

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: SATURDAY 19 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.

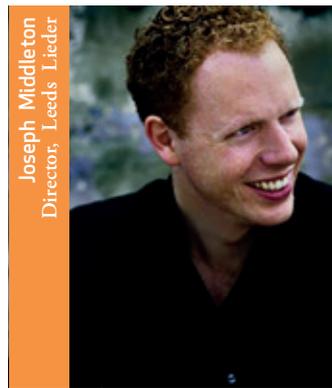
Our Young Artists will perform across the weekend and work with **Dame Felicity Lott, James Gilchrist, Anna Tilbrook, Sir Thomas Allen** and **Iain Burnside**. Iain has also programmed a fascinating music theatre piece for the opening lunchtime recital. New talent is on evidence at every turn in this 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.

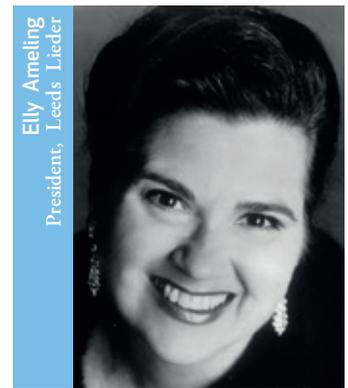
Ticket sales and public funding provide around half of Leeds Lieder's income and the remainder comes from the most generous philanthropic support, without which the scope of our programming and artistic vision would be compromised. Our audiences prove to be our greatest supporters and we remain immensely 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
2.30pm	Lunchtime Concert: Natalya Romaniw and Iain Burnside	Victoria Hall
7pm	Pre-Concert Talk: with Dr Lucy Walker	Crypt
8pm	Evening Recital: Britten: <i>The Five Canticles</i>	Victoria Hall
9.45pm	Late Night Lieder: The Hermes Experiment	Victoria Hall Risers

Saturday 19 June

10.30am	Coffee Concert: Leeds Lieder Young Artists	Victoria Hall Risers	p4
1pm	Lunchtime Recital: Ema Nikolovska and Joseph Middleton	Victoria Hall	p4
3pm	Festival Masterclass III: with Sir Thomas Allen	Victoria Hall Risers	p12
7pm	Pre-Concert Talk: with Professor Natasha Loges	Crypt	p12
8pm	Evening Recital: <i>If Fiordiligi and Dorabella had been Lieder singers</i>	Victoria Hall	p13
8pm	Pop-up Poetry	Zoom event	p27

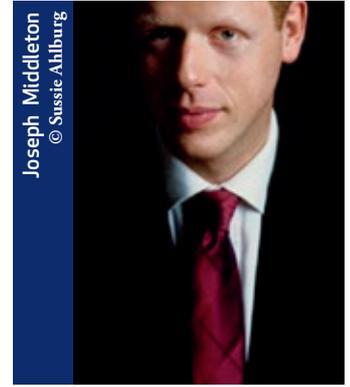
Sunday 20 June

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.



Saturday 19 June 10.30am

Victoria Hall Risers

Coffee Concert

Leeds Lieder Young Artists

The finest young duos coached over the weekend by Dame Felicity Lott, James Gilchrist, Anna Tilbrook, Sir Thomas Allen and Iain Burnside, showcase the songs they have been exploring. An opportunity to enjoy the next generation of Lieder singers and pianists.

Saturday 19 June 1pm

Victoria Hall

Lunchtime Recital

Ema Nikolovska *mezzo-soprano*

Joseph Middleton *piano*

Kate Soper (b.1981)

So Dawn Chromatically Descends in Day

Rosephanye Powell (b.1962)

A Winter Twilight

Howard Swanson (1907-78)

Night Song

Hale Smith (1925-2009)

March Moon

Errolynn Wallen (b.1948)

About Here

Franz Schubert (1797-1828)

An den Mond

Wallen

London's Burning

Schubert

Die Götter Griechenlands

Tomislav Zografski (1934-2000)

Marika Moma Ubava

Clara Schumann (1819-96)

Volklied

Zografski

Taga

Judith Weir (b. 1954)

Songs from the Exotic

Sevdalino, my little one

(Serbian folksong)

In the lovely village of Nevesinje

(from a Serbian epic)

The Romance of Count Arnaldos

(Anonymos 15-16th century Spanish song)

The Song of a girl ravished away by the fairies in South Uist

(Scottish-Gaelic folksong)

Danika Lorèn (b.1989)

The Idlers

The Sex Lives of Vegetables

Cabbages

Onions

Lettuce

Carrots

Cauliflower

Ema Nikolovska is supported by The Kathleen Ferrier Awards

THE KATHLEEN
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PATRON: HRH THE DUCHESS OF KENT GCVO

**Kate
Soper**
(b. 1943)

So Dawn Chromatically Descends to Day Texts Here is a central source of musical emotion. We internalize the motion of pitches and chords in reaction to contextual forces in musical space. We attribute agency and causation to musical motions that violate intuitive physics and inevitability to motions that yield to musical inertia. The character of the musical motions, which is shaped also by their temporal realization, mirrors equivalent motions in the 'real' physical world. We map specific musical motions onto specific emotional qualities, again in reflection of real-world equivalences. [M]usic and language share the same evolutionary roots. (They) diverged in their most characteristic features: pitch organization in music, and word and sentence meaning in language. Poetry straddles this evolutionary divergence by projecting, through the addition to ordinary speech of metrical and timbral patterning, its common heritage with music. Incidentally, text setting is a rich source of evidence for the interface between music and poetry. –

Fred Lerdahl (b 1943), from 'Two Ways in Which Music Relates to the World' (adapted Soper).

Nothing Gold Can Stay

Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.

Then leaf subsides to leaf.
So Eden sank to grief.
So dawn goes down to day.
Nothing gold can stay. –

Robert Frost (1874-1963)

**Rosephanye
Powell**
(b. 1962)

A Winter Twilight

A silence slipping around like death,
Yet chased by a whisper, a sigh,
a breath; One group of trees, lean,
naked and cold,
Inking their cress
'gainst a sky green-gold;

Angelina Weld Grimké (1880-1958)

One path that knows where the
corn flowers were;
Lonely, apart, unyielding, one fir;
And over it softly leaning down,
One star that I loved ere the
fields went brown

**Howard
Swanson**
(1907-1978)

Night Song

In the dark, before the tall moon came,
Little short dusk was walking along.
In the dark, before the tall moon came,
Little short dusk was singing a song.
In the dark, before the tall moon came.
A lady named Day fainted away
In the dark, before the tall moon came.

Langston Hughes (1902-1967)

**Hale
Smith**
(1925-2009)

March Moon

The moon is naked.
The wind has undressed the moon.
The wind has blown all the cloud garments
Off the body of the moon.
And now she's naked.
Stark naked.
But why don't you blush, oh shameless moon?
Don't you know it isn't nice to be naked?

Langston Hughes (1902-1967)

Errollyn Wallen (b. 1958)

About Here

I sit upon the hillside among the redwood trees,
I ask for nothing special but a glimpse of the moon
In the sun a rare moon
Grateful for the air out here and a view of heaven
Such a view of heaven.
I sit upon the hill, I sit upon this hilltop
I hear coyotes cry.
The life behind me pales somehow up here,

Soon I know there'll be a full moon A new moon up here..

I sit upon the hillside among the redwood trees,
Among the scattered stars I see a full moon
A blue moon up here oooh.
Such a view of heaven, of heaven

Franz Schubert (1797-1828)

An den Mond

Geuß, lieber Mond, geuß deine Silberflimmer
Durch dieses Buchengrün,
Wo Phantasien und Traumgestalten
Immer vor mir vorüberfliehn.

Enthülle dich, daß ich die Stätte finde,
Wo oft mein Mädchen saß,
Und oft, im Wehn des Buchbaums und der Linde,
Der goldnen Stadt vergaß.

Enthülle dich, daß ich des Strauchs mich freue,
Der Kühlung ihr gerauscht,
Und einen Kranz auf jeden Anger streue,
Wo sie den Bach belauscht.

Dann, lieber Mond, dann nimm den Schleier wieder,
Und traur um deinen Freund,
Und weine durch den Wolkenflor hernieder,
Wie dein Verlassner weint!

Ludwig Hölty (1748-1776)

To the moon

Dear moon, pour your silver beams
Through the leaves of these beech trees,
Where fantasies and dreamlike figures
Constantly flit past me.

Unveil yourself, so that I can find the place
Where my sweetheart often sat, and often,
In the swaying of the beech and lime trees
She forgot the gilded town.

Unveil yourself, that I may enjoy the whispering
Of the bushes that cooled her,
And lay a wreath on that meadow
Where she listened to the stream.

Then, dear moon, veil yourself again,
And grieve for your friend,
And weep through the haze of clouds,
As this one you abandoned weeps.

Errollyn Wallen

London's Burning

Can't you see the mirror on the wall in the sky?
Can't you see the writing on the billboards ev'ry day?
Can't you hear the whispers of the men dispossessed?
Can't you feel your own breath is escaping?
Listen to the clamour at the heart of this town...
Don't you know that red is London burning!
London's burning, London's burning overnight.

Can't you feel the earth is changing just as we walk?
Can't you feel the strain is growing ev'ry day?
Life is getting harder for so many I know...
Seems that our own vision is escaping, escaping.
Though the streets are paved with gold as far as we see
Don't you know that gold is London burning?
London's burning, London's burning...

Franz Schubert

Die Götter Griechenlands

Schöne Welt, wo bist du? Kehre wieder
Holdes Blütenalter der Natur!
Ach, nur in dem Feenland der Lieder
Lebt noch deine fabelhafte Spur.
Ausgestorben trauert das Gefilde,
Keine Gottheit zeigt sich meinem Blick,
Ach, von jenem lebenswarmen Bilde
Blieb der Schatten nur zurück.

Friedrich von Schiller (1759-1805)

The Greek Gods

Beautiful world, where are you? Come back
Sweet Springtime of nature!
Alas, only in the magical world of song
Is there still a trace of your fabled memory.
The deserted fields are in mourning,
No god appears to me,
Alas, of that warm living image
Only a shadow remains.

Tomislav Zografski (1934-2000)

Marika Moma Ubava

Marika moma ubava
Marika turski karanfil
devet godini nosena
po ergenskite pazuvi

Prva godina otidov
Marika da ja posakam
Majka ì veli govori
Mala e nashta Marika

Vtora godina otidov
Marika da si ja zemam
Majka ì veli govori
Bolna e nashta Marika

Treta godina otidov
Marika da si ja zemam
Majka ì veli
Premina nashta Marika

Clara Schumann (1819-1896)

Volkslied

Es fiel ein Reif in der Frühlingsnacht,
Er fiel auf die zarten Blaublümelein:
Sie sind verwelkt, verdorrt.

Ein Jüngling hatte ein Mädchen lieb;
Sie flohen heimlich vom Hause fort,
Es wußt' weder Vater noch Mutter.

Sie sind gewandert hin und her,
Sie haben gehabt weder Glück noch Stern,
Sie sind gestorben, verdorben.

Tomislav Zografski

Taga

Da znae cvećeno malo što rana na srce nosam,

Da mi go lekuva žalot će prolee solzica rosa,
Da znae slavejon samo dušava kolku mi taži
Mil naće zapee pesna tagata da mija blaži.

Da znae svezdana zlatna što maka srce me
stega,

Uteha da mi šepnebi došla ozgora sega.

No tie kako da setat tagašto znaedna

I taa samo go rani srcevo, dušava bedna.

Marika, beautiful girl

Marika beautiful girl
Marika, beautiful as a Turkish carnation
Nine years her picture was carried
In the pockets of young lads.

The first year I went
To call on Marika
Her mother said,
Our Marika is too young

The next year I went
To ask for Marika's hand
Her mother said,
Our Marika is sick

The third year I went
To ask for Marika's hand
Her mother said,
Our Marika has passed away.

Folksong

There was a frost during the Spring night,
Which fell on the delicate little blue flowers:
They are faded, withered.

A young lad loved a maiden;
They fled from home in secret,
Neither father nor mother knew.

They wandered around hither and thither,
They had neither happiness nor guiding star,
They were ruined, died.

Sadness

If the little flowers knew How deeply my heart is hurt,

They would weep with me To heal my pain.
If the nightingales knew How sad I am and sick,
they would joyfully make the air Ring with refreshing
song.

And if they knew of my grief, Those little golden stars,

They would come down from the sky And console me
with their words.

But none of them can know; My pain is known to one
alone;

For she it was who broke, Broke my heart in two.

Songs from the Exotic

Svedalino, my little one

Sevdalino, my little one,
Are you still at home, my sweetheart?
You took all my money away,
You took all my money away:
Five thousand piastres,
Five thousand piastres,

Give me back a little money my sweetheart, Give
me back a little money that I might buy a pair of
trousers, That I might buy a pair of trousers.
Sevdalino, my little one,
Sevdalino, my little one...

In the lovely village of Nevesinje

In the lovely village of Nevesinje,
Bey Lujibovic writes a letter
And sends it to the Rocky Piva,
Into the hands of Bey Pivlyanahin:

‘Listen you, Bey Pivlyanahin,
You bit right into my heart,
For you killed my brother.
Ahi! Ahi!
Come out you,
I dare you to fight!

I give you three choices:
First at the rocky Korita,
Second on Trusina Hill,
The third, where ever we should meet by chance:
If you lack the courage to fight,
I will send you an embroidering frame and a distaff,
And moreover an Egyptian cotton reel With
aboxwood spindle; You may weave for me a shirt
and a lacy apron.’

When the letter reached baya,
He understood the contents:
He reached for his inkwell,
And wrote the Bey an answer.

The romance of Count Arnaldos

¡Quien hubiese tal ventura
Sobre las aguas del mar,
Como hubo el conde Arnaldos
La mañana de San Juan!

Con un falcón en la mano
La caza iba a cazar
Vió venir una galera
Que a tierra quiere llegar.

Las velas traía de seda,
La ejarcia de un cendal,
Marinero que la manda
Diciendo viene un cantar
Que la mar hacía en calma
Los vientos hace amainar,
Las peces que andan n’el hondo
Arriba los haces andar
Las aves que andan volando
N’el mástel las faz’posar

Alli fabló el conde Arnaldos
Bien oreis lo que dirá:

Por Dios te ruego marinero
Digasme ora ese cantar.

Respondiole el marinero
Tal respuesta le fue a andar:

Yo no digo esta conción
Sino a quien conmigo va:
Yo no digo esta conción
Sino a quien conmigo va.

Who could have had such good fortune
On the waters of the sea
As had Count Arnaldos
On the morning of St. John’s Day!

With a falcon on his fist
He was going out hunting
When he saw a galley approaching
Trying to make land.

Its sails were of silk
And its shrouds were of fine crepe
And the sailor who commanded it
Came singing a song
Which made the sea calm
And made the winds die down
Which made the fish that swim
in the deep rise to the surface
And the birds that fly
past perch on the mast.

Then Count Arnaldos spoke, indeed,
you shall hear what he said:

‘I beg you in God’s name, sailor,
tell me now this song of Yours.’

The sailor answered him
and this is the answer he gave:

‘I only tell
this song
to those who come
with me.’

**Danika
Lorèn**
(b.1989)

The song of the girl ravished away by the fairies in South Uist

My love, my love,
Let me home to my mother;
My love, my love, let me home;
My love, my love,
Let me home as you found me;
I came to call the cattle home.

I heard last night that my love was surrounded;
I climbed the hill by the light of the moon; My love,
my love, let me home as you found me:
I came to call the cattle home.

The Idlers

The sun's red pulses beat,
Full of prodigal heat,
Full lavish of its lustre unrepressed;
Bu we have drifted far
From where his kisses are,
And in this landward-lying shade we let our paddles rest.

The river deep and still.
The maple-mantled hill,
The little yellow beach whereon we lie,
The puffs of heated breeze
All sweetly whisper
These are the days that only come in a Canadian lully.

Though you gave me horses on halters,
Though you gave me cattle and sheep,
Though you gave me servants and footmen, I came
to call the cattle home.

My love, my love, let me home to my mother;
My love, my love, let me home, let me home;
My love, my love, let me home as you found me; I came to
call the cattle home.

So silently we two
Lounge in our still canoe,
Not fate nor fortune matters to us now:
So loing as we alone
May call this dream our own,
The breeze nay die, the sail may droop,
We care not when or how.
Ah! Dear, I am unwise
In echoing your eyes.

And hearts will pay the cost,
For you and I have lost
More than the homeward blowing wind
That died an hour ago.

Danika Lorèn

The Sex Lives of Vegetables

Cabbages

Long-living and slow,
content to dream in the sun,
heads tucked in, cabbages
ignore the caress of the
cabbage butterfly, the soft
sliding belly of the worm.

You know it's crazy,
but they lie so still,
so self-contained,
you imagine them
laying eggs
in the earth's dark pockets,
expect one morning they'll be gone,
dragging themselves
to the creek behind the house,

making their way
with great deliberation
to the sea.

Onions

The onion loves the onion.
it hugs its many layers
saying O, O, O,
each vowel smaller
than the last.

Some say it has no heart.
it doesn't need one.
it surrounds itself,
feels whole – Primordial.
First among vegetables.

If Eve had bitten it
instead of the apple,
how different
Paradise.

Lettuce

Raised for one thing
and for one thing only,
lettuce is a courtesan
in her salad days.
Under her fancy crinolines
her narrow feet are bound.

Carrots

Carrots are fucking
the earth. A permanent
erection, they push deeper
into the damp and dark.
All Summer long
they try hard to please –
Was it good for you,
was it good?

Perhaps because the earth won't answer
they keep on trying.
While you stroll through the garden
thinking carrot cake,
carrots and onions in beef stew,
carrot pudding with caramel sauce
they are fucking their brains out
in the hottest part of the afternoon

Cauliflower

The garden's pale brain.
It knows the secret life of all
the vegetables,
holds their fantasies
their green libidos
in its fleshy lobes.

Kate Soper (b. 1981)**'So Dawn Chromatically Descends to Day'**

Kate Soper is a composer and singer whose work explores extended vocal techniques. She was a recent Guggenheim Fellow as well as a 2012-13 fellow of the Radcliffe Institute for Advanced Study, and she was a finalist for the 2017 Pulitzer Prize in Music. She is Professor of Music at Smith College, Massachusetts. Since 2006, she has served as a co-director and vocalist for Wet Ink, a New York-based new music ensemble founded in 1998 and dedicated to the presentation of programmes of new music. Her large-scale monodrama for the group, *Voices from the Killing Jar*, was released on Carrier Records in 2014. Kate Soper has written for a wide variety of vocal/instrumental combinations: soprano and orchestra, with percussion, string quartet, and with mixed ensembles. 'So Dawn Chromatically Descends to Day' (2018) begins with a prose text by Fred Lerdahl, Emeritus Professor at Columbia University, who has written extensively on word-music relations. It then becomes a setting of Robert Bridges' poem 'Nothing Gold can Stay' (1923).

Rosephanye Powell (b. 1962)**A Winter Twilight**

Rosephanye Powell is recognised as one of the leading American composers of choral music. She has written sacred and secular works for mixed chorus, women's chorus, men's chorus, and children's voices. Her music is characterised by strong rhythms and rich harmonies, and is influenced by a wide range of composers from Handel to Samuel Barber as well as spirituals. She is Professor of Voice at Auburn University and is an authority on the music of William Grant Still and the performance of spirituals. 'A Winter Twilight' comes from her collection *Miss Wheatley's Garden*, named after Phillis Wheatley, America's first female African-American poet, whose poems were an inspiration to George Washington as well as many other African-American women poets. This poem is by Angelina W. Grimké (1880-1958), one of the first American women of colour to have a play publicly performed.

Howard Swanson (1907-1978)**Night Song**

Howard Swanson studied at the Cleveland Institute of Music and then with Nadia Boulanger in Paris. His songs were composed in the period 1942-1955. His music draws on elements of spiritual melodies and the blues but is also characterised by the use of polyrhythms and improvisation. 'Night Song' (1948) comes from a group of his songs written in the 1940s, which included five settings of poems by Langston Hughes (1901-1967), one of the leaders of the Harlem Renaissance, the flowering of black intellectual, literary, and artistic life that took place in the 1920s in a number of American cities, particularly Harlem; he was the librettist for Weill's opera *Street Scene*. This song has a leisurely jazz feel, with a low pedal B flat underpinning an improvisatory piano part with a sense of floating tonality – the movement between major and minor is an example of the blues influence.

Hale Smith (1925-2009)**March Moon**

Hale Smith was born in Cleveland, Ohio. When a teenager, he played jazz in local nightclubs and met Duke Ellington. After the war he studied at the Cleveland Institute of Music. In the 1950s he moved to New York and worked as an editor and composer of music for film, television, and radio. His works include music for band, choir, orchestra, chamber groups, and jazz ensembles. Hale Smith received numerous awards including the Cleveland Art Prize in Music (1973) and an Outstanding Achievement Award from the National Association for the Study and Performance of African American Music (1982). He taught at Long Island University and the University of Connecticut. 'March Moon' (1970) is, like 'Night Song', a setting of a poem by Langston Hughes, and comes from a group of three Hughes settings entitled *Beyond the Rim of Day*.

Errollyn Wallen (b. 1958)**About Here****London's Burning**

Errollyn Wallen moved from Belize to London with her family when she was two. She studied at Goldsmith's College and King's College London, and at Cambridge. Her music draws on a wide range of influences from popular song to avant-garde classical music, and is performed internationally. Her percussion concerto commissioned by the BBC Young Musician Competition in 1994 was performed at the 1998 Proms – Wallen was the first black composer to be performed there. She has composed songs, opera, music for choir, chamber ensemble, and ballet music. She has been made CBE and MBE and has received an Ivors Composer Award. In 2018, she was listed as one of BBC's 100 Women, and in 2020 she received the ISM Distinguished Musician Award. She was appointed Visiting Professor to the Royal Conservatoire of Scotland last year. 'About Here' is from her collection *The Errollyn Wallen Songbook*, and was composed while she was at the Djerassi Resident Artists Program in California in 1999.

Franz Schubert (1797-1828)**An den Mond D.193****Die Götter Griechenlands D.677**

'An den Mond' (1815) is a setting of a poem by Ludwig Höfely (1748-1776), a poet who was also set by Mozart, Beethoven, Brahms, and others; Schubert set twenty-three of his poems in 1815-16. Its melancholy tone is typical of the poet. Schubert's song exists in two versions, the main difference being that an earlier version has no piano introduction; it is possible that in performance Schubert would have improvised a short prelude. The changes of harmony at 'Phantasien und Traumgestalten' are particularly striking. 'Die Götter Griechenlands' (1819) is a setting of one strophe of a long poem by Schiller (1778). It opens with a three-note motif that he was to use in the minuet of his A minor string quartet (1824). There is an illusory quality to the song, partly due to the opening without the tonic as the root of the chord, the alternation between A minor and major, and the disconcerting appearance of a jaunty folk like melody. The ending, 'Schöne Welt, wo bist du?' over the dominant, not the tonic, is unresolved.

Tomislav Zografski (1934-2000)**Marika Moma Ubava****Taga**

Tomislav Zografski was a Macedonian composer and teacher who also wrote music for film and television. He was an important figure in the development of Macedonian art music. He studied music in Skopje and Belgrade, and in 1967 he became professor at the Faculty of Music, SS. Cyril and Methodius University in Skopje. 'Marika Moma Ubava' is an arrangement of a Macedonian folk song, Marika never meets her admirer – she is too small, or too sick, and finally she has died. Zografski quotes the last movement of Tchaikovsky's symphony no. 6, 'Pathétique'. 'Taga' is a translation of Heine's 'Und wüßtest die Blumen', the eighth song from Schumann's *Dichterliebe*.

Clara Schumann (1819-1896)

Volkslied

There has been renewed interest in Clara Schumann (née Wieck) in recent years. She was one of the most distinguished pianists of the nineteenth century in a career that lasted over sixty years, and one who strongly influenced the piano recital format away from virtuoso displays to more 'serious' content. She was a considerable composer of piano music, chamber music, and songs. Her 'Volkslied' is a setting of Heine – or rather of a poem quoted by Heine as the second of a group of three published as a trilogy in 1829 (its verse-form is nothing like Heine's work). He said it was a 'real folksong which I heard on the Rhine'. Like 'Die Götter Griechenlands' it opens on a dominant pedal. The song was composed in 1840 but not published until 1990. The vocal line is phrased very subtly – the 9/8 bar length is not immediately obvious at first hearing. The expressive postlude uses a sequence of ninth chords which expands the emotional range of the song.

Judith Weir (b. 1954)

Songs from the Exotic

Sevdalino, my little one

(Serbian folksong)

In the lovely village of Nevesinje

(from a Serbian epic)

The Romance of Count Arnaldos

(Anonymos 15-16th century Spanish song)

The Song of a girl ravished away by the fairies in South Uist

(Scottish-Gaelic folksong)

Judith Weir studied composition with John Tavener, Robin Holloway and Gunther Schuller. On leaving Cambridge University in 1976 she taught in England and Scotland, and in the mid-1990s became Associate Composer with the City of Birmingham Symphony Orchestra, and Artistic Director of Spitalfields Festival. She was a Visiting Professor at Princeton, Harvard, and Cardiff, and in 2014 was appointed Master of the Queen's Music. From 2015 to 2019 she was Associate Composer to the BBC Singers.

She is the composer of several operas and has written orchestral music for the BBC Symphony, Boston Symphony and Minnesota Orchestras. Judith Weir writes: 'These four songs were inspired by the vernacular traditions of Serbia, Spain and Scotland. In each case the text comes from a folksong source, but the music is entirely invented. 'Songs from the Exotic' is a set of four simple songs which have odd corners; all of them use folk or anonymous texts. 'Sevdalino, my little one' is a Serbian lyric; I was thinking of the sound that voluminous Russian or Bulgarian contraltos make in opera, colliding with this rather strange story about a man who cannot afford to buy a pair of trousers. 'In the lovely village of Nevesinje' comes from a much longer Serbian epic. I was intrigued by the way that the violent confrontations of the story are carried on by letter - and by the John Wayne-like literary gesture which concludes this extract: 'He reached for his inkwell, and wrote the Bey an answer'. 'The Romance of Count Arnaldos' is the only song sung in its original language, and is a much more 'literary' text than others, with its spectral story which has echoes of the legend of the Flying Dutchman. 'The Song of a Girl Ravished Away by the Fairies in South Uist' quotes a Gaelic song, much altered in this version, whose title is 'A ghaoil lig dhachaigh gu m'mathair mi'.

Judith Weir ©

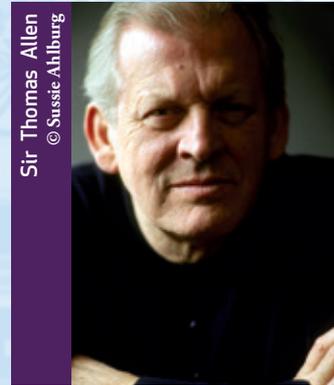
Danika Lorèn (b.1989)

The Idlers

The Sex Lives of Vegetables

Danika Lorèn is a singer, composer, and visual artist based in Toronto. She has sung many roles for the Canadian Opera Company, and has performed with many Canadian orchestras. Her song cycle *The Sex Lives of Vegetables*, settings of Lorna Crozier's collection, was first performed in 2016. A further collection of twenty songs entitled *First Fig Songbook* was published last year.

Dr George Kennaway © 2021



Saturday 19 June 3pm

Victoria Hall Risers

Festival Masterclass III

with Sir Thomas Allen

Appearances by Sir Thomas Allen are always red-letter days in Leeds. He appeared as Guest of Honour in 2018 and his masterclass confirmed his reputation as one of the most knowledgeable, affable, witty and insightful teachers around. We are thrilled as he returns to Leeds Lieder to steer our Young Artist duos through their chosen repertoire.

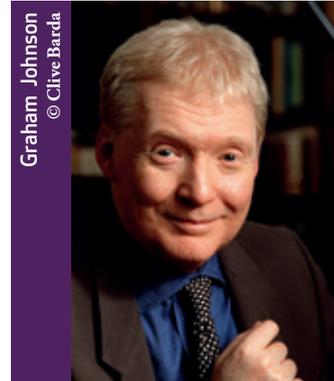
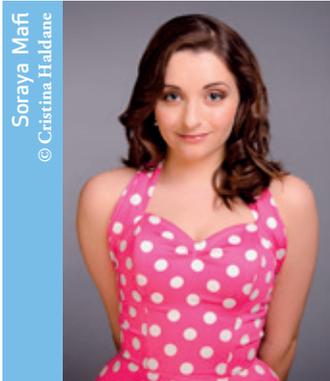
Saturday 19 June 7pm

Crypt

Pre-Concert Talk

with Professor Natasha Loges

Head of Postgraduate Programmes and Professor of Musicology at the Royal College of Music, Natasha Loges's research interests include German song, gender studies, concert history and word-music relationships. Tonight's talk will illuminate Graham Johnson's fresh take on the traditional song recital.



Saturday 19 June 8pm
Victoria Hall

Evening Recital

'If Fiordiligi and Dorabella had been Lieder singers'

Supported by Elizabeth and Olav Arnold

Soraya Mafi *soprano*
Ema Nikolovska *mezzo soprano*
William Thomas *bass*
Graham Johnson *piano*

Prologue

Mozart
Cole Porter

Overture to *Così fan tutte* (excerpt)
Where is the life that late I led?

Sisters in Love

Mozart
Irving Berlin
Brahms

'Ah guarda, sorella' from *Così fan tutte*
Sisters
Die Schwestern

'Bella Vita Militar'

Wolf

Mir ward gesagt, du reisest in die Ferne
Ihr jungen Leute, die ihr zieht ins Feld
Sie blasen zum Abmarsch
If he can fight like he can love
Sister Susie

George W Meyer
Hermann E Darewski

Constancy

Brahms
Kurt Weill
Gounod
Wolf

Weg der Liebe I and II
That's him
Trust her not
Trau' nicht der Liebe

Weakening

Alan Jay Lerner/
Frederick Lowe
Wolf
Britten

Where are the simple joys of maidenhood?
Herz, verzage nicht geschwind
Mother Comfort
Underneath the abject willow

Capitulation and Abandon

Purcell
Saint-Saëns
Fauré

No, resistance is but vain
What can we poor females do?
El desdichado
Tarentelle

Reconciliation

William Gray
Reginald Tabbush
Wolf

We're more to be pitied than censured
How can a little girl be good?
Nun laß uns Frieden Schließen
Wir haben beide lange Zeit geschwiegen
'Soave sia il vento' from *Così fan tutte*

Mozart

William Thomas is supported by The Kathleen Ferrier Awards

THE KATHLEEN
FERRIER
AWARDS
PATRON: HRH THE DUCHESS OF KENT GCVO

If Fiordiligi and Dorabella had been Lieder singers...

Prologue

Wolfgang Amadeus Mozart

(1756-1791)

Overture to *Così fan tutte* (excerpt)

(1790)

Cole Porter

(1891-1964)

Where is the life that late I led

from *Kiss me Kate*

(1948)

Where is the life that late I led?...

From *Così fan tutte* Act II, Scene 13

Don Alfonso:

That's what little ones, big ones, the short ones, the tall do. All together with me!

That's what they all do! That's what they all do.

Sisters in Love

Wolfgang Amadeus Mozart

Ah guarda sorella

from *Così fan tutte* Act I, Scene 2

(Lorenzo da Ponte)

Fiordiligi

Ah guarda sorella,

Se bocca più bella

Se aspetto più nobile

Si può ritrovar.

Dorabella

Osserva tu un poco,

Che foco ha ne' sguardi

Se fiamma, se dardi

Non sembran scoccar.

Fiordiligi

Si vede un semblante

Guerriero ed amante.

Fiordiligi

Ah, look sister!

Could a handsomer mouth,

a nobler face

ever be found?

Dorabella

Observe for a moment,

what fire in his glances!

What flames, what darts

they seem to unleash!

Fiordiligi

I see the likeness

of a warrior, of a lover.

Dorabella
Si vede una faccia
Che alletta e minaccia.

Fiordiligi
Io sono felice!

Dorabella
Io sono felice!

Fiordiligi e Dorabella
Se questo mio core mai cangia desio,
Amore mi faccia vivendo penar.

Dorabella
I see a face
both alluring and menacing.

Fiordiligi
I am happy!

Dorabella
I am happy!

Fiordiligi and Dorabella
If my heart should ever change,
may Love make me suffer as long as I live!

from 'Kreisleriana' (The Musical Sufferings of Johannes Kreisler) (*published 1814*)
ETA Hoffmann (1776-1822)

Irving Berlin (1888-1989)

Sisters (1954)

(*Irving Berlin*)

Sisters, sisters
There were never such devoted sisters...

From *Così fan tutte* Act I, Scene 13

Don Alfonso:

I swear by the earth, I'm not joking my friends. Only I would like to know what species of animal these beauties of yours are, if – like all of us – they have flesh, bones, skin, if they eat like us, if they wear skirts, in short if they are Goddesses or women...

Johannes Brahms (1833-1897)

Die Schwestern Op. 61 No. 1 (1874)

(*Eduard Mörike*)

Wir Schwestern zwei, wir schönen,
So gleich von Angesicht,
So gleicht kein Ei dem andern,
Kein Stern dem andern nicht.

Wir Schwestern zwei, wir schönen,
Wir haben nußbraun Haar',
Und flichtst du sie in einen Zopf,
Man kennt sie nicht fürwahr.

Wir Schwestern zwei, wir schönen,
Wir tragen gleich Gewand,
Spazieren auf dem Wiesenplan
Und singen Hand in Hand.

Wir Schwestern zwei, wir schönen,
Wir spinnen in die Wett',
Wir sitzen an einer Kunkel,
Und schlafen in einem Bett.

O Schwestern zwei, ihr schönen,
Wie hat sich das Blättchen gewendt!
Ihr liebet einerlei Liebchen –
Und jetzt hat das Liedel ein End.

The sisters

We're two lovely sisters,
our faces are identical:
no two eggs, no two stars
are more alike!

We're two lovely sisters,
we have nut-brown hair:
weave it together in one pigtail
and you won't see the join!

We're two lovely sisters,
our dresses are the same:
we walk over the meadows,
singing, hand in hand!

We're two lovely sisters,
we're paragons of spinning!
we sit at one distaff,
and sleep in one bed!

Oh two lovely sisters,
how things have changed:
you both love the same man –
and now your song are over!

'Bella Vita Militar'

From *Così fan tutte* Act I, Scene 2

Dorabella:

What on earth is detaining these our lovers to keep them from our sides? It's noon already.

Fiordiligi:

Here they are!

Dorabella:

No it's not them: it's Don Alfonso, their dearest friend.

Fiordiligi:

Good morning, my dear Don Alfonso.

Don Alfonso:

Gracious ladies!

Dorabella:

What's this? Why aren't they with you? You look mournful. I beg you speak at once. There's some disaster? My lover...

Fiordiligi:

Oh, my darling...

Don Alfonso:

Fate, cruel fate.

Fiordiligi:

Mercy! For goodness sake, dear Don Alfonso, don't torment us like this!

Don Alfonso:

First, I must warn you, you will need all your courage.

Dorabella:

Oh heavens! What evil's come upon us now, what dire misfortune? Has my darling been murdered?

Fiordiligi:

Is mine alive still?

Don Alfonso:

No, they're not dead: and yet they might as well be...

Dorabella:

They're wounded?

Fiordiligi:

They've been poisoned?

Don Alfonso:

No, no.

Fiordiligi:

Well then, what is it?

Don Alfonso:

They have their orders. They're to see active service.

Fiordiligi/Dorabella:

Alas! My darling!

Fiordiligi:

When do they go?

Don Alfonso:

This morning.

Dorabella:

And is there no way we can stop it?

Don Alfonso:

No hope.

(The introduction to the march 'Bella vita militar' is heard in the distance)

Hugo Wolf (1860-1903)

Mir ward gesagt

from *Italienisches Liederbuch* (1891)

(Tuscan poem translated by Paul Heyse)

Mir ward gesagt, du reisest in die Ferne.
Ach, wohin gehst du, mein geliebtes Leben?
Den Tag, an dem du scheidest, wüsst ich gerne;
Mit Tränen will ich das Geleit dir geben.
Mit Tränen will ich deinen Weg befeuchten –
Gedenk an mich, und Hoffnung wird mir leuchten!
Mit Tränen bin ich bei dir allerwärts –
Gedenk an mich, vergiss es nicht, mein Herz!

Ihr jungen Leute, die ihr zieht ins Feld
from *Italienisches Liederbuch* (1891)

(Tuscan poem translated by Paul Heyse)

Ihr jungen Leute, die ihr zieht ins Feld,
Auf meinen Liebsten sollt ihr Achtung geben.
Sorgt, dass er tapfer sich im Feuer hält;
Er war noch nie im Kriege all sein Leben.
Lasst nie ihn unter freiem Himmel schlafen;
Er ist so zart, es möchte sich bestrafen.
Lasst mir ihn ja nicht schlafen unterm Mond;
Er hinget drauf, er ist's ja nicht gewohnt.

Sie blasen zum Abmarsch
from *Spanisches Liederbuch Weitliche*
(1889)

(Anon. Spanish translated by Paul Heyse)

Sie blasen zum Abmarsch,
Lieb Mütterlein.
Mein Liebster muss scheiden
Und lässt mich allein!

Am Himmel die Sterne
Sind kaum noch geflohn,
Da feuert von ferne
Das Fussvolk schon.
Kaum hört er den Ton,
Sein Ränzelein schnürt er,
Von hinnen marschierst er,
Mein Herz hinterdrein.
Mein Liebster muss scheiden
Und lässt mich allein!

Mir ist wie dem Tag,
Dem die Sonne geschwunden.
Mein Trauern nicht mag
So balde gesunden.
Nach Nichts ich frag,
Keine Lust mehr heg ich,
Nur Zwiesprach pfleg ich
Mit meiner Pein –
Mein Liebster muss scheiden
Und lässt mich allein!

They told me

They told me you were going far away.
Ah, where are you going, love of my life?
The day you leave, I would gladly know;
I shall accompany you with tears.
I shall bedew your path with tears –
think of me, and hope will give me light!
With my tears I'm with you, wherever you are –
think of me, do not forget, my heart!

You young men going off to war

You young men going off to war,
you must take care of my sweetheart.
Make sure that he's brave under fire,
he's never been to war in all his life.
Never let him sleep in the open;
he's so delicate, it might harm him.
Don't let him sleep in the moonlight;
he'd die – he's not used to it, you see.

Bugles sound for the march-off

Bugles sound for the march-off
dear mother.
My beloved must part
and leaves me alone!

The stars in the sky
are scarcely yet fled,
and already, far away,
the infantry's firing.
He hardly hears the call,
he's strapping his pack,
marching from here,
with my heart following.
My love must away,
and leaves me alone!

I feel as the day,
when the sun has vanished.
My sorrow may not
be healed so soon.
I ask no questions,
I have no more joy,
I commune only
with my agony –
my love must go away,
and leave me alone!

Two songs from World War I

George W Meyer (1884-1959)

If he can fight like he can love (1918)

(Grant Clarke and Howard E Rogers)

Hermann E Darewski (1883-1947)

Sister Susie (1914)

(RP Weston)

Constancy

From *Così fan tutte* Act I, Scene 3

Don Alfonso:

I am a man of peace and I fight no duels, except at table... My children, you must arm yourselves with constancy.

Johannes Brahms

Weg der Liebe I Op. 20 No. 1

from Stimmen der Völker (1807)

(Johann Gottfried Herder)

Über die Berge,
Über die Wellen,
Unter den Gräbern,
Unter den Quellen,
Über Fluten und See'n,
In der Abgründe Steg,
Über Felsen, über Höhen,
Find't Liebe den Weg!

In Ritzen, in Falten,
Wo der Feu'rworm nicht liegt,
In Höhlen, in Spalten,
Wo die Fliege nicht kriecht,
Wo Mücken nicht fliegen
Und schlüpfen hinweg,
Kommt Liebe, sie wird siegen
Und finden den Weg!

Sprecht, Amor sei nimmer
Zu fürchten, das Kind!
Lacht über ihn immer,
Als Flüchtling, als blind,
Und schließt ihn durch Riegel
Vom Taglicht hinweg:
Durch Schlösser und Siegel
Find't Liebe den Weg.

Wenn Phönix und Adler
Sich unter euch beugt,
Wenn Drache, wenn Tiger
Gefällig sich neigt,
Die Löwin läßt kriegen
Den Raub sich hinweg:
Kommt Liebe, sie wird siegen
Und finden den Weg!

Über die Berge...

Way of love I

Over mountains,
over waves,
under graves,
under streams,
over tides and lakes,
along rocky paths,
over cliffs, over peaks,
love finds its way!

In crevices, in caves,
where no dragon dares go,
in hollows, in clefts,
where no insect can pass,
where no fly can reach
or crawl away from,
love is there, triumphant –
it finds its way!

You may say the boy Cupid
does not frighten you;
you may laugh at him
as fickle and blind,
you may lock him away
from the daylight:
but, through bolt and chain,
love finds its way.

If phoenix and eagle
bow down before you,
if dragon and tiger
lie down in compliance,
if the lioness lets
her prey be taken away:
surely love is there, triumphant,
finding its way!

Over mountains...

From *Così fan tutte* Act I, Scene 3

Don Alfonso:

Woman's faithfulness is like the Arabian phoenix; everyone says it exists, but where it is... no one knows.

Ferrando:

Dorabella is the phoenix.

Guglielmo:

Fiordiligi is the phoenix.

Don Alfonso:

Neither this one nor that one is; it never existed and never will.

Johannes Brahms
Weg der Liebe II Op. 20 No. 2
from Stimmen der Völker (1807)
(Johann Gottfried Herder)

Den gordischen Knoten, den Liebe sich band,
Kann brechen, kann lösen ihn sterblichen Hand?
Was müht ihr, was sinnet ihr listigen Zweck?
Durch was ihr beginnet find't Liebe den Weg.

Und wär er verriegelt, und wär er verkannt
Sein Name versiegelt, und nimmer genannt,
Mitleidige Winde, ihr schlüpfet zu mir,
Und brächtet mir Zeitung und brächtet ihn mir.

Wärest fern über Bergen, wärest fern über'm Meer:
Ich wandert' durch Berge, ich schwämme durchs Meer:
Wärest Liebchen ein' Schwalbe und schlüpftest am Bach,
Ich, Liebchen, wär Schwalbe und schlüpfte dir nach.

Way of love II

The Gordian knot which love has tied –
what mortal hand can loose it or break it?
Why do you lay such secret schemes?
Through them all, love will find his way.

If love were locked away and banished,
his name sealed up and never uttered,
yet still the kind breezes would waft towards me
and bring me news, and bring him to me.

If you were over the mountains, over the sea,
I'd climb the mountains and swim the sea:
if you were a swallow, and flew by a stream,
ten I'd be a swallow and fly after you.

From *Così fan tutte* Act I, Scene 10

Don Alfonso:

*What a spirit of silent desolation broods over these apartments! Pretty darlings! I really shouldn't blame 'em.
What they need is distraction. Well, they shall see their pair of true believers in their fatal disguises and funny faces.*

Kurt Weill (1900-1950)
That's him
from One touch of Venus (1943)
(Ogden Nash)

You can shuffle him with millions,
Soldiers and civilians,
I'd pick him out...

Charles Gounod (1818-1893)
Trust her not (1871)
(Henry Wadsworth Longfellow)

I know a maiden fair to see,
Take care!
She can both false and friendly be,
Beware!
Trust her not,
She is fooling thee!
She has two eyes, so soft and brown,
Take care!
She gives a side-glance and looks down,
Beware!
Trust her not,
She is fooling thee!
And she has hair of golden hue,
Take care!
And what she says, it is not true,
Beware!
Trust her not,
She is fooling thee!

From *Così fan tutte* Act I, Scene 11

Fiordiligi:

As the rock remains unmoved against the winds and the storm...

From *Così fan tutte* Act I, Scene 2

Don Alfonso:

The man who bases his hopes on a woman's heart is ploughing the sea and sowing in the sand, and hoping to catch in a net the fickle wind.

Hugo Wolf

Trau nicht der Liebe

from *Spanisches Liederbuch* (1890)

(Anon. Spanish translated by Paul Heyse)

Trau nicht der Liebe,
Mein Liebster, gib acht!
Sie macht dich noch weinen,
Wo heut du gelacht.

Und siehst du nicht schwinden
Des Mondes Gestalt?waning?
Das Glück hat nicht minder
Nur wankenden Halt.
Dann rächt es sich bald;
Und Liebe, gib acht!
Sie macht dich noch weinen,
Wo heut du gelacht.

Drum hüte dich fein
Vor törigem Stolze!
Wohl singen im Mai'n
Die Grillchen im Holze;
Dann schlafen sie ein,
Und Liebe, gib acht!
Sie macht dich noch weinen,
Wo heut du gelacht.

Wo schweifst du nur hin?
Laß Rat dir erteilen:
Das Kind mit den Pfeilen
Hat Possen im Sinn.
Die Tage, die eilen,
Und Liebe, gib acht!
Sie macht dich noch weinen,
Wo heut du gelacht.

Nicht immer ist's helle,
Nicht immer ist's dunkel;
Der Freude Gefunkel
Erleuchtet so schnelle.
Ein falscher Geselle
Ist Amor, gib acht!
Er macht dich noch weinen,
Wo heut du gelacht.

Put no trust in love

Put no trust in love,
my beloved, take care!
It will make you weep,
though you laughed today.

Do you not see the moon
Des Mondes Gestalt?waning?
Happiness is no less
inconstant.
It soon avenges itself;
and love, beware!
It will make you weep,
though you laughed today.

So be on your guard
against foolish pride!
Though crickets in May
chirp in the trees;
they then fall asleep,
and love, beware!
It will make you weep,
though you laughed today.

Where are you roaming?
Be well advised:
Cupid with his arrows
has tricks up his sleeve.
The days hasten by,
and love, beware!
It will make you weep,
though you laughed today.

It is not always light,
it is not always dark;
the spark of joy
quickly fades.
A false companion
is love, beware!
It will make you weep,
though you laughed today.

Weakening

Alan Jay Lerner/Frederick Loewe (1918-1986) / (1901-1988)

Where are the simple joys of maidenhood?
from *Camelot* (1960)

Where are the simple joys of maidenhood?
Where are all those adoring darling boys?...

Hugo Wolf

Herz, verzage nicht geschwind from
Spanisches Liederbuch (1889)

(Anon. Spanish translated by Paul Heyse)

Herz, verzage nicht geschwind,
Weil die Weiber Weiber sind.

Argwohn lehre sie dich kennen,
Die sich lichte Sterne nennen
Und wie Feuerfunken brennen.
Drum verzage nicht geschwind,
Weil die Weiber Weiber sind.

Lass dir nicht den Sinn verwirren,
Wenn sie süsse Weisen girren;
Möchten dich mit Listen kirren,
Machen dich mit Ränken blind;
Weil die Weiber Weiber sind.

Sind einander stets im Bunde,
Fechten tapfer mit dem Munde,
Wünschen, was versagt die Stunde,
Bauen Schlösser in den Wind;
Weil die Weiber Weiber sind.

Und so ist ihr Sinn verschoben,
Dass sie, lobst du, was zu loben,
Mit dem Mund dagegen toben,
Ob ihr Herz auch Gleiches sinnt;
Weil die Weiber Weiber sind.

Heart, do not despair too soon

Heart, do not despair too soon,
because women are women.

Teach them to know mistrust,
they who call themselves bright stars
and burn like sparks of fire.
Do not, therefore, despair too soon,
because women are women.

Do not let your wits be confused
when they coo their wheedling words;
they would tame you with their cunning.
Blind you with their wiles;
because women are women.

They are always in league with each other,
fighting boldly with their tongues,
wanting what time does not allow,
building castles in the air;
because women are women.

And their minds are so perverse
that if you praise what merits praise,
they will rant against it,
though in their hearts they think the same;
because women are women.

Epigrams on constancy:

George Farquhar (1678-1707)

Percy Bysshe Shelley (1792-822)

Benjamin Britten

Mother Comfort (1937)

(Montagu Slater)

Dear, shall we talk or will that cloud the sky?
Will you be Mother Comfort or shall I?
If I should love him where would our lives be?
And if you turn him out at last, then friendship pity me!
My longing, like my heart, beats to and fro.
Oh that a single life could be both Yes and No.
Ashamed to grant and frightened to refuse –

Pity has chosen: Power has still to choose.
But darling, when that stretched out will is tired
Surely your timid prettiness longs to be
overpowered?
Sure gossips have this sweet facility
To tell transparent lies and, without pain, to cry.
Will you be Mother Comfort or shall I?

Old Love
Sara Teasdale (1884-1933)
An Irish Proverb

Benjamin Britten
Underneath the abject willow (1937)
(WH Auden)

Underneath an abject willow,
Lover, sulk no more:
Act from thought should quickly follow.
What is thinking for?
Your unique and moping station
Proves you cold;
Stand up and fold
Your map of desolation.

Bells that toll across the meadows
From the sombre spire
Toll for these unloving shadows
Love does not require.
All that lives may love; why longer
Bow to loss
With arms across?
Strike and you shall conquer.

Geese in flocks above you flying.
Their direction know,
Icy brooks beneath you flowing,
To their ocean go.
Dark and dull is your distraction:
Walk then, come,
No longer numb
Into your satisfaction.

Capitulation and Abandon

from 'The Picture of Dorian Gray' (1891)
Oscar Wilde (1854- 1900)

Henry Purcell (1659-1695)
realised by Benjamin Britten (1913-1976)
No, resistance is but vain
from 'The Maid's Last Prayer' (1693/1961)
(Thomas Southerne)

No, resistance is but vain
And only adds new weight to Cupid's chain.
A thousand ways, a thousand Arts
The tyrant knows to captivate our hearts;
Sometimes he sighs employs,
And sometimes tries
The universal language of the eyes.
The fierce with fierceness he destroys.
The soft with tenderness decoys.
He kills the strong with joy, the weak with pain.

Henry Purcell
realised by Benjamin Britten
What can we poor females do? (1961)
(Unattributed words)

What can we poor females do
When pressing, teasing lovers sue?
Fate affords no other way,
Than denying or complying
And resenting or consenting
Does alike our hopes betray.

'Monogamy'
Dorothy Parker (1893-1967)

Both this duet and the one following it by Fauré, were written for and dedicated to the same pair of sisters: Claudie and Marianne Viardot, daughters of the celebrated singer Pauline Viardot.

Camille Saint-Saëns (1835-1921)

El desdichado (1871)

(Anonymous)

Qué me importa que florezca
El árbol de mi esperanza
Si se marchitan las flores,
Y jamás el fruto cuaja. Ha!

Dicen que el amor es gloria,
Y yo digo que es infierno.
Pues siempre están los amantes
En un continuo tormento! Ay!

El feliz y el desdichado,
Suspiran con diferencia:
Unos publican sus gustos,
Y otros publican sus penas. Ha!

Qué me importa que florezca
El árbol de mi esperanza
Si se marchitan las flores,
Y jamás el fruto cuaja.

The unfortunate one

I don't care whether the tree
of lost hopes flourishes,
if God wills that it should wither
without bearing fruit.

They say love's full of rapture,
but I pity those whom it oppresses:
just look at those poor lovers
in their eternal torments!

Night and day their hearts are drowned
in sighs and tears.
One sighs for joy,
another for pain.

I don't care whether the tree
of lost hopes flourishes,
if God wills that it should wither
without ever bearing fruit.

A pretty young maiden of France...
Anonymous

Gabriel Fauré

Tarentelle Op. 10 No. 2 (1874)

(Marc Monnier)

Aux cieux la lune monte et luit,
Il fait grand jour en plein minuit!
Viens avec moi me disait-elle,
Viens sur le sable grésillant
Où saute et brille en frétilant,
La Tarentelle.

Sus! les danseurs, en voici deux,
Foule sur l'eau, foule autour d'eux!
L'homme est bien fait, la fille est belle;
Mais gare à vous, sans y penser,
C'est jeu d'amour que de danserit
La Tarentelle.

Doux est le bruit du tambourin!
Si j'étais fille de marin
Et toi pêcheur me disait-elle
Toutes les nuits, joyeusement,
Nous danserions en nous aimant
La Tarentelle.

Tarantella

The moon rises bright in the sky,
making midnight into day.
Come with me, she said,
come to the whirling sands
where, leaping, flashing, turning,
is the Tarantella!

Come! Here are a couple
twirling around each other in the water.
The man is handsome, the girl is lovely –
but look out! Without thinking
it will become a dance of love,
the Tarantella!

Sweet is the sound of the drum!
If I were a sailor's daughter
and you a fisherman, she said,
every night, joyously,
we'd love each other, and dance
the Tarantella!

From *Così fan tutte* Act I, Scene 11

Don Alfonso:

What murmuring! What din! What is all this confusion? Are you mad my dear girls? Do you want to rouse the neighbourhood? What's wrong? What's happened?

Dorabella:

Oh heaven! Look: men in our house.

From *Così fan tutte* final scene

Ah! let the revelation be made and in streams, rivers, oceans, blood will then flow.

Reconciliation

Two songs from the Edwardian Music Hall

William Gray

We're more to be pitied than censured (1903)

Reginald Tabbush

How can a little girl be good?

(I never meant to be a naughty girl)

(Words by 'Bay')

Foolish experiments from Boswells 'Life of Johnson'

Dr Samuel Johnson (1709-1784)

The safe return from 'Woman of Paris' (1885)

Henri Becque (1837-1889)

Hugo Wolf

Nun laß uns Frieden schließen

from *Italienisches Liederbuch* (1891)

(*Tuscan poem translated by Paul Heyse*)

Nun laß uns Frieden schließen, liebstes Leben,
Zu lang ist's schon, daß wir in Fehde liegen.
Wenn du nicht willst, will ich mich dir ergeben;
Wie könnten wir uns auf den Tod bekriegen?
Es schließen Frieden Könige und Fürsten,
Und sollten Liebende nicht darnach dürsten?
Es schließen Frieden Fürsten und Soldaten,
Und sollt es zwei Verliebten wohl missraten?
Meinst du, daß, was so großen Herrn gelingt,
Ein Paar zufriedner Herzen nicht vollbringt?

Let us now make peace

Let us now make peace, love of my life,
we have been feuding far too long.
If you're not willing, I'll give in to you;
how could we wage war to the death?
Peace is made by kings and princes,
why should not lovers crave the same?
Peace is made by soldiers and princes,
so why should two lovers not succeed?
Do you think what such great lords can manage
cannot be done by two contented hearts?

Wir haben beide lange Zeit geschwiegen For a long time we had both been silent
from *Italienisches Liederbuch* (1891)

(Tuscan poem translated by Paul Heyse)

Wir haben beide lange Zeit geschwiegen,
Auf einmal kam uns nun die Sprache wieder.
Die Engel Gottes sind herabgeflogen,
Sie brachten nach dem Krieg den Frieden wieder.
Die Engel Gottes sind herabgeflogen,
Mit ihnen ist der Frieden eingezogen.
Die Liebesengel kamen über Nacht
Und haben Frieden meiner Brust gebracht.

For a long time we had both been silent,
now all at once speech has returned.
The angels of God have descended,
they brought back peace after war.
The angels of God have descended
and with them peace has returned.
The angels of love came in the night
and have brought peace to my breast.

from 'A Better Answer'
Matthew Prior (1664-1721)

from *Così fan tutte* Act II, Scene 13

Don Alfonso:

Ev'ry man blames the women. That's not my ruling, though many times their lovers they've forsaken. Some would say just a custom or lack of schooling, but to me such views are quite mistaken. The lover when he finds that she's been fooling, not for him to complain – it's he should waken. That's what all people do, the little, the big, the short and the tall. All together with me, that's what they all do, men as well as women. That's what they all do.

Wolfgang Amadeus Mozart
Soave sia il vento from *Così fan tutte* Act I, Scene 11

(Lorenzo da Ponte)

Soave sia il vento,
Tranquilla sia l'onda,
Ed ogni element
Benigno risponda
Ai nostri desir.

May the wind be gentle,
may the wave be calm,
and may every element
respond benignly
to our wishes

'Ah guarda sorella', *Die Schwestern, Weg der Liebe I & II, El Desdichado* and *Tarentelle* translated by Richard Jackson. *Wolf* by Richard Stokes from *The Book of Lieder* published by Faber & Faber, with thanks to George Bird, co-author of *The Fischer-Dieskau Book of Lieder* published by Victor Gollancz Ltd.

If Fiordiligi and Dorabella had been Lieder Singers

For there is no friend like a sister
In calm or stormy weather;
To cheer one on the tedious way,
To fetch one if one goes astray,
To lift one if one totters down,
To strengthen whilst one stands.
(Christina Rossetti)

Many composers have delightedly exploited the possibilities of two female voices performing together, but it was certainly Mozart who wrote the definitive dramatic work for such a combination. In *Così fan tutte*, not only do the two sisters Fiordiligi and Dorabella sing together in a ravishing way, but because the opera has an intriguing (in every sense) plot there is a psychological reason for them to do so; their shared thirds and sixths, and other miracles of Mozart's harmonic imagination, have a dramatic context. In the Lieder repertoire, when a soprano and a tenor sing a duet there is at least an implication of 'Ich liebe dich und du liebst mich'. There is an exchange of passion (or a rebuttal of advances) in which the emotional position of each of the singers is perfectly understood by the audience. There is in fact a time-honoured convention which we all understand. In these circumstances songs, like arias, are dramatic events.

When two women sing together on the concert platform this is seldom so. What *are* they to each other? One might well ask - mother and daughter perhaps? (as in many Brahms duets – a separate study, this!) or arch rivals? (Rossini's cats). They are only permitted to be lovers when pants-part cheating is demanded by a Gluck or a Strauss. In any case without the clear-cut guidelines of an opera libretto in which we are left in no doubt what an Amneris thinks of an Aida or how devoted Adalgisa is to Norma, two female Lieder singers sharing the platform have little chance of exploring the wide range of emotional resonances available to the performers in a male/female duet recital. There are many listeners for whom the sound of two women singing is erotic enough as it is, but female duets often emerge as unadulterated instrumental music nevertheless. This may well be what the composer intended: most of the duets of Mendelssohn, for example, do not attempt to play one voice off against the other, but rather ask the two women singers to sing as if they were really one person singing a descant to an inwardly resounding vocal line. It is perhaps for this reason that a song recital shared by two female singers is a rare event.

Fiordiligi and Dorabella have the same family background; they share a maid, but, much more than this, they are 'in it together', and because of their distinctly differing personalities their romantic conspiracies are coloured by a difference of approach and temperament which makes the girls' musical combination even more piquant and touching. They share each other's every thought, but they are not mere singing carbon copies. After *Così fan tutte* I am sure that all duets composed for women's voices have had the spirit of the Italian sisters hovering about them.

I have borrowed a background from the opera world for this recital because almost everyone will know Fiordiligi and Dorabella as old friends. The plot of *Così fan tutte* is followed in the broadest terms, but in this version there is much speculative information about the sisters and of course, more about the suitors who stay offstage (or perhaps sit in the audience) for the recital, unaware that the two girls have covert careers as secret Lieder singers! Don Alfonso intrudes with echoes of Da Ponte's words of warning, and also provides more than a hint of cynical malevolence that is at the core of his contribution to the opera.

Graham Johnson, 1980

This programme first appeared in 1980 as part of the third season of recitals given by 'The Songmakers' Almanac'. The singers were Felicity Lott, Ann Murray and Richard Jackson. A few years later, when the programme was performed in Glasgow, a female Scottish critic tore me apart for devising an entertainment where women were shown in a poor and condescending light. Although it was something of an honour to deflect blame from the opera's original creators (for whom there was no word of reproach) I could see why the storyline had engendered anger. The presumptions of the plot are indeed ridiculous, and I suspect they were considered outlandish by the Enlightenment thinkers of Mozart's own time. Nevertheless, a programme that shadows the plot of a great opera is merely a game, and our participation in a display of late eighteenth-century cynicism implies no endorsement of Don Alfonso's view of women. Tonight's programme, performed by singers from a new generation, has been extensively revised, but if I had tried to adapt it to respect the tenets of a more enlightened Zeitgeist there would have been no point in doing it at all. As long as the opera Così fan tutte is still permitted a staging, I will permit myself, admittedly somewhat shamefacedly, to hide behind the skirts of Wolfgang and Lorenzo, the two men of (temporarily misguided) genius who dreamed up the idea in the first place.

Graham Johnson, 2019

Thanks to Wigmore Hall for the *If Fiordiligi and Dorabella had been Lieder Singers* programme notes.

Saturday 19 June 8pm

Online

Pop-up Poetry

Register for a Zoom link (info@leedslieder.org.uk) and join us for a relaxed evening of poetry from the comfort of your own home. Perform your own poems in this open-mic session.



Biographies: Leeds Lieder Festival Artists

Sir Thomas Allen
© Sussie Ahlburg



Sir Thomas Allen baritone

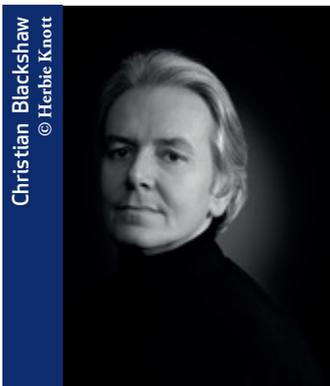
Sir Thomas Allen is an established star of the great opera houses of the world. He has sung over fifty roles at the Royal Opera House, Covent Garden; in 2012 he celebrated his 40th anniversary of his début with the company. The same year he also celebrated the 30th anniversary of his début at the Metropolitan 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, Tippet'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 Schaubard *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 McCreesh 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 *Jenůfa*, 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*

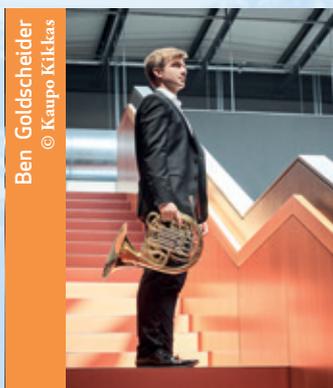
After graduating in Archaeology and Anthropology from St. John's College, Cambridge, **Iestyn Davies** studied singing at the Royal Academy of Music, London. An esteemed Handelian, he has delighted audiences globally with his vocal agility in roles such as Orlando, Rinaldo, Ottone *Agrippina* and David *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
© Raphael Neal

The Hermes Experiment

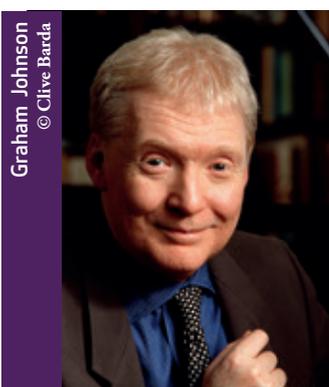
The Hermes Experiment is a contemporary quartet made up of harp, clarinet, voice and double bass. They are winners of the Royal Over-Seas League Mixed Ensemble Competition 2019, Tunnell Trust Awards 2017, Nonclassical's Battle of the Bands 2014, Making Music Selected Artists 2019/20 and Park Lane Group 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
© Mishko Papić

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
© Clive Barda

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 Maltins, 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).



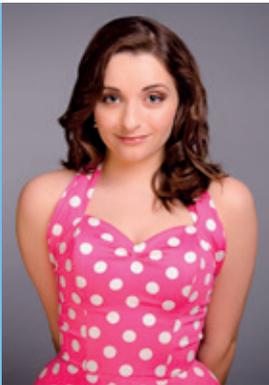
Hannah Kendall *composer*

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 Kirchschrager, Dame Felicity Lott, Christopher Maltman, John Mark Ainsley, Ann Murray DBE, James Newby, Mark Padmore, Miah Persson, Sophie Rennert, Ashley Riches, Amanda Roocroft, Kate Royal, Matthew Rose, Carolyn Sampson, Nicky Spence and Roderick Williams. He has a special relationship with BBC Radio 3, frequently curating his own series and 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 Magazine 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'.



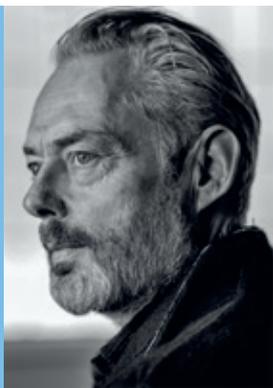
Victoria Newlyn *actress*

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 *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 *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*, Sciarone *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 *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 Höflich, 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



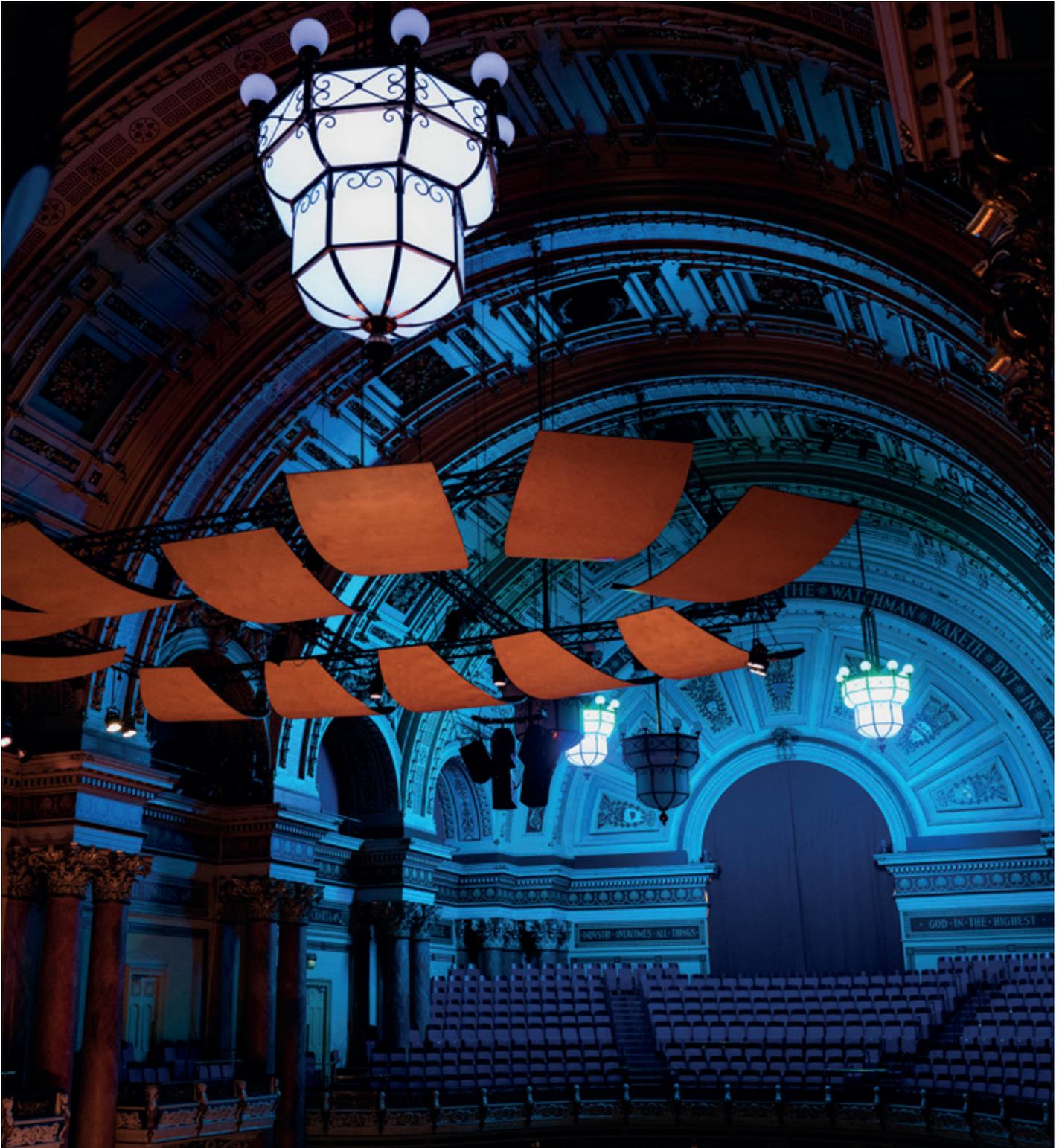
Richard Stokes

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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Elly Ameling

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Joseph Middleton

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Thank you!

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for programme notes

Helen Stephens

for translations and texts

Richard Stokes

for programme notes

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for the Pop-up Poetry event

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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

The Box Office and Communications teams at Leeds

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during the Festival.

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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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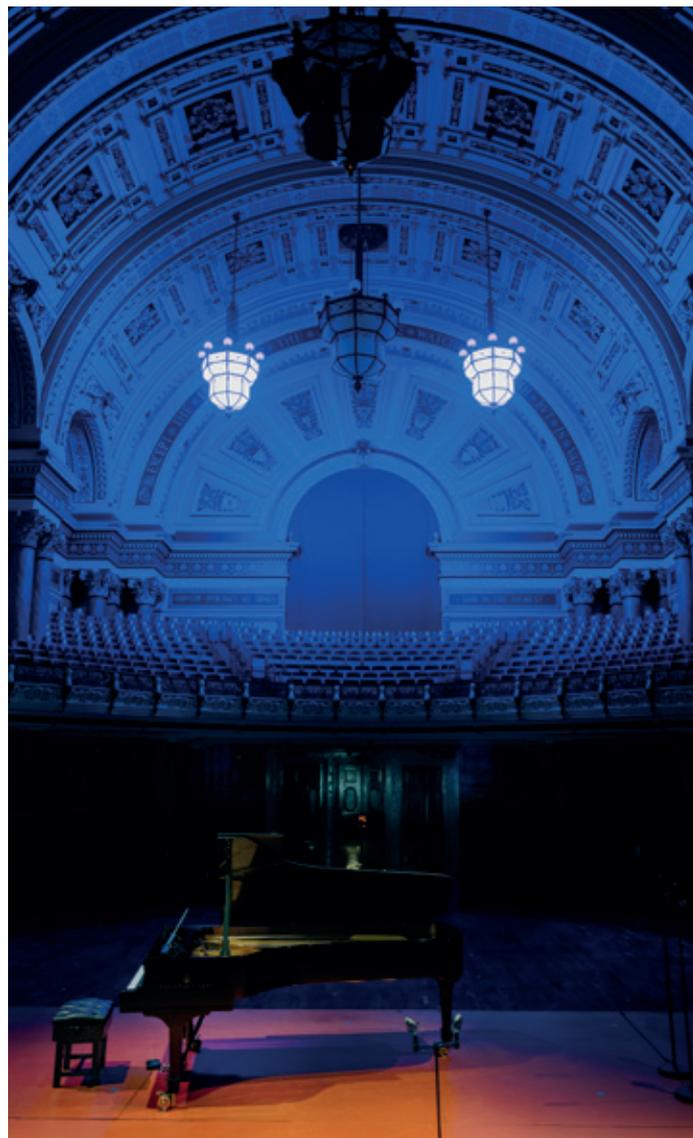
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GOD IN THE HIGHEST

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