

PROGRAMME OF EVENTS

Friday
19th 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



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

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.

TODAY

Friday 19 April

FRI 19 APRIL | 12PM
HOWARD ASSEMBLY ROOM

Lunchtime Recital: Young Artists Showcase

Leeds Lieder Young Artists

Your opportunity to enjoy the finest young duos of the Leeds Lieder Young Artists Programme, coached over the week by Sir Thomas Allen, Dame Felicity Lott, Graham Johnson OBE and Joan Rodgers CBE, amongst others.

Alumni from the Leeds Lieder masterclasses include such stars as Nicky Spence and Elizabeth Watts, and the most recent prize-winners at the Kathleen Ferrier Awards have come directly from our stable. Come and enjoy the next generation of Lieder singers and pianists!



Programme to be announced during the recital.

Friday 19 April

FRI 19 APRIL | 3PM
HOWARD OPERA CENTRE

Festival Masterclass IV: James Gilchrist, Anna Tilbrook and Leeds Lieder Young Artists


James Gilchrist tenor
Anna Tilbrook piano
Leeds Lieder Young Artists

Having watched this great song duo in performance the night before, our Young Artists will benefit from a joint masterclass with James Gilchrist and Anna Tilbrook, learning from their experience and musical partnership in the exploration of further Lieder repertoire.



© Patrick Allen





Friday 19 April

FRI 19 APRIL | 6:30PM
HOWARD ASSEMBLY ROOM

Pre-concert Talk with Dr George Kennaway

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.



Friday 19 April

FRI 19 APRIL | 7:30PM
HOWARD ASSEMBLY ROOM

Evening Recital: Carolyn Sampson and Joseph Middleton - *but I like to sing...*

Carolyn Sampson soprano
Joseph Middleton piano

Praised in The Guardian for the "crystalline beauty" of her "glorious soprano", Carolyn Sampson has become a firm favourite of Leeds Lieder audiences, particularly in partnership with Joseph Middleton.

For this evening recital, Sampson and Middleton present a selection of songs entitled 'but I like to sing...' a witty line from Bernstein's song written for children: "I hate music!". Their programme ranges far and wide in celebration of music and all the possibilities it offers as consoler, inspirer, explainer of the human condition. Well-known repertoire by Schubert, Brahms and Wolf are placed side by side with evocative masterpieces by Paladilhe, Kaija Saariaho, Marx, Rita Strohl and Cheryl Frances-Hoad. The programme ends with a special prayer by Errollyn Wallen: 'Peace on Earth'.

This programme marks the launch of Sampson's 100th recording as a soloist and the CD, 'but I like to sing...', will be available for purchase after this recital.



© Marco Borggreve

PROGRAMME

HUBERT PARRY

My heart is like a singing bird

LEONARD BERNSTEIN

From *I Hate Music!*: I Hate Music!

FRANZ SCHUBERT

An die Musik

HUGO WOLF

From *Mörike Lieder*: An eine Äolsharfe

JOHANNES BRAHMS

An ein Veilchen

JOSEPH MARX

Nocturne

CÉSAR FRANCK

Nocturne

RITA STROHL

From *12 chants de Bilitis*: Bilitis, La nuit, Berceuse

FRANCIS POULENC

Deux poèmes de Louis Aragon: C, Fêtes galantes

Interval

CHERYL FRANCES-HOAD

Something More Than Mortal

ÉMILE PALADILHE

Psyché

HENRI DUPARC

L'invitation au voyage

KAIJA SAARIAHO

From *Quatre Instants*: Parfum de l'instant

DEBORAH PRITCHARD

Everyone Sang

SAMUEL BARBER

A slumber song of the Madonna

IVOR GURNEY

Sleep

ERROLLYN WALLEN

Peace on Earth



Programme notes

I have been very fortunate in my career to have taken part in many and varied recording projects. A few years ago, I started to count the number of CDs on which I was featured as a soloist (named on the front or back cover), and realised that, if things continued on the same trajectory, I would reach 100! This seemed worth marking in some way, so I have been reflecting on what these projects mean to me, and what music and singing mean to me as an artist; but even more, as a person.

This programme is not autobiographical, nor are these necessarily songs that have accompanied me throughout my career. But it is personal, and I've chosen them because they reflect some of the ways in which music heightens our emotions, eases our pain, deepens our love. There are many dark things happening in the world at the moment, and I believe we have to look for the joy and the light, and embrace it. There are songs here that are rooted in sadness, but find and offer comfort. There are songs that celebrate simple pleasures without needing over-analysis. I hope there are songs that speak to each of you, personally.

Parry's 'My heart is like a singing bird' is a burst of pure joy, and puts a smile on my face every time I sing it or hear it. But before I get carried away, Leonard Bernstein interrupts my reverie with a witty take on the way classical music is often presented. Has this song become outdated? Perhaps not; it's still a current conversation... Schubert's collaboration with his friend Franz von Schober encompasses the way music, and perhaps all art, can transport us and bring relief from life's travails. Central to this recital is a song inspired by sound itself. It was the music of the otherworldly wind-blown Aeolian harp that finally enabled Mörike to put into words his grief at the premature death of his younger brother. In Hugo Wolf's hands, the song of the harp, at the mercy of the elements, mirrors Mörike's yearning, his impassioned sorrow, his heart's resignation. The gentle lilt of Brahms's song to a violet is deceptive; could there be some hope for this rejected lover, weeping into the cup of the flower?

In Joseph Marx's 'Nocturne', nostalgic tenderness is captured in the long lines of the vocal part, while the piano has, I think, more notes per bar than I've ever seen, creating a heady atmosphere fragrant with the scent of flowers. Another Nocturne transports us to France with César Franck. It's almost a prayer, a hymn to the night, and the last lines: 'O vast night, solemn night, pour sleep into

my eyes' are evocative and inviting... I like to feel that through this slumber we can fall into a world of imagination and storytelling.

Pierre Louÿs's naughty deception - pretending to have found an old Greek manuscript, instead of owning up to the authorship of his risqué verses about an exotic young woman, Bilitis - has inspired colourful songs from various composers, and I was delighted to be given copies of those by Rita Strohl. I'm convinced her songs deserve to be better known, and I hope that the ones we've included will pique more interest. Strohl's charming 'Bilitis' uses an unaccompanied recitative style to introduce a sense of freedom to her character, but in 'La nuit' we feel the intensity and fever of seduction, a playfulness and sensuality. 'Berceuse', with its gentle pulse and warm tonality, is appropriately intimate, and would even have us sell the sun to the sea so as not to wake the infant. The more ecstatic moments seem to me to celebrate a mother's desire to give her child the world.

There can be few musical contrasts as great as Poulenc's two Louis Aragon settings. 'C's patriotism, anger and frustration at the Second World War are underpinned by the poem's insistence on ending every line with 'cé', yet there's tenderness from the music's use of sequences (which might make them sound technical and boring, when they are anything but). As we weep and melt at the end of the first piece, Poulenc hits us with a cabaret-style patter song. This is no Watteau painting; instead there's the dirt and bustle of the city... here we truly feel life - and the music - 'rushing pell-mell by'.

As the daughter of maths teachers, I was immediately drawn to Cheryl Frances-Hoad's setting of letters from Ada Lovelace to Charles Babbage as they worked together on their pioneering mechanical computer. I love the way Cheryl uses short rhythmic fragments to create insistent patterns, the build-up of energy that propels the piece, and the harmonic interactions. It all seems to suggest the whirring of a brilliant brain.

According to Greek mythology, Psyche was so beautiful that Cupid himself fell in love with her. The imagery in Pierre Corneille's text is gorgeous, and Paladilhe's music is so deliciously expressive that the introduction, for example, almost makes me hold my breath (not helpful for a singer!). From the intimate tenderness of Psyche's beauty,



Duparc and Baudelaire broaden our horizons and take us across oceans to exotic lands where we feel anything is possible. With her incredible gift for creating atmosphere, Kaija Saariaho's music in 'Parfum de l'instant' works so well with her regular collaborator Amin Maalouf's words. There's something elusive about the fragrance of the moment, the search for another person's soul, even when you are with them. The music is both ecstatic and sad, and seems not to want to be captured.

It's a wonderful - and important - thing to be able to commission new music and give it a platform, and I'm proud to present this première of Deborah Pritchard's 'Everyone Sang'. I love that in Sassoon's words Deborah found the inspiration for a song that rings out with joy, but also makes space for reflection.

The closing sequence begins with Samuel Barber lulling us to rest, reminding us that even those apparently born to greatness begin life as babes in arms, needing nothing but love. Then Ivor Gurney, plagued by depression, seeks respite from suffering in his heartfelt setting of John Fletcher's 'Sleep'. Our last song may be a Christmas carol, but its message of quiet hope is timeless. Errollyn Wallen wrote the words and the music, and my favourite line is 'the dark will turn aside'. I think it's extraordinary that music can take us to such a wealth of places in our minds, fire our imaginations, and enrich our souls.

© Carolyn Sampson 2023

Friday 19 April

FRI 19 APRIL | 10PM
KINO @ HAR

Late Night Cabaret: Claire Barnett-Jones and Libby Burgess

Claire Barnett-Jones mezzo-soprano
Libby Burgess piano

Claire Barnett-Jones shot to fame when she won the Dame Joan Sutherland Audience Prize at the BBC Cardiff Singer of the World in 2021. Known primarily as a dramatic mezzo-soprano performing at the legendary Bayreuther Festspiele and with Sir Simon Rattle and the LSO, tonight is a chance to hear another side of her artistry. In the informality of the Kino bar at HAR, Claire will offer up a late-night cabaret performance along with pianist Libby Burgess.



© Benjamin Ealovega



© Emma Fletcher

PROGRAMME

JOHN KANDER

Willkommen

ERIC SATIE

La Diva de l'Empire
Je te veux

MARGUERITE MONNOT

Hymne à l'amour

FRIEDRICH HOLLAEENDER

Raus mit den Männern

KURT WEILL

Der Abschiedsbrief

FRIEDRICH HOLLAEENDER

Lass mich einmal deine Carmen sein

BENJAMIN BRITTEN

Cabaret Songs

Calypso

Johnny

Tell me the truth about love

Funeral Blues

STEPHEN SONDHEIM

Losing My Mind

ERROLLYN WALLEN

Lady Super Spy Adventurer

Claire Barnett-Jones

Mezzo-Soprano

British mezzo-soprano Claire Barnett-Jones is fast becoming one of the most sought-after voices on the operatic stage and the concert platform, recently being named one of Operawire's Top 10 Rising Stars after being a Finalist and Winner of the Dame Joan Sutherland Audience Prize at the BBC Cardiff Singer of the World 2021.

In the 2023-24 season, Claire makes her company début with Dutch National Opera singing the role of The Government in the world première of newly commissioned opera *The Shell Trial*, returns to Bayreuther Festspiele as Waltraute (*Die Walküre*), returns to Frankfurt as Mescalina (*Le Grand Macabre*) conducted by Oper Frankfurt's incoming General Music Director, Thomas Guggeis, and joins Scottish Opera as Gaea in concert performances of Strauss' *Daphne*. Claire can also be heard with the Royal Liverpool Philharmonic Orchestra in Beethoven's Symphony No. 9, as 2nd Norn (*Götterdämmerung*) with the London Philharmonic Orchestra conducted by Vladimir Jurowski, and with the London Symphony Orchestra in a concert performance of *Jenufa* at the Barbican Hall conducted by Sir Simon Rattle.

In recent years, highlights have included her company début at the Bayreuther Festspiele as 2nd Norn (*Götterdämmerung*) and Waltraute (*Die Walküre*), her French operatic debut as Jezibaba in a new Stefano Poda production of *Rusalka* at the Théâtre du Capitole, role and company debuts as Fricka (*Die Walküre*) at the Tiroler



© Grahame Mellorby

Festspiele Erl in Austria and as Madame Flora (*The Medium*) for Oper Frankfurt, her European concert debut at The Concertgebouw in Amsterdam in Schumann's *Szenen aus Goethes Faust*, conducted by Sir John Eliot Gardiner, Sosostis in Tippett's *The Midsummer Marriage* with the London Philharmonic Orchestra under the baton of Edward Gardner at the Royal Festival Hall, and her BBC Proms début with a solo recital as part of the Proms at Birmingham 2022.

In concert, Claire has performed Beethoven Symphony No. 9 at St John's Smith Square, Handel's *Messiah* at the Royal Albert Hall, sang as part of Precipice, a series of specially curated concerts for The Grange Festival, and has given recitals at Snape Maltings, the Ludlow English Song Festival and the Wigmore Hall with Iain Burnside. Coming up, Claire will debut at the Royal Opera House, Covent Garden, Bregenz Festival and the Bayerische Staatsoper.

Libby Burgess

Piano

Pianist Libby Burgess is well-known on concert stages across Britain, playing regularly in the country's major halls and festivals and on Radio 3. As both song specialist and chamber musician, Libby thrives on an unusually wide repertoire, and takes inspiration from the breadth of musicians with whom she works. Equally respected for her programming and curatorial skills, she is the founding Artistic Director of New Paths Music, where she has quickly been recognised for the striking creative tone of her programming. From 2018 to 2022 she was additionally Co-Artistic Director with Martin Roscoe of the Beverley Chamber Music Festival.

Libby's recent and forthcoming calendar includes a Radio 3 broadcast recital with Ailish Tynan from Oxford Lieder; concerts at Wigmore Hall with Alessandro Fisher, Leeds Lieder with Claire Barnett-Jones and Aldeburgh Festival with Ben Hulett; performances of *The Rite of Spring* with Chris Hopkins; a series performing the complete Beethoven cello sonatas with five different cellists; and broadcasts with the BBC Singers. Working often with living composers, Libby has most recently premièred Stephen McNeff's *Three Pieces for Piano* and, with regular collaborator baritone Marcus Farnsworth, *Everything Grows Extravagantly* by Cheryl Frances-Hoad - selected by The Times as a 'highlight of the year'.



© Patrick Allen

Libby is sought after as a vocal coach; she sat on the panel for Oxford Lieder's Young Artist Platform 2022 and mentored for the 2023 SongEasel Young Artist Programme. The seeds of her love for working with voices were sown as organ scholar at Christ Church, Oxford, where she read music, followed by postgraduate piano studies at the Royal Academy of Music. Libby was formerly Head of Keyboard at Eton College, is in demand as speaker and writer, and loves working in outreach contexts that seek to overcome barriers and share the power of music with everyone.

Currently undertaking a nationwide Bach marathon, 'Project 48', Libby is performing the whole of Bach's *Well-Tempered Clavier* ('The 48') in every one of England's 48 counties, in venues ranging from cathedrals and concert halls to houses, schools, barns and gardens. To date the project has raised over £30,000 for Help Musicians, Live Music Now, Future Talent and Youth Music.

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.

Dr. George Kennaway

Speaker

Dr George Kennaway is a cellist and musicologist. He studied at the universities of Newcastle, Oxford, Leeds, and the Guildhall School of Music. He is Visiting Research Fellow at the Universities of Leeds and Huddersfield, with research interests in 18th and 19th century performance practices, topic analysis, relationships between art and music, and philosophical contexts for historical performance studies. His publications include *Playing the Cello 1780-1930* (2014), *John Gunn: Musician Scholar in Enlightenment Britain* (2021), and many articles and book chapters on aspects of 19th century performance. 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. He is currently researching aspects of baroque music editing and performance in the early 20th century, and the early recordings of Pablo Casals, and he is working on a book about the Berlin cellist Heinrich Grünfeld (1855-1931). George was a cello pupil of Marie Dare, Valentine Orde, and Christopher Bunting.



He freelanced with the Scottish Chamber Orchestra before joining Opera North as co-principal cello in 1979, leaving this post in 2008 to be a post-doctoral researcher with Clive McLelland at the University of Leeds. George now regularly appears as a soloist and chamber music player, on modern, 19th century, and baroque cello. He plays in the Meiningen Ensemble, a chamber group specialising in the historical performance of 19th century repertoire. He has conducted orchestras in Central Asia, Russia, Lithuania, and Italy, as well as the UK, and has lectured at conservatoires and universities in the UK, France, Lithuania, Belgium, and Finland.

Joseph Middleton

Piano

Pianist Joseph Middleton specialises in the art of song accompaniment and chamber music and has been internationally acclaimed within this field. Described in the BBC Music Magazine as “one of the brightest stars in the world of song and Lieder”, he has also been labelled “the cream of the new generation” by The Times and “a perfect accompanist” by Opera Now.

Joseph enjoys fruitful partnerships with internationally established singers including Sir Thomas Allen, Louise Alder, Mary Bevan, Ian Bostridge, Allan Clayton, Dame Sarah Connolly, Marianne Crebassa, Iestyn Davies, Fatma Said, Samuel Hasselhorn, Christiane Karg, Katarina Karnéus, Angelika Kirchsclager, Dame Felicity Lott, Christopher Maltman, John Mark Ainsley, Ann Murray, James Newby, Mark Padmore, Mauro Peter, Miah Persson, Carolyn Sampson, and Roderick Williams. He collaborates with rising stars from the younger generation and regularly programmes his own series for BBC Radio 3.

Recent seasons have taken him to London’s Wigmore Hall, Royal Opera House and Royal Festival Hall, the Vienna Konzerthaus and Musikverein, Elbphilharmonie Hamburg, Palau de Musica, Amsterdam Concertgebouw and Muziekgebouw, Köln Philharmonie, Strasbourg, Frankfurt, Lille and Gothenburg Opera Houses, Berlin Boulez Saal, Paris Musée d’Orsay, Zürich Tonhalle, deSingel Antwerp, Luxembourg Philharmonie, Bozar Brussels, Tokyo’s Oji Hall and New York’s Alice Tully Hall. He regularly appears at festivals in Aix-en-Provence, Aldeburgh, Edinburgh, Munich, Schubertiade Schwarzenberg, Vilarbertran and Hohenems, Stuttgart, Heidelberger Frühling, Frankfurt, Ravinia, Japan, San Francisco, Toronto and Vancouver as well as the BBC Proms. His fast-growing discography on Harmonia Mundi, BIS, Chandos and Signum Records have won him a Diapason D’or, Edison Award, Prix Caecilia as well as numerous Gramophone and BBC Music Magazine Award nominations.



In 2023/24 he returns to the Life Victoria Festival Barcelona with Miah Persson and Dame Sarah Connolly where he was last season’s artist in residence. Further appearances with Dame Sarah Connolly include performances in Seville, Amsterdam, and at the Wigmore Hall. He joins Sir Simon Keenlyside in Cambridge; Louise Alder in Vienna and London; Fatma Said in Vienna, Dortmund, Amsterdam, and at London’s Barbican Centre; Carolyn Sampson in Amsterdam, Zeist, and London; and Katharina Konradi at the Schubertiade in Schwarzenberg, Vilabertran and at the Wigmore Hall where he also partners Iestyn Davies, Nicky Spence, Mary Bevan, James Newby, Ashley Riches, and Ruby Hughes.

Joseph Middleton is Director of Leeds Lieder, Musician in Residence at, and a Bye-Fellow of Pembroke College Cambridge and a Professor and Fellow at his alma mater, the Royal Academy of Music. He was the recipient of the Royal Philharmonic Society’s Young Artist of the Year Award in 2017.

Carolyn Sampson

Soprano

Equally at home on the concert and opera stages, Carolyn Sampson has enjoyed notable successes in the UK as well as throughout Europe and the US.

This season marks an incredible achievement for Carolyn as she celebrates her recording legacy with the release of her 100th album as a featured solo artist. Over the last twenty-five years of her career, she has sung with countless world-class musicians and these recordings serve as testament to both her versatility as an artist and wide variety of repertoire.

Live performance highlights of the season include her début at Berlin Staatsoper singing Créuse in a new Peter Sellers production of Charpentier's *Medée* conducted by Sir Simon Rattle, Mahler Symphony No. 8 (soprano 1) with NDR Elbphilharmonie Orchester under Semyon Bychkov, Bach Passions with the Netherlands and Rotterdams Philharmonisch Orkest and concerts with the eská Filharmonie, Budapesti Fesztiválzenekar, Scottish Chamber Orchestra and Symphonieorchester des Bayerischen Rundfunks under Sir Simon Rattle. She presents recitals at the Wigmore Hall, Queen's Hall Edinburgh and at the Muziekgebouw as part of the Grote Zangers series.

Having begun her career in the early music world she has forged long-standing relationships with many renowned groups focusing on historically informed practice yielding special performances and recordings, in particular with Bach Collegium Japan and Masaaki Suzuki (*Matthaus Passion* and *Mass in C minor* both winning Gramophone Awards), the Freiburger Barockorchester, The Sixteen, Gabrieli Consort (*King Arthur*, recording of the year for BBC Music Magazine Awards), the Kings Consort and Orchestra of the Eighteenth Century.

Carolyn also cherishes her relationships with some of the world's finest symphony orchestras. She has been a regular guest with the Concertgebouworkest, Rotterdams Philharmonisch Orkest, Gürzenich Orchester Köln, Gewandhausorchester Leipzig, Orchestra dell'Accademia Nazionale di Santa Cecilia, the



© Marco Borggreve

BBC Scottish and BBC Philharmonic as well as the Boston Symphony, Philadelphia Orchestra and Minnesota Symphony to name a few. Recent works include Strauss' *Vier Letzte Lieder* with Residentie Orkest and Jun Maerkl, Mahler Symphony No. 4 with her debut with the Barcelona Obertura under Ludovic Merlot and Dutilleux's *Correspondances*, all now forming part of her core repertoire.

Carolyn has had the pleasure of working with inspiring conductors such as Harry Bicket, Ivor Bolton, Riccardo Chailly, Jonathan Cohen, Andris Nelsons, Yannick Nezet-Seguin, Trevor Pinnock, Donald Runnicles, Masaaki Suzuki and Osmo Vänskä. She is a regular at international festivals such as the BBC Proms, Aldeburgh, Schleswig Holstein and Dresdner Musikfestspiele.

In the US Carolyn has featured as soloist with the Boston, Cincinnati, Detroit, and San Francisco Symphonies, the Orchestra of St Luke's, the Philadelphia Orchestra, Minnesota Orchestra with whom she has recorded both Mahler Symphony No. 4 and Mahler Symphony No. 8 (soprano 1 and 3) with Osmo Vänskä as part of their Mahler collection with BIS records and has made regular guest appearances at the Mostly Mozart Festival. In October 2013 she made her Carnegie Hall recital début to a sold-out audience in the Weill Recital Hall, and has given recitals at the Lincoln Center, New York, and San Francisco Performances.

On the opera stage her roles have included the title role in *Semele* and Pamina in *The Magic Flute* for English National Opera, various roles in Purcell's *The Fairy Queen* for Glyndebourne Festival Opera (released on DVD) and Anne Truelove (*The Rake's Progress*) and Mélisande



(*Pelléas et Mélisande*) in Sir David McVicar's productions for Scottish Opera. In the 2021/22 season she sang Cleopatra in Handel's *Giulio Cesare* at the Palau in Barcelona. Internationally she has appeared at Opéra de Paris, Opéra de Lille, Opéra de Montpellier and Opéra National du Rhin. She also sang the title role in Lully's *Psyché* for the Boston Early Music Festival, which was released on CD and was subsequently nominated for a Grammy in 2008.

A consummate recitalist, Carolyn Sampson appears regularly at the Wigmore Hall where she was a "featured artist" in the 2014/15 season. She has given recitals at the Oxford International Song Festival, Leeds Lieder, Saintes and Aldeburgh Festivals as well as at the Amsterdam Concertgebouw, Barcelona, Freiburg, Oper Frankfurt, Pierre Boulez Saal Berlin, Vienna Konzerthaus, and a recital tour of Japan.

Carolyn has developed a partnership with the pianist Joseph Middleton over recent years. Her début song recital disc with Joseph, 'Fleurs', was released early in 2015 featuring songs by composers from Purcell to Britten, and was nominated in the solo vocal category of the Gramophone Awards. Since then, they have gone on to release several further recordings for the BIS label.

Alongside her longstanding relationship with the BIS label, she has released multi award-winning discs for Decca, Harmonia Mundi, and Hyperion, receiving accolades including the Choc de l'Année Classical, Gramophone Magazine Editor's Choice, BBC Music Magazine's "Record of the Month", an ECHO Award, and a Diapason D'or. Her recording with Ex Cathedra for Hyperion, 'A French Baroque Diva' won the recital award in the 2015 Gramophone Awards. Carolyn was also nominated for Artist of the Year in the 2017 Gramophone Awards, and her recording of Mozart's Mass in C Minor and *Exsultate, Jubilate* with Masaaki Suzuki and Bach Collegium Japan won the Choral Award. Their subsequent recording together of Bach's *St Matthew Passion* also won the Choral Award in the 2020 Gramophone Awards. The past seasons have seen the release of many acclaimed recordings, notably Carolyn's first solo orchestra CD, Canteloube 'Chants d'Auvergne' with Tapiola Sinfonietta and Pascal Rophé and the acclaimed album 'Trennung: Songs of Separation' with Kristian Bezuidenhout, both under the BIS label.

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 (*Hänsel and Gretel*), Ophelie (*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

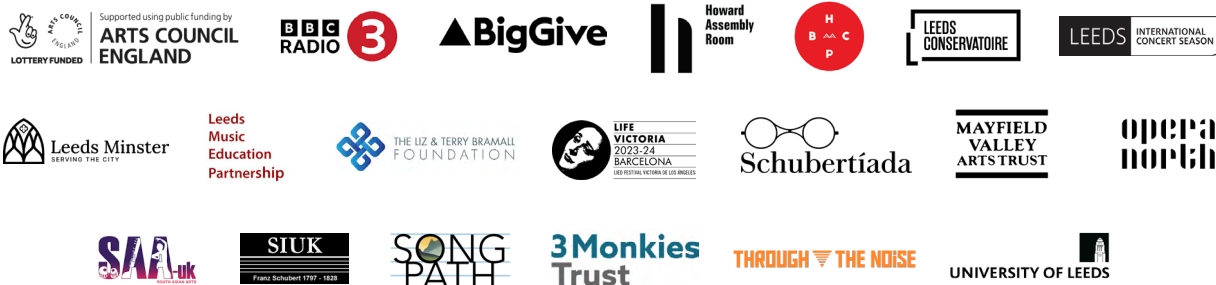
Hyde Park Book Club
Calow Design Limited
Programme Design

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