

FILLING THE  
CITY WITH  
SONG

LEEDS  
LIEDER  
2023

FESTIVAL

FRI 9 – SAT 17 JUNE 2023

TOUCHES  
*of* SWEET  
HARMONY

PROGRAMME OF EVENTS

FRIDAY  
9 JUNE

*Guest of Honour*  
Dame Janet Baker

*President*  
Elly Ameling

*Director*  
Joseph Middleton



# Welcome to the Leeds Lieder Festival 2023



What art thou? From what causes dost thou spring?

Oh! Musick thou Divine Misterious thing?

Let me, let me but know, and knowing give me Voice to sing?

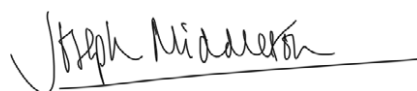
Anonymous words from *A Hymn on Divine Musick* by William Croft - organist of Westminster Abbey - printed in 1714. The magic and mystery of music continues to inspire, delight and challenge us 300 years on, and you'll find plenty of examples of extraordinary Lieder at your 2023 Leeds Lieder Festival: *Touches of Sweet Harmony*.

And what harmony we have in store for you! In a world that needs music more than ever before, I hope you're excited about what lies in store over the course of our joyous Festival week. In this extended Festival I have revelled in the opportunity to present so

many facets of song. A festival gives great opportunity for connection and duality, and in this genre it is the special marriage of singer and pianist; composers and poet; story and rumination, that makes song such a rewarding art form. The connection with an audience is also what makes a festival special. Song takes the solitary pursuit of poetry and reflects it back for the wider world.

This special year of growth at Leeds Lieder is only possible thanks to the support we receive from our thriving Friends Scheme, the numerous trusts and foundations that invest in our work, and the extraordinary generosity of individual philanthropists. With the pooling of our resources we are able to make great things happen and we can enrich so many lives. Our online work last year reached an audience in excess of 200,000, our schools' work continues to inspire over a thousand Leeds children each year and we continue to build on the long legacy of song writing by commissioning widely and running programmes such as the Composers and Poets Forum.

We build the artists of tomorrow by training Young Artists and giving a platform to emerging artists. The international exchange we enjoy by presenting the world's finest singers and pianists in Leeds would simply not happen were it not for the investment and support we receive from our audience, and Friends. Thank you for seeing the power music can have in a community. I cannot wait to spend a week with you all sharing such sweet harmony.



Joseph Middleton Director,  
Leeds Lieder

## A message from our President, Elly Ameling



Dear Art Song lovers, in and far around Leeds:

Welcome to our Festival, *Touches of Sweet Harmony*.

Well, obviously that is exactly what we need in our time, so full of wars and other crises. Isn't this Festival a refuge, where we are safe from the daily disasters? In Music we find the awareness of that other world: where Beauty and Harmony give us comfort and trust to survive.

You will hear a glorious programme, rich in great singers and pianists who will perform a wonderful range of the most beautiful Art Songs in the English, German and French languages.

My age prevents me from being with you in person. I am 90, and so is my much-admired colleague Dame Janet. I greet her warmly from my heart! In thought I will be with all of you, every day – and so in my soul, and online, I will get a Touch of that Sweet Harmony...

Elly Ameling  
President, Leeds Lieder

# At a Glance

## FRIDAY 9 JUNE

6 - 6.45pm	Pre-concert talk with Dr George Kennaway	HAR
7.30pm	Opening Gala recital: Mark Padmore CBE and Ana Manastireanu	HAR

## SATURDAY 10 JUNE

1 - 2pm	Lunchtime lecture recital: Peter Brathwaite and Allyson Devenish	HAR
6 - 6.45pm	Pre-concert talk with Richard Stokes	HAR
7.30pm	Evening recital: Louise Alder and Joseph Middleton	HAR
10 - 11pm	Late-night recital: <i>Voice Electric</i> - Lotte Betts-Dean	Kino @ HAR

## SUNDAY 11 JUNE

11am - 12.30pm	SongPath musical walking trail	Kirkstall Abbey
2 - 3pm	Dame Janet Baker In Conversation with John Bridcut	HAR
3.30 - 5pm	Documentary film: <i>Janet Baker: In Her Own Words</i>	HAR
8pm	Evening lecture recital: Graham Johnson OBE and George Robarts	HAR

## MONDAY 12 JUNE

10.30am - 1.30pm	Festival Masterclass I: Graham Johnson	The Venue, LC
3 - 6pm	Festival Masterclass II: Susan Manoff	The Venue, LC

## TUESDAY 13 JUNE

11am - 12pm	Schools Culmination Concert I – Living Lieder	The Ballroom, Pudsey Civic Hall
1.30 - 2.30pm	Schools Culmination Concert II – Discovering Lieder	The Ballroom, Pudsey Civic Hall
10am - 1pm	Festival Masterclass III: James Garnon	The Venue, LC
2 - 4pm	Friends' Festival Masterclass IV: James Garnon and Joseph Middleton	The Venue, LC
5 - 6.30pm	Concert: 'A Leeds Songbook'	Recital Room, LC
8pm	Celebrity recital: Véronique Gens and Susan Manoff	The Venue, LC
9.15pm	Friends' reception	The Rooftop Bar, LC

## WEDNESDAY 14 JUNE

1 - 2pm	Lunchtime recital: Felix Gygli and JongSun Woo	The Venue, LC
3 - 6pm	Festival Masterclass V: Sir Thomas Allen	Recital Room, LC
6.30 - 7pm	Pre-concert talk with Dr George Kennaway	The Venue, LC
7.30pm	Evening recital: James Newby and Joseph Middleton	The Venue, LC

## THURSDAY 15 JUNE

1 - 2pm	Lunchtime recital: Nick Pritchard and Members of Opera North	The Venue, LC
3 - 6pm	Festival Masterclass VI: Joan Rodgers CBE	Recital Room, LC
6.30 - 7pm	Pre-concert talk with Dr Katy Hamilton	The Venue, LC
7.30pm	Evening recital: Kate Royal, Christine Rice MBE and Julius Drake	The Venue, LC

## FRIDAY 16 JUNE

12.30 - 2pm	Study event with Dr Katy Hamilton and Leeds Lieder Young Artists	The Venue, LC
3 - 6pm	Festival Masterclass VII: Julius Drake	Recital Room, LC
6.30 - 7pm	Pre-concert talk with Dr Katy Hamilton	The Venue, LC
7.30pm	Evening recital: Ailish Tynan and Joseph Middleton	The Venue, LC
10 - 11pm	Lieder Lounge with Leeds Lieder Young Artists	The Rooftop Bar, LC

## SATURDAY 17 JUNE

12 - 1.30pm	Leeds Lieder Young Artists showcase	The Venue, LC
2.30 - 5pm	Bring and Sing! rehearsal: Mozart <i>Requiem</i>	Leeds Minster
5.30 - 6.30pm	Bring and Sing! concert: Mozart <i>Requiem</i>	Leeds Minster
8pm	Closing Gala recital: Sir Simon Keenlyside and Joseph Middleton	The Venue, LC

HAR = Howard Assembly Room | LC = Leeds Conservatoire

All programme information correct at the time of going to print. Leeds Lieder reserves the right to change artists, programmes and events if necessary.

FRI 9 JUNE | 6 - 6.45PM | HOWARD ASSEMBLY ROOM

## Pre-concert talk

with **Dr George Kennaway**

Cellist and musicologist Dr George Kennaway, Visiting Research Fellow at Huddersfield and Leeds Universities, returns to Leeds Lieder to give one of his popular pre-concert talks.



FRI 9 JUNE | 7.30PM | HOWARD ASSEMBLY ROOM

## Opening Gala recital

**Mark Padmore CBE** tenor

**Ana Manastireanu** piano

*Supported by Elizabeth and Olav Arnold*

**ROBERT SCHUMANN (1810-56)**

*Hans Christian Andersen Lieder Op. 40*

Märzveilchen  
Muttertraum  
Der Soldat Der  
Spielmann

**ROBERT SCHUMANN**

*Liederkreis Op. 39 (Eichendorff)*

In der Fremde  
Intermezzo  
Waldeggespräch  
Die Stille  
Mondnacht  
Schöne Fremde  
Auf einer Burg In  
der Fremde  
Wehmut Zwielficht  
Im Walde  
Frühlingsnacht

**INTERVAL**

**BENJAMIN BRITTEN (1913-76)**

*Who Are These Children?*

**GERALD FINZI (1913-76)**

Channel Firing

**REBECCA CLARKE (1886-1979)**

The Seal Man

**MICHAEL TIPPETT (1905-98)**

Full Fathom Five

**REBECCA CLARKE**

The Tiger

**GUSTAV HOLST (1874-1934)**

Betelgeuse

**TANSY DAVIES (b.1973)**

Destroying Beauty

**SALLY BEAMISH (b.1956)**

Hoopoe

**RALPH VAUGHAN WILLIAMS (1872-1958)**

Nocturne

**FRANK BRIDGE (1879-1941)**

Journey's End

**GERALD FINZI (1901-56)**

Fear No More the Heat O' the Sun



© Marco Borggreve

**A**delbert von Chamisso, the poet of *Frauenliebe und -leben*, was also a most skilled translator, as Schumann's Op. 40 reveals. 'Märzveilchen' tells of a young man peering through a frost-patterned window, trying to make out the laughing violet eyes of his sweetheart. Warm breath, we are told, will soon melt the frost – and then "Heaven help the young man". 'Muttertraum' describes a mother bending over her child's cradle, a potentially idyllic scene that is disrupted by the sinister prelude and postlude, familiar to us from 'Zwielicht' in the *Liederkreis*, Op. 39. And in verse two, the raven, accompanied by tolling octave chords in the left hand, croaks the prophetic message: her son will be a thief, perish and be pecked clean by birds of prey. The inexorable march theme of 'Der Soldat' accompanies the firing squad of nine riflemen to the place of execution. The victim's best friend is the narrator, and the only one to hit the target: "But I, I shot him clean through the heart", he exclaims over *pianissimo tremolando* chords, while the postlude depicts the slumping body of the corpse. 'Der Spielmann' resembles 'Das ist ein Flöten und Geigen' from *Dichterliebe*, not only in the key-signature, but in the melodic shape at 'Dem Fröhlichen blinket der Wein so rot'. Both songs, like 'Der arme Peter', deal with a jilted lover looking on at his sweetheart's wedding.

Although the Eichendorff *Liederkreis* is Schumann's only cycle to bear no dedication on the title-page, it is clear that Clara was the inspiration behind this outpouring. Schumann's choice of poems, however, instead of mirroring his love for his bride-to-be, reflects the complexity of his Eusebius/ Florestan polar personality. The melancholy 'In der Fremde' is followed by the autobiographical 'Intermezzo' that the 23 year-old Eichendorff addressed to Luise von Larisch, whom he married three years later. The hunting horns in the prelude of 'Waldesgespräch' return us to the threatening world of danger and the destructive power of woman. 'Die Stille' (Schumann omits a stanza), with its dreamy staccato accompaniment, conveys an unalloyed happiness that is intensified still further in the miraculous 'Mondnacht'. The poem speaks of sky

and earth, age-old symbols for male and female, and their imagined kiss inspired in Schumann a motif of descending fifths in the piano's left hand that first appears in bars 10-13, and is then repeated three more times, thus binding sky and earth – and the whole song – together. The motif, in German notation, reads E-H-E (marriage). Cryptology was dear to Schumann's heart, and his message must have been crystal clear to Clara, who had already received a letter from him, in which he described 'Ehe' as "ein sehr musikalisches Wort" – a very musical word.

The romantic mood, continued in 'Schöne Fremde', is punctured in 'Auf einer Burg', a scarcely disguised description of the domestic impasse in which Schumann found himself in 1840. Eichendorff's poem might describe the legendary old knight Barbarossa, sitting inside his Kyffhäuser mountain retreat, ready to protect his country in time of need, but to Schumann, Barbarossa was surely Friedrich Wieck ("auf der Lauer"/"on guard"), protecting his daughter whom he compels to marry a man she does not love. Schumann's depiction of this misery is achieved by remarkable means: a sparse piano texture, seemingly doomed attempts at polyphony and a rhythmic monotony that match the oppressiveness of the poem. The second 'In der Fremde' speaks of the impossibility of recapturing a love that has died, and this is followed by the overwhelmingly sad 'Wehmut', sung in Eichendorff's novel *Ahnung und Gegenwart* by Erwine, who, having saved the life of young Count Friedrich, falls in love with him, and, disguised as the young boy Erwin, follows him on his romantic adventures. She sings arcanelly of her love in 'Die Stille', but when finally convinced she will never win him, she decides to commit suicide by drowning herself in the Rhine – before which she sings 'Wehmut' for which Schumann finds one of his loveliest melodies. The eerie 'Zwielicht', with its augmented fourths and diminished fourths in the vocal line, and the diminished seventh chords in the accompaniment, creates a sinister atmosphere of mistrust and fear – a feeling that is echoed in the ensuing 'Im Walde'. In the final 'Frühlingsnacht', however, all negative feelings are banished: only a composer on the threshold of achieving his heart's desire could perhaps have written a song of such euphoria. Eichendorff's poem, ostensibly a nature poem that celebrates the return of spring, becomes a love poem in the final line, and Schumann responds to this postponing of an anticipated resolution by delaying the only full cadence in the entire song to the end of the final verse.

'Who are these children?' is a setting by Britten of a poem by William Soutar from the cycle of the same name. Composed in 1969, the work contrasts a world of violence, pain and death, with the innocence of childhood. The song describes children witnessing a fox hunt, a sport that Britten abhorred. The thought that not even an air-raid can deter the "foxing folk" is peculiarly repellent, as the elegantly-dressed men and the lip-sticked and rouged women go about their cruel task with a sort of military precision.

Hardy wrote 'Channel Firing' in April 1914 when British ships were practising gunnery off the South Coast of England. In Finzi's setting we hear the thunder of the guns at sea, God railing against man's brutality (which softens exquisitely in the sixth stanza at "for you are men") and the skeletons rattling in their coffins.

Rebecca Clarke's 'The Seal Man' (1922) is a haunting setting of John Masefield with a recitative-like vocal line and a shimmering piano accompaniment to evoke the lure of the sea. The passage comes from the last page of 'The Seal Man', a supernatural story from the collection *A Mainsail Haul*. The tale is told by an old woman who looks back on her life by the sea. Her father attended the wake of an O'Donnell, a bad man. During the wake O'Donnell's corpse "got up with the sheet knotted on it", and went down to the sea, where it was welcomed by "all the seals, and all the merrows [mermaids],

and all them that's under the tides. [...]. They called out to the corpse and laughed; and the corpse laughed back, and fell on the sand. My father and the other men saw the wraith pass from it [...]. O'Donnell's wraith turned into a bull seal, who fell in love with young Norah O'Hara. They had a little son who became a seal-man, and he fell in love with young Kate O'Keefe. They loved one another passionately, and to protect Kate from the supernatural seal-man, "they shut her up at home, to keep her from seeing him." Masefield's narrative, chosen by Rebecca Clarke, finishes the story.

Michael Tippett's *Songs for Ariel* were composed for a production of *The Tempest* given at the Old Vic Theatre in 1961, and since they were to be performed by an actor (male or female) and not a singer, Tippett cleverly limited the vocal range of the pieces. 'Come unto these sands' and 'Full Fathom Five' are both sung by Ferdinand – the first is an invitation to dance and love, the second a song of death and rebirth. The songs were originally conceived for a small instrumental ensemble, but the piano version is the only one to have been published.

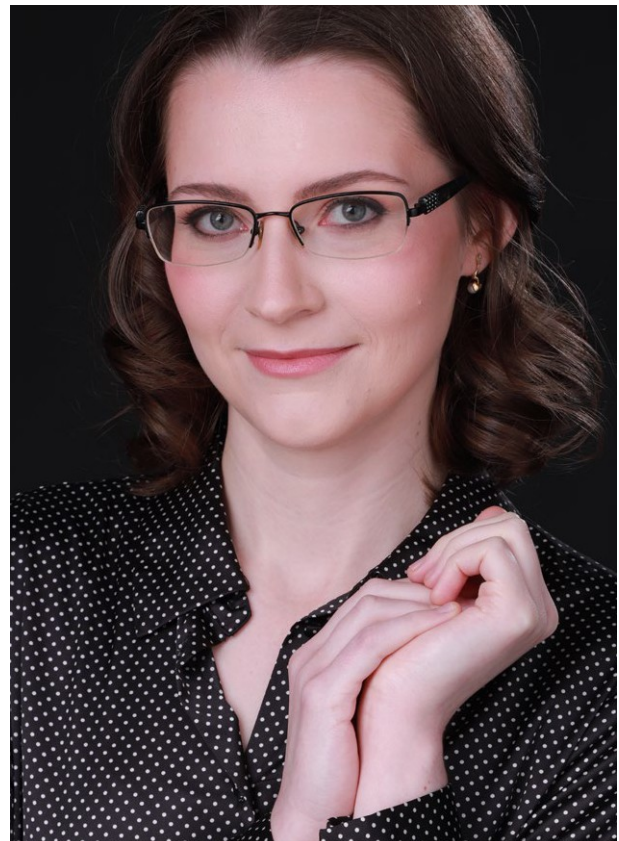
Rebecca Clarke's setting of Blake's 'The Tiger' dates from 1933. The poem obsessed her for many years and she actually revised it in 1972. The mood is dark and brooding, unlike Britten's breathless, syncopated setting from 1965.

Holst's setting of 'Betelgeuse' from *Twelve Humbert Wolfe Songs* (1929) is characterised by an astonishing stillness. Betelgeuse, a corruption of the Arabic, meaning "hand of the central one", is one of the largest stars known, the second brightest in the constellation Orion, and the ninth brightest in the night sky. Wolfe's poem describes the solitude and the remoteness of the star, and Holst responds with a texture devoid of warmth, utterly consistent with a universe where life and time have no meaning. The refrain "on Betelgeuse" occurs four times and contributes powerfully to the mesmeric effect of this wonderful song.

'Destroying Beauty' by Tansy Davies sets a fragment of poetry by John Clare, one of the few British poets of the nineteenth century who did not belong to the middle or upper-middle class. He wrote over three thousand poems, and even when he was certified insane and confined to the Northampton General Lunatic Asylum, continued to write poems that reveal an extraordinary ability to capture the sights and sounds of nature. Davies's song responds to all the nature imagery with great sensitivity and refinement.

Sally Beamish's 'Hoopoe' comes from *4 Songs from Hafez* (2007) which she set in an English translation by Jila Peacock. Commissioned by Leeds Lieder and first performed by Mark Padmore and Roger Vignoles at the Leeds College of Music in 2007, the music of all four songs ('Nightingale', 'Peacock', 'Fish' and 'Hoopoe') attempts to convey the characteristics of each creature. Hoopoe is dominated throughout by the bird's call.

Ursula Vaughan Williams in her biography of her husband writes: "[...] but another, and very different, kind of writer was beginning to fill his mind. Walt Whitman's *Leaves of Grass*, in several editions, from a large volume to a selection small enough for a pocket, was his constant companion." Whitman had been the inspiration behind



*A Sea Symphony* (1910) but it was not until 1925 that Vaughan Williams published his *Three Poems by Walt Whitman*, all of which deal with death – perhaps a reflection of VW's war experiences on the Somme. Nocturne has a persistent bass figure depicting the "footsteps gently ascending" of the poem.

Humbert Wolfe's 'Journey's End' is a dialogue between a mother and her sick child. In the final verse, the frightened boy asks her: "Who calls me after sleeping?" and the mother replies: "Son! You are not called when journey's done." In Frank Bridge's setting, the child's questions become increasingly anxious, the harmonies grow ever more dissonant – and although the calm of the opening is finally restored, the song ends tellingly on an unresolved minor 7th.

Gerard Finzi's *Let Us Garlands Bring* was published in 1942 and dedicated to Ralph Vaughan Williams. The first performance coincided with Vaughan Williams's seventieth birthday and was given in front of the composer at a National Gallery concert by Robert Irwin and Howard Ferguson. The songs, settings of five Shakespeare poems from four different plays, are the most popular of Finzi's output, with memorable tunes and simple song-forms. 'Fear No More the Heat O' the Sun' sets the celebrated dirge from Act IV of *Cymbeline* to a sort of solemn sarabande – it was composed as early as 1929, thirteen years before that first performance.

Richard Stokes © 2023



# Biographies

## Dr George Kennaway

Dr George Kennaway is a Scottish cellist, conductor, teacher, and musicologist. He is Visiting Research Fellow at the Universities of Leeds and Huddersfield, and Chair of the North- East Early Music Forum.

He was a cello pupil of Marie Dare, Valentine Orde, Michael Edmonds, and Christopher Bunting, and also studied with William Pleeth and Bruno Schrecker. In 1985 he gave the UK and Scottish premières of Kurt Weill's cello sonata; he gave the première of George Morton's chamber version of the Dvořák cello concerto in 2017. He was co-principal cello in the Orchestra of Opera North 1980-2008, and now regularly appears as a soloist and chamber music player, on modern, 19th-century, and baroque cello.

He has conducted orchestras in Central Asia, Russia, Lithuania, and Italy, as well as the UK. He plays in the Meiningen Ensemble, a chamber group specialising in the historical performance of 19th-century repertoire. George has taught at the Royal Northern College of Music, the Lithuanian National Academy of Music, the Brussels Conservatoire, and at the Abbaye aux dames (Saintes, France), and has lectured at Newcastle, Hull, Leeds, and Huddersfield universities.

He has given pre-concert talks and written programme notes for Opera North, Leeds Lieder, the Leeds International Concert Season, Bridgewater Hall, Birmingham Symphony Hall, and Glyndebourne Opera. His academic publications include *Playing the Cello 1780-1930* (2014), *John Gunn: Musician Scholar in Enlightenment Britain* (2021), and articles and book chapters on aspects of 19th-century performance research.

He is also the leading UK authority on the work of the Lithuanian composer/artist Mikalojus Čiurlionis (1875–1911) with publications in the UK and Lithuania, and has recently joined the editorial team creating a new critical edition of his music.

## Mark Padmore CBE

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 and Simon Rattle, staged by Peter Sellars.

A highlight of Mark's 2021/22 season was a residency at Wigmore Hall where he celebrated his relationship with pianists Till Fellner, Imogen Cooper, Mitsuko Uchida and Paul Lewis. He will return to the Wigmore Hall in the 2022/23 season to sing Vaughan Williams and Fauré with the Elias Quartet and James Baillieu, after performing the programme in Spain.

In addition to recitals with Kristian Bezuidenhout in Helsinki, Till Fellner in Zaragoza and Julius Drake in Amsterdam, Mark will be artist in residence at the Oxford Lieder Festival and will give a recital tour of Japan with Mitsuko Uchida. He will also appear on stage in the title role of a new production of Monteverdi's *Il ritorno d'Ulisse in patria* conducted by Fabio Biondi, sing the world première of Mark-Anthony Turnage's song cycle *A constant obsession* with the Nash Ensemble and give concerts with Sinfonieorchester Basel and Deutsche Kammerphilharmonie Bremen.

Mark's most recent appearance at the Royal Opera House, Covent Garden was a new 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." Other opera roles have included the leading roles in Harrison Birtwistle's *The Corridor* and *The Cure* at the Aldeburgh Festival; Captain Vere in Britten's *Billy Budd* and Evangelist in a staging of *St Matthew Passion*, both for the Glyndebourne Festival, and the world première of Tansy Davies' *Cave* with the London Sinfonietta.

In concert Mark performs with the world's leading orchestras. He was Artist in Residence for the 2017/18 season with the Berlin Philharmonic and held a similar position with the Bavarian Radio Symphony Orchestra in 2016/17. His work with the Orchestra of the Age of Enlightenment has involved projects exploring both Bach's *St John* and *St Matthew Passion* and has attracted worldwide acclaim.

His extensive discography includes Beethoven's *Missa Solemnis* and Haydn's *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 include Schubert cycles with Paul Lewis (*Winterreise* won the 2010 Gramophone magazine Vocal Award); Schumann's *Dichterliebe* with Kristian Bezuidenhout (2011 Edison Klassiek Award) and Britten's *Serenade*, *Nocturne* and Finzi's *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 Queen's Birthday Honours List. Mark was Artistic Director of the St. Endellion Summer Music Festival in Cornwall from 2012-2022.



## Ana Manastireanu

Ana Manastireanu is an increasingly sought-after collaborative pianist, specialising in song accompaniment and chamber music. She has won multiple awards, including the Accompanist Prize in the AESA Patricia Routledge National English Song Competition and in the Maureen Lehane Vocal Awards, as well as the Audience Prize in the Somerset Song Prize.

Ana is also the winner of the Alasdair Graham Pianist Prize in the RCM Lieder Competition, the First Prize for Pianists in the RCM Brooks-van der Pump English Song Competition and the Second Prize for Pianists in the RCM Joan Chissell Schumann Competition. She was a Scholar of the International Summer Academy for Chamber Music Niedersachsen in Germany and a Fellow of the Toronto Chamber Music Institute in Canada. She is a Britten- Pears Young Artist, a Musicians' Company Young Artist and a former Leeds Lieder Young Artist.

Her recent collaborations include performances with tenor Mark Padmore CBE, baritone Roderick Williams OBE, Jonathan Crow (Concertmaster of the Toronto Symphony Orchestra), Andrew Wan (Concertmaster of the Montreal Symphony Orchestra), Scott St. John (Director of Chamber Music, The Colburn School), Ani Aznavoorian (Principal Cellist of Camerata Pacifica), Marcin Sieniawski (Szymanowski String Quartet) and members of The Harlem Quartet.

Festival appearances include the Oxford Lieder Festival, Aldeburgh Festival, North Norfolk Music Festival, Brighton Festival, Lewes Festival of Song, Leeds Lieder Festival, London Song Festival, Toronto Summer Music Festival and Orford Music Festival. Ana has also performed live on BBC Radio 3's 'In Tune'.

She has recently graduated with an Artist Diploma in Collaborative Piano from the Royal College of Music in London, where she studied with Kathron Sturrock, Simon Lepper, Roger Vignoles, Niel Immelman and Leon McCawley. Ana's studies have been generously supported by the Constant & Kit Lambert Junior Fellowship, a Help Musicians UK Henry Richardson Award, and a Kenneth and Violet Scott Scholarship.





# About Leeds Lieder

Leeds Lieder was founded in 2004 by Jane Anthony, in partnership with a group of individuals and Leeds College of Music, 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. 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, Leeds International Concert Season and Leeds Conservatoire.

The pianist Joseph Middleton was appointed Director of Leeds Lieder in December 2014.

## Leeds Lieder People

Jane Anthony *Founder*  
Elly Ameling *President*  
Joseph Middleton *Director*

### HONORARY PATRONS

Dame Sarah Connolly CBE  
John Gilhooly CBE  
Graham Johnson OBE  
Dame Felicity Lott DBE  
Richard Stokes HON RAM

### TRUSTEES

Peter Brathwaite  
Jane Dowson  
Kathleen Evans *Chair*  
Robert Holt *Company Secretary*  
Jillian Johnson *Administrator, Friends of Leeds Lieder*  
George Kennaway  
Peggy Pullan  
Helen Stephens

### COMMITTEE MEMBERS

Kate Dugdale  
James Marsh *Treasurer*  
Tayyab Amin *Marketing and Media Manager*  
Rita Grudzien *General Manager*  
Madeleine Middleton *Concerts and Festival Manager*  
Cynthia Wainwright *Fundraising Consultant*  
Phil Wilcox *Learning and Participation Manager*

### LEEDS LIEDER YOUNG ARTISTS

Rachel Barnard, mezzo-soprano  
Charles Cunliffe, bass-baritone  
Noëlle Drost, soprano  
Charlotte Jane Kennedy, soprano  
Georgie Malcolm, soprano  
Jonny Maxwell-Hyde, tenor  
Helena Moore, soprano  
Florian Störtz, bass-baritone  
Bethan Terry, soprano  
Anna Trombetta, mezzo-soprano  
Stephanie Wong, soprano  
Wencong Xue, baritone  
Beth Haughan, piano  
Daniel Silcock, piano  
Jorian van Nee, piano  
Frasier Hickland, piano  
Edward Campbell-Rowntree, piano  
Edward Picton-Turbervill, piano  
Francesca Orlando, piano  
Mark Rogers, piano  
Francesca Lauri, piano  
Koenraad Spijker, piano  
Anna Chiu, piano  
Chia Yun Hsieh, piano

### COMPOSERS & POETS

Georgia Barnes, composer  
Samuel Cox, composer  
Kenrick Ho, composer  
Tomos Jones, composer  
Daniel Lau, composer  
Brett Miller, composer  
George Parris, composer  
Danny Saleeb, composer  
Thomas Stearn, composer  
Ulysse Verjus, composer  
Obe Vermeulen, composer  
Niki Zohdi, composer  
Richard Wilcocks, poet  
David Cattanach, poet  
Ruth Steinberg, poet  
Emma Storr, poet  
Rachel Flint, poet  
Alison Lock, poet  
Amina Alyal, poet  
Dalton Harrison, poet  
Chris Campbell, poet  
Ruth Kelsey, poet  
John Streatfield, poet  
Adrian Salmon, poet

Warm thanks to the generous members of the Leeds community whose stories have inspired and enabled our composers and poets to produce 'A Leeds Songbook'.

# Thank you!

A big thank you to the following people for their invaluable help:

Helen Stephens for translations

Dr George Kennaway and Richard Stokes for the programme notes

Dr George Kennaway, Richard Stokes and Dr Katy Hamilton for the pre-concert talks and study events

Ruth Hansford, surtitles

Jocelyn Bundy, Young Artists Coordinator

Martin Iddon and Hannah Stone, Composers & Poets Forum Co-ordinators

Philippa Chamberlayne for promotional work with national press and media

Sheridan Hatfield and Helen Moody, Leeds Conservatoire

Richard Ashton, Howard Assembly Room

Jess Dandy and Joanna Harries, SongPath

Dr Simon C. Peatman, Churchwarden, Leeds Minster

Kirkstall Abbey, Pudsey Civic Hall

Alison Collantine for the 2023 print design

John Alexander for the use of his artwork 'Evolving Patina'

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\*This organisation is funded by the UK Government through the UK Shared Prosperity Fund & Leeds City Council through the arts@leeds programme.

The UK Shared Prosperity Fund is a central pillar of the UK government's Leveelling Up agenda and provides £2.6 billion of funding for local investment by March 2025. The Fund aims to improve pride in place and increase life chances across the UK investing in communities and place, supporting local business, and people and skills. For more information, visit <https://www.gov.uk/government/publications/uk-shared-prosperity-fund-prospectus>

## Join our Friends

The Friends of Leeds Lieder are the heart of the Festival. Without their financial support – membership subscriptions, donations and Gift Aid – we simply would not be able to fill the city with song. Their ambassadorship is equally valuable, helping to spread the word about Leeds Lieder and spurring us on to even greater things, and we thank them enormously for their ongoing support.

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**£30 single**  
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Priority booking period for Festival and selected events

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Ring the Festival Office on 0113 243 4438

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Email [info@leedslieder.org.uk](mailto:info@leedslieder.org.uk) to request a form

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Pick up a form in the foyer of The Venue, Leeds Conservatoire