



Hera Hyesang Park Joseph Middleton

Howard Assembly Room
15 February 2026, 7:45PM



Leeds
Song



HOWARD
ASSEMBLY
ROOM

Programme

Hera Hyesang Park, Soprano
Joseph Middleton, Piano

Stefano Donaudy (1879–1925)

Amorosi miei giorni
Vaghiissima sembianza
O del mio amato ben

Paolo Tosti (1846–1916)

Non t'amo più
L'alba separa dalla luce l'ombra

Isaac Albéniz (1860–1909)

Recuerdos de viaje, Op. 71
– Rumores de la Caleta (Malagueña)

Xavier Montsalvatge (1912–2002)

Cinco canciones negras
Cuba dentro de un piano
Punto de Habañera
Chévere
Canción de cuna para dormir un negrito
Canto negro

Interval

Antón García Abril (1933–2021)

María Soliña

Namdu Cho (b. 1984)

Bird Song

Hak-Jun Yoon (b. 1973)

On my way to You

Enrique Granados (1867–1916)

La maja y el ruiseñor (from *Goyescas*)

Ernesto Halffter (1905–1989)

Ay, che linda moça

Gabriel Fauré (1862–1918)

Clair de lune

Claude Debussy (1845–1924)

Estampes
– La soirée dans Grenade

Franz Lehár (1870–1948)

Meine Lippen, sie küssen so heiß
(from *Giuditta*)

María Grever (1885–1951)

Te quiero, dijiste

Consuelo Velázquez (1916–2005)

Bésame mucho

Carlos Gardel (1890–1935)

El día que me quieras

Texts and Translations

Stefano Donaudy (1879-1925)

Texts by Alberto Donaudy (1880-1941)

Amorosi miei giorni

Amorosi miei giorni,
Chi vi potrà mai più scordar,
Or che di tutti i beni adorni,
Date pace al mio core
E profumo ai pensieri?
Poter così, finchè la vita avanza,
Non temer più gli affanni
D'una vita d'inganni,
Sol con questa speranza:
Che un suo sguardo sia tutto il mio splendor
E un suo sorriso sia tutto il mio tesoro!

Chi di me più beato,
Se accanto a sè così non ha
Un dolce e caro oggetto amato,
Sì che ancor non può dire
Di saper cos'è amore?
Ah, ch'io così, finchè la vita avanza,
Più non tema gli affanni
D'una vita d'inganni,
Sol con questa speranza:
Che un suo sguardo sia tutto il mio splendor
E un suo sorriso sia tutto il mio tesoro!

Vaghissima sembianza

Vaghissima sembianza d'antica donna amata,
chi, dunque, v'ha ritratta contanta simiglianza
ch'io guardo, e parlo, e credo d'avervi a me
davanti come ai bei dì d'amor?
La cara rimembranza che in cor mi s'è destata
si ardente v'ha già fatta rinascer la speranza,
che un bacio, un voto, un grido d'amore
più non chiedo che a lei che muta è ognor.

O del mio amato ben

O del mio amato ben perduto incanto!
Lungi è dagli occhi miei
chi m'era gloria e vanto!
Or per le mute stanze
sempre lo [cerco e]1 chiamo
con pieno il cor di speranze?
Ma cerco invan, chiamo invan!
E il pianger m'è sì caro,
che di pianto sol nutro il cor.

Mi sembra, senza lui², triste ogni loco.
Notte mi sembra il giorno;
mi sembra gelo il foco.
Se pur talvolta spero
di darmi ad altra cura,
sol mi tormenta un pensiero:
Ma, senza lui, che farò?
Mi par così la vita vana cosa
senza il mio ben.

My amorous days

My amorous days,
Who could ever forget you,
Now that, adorned with all the blessings,
You give peace to my heart
And perfume to my thoughts?
To be able, so, as life goes forward,
To fear no longer the anxieties
Of a life of deceptions,
With this hope alone:
That one look of hers may be all my splendor
And one smile of hers may be all my treasure!

Who more blessed than I,
If he does not have beside him
A sweet and dear beloved object,
So that he cannot yet say
He knows what love is?
Ah, may I so, as life goes forward,
No longer fear the anxieties
Of a life of deceptions,
With this hope alone:
That one look of his may be all my splendor
And one smile of his may be all my treasure!

Most charming image

Most charming image of a woman formerly loved,
who, then, has portrayed you with so much similarity
that I look, and I speak, and I believe to have you
before me as in the beautiful days of love?
The dear remembrance which has been awakened
in my heart so ardently has revived my hopes,
so that a kiss, a vow, a cry of love?
more I do not ask of her who is silent forever.

Oh lost enchantment

Oh, lost enchantment of my dearly beloved!
Far from my eyes is he
who was, to me, glory and pride!
Now through the empty rooms
I always seek him and call him
with a heart full of hopes?
But I seek in vain, I call in vain!
And the weeping is so dear to me,
that with weeping alone I nourish my heart.

It seems to me, without him, sad everywhere.
The day seems like night to me;
the fire seems an ice to me.
If, however, I sometimes hope
to give myself to another cure,
one thought alone torments me:
But without him, what shall I do?
To me, life seems a vain thing
without my beloved.

Please turn the page quietly once the song has finished

Francesco Paolo Tosti (1846-1916)

Non t'amo piu

Ricordi ancora il dì che c'incontrammo,
Le tue promesse le ricordi ancor...?
Folle d'amore io ti seguìi ...ci amammo,
E accanto a te sognai, folle d'amor.

Sognai felice, di carezze a baci
Una catena dileguante in ciel;
Ma le parole tue... furon mendaci...
Perchè l'anima tua è fatta di gel.

Te ne ricordi ancor?
Te ne ricordi ancor?
I tuoi baci non cerco, a te non penso...
Sogno un altro ideal; non t'amo più.

Nei cari giorni che pasamo inieime
lo cosparsi di fiori il tuo sentier
Tu fosti del mio cor l'unica speme
Tu della mente l'unico pensier

Tu m'hai visto pregare, impallidire,
Piangere tu m'hai visto innanzi a te
lo sol per appagare un tuo desire
Avrei dato il mio sangue e la mia fè...

Te ne ricordi ancor?
Te ne ricordi ancor?

Or la mia fede, il desiderio immenso
Il mio sogno d'amor...non sei più tu:
I tuoi baci non cerco, a te non penso...
Sogno un altro ideal; non t'amo più

Carmelo Errico (1848 - 1892)

L'alba sepàra dalla luce l'ombra

L'alba sepàra dalla luce l'ombra,
E la mia voluttà dal mio desire.
O dolce stelle, è l'ora di morire.
Un più divino amor dal ciel vi sgombra.

Pupille ardenti, O voi senza ritorno
Stelle tristi, spegnetevi incorrotte!
Morir debbo. Veder non voglio il giorno,
Per amor del mio sogno e della notte.

Chiudimi, O Notte, nel tuo sen materno,
Mentre la terra pallida s'irrorà.
Ma che dal sangue mio nasca l'aurora
E dal sogno mio breve il sole eterno!

Gabriele D'Annunzio (1863 - 1938)

Isaac Albeniz (1860-1909)

Recuerdos de viaje, Op. 71 – Rumores de la Caleña (Malagueña)

Piano solo

I don't love you any more

Do you still remember the day that we met;
Do you still remember your promises?
Crazy from love I followed you, we loved each other
And I dreamed next to you, crazy from love.

I dreamed, happily, of caresses and kisses
A chain fading away into the sky:
But your words were untruths,
Because your soul is made of ice.

Do you still remember?
Do you still remember?
I don't seek your kisses, I don't think about you ...
I dream of a different ideal, I don't love you any more,

In the dear days that we spent together
I scattered flowers at your feet
You were the only hope of my heart
You were the only thing I thought of.

You watched me beg, turning pale
You watched me cry before you
Only to satisfy your desire,
I would have given my blood and my faith.

Do you still remember?
Do you still remember?

Now my faith, my immense desire;
My dream of love isn't you anymore:
I don't search for your kisses, I don't think of you.
I dream of another ideal; I don't love you anymore.

The dawn divides the darkness from the light

The dawn divides the darkness from the light,
And my sensual pleasure from my desire,
O sweet stars, it is the hour of death:
A love more holy sweeps you from the skies.

Gleaming eyes, O you who will never return,
Sad stars, snuff out your uncorrupted light!
I must die, I do not want to see the day,
For love of my own dream and of the night.

Wrap me, O Night in your maternal breast,
While the pale earth bathes itself in dew;
But let the dawn rise from my blood
And from my brief dream the eternal sun

Please turn the page quietly once the song has finished

Xavier Montsalvatge (1912-2002)

Cinco canciones negras

Cuba dentro de un piano
Punto de habanero
Chévere
Canción de cuna para dormir a un negrito
Canto negro

Due to copyright, we cannot reproduce these texts. An English translation will be projected during the recital.

Antón García Abril (1933-2021)

Text by Celso Emilio Ferreiro (1912-1979)

María Soliña

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Namdu Cho (b. 1984)

Text by Bak Hui Gyeong

Bird Song

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Hak-Jun Yoon (b. 1973)

Text by Rim Heo (b. 1960)

On my way to you

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Enrique Granados (1867-1916)

La maja y el ruiseñor

¿Por qué entre sombras el ruiseñor
entona su armonioso cantar?
¿Acaso al rey del día
guarda rencor
y de él quiera
algún agravio vengar?
Guarda quizás su pecho
oculto tal dolor
que en la sombra espera alivio hallar,
triste entonando cantos de amor.
¡Ay, de amor!
¿Y tal vez alguna flor,
temblorosa del pudor de amar,
es la esclava enamorada
de su cantor?
¡Misterio es el cantar
que entona envuelto
en sombra el ruiseñor!
¡Ah!
Son los amores como flor
a merced de la mar.
¡Amor! ¡Amor!
¡Ah! No hay cantar sin amor.
¡Ah! Ruiseñor, es tu cantar
himno de amor.
¡Ah, ruiseñor!

Fernando Periquet y Zuaznabar (1873-1940)

The girl and the nightingale

Why does the nightingale in the gloom
Pour out his soul in amorous song?
Has he a grievance against
The monarch of the day?
Is it thus that he
Avenges his wrong?
Maybe he holds within
His breast a hidden grief
And in darkness hope to find relief
While sadly singing songs of love
Ay! of love.
Maybe somewhere there is a flower
Blushing with the shame of love
Who is the enamoured slave?
Of his serenade?
It is a mystery, this song,
Which wreathed in shadow
The nightingale sings.
Ah!
Love is like a flower
At the mercy of the sea,
Love! Love!
Ah! without song, there is no love.
Oh nightingale, your song
Is a hymn to love,
Ah nightingale!

Please turn the page quietly once the song has finished

Ernesto Halffter (1905-1989)

Ay che linda moça

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Gabriel Fauré (1845-1924)

Clair de lune

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire à leur bonheur
Et leur chanson se mêle au clair de lune,

Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.

Paul Verlaine (1844-1896)

Moonlight

Your soul is a chosen landscape
Bewitched by charming masquers and bergamasquers
Playing the lute and dancing and almost
Sad underneath their fantastic disguises.

While singing in a minor key
Of victorious love and life's, opportunities,
They don't appear to believe in their fortune
And their song mingkes with the moonlight.

In the calm of the sad beautiful moonlight
Which sets the birds dreaming in the trees
And the fountains sobbing with joy,
Tall, svelte jets between the marble statues.

Claude Debussy (1862-1918)

Estampes

– La soirée dans Grenade

Piano solo

Franz Lehár (1870-1948)

Meine Lippen, sie küssen so heiß

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María Grever (1885-1951)

Te quiero, dijiste

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Consuelo Velázquez (1916-2005)

Bésame mucho

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Carlos Gardel (1890-1935)

El día que me quieras

Acaricia mi ensueño
el suave murmullo de tu suspirar,
¡como ríe la vida
si tus ojos negros me quieren mirar!
Y si es mío el amparo
de tu risa leve que es como un cantar,
ella aquietará mi herida,
¡todo, todo se olvida..!

El día que me quieras
la rosa que engalana
se vestirá de fiesta
con su mejor color.
Al viento las campanas
dirán que ya eres mía
y locas las fontanas
me contarán tu amor.

La noche que me quieras
desde el azul del cielo,
las estrellas celosas
nos mirarán pasar

y un rayo misterioso
hará nido en tu pelo,
luciérnaga curiosa
que verá...¡que eres mi consuelo..!

Text by Alfredo Le Pera (1900-1935)

The night you want me

Caresses my dreaming,
The soft murmur of your sighs.
How life laughs
If your black eyes want to look at me.
And if it is mine, the refuge
Of your light laugh, which is like a song,
She quiets my wound —
Everything, everything is forgotten.

The day you love me,
The rose that adorns
Will dress to impress
With its best colour.
With the wind, the bells
Will say you are already mine,
And crazy, the fountains
Will tell me of your love.

The night you love me,
From the sky's blue,
The jealous stars
Will watch us pass.

And a mysterious ray
Will nest in your hair,
A curious firefly
Will see you are my solace.

Please turn the page quietly once the song has finished

Hera Hyesang Park

Soprano

Praised for her “radiant, seemingly effortless singing” (The Times) and “pure joy and excitement” (OperaWire), Korean soprano Hera Hyesang Park is acclaimed for her exquisite voice, dramatic insight and the “traditional but uncommon” artistic vision that blends her Korean heritage with her Western musical life. A Juilliard graduate with a lyric-coloratura voice of striking clarity and colour, Park brings to her performances a deeply felt commitment to empathy, connection and emotional honesty.

In the 2024–25 season, Park makes significant débuts and returns, including Beethoven’s Symphony No. 9 with the Los Angeles Philharmonic under Gustavo Dudamel, Haydn’s The Creation with Boston Baroque, and Despina (*Così fan tutte*) at the Edinburgh International Festival. She also appears with the NHK Symphony Orchestra, the Wiener Symphoniker, the Orchestre National de Bordeaux Aquitaine and in a Solti Gala at the Hungarian State Opera. Later in the season she performs Zerlina (*Don Giovanni*) at Staatsoper Hamburg and returns to the Metropolitan Opera as Pamina (*Die Zauberflöte*). Recitals include appearances in South Korea and at St John’s Smith Square, London.

Her second Deutsche Grammophon album, *Breathe* (2024), received widespread praise, with recitals at Seoul Fashion Week, Lotte Concert Hall and the Teatro Colón accompanying its release. The recording pairs operatic classics with contemporary works, exploring themes of resilience and renewal. Park signed exclusively with Deutsche Grammophon in 2020.

Recent highlights include a gala with the New York Philharmonic under Gustavo Dudamel, Despina in *Così fan tutte* at the Opéra de Paris, and recital performances in Mexico, London and Manchester. She made her début with the London Philharmonic Orchestra under Edward Gardner in Mozart’s Mass in C minor and held a mini-residency at Cedars Hall.

Park’s operatic career includes appearances at the Metropolitan Opera, Glyndebourne Festival and Komische Oper Berlin. Roles have included Rosina (*Il barbiere di Siviglia*), Musetta (*La bohème*), Amore (*Orfeo ed Euridice*), Nannetta (*Falstaff*), and Violetta Valéry in the world première of Marina Abramović’s *7 Deaths of Maria Callas* at the Bayerische

Staatsoper, later reprised at the Opéra de Paris. Further rôles include Adina (*L’elisir d’amore*), Aldimira (*Sigismondo*) and Despina and Susanna (*Le nozze di Figaro*) at Glyndebourne.

Her début album *I am Hera* (2020–21) on Deutsche Grammophon features works by Bellini, Gluck, Handel, Mozart, Pergolesi, Puccini, Rossini and contemporary Korean composers. Park has also appeared as a soloist with the New York Philharmonic and the Los Angeles Opera, and in Brahms’s *Ein deutsches Requiem* at Leipzig’s Thomaskirche.

Born in South Korea, Park studied at Seoul National University before completing an Artist Diploma at the Juilliard School. She joined the Metropolitan Opera’s Lindemann Young Artist Development Program and achieved international recognition as a winner of the 2015 Operalia Competition. Further awards include First Prize at the Gerda Lissner Foundation Competition (2016) and the Hildegard Behrens Foundation Award (2018). Her flair for fashion brought her to the attention of Vogue Editor-in-Chief Dame Anna Wintour, who selected her gown for the 2018 Met Gala.



Joseph Middleton

Piano

Joseph Middleton is widely regarded as one of the most exceptional and creative pianists of his generation, specialising in song accompaniment and chamber music at the highest international level. Hailed by *Gramophone* as “the absolute king of programming” and by *The New York Times* as “the perfect accompanist”, he collaborates with many of the world’s foremost singers, performing at venues and festivals across Europe, North America and Asia.

A passionate advocate for the power of song, Joseph is the Artistic Director of Leeds Song, praised by *The Guardian* for its “world-class” programming and by *The Times* as a “Northern powerhouse of song”. He also curates series for BBC Radio 3, Wigmore Hall and the University of Cambridge, where he founded and directs their Lieder Scheme. Joseph is Musician in Residence at Pembroke College. He is a Fellow of the Royal Academy of Music, where he is Professor of Ensemble Piano, and was made a Bye-Fellow of Pembroke College, Cambridge by Lord Chris Smith. Joseph is the first — and to date, only — accompanist to receive the Royal Philharmonic Society’s Young Artist Award, the UK’s most prestigious recognition for a classical musician.

Joseph appears regularly at leading international venues including Wigmore Hall, where he has been a featured artist with series on Ravel, Mahler and Strauss; the Royal Opera House, the Barbican and Southbank Centre; Alice Tully Hall and the Park Avenue Armory in New York; the Concertgebouw, Amsterdam; Vienna Konzerthaus and Musikverein; Hamburg Elbphilharmonie; Berlin Pierre Boulez Saal and Philharmonie; Cologne Philharmonie; Madrid’s Teatro de la Zarzuela; Baden-Baden Festspielhaus; Zurich Tonhalle; Paris’s Musée d’Orsay; and Oji Hall, Tokyo. Festival highlights include Aix-en-Provence, Aldeburgh, Edinburgh, Heidelberger Frühling, Munich, San Francisco, Ravinia, the Schubertiade in Hohenems and Schwarzenberg, Seoul, Toronto and Vancouver.

He has enjoyed fruitful partnerships with Sir Thomas Allen, Louise Alder, Mary Bevan, Ian Bostridge, Allan Clayton, Dame Sarah Connolly, Marianne Crebassa, Véronique Gens, Iestyn Davies, Fatma Said, Huw Montague Rendall, Christiane Karg, Sir Simon Keenlyside, Elsa Dreisig, Angelika Kirchschrager, Katharina Konradi, Dame Felicity Lott, Christopher Maltman, John Mark Ainsley, Ann Murray DBE, James Newby, Mark Padmore, Konstantin Krimmel, Mauro

Peter, Miah Persson, Sophie Rennert, Dorothea Röschmann, Carolyn Sampson, Nicky Spence and Roderick Williams.

His award-winning discography on Warner, Harmonia Mundi, BIS, Chandos and Signum, amongst others, includes multiple honours: the Diapason d’Or, Edison Award and Prix Caecilia, alongside nominations for *Gramophone*, *Opus Klassik*, *BBC Music Magazine* and the International Classical Music Awards. Committed to expanding the song repertoire, he has commissioned and premiered works by composers including Thomas Adès, Helen Grime, Mark-Anthony Turnage, Hannah Kendall, Errollyn Wallen, Mark Simpson and Nico Muhly. At the 2018 BBC Proms he premiered recently discovered songs by Benjamin Britten alongside Dame Sarah Connolly. He is frequently called upon to give masterclasses, with recent seasons taking him to Toronto Summer Music, Ravinia in Chicago, Britten-Pears in Aldeburgh, deSingel Antwerp, Samling and the Royal Opera House, London.

Highlights of the 2025–26 season include recitals alongside Dorothea Röschmann, Fatma Said, Louise Alder, Elsa Dreisig, Dame Sarah Connolly, Huw Montague Rendall, Hera Hyesang Park, Katharina Konradi, Carolyn Sampson and Hugh Cutting at venues including Wigmore Hall, the Palau de les Arts Reina Sofía, Valencia, the Grand Théâtre de Genève, the Muziekgebouw, Amsterdam, and the Prinzregententheater, Munich. With Elsa Dreisig he will also perform Schumann’s *Frauenliebe und -leben* in staged performances at the Staatsoper Hamburg. His recording projects include an ongoing five-album set of Mahler Lieder for Signum Records.



Upcoming Events

Hugh Cutting Countertenor Joseph Middleton Piano

Monday 2 March 2026
1:00PM

Tickets £12.00

Wesley Centre, Harrogate

Enjoy the wonderful sound of BBC Radio 3 New Generation Artist Hugh Cutting's countertenor voice as he partners with Wesley favourite, Joseph Middleton in a fascinating programme of music from across the centuries. This concert forms a warm tribute to the late Peter Hirschmann, who contributed so much to the success of Wesley Concerts Harrogate over the decades.



Leeds Song Festival 2026

Saturday 11 to Saturday 18 April 2026

View the full Festival line-up and book tickets by visiting:

www.leadssong.com/whats-on

Tickets are free for nearly all events to anyone under 30 years old.

Leeds Song Festival returns from Saturday 11 April to Saturday 18 April 2026, bringing together some of the world's most captivating voices, creators, and rising stars for a week-long celebration of art song. Building on the record-breaking success of last year's Festival, which saw ticket sales soar by over 30%, the 2026 Festival offers an ambitious programme spanning grand recitals, new commissions, community celebrations, and collaborations that reflect the vibrancy of the city of Leeds.

Headlining this Festival include internationally acclaimed performers: Roderick Williams, Dame Sarah Connolly, Louise Alder, Huw Montague Rendall, Marianne Crebassa, Katharina Konradi, Axelle Fanyo, and Fleur Barron. Legendary artists Bernarda Fink, Sir Thomas Allen, Mark Padmore and Julius Drake lead this year's masterclasses, offering audiences the chance to witness great interpreters shaping the next generation of singers. *The nations favourite choir-master*, Gareth Malone, returns to conduct our community Bring and Sing! chorus.

While the headline recitals take place in two of the finest recital spaces in Yorkshire, Opera North's Howard Assembly Room and Leeds Conservatoire's The Venue, Leeds Song will reach new audiences by taking the most eclectic programme of song to the very heart of the city's diverse cultural scene: for the first time to the trendy Left Bank Leeds, Leeds City Museum, The Royal Armouries Museum, and The Attic.



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The Friends are the heartbeat of Leeds Song, providing ambassadorship, community and generous support throughout the year.

By becoming a Friend of Leeds Song you are directly supporting our education programmes, Young Artist training scheme, and helping us mount an annual world-class festival of song. In return, you can benefit from priority booking of Festival tickets and invitations to exclusive events, recitals and masterclasses throughout the year.

You can learn more about becoming a Friend of Leeds Song, or supporting Leeds Song in other ways, by visiting www.leedssong.com/support-us, or by speaking to a member of the Leeds Song team at today's recital.



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Director Joseph Middleton

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