

PROGRAMME OF EVENTS

Thursday 18th April

FILLING THE CITY WITH SONG
LEEDS LIEDER FESTIVAL
2024

ON WINGS *of* SONG

LEEDS LIEDER 20TH
ANNIVERSARY FESTIVAL



Howard
Assembly
Room



LEEDS
CONSERVATOIRE



Leeds
Minster



H
B
C
P



LOTTERY FUNDED

Supported using public funding by
ARTS COUNCIL
ENGLAND

Director's Welcome

LEEDS LIEDER FESTIVAL 2024

For the 20th Anniversary Festival I have turned to one of the most beloved lyrics in all of Lieder, Heine's *Auf Flügeln des Gesanges*, made immortal for song lovers by Mendelssohn. Heine describes being carried "On wings of song... To the sweetest place I know...". The sweetest place must surely be one of mankind's greatest faculties - our imagination. This sacred space is ripe for exploring in the concert hall. Song gives us the possibility to fly to far-off lands, to empathise with others, and to explore our innermost feelings, all from the comfort of a concert hall seat. On these wings we can connect with others and connect with ourselves.

The feeling of unadulterated joy that can be magicked-up by attending a song concert was surely the *raison d'être* some 20 years ago for a group of inspired friends deciding to get together and promote a song concert in Leeds. With that act, Leeds Lieder was born. The early years of the Festival saw some of the greatest interpreters of Lieder come to Yorkshire: Dame Margaret Price, Dame Janet Baker, Barbara Bonney, Sir Thomas Allen to name a few, and for the first five Festivals the greatest song pianists of our time (Roger Vignoles, Graham Johnson, Julius Drake, Malcolm Martineau and Iain Burnside) each took it in turns as Artistic Director to bring their friends to the city. Those of us who came to Leeds Lieder later are indebted to this merry band of song aficionados led by the Festival founder, Jane Anthony. Her legacy has been kept aloft by subsequent volunteers, all giving selflessly to the charity so that song can thrive in Yorkshire.

As ever, we are indebted to the unwavering support of the artists we champion, promote and commission, our audience and community of Friends, who have rallied in the most generous of ways. We are so grateful to everyone who has invested in the charity. Thanks to you we are able to present this year's 20th Anniversary Festival, and I do hope you like what we have in store for you.



The music on offer is eclectic in scope and outstanding in quality. Thanks to our Friends and supporters we will continue to reach thousands of school children with our education projects and train a new cohort of Young Artists.

On behalf of the whole Leeds Lieder team, we are delighted to welcome you to "your" song Festival and look forward to being carried "on wings of song" together as we enter the next decade of Leeds Lieder.

A handwritten signature in black ink that reads "Joseph Middleton". The signature is written in a cursive, flowing style and is positioned above a thin horizontal line.

Joseph Middleton
Director



President's Welcome

A MESSAGE FROM OUR PRESIDENT ELLY AMELING

LUCKY LEEDS!

Welcome to all of you who have chosen to attend the Leeds Lieder Festival again. I wish I could be with you....

This year's programme is an incredibly rich choice of Art Songs, performed by the greatest talents of today's singers and pianists. Yes: today's musicians are still utterly thrilled to perform that intimate, moving and at the same time so brilliant kind of *music - on - text*.

The programme presents songs from Schubert to Bernstein - and a fantastic diversity of international composers in between those two. My great compliments to the artists who have assembled this rich FEAST of Art Song.

LEEDS IS LUCKY!

Elly Ameling
President, Leeds Lieder



At a Glance

SATURDAY 13 APRIL

2pm - 4pm SongPath musical walking trail Kirkstall Abbey

SUNDAY 14 APRIL - 20TH ANNIVERSARY CELEBRATION

1pm Schubertiade lunchtime opening recital: Nikola Hillebrand, Joseph Middleton and Oliver Casanovas Nuevo The Venue, LC

4pm - 5.30pm Young Artists Schubertiade: Richard Stokes and Leeds Lieder Young Artists The Venue, LC

6.15pm Friends' private reception The Rooftop Bar, LC

7.30pm Schubertiade 20th Anniversary Gala recital: Roderick Williams, Roger Vignoles, Nikola Hillebrand, Joseph Middleton and Leeds Lieder Young Artists The Venue, LC

MONDAY 15 APRIL

2.30pm - 5.30pm Friends' Festival Masterclass I: Sir Thomas Allen Leeds Minster

TUESDAY 16 APRIL

7.30pm Evening recital: Nina Kanter, Oscar Castellino and Keval Shah Sikh Centre

WEDNESDAY 17 APRIL

11am - 12pm Schools Culmination Concert I - Living Lieder The Ballroom, Pudsey Civic Hall

1.30pm - 2.30pm Schools Culmination Concert II - Discovering Lieder The Ballroom, Pudsey Civic Hall

4pm - 5.30pm Composers & Poets Forum Showcase: *A Leeds Songbook* Leeds Minster

8pm Evening recital: James Newby and Joseph Middleton Hyde Park Book Club

THURSDAY 18 APRIL - A DAY OF FRENCH SONG

10am - 12pm Festival Masterclass II: Dame Felicity Lott The Rooftop Bar, LC

1pm - 2pm Lunchtime lecture recital: Graham Johnson, Sarah Fox and Florian Störtz The Venue, LC

3pm - 6pm Festival Masterclass III: Graham Johnson The Venue, LC

7pm - 7.30pm Pre-concert talk with Professor Barbara Kelly The Rooftop Bar, LC

8pm Evening recital: James Gilchrist and Anna Tilbrook The Venue, LC

TODAY

FRIDAY 19 APRIL

12pm - 1.30pm Lunchtime recital: Young Artists Showcase HAR

3pm - 6pm Festival Masterclass IV: James Gilchrist and Anna Tilbrook Howard Opera Centre

6.30pm - 7pm Pre-concert talk with Dr George Kennaway HAR

7.30pm Evening recital: Carolyn Sampson and Joseph Middleton HAR

10pm - 11pm Late night cabaret: Claire Barnett-Jones and Libby Burgess Kino @ HAR

SATURDAY 20 APRIL

10am - 12pm Festival Masterclass V: Benjamin Appl Howard Opera Centre

1pm - 2pm Lunchtime recital: Harriet Burns, Nick Pritchard, Christopher Glynn and Kate Wakeling HAR

2.30pm - 5pm Bring and Sing! rehearsal Leeds Minster

5.30pm - 6.30pm Bring and Sing! concert: Vivaldi *Gloria* Leeds Minster

6.30pm - 7pm Pre-concert talk with Tansy Davies HAR

7.30pm Evening recital: Ema Nikolovska and Joseph Middleton HAR

10pm - 11pm Lieder Lounge with Leeds Lieder Young Artists Kino @ HAR

SUNDAY 21 APRIL

1pm - 2pm Lunchtime recital: Fleur Barron and Joseph Middleton The Venue, LC

2.30pm - 3.30pm Film screening: *Sense ficció - Brava, Victoria!* The Venue, LC

5pm - 6.30pm Finale concert: Leeds Lieder Young Artists The Venue, LC

7.30pm Evening closing recital: Benjamin Appl and Sholto Kynoch The Venue, LC

HAR = Howard Assembly Room | LC = Leeds Conservatoire | All information correct at the time of going to print. Leeds Lieder reserves the right to change artists, programmes and events if necessary.

Thursday 18 April

THU 18 APRIL | 10AM
THE ROOFTOP BAR, LEEDS CONSERVATOIRE

Festival Masterclass II: Dame Felicity Lott and Leeds Lieder Young Artists

Dame Felicity Lott soprano
Leeds Lieder Young Artists

The first event in our French Song Day could not be given by a more appropriate artist. The French have claimed Dame Felicity Lott as one of their own. In recognition of her extraordinary service to French music, the French government awarded her the titles 'Officier dans l'Ordre des Arts et des Lettres' in 1990 and 'Chevalier dans la Légion d'Honneur' in 2001.

Today she provides our international Young Artist duos with insight and experience, working with them as they explore the treasure trove of French song.



© Trevor Leighton

Thursday 18 April

THU 18 APRIL | 1PM
THE VENUE, LEEDS CONSERVATOIRE

Lunchtime Lecture Recital: Graham Johnson OBE, Sarah Fox and Florian Störtz

Graham Johnson OBE piano/speaker
Sarah Fox soprano
Florian Störtz bass-baritone



© Brandon Velarde



© Graham Melanby



Lunchtime lecture recital: *Faurever and é - the perpetual resonances of Gabriel Fauré's songs*

2024 marks the centenary year of Gabriel Fauré's death. His career as a composer of songs for voice and piano traverses six decades (1862-1921); almost the whole history of French *mélodie* is contained within these parameters.

In the 1860s Fauré, the lifelong protégé of Camille Saint-Saëns, was a suavely precocious student; he was part of Pauline Viardot's circle in the 1870s and he nearly married her daughter. Pointed in the direction of symbolist poetry by Robert de Montesquiou in 1886, Fauré was the favoured composer from the early 1890s of Winnaretta Singer, later Princesse de Polignac, and his songs were revered by Marcel Proust. In 1905 he became director of the Paris Conservatoire, and he composed his most profound music in old age. His existence, steadily productive and outwardly imperturbable, was undermined by self-doubt, an unhappy marriage and a tragic loss of hearing.

This lecture recital, given by the great Graham Johnson, will prove that Fauré is no longer merely a 'Master of Charms' circumscribed by the *belle époque*.

Thursday 18 April

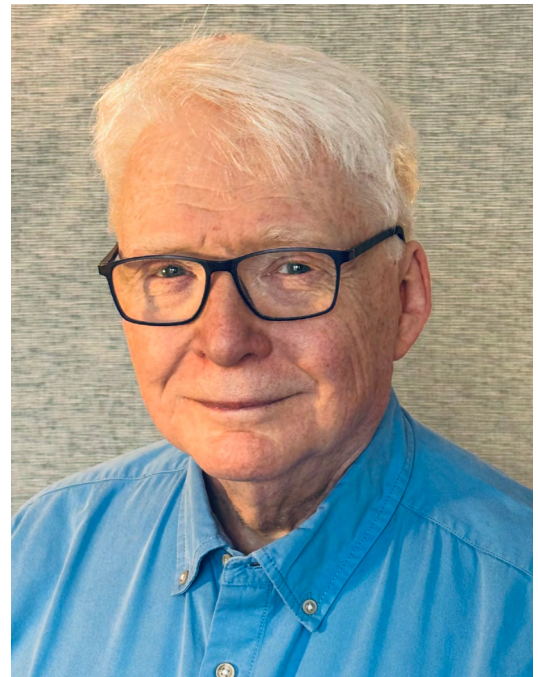
THU 18 APRIL | 3PM
THE VENUE, LEEDS CONSERVATOIRE

**Festival Masterclass III:
Graham Johnson OBE and
Leeds Lieder Young Artists**

Graham Johnson OBE piano/speaker
Leeds Lieder Young Artists

Known worldwide as a “peerless song accompanist” (Daily Telegraph), Graham Johnson reimagined and revitalised the song recital with the advent of his ‘Songmakers’ Almanac’. His complete recordings of Schubert, Schumann, Brahms, and a treasure trove of French song for Hyperion have set the benchmark for modern song recordings, and his scholarly programme notes have redesigned how performers write about music.

Graham joins us straight from masterclasses at Guildhall School of Music and Drama to share a lifetime of knowledge and insight with our Young Artists.



© Brandon Velarde

Thursday 18 April

THU 18 APRIL | 7PM

THE ROOFTOP BAR, LEEDS CONSERVATOIRE

Pre-concert Talk with Professor Barbara Kelly

Head of School and Professor of Music at the University of Leeds, Barbara Kelly gives an enlightening introduction to this evening's recital. A leading expert on French music between 1870 and 1939, Kelly has published widely on Debussy, Ravel and Les Six and will provide context and insight into the programme to follow.



Thursday 18 April

THU 18 APRIL | 8PM
THE VENUE, LEEDS CONSERVATOIRE

Evening recital: *The Earth has Music*

James Gilchrist tenor
Anna Tilbrook piano

Acclaimed British tenor and Leeds Lieder favourite, James Gilchrist has developed a reputation "unsurpassed among lyric tenors" (The Independent). He joins with his long-established duo-partner Anna Tilbrook to perform repertoire by composers including Quilter, Fauré, Mahler, Boulanger and Muriel Herbert.



© Patrick Allen

ROGER QUILTER

Blow, blow, thou winter wind
Fear no more the heat o' the sun
Under the Greenwood Tree

GABRIEL FAURÉ

Green
Les roses d'Ispahan
Automne
Aurore
Le papillon et la fleur

LILI BOULANGER

From *Clairières dans le ciel*
Elle était descendue
Si tout ceci
Nous nous aimerons tant
Vous m'avez regardé

Interval

GUSTAV MAHLER

Ablösung im Sommer
Des Antonius von Padua Fischpredigt
Rheinlegendchen
Lob des hohen Verstandes

MURIEL HERBERT

Renouncement
The Lake Isle of Innisfree
To Daffodils

ROGER QUILTER

Now sleeps the crimson petal
To daisies
A last year's rose
O mistress mine



Programme notes

Roger Quilter (1877-1953) was best known for his songs—indeed he wrote little else. He first attracted attention in 1901 and thereafter many major British singers performed his work, Gervase Elwes in particular (on Elwes's death, Quilter helped found the Musicians' Benevolent Fund). His songs are close to the popular England ballad type very popular in the early years of the last century and have a permanent place in the repertoire. Despite his German training, Quilter's style was indisputably English, and his wistful lyricism was characterized by chromatic harmonies and highly vocal melodic lines. 'Blow, blow, thou winter wind' was published in 1905 as the third of his *Three Shakespeare Songs* op. 6. The song is sung by Amiens in *As You Like It* to entertain an exiled court. Quilter sets it cheerfully—the key word is 'jolly'—sidestepping any darker irony in the poem by moving to a major key before the repeated chorus. 'Fear no more the heat o' the sun' (*Cymbeline*; sung by two singers in that play) and 'Under the Greenwood Tree' (also from *As You Like It*) are the first two of Quilter's *Five Shakespeare Songs* op. 29, from 1921. The first opens in G sharp minor but reaches Shakespeare's 'quiet consummation' in its enharmonic major, A flat. This song is harmonically subtle, quite different from the cheerful, uncomplicated, strongly rhythmical 'Under the Greenwood Tree', where the piano only kicks over the harmonic traces in the short payout. Tennyson's 'Now sleeps the crimson petal' was set by Quilter in 1904 and was a favourite of the Irish tenor John McCormack who recorded it in 1927. The poem is taken from a much longer poem called 'The Princess', part-serious, part-comic, part-feminist, that was the source for Gilbert and Sullivan's *Princess Ida*. Quilter sets the first and last stanzas, omitting the central six lines—these extend the underlying variant of the pathetic fallacy where the lover is invited to emulate the natural world. Musically quite simple, there is a subtle variation of phrase-lengths, and restrained expression which reaches a peak only at 'slip into my bosom'. 'To daisies' is from Quilter's *To Julia: Six Lyrics of Robert Herrick* op. 8 (1906), a cycle dedicated to Gervase Elwes. Herrick's 'Julia' poems, like much of his work, are short, sometimes epigrammatic ('To Julia's Leg' is two lines long), but direct in their expression. Quilter's gently lyrical setting suggests the opening and closing of the flowers. 'A last year's rose', from *Four Songs* op. 14 (1910), muses on lost love. The poet W.E. Henley is only known now for his 'Invictus'; his physical appearance may have been

the inspiration for Stevenson's Long John Silver. 'O mistress mine' is another Shakespeare song (*Twelfth Night*) from Quilter's op. 6 set. Feste sings this in the play to entertain Sir Toby Belch who asks for a love song; it uses a familiar *carpe diem* topic. Quilter's mellifluous opening settles into joviality, avoiding obvious word-painting (no 'high and low', for example), and perhaps in the process making it more suitable for Orsino than Toby.

Gabriel Fauré (1845-1924) began his career as a Paris church organist and was appointed assistant organist at the Sulpice in 1871. In 1874 he deputised for Saint-Saëns at the Madeleine and became choirmaster there in 1877. In 1892 he became inspector of the national conservatories in the provinces, and in 1896 he became chief organist at the Madeleine and succeeded Massenet as composition teacher at the Conservatoire. He did not become widely known outside the coterie of the Société nationale de musique (which he had formed in 1871 with d'Indy, Lalo, Duparc and Chabrier) until this time. He was a well-known figure in the avant-garde Paris salons of the Princesse de Polignac, the eventual dedicatee of the *Cinq Mélodies "de Venise"* op. 58 (1891). He became director of the Conservatoire in 1907 where he instituted some controversial reforms. As he grew older his music, if anything, became more avant-garde, with some late chamber music masterpieces - but his hearing deteriorated just when his international reputation was at its highest.

In 1891 when Fauré was invited to Venice for a holiday by the sewing-machine heiress Winnaretta Singer he brought Verlaine's poetry with him, and there the idea of the Verlaine cycle *Cinq Mélodies*, including 'Green', occurred to him. Verlaine's delicate eroticism, where the singer rests his head after 'la bonne tempête', is matched by Fauré's descending scale in triplets. 'Les roses d'Isphahan', to a poem by Leconte de Lisle, was composed in 1884. The music sways to the 'oriental' text, with an inner melody in the piano part that undulates like the wafting scent of the roses. 'Automne' is from his earlier *Trois Mélodies* op. 18 (1880). It is a setting of Armand Silvestre, a poet also set to music by Messager and Delibes. The autumnal darkness is immediately established with the piano's low octaves; the singer momentarily rises above this on 'wings of regret' when remembering his youth, and then subsides—although the final


'oubliées' finally pulls the bass motif up to the higher register as if by force of emotion. 'Aurore' (*Quatre mélodies* op. 39, 1884) is another Silvestre setting. Simple chords begin the song, but when the singer's desires fly off they are accompanied by faster semiquavers. 'Le papillon et la fleur' is Fauré's opus 1 number 1. Immediately he announces his pianistic skill in waltz mode. Fauré's teacher Saint-Saëns drew a sketch of a flower looking up a butterfly on the cover of Fauré's manuscript of the song. The waltz continues, unconcerned by the story of young love.

Lili Boulanger's (1893-1918) *Clairières dans le ciel* ('Clearings in the heavens') is a cycle of thirteen poems taken from a collection of twenty-four by the symbolist Francis Jammes (1868-1938). They combine innocent lyricism with flashes of something more violent, and while they do not tell a story, there is the outline of a failed love affair—possibly only in the narrator's mind. Boulanger was only twenty-one when she composed *Clairières* in 1914 (they were published posthumously in 1919), fresh from becoming the first woman to win the Prix de Rome the previous year, and these songs are still relatively unfamiliar to modern audiences. 'Elle était descendue' is dedicated to Gabriel Fauré, whose musical language can be heard in the background throughout. There is an innocence in the moment when the girl arrives looking like a tall lavender, but this is all a memory, perhaps recollected a long time later. The simplicity of the music, rather as with Fauré, belies the constant subtle attention to the movement of the words; Boulanger's classical restraint has a counterpart in Jammes's clarity; more is suggested than said. 'Si tout ceci' opens with an almost direct quotation of the famous motif from Wagner's *Tristan*, but, unlike Tristan and Isolde, there is no resolution to the singer's plight. 'Nous nous aimerons tant' and 'Vous m'avez regardé' both capture a moment, whether sitting on a bench or just a glance. In 'Nous nous aimerons' Boulanger omits half of the poem (in effect a sonnet), removing an obscure reference to an 1826 vaudeville by Pierre Rousseau (!) to focus on the emotional situation. Here the singer evokes Debussy's *Mélisande* in the free recitative at 'Donc, nous nous asseoirons' but the piano has already filled the emotional space with a dramatic outburst. 'Vous m'avez regardé' is the shortest song but the expression at 'passionné' suggests deep undercurrents of emotion.

Tonight's group of songs by **Gustav Mahler** (1860-1911) comes from his collection *Des Knaben Wunderhorn*, settings of 'folk poems' published in 1805-08, freely edited by Achim von Arnim and Clemens Brentano. As was often the case, the editors freely adapted the poems and wrote some themselves, to create a romantic national myth of an ancient language and culture untouched by modernism. It was very popular and was widely read throughout German-speaking countries. Goethe, its dedicatee, responded in a review that

By rights ... this little book would find a place in every house where bright and vital people make their home ... Best of all, this volume might lie on the piano of the amateur or master of musical composition so that these songs might come into their own by being matched to familiar and traditional melodies, that they might have appropriate tunes fitted to them, or that, God willing, they will inspire new and significant melodies.

Goethe's hopes were eventually realised, as many composers, including Mendelssohn, Brahms, and Schoenberg, set songs from this collection – but Mahler's are the most often performed. Mahler chanced upon this collection around 1887 while visiting friends, but he may have already been familiar with the poems; the encounter with the book acted as an impetus to new composition but it did not come as a surprise. It became one of his favourite books and he set its poems to music throughout much of his life. Between 1887 and 1901, he wrote two dozen settings of *Wunderhorn* texts, several of which were incorporated into some of his earlier symphonies. 'Ablösung im Sommer' cheerfully tells how the cuckoo (spring) has died but the nightingale (summer) will sing to replace him; perhaps the natural world acts like an opera manager? The music is almost comic, but at the same time there is a more aggressive undercurrent. 'Des Antonius von Padua Fischpredigt' describes how St Antony preaches to the fishes since no-one has turned up to hear his sermon. The running semiquavers begin hesitantly before becoming an *ostinato* running through the song, but they do not represent anything natural like flowing water. When this song was used in Mahler's second symphony, he wrote about this feature in a letter: *the horror of an incessantly moving, never resting, never understandable gear of life, a wave of dancing figures in a brightly lit ballroom into which you can look out of the dark night, from so far away that you can no longer hear the music!* A fish plays a part in 'Rheinlegendchen', bringing the lover's



ring to the king, in a gentle *Ländler* without any sinister undertones; this dance ends happily. 'Lob des hohen Verstandes' brings back the cuckoo and the nightingale in a singing competition, judged by the donkey with 'high intellect'—clearly a satire on critics, or Beckmessers, in an uncomplicated major key.

Sheffield-born **Muriel Herbert** (1897-1984) was principally a song composer, setting poems by, among others, Hardy, Herrick, Swinburne, Joyce, and Yeats. Her daughter the writer Claire Tomalin remembers 'her full, beautiful soprano' and her fine pianism. She was equally gifted as a singer and a pianist. After a poverty-stricken childhood following the death of her father, she won a scholarship to the Royal College of Music where she studied with Stanford. Roger Quilter recommended her to the publisher Augener. On honeymoon in Paris, she met James Joyce, who gave her inscribed copies of his poetry collections, and permission to publish her settings of his texts. She enjoyed some success in the 1920s and 30s, publishing songs and playing on the BBC. After composing her *Children's Songs* in 1938 she produced less. She composed about a hundred songs in total, the majority of which have still not been published or recorded. Herbert was largely unknown in modern times until the recording made in 2008 by Ailish Tynan, James Gilchrist, and David Owen Norris. 'Renouncement' takes the form of Petrarchan sonnet, although Herbert's setting does not follow this form in any detail. The last two lines give a thrilling climax to the song. 'The Lake Isle of Innisfree' is a rhapsodic setting of Yeats's well-known poem, with a particularly rich-textured piano part. The last song by Herbert, 'To Daffodils' is another Herrick setting, composed in 1916. The poem is a *memento mori*, making parallels between the shortness of human life and the life of the daffodil. Musically this is a serene meditation, perhaps responding more to the elegance of the comparison than to its underlying meaning—unless, of course, the elegance *is* the meaning.

© Dr George Kennaway 2024

Dame Felicity Lott

Soprano

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-Moest 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,



© Trevor Leighton

and the Cleveland Orchestra under Welser-Moest 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, Chatelet and Theatre des Champs Elysees 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.

Sarah Fox

Soprano

Born in Yorkshire, Sarah Fox was educated at Giggleswick School, London University and the Royal College of Music. A former winner of the Kathleen Ferrier Award and the John Christie Award, she is also an Honorary Fellow of Royal Holloway College, London University. She is equally at home in many musical genres including opera, folksong and musical theatre.

Sarah's distinguished concert career has taken her all over the world with engagements in Dallas, Denver, Hong Kong, Melbourne, Minneapolis, New York, San Francisco, Tel Aviv and Tokyo as well as tours throughout the UK and Europe. She has worked with many of the world's leading orchestras, including the Berlin Philharmonic, the CBSO, Colorado Symphony, Concerto Cologne, Dallas Symphony Orchestra; Gulbenkian Orchestra, Melbourne Symphony Orchestra, Oslo Philharmonic, Orchestra of the Age of Enlightenment, the Philharmonia, Salzburg Camerata, Vienna Tonkünstler Orchestra and the Hallé, under conductors including Vasily Petrenko, Sir Simon Rattle, Robert Trevino and John Wilson. She has appeared several times at the BBC Proms, the Three Choirs Festival and at London's Wigmore Hall where she sang as part of their 120th Anniversary Celebrations in 2021. Sarah has performed with John Wilson and his Orchestra, has been a frequent guest on BBC Radio 2's 'Friday Night is Music Night' and has sung with Rufus Wainwright in Europe and Hong Kong. Recent highlights include Canteloube's *Songs of the Auvergne* in Milan with Roberto Fores Veses; a tour of Mahler Symphony No. 2 in Spain with Robert Trevino; and Beethoven Symphony No. 9 in Luzern with Claus Peter Flor.



© Grahame Melanby

Operatic roles include Micaela (*Carmen*), Asteria (*Tamerlano*), Zerlina (*Don Giovanni*) and Woglinde (*Der Ring des Nibelungen*) at the Royal Opera House, Covent Garden; Asteria in Munich and Barcelona; Zerlina at Glyndebourne and in Cincinnati, Susanna (*Le nozze di Figaro*) for Glyndebourne and The Royal Danish Opera, and Mimi (*La bohème*) for Opera North. Additional roles include Ellen Orford (*Peter Grimes*), Servilia (*La clemenza di Tito*) and Ilia (*Idomeneo*).

Sarah's discography covers a very wide range of repertoire, including Mozart's Requiem (London Mozart Players/Malcolm Archer) for Convivium Records; Aminta in *Il re pastore* (Classical Opera Company/Page), Poulenc Songs (with Malcolm Martineau), The Cole Porter Songbook and Mahler Symphony No. 4 for Signum Classics (Philharmonia/Mackerras & Philharmonia/Maazel); Vaughan Williams's *Dona Nobis Pacem* (Colorado Symphony/Litton) for Hyperion; 'That's Entertainment' (John Wilson Orchestra/Wilson) for EMI Classics; Parry's *English Lyrics for Somm*; Vaughan Williams's *A Sea Symphony* (RLPO/Andrew Manze) for Onyx; *Angelus: French Sacred Song* with Organ and Harp for Ad Fontes, and Parry's *Prometheus Unbound* and the title role in the world premiere recording of Parry's *Judith* (London Mozart Players/William Vann) both for Chandos.

James Gilchrist

Tenor

Tenor James Gilchrist began his working life as a doctor, turning to a full-time music career in 1996. His extensive concert repertoire has seen him perform in major concert halls throughout the world with renowned conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket, Masaaki Suzuki and Richard Hickox.

A master of English music, he has performed Britten's *Church Parables* in St Petersburg, in London and at the Aldeburgh Festival, *Nocturne* with the NHK Symphony in Tokyo and *War Requiem* with the San Francisco Symphony and the National Youth Orchestra of Germany. Recent highlights have included the role of Rev. Adams in Deborah Warner's award-winning production of Britten's *Peter Grimes* at the Opéra de Paris, Teatro Real Madrid and the Royal Opera House, Covent Garden.

Further notable appearances include Haydn's *Creation* in a staged production with Garsington Opera and with Dallas Symphony Orchestra, *Elijah* with Goteborgs Symfoniker (cond. Masaaki Suzuki), and Bach's *St Matthew Passion* at King's College, Cambridge as part of Stephen Cleobury's final Easter week as Director of Music. Bach's *Christmas Oratorio* and the *St John* and *St Matthew Passion* feature prominently in James' 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's concert engagements in the 2023-24 season include Bach's Mass in B Minor in Edinburgh's Usher Hall and Glasgow City Halls with the Scottish Chamber Orchestra and Richard Egarr; Mozart's Requiem at the Sage



© Patrick Allen

Gateshead with the Royal Northern Sinfonia (cond. Stephen Layton); Handel's *Messiah* at Manchester's Bridgewater Hall with the Hallé Orchestra and Stephen Layton and in Valladolid with the Orquesta Sinfónica de Castilla y León; Bach's *Christmas Oratorio* on tour in Austria with L'Orfeo Barockorchester (cond. Michi Gaigg), and the *Christmas Oratorio*, *Messiah* and *St John Passion* (Evangelist) at St John's Smith Square with Polyphony and The Orchestra of the Age of Enlightenment (cond. Stephen Layton). He also sings Evangelist *St John Passion* at Bath Abbey, Norwich Cathedral, Westminster Cathedral and Kings College Cambridge; *St Matthew Passion* at the National Forum of Music, Wroclaw with the Wroclaw Baroque Orchestra (cond. Jarosław Thiel), and Finzi's *Intimations of Immortality* at Bristol Beacon with City of Bristol Choir (cond. David Ogden). An established and celebrated recitalist and chamber musician, this season James performs Britten's *Serenade for Tenor, Horn & Strings* at Cheltenham's Pittville Pump Room and returns to the Weesp Chamber Music Festival in the Netherlands and the Swaledale Festival in Yorkshire. Future plans include a reprise of the role of Rev. Horace Adams in Deborah Warner's acclaimed production of Britten's *Peter Grimes* in his house debut at the Opera di Roma.

Professor Barbara Kelly

Speaker

Barbara L. Kelly is Professor of Music and Head of the School of Music at the University of Leeds. From 2015 to 2022 she was Director of Research and Professor of Musicology at the Royal Northern College of Music. She is the Immediate Past President of the Royal Musical Association, the first woman to become President in its 150-year history. In 2020 she was elected to the Academia Europaea. Her research is focused on French music between 1870 and 1939 and on questions of national and European identity in the interwar period. She has published three books: *Music and Ultra-Modernism in France: A Fragile Consensus, 1913-1939* (Boydell, 2013); *Tradition and Style in the Works of Darius Milhaud, 1912-1939* (Ashgate, 2003) and, with Deborah Mawer, Graham Sadler and Rachel Moore, *Accenting the Classics: Europe's Music through Durand's Édition Classique* for Boydell (2023). She is also contributing editor of *French Music, Culture, and National Identity, 1870-1939* (Rochester, 2008); *Berlioz et Debussy: Sources, Contexts and Legacies* (Ashgate, 2007) with Kerry Murphy; *Music Criticism in France, 1918-1939: Authority, Advocacy, Legacy* (Boydell, 2018) with Christopher Moore, and *Music in Post-War Transitions in the 19th and 20th centuries* (NY: Berghahn Press, 2023) with Anaïs Flechet, Martin Guerpin and Philippe Gumplowicz. Her latest volume, *Debussy Studies 2* (edited with David Code) is forthcoming with Cambridge University Press (2024). She is currently preparing a study of the singer Jane Bathori.



Barbara Kelly regularly speaks about music on BBC Radio 3 and 4, including on Music Matters (various topics), Composer of the Week (Tailleferre), Soul Music (Ravel), Tales from the Staves (Debussy) and a Proms feature (Ravel). She curated and presented at a series of concerts at the Ethical Society at Conway Hall, London, on music during the First World War in 2014. She presented at numerous public events at the RNCM (2015 and 2022). This is her second time at Leeds Lieder. Recently, she collaborated with the Leeds International Piano Competition in a public discussion about women in the music industry (2023). She is taking part in a discussion of women in musical leadership at the British Library to mark International Women's Day (2024).

Graham Johnson OBE

Piano/Speaker

Described as “that peerless song accompanist” by the Daily Telegraph (November 2015) Graham Johnson is recognised as one of the world’s leading vocal accompanists. Born in Rhodesia, he came to London to study in 1967. After leaving the Royal Academy of Music, his teachers included Gerald Moore and Geoffrey Parsons. In 1972 he was the official pianist at Peter Pears’ first masterclasses at the Snape Maltings, which brought him into contact with Benjamin Britten - a link which strengthened his determination to accompany. In 1976 he formed the Songmakers’ Almanac to explore neglected areas of piano-accompanied vocal music; the founder singers were Dame Felicity Lott, Ann Murray DBE, Anthony Rolfe Johnson and Richard Jackson - artists with whom he has established long and fruitful collaborations both on the concert platform and in the recording studio. Some two hundred and fifty Songmakers programmes were presented over the years. Graham Johnson has also accompanied such distinguished singers as Sir Thomas Allen, Victoria de los Angeles, Ely Ameling, Arleen Auger, Ian Bostridge, Brigitte Fassbaender, Matthias Goerne, Thomas Hampson, Simon Keenlyside, Angelika Kirchschrager, Alice Coote, Philip Langridge, Serge Leiferkus, Angelika Kirchschrager, Christopher Maltman, Edith Mathis, Lucia Popp, Christoph Prégardien, Dame Margaret Price, Thomas Quastoff, Dorothea Röschmann, Kate Royal, Christine Schaefer, Peter Schreier, 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 where the complete songs of such composers as Chausson, Chabrier, Fauré and Poulenc are either already available, or in preparation.



© Brandon Valarde

All these discs are issued with Graham Johnson’s 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 (with Dame Janet Baker), 1996 (*Die schone Müllerin* with Ian Bostridge), 1997 (for the inauguration of the Schumann series with Christine Schäfer) and 2001 (with Magdalena Kozena). 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 in the 1994 Queen’s Birthday Honours list, created Chevalier in the Ordre des Arts et Lettres by the French Government in 2002, made an Honorary Member of the Royal Philharmonic Society in 2010, and awarded the Wigmore Hall Medal in 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 in 2014 for his services to the art of song and Germany’s Cross of the Order of Merit in 2021.

Florian Störtz

Bass-Baritone

Florian is the winner of the 2023 International Handel Singing Competition as well as the 2023 Helmut Deutsch Song Competition. This season he has performed under the baton of Masaaki Suzuki on a European tour of Bach's *Weihnachtsoratorium* with the Orchestra of the Age of Enlightenment and will be making his début at the Händel-Festspiele Halle. He is returning to the London Handel Festival in a production of *Esther* under the direction of Laurence Cummings. His recording of Duruflé's Requiem with the Choir of Trinity College, Cambridge is published by Hyperion.

On the recital stage, Florian will be performing at song festivals in Brig (CH), as well as Zell am See (Austria) alongside pianist Helmut Deutsch. Recent appearances include a concert of German song at Carnegie Hall with Renée Fleming's SongStudio, as well as French song concerts at Salle Cortot, Paris and Wigmore Hall as part of the Wigmore Hall French Song Exchange. Together with pianist Mark Rogers, he has won the Prix de mélodie at the 2023 International Voice-Piano Competition 'Lili et Nadia Boulanger' in Paris.



Operatic roles include Bartolo in Mozart's *Marriage of Figaro*, Masetto and Commendatore in *Don Giovanni* (Orchestra VOX/Hannah von Wiehler) and Sir Thomas in Jonathan Dove's *Mansfield Park*.

Florian is an alumnus of the Royal Academy of Music, London where during his studies he was awarded first prizes for both opera and song recitals, as well as the Britten Pears Young Artist Programme. Having enjoyed his musical upbringing in the vocal music scene around Trier Cathedral (Germany), he is now based in London.

Anna Tilbrook

Piano

Anna has been a regular artist at all the major concert halls and festivals since her début at the Wigmore Hall in 1999 and frequently broadcasts for Radio 3.

She has collaborated with many leading singers and instrumentalists including Lucy Crowe, James Gilchrist, Ian Bostridge, Mary Bevan, Sophie Bevan, Barbara Hannigan, Sir John Tomlinson, Nicholas Daniel, Michael Collins, Natalie Clein, Philip Dukes, Jack Liebeck, Chloe Hanslip, Guy Johnston, Laura van der Heijden, Jess Gilliam and the Fitzwilliam, Carducci, Sacconi, Elias, Navarra and Barbirolli string quartets. 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, 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, West Cork and Savannah (Georgia) Chamber Music festivals and curating a number of series of concerts for the BBC.

In 2022 Anna and James Gilchrist celebrated 25 years as a 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 with Philip Dukes and most recently "Solitude", settings of Purcell, Schubert, Barber and a cycle written for James and Anna by Jonathan Dove, *Under Alter'd Skies*.

In August 2021 Lucy Crowe and Anna marked 20 years of working together by releasing their disc "Longing" featuring Lieder by Strauss, Berg and Schoenberg on the Linn label.

In 2023 Anna was on the jury for the Song Prize for Cardiff Singer of the World. She also teaches at the University of Oxford and Royal Academy of Music where she is an Associate.

If not sitting at the piano, Anna can normally be found watching cricket, playing tennis, having a gin and tonic or eating a curry!

Leeds Lieder Young Artists

Laura Coppinger *Soprano*

Laura graduated with an MMus from the Royal Conservatoire of Scotland (RCS), where she held a scholarship, and from Dunedin Consort's Bridging the Gap programme in summer 2023. A versatile performer, she enjoys singing a variety of repertoire from 16th century lute song (having provided recordings for use at Dean Castle, Ayrshire), Lieder, and contemporary song.

A keen recitalist, Laura has given recitals in the Jacqueline du Pré auditorium, Ludlow Assembly Rooms and as part of the New Chamber Opera recital series, amongst others. In 2022 she was a finalist in the Elgar/Spedding Memorial Lieder Competition and achieved second place in the Coro Nuovo Sussex Young Musician competition and the Charles Wood International Song Competition (in addition to winning the Charles Wood Song Prize).

Laura's previous operatic roles include Second Woman (*Dido and Aeneas*) with Glyndebourne Youth Opera, Ninfa (*L'Orfeo*) with Theatron Oneiron, Mabel (*The Pirates of Penzance*), Cunegonde (*Candide*) with Barricade Arts, Baroness Irene (*La Vera Costanza*) with New Chamber Opera, Zerlina (*Don Giovanni*) with Oxford Alternative Orchestra, Oasis (*L'Etoile*) at the RCS, Pallas (*The Judgement of Paris*) and most recently the soprano in Schoenberg's *Erwartung* with Orchestra Vox.

Laura particularly loves contemporary music, a passion she has had since performing in the première of David Bruce's *Nothing* as a member of Glyndebourne Youth Opera. Since then, she has performed in several operatic premières, including at the Tête à Tête festival in London.

Laura has been kindly supported by Help Musicians as a Postgraduate Award holder, The Caird Trust, the Sutherland Page Trust and Broadway Arts Festival.

David Palmer *Piano*

Born in 1997, David is a London-based composer and pianist specialising in 20th and 21st century repertoire. He is in demand as a soloist and collaborative pianist and has a particular interest in song. David read music at the University of Oxford, graduating with a first-class BA in 2019. He now teaches undergraduate modules in stylistic composition, arrangement, transcription, and keyboard skills at the University. David studies piano with Ronan O'Hora and Rolf Hind at the Guildhall School of Music and Drama, from which he was recently awarded a Master of Performance with distinction and received a Concert Recital Diploma for exceptional performance. He is currently studying on the Artist Diploma course.

David is a member of two contemporary music ensembles: Mad Song and Constellation 15.



He has appeared as a soloist with the Guildhall School of Music and Drama's Ubu Ensemble in Berg's *Kammerkonzert*, Finissy's Piano Concerto No. 3, and Xenakis's *A l'île de Gorée*. Notable 2023 performances include the complete solo piano works of Thomas Metcalf at the University of Edinburgh; Bartok's Sonata for Two Pianos and Percussion at TU Conservatoire Dublin; a Saariaho spotlight concert for BBC Radio 3; song recitals at the Broadway Arts Festival, Ludlow Assembly Rooms, and Stoller Hall; various performances with Roderick Williams, Clifton Harrison and the Britten-Pears Contemporary Ensemble at the Aldeburgh Festival; Bartok's *Contrasts* with Andrew Marriner at the GSMD Chamber Music Festival; Schoenberg's *Pierrot Lunaire* with Mad Song at the High Barnet Chamber Festival and again at Heath Street Baptist Church; a performance in the St Pancras Clock Tower with Mad Song; and a recital for City Music Society celebrating the 70th birthday of composer Robert Saxton.

David was a 2022/23 Britten Pears Young Artist. He is generously supported by the Norman Gee Foundation.

Èlia Farreras-Cabero

Soprano

Born in 1999, soprano Èlia Farreras-Cabero studied with Elisenda Cabero at the Escola de Música i Conservatori Professional de Sabadell. She is currently studying at the Hochschule für Musik Hanns Eisler in Berlin with Britta Schwarz, and has worked under teachers including Wolfram Rieger, Martin Bruns, Christoph Prégardien, Thomas Quasthoff, Lluís Vilamajor and Ulrich Messthaler.

Èlia is a 2024 'Lied the future' scholarship recipient from the Schubertiada, and has performed in such halls as the Konzerthaus in Berlin, the Deutsche Oper in Berlin, el Palau de la Música Catalana, La Faràndula in Sabadell and L`Atlantida in Barcelona.

Lucas Huber Sierra

Piano

Lucas Huber Sierra was raised in Madrid and began his training under concert pianist Eduardo Fernández. He later moved to Germany to study in Cologne and Lübeck with Josef Anton Scherrer and Konrad Elser, earning a bachelor's and master's degree in piano performance with the highest marks.

Over the years, he has received important guidance from artists including Claudio Martínez Mehner, Pierre-Laurent Aimard, Anthony Spiri, Thomas Quasthoff, Susan Manoff, Malcolm Martineau and Christoph Prégardien. As a prize winner of several international competitions, he had the opportunity to perform in major European concert halls and record for multiple German radio stations.

Lucas currently studies song accompaniment with Wolfram Rieger at the HfM Hanns Eisler in Berlin, where he also serves as a répétiteur for the singing class of Stephan Rügamer. He is a scholarship holder of the Heidelberger Frühling Lied Academy 2023/24 under the artistic direction of Thomas Hampson and will be part of the 'Lied the future' programme at the Schubertiada Vilabertran this summer.

Èlia Farreras-Cabero and Lucas Huber Sierra's participation in this year's festival is kindly sponsored by Schubertiada Vilabertran.




Schubertiada

Deirunas Jasiulionis

Tenor

Lithuanian tenor, Deirunas Jasiulionis (Derry) is currently in his final year of his master's at the Royal Academy of Music where he is fortunate to be studying with Susan Waters, Adrian Thompson and Joseph Middleton. Prior to moving to London, Derry was studying with Stephen Robertson at the Royal Conservatoire of Scotland from which he graduated with first class Honours, won the Edith Brass prize in Lieder and was a member of Karen Cargill's young artist programme. Some of the highlights also included performing alongside RSNO and Patricia Kopatchinskaja, touring Scottish castles and historic houses, and performing the roles of Idamante (*Idomeneo*) and Monostatos (*The Magic Flute*) at the RCS opera scenes.

London has equally presented Derry with a variety of opportunities. Performing the roles of Nemorino (*L'elisir d'amore*), Tonio (*La fille du régiment*) and Alfred (*Die Fledermaus*) in the vocal faculty opera scenes as well as participating in internal and external masterclasses with Wolfgang Holzmaier, Ann Murray DBE and John Mark Ainsley were some of the outstanding highlights so far.



Derry is also a member of the Philharmonia Chorus and has performed at venues such as The Royal Festival Hall and the Royal Albert Hall under the batons of Vasily Petrenko, Santtu-Matias Rouvali and Eduardo Strausser. He is currently looking forward to returning to these venues in the following months.

Fang-Lin Liu

Piano

Fang Lin Liu is currently in her final year of master's degree at the Royal Academy of Music under the guidance of William Fong, after having achieved a first class for her bachelor's. She enjoys taking part in chamber music, working with singers, and has had experience working with dancers.

In 2018, Fang Lin received a scholarship to commence her bachelor's degree at the Royal Conservatoire of Scotland (RCS) under Aaron Shorr. During her studies in Scotland, she won the Jock Holden Memorial Mozart Prize and performed Mozart's Piano Concerto No. 24 with the RCS Chamber Orchestra. She achieved second place in a number of RCS competitions: the Governors Recital Prize, the William Leslie Meikle Piano Prize and the Peter Lindsay Miller Prize for Piano Duo.

In 2015, Fang won the first prize in Los Angeles Gold Star Young Pianist Competition before commencing studies (with scholarship) at the Purcell School for Young Musicians under the tutelage of Tessa Nicholson. During this period, Fang Lin performed at the Fazioli Concert Hall in Italy, the Southbank Centre in London and The Proms at St Jude's Church in London.

She is a keen and ambitious pianist who enjoys collaboration with others, and is eager to continue her musical odyssey.

Anton Kirchoff

Baritone

Lyric baritone Anton Kirchoff commenced his musical journey in his hometown of Cologne at the age of six, starting with the violin. Three years later, he embraced the piano as his secondary instrument and, not long afterward, received his first singing lesson. In parallel to his studies on the violin and piano, he forged a path into the world of music by establishing himself as a boy soprano, discovering in the process a deep love of singing.

One of the pivotal moments that deeply influenced his passion for opera was his role as Miles (*The Turn of the Screw*) at the Cologne Opera. This experience left an indelible mark on his artistic development, fuelling his desire to explore the operatic world further.

Another important part of Anton's musical work centres around Art Song. His deep-seated passion for German Lieder was profoundly influenced by his mentorships with Benjamin Appl, Christoph Prégardien and Robert Holl. In November 2020, he embarked on a partnership with his piano partner Jou-an Chen. Most recently, having received a scholarship, they took part in the music festival LiedBasel where they performed in the final concert of the week. Their special interest lies in developing concert programmes that fuse contrasting works of various composers and offer new perspectives on their interpretation.

In the summer of 2023, Anton completed his bachelor's degree in Vocal Performance with top honours under the guidance of Thomas Laske at the Robert-Schumann-Hochschule in Düsseldorf. During his time in Düsseldorf, his academic pursuits saw him take on roles in productions at the university, such as Papageno (*Die Zauberflöte*), Schaunard (*La bohème*), and Aeneas (*Dido and Aeneas*), enriching his operatic experience.

Anton is currently studying on the MA programme at the Royal Academy of Music in London, under Susan Waters and Joseph Middleton.

Jou-an Chen

Piano

Jou-an Chen was born in Taiwan. She began her musical training in both piano and oboe. She holds a bachelor's degree in piano solo and pedagogy from National Taiwan Normal University, a Piano Diplôme Supérieur d'Enseignement from L'École Normale de Musique de Paris supervised by Prof. Nelson Delle-Vigne Fabbri and Erik Berchot, and a master's degree in Liedgestaltung (Klavier) from Hochschule für Musik und Tanz Köln supervised by Prof. Ulrich Eisenlohr. During her studies, she was supported as a scholarship holder by Kawai Klavier, Pacing Art Culture Education Foundation, and Liedbasel (together with baritone Anton Kirchoff).

As a member of the International Certificate for Piano Artists, she received instruction from Jerome Lowenthal, Mikhail Karpov, and Daniel Blumenthal. In addition to playing piano solo, she enjoys playing art songs with singers.

In 2023, she won the first prize in the Internet Liedwettbewerb der HfMT Köln in a duo with soprano Maria Portela Larisch. From 2024, she is an artist of association "Vrienden van het Lied".

Cerys MacAllister

Soprano

Cerys MacAllister is an award-winning soprano from Ireland. In 2021 she graduated from The Royal Irish Academy of Music with first class honours in bachelor's in music performance. There she studied under the tutelage of Mary Brennan and Dearbhla Collins. Cerys is a recent graduate of the Royal Academy of Music in London where she studied under Yvonne Howard and Jonathan Papp.

In 2020 Cerys was a finalist for the Veronica Dunne international singing bursary and in 2021 was a finalist in The Glenarm Festival of Voice and the Gervase Elwes Feis Ceoil final as well as winning first prize in The Nancy Calthorpe competition for French song, first prize for the Joseph Plunkett Cup, first prize in The Vincent O'Brien Cup and Silver Medal in The Soprano solo competition as well as winning the song prize in RIAM'S Irene Sandford competition.

Cerys's opera credits at the Royal Irish Academy of Music include Stephen McNeff's *Banished*, Francesca Caccini's *La Liberazione di Ruggiero* and the international debut of Kevin O'Connell's *DreamCatcher*. At RAM she has covered the role of Barbarina (*Le nozze di Figaro*) and performed as First Bridesmaid. She recently made her professional debut as The Dew Fairy (*Hänsel und Gretel*) for HGO. Cerys has premiered new works for Antonino Abbate including his new piece *Shall I compare Thee?* with The Londinium Consort. She performed Abbate's *Sail Away* in her recital at St. James's Piccadilly. She has also performed in prestigious venues such The National Museum of Ireland, The RDS, The National Concert Hall Dublin and The Italian Cultural Institute.

André Bertoncini

Piano

André Bertoncini is a Brazilian collaborative pianist specialising in vocal repertoire. He graduated with distinction from a Master of Arts in Piano Accompaniment at the Royal Academy of Music, being awarded The Evelyn German Prize for the highest mark in final recital. In 2023, he was awarded the accompanist prize at the Bampton Classical Opera Young Singers' Competition. Before coming to the UK, he was Assistant

Collaborative Pianist at the State University of Maringá and at FEMUSC.

André holds a bachelor's degree from EMBAP under the tutelage of Prof. Olga Kiun.

Thomas McGowan

Baritone

Originally from southwest London, Thomas McGowan is currently a Sally Cohen opera scholarship holder at the Guildhall School of Music and Drama. He has been studying under Robert Dean since 2021. Prior to his studies at the Guildhall, Thomas was Choral Scholar at Christ Church Cathedral, Oxford where he also studied for a BA in music.

Thomas is in demand as an oratorio soloist. Recent engagements include Fauré's *Requiem*, Vaughan Williams's *Dona Nobis Pacem* and *Fantasia on Christmas Carols*. Recent competition and prize successes include first prize in the Dorothy Richardson English Song competition and the Wyburd award for Lieder performance (GSMD).


In the summer of 2023, Thomas was a member of the Buxton International Festival Opera Company, performing in Bellini's *La Sonnambula*, and a new musical, *The Land of Might Have Been* featuring arrangements of Ivor Novello's music by Ian Farrington.

Ben Collyer

Piano

Ben Collyer is acting Director of Music at St John's, Hyde Park Crescent and Artist Diploma Student at the Royal College of Music, where he is generously supported by the Newton Scarth Scholarship. He began his musical education at the age of 7 in his local church choir in Stockport. He then started studies at Chetham's School of Music where he studied with Christopher Stokes and Graham Caskie. In 2017, Ben was awarded his ARCO diploma from the Royal College of Organists. In 2018 Ben took on the role of Organ Scholar at Christ Church Cathedral, Oxford whilst studying for a BA in Musicology.

As a recitalist, Ben has performed in a number of prestigious venues including L'Église Saint Vincent de Carcassonne and the Royal Opera House in Muscat. In the academic year 2021/22, Ben was Organ Scholar at St Paul's Cathedral where he was involved with a number of prestigious services including the Platinum Jubilee service for Her Majesty Queen Elizabeth II.



Ben began his postgraduate studies at the RCM in 2021, studying for an MPerf in Organ Performance. He achieved a first-class degree in his master's course in 2023, and now continues his studies for a further academic year on the Artist's Diploma course.

Upcoming concerts in 2024 include Holst's *The Planets* at the BBC Proms, a tour to Helsinki with the RCM Symphony Orchestra, and a première of an organ piece commissioned for him by English composer Francis Pott.

Anusha Merrin

Soprano

Indian Soprano Anusha Merrin is a native of Kerala and a resident of the Kingdom of Bahrain. She is currently a GREAT Indian Scholar at the Royal Northern College of Music, pursuing a Postgraduate Diploma: Advanced Studies in Vocal Studies and Opera under the tutelage of Elizabeth Ritchie. Her studies are generously supported by the Dame Eva Turner Award, Opera Awards Foundation Bursary, Inlaks Shivdasani Foundation Take-Off Grant and RNCM entrance scholarship. Prior to this, The Peter Heath Award, the Maurice and Jean and the Dame Eva Turner Award supported her Master of Music in Vocal Performance at the RNCM, where she received the degree with distinction. Anusha holds a BA (hons.) in Music from Middlesex University, London and a Diploma in Music Performance from KM Music Conservatory, Chennai.

Throughout her studies, Anusha further honed her craft by participating in masterclasses with Jennifer Larmore, David Owen Norris, Jennifer Hamilton, Benjamin Appl and Patricia Rozario. Some achievements include Finalist of the Dean and Chadlington Festival 2023, Frederic Cox Award for singing 2023, a member of the RNCM Songsters 2022/23, Second Prize at the Joyce and Michael Kennedy Award for the Singing of Strauss 2022, Best Overall Performer in Art Song Festival 2021 with Trinity Laban and KM Music Conservatory, Chorus in *Madama Butterfly* conducted by Sir Mark Elder with the Hallé and in *La Fedelta Premiata* conducted by Natalie Murray Beale at the Royal Opera House, Mumbai.

Her opera roles include Mary Crawford (*Mansfield Park*), Geraldine (*A Hand of Bridge*) and Ida (*Die Fledermaus*). This summer, she looks forward to joining the Buxton International Festival as a Young Artist.

Chunmeng Ge

Piano

Chunmeng Ge, originally from China, began her musical journey at the age of 5. Under the guidance of her teacher, Yuan Feng, a professor at Shenyang Conservatory of Music, Chunmeng honed her skills and developed a deep passion for music. In 2016, Chunmeng was admitted to the piano accompaniment major at Sichuan Conservatory of Music with the top score in Liaoning Province. During her undergraduate years, she delved into the study of piano and violin sonatas, and lieder, discovering a keen interest in collaborative music.

After completing her undergraduate studies, Chunmeng furthered her study in piano accompaniment under accompanist Qi Wang at the China Conservatory of Music in Beijing. Alongside her musical endeavours, Chunmeng undertook studies in German, passing the German B1 Goethe-Certificate examination in 2020. Chunmeng entered the Royal Academy of Music in 2022, where she was awarded a £10,000 entrance scholarship. Currently in her second year, she receives guidance from renowned professors Michael Dussek and Joseph Middleton. Chunmeng has also performed as an accompanist for Prof. Richard Stokes's German repertoire class since January 2023.

Chunmeng has participated in masterclasses given by Hartmut Höll, Susan Manoff and Thomas Steinhöfel at the Royal Academy of Music. Notably, she has performed Fauré's *Cinq Mélodies "de Venise" Op. 58* with mezzo-soprano Angharad Rowlands on BBC Radio 3's In Tune and at the Academy Song Circle concert at Wigmore Hall in January 2024.

Aksel Rykkvin

Baritone

Aksel is studying for a BMus in voice with Prof. Mark Wildman with a full ABRSM scholarship at the Royal Academy of Music. As a baritone, he was placed third in the Joan Chissell/Rex Stephens Schumann Lieder Prize in London in 2023. At the Kathleen Ferrier Society Bursary for Young Singers competition in 2023 he won the Joyce Budd Second Prize and the Norma Procter Song Prize.

Aksel received rave reviews for his treble début album recorded with the Orchestra of the Age of Enlightenment at the age of twelve. Both his solo albums reached the UK Classical chart top 10.



He performed as a treble soloist at numerous concerts, operas, festivals, on radio and TV in Norway, Sweden, the Netherlands and the United Kingdom. As Yniold in *Pelléas et Mélisande* he was hailed as 'unsurpassable' (ResMusica), and later he impressed in his Paris début at the Opéra Comique as Anthony in *Miranda*.

As a baritone, Aaksel has performed as a soloist at festivals, concerts and operas in Norway, Sweden, UK, Austria and Germany.

After his concert at Christian Gerhaher and Gerold Huber's Lied festival at Schloss Elmau in Bavaria, *Neue Zürcher Zeitung* wrote he had "a voice as beautiful as milk and blood", and *Deutschlandfunk* radio was "very impressed" and praised his "extremely clear diction". Aaksel and his duo partner Zany Denyer were accepted for the five-week summer course "Poetry & Performance of the German Lied" at the Franz Schubert Institute in Baden bei Wien in 2023. Aaksel held a solo concert during the Oslo Chamber Music Festival in 2021 and is scheduled to appear again at the festival in August 2024 with songs by Backer Grøndahl and Grieg.

Zany Denyer

Piano

Zany is an award-winning London based pianist, who specialises in chamber music and vocal accompaniment. As co-founder of the award-winning ensemble, Trio Havisham, he has found success with them in various competitions, including first prize at the CAVATINA Intercollegiate Chamber Music Competition at Wigmore Hall in May 2022, and second prize at the Concours International de Musique de Chambre de Lyon in April 2023.

They have won numerous awards including the 2022 Tunnell Trust award, as well as the Musicians' Company Award at Wigmore Hall in February 2023; they are delighted to now be part of their 5-year Young Artists' Programme. They were later invited to be members of ChamberStudio UK's 2023/24 Hans Keller Forum and have recently been chosen as Kirckman Artists for 2024/25.


As a passionate accompanist, Zany enjoys uncovering the intricate world of Lieder with his regular duo partners, and throughout his studies has won numerous accompanist awards including the first prize at the Royal Academy of Music's Schumann Lieder Competition. As a result of these performances, he was invited to become a Samling Institute Young Artist for the 2023/24 season. More recently, he won the Kathleen Ferrier Society's Denis Horner Junior Accompanist prize. He is also a member of the Royal Academy of Music's Song Circle with whom he recently performed at their annual concert at Wigmore Hall.

During his studies, Zany's musicianship has been strongly influenced by several musicians he was fortunate enough to have coachings and masterclasses with. Most notably, these include Jean-Efflam Bavouzet, Petr Prause (Talich Quartet), Steven Osborne, Kathryn Stott, Stephen Hough, Philippe Cassard, Piotr Paleczny, Hartmut Höll, So-Ock Kim, The Gould Piano Trio, Trio Karénine, and Trio Gaspard.

Felicitas Wrede

Soprano

German soprano Felicitas Wrede started her studies at the Hochschule für Musik und Theater, Felix Mendelssohn Bartholdy with Prof. Brigitte Wohlfarth. Since September 2022 she has studied



with Amanda Roocroft at the Royal College of Music as an ABRSM scholar. Felicitas won the second prize as well as the audience prize at the Sollima International Competition 2016 in Sicily.

Felicitas has been fortunate enough to participate in masterclasses with Angela Gheorghiu, Wolfram Rieger, Peter Anton Ling and Joseph Middleton. She has given concerts at venues in Germany including the Thomaskirche, Nikolaikirche, the Gewandhaus and at the Händelfestspiele Göttingen. On the opera stage she has performed as Pamina (*The Magic Flute*), Clomiri (*Imeneo*), the title role in Orff's *Die Kluge* and as Gretel (*Hänsel und Gretel*). She looks forward to being a part of the Atelier Lyrique at the Verbier Festival in the summer 2024.

Abhisri Chaudhuri

Piano

Scottish-Indian pianist, Abhisri Chaudhuri, is currently in her second year of master's studies in Collaborative Piano at the Royal College of Music. She studies under Roger Vignoles and Simon Lepper as a Robert Turnbull Piano Foundation scholar supported by the John Birch Scholarship, and trains with Audrey Hyland and Caroline Dowdle in vocal coaching.

Abhisri graduated from the Royal Conservatoire of Scotland under the tutelage of Fali Pavri, where she made her début concerto performance of Gershwin's *Rhapsody in Blue*. She has taken part in masterclasses with highly acclaimed pianists such as David Greilsammer, Susan Manoff, and Lydia Brown. She attended Brel Summer School in France where she learnt from Joseph Middleton and Amanda Roocroft.

Abhisri performed in the summer 2023 at the Nei Suoni Dei Luoghi Festival as both a soloist and collaborative pianist in Udine, Italy. Abhisri recently performed in a concert for the Princess Royal, representing the Caledonian Club in London. She has also worked with Pegasus Opera Company.

Abhisri's awards include the Nora C Leggat Prize for Pianoforte by the ABRSM, Dundee's District Rotary Young Musician, the Tony & Tania Webster Russian Song Prize and the Sir John Leng Silver Medal. She was also highly commended in the RCM Brooks Van der Pump English Song competition and in the Royal Philharmonic Society's Young Classical Writers Award, where her work is published on their website.

Biqing Zhang

Soprano

Chinese soprano, Biqing Zhang is currently in her first year of the opera course at Guildhall School of Music & Drama where she holds the Rosemary Thayer Scholarship, studying with vocal teacher Marilyn Rees and coach Linnhe Roberson. Biqing finished her bachelor's degree in vocal performance at Shanghai, Tongji University. In London, Biqing finished her two-year master's in vocal performance at Guildhall School of Music & Drama.

From a young age Biqing has regularly appeared as a soloist on stage. She has performed as a soloist in venues including Shanghai Concert Hall, Shanghai Oriental Art Centre, Barbican Hall and Milton Court in London.

In 2023, Biqing was one of the semi-finalists in the Handel International Competition at St George's Hanover Square. In the same year, Biqing performed in the role of Poppea (*Agrippina*) at Hampstead Garden Opera. More recently, Biqing played as a nightingale (*La Bella Dormente Bosco*) in the Guildhall Autumn Opera. She also performed in the Guildhall Opera Scenes in the roles of Sandman (*Hansel and Gretel*), Ophelia (*Hamlet*) and Lucia (*The Rape of Lucretia*).

Yongqiu Yuan

Piano

Yongqiu Yuan is an accomplished solo pianist, collaborative pianist and répétiteur, whose interests and capabilities span a broad spectrum. She began playing the piano at the age of 10 and received her early training at the Middle School of Sichuan Conservatory of Music in China. She obtained her BMus degree at the Royal Northern College of Music, where she was also awarded the Ensemble Prize.

In 2013, Yongqiu was granted a scholarship to continue her studies at the Guildhall School of Music and Drama, focusing on piano accompaniment. She is an active solo and collaborative pianist who has performed in Wigmore Hall, Milton Court, Blackheath Halls, the People's Palace, and the Corbett Theatre. She has also accompanied the performances of *The Monk and the Lotus* at Tête à Tête Opera Festival and Grimeborn Festival. Additionally, Yongqiu is the official accompanist for the China-UK International Music Festival.

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

FOUNDER

Jane Anthony

PRESIDENT

Elly Ameling

DIRECTOR

Joseph Middleton

HONORARY PATRONS

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

TRUSTEES

Rosemary Anderson *Treasurer*
Jane Dowson
Kathleen Evans *Chair*
Caroline Hallam
Robert Holt *Company Secretary*
Jillian Johnson *Administrator, Friends of Leeds Lieder*
George Kennaway
Peggy Pullan
Matthew Roberts
Helen Stephens

COMMITTEE MEMBERS

Kate Dugdale
James Marsh

EMERITUS COMMITTEE MEMBERS

Graham Hearn
Marion Riley

LEEDS LIEDER STAFF

Rita Grudzień *Young Artists Coordinator*
Madeleine Middleton *Concerts and Festival Manager*
Karen Pitchford *PR*
Jessie Randhawa *Marketing and Media Manager*
Tristan Watson *General Manager*
Phil Wilcox *Learning and Participation Manager*

Thank You

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

Helen Stephens
Translations

Apple and Biscuit Recordings Limited
Festival Event Streaming

Christopher Glynn, Dr George Kennaway,
Natasha Loges, Carolyn Sampson, Keval
Shah and Richard Stokes
Programme Notes

Tansy Davies, Dr George Kennaway and
Prof. Barbara Kelly
Pre-concert Talks

Ruth Hansford
Surtitles

Martin Iddon and Hannah Stone
Composers & Poets Forum Leaders

John Tordoff
Piano Tuner and Technician

Sheridan Hatfield, Helen Moody
and colleagues
Leeds Conservatoire

Richard Ashton, Andrew Bradley
and colleagues
Howard Assembly Room

Jess Dandy and Joanna Harries
SongPath

Wendy Bloom, Iain Hallow and
Paul Maybury
Leeds Minster

Jack Bazalgette and Jack Crozier
Through the Noise

Kirkstall Abbey
Pudsey Civic Hall

Keranjeet Kaur Virdee
SAA-UK

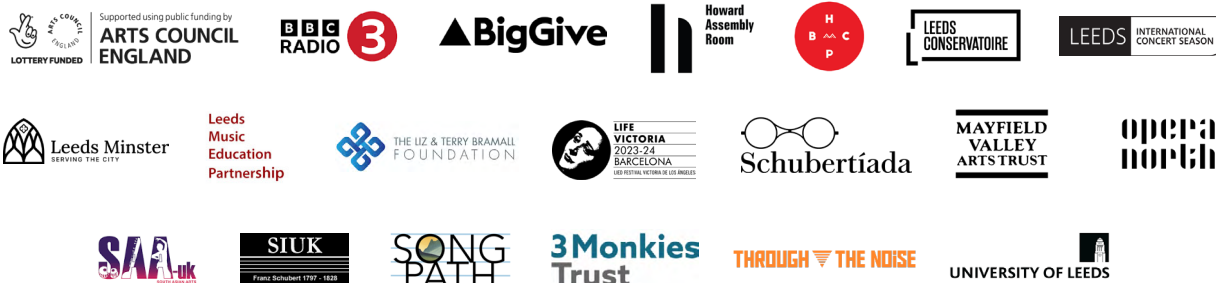
Hyde Park Book Club
Calow Design Limited
Programme Design

John Alexander
Programme Artwork

TC Murray Harcourt Limited
Our Independent Examiners

Our invaluable team of Festival volunteers

Leeds Lieder gratefully acknowledges the generous support of:



PRINCIPAL PARTNERS

Arts Council England
 BBC Radio 3
 Howard Assembly Room
 Kirkstall Abbey
 Leeds Conservatoire
 Leeds International Concert Season
 Leeds Minster
 Leeds Music Education Partnership
 LIFE Victoria
 The Liz and Terry Bramall Foundation
 Mayfield Valley Arts Trust
 Opera North
 Schubert Institute UK
 Schubertiada Vilabertran
 South Asian Arts UK (SAA-UK)
 University of Leeds

TRUSTS AND FOUNDATIONS

The Jean Meikle Music Trust
 Mayfield Valley Arts Trust
 The Marchus Trust
 The Maria Björnson Memorial Fund
 Three Monkeys Trust
 The Winship Foundation

INDIVIDUAL DONORS

Elizabeth Arnold
 Olav Arnold
 Kate Dugdale
 Sir Vernon Ellis
 Peter Hirschmann
 Clive and Virginia Lloyd
 Peter and Veronica Lofthouse
 Gordon and Marian Pell
 Mark and Peggy Pullan
 Martin Staniforth
 Ian Wood
 And everyone who so generously gave to the Angels Appeal and Big Give, so that we can mount this 20th Anniversary Festival.

OTHER PARTNERS

Artforms Music Service
 Classic FM
 Hyde Park Book Club
 Pyramid of Arts
 SAA-UK
 Scala Radio
 The Sikh Temple, Leeds
 SongPath
 Through The Noise

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.

Why not join today and access a range of benefits including priority booking, invitations to special events and advance information? Please go to the 'Support Us' section at leedslieder.org.uk for full details and a downloadable application form. You can also ring the Festival Office on 0113 243 4438, email info@leedslieder.org.uk to request a form, or pick one up during the Festival.

BRONZE	SILVER	GOLD	PLATINUM	THE JANE ANTHONY CIRCLE
£30 SINGLE £50 DOUBLE	£100 - £250	£250 - £1,000	£1,000 - £2,500	FROM £2,500
<i>Two friends with one contact address</i>	All BRONZE level benefits	All SILVER level benefits	All GOLD level benefits	All PLATINUM benefits
Priority booking period for Festival and selected events E-bulletins throughout the year	An invitation to the post-Festival Party with an opportunity for you and a guest to meet the Festival Director and Festival Artists	An invitation to selected events for you and a guest	Acknowledgement as a supporter of a Rising Star and opportunities to attend selected rehearsals	Acknowledgement as a supporter of a prestigious event of your choice

How to join

ONLINE

Visit leedslieder.org.uk/support-us for full details and a downloadable application form

BY PHONE

Ring the Festival Office on 0113 243 4438

BY EMAIL

Email info@leedslieder.org.uk to request a form

BY POST

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




FILLING THE
CITY WITH
SONG

LEEDS LIEDER FESTIVAL
2024

leedslieder.org.uk

 [leedslieder1](https://www.facebook.com/leedslieder1)

 [@LeedsLieder](https://twitter.com/LeedsLieder)

 [@leedsliederfestival](https://www.instagram.com/leedsliederfestival)

[#LLF24](https://twitter.com/LeedsLieder)

Leeds Lieder is a registered charity, No 1105803