever obedient be.

The Five Canticles

Here Isaac speaketh to his father, and taketh a bundle of sticks and beareth after his father, and saith:

Isaac: Father, I am all ready
To do your bidding most meekely,
And to bear this wood full bayn am I,
As you commanded me.

Here they both go to the place to do sacrifice:

Abraham: Now, Isaac son, go we our way
To yonder mount if that we may.

Isaac: My dear father, I will essay
To follow you full fain.

Abraham being minded to slay his son Isaac,
lifts up his hands, and saith the following:

Abraham: O! My heart will break in three,
To hear thy words I have pitye;
As Thou wilt, Lord, so must it be,
To Thee I will be bayn.
Lay down thy faggot, my own son dear.

Isaac: All ready father, lo, it is here.
But why make you such heavy cheer?
Are you anything adread?

Abraham: Ah! Dear God! That me is woe!

Isaac: Father, if it be your will, Where is the beast
that we shall kill?

Abraham: Thereof, son, is none upon this hill.

Isaac: Father, I am full sore affeared To see you bear
that drawne sword.

Abraham: Isaac, son, peace, I pray thee, Thou
breakest my heart even in three.

Isaac: I pray you, father, layn† nothing from me, But
tell me what you think.

Abraham: Ah! Isaac, Isaac, I must thee kill!

Isaac: Alas! Father, is that your will,
Your owne child for to spill
Upon this hilles brink?
If I have trespassed in any degree
With a yard you may beat me;
Put up your sword, if your will be,
For I am but a child.
Would God my mother were here with me!
She would kneel down upon her knee,
Praying you, father, if it may be,
For to save my life.

Abraham: O Isaac, son, to thee I say
God hath commanded me today
Sacrifice, this is no nay,
To make of thy bodye.

Isaac: Is it God's will I shall be slain?

Abraham: Yea, son, it is not for to layn.

Here Isaac asketh his father's blessing on his knees, and saith:

Isaac: Father, seeing you muste needs do so,
Let it pass lightly and over go;
Kneeling on my knees two,
Your blessing on me spread.

Abraham: My blessing, dear son, give I thee
And thy mother's with heart free.
The blessing of the Trinity,
My dear Son, on thee light.

Here Isaac riseth and cometh to his father, and he taketh him, and bindeth and layeth him upon the altar to sacrifice him, and saith:

Abraham: Come hither, my child, thou art so sweet,
Thou must be bound both hands and feet.

Isaac: Father, do with me as you will,
I must obey, and that is skill,
God's commandment to fulfil,
For needs so it must be.

Abraham: Isaac, Isaac, blessed must thou be.

Isaac: Father, greet well my brethren ying,
And pray my mother of her blessing,
I come no more under her wing,
Farewell for ever and aye.

Abraham: Farewell, my sweete son of grace!

Here Abraham doth kiss his son Isaac, and binds a kerchief about his head.

Isaac: I pray you, father, turn down my face,
For I am sore adread.

Abraham: Lord, full loth were I him to kill!

Isaac: Ah, mercy, father, why tarry you so?

Abraham: Jesu! On me have pity,
That I have most in mind.

Isaac: Now, father, I see that I shall die:
Almighty God in majesty!
My soul I offer unto Thee!

Abraham: To do this deed I am sorrye.

Here let Abraham make a sign as tho' he would cut off his son Isaac's head with his sword; then...

God speaks: Abraham, my servant dear, Abraham,
Lay not thy sword in no manner
On Isaac, thy dear darling.
For thou darest me, well wot I,
That of thy son had no mercy,
To fulfil my bidding.

The Five Canticles

Abraham: Ah, Lord of heaven and King of bliss,
Thy bidding shall be done, i-wiss!
A horned wether here I see,
Among the briars tied is he,
To Thee offered shall he be
Anon right in this place.

Then let Abraham take the lamb and kill him.

Abraham: Sacrifice here sent me is,
And all, Lord, through Thy grace.

Envoi Such obedience grant us, O Lord!
Ever to Thy most holy word.
That in the same we may accord
As this Abraham was bayn;
And then altogether shall we
That worthy King in heaven see,
And dwell with Him in great glorye
For ever and ever. Amen

Anonymous – Medieval

Canticle III Still falls the rain

Still falls the Rain –
Dark as the world of man, black as our loss –
Blind as the nineteen hundred and forty nails upon the Cross.

Still falls the Rain
With a sound like the pulse of the heart that is changed to the hammer beat
In the Potter's Field, and the sound of the impious feet.

On the Tomb:

Still falls the Rain

In the Field of Blood where the small hopes breed and the human brain
Nurtures its greed, that worm with the brow of Cain.

Still falls the Rain
At the feet of the Starved Man hung upon the Cross,
Christ that each day, each night, nails there, have mercy on us –
On Dives and on Lazarus:
Under the Rain the sore and the gold are as one.

Still falls the Rain –
Still falls the Blood from the Starved Man's wounded Side:
He bears in His Heart all wounds, – those of the light that died,
The last faint spark
In the self-murdered heart, the wounds of the sad uncomprehending dark,
The wounds of the baited bear, –
The blind and weeping bear whom the keepers beat
On his helpless flesh ... the tears of the hunted hare.

Still falls the Rain –
Then – O Ile leape up to my God: who pulles me doune –
See see where Christ's blood streames in the firmament.
It flows from the Brow we nailed upon the tree
Deep to the dying, to the thirsting heart
That holds the fire of the world, – dark-smirched with pain
As Caesar's laurel crown.
Then sounds the voice of One who like the heart of man
Was once a child who among beasts has lain –
'Still do I love, still shed my innocent light, my Blood, for thee.'

Dame Edith Sitwell (1887-1964)

The Five Canticles

Canticle IV: The journey of the Magi

A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The ways deep and the weather sharp,
The very dead of winter.
And the camels galled, sore-footed, refractory,
Lying down in the melting snow.
There were times we regretted
The summer palaces on slopes, the terraces,
And the silken girls bringing sherbet.

Then the camel men cursing and grumbling
And running away, and wanting their liquor and
women,
And the night-fires going out, and the lack of shelters,
And the cities hostile and the towns unfriendly
And the villages dirty and charging high prices:
A hard time we had of it.
At the end we preferred to travel all night,
Sleeping in snatches,
With the voices singing in our ears, saying
That this was all folly.

Then at dawn we came down to a temperate valley,
Wet, below the snow line, smelling of vegetation,
With a running stream and a water-mill beating the
darkness, And three trees on the low sky.
And an old white horse galloped away in the meadow.
Then we came to a tavern with vine-leaves over the lintel,
Six hands at an open door dicing for pieces of silver,
And feet kicking the empty wine-skins.
But there was no information, and so we continued
And arrived at evening, not a moment too soon
Finding the place; it was (you may say) satisfactory.

All this was a long time ago, I remember,
And I would do it again, but set down
This: were we led all that way for
Birth or Death? There was a Birth, certainly,
We had evidence and no doubt.
I had seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death.
We returned to our places, these Kingdoms,
But no longer at ease here, in the old dispensation,
With an alien people clutching their gods.
I should be glad of another death.

T S Eliot (1888-1965)

Canticle V: The death of Saint Narcissus

Come under the shadow of this gray rock –
Come in under the shadow of this gray rock,
And I will show you something different from either
Your shadow sprawling over the sand at daybreak, or
Your shadow leaping behind the fire against the red rock:
I will show you his bloody cloth and limbs
And the gray shadow on his lips.

He walked once between the sea and the high cliffs
When the wind made him aware of his limbs smoothly
passing each other
And of his arms crossed over his breast.
When he walked over the meadows
He was stifled and soothed by his own rhythm.
By the river
His eyes were aware of the pointed corners of his eyes
And his hands aware of the pointed tips of his fingers.

Struck down by such knowledge
He could not live men's ways, but became a dancer
before God.
If he walked in city streets
He seemed to tread on faces, convulsive thighs and knees.
So he came out under the rock.

First he was sure that he had been a tree,
Twisting its branches among each other
And tangling its roots among each other.

Then he knew that he had been a fish
With slippery white belly held tight in his own fingers,
Writhing in his own clutch, his ancient beauty
Caught fast in the pink tips of his new beauty.

Then he had been a young girl
Caught in the woods by a drunken old man
Knowing at the end the taste of his own whiteness,
The horror of his own smoothness,
And he felt drunken and old.

So he became a dancer to God.
Because his flesh was in love with the burning arrows
He danced on the hot sand
Until the arrows came.
As he embraced them his white skin surrendered itself
to the redness of blood, and satisfied him.
Now he is green, dry and stained
With the shadow in his mouth.

T. S. Eliot (1888-1976)

Britten's Canticles were written at various times between 1947 and 1974, two years before he died. The voices and instruments differ: the second and fourth need two and three voices, and the third and fifth need horn and piano, respectively. In spite of their title ('canticle' suggests a religious context), the texts are mostly non-sacred, with two settings of T.S. Eliot, a poem by Edith Sitwell, a poem based on the Song of Solomon, and a text taken from one of the Chester Mystery Plays. Nonetheless the group is pervaded by a religious spirit. They are more substantial than individual songs, occupying a space somewhere between religious meditation and operatic *scena*.

Canticle I (1947) was written for a memorial concert for Dick Sheppard, a former vicar of St Martin-in-the-Fields and a founder of the Peace Pledge Union. Britten found the text by the seventeenth-century poet Francis Quarles in an American anthology, but it was widely available; the first three stanzas were included in Arthur Quiller-Couch's popular *Oxford Book of English Verse* in 1919. Written shortly after the opera *Albert Herring*, there are some connections: the first scene of *Albert* also quotes the Song of Songs, and the ending where *Albert* acknowledges his sexuality resonates with the line 'So I my Best-beloved's am; so He is mine.' At the opening the piano suggests a barcarolle and flowing river water. A short recitative section follows punctuated by short chords, then a lively section with close imitation between the parts (also slightly echoing 'The splendour falls on castle walls' from Britten's *Les Illuminations*), and a final slow section with short-long rhythms that had been used in his settings of Donne sonnets and were to recur in the closing bars of the opera *A Midsummer Night's Dream*. Here the tonal ambiguity of the opening bars is resolved in the major.

Canticle II was written in 1952 for Peter Pears, Kathleen Ferrier and Britten to perform as a fundraiser for the English Opera Group. The text is based on the Abraham and Isaac story as depicted in the Chester Mystery Plays. The première had to be postponed because of the death of George VI which meant the sudden change of the schedules of the BBC Third Programme. The idea may have come from Melville's story *Billy Budd*, which refers to the Abraham/Isaac story – Britten's opera had been first performed the previous year. Much of *Canticle 2* was re-used in Britten's *War Requiem* ten years later, this time to Wilfred Owen's poem. Britten created the text for this Canticle himself, selecting various passages from the Wakefield Mystery Play while omitting its more rustic, everyday, elements. The voice (or voices) of God open the song in E flat major, while Abraham sings in A major, but Abraham eventually joins God in E flat.

Canticle III was written for voice, horn, and piano in 1954 in memory of the Australian pianist Noel Mewton-Wood, who had given the première of the revised version of Britten's piano concerto in 1946 but had committed suicide in 1952. The first performance took place in 1955. This Canticle sets a poem written in 1941 by Edith Sitwell. At the time this was her most famous poem; she had caused a sensation by reciting it at the Churchill Club during the war while a bomb exploded outside. Britten wrote to Sitwell saying that he had been nervous about setting her poem, but that 'writing this work has helped me in my development as a composer I am on the threshold of a new musical world'. *Canticle III* also follows from an opera, in this case *The Turn of the Screw*, with which it shares some aspects such as the use of twelve-tone technique and variation form.

Canticle IV (1971) sets T. S. Eliot's poem 'The Journey of the Magi.' Britten composed this in ten days while busy with the Aldeburgh Festival where he was conducting the Mozart Requiem and Elgar's *Dream of Gerontius*. A repeated figure in the bass of the piano evokes the movement of the camels, and we hear the kings' footsteps. Most strikingly, at 'satisfactory', Britten quotes the plainchant 'Magi videntes stellam' which is chanted before the Magnificat on the Feast of the Epiphany, changing the soundworld with a wash of sound suggesting bells.

In 1974, Britten's health was deteriorating and he had stopped playing the piano in public. His *Canticle V* used not a piano but a harp, played by Osian Ellis (who sadly died in January this year) – it has been suggested that if Britten could not play the piano, no-one else would either. He set an early poem by T.S. Eliot, a collection of whose recently published juvenilia had been given to him by the writer on music Donald Mitchell (Eliot suppressed this poem and another, 'The Love Song of Saint Sebastian', from his *Poems 1920* collection). Mitchell said that after a heart operation, Britten found Eliot 'one of the few poets he could bear to read.' Eliot conflates the figures of Narcissus (an early Christian saint as well as a person from classical mythology, and St Sebastian. The figure of Narcissus could be Tadzio from *Death in Venice* (1973), a 'dancer before God... on the hot sand', and there are parallels between Narcissus and the opera's central character Aschenbach. The harp, which does not so much accompany the words as comment upon them, suggests bells, the arrows, and Narcissus's journey to faith.

Dr George Kennaway © 2021



Friday 18 June, 9.45pm

Victoria Hall Risers

Late Night Lieder

The Hermes Experiment

Ann Denholm *harp*

Oliver Pashley *clarinet*

Marianne Schofield *double bass*

Heloise Werner *soprano*

with poets

Hannah Stone

Clare Wigzell

Emma Storr

Oz Hardwick

Clara Schumann (arr. Pashley)

Liebst du um Schönheit

Raymond Yiu (b. 1973)

Written on Sunset

Ayanna Witter-Johnson

Draw the Line

Errolynn Wallen (b.1958)

gun, gun, gun

Improvisations on poetry by poets local to Leeds

Lili Boulanger (arr. Schofield)

Reflets

Attente

Hannah Peel (arr. Pashley)

The Almond Tree

Emily Hall (b.1978)

I am happy living simply

The end of the ending

The Hermes Experiment are delighted to be presenting tonight's programme of diverse new music, including commissions, arrangements by the ensemble, and live improvisation featuring local poets.

The ensemble will start with clarinetist, Oliver Pashley's arrangement of the iconic *Liebst du um Schönheit* by Clara Schumann, a song that explores different motivations for love. Oliver says: 'in this arrangement the earlier verses are manipulated and elongated slightly to reflect the uneasiness and fragility of a relationship founded upon less than admirable intentions, before opening up in the final verse, where the singer finally declares her love for love's sake: the only love worth pursuing.'

From here the programme moves to two works commissioned for the ensemble by the Michael Cuddigan Trust in 2020, the first of which is *Written at Sunset* by Raymond Yiu. This duo for soprano and bass/Bb clarinet is in 3 movements and explores the concept of time, setting text by Hsiung Hung. The second of these commissions was composed by Ayanna Witter-Johnson as a duo for voice and double bass. *Draw the Line* explores the tension between two friends from different backgrounds during the Covid 19 pandemic and the rise of the Black Lives Matter movement.

Errolynn Wallen's *gun, gun, gun* is a gritty and intense depiction of the 2016 shooting at a gay nightclub in Florida in which 49 innocent people were killed and many more injured. The instruments are used in many different ways to evoke the terrifying scene of the tragedy, with text by Terese Svoboda describing the scene from an imagined victim's point of view.

At the centre of the programme, the ensemble will improvise on poems by three poets local to Leeds: Hannah Stone, Oz Hardwick and Clare Wigzell.

Lili Boulanger composed *Reflets (Reflections)* and *Attente (Waiting)* in 1911 and 1912 respectively, setting text by Maurice Maeterlinck, and double bassist Marianne Schofield arranged them for the ensemble in 2020. These are beautifully colourful but nebulous songs that explore deep emotional states.

In contrast, Oliver wrote the following about his brand new arrangement of Hannah Peel's song *The Almond Tree*: '(it) has, to me, a darkly comic side. Its upbeat tempo and persistent beat add a gritty funk to the sinister subject matter, and while my arrangement adopts a slightly more reflective stance, I hope to retain the wry twinkle-in-the-eye of the original.'

To close the programme, the ensemble will perform two songs by Emily Hall, commissioned by the group in 2017. They are settings of fragments of text by the Russian poet Marina Tsvetaeva, about which Emily wrote:

*I am happy living simply
like a clock, or a calendar*

'This resonated with me and felt like a universally aspirational sentiment. But there is humour in there too because sometimes it feels like we are regimenting ourselves into simplification almost against our will, sacrificing the beauty of chaos which ultimately is impossible to keep out... The other fragment is from a poem called 'The poem of the end' (1923). I just found it quite simply, sad.'

*we've reached the end of the ending
and there is nothing left to lose
we've reached the end of the ending
so I stroke and stroke your face*

Biographies: Leeds Lieder Festival Artists

Sir Thomas Allen
© Sussie Ahlburg



Sir Thomas Allen baritone

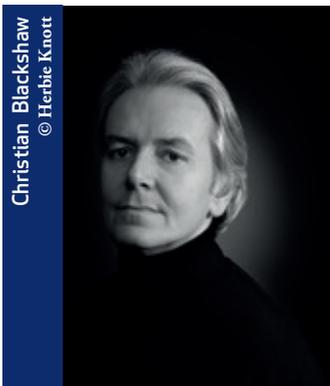
Sir Thomas Allen is an established star of the great opera houses of the world. He has sung over fifty roles at the Royal Opera House, Covent Garden; in 2012 he celebrated his 40th anniversary of his début with the company. The same year he also celebrated the 30th anniversary of his début at the Metropolitan Opera, New York. He returned to the Metropolitan Opera in 17/18 for his acclaimed portrayal of Baron Zeta *The Merry Widow*. He's particularly renowned for his Billy Budd, Pelléas, Eugene Onegin, Ulisse and Beckmesser, as well as the great Mozart roles of Count Almaviva, Don Alfonso, Papageno, Guglielmo and, of course, Don Giovanni. Equally renowned on the concert platform, he appears in recital in the United Kingdom, throughout Europe, in Australia and America, and has appeared with the world's great orchestras and conductors. The greatest part of his repertoire has been extensively recorded with such distinguished names as Solti, Levine, Marriner, Haitink, Rattle, Sawallisch and Muti. He made a triumphant directing début in 2003 and has since directed at Arizona Opera, Boston Lyric Opera, Chicago Lyric Opera and Scottish Opera where his productions include *The Barber of Seville*, *The Marriage of Figaro*, *The Magic Flute* and, most recently *Don Giovanni*. He is Chancellor of Durham University. His many honours include the title of Bayerischer Kammersänger awarded by the Bayerische Staatsoper. In the New Year's Honours of 1989 he was created a Commander of the British Empire and in the 1999 Queen's Birthday Honours he was made a Knight Bachelor. Among his proudest achievements is having a Channel Tunnel locomotive named after him; and most recently, being awarded the Queen's Medal for Music 2013. Thomas Allen's first book, *Foreign Parts - A Singer's Journal* was published in 1993. His film credits include *Mrs Henderson Presents* and *The Real Don Giovanni*.

Susan Bickley
© Julie Kim



Susan Bickley mezzo-soprano

Susan Bickley is regarded as one of the most accomplished mezzo-sopranos of her generation, with a wide repertoire encompassing the Baroque, the great 19th and 20th century dramatic roles, as well as contemporary repertoire. In May 2011 she received the prestigious Singer Award at the Royal Philharmonic Society Awards, the highest recognition for live classical music in the UK. Highlights of her 2020/21 season include returns to The Royal Opera House, Covent Garden and English National Opera. Most recently, she performed the role of Marcellina *The Marriage of Figaro* for English National Opera, Kabanicha *Káta Kabanová* in a revival of Richard Jones' acclaimed Royal Opera House production for Teatro dell'Opera di Roma. On the concert platform, Auntie *Peter Grimes* with Bergen Philharmonic Orchestra, conducted by Edward Gardner. Recent operatic highlights include Herodias in Adena Jacob's new production of Strauss *Salome* for English National Opera, Kabanicha *Káta Kabanová* and Matron *The Nose* at the Royal Opera House, Covent Garden, Paulina in Ryan Wigglesworth's world première of *The Winter's Tale* for English National Opera, and Genevieve in Debussy *Pelléas et Mélisande* for Garsington Opera. She has performed with Opera North as Kostelnicka in Janáček *Jenůfa*, as well as Waltraute *Götterdämmerung* and Fricka *Die Walküre* in Wagner's *Ring Cycle*; she also returned to Welsh National Opera to sing Marcellina in *The Marriage of Figaro*, a role she reprised in summer 2016 at Glyndebourne Festival Opera. Previous highlights include Herodias *Salome* at Dallas Opera and San Francisco Opera, Messagiera *Orfeo* with the Royal Opera House at the Roundhouse; Mother in the world première of Tansy Davies' *Between Worlds*, and Jocasta in the world première of Julian Anderson's *Thebans*, all for English National Opera; Kabanicha *Káta Kabanová* at Opéra de Paris, Kostelnicka *Jenůfa*, Baba the Turk *The Rake's Progress* and Mrs Grose *The Turn of the Screw* at Glyndebourne, Irene *Theodora*, Ludmilla *The Bartered Bride*, Aksinya *Lady Macbeth of Mzensk*, Babulenska *The Gambler*; Virgie *Anna Nicole* at the Royal Opera House, Covent Garden, and Madre in Nono's *Al gran sole carico d'amore* at the Staatsoper Berlin and Salzburg Festival. Recent highlights on the concert stage include Dido in Purcell *Dido and Aeneas* in Boston with the Handel and Haydn society, conducted by Harry Christophers, Fricka in Wagner *Das Rheingold* for the Hallé with Mark Elder, Thomas Adès *America: A Prophecy* with the BBC Philharmonic, as Baba the Turk in Stravinsky *The Rake's Progress* at the Edinburgh International Festival, and George Benjamin *Into the Little Hill* at Lincoln Center. Susan has also sung Irene Theodora with the Internationale Händel-Festspiele Göttingen, Tippett's *A Child of Our Time* with the Orquestra Sinfônica do Estado de São Paulo, and Beethoven's *Missa Solemnis* with the Hallé. She made her début with the Los Angeles Philharmonic Orchestra under Gustavo Dudamel in Knussen's *Where the Wild Things Are*, her Carnegie Hall début singing Stravinsky *Requiem Canticles*; has sung Ligeti *Requiem* and George Benjamin *Upon Silence* at the Salzburg Festival; and opened the 2008 Edinburgh International Festival. She regularly appears at the BBC Proms. On the recital stage, Susan has appeared with Roger Vignoles at the Kennedy Center in Washington, with Iain Burnside at Wigmore Hall and Spitalfields Festival, and with Julius Drake at St. John Smith's Square and Oxford Lieder Festival. Her other recorded repertoire includes songs by Ivor Gurney with Iain Burnside; Handel *Serse*, *Theodora*, *Solomon*; Purcell *The Fairy Queen*, *Dido and Aeneas*; Vivaldi *Juditha triumphans*; Reynaldo Hahn Songs; George Benjamin *Upon Silence*; Thomas Adès *America: A Prophecy*; and Simon Bainbridge *Ad ora incerta* and Primo Levi songs.



Christian Blackshaw *piano*

A deeply passionate and sensitive pianist, **Christian Blackshaw** is celebrated for the incomparable musicianship of his performances. His playing combines tremendous emotional depth with great understanding. Following studies with Gordon Green at the Royal College Manchester and Royal Academy London, winning the gold medals at each, he was the first British pianist to study at the Leningrad Conservatoire with Moisei Halpin. He later worked closely with Sir Clifford Curzon in London. He has performed worldwide and in festivals as recitalist and soloist with many renowned conductors including Valery Gergiev, Yannick Nézet-Seguin, Sir Simon Rattle, Gianandrea Noseda, Yuri Temirkanov and Sir Neville Marriner. He was Founder Director of the Hellensmusic Festival which was established in 2013. His hugely acclaimed Wigmore Hall complete Mozart Piano Sonatas series was recorded for Wigmore Hall Live and released in four volumes. Critics have been unanimous in their praise, describing these 'landmark' recordings as 'captivating', 'magical' and 'masterful'. Volume 4 was named as one of the Best Classical Recordings of 2015 in the New York Times in addition to Gramophone Magazine's Top 50 Greatest Mozart Recordings. Recent notable performances include the Mozart cycle in Tokyo, Shanghai and Beijing, a return to the Stars of the White Nights Festival, St. Petersburg and debuts at the Schwetzingen and Edinburgh International Festivals. He has been an Artist in Residence at the Wigmore Hall. During 2019/20 he took the Mozart cycle to Montreal, returns to the Mariinsky Orchestra and Valery Gergiev and makes debuts with Orchestra Sinfonica Giuseppe Verdi Milano and Claus Peter Flor and the Philadelphia Orchestra and Yannick Nezet-Seguin. He was awarded an MBE in the New Year 2019 Honours List.



Peter Brathwaite *baritone*

Manchester born baritone **Peter Brathwaite** graduated with a first-class degree in Philosophy and Fine Art from Newcastle University and holds a Master's with distinction from the Royal College of Music, where he studied with Russell Smythe at the RCM International Opera School. He continued his training at the Flanders Opera Studio, Ghent. He is the recipient of a 2016/17 International Opera Awards Bursary and the 2016 English Touring Opera Chris Ball Bursary. Other prizes include a Peter Moores Foundation Major Award and an Independent Opera Fellowship. He is a Fellow of the Royal Society of Arts, Churchill Fellow, and an alumnus of the Britten-Pears Young Artist Programme. Opera roles include Yamadori *Madama Butterfly* and Marcello *La Bohème* (Nederlandse Reisopera); Kaidama *Il Furioso all'Isola di San Domingo*, L'incognito *L'assedio di Calais*, Elviro *Xerxes*, Silvano *La Calisto* and Schaunard *La Bohème* (all English Touring Opera); Sid *La fanciulla del West* (Opera Holland Park), Nelson Porgy and Bess (Opéra de Lyon), Papageno *Die Zauberflöte* (OperaUpClose), Cacambo *Candide* (West Green House Opera), *Emperor* in Viktor Ullmann's *Der Kaiser von Atlantis* *Doctor* in Philip Hagemann's *The Music Cure* (Pegasus Opera). His world premières include Billy Bone in Lynne Plowman's *Captain Blood's Revenge* (Glyndebourne); Mimoun in Emily Howard's *Zatopek!* at Queen Elizabeth Hall with the Royal Liverpool Philharmonic (broadcast on BBC Radio 3 and recorded on the NMC label); Shakespeare settings by Alex Silverman for *What you will* (Shakespeare's Globe), directed by Mark Rylance, a cabaret show entitled *Effigies of Wickedness* for English National Opera and The Gate Theatre, and the world première of *The Lost Thing* at the Linbury Theatre, Covent Garden. His other performances in contemporary repertory include the demanding role of Jean in Philippe Boesmans' *Julie* for Operastudio Vlaanderen. Peter recently performed Mozart arias in televised concerts with the Estonian National Symphony Orchestra, conducted by Tonu Kaljuste, and has appeared as a soloist with the London Philharmonic, Royal Philharmonic Concert Orchestra and BBC Concert, in venues such as the Royal Albert Hall, Royal Festival Hall, Barbican, Birmingham Symphony Hall and deSingel, Antwerp. Festival appearances include Aldeburgh, Edinburgh International, Brighton, London Handel and Britten100 at BAM, New York. He has performed in recital at London Song Festival, Bridgewater Hall, the Elgar Room (Royal Albert Hall) and the Opera Vlaanderen with pianists including Graham Johnson and Alisdair Hogarth. He is the creator of the multimedia recital *Degenerate Music: Music Banned by the Nazis*. In collaboration with pianist Nigel Foster and digital artist James Symonds, the programme of previously banned works has been performed across the UK and recently toured to Studio Niculescu, Berlin. Engagements in 2020 included further performances of *The Lost Thing* at the Linbury Theatre, Covent Garden and his main stage debut at the Royal Opera House in Hannah Kendall's *The Knife of Dawn*. Future performance include the world première of *The Time of our Singing* at Theatre Royale de La Monnaie and a return to English Touring Opera.



Matthew Brook *bass-baritone*

Matthew Brook has appeared widely as a soloist, and has worked extensively with conductors such as Sir John Eliot Gardiner, Richard Hickox, Sir Charles Mackerras, Harry Christophers, Christophe Rousset, Paul McCreech and Sir Mark Elder. Recent and future highlights include the role of *Aeneas* in the world première of Errollyn Wallen's *Dido's Ghost* co-commissioned by the Dunedin Consort, Purcell's *The Fairy Queen* and *Dido and Aeneas* with the Handel and Haydn Society, Bach's *St John Passion* with the St. Paul Chamber Orchestra, Haydn's *Creation* and Mendelssohn's *Elijah* with the City of Birmingham Symphony Orchestra, Il Re di Scozia *Ariodante* with the Staatstheater Stuttgart, and on tour with The English Concert, Argente *Rinaldo* with Ópera de Oviedo, Claudio *Agrippina* at Teatro de la Maestranza, Handel's *Messiah* with Les Violons du Roy in Québec and the Ottawa National Arts Centre Orchestra, a tour of Bach cantatas with the Monteverdi Choir and Sir John Eliot Gardiner, and with the Nederlandse Bachvereniging and with Early Music Vancouver, Elgar's *The Dream of Gerontius* with the Indianapolis Symphony Orchestra, Tippett's *A Child of Our Time* at Festival St Denis, and the roles of Herod and Father in Berlioz's *L'Enfance du Christ* with the Melbourne Symphony Orchestra and Sir Andrew Davis. On the concert platform, notable performances include Brahms' *Requiem* with the St. Petersburg Philharmonic; Bach's *B Minor Mass* and Haydn's *Harmoniemesse* with the Dresden Staatskapelle; Nielsen's Symphony no. 3 with the Hallé Orchestra; Bach's *Mass in B minor* and *St. Matthew Passion* with Collegium Vocale Gent; *Bach's St. John Passion* with the Melbourne Symphony Orchestra; Bach Cantatas with Marcus Creed and the Tonhalle-Orchester, Zürich; *Elijah* at the Three Choirs Festival with the Philharmonia Orchestra. Operatic roles include Polyphemus *Acis and Galatea*, *Aeneas Dido and Aeneas*, Papageno *The Magic Flute*, Figaro *The Marriage of Figaro*, Leporello *Don Giovanni*, Ned Keene *Peter Grimes*, Vicar *Albert Herring*, Noye *Noye's Fludde*, John Bunyan and Lord Hategood in Vaughan Williams's *The Pilgrim's Progress*, Melchior in Menotti's *Amahl and the Night Visitors*, Young Sam in the British première of Bernstein's *A Quiet Place*, Jupiter in Rameau's *Castor et Pollux* in Paris with Gardiner, Starek and Mayor *Jenüfa*, Antenor and Calkas in Walton's *Troilus and Cressida* with the Philharmonia and Hickox for the BBC, Zuniga in *Carmen* at the Opera Comique in Paris with Sir John Eliot Gardiner, Argenio *Imeneo* at the Göttingen International Handel Festival, and Seneca in *L'incoronazione di Poppea* at the Maggio Musicale Fiorentino. Matthew's recordings include Counsel *Trial By Jury* and Friar Tuck in Sullivan's *Ivanhoe* with the BBC National Orchestra of Wales for Chandos records; a Gramophone Award-winning recording of Handel's Dublin score of *Messiah*, *Acis and Galatea* and Bach's *St Matthew Passion* and *B Minor Mass*, and Handel's *Esther*, all with the Dunedin Consort for Linn Records; and Il Re di Scozia in Handel's *Ariodante* with Il Complesso Barocco and Alan Curtis for EMI/Virgin.



Iain Burnside *piano*

Internationally acclaimed as a leading collaborative pianist, (pretty much ideal, BBC Music Magazine) **Iain Burnside** has worked with many of the world's great singers. His discography features over fifty CDs, spanning a huge sweep of repertoire. Highlights include the Gramophone Award-winning NMC Songbook, Schubert cycles with baritone Roderick Williams on Chandos and a series of English Song for Naxos. He enjoys a close relationship with Delphian, featuring boxed sets of Medtner and Rachmaninov ('the results are electrifying' *Daily Telegraph*) as well as explorations of Scottish, English and Irish repertoire. He is Artistic Director of the Ludlow English Song Weekend and curates programmes for a variety of festivals and at Wigmore Hall, most recently with a spotlight on Russian song. Iain is also an award-winning broadcaster, familiar to listeners of BBC Radio 3, earning a Sony Radio Award for Voices. He has pioneered a particular form of dramatic concert, with works based variously around Franz Schubert, Clara Schumann and Ivor Gurney. His most recent piece, *A View from the Villa*, unpicks Wagner's relationship with Mathilde Wesendonck, and will feature at festivals in 2021. He has a long association with the Guildhall School and gives masterclasses at home and abroad whilst also holding the position of Artistic Consultant to Grange Park Opera.



Alice Coote *mezzo-soprano*

Mezzo-soprano **Alice Coote** is regarded as one of the great artists of our day. Equally famed on the great operatic stages as in concert and recital she has been named the 'superlative British Mezzo' (*San Francisco Chronicle*). Her performances have been described as 'breathtaking in [its] sheer conviction and subtlety of perception' (*The Times*) and her voice as 'beautiful, to be sure, but, more importantly, it thrills you to the marrow.' (*The Daily Telegraph*). The recital platform is central to her musical life, and she performs throughout the UK, Europe and the US, at the Wigmore Hall (where she has been a resident artist), the BBC Proms, Concertgebouw, Vienna Konzerthaus, Lincoln Centre NY and Carnegie Hall, among many other prestigious venues. Most recently, she has debuted Schubert's *Winterreise* at 'The Stars of the White Nights' Mariinsky Festival in St. Petersburg. Acclaimed in particular for Strauss, Mahler, Berlioz, Mozart, Händel and Bach with orchestras such as London Symphony Orchestra, Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony Orchestra, OAE, The English Concert, Kammerphilharmonie Bremen, Hallé and Concertgebouw. In her operatic engagements Alice spends a large part of her time engaged abroad, and in the UK, interpreting male and female roles, such as Dejanira *Hercules*, Leonore *La Favorite*, *Carmen*, Charlotte *Werther*, Dorabella *Così fan tutte*, Lucretia *The Rape of Lucretia*, Marguerite *Damnation de Faust*, Penelope *Ulysses*, Octavian *Der Rosenkavalier*, Composer *Ariadne*, Orfeo, Idamante *Idomeneo*, both Poppea and Nerone *L'incoronazione di Poppea*, Hänsel *Hänsel und Gretel*, Sesto and Vitellia *La clemenza di Tito*, Sesto *Giulio Cesare*, Maffio Orsini *Lucrezia Borgia*, Le Prince Charmant *Cendrillon*, Ruggiero *Alcina* and the title role in *Ariodante*. She has performed these roles at Opera North, Welsh National Opera, Scottish Opera, English National Opera, Glyndebourne and the Royal Opera House. In Europe she has appeared at opera houses including Opéra de Paris and the Théâtre des Champs-Élysées, in Amsterdam, Geneva, Munich, Frankfurt, and Salzburg. USA and Canadian appearances include Lyric Opera of Chicago, Seattle, Los Angeles, San Francisco, Toronto and the Metropolitan Opera New York. Her many recordings and DVD appearances include on CD: Mahler Song Cycles (Pentatone); an album of English Song, *The Power of Love* (Hyperion); Songs by Robert Schumann and Gustav Mahler (EMI); Händel's *Messiah* and *Mahler 2* (EMI); Angel *Dream of Gerontius* and *The Apostles* (Hallé); Composer *Ariadne auf Naxos* (Chandos); *Orfeo* (Virgin Classics); Choice of *Hercules* (Hyperion); Brahms *Alto Rhapsody* (Tudor); Schubert's *Winterreise* (Wigmore Hall Live); Mahler's *Das Lied von der Erde* (Pentatone); On DVD: Händel's *Messiah* (EMI); Hansel *Hänsel and Gretel* (EMI); Nerone *Poppea* (Decca); Ruggiero *Alcina* (Arte) Maffio Orsini *Lucrezia Borgia* (Medici Arts). Highlights of the 2019/20 season include; the title role in Gluck's *Orpheus and Eurydice* at English National Opera; Berlioz *Roméo et Juliet* with the London Symphony Orchestra conducted by Michael Tilson Thomas; Mary Magdalene/Narrator in Elgar's *The Apostles* with the London Philharmonic Orchestra conducted by Sir Mark Elder and Mahler *Symphony No. 8* with the City of Birmingham Symphony Orchestra conducted by **Mirga Gražinytė-Tyla**. Alice was Hallé Associate Artist for the 2019/20 season during which she performed; Berlioz *Roméo et Juliet*; Bach's *B Minor Mass*; Mahler *Symphony No.3*. Her 2020/21 season will include: Berlioz *La Mort de Cléopâtre* with Orquesta y Coro de la Comunidad de Madrid; Elgar's *Dream of Gerontius* with the London Symphony Orchestra conducted by Sir Simon Rattle; Baba The Turk in *Rake's Progress* with the Lyric Opera of Chicago and the title role in *Agrippina* at Staatsoper Hamburg. In 2018 she was awarded an OBE for services to music.



Iestyn Davies *countertenor*

After graduating in Archaeology and Anthropology from St. John's College, Cambridge, **Iestyn Davies** studied singing at the Royal Academy of Music, London. An esteemed Handelian, he has delighted audiences globally with his vocal agility in roles such as Orlando, Rinaldo, Ottone *Agrippina* and David *Saul*. His intelligent and considered interpretations have led to fruitful collaborations with Thomas Adés, George Benjamin and Nico Muhly. Iestyn received an Olivier Award nomination for singing the role of Farinelli in *Farinelli and the King* opposite Mark Rylance at the Globe Theatre. The production was subsequently performed in the West End and on New York's Broadway. On the opera stage he has appeared at the Royal Opera House, Covent Garden, Glyndebourne Festival Opera, English National Opera, La Scala Milan, the Metropolitan Opera, New York, the Chicago Lyric Opera, the Salzburg Festival, and in Munich, Vienna and Zürich. In concert, his appearances have included la Scala Milan, the Concertgebouw Amsterdam, Zürich Tonhalle, Théâtre des Champs-Élysées in Paris, the Barbican in London, Lincoln Centre New York and the BBC Proms. An acclaimed recitalist, with repertoire ranging from Dowland to Clapton, he is a regular guest at Carnegie Hall, New York and has curated residencies at both the Wigmore Hall and Saffron Hall. Among his accolades are a Grammy Award, three Gramophone Awards for solo recital recordings, the Royal Philharmonic Society Young Artist of the Year, and the 2013 Critics' Circle Awards for Exceptional Young Talent (Singer). In 2017 he was awarded an MBE by the Queen for his services to music.



James Gilchrist
© Patrick Allen

James Gilchrist *tenor*

James Gilchrist began his working life as a doctor, turning to a full-time career in music in 1996. His musical interest was fired at a young age, singing first as a chorister in the choir of New College, Oxford, and later as a choral scholar at King's College, Cambridge. James' extensive concert repertoire has seen him perform in major concert halls throughout the world with conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, and the late Richard Hickox. A master of English music, he has performed Britten's *Church Parables* in St Petersburg, London and at the Aldeburgh Festival, Nocturne with the NHK Symphony in Tokyo and *War Requiem* with the San Francisco Symphony. Equally at home in Baroque repertoire, appearances include *Elijah* with the Orquesta y Coro Nacionales de España, Göteborgs Symfoniker and Bach Collegium Japan, all under the baton of Masaaki Suzuki and *Messiah* with Boston Handel and Haydn Society and the City of Birmingham Symphony. Bach's *Christmas Oratorio* and the *St. John* and *St. Matthew Passion* feature prominently in his schedule, and he is celebrated as perhaps the finest Evangelist of his generation; as one review noted, 'he hasn't become a one-man Evangelist industry by chance'. James began his 20-21 season with a live in-concert recording with the BBC National Orchestra of Wales. On the opera stage he revisits the role of Rev. Horace Adams in Britten's *Peter Grimes* in a new production by Deborah Warner at the Teatro Real, Madrid, conducted by Ivor Bolton. Following the release of his new disc *Solitude* with pianist Anna Tilbrook last season, he returned to the Wigmore Hall for an exclusive performance of the programme broadcast live online. James has performed the role of Rev. Adams *Peter Grimes* with Bergen Philharmonic and Edward Gardner at the Bergen and Edinburgh International Festivals, and more recently in Oslo, Bergen and London. Further highlights include a European tour of Bach's *St. John Passion* with Bach Collegium Japan and Masaaki Suzuki, *Christmas Oratorio* with Stephen Layton and the Orchestra of the Age of Enlightenment, Haydn's *Creation* with Dallas Symphony Orchestra and for a staged production with Garsington Opera and Ballet Rambert, as well as a return to King's College, Cambridge to perform *St. Matthew Passion* as part of Stephen Cleobury's final Easter week as Director of Music. In 2017, James celebrated 20 years of collaboration with pianist Anna Tilbrook. Recent performances together include a new project for the Wigmore Hall, pairing Schumann song cycles with new commissions from leading composers Sally Beamish, Julian Philips and Jonathan Dove. James' impressive discography includes recordings of *Albert Herring* (title role), and more recently *Songs of Travel* for Chandos, *St. John Passion* with the AAM, the Finzi song cycle *Oh Fair To See*, Leighton *Earth Sweet Earth*, Vaughan Williams *On Wenlock Edge*, Finzi songs and Britten's *Winter Words* for Linn Records, the critically-acclaimed recordings of Schubert's song cycles for Orchid Classics and a disc of Schumann song cycles for Linn Records.



Ben Goldscheider
© Kaupo Kikkas

Ben Goldscheider *horn*

Over the last year Ben has made his *début* with the Mozarteum Orchestra in the Mozartwoche Festival (Salzburg) and with the Royal Philharmonic Orchestra. He was a prize-winner at the 2019 YCAT International Auditions held at Wigmore Hall and in 2020 was nominated by the Barbican as a European Concert Halls Organisation Rising Star during the 2021/22 season. This season Ben records as a soloist with the Philharmonia Orchestra, and with pianist/composer Huw Watkins in a CD marking Dennis Brain's 100th anniversary. He returns to Wigmore Hall, takes part in the Aldeburgh Festival, gives a Radio 3 live broadcast from St. David's Hall Cardiff and performs Ligeti's Horn Trio at the Pierre Boulez Saal. A keen advocate for new music, he premières new works by Guillem Palomar and Roxanna Panufnik and, as a member of the Pierre Boulez Ensemble, collaborates with François-Xavier Roth, Zubin Mehta, Lahav Shani and Matthias Pintscher. At the age of 18 Ben was a Concerto Finalist in the 2016 BBC Young Musician Competition. Highlights since then include his *début* at the BBC Proms, solo appearances with the Aurora, Britten Sinfonia, English Chamber, Lucerne Symphony, Manchester Camerata, Prague Philharmonia and Sinfonie Orchester Berlin. A committed chamber musician, Ben has collaborated with Daniel Barenboim, Martha Argerich, Sergei Babayan, Elena Bashkistrova, Sunwook Kim and Michael Volle at the Verbier, Salzburg, Jerusalem, Intonations (Berlin) and Barenboim (Buenos Aires) Festivals, among many others. In 2018 Ben's *début* album was released and he was selected as a BBC Music Magazine Rising Star and Gramophone Magazine 'One to Watch'. Born in London, in 2020 Ben completed his studies at the Barenboim-Said Academy in Berlin with Radek Baborák.

Ben Goldscheider is YCAT's inaugural Ann Driver Trust Artist.

...the horn soloist, Benjamin Goldscheider, was superb.

The Times / Halle Orchestra – Sir Mark Elder – Siegfried / 2019



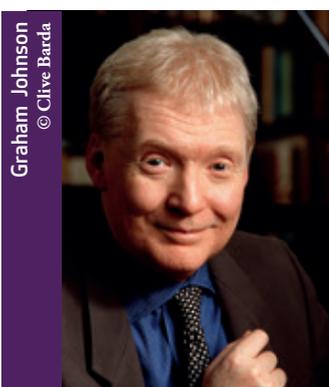
The Hermes Experiment

The Hermes Experiment is a contemporary quartet made up of harp, clarinet, voice and double bass. They are winners of the Royal Over-Seas League Mixed Ensemble Competition 2019, Tunnell Trust Awards 2017, Nonclassical's Battle of the Bands 2014, Making Music Selected Artists 2019/20 and Park Lane Group Young Artists 2015/16. Capitalising on their deliberately idiosyncratic combination of instruments, the ensemble regularly commissions new works, as well as creating their own innovative arrangements and venturing into live free improvisation. The ensemble has commissioned over 60 composers at various stages of their careers. They were shortlisted in the Royal Philharmonic Society Awards 2019 in the Young Artists Category and their debut album *HERE WE ARE* was released in July 2020 on Delphian Records to critical acclaim: 'an imaginative disc that mirrors our current musical landscape' *The Observer*. Their second album *SONG* will be released in the Autumn on Delphian Records. Recent highlights include performances at Wigmore Hall, BBC Radio 3 Open Ear at LSO St. Luke's, Tallinn Music Week, St. Petersburg's Sound Ways Festival, Southbank Centre, Kings Place and Spitalfields Festival. The Hermes Experiment were one of the showcase artists at the Classical NEXT Conference 2019. In January 2019, they celebrated their fifth birthday with a concert supported by Arts Council England and RVW Trust, and recorded for BBC Radio 3. The quartet has received funding from Arts Council England, Aldeburgh Music, the RVW Trust, Hinrichsen Foundation, Britten-Pears Foundation, Future of Russia Foundation, Oleg Prokofiev Trust, Nicholas Boas Charitable Trust, PRS for Music Foundation and Help Musicians UK



Olivia Jageurs *harp*

Olivia Jageurs studied at the University of Manchester and the Royal Academy of Music. She has played with a number of the UK's major orchestras including the London Philharmonic, BBC Symphony Orchestra, BBC Concert Orchestra, Britten Sinfonia, Royal Northern Sinfonia, Sinfonia Cymru, Ballet Rambert, the Orchestra of the Age of Enlightenment and the Hallé. She also performs at high-profile events such as the Wimbledon Tennis Championships for guests of the Royal Box (2013-19). In 2017, Olivia's harp-writing resource *15 second harp* was shortlisted for a Royal Philharmonic Society Award. She continues to work with composers remotely via zoom and records regularly for producers around the world from her home studio. Since the first week of the UK lockdown in March 2021 Olivia began a 'Harpy Hour', an audience requests concert via zoom every Friday 6pm GMT. The concerts regularly sell-out to an audience in the UK, Ireland, USA and New Zealand; there have been over 50 concerts and counting.



Graham Johnson *piano*

Graham Johnson is recognised as one of the world's leading vocal accompanists. Studying at the Royal Academy of Music, London, his teachers included Gerald Moore and Geoffrey Parsons. In 1972 he was the official pianist at Peter Pears' first masterclasses at Snape Maltings, which brought him into contact with Benjamin Britten – a link which strengthened his determination to accompany. In 1976 he formed the Songmakers Almanac to explore neglected areas of piano-accompanied vocal music; the founder singers were Dame Felicity Lott, Ann Murray DBE, Anthony Rolfe Johnson and Richard Jackson – artists with whom he has established long and fruitful collaborations both on the concert platform and in the recording studio. Some 250 Songmakers programmes were presented over the years. Graham Johnson has also accompanied such distinguished singers as Sir Thomas Allen, Victoria de los Angeles, Ian Bostridge, Brigitte Fassbaender, Thomas Hampson, Simon Keenlyside, Alice Coote, Philip Langridge, Christopher Maltman, Edith Mathis, Lucia Popp, Christoph Prégardien, Dame Margaret Price, Dorothea Röschmann, Kate Royal, Christine Schaefer, Dame Elisabeth Schwarzkopf and Sarah Walker. His relationship with the Wigmore Hall is a special one. He devised and accompanied concerts in the hall's re-opening series in 1992 and in its centenary celebrations in 2001. He is Senior Professor of Accompaniment at the Guildhall School of Music and has led a biennial scheme for Young Songmakers since 1985. He has had a long and fruitful link with Hyperion Records, with both Ted Perry and Simon Perry, for whom he has devised and accompanied a set of complete Schubert lieder on 37 discs, a milestone in the history of recording, and a complete Schumann series. There is an ongoing French Song series all issued with his own programme notes, which set new standards for CD annotations. He has recorded two solo recital discs with Alice Coote for Hyperion. He has also recorded for Sony, BMG, Harmonia Mundi, Forlane, EMI and DG. Awards include the Gramophone solo vocal award in 1989 (Dame Janet Baker), 1996 (*Die schone Müllerin*, Ian Bostridge), 1997 (for the inauguration of the Schumann series, Christine Schäfer) and 2001 (*Magdalena Kožena*). He was The Royal Philharmonic Society's Instrumentalist of the Year in 1998 and in June 2000, he was elected a member of the Royal Swedish Academy of Music. He is author of *The Songmakers' Almanac*; *Twenty years of recitals in London*, *The French Song Companion* for OUP (2000), *The Vocal Music of Benjamin Britten* (Guildhall, 2003), *Gabriel Fauré - the Songs and their Poets* (2009) and *Franz Schubert: The Complete Songs* (Yale University Press, 2014). His latest book, *Poulenc - The Life in the Songs*, was published in August 2020 to great critical acclaim. Graham Johnson was made an OBE (1994), created Chevalier in the Ordre des Arts et Lettres by the French Government (2002), made an Honorary Member of the Royal Philharmonic Society (2010), and awarded the Wigmore Hall Medal (2013). He received Honorary Doctorates from Durham University, the New England Conservatory of Music, and the Edith Cowan University in Western Australia. He was awarded the Hugo Wolf Medal (2014) for his services to the art of song and Germany's Cross of the Order of Merit (2021).



Hannah Kendall *composer*

Known for her attentive arrangements and immersive world-building, **Hannah Kendall's** music looks beyond the boundaries of composition. Her work bridges gaps between different musical cultures, both honouring and questioning the contemporary tradition while telling new stories through it. Contrasting fine detail with limitless abandon, she has become renowned both as a composer and a storyteller, confronting our collective history with narratively-driven pieces centred on bold mission statements. Marked by striking and often polarising dynamics, her large-scale work simmers on the surface, and is upturned by the briefest moments of bombast. Ensemble pieces subvert audience expectations of 'quiet and loud', 'still and moving'; scattering those musical opposites unexpectedly. The sounds are visceral, but their placement is complicated, disclosing the detail that exists beneath. While hinging on intense moments, Kendall's music is also staggeringly intricate, manoeuvring tiny decisions that reveal themselves on further listens. Kendall's recent work has provided a meeting point for different types of music, carrying with it the weight of connected but unharmonised histories. Recently, she's achieved this by looking beyond the typical tools of composition, using auxiliary instruments that exist outside of the concert hall. In *Tuxedo: Vasco 'de' Gama*, she integrated the spiritual *Wade in the Water*, transcribing its melody into a delicate music box, contrasting the fragility of the instrument against the song's resounding place in history. *Tuxedo: Hot Summer No Water* (2020) for solo cello features an ACME Metropolitan whistle, placing a sonic timestamp on the piece; pointing to a year significantly defined by the police's presence in black communities. Her *Tuxedo* series is named after an artwork by American artist Jean-Michel Basquiat. His eponymous piece provides one of many graphic scores that Kendall has used as inspiration throughout her career. Rather than create 'representations' of these images, she uses them to spark her writing process. Building pieces from a place of intuition, her compositions are just as likely to be become abstracted, turned inside out by surprises she finds along the way, as they are to have a firm narrative. Kendall's work has been widely celebrated. She has created pieces such as *Disillusioned Dreamer* (2018), which the San Francisco Chronicle praised for having a 'rich inner life', as well as *The Knife of Dawn* (2016), a chamber opera that received critical acclaim for its involving and claustrophobic representation of the incarceration of Guyanese political activist Martin Carter. Her work has been performed extensively, and across many platforms. She has worked with ensembles including London Symphony Orchestra, BBC Symphony Orchestra, Boston Symphony Orchestra, Seattle Symphony Orchestra, The Hallé, Ensemble Modern, and London Sinfonietta, but you'll also find her collaborating with choreographers, poets and art galleries; crossing over to different art-forms, and celebrating the impact these unique settings have on sound. She is currently composing an Afrofuturist opera for experimental vocalist and movement artist Elaine Mitchener. Born in London in 1984, Kendall is based in New York City as a Doctoral Fellow in composition at Columbia University.



Dame Felicity Lott

Felicity Lott was born and educated in Cheltenham, read French at Royal Holloway College, of which she is now an Honorary Fellow, and singing at the Royal Academy of Music, of which she is a Fellow and a Visiting Professor. Her operatic repertoire ranges from Handel to Stravinsky, but she has above all built up her formidable international reputation as an interpreter of the great roles of Mozart and Strauss. At the Royal Opera House, she has sung Anne Trulove, Blanche, Ellen Orford, Eva, Countess Almaviva and under Mackerras, Tate, Davis and Haitink, the Marschallin. At the Glyndebourne Festival, her roles include Anne Trulove, Pamina, Donna Elvira, Oktavian, Christine *Intermezzo*, Countess Madeleine *Capriccio* and the title role in *Arabella*. Her roles at the Bavarian State Opera, Munich include Christine, Countess Almaviva, Countess Madeleine and the Marschallin. For the Vienna State Opera, her roles include the Marschallin under Kleiber which she has sung both in Vienna and Japan. In Paris, at the Opera Bastille, Opera Comique, Chatelet and Palais Garnier she has sung Cleopatra, Fiordiligi, Countess Madeleine, the Marschallin and the title roles in *La Belle Hélène* and *La Grande Duchesse de Gerolstein*. At the Metropolitan Opera, New York, she sang the Marschallin under Carlos Kleiber and Countess Almaviva under James Levine. She recently sang Poulenc's heroine in staged performances of *La Voix humaine* at the Teatro de La Zarzuela, Madrid, the Maison de la Culture de Grenoble and the Opera National de Lyon. She has sung with the Vienna Philharmonic and Chicago Symphony Orchestras under Solti, the Munich Philharmonic under Mehta, the London Philharmonic under Haitink, Welser-Möst and Masur, the Concertgebouworkest under Masur, the Suisse Romande and Tonhalle orchestras under Armin Jordan, the Boston Symphony under Previn, the New York Philharmonic under Previn and Masur, the BBC Symphony Orchestra with Sir Andrew Davis in London, Sydney and New York, and the Cleveland Orchestra under Welser-Möst in Cleveland and Carnegie Hall. In Berlin, she has sung with the Berlin Philharmonic under Solti and Rattle and the Deutsche Staatskapelle under Philippe Jordan. A founder member of The Songmakers' Almanac, Felicity has appeared on the major recital platforms of the world, including the Salzburg, Prague, Bergen, Aldeburgh, Edinburgh and Munich Festivals, the Musikverein and Konzerthaus in Vienna and the Salle Gaveau, Musée d'Orsay, Opera Comique, Châtelet and Théâtre des Champs Elysées in Paris. She has a particularly close association with the Wigmore Hall and received the Wigmore Hall Medal in February 2010 for her exceptional contribution to the hall. Her many awards include honorary doctorates at the Universities of Oxford, Loughborough, Leicester, London and Sussex and the Royal Academy of Music and Drama in Glasgow. She was made a CBE in the 1990 New Year Honours and in 1996 was created a Dame Commander of the British Empire. In February 2003, she was awarded the title of Bayerische Kammersängerin. She has also been awarded the titles Officier de l'Ordre des Arts et des Lettres and Chevalier de l'Ordre National de la Légion d'Honneur by the French Government. Most recently, she has been honoured with the 2015 Incorporated Society of Musicians Distinguished Musician Award and the Lifetime Achievement Award at the 2016 International Classical Music Awards.



Soraya Mafi *soprano*

Lancashire-born soprano **Soraya Mafi** studied at the Royal Northern College of Music and Royal College of Music, supported by the Help Musicians UK Sybil Tutton Award. Soraya's many awards and prizes include the Maggie Teyte Prize in 2014 and the Susan Chilcott Award in 2016. She was also the 2nd Prize winner in the 2015 Kathleen Ferrier Awards. A Harewood Artist at the English National Opera, this 2020/21 season has seen Soraya as Musetta *La Bohème* at Alexandra Palace. Other roles for the company have included Tytania *A Midsummer Night's Dream*, Mabel *The Pirates of Penzance*, Yum Yum *The Mikado* and Amor *Orfeo ed Euridice*. Elsewhere she has sung Susanna *Le nozze di Figaro* for Welsh National Opera, Gilda *Rigoletto* for the Seattle Opera, Nanetta *Falstaff* for Garsington Opera, Gretel *Hänsel und Gretel*, Constance *Dialogues des Carmélites* and First Niece *Peter Grimes* for Grange Park Opera, Aminta *Il re pastore* at the Théâtre du Châtelet, Cintia in Legrenzi's *La divisione del mondo* for the Opéra national du Rhin, Cleopatra *Giulio Cesare* for English Touring Opera, and Suor Genoveva *Suor Angelica* for Opera North. On the concert platform she has sung with the BBC National Orchestra of Wales, Bournemouth Symphony Orchestra, Seattle Symphony Orchestra, Scottish Chamber Orchestra, Academy of Ancient Music and Ensemble Matheus with conductors such as Jonathan Cohen, Jean-Christophe Spinosi and Ludovic Morlot. Her recital appearances include Wigmore Hall, Philharmonie Luxembourg, the Buxton and Oxford Lieder Festivals, the Ludlow English Song Weekend and the Crush Room of the Royal Opera House, Covent Garden.



Joseph Middleton *piano*

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 labeled '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 and 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 Kirchsclager, 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 performing for the BBC Radio 3 New Generation Artists. His critically acclaimed and fast-growing discography has seen him awarded a Diapason D'or, Edison Award and Caecilia 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'.



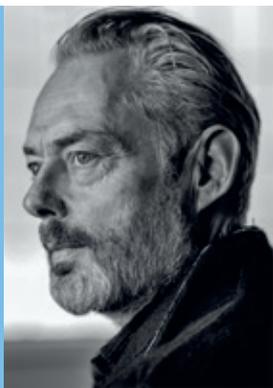
Victoria Newlyn *actress*

Victoria Newlyn trained in Acting at the Guildhall School of Music and Drama. She works as an opera director and choreographer and teaches Movement and Drama at the Guildhall School and the Royal Academy of Music. Victoria has directed seven operas at the St. Endellion Festival, and performed in many concerts there as actor/narrator. She has appeared in festival premières of two Iain Burnside chamber dramas: *Shining Armour* and *The View from the Villa*. Victoria also performs in words and music programmes and family concerts at the Southwell Music Festival and with the New London Chamber Ensemble. Victoria has directed *Aminta e Fillide* (Handel) and *Venus and Adonis* (Blow) for the Guildhall School, *Albert Herring*, *The Rape of Lucretia* and *A Midsummer Night's Dream* for the Sibelius Academy in Helsinki, *The Green Bird* touring in Shanghai, Birtwistle's *The Last Supper* for BBC Scottish Symphony Orchestra, *La Cenerentola* and *Così fan tutte* for West Green House Opera, Handel's *Atalanta* for Cambridge Handel Opera and *Die Fledermaus* for Clonter Opera. Future plans include directing Rossini's *L'occasione fa il ladro* for British Youth Opera.



Ema Nikolovska *mezzo-soprano*

In 2019 **Ema Nikolovska** was selected as a BBC New Generation Artist and was a prize-winner at the YCAT International Auditions held at Wigmore Hall. She also won 1st Prize (the 'Eugène Panebakker Lied Duo Award') with Michael Sikich at the International Vocal Competition in 's-Hertogenbosch and the Ferrier Loveday Song Prize at the Kathleen Ferrier Awards. In Autumn 2020 Ema joined the Berlin Staatsoper International Studio, where she will initially cover and perform roles in *Hansel and Gretel*, *The Magic Flute* and *Babylon* (Jorg Widmann). On the concert platform she performs *Pulcinella* with the Musikkollegium Winterthur conducted by Barbara Hannigan, and gives recitals at the Pierre Boulez Saal, Wigmore Hall, Heidelberger-Frühling Festival, Verbier Festival, Salzburg Mozartwoche, Schubertiade, Barcelona and Berlin Konzerthaus. She collaborates with Malcolm Martineau, Wolfram Rieger, Sir Andràs Schiff and Barry Shiffman, among many others. Highlights over the last year include recording for BBC Radio 3, the Banff and Toronto Summer Music Festivals; appearing as soloist with the BBC Symphony Orchestra, taking part in a Leeds Lieder Gala concert at Wigmore Hall, recitals for the Oxford Lieder Festival and Glenarm's Festival of Voice in Belfast, and performances of Beethoven's Symphony No.9 in Berlin Cathedral. At Guildhall Opera Ema's roles included Celia *La fedeltà premiata*, Sister Edgar *The Angel Esmeralda* and Dido *Dido and Aeneas*. She also took part in the Verbier Academy's Atelier Lyrique, the Creative Dialogue XI Symposium led by Kaija Saariaho and performed Ligeti's *Sippal, dobbal, nádihegedüvel* broadcast by Radio 3. Born in Macedonia, Ema grew up in Toronto where she studied voice with Helga Tucker and completed an undergraduate degree in violin at The Glenn Gould School. She received her Masters at the Guildhall School of Music and Drama (with Professors Susan McCulloch and Rudolf Piernay) where she won the Guildhall Wigmore Prize, and in 2020 completed the Opera Course. Awards during her studies include the Gerald Moore Award Singers' Prize, 2nd prize at the Helmut Deutsch International Lied Competition in 2018, winner of the Oxford Lieder Young Artists Platform, First and Audience Prize at the Maureen Lehane Vocal Awards. Passionate about song, Ema has been part of Graham Johnson's Song Guild at Guildhall, Thomas Hampson's Lied Akademie at the Heidelberger-Frühling Music Festival, the Britten-Pears Young Artist, Les Azuriales, the Music Academy of Villecroze and Franz-Schubert Institut programmes. Ema is grateful to the Sylva Gelber Grant, the Canadian Centennial Scholarship Fund, the Shipley Rudge Scholarship, London Syndicate and The Countess of Munster Musical Trust for supporting her studies.



Mark Padmore *tenor*

Mark Padmore was born in London and studied at King's College, Cambridge. He has established an international career in opera, concert and recital. His appearances in Bach Passions have gained particular notice, especially his renowned performances as Evangelist in the *St. Matthew* and *St. John Passions* with the Berlin Philharmonic Orchestra and Sir Simon Rattle, staged by Peter Sellars. In opera Mark has worked with directors Peter Brook, Katie Mitchell, Mark Morris and Deborah Warner. Work has included the leading roles in Harrison Birtwistle *The Corridor* and *The Cure* at the Aldeburgh Festival and Linbury Theatre, Covent Garden; Captain Vere in Britten *Billy Budd* and Evangelist in a staging of *St. Matthew Passion* both for Glyndebourne Festival Opera; Third Angel/John in George Benjamin *Written on Skin* with the Royal Opera, Covent Garden and the world première of Tansy Davies *Cave* with the London Sinfonietta. Most recently, he appeared in a new ROH production of Britten's *Death in Venice*, where his performance was described as a 'tour de force' and 'exquisite of voice, [presenting] Aschenbach's physical and spiritual breakdown with extraordinary detail and insight'. In concert Mark performs with the world's leading orchestras. He was Artist in Residence for the 2017-18 Season with the Berlin Philharmonic Orchestra and held a similar position with the Bavarian Radio Symphony Orchestra for 2016-17. His work with the Orchestra of the Age of Enlightenment has involved projects exploring both Bach *St. John* and *St. Matthew Passions* and has attracted worldwide acclaim. Mark gives recitals worldwide. He has performed all three Schubert song cycles in Amsterdam, Barcelona, Birmingham, London, Liverpool, Paris, Tokyo, Vienna and New York. Regular recital partners include Kristian Bezuidenhout, Jonathan Biss, Imogen Cooper, Julius Drake, Till Fellner, Simon Lepper, Paul Lewis, Roger Vignoles and Andrew West. Composers who have written for him include Sally Beamish, Harrison Birtwistle, Jonathan Dove, Thomas Larcher, Nico Muhly, Alec Roth, Mark-Anthony Turnage, Huw Watkins and Ryan Wigglesworth. His extensive discography includes: Beethoven *Missa Solemnis* and Haydn *Die Schöpfung* with Bernard Haitink and Bavarian Radio Symphony Orchestra on BR Klassik and Lieder by Beethoven, Haydn and Mozart with Kristian Bezuidenhout for Harmonia Mundi. Other Harmonia Mundi recordings; Schubert cycles with Paul Lewis (*Winterreise* won the 2010 Gramophone magazine Vocal Award); Schumann *Dichterliebe* with Kristian Bezuidenhout (2011 Edison Klassiek Award) and Britten *Serenade*, *Nocturne* and Finzi *Dies Natalis* with the Britten Sinfonia (ECHO/Klassik 2013 award). Mark was voted 2016 Vocalist of the Year by Musical America and was awarded an Honorary Doctorate by Kent University in 2014. He was appointed CBE in the 2019 Queens' Birthday Honours List. Mark is Artistic Director of the St. Endellion Summer Music Festival in Cornwall



Natalya Romaniw *soprano*

Welsh soprano **Natalya Romaniw** is one of Europe's most promising young stars. Recent winner of the 2016 Critic's Choice Award for Music, for her 'big toned, generous, gut-wrenching performances' (*Sunday Times*) and her 'glowing voice capable of astonishing power' (*FT*), she is often hailed by the British press as 'the outstanding soprano of her generation' (*Telegraph*). Success of the 2020/21 season includes being awarded Young artist of the year at the Gramophone Classical Music Awards 2020 and Singer of the year at the Royal Philharmonic Society 2020 Awards. Recent and upcoming engagements include Alice Ford in *Falstaff* for The Grange Festival, Mimì *La Bohème* for English National Opera's outdoor Drive and Live series, Barber's *Knoxville: Summer of 1915* with the BBC National Orchestra of Wales, and her return to the English National Opera mainstage. Highlights of the 2019/20 season included major role debuts as Cio Cio San in the acclaimed Minghella *Madame Butterfly* for English National Opera under the baton of Martyn Brabbins and the title role in *Tosca* and *Iris* with Scottish Opera. She made her first solo recital recording in collaboration with pianist Lada Valesova, featuring repertoire by Dvořák, Janáček, Novák and Rachmaninov which received resounding critical acclaim. Invitations to be rescheduled to future seasons include the title role in *Rusalka* for Garsington Opera. Natalya's 2018/19 season included her house début with English National Opera as Mimì *La Bohème*. She also received critical acclaim in her returns to Garsington Opera as Mařenka, in Smetana's *The Bartered Bride*, and to Opera Holland Park as the title role in Tchaikovsky's *Iolanta*. On the concert stage, she gave the world première of Mark Anthony Turnage's *Testament* with the Bournemouth Symphony Orchestra. Natalya received unanimous critical acclaim in 2016 for her portrayal of Tatyana in Tchaikovsky's *Eugene Onegin* at Garsington Opera. She has since performed the role with the Welsh National Opera, and in Oliver Mears's new production for Scottish Opera. Other notable engagements include her European debut as Suzel in *Lamico Fritz* for Den Jyske Opera, Lisa in *Pique Dame* with Opera Holland Park and National Theatre Brno, title role in Janáček's *Jenůfa* with Grange Park Opera, and Beethoven Symphony No. 9 with the Hallé under the baton of Sir Mark Elder. She is a graduate of the Guildhall School of Music and Drama, where she was awarded the prestigious Gold Medal in her final year. Since graduating Natalya has gone on to win many competitions including the Loveday Song Prize and the renowned Kathleen Ferrier Awards in 2012; she was a prize winner in the Houston Grand Opera Eleanor McCollum Competition; the 2017 operatic nominee in *The Times* breakthrough category of the Southbank Sky Arts Awards, and a finalist for the Song Prize in Cardiff Singer of the World 2009. After graduating, Natalya joined the Houston Grand Opera Studio, where she made her début in roles such as Mimì, Rosalinde in *Die Fledermaus*, Micaela in Bizet's *Carmen* and Krystina in Weinberg's *The Passenger*. After finishing her time with Houston Grand Opera, she returned as a guest for her role début as Ortlinde in Wagner's *Die Walküre*.

Carolyn Sampson
© Marco Borggreve



Carolyn Sampson *soprano*

Carolyn Sampson has enjoyed notable successes worldwide in repertoire ranging from early baroque to the present day. On the opera stage she has appeared with English National Opera, Glyndebourne Festival Opera, Scottish Opera, Opéra de Paris, Opéra de Lille, Opéra de Montpellier and Opéra National du Rhin. She performs regularly at the BBC Proms and with orchestras including the Bach Collegium Japan, Royal Concertgebouw Orchestra, Freiburg Baroque Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Rotterdam Philharmonic, Leipzig Gewandhaus, Vienna Symphony Orchestra and with numerous orchestras in the USA. She has worked with conductors such as Sir Mark Elder, Harry Bicket, Ivor Bolton, Riccardo Chailly, Harry Christophers, Philippe Herreweghe, Andris Nelsons, Yannick Nezet-Seguin, Louis Langrée, Trevor Pinnock, and Donald Runnicles. A consummate recitalist, Carolyn appears regularly at the Wigmore Hall where she was a 'featured artist' in the 14/15 season. She has given recitals at the Leeds Lieder, Saintes and Aldeburgh Festivals as well as at the Amsterdam Concertgebouw, Barcelona, Freiburg, Oper Frankfurt, Vienna Konzerthaus, and recently her début recital tour of Japan. Carolyn has an extensive discography appearing on the Harmonia Mundi, BIS, Hyperion, Virgin Classics, DG Archiv, Linn Records, BIS and Vivat labels. Her recording with Ex Cathedra on the Hyperion label, *A French Baroque Diva* won the recital award in the 2015 Gramophone Awards, and her recent disc of Bach Cantatas with Freiburger Barockorchester was awarded a Diapason D'or. Carolyn was also nominated for Artist of the Year in the 2017 Gramophone Awards, and her Mozart disc with Masaaki Suzuki and Bach Collegium Japan won the Choral Award. Her début song recital disc 'Fleurs', with Joseph Middleton, was released in 2015 and nominated in the solo vocal category of the Gramophone Awards. She has since released *A Verlaine Songbook*, exploring settings of the poetry of Paul Verlaine, *Lost is my Quiet*, a duet disc with the countertenor Iestyn Davies, *A Soprano's Schubertiade*, *Reason in Madness* and most recently *The Contrast - English Poetry in Song*, all for the BIS label.

William Thomas
© Tom Gimson



William Thomas *bass*

A recent graduate of the Opera Course at the Guildhall School of Music and Drama and recipient of a number of major awards, British bass **William Thomas** is fast making a name for himself as one of today's most promising young singers. As a Jerwood Young Artist he sang the role of Nicholas in the British première of Samuel Barber's *Vanessa* at the Glyndebourne Festival, he has sung Shepherd *Pelléas et Mélisande* for Garsington Opera and he made his début at the Vienna State Opera as Snug in a new production of *A Midsummer Night's Dream*. Other recent engagements have included Zweiter Priester/Zweiter Geharnischter *Die Zauberflöte* for Glyndebourne and Colline *La Bohème* at Alexandra Palace for the English National Opera. Forthcoming engagements include Ashby *La fanciulla del West* with the Verbier Festival Orchestra/Valery Gergiev; Priest/Badger/Harašta in concert performances of *The Cunning Little Vixen* with the CBSO/Mirga Gražinytė-Tyla; Parsi Rustomji *Satyagraha*, Sciarrone *Tosca* and Colline *La Bohème* for the English National Opera; a return to Glyndebourne and débuts with the Opéra de Rouen Normandie and the Opéra national de Paris. Concert engagements have included Bach's *Johannes-Passion* with the Orchestre Révolutionnaire et Romantique/Sir John Eliot Gardiner; Handel's *Messiah* with the Orchestra of the English National Opera/Laurence Cummings; Bartok's *Cantata Profana* with the London Symphony Orchestra/François-Xavier Roth and Beethoven's Symphony No. 9 with the Orchestre national de Lyon/Alan Gilbert.

Anna Tilbrook
© Nobly Clark



Anna Tilbrook *piano*

Anna Tilbrook has collaborated with many leading singers and instrumentalists including James Gilchrist, Ian Bostridge, Lucy Crowe, Sarah Tynan, Barbara Hannigan, Ashley Riches, Nicholas Daniel, Natalie Klein, Philip Dukes, Jack Liebeck, Guy Johnston and the Fitzwilliam, Carducci, Sacconi, Elias, Navarra and Barbirolli string quartets. Since her début at Wigmore Hall in 1999 she has become a regular artist at all the major concert halls and festivals. She has also accompanied José Carreras, Angela Gheorghiu and Bryn Terfel in televised concerts. Recent performances include at Concertgebouw Amsterdam and Carnegie Hall New York with Lucy Crowe, Wigmore Hall, St. John's Smith Square, deSingel Antwerp, Alte Oper Frankfurt, Anima Mundi Pisa, Wrocław Cantans, appearances at the Edinburgh, Aldeburgh, Cheltenham, Oxford Lieder and West Cork Chamber Music festivals. She also regularly curates series of concerts for BBC Radio 3. In 2017 Anna Tilbrook and James Gilchrist celebrated twenty years of their duo partnership. They have made a series of acclaimed recordings of English song for Linn and Chandos, the Schubert song cycles for Orchid, Schumann's cycles, the songs and chamber music of Vaughan Williams and most recently *Solitude*, settings of Purcell, Schubert, Barber and a song cycle by Jonathan Dove, *Under Alter'd Skies*, written for James and Anna. Anna also works in opera as a coach at the ROH, Royal Academy of Music, for the Aldeburgh festival, Les Azuriales festival and privately. She teaches piano at the University of Oxford.



Roderick Williams *baritone*

Roderick Williams is one of the most sought after baritones of his generation and performs a wide repertoire from Baroque to contemporary music in the opera house, on the concert platform and in recital. He enjoys relationships with all the major UK opera houses and has sung world premières of operas by, among others, David Sawer, Sally Beamish, Michel van der Aa, Robert Saxton and Alexander Knaifel. He performs regularly with all the BBC orchestras, and many other ensembles including the Royal Scottish National Orchestra, the Philharmonia, London Sinfonietta, Royal Liverpool Philharmonic Orchestra, the Hallé, Britten Sinfonia, Bournemouth Symphony and Scottish Chamber Orchestra. Abroad Roderick has worked with the Berlin Philharmonic, New York Philharmonic, Deutsches Symphonie-Orchester Berlin, Russian National Orchestra, Orchestre Philharmonique de Radio France, Ensemble Orchestral de Paris, Accademia Nazionale di Santa Cecilia in Rome and Bach Collegium Japan amongst others. His many festival appearances include the BBC Proms (including the Last Night in 2014), Edinburgh, Cheltenham, Bath, Aldeburgh and Melbourne Festivals. Recent and future opera engagements include Oronte in Charpentier's *Medée*, Don Alfonso *Così fan tutte*, Pollux *Castor and Pollux*, Sharpless *Madame Butterfly* and baritone soloist in the new production of Britten's *War Requiem* all for English National Opera, Toby Kramer in Van der Aa's *Sunken Garden* in the Netherlands, Lyon and London, Van der Aa's *After Life* at Melbourne State Theatre, Sharpless for the Nederlandse Reisopera, the title roles of *Eugene Onegin* for Garsington Opera, *Billy Budd* for Opera North, Van der Aa's *Upload* for Netherlands Opera and Papageno *Die Zauberflöte* for the Royal Opera House. Recent and future concert engagements include concerts with the Rias Kammerchor, Seoul Philharmonic, Gabrieli Consort, London Philharmonic Orchestra, Philharmonia Baroque, City of Birmingham Symphony Orchestra, Cincinnati Symphony, Music of the Baroque Chicago, New York Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Royal Liverpool Philharmonic, BBC Proms, Bayerische Rundfunk, Melbourne Symphony Orchestra, Bergen Philharmonic Orchestra, and with the Orchestra of the Age of Enlightenment. He is also an accomplished recital artist who can be heard at venues and festivals including Wigmore Hall where he recently performed all three Schubert cycles in one season, Kings Place, LSO St. Luke's, the Perth Concert Hall, Oxford Lieder Festival, London Song Festival, Beethovenhaus, Snape Maltings, Liverpool Philharmonic Hall, Concertgebouw, the Musikverein, Vienna and appears regularly on Radio 3 both as a performer and a presenter. His numerous recordings include Vaughan Williams, Berkeley and Britten operas for Chandos and an extensive repertoire of English song with pianist Iain Burnside for Naxos. Most recently he has recorded the three Schubert cycles for Chandos and a disc of French song with Roger Vignoles for Champs Hill. Roderick Williams is also a composer and has had works premièred at the Wigmore and Barbican Halls, the Purcell Room, with the Rias Kammerchor and live on national radio.



Biographies: Pre-Concert Talks and Study Events

Dr Katy Hamilton



Dr Katy Hamilton

Katy Hamilton is a freelance researcher, writer and presenter on music. She is one of the UK's most sought-after speakers on music, providing talks for a host of organisations including the Wigmore Hall, Southbank Centre, BBC Proms, Ryedale Festival and Oxford Lieder Festival. In addition, she regularly writes programme notes for the Salzburg Festival, Leeds International Piano Competition and the Philharmonia Orchestra, and is a frequent contributor to BBC Radio 3. Katy's area of specialism is the music of Johannes Brahms and his contemporaries, and she is particularly interested in exploring nineteenth-century chamber and vocal music and its connection to amateur music-making. She has also been involved in a wide range of other research projects and publications covering subjects as diverse as the history of the Edinburgh Festival, the role of émigré musicians in post-1945 British musical life, and variety shows at the Wigmore Hall in the early twentieth century. More recently, she has interviewed and provided programme notes for leading contemporary composers including Mark-Anthony Turnage, James MacMillan and Judith Weir. Katy worked as Graham Johnson's research assistant for his monumental *Franz Schubert: The Songs and their Poets* (Yale University Press, 2014) and is co-editor and contributor to *Brahms in the Home and the Concert Hall* (Cambridge University Press, 2014) and *Brahms in Context* (Cambridge University Press, 2019). She has written chapters for *30-Second Classical Music*, a number of other music history books for the general reader, and score prefaces for the 'Repertoire Explorer' series published by Jürgen Höflisch, which seeks to make lesser-known works of the nineteenth and early twentieth centuries available to a wider public. She has a particular passion for finding ways to explore new and familiar repertoire with concert audiences, whether in written form or through talks and broadcasting. In addition to her research and presentation work, Katy has taught at the Royal College of Music, City Lit, the University of Nottingham and Middlesex University, working with students in performance workshops and music history classes. She is also Public Events Programmer at the Foundling Museum in central London. You can find out more about her work at katyhamilton.co.uk

Professor Natasha Loges



Professor Natasha Loges, HonRCM, ARAM, FRHistS

Natasha Loges is Head of Postgraduate Programmes and Professor of Musicology at the Royal College of Music, London. Her books include *Brahms in the Home and the Concert Hall: Between Private and Public Performance* (Cambridge University Press, 2014), *Brahms and His Poets* (Boydell, 2017), *Brahms in Context* (Cambridge University Press, 2019), *Musical Salon Culture in the Long Nineteenth Century* (Boydell, 2019) and *German Song Onstage* (Indiana University Press, 2020). Natasha's work has appeared in journals and edited collections including *19th-Century Music*, *Music and Letters*, *Nineteenth-Century Music Review*, the *Journal of the American Musicological Society* and the edited volumes *The Cambridge History of Musical Performance*, *Music and Literature in German Romanticism* and *Song Beyond the Nation*. In 2019, Natasha gave keynote lectures at the following international conferences: Society of Musicology Ireland, Maynooth University; *Clara Schumann (née Wieck) and Her World*, University of Oxford; and *The Intellectual Worlds of Johannes Brahms*, University of California, Irvine. In Autumn 2019 she gave the keynote lecture-recital for *Performing Clara Schumann: Keyboard Legacies and Feminine Identities in the Long Romantic Tradition*, at Cornell University. Her recent work is concerned with 19th-century concert history, 20th and 21st-century English art song and the lives of female pianists. She is currently writing a book on the concert life of Clara Schumann and her contemporaries. A regular broadcaster on BBC Radio 3, Natasha has contributed to *Record Review*, *Composer of the Week* and *Building a Library*. She also reviews for BBC Music Magazine and, occasionally, BBC History Magazine. She has given talks and led education events for the Southbank Centre, the Proms, Leeds Lieder, Sheffield Music in the Round, the Oxford Lieder Festival and Tetbury Festival, among others. She is a member of the TORCH-funded Oxford Song Network and an elected Council member of the Royal Musical Association. As a pianist, Natasha has accompanied singers in venues such as Wotton Hall, the Holywell Music Room, St. John's Smith Square London, the Austrian Cultural Forum and Leith Hill Place. She has given a recital-tour in India with her husband, bass-baritone Stephan Loges.

Richard Stokes



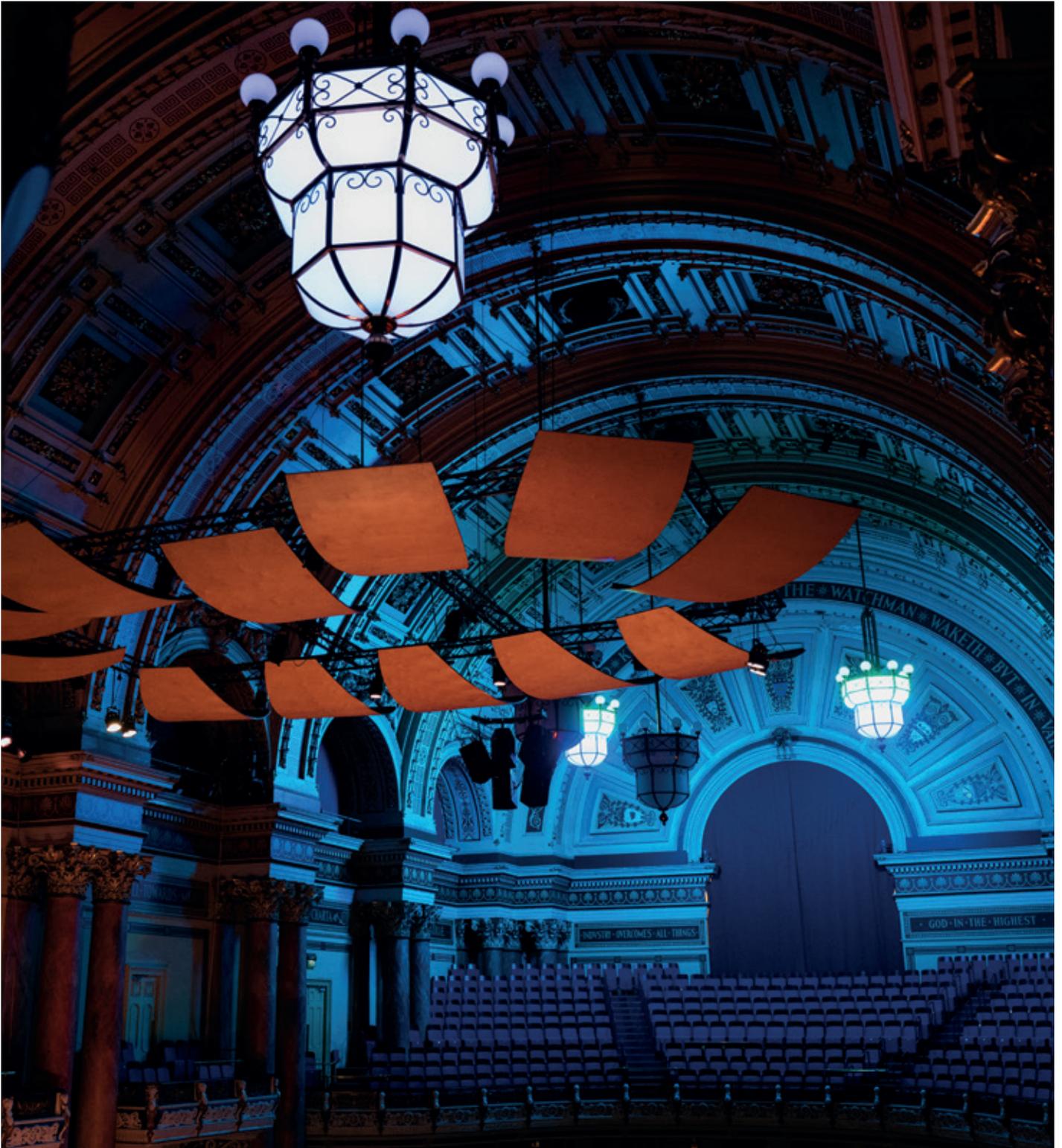
Richard Stokes

Professor of Lieder at the Royal Academy of Music, **Richard Stokes** is a regular juror at international Song Competitions. For the operatic stage he has translated *Wozzeck* and *La voix humaine* (Opera North), and *Parsifal*, *Lulu*, *L'Amour de loin* and *Jakob Lenz* (ENO). His books include *The Spanish Song Companion* (with Jacqueline Cockburn), *J.S. Bach – The Complete Cantatas* (Scarecrow Press), *A French Song Companion* (with Graham Johnson) (OUP), *The Book of Lieder* (Faber), a translation of Jules Renard's complete *Histoires Naturelles* in a dual-language edition (Alma Classics) and *The Penguin Book of English Song – Seven Centuries of Poetry from Chaucer to Auden*, now available in paperback. With Alfred Brendel he collaborated on the latter's *Collected Poems: Playing the Human Game* (Phaidon). His translations of Kafka's *Metamorphosis* and *The Trial* have been published by Hesperus Press, and Alma Books published his translation (with Hannah Stokes) of Kafka's *Letter to his Father*. In Autumn 2021, Faber will publish his *The Complete Songs of Hugo Wolf*, which will be launched at Wigmore Hall on 2 October 2021. Richard Stokes was awarded the Order of Merit of the Federal Republic of Germany in 2012.



Dr Lucy Walker

Lucy Walker is Head of Public Engagement at Britten Pears Arts, based in Suffolk. As well as giving talks, curating exhibitions, and writing articles about the life and works of Britten and Pears, she has also presented many short films and hosts the *From The Red House* podcast. She has given talks and presented study days at numerous concert venues and opera houses in the UK and internationally, and has edited two books on Britten for The Boydell Press. Her most recent article on Britten's life in Aldeburgh appeared in *The Lives of Houses*, edited by Hermione Lee and Kate Kennedy. Her PhD (2005, University of London) was on the operas of Francis Poulenc.



Leeds Lieder Young Artists 2021

We are delighted to welcome the following duos to this year's Leeds Lieder Young Artists Programme:

Marie Cayeux <i>soprano</i>	Feilin Liu <i>piano</i>	GSMD
Ava Dodd <i>soprano</i>	Joanna Kacperek <i>piano</i>	RCM
Dafydd Jones <i>tenor</i>	Shile Liu <i>piano</i>	RCM
Victor Kassebeer <i>baritone</i>	Stella Lorenz <i>piano</i>	RAM
Helen Lacey <i>soprano</i>	Max Bilbe <i>piano</i>	RAM
Ellen Mawhinney <i>soprano</i>	Mark Rogers <i>piano</i>	RCS
Lorna McLean <i>soprano</i>	Claire Habbershaw <i>piano</i>	GSMD
Esme Bronwen-Smith <i>mezzo-soprano</i>	Avishka Edirisinghe <i>piano</i>	RCM
Magnus Walker <i>tenor</i>	Eunji Han <i>piano</i>	RAM
Cassandra Wright <i>soprano</i>	Ilan Kurtser <i>piano</i>	RAM

Please refer to the Leeds Lieder website for biographical information and details of their masterclass repertoire.

About Leeds Lieder

Leeds Lieder was founded in 2004 by Jane Anthony in partnership with Leeds College of Music and a group of individuals, to promote the enjoyment, understanding, appreciation, composition and performance of art-song. With relatively few opportunities to hear the art-song repertoire in live performance outside London, this gap in the musical landscape provided the inspiration for Leeds Lieder.

Leeds Lieder was inaugurated with a Festival of Song in 2005 and there followed a decade of biennial Festivals attracting some of the finest singers and pianists of our time, including Dames Janet Baker, Felicity Lott, Margaret Price, Sarah Connolly and Ann Murray, Barbara Bonney, Florian Boesch, Christiane Karg, Sir Thomas Allen, Graham Johnson, Roger Vignoles, Julius Drake and Malcolm Martineau. Encouraged by this success, in 2017 it was decided that the Festival should become an annual event. In between Festivals, audiences are able to enjoy a lively season of concerts and masterclasses presented as co-promotions with our principal partners, the Howard Assembly Room, the University of Leeds and Leeds International Concert Season.

Alongside the Festivals and Season events, Leeds Lieder inspires hundreds of children to discover and perform the rich vein of art songs and compose their own songs, through our education projects, **Living Lieder** (formerly Cool Lieder) and **Discovering Lieder**, in primary and secondary schools.

The pianist Joseph Middleton was appointed Director of Leeds Lieder in December 2014. Recent years have seen Leeds Lieder enjoy a dramatic rise in audience numbers, a Royal Philharmonic Society Award Nomination, and frequent collaborations with BBC Radio 3.



LEEDS LIEDER

FESTIVAL 2021

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Thank you!

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for programme notes

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for translations and texts

Richard Stokes

for programme notes

Hannah Stone

for the Pop-up Poetry event

Dr Katy Hamilton, Hannah Kendall, Professor

Natasha Loges, Richard Stokes and Dr Lucy Walker

for the pre-concert talks and study events

Alex Barnes and his team at Apple and Biscuit

Recordings

for livestreaming

John Tordoff

for tuning the pianos

Steve Williams at Murray Harcourt LLP

our Independent Examiners

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during the Festival.

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Dr Vivienne Pike
Mr John Rogers
Mr D Schraa
Ms Sylvia Shuttleworth
Chris Skidmore
Prof and Mrs J R G Turner
Ms Veronica Youngson

and those many Friends who wish to
remain anonymous

We are hugely grateful to all our funders, Friends and individual donors, all of whom make an invaluable contribution to our work. If you would like to help ensure the continued success, and future development, of Leeds Lieder, please visit leedslieder.org.uk/support-us/ for details.

Refreshments

We regret that due to Covid-19 restrictions, it will not be possible to provide refreshments at Leeds Town Hall. There are several places to eat in the immediate vicinity or within a short walk. Please be aware that Covid-19 guidelines will be in place at hospitality venues.

Visit sugarvine.com for extensive information about eating out in Leeds and the surrounding area.

All 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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Founder
Elly Ameling
President
Joseph Middleton
Director

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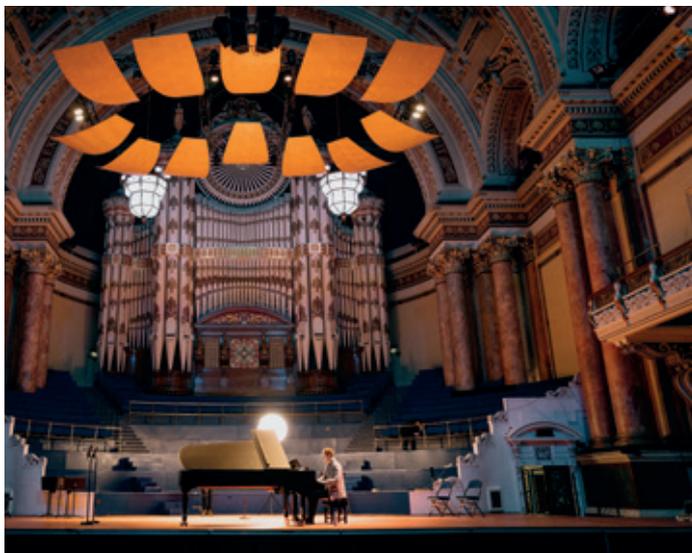
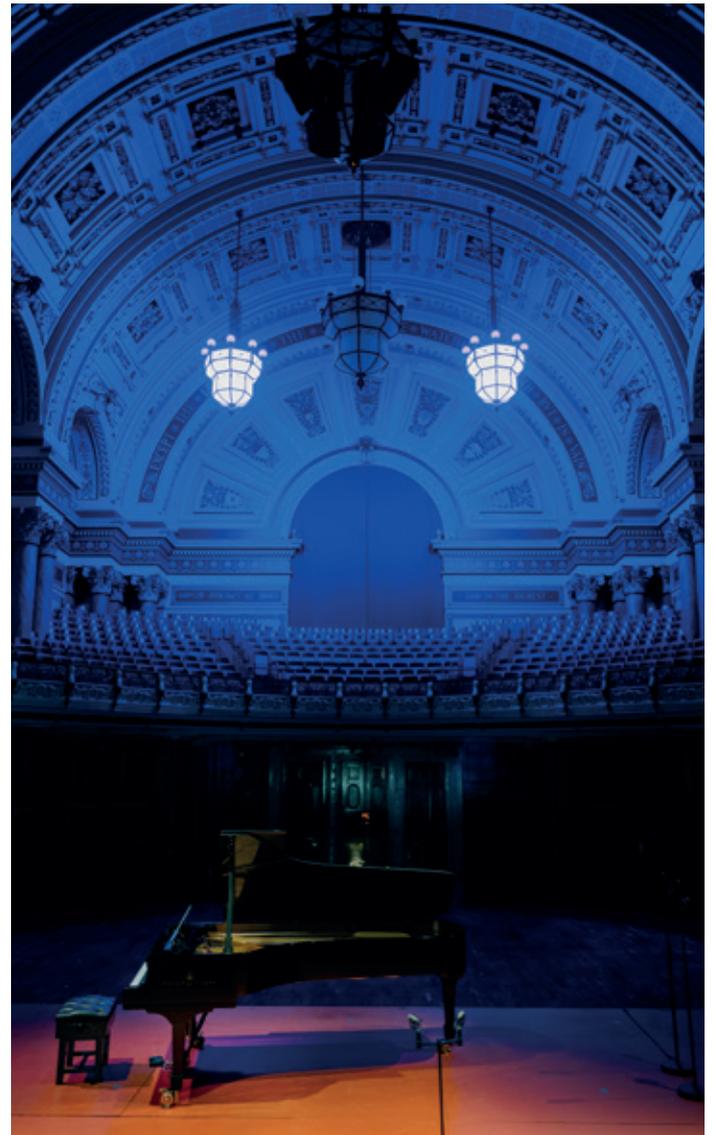
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