



# Ailish Tynan Joseph Middleton

Saturday 18 April 2026  
7:00PM

The Venue, Leeds Conservatoire

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**Leeds  
Song**

# Music gives a soul to the Universe

## Leeds Song Festival 2026

It is with great joy and delight that I welcome you to the Leeds Song Festival 2026, a week-long celebration of one of the most intimate, expressive, and endlessly fascinating forms of music: the art song. Across seven days and a variety of venues throughout Leeds, we have gathered some of the brightest stars, most compelling voices, and most visionary creators in the world of song to present a programme as diverse and vibrant as the city itself.

Buoyed by the extraordinary success of last year's Festival – which broke all previous box office records by 30% – we return in 2026 with renewed energy, ambition and gratitude. This momentum would not be possible without the loyal and generous support of our Friends, audiences, donors, and those trusts and foundations whose belief in our mission underpins everything we do. My heartfelt thanks to each of you.

Faced with an embarrassment of riches, it feels almost invidious to pick out highlights, but as you turn the pages ahead you'll notice programmes from internationally acclaimed singers Marianne Crebassa, Katharina Konradi, Axelle Fanyo, and Fleur Barron, who bring fresh energy to Leeds. British stars Dame Sarah Connolly, Louise Alder, Huw Montague Rendall and Roderick Williams return, delivering performances that showcase the very best of British artistry. The opening and closing evening recitals are especially packed with joyous fare.

Our commitment to supporting the finest rising stars includes recitals by Austrian mezzo-soprano Patricia Nolz, our first lute-accompanied recital with Nardus Williams (partnered by early music royalty Elizabeth Kenny), and a performance from recent Deutsche Grammophon signing Theodore Platt. Leeds Song Young Artist alumni are also represented: Héloïse Werner's *Knight's Dream* will be performed by Helen Charlston and Sholto Kynoch, while Keval Shah, Felix Gygli and Jong Sun Woo all make welcome returns.

Festival favourites Roderick Williams and Iain Burnside explore new compositions inspired by Japanese haiku from leading American composer Libby Larsen, and we are proud to present a Leeds Song commission: *Dunwich*: an intermedia première by Martin Iddon blending spoken word, piano and video in a powerful meditation on history and memory.

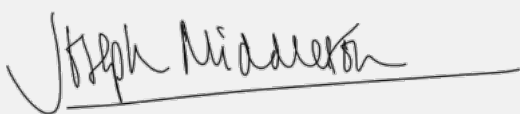
This year's masterclasses feature renowned artists including Bernarda Fink, Joan Rodgers CBE, Mark Padmore and Roger Vignoles, whose guidance offers invaluable insight into the art of interpretation.

Our community offering, *Bring and Sing!*, returns with Gareth Malone, inviting all to take part in a joyous performance of Haydn's *Nelson Mass*. Meanwhile, the Composers & Poets Forum and the Art Song Challenge winner, Gerda Iguchi, broaden the boundaries of the genre with bold, interdisciplinary work.

The festival concludes with a specially curated recital by Dame Sarah Connolly, joined by prize winners from the Northern Aldborough New Voices Singing Competition – a fitting finale, celebrating both excellence and the future of song.

Leeds Song Festival is not just a series of concerts; it is a vibrant gathering of artists, audiences, and ideas, a space where music's power to connect, move, and transform is celebrated in all its richness. Whether you are a lifelong devotee of art song or discovering it anew, we invite you to join us for what promises to be an unforgettable festival.

Thank you for being part of this journey.



# Programme

**Rachel Munro** soprano  
**Jia Ning Ng** piano

**Benjamin Britten**  
Let the florid music praise (*On This Island*)

**George Crumb**  
*Three Early Songs*  
Night  
Let It Be Forgotten  
Wind Elegy

**Ernesto Lecuona**  
Maria La O (*Romanza de María La O*)

**Ailish Tynan** soprano  
**Joseph Middleton** piano

**Edvard Grieg**  
Gruss  
Dereinst, Gedanke mein  
Lauf der Welt  
Die verschwiegene Nachtigall  
Zur Rosenzeit  
Ein Traum

**Franz Schubert**  
An die Musik  
Gretchen am Spinnrade  
Nacht und Träume  
Die junge Nonne

INTERVAL

**Henri Duparc**  
L'invitation au voyage

**Reynaldo Hahn**  
À Chloris  
**Maurice Ravel**  
Shéhérazade

**Frank Bridge**  
Love went a-riding

**Herbert Hughes**  
Marry me now!

**arr. Edmund Pendleton**  
Bid adieu

**Anon arr. Benjamin Britten**  
The Last Rose of Summer

**Anon arr. Herbert Hughes**  
Tigaree Torum Orum

# Texts and Translations

## Benjamin Britten (1913-1976)

from *On this Island*

### Let the florid music praise

W. H. Auden (1907-1973)

For copyright reasons, we are unable to reproduce the text of this song.

## George Crumb (1929-2022)

*Three Early Songs*

### Night

How beautiful is night!  
A dewy freshness fills the silent air;  
No mist obscures, nor cloud, nor speck, nor stain  
Breaks the serene of heaven:  
In full-orbed glory yonder Moon divine  
Rolls through the dark-blue depths.  
Beneath her steady ray  
The desert-circle spreads,  
Like the round ocean, girdled with the sky.  
How beautiful is night!  
Composition:

*Robert Southey (1774-1843)*

### Let it be forgotten

Let it be forgotten as a flower is forgotten,  
Forgotten as a fire that once was singing gold.  
Let it be forgotten forever and ever.  
Time is a kind friend, he will make us old.

If anyone asks, say it was forgotten,  
Long and long ago.  
As a flower, as a fire, as a hushed foot-fall  
In a long forgotten snow.

*Sara Teasdale (1884-1933)*

### Wind Elegy

Only the wind knows he is gone,  
Only the wind grieves,  
The sun shines, the fields are sown,  
Sparrows mate in the eaves;

But I heard the wind in the pines he planted  
And the hemlocks overhead,  
"His acres wake, for the year turns,  
But he is asleep," it said.

*Sara Teasdale*

## Ernesto Lecuona (1896-1963)

### *from Romanza de María La O*

#### **María la O**

Mulata infeliz tu vida acabó  
De risa y guaracha se ha roto el bongó  
Que oías ayer temblando de amor  
Y con ilusión junto a un hombre cruel

Su amor ya se fue de mi corazón  
Que hoy ya la aborrece porque mi pasión  
Que hirió su traición yan tan solo es  
Sed de verlo al fin tendido a mis pies

María la O ya no más cantar  
María la O hora es de llorar  
Y de recordar el tiempo feliz  
De tus besos, que tan fugaz ya voló

María la O todo se acabó  
Tu amor ya se fue de tu corazón  
Y jamás él volverá  
María la O sueña en mori

*Gustavo Sánchez Galarraga (1893-1934)*

#### **María la O**

Sad mulatto girl, your life is over,  
So much laughter and joy broke the drum  
That you listened to yesterday, trembling with love  
And hope, alongside a cruel man.

His love is gone now from my heart  
Which today hates him, because my passion,  
Wounded by his treason is now so alone,  
Wanting only to see him, finally at myfeet.

María la O, you sing no more.  
María la O, now is the time to weep  
And to remember the happy times  
Of your kisses, which have now vanished..

María la O, all is finished,  
María la O, your love is now gone  
And he will never come back...  
María la O dreams of dying...

## Edvard Grieg (1843-1907)

#### **Gruß**

Leise zieht durch mein Gemüt  
Liebliches Geläute,  
Klinge, kleines Frühlingslied,  
Kling hinaus ins Weite.

Kling hinaus bis an das Haus,  
Wo die Veilchen sprießen,  
Wenn du eine Rose schaust,  
Sag, ich laß sie grüßen.

*Heinrich Heine (1797-1856)*

#### **Greeting**

Sweet chimes are gently  
Enveloping my soul;  
Ring out, little Spring song,  
Ring out far and wide.

Ring out till you reach the house,  
Where the violets are blooming,  
And if you see a rose,  
Tell her I send my greeting.

#### **Dereinst, dereinst, Gedanke mein**

Dereinst, dereinst, Gedanke mein,  
Wirst ruhig sein.  
Läßt Liebesglut  
Dich still nicht werden,  
In kühler Erden,  
Da schläfst du gut,  
Dort ohne Lieb'  
Und ohne Pein  
Wirst ruhig sein.

Was du im Leben  
Nicht hast gefunden,  
Wenn es entschwunden,  
Wird's dir gegeben,  
Dann ohne Wunden  
Und ohne Pein  
Wirst ruhig sein.

*Emmanuel von Geibel (1815-1884)*

#### **Some day, some day, my spirit**

Some day, some day, my thoughts,  
You will be at peace.  
If love's passion  
Will not leave you in peace,  
In the cool earth  
You will sleep well,  
There, without love  
And without pain  
You will be at peace.

What in your life  
You have not found,  
When life has ended,  
It will be given to you,  
Then free from wounds  
And free from pain  
You will be at peace.

## Lauf der Welt

An jedem Abend geh' ich aus  
Hinauf den Wiesensteg.  
Sie schaut aus ihrem Gartenhaus,  
Es stehet hart am Weg.  
Wir haben uns noch nie bestellt,  
Es ist nur so der Lauf der Welt.

Ich weiß nicht, wie es so geschah,  
Seit lange küß' ich sie,  
Ich bitte nicht, sie sagt nicht: ja!  
Doch sagt sie: nein! auch nie.  
Wenn Lippe gern auf Lippe ruht,  
Wir hindern's nicht, uns dünkt es gut.

Das Lüftchen mit der Rose spielt,  
Es fragt nicht: hast mich lieb?  
Das Röschen sich am Tause kühlt,  
Es sagt nicht lange: gib!  
Ich liebe sie, sie liebet mich,  
Doch keines sagt: ich liebe dich!

*Johann Ludwig Uhland (1787-1862)*

## Die verschwiegene Nachtigall

Unter der Linden,  
An der Haide,  
Wo ich mit meinem Trauten saß,  
Da mögt ihr finden,  
Wie wir beide  
Die Blumen brachen und das Gras.  
Vor dem Wald mit süßem Schall,  
Tandaradei!  
Sang im Thal die Nachtigall.

Ich kam gegangen  
Zu der Aue,  
Mein Liebster kam vor mir dahin.  
Ich ward empfangen,  
Als hehre Fraue,  
Daß ich noch immer selig bin.  
Ob er mir auch Küsse bot?  
Tandaradei!  
Seht, wie ist mein Mund so roth!

Wie ich da ruhte,  
Wüß' es Einer,  
Behüte Gott, ich schämte mich.  
Wie mich der Gute herzte,  
Keiner Erfahre das als er und ich.  
Und ein kleines Vögelein,  
Tandaradei!  
Das wird wohl verschwiegen sein.

## The way of the world

Every evening I go out  
And cross the path over the meadow.  
She looks out from her summer-house,  
Which stands close to the path.  
We have never made an arrangement,  
it is just the way things are.

I don't know how it turned out like this,  
I started kissing her long ago,  
I don't ask, she doesn't say 'yes',  
But she never says 'no' either!  
If lips like to meet other lips,  
We won't stop them, we like the idea.

The little breeze plays with the rose,  
It doesn't ask: 'do you love me?'  
The little rose is cooled by the dew,  
It doesn't say stop! for long,  
I love her, she loves me,  
But neither of us says 'I love you'!

## The discreet nightingale

Under the linden trees  
On the heath  
Where I sat with my lover  
You might find  
Where he and I  
Crushed the flowers and the grass.  
From the woods came a sweet sound -  
"Tandaradei!"  
The nightingale sang in the valley.

I came  
To the meadow;  
My sweetheart was there before me.  
I was received  
So like a noble lady  
That I'm still ecstatic about it.  
Did he also offer me kisses?  
"Tandaradei!"  
Just look at how red my mouth is!

If anyone should find out  
What happened as I lay there,  
God forbid, I would be ashamed.  
May how my lover embraced me  
Remain known only to him and me -  
And a little bird -  
"Tandaradei!"  
Who will keep our secret well!

### Zur Rosenzeit

Ihr verblühet, süße Rosen,  
Meine Liebe trug euch nicht;  
Blühtet, ach! dem Hoffnungslosen,  
Dem der Gram die Seele bricht!

Jener Tage denk' ich trauernd,  
Als ich, Engel, an dir hing,  
Auf das erste Knöspchen lauernd  
Früh zu meinem Garten ging;

Alle Blüten, alle Früchte  
Noch zu deinen Füßen trug,  
Und vor deinem Angesichte  
Hoffnung in dem Herzen schlug.

Ihr verblühet, süße Rosen,  
Meine Liebe trug euch nicht;  
Blühtet, ach! dem Hoffnungslosen,  
Dem der Gram die Seele bricht!

### Ein Traum

Mir träumte einst ein schöner Traum:  
Mich liebte eine blonde Maid;  
Es war am grünen Waldesraum,  
Es war zur warmen Frühlingszeit:

Die Knospe sprang, der Waldbach schwoll,  
Fern aus dem Dorfe scholl Geläut -  
Wir waren ganzer Wonne voll,  
Versunken ganz in Seligkeit.

Und schöner noch als einst der Traum  
Begab es sich in Wirklichkeit -  
Es war am grünen Waldesraum,  
Es war zur warmen Frühlingszeit:

Der Waldbach schwoll, die Knospe sprang,  
Geläut erscholl vom Dorfe her -  
Ich hielt dich fest, ich hielt dich lang  
Und lasse dich nun nimmermehr!

O frühlingsgrüner Waldesraum!  
Du lebst in mir durch alle Zeit -  
Dort ward die Wirklichkeit zum Traum,  
Dort ward der Traum zur Wirklichkeit!

*Friedrich Martin von Bodenstedt (1819-1892)*

## Franz Schubert (1797-1828)

### An die Musik

Du holde Kunst, in wieviel grauen Stunden,  
Wo mich des Lebens wilder Kreis umstrickt,  
Hast du mein Herz zu warmer Lieb entzunden,  
Hast mich in eine bessere Welt entrückt!

Oft hat ein Seufzer, deiner Harf entfloßen,  
Ein süßes, heiliges Akkord von dir  
Den Himmel besser Zeiten mir erschlossen,  
Du holde Kunst, ich danke dir dafür!

*Franz von Schober (1796-1882)*

### When the roses were in bloom

You are wilting, sweet roses,  
My love could not sustain you.  
So bloom for the one without hope  
For him whose heart is breaking from sorrow!

I think sadly about those days,  
When, my angel, I was devoted to you,  
When, waiting for the first bud to appear,  
I went early into my garden;

Every blossom, every fruit  
I laid at your feet;  
And in your presence,  
Hope stirred in my heart.

You are wilting, sweet roses,  
My love could not sustain you.  
So bloom for the one without hope  
For him whose heart is breaking from sorrow!

### A Dream

I once had a beautiful dream:  
A beautiful blonde maiden was in love with me;  
It was in a green forest glade,  
It was in warm Spring weather.

Buds were opening, the water in the brook was rising,  
Distant sounds could be heard from the village,  
We were full of joy,  
Immersed in bliss.

And even more beautiful than the dream  
Was what happened in reality:  
It was in a green forest glade  
It was warm Spring weather,

The water in the brook was rising, buds were opening,  
Sounds came to us from the village,  
I held you tight, I held you for a long time,  
And now will never let you go again!

Oh Spring-green glade!  
You will live in my heart for ever!  
That's where reality became a dream,  
That's where the dream became reality!

### To Music

Beloved art, in how many a bleak hour,  
when I am enmeshed in life's tumultuous round,  
have you kindled my heart to the warmth of love,  
and borne me away to a better world!

Often a sigh, escaping from your harp,  
a sweet, celestial chord  
has revealed to me a heaven of happier times.  
Beloved art, for this I thank you!

## Gretchen am Spinnrade

Meine Ruh' ist hin,  
Mein Herz ist schwer,  
Ich finde sie nimmer  
Und nimmermehr.

Wo ich ihn nicht hab  
Ist mir das Grab,  
Die ganze Welt  
Ist mir vergällt.

Mein armer Kopf  
Ist mir verrückt,  
Mein armer Sinn  
Ist mir zerstückt.

Meine Ruh' ist hin,  
Mein Herz ist schwer,  
Ich finde sie nimmer  
Und nimmermehr.

Nach ihm nur schau ich  
Zum Fenster hinaus,  
Nach ihm nur geh ich  
Aus dem Haus.

Sein hoher Gang,  
Sein' edle Gestalt,  
Seine Mundes Lächeln,  
Seiner Augen Gewalt,

Und seiner Rede  
Zauberfluß,  
Sein Händedruck,  
Und ach, sein Kuß!

Meine Ruh' ist hin,  
Mein Herz ist schwer,  
Ich finde sie nimmer  
Und nimmermehr.

Mein Busen drängt sich  
Nach ihm hin.  
Ach dürft ich fassen  
Und halten ihn,

Und küssen ihn,  
So wie ich wollt,  
An seinen Küssen  
Vergehen sollt!

## Nacht und Träume

Heil'ge Nacht, du sinkest nieder;  
Nieder wallen auch die Träume,  
Wie dein Mondlicht durch die Räume,  
Durch der Menschen stille Brust.  
Die belauschen sie mit Lust;  
Rufen, wenn der Tag erwacht:  
Kehre wieder, heil'ge Nacht!  
Holde Träume, kehret wieder!

*Matthäus von Collin (1779-1824)*

## Gretchen at the Spinning Wheel

My peace is gone,  
My heart is heavy,  
I'll never find it again,  
Never.

Everywhere he isn't with me  
Is my grave,  
The whole world  
Turns bitter for me.

My poor head  
Has gone crazy,  
My poor soul  
Is in pieces.

My peace is gone,  
My heart is heavy,  
I'll never find it again,  
Never.

It's only for him  
That I look out of the window,  
It's only to go to him  
That I go out of the house.

His proud bearing,  
His noble figure,  
The smile on his mouth,  
The power in his eyes,

And his words,  
Like a stream of magic,  
The pressure of his hand,  
And oh, his kiss!

My peace is gone,  
My heart is heavy,  
I'll never find it again,  
Never.

My heart  
Yearns for him.  
If only I could clasp  
And hold him,

And kiss him,  
The way I want to,  
On his kisses  
I'd die!

## Night and Dreams

Blessed night, you sink down,  
And our dreams also float down,  
Like your moonlight through space,  
Through the silent hearts of men,  
They listen with delight.  
And call out as daylight dawns  
Come back, blessed night!  
Sweet dreams, come back!

## Die junge Nonne

Wie braust durch die Wipfel der heulende Sturm!  
Es klirren die Balken, es zittert das Haus!  
Es rollet der Donner, es leuchtet der Blitz,  
Und finster die Nacht, wie das Grab!

So tobt' es auch jüngst noch in mir!  
Es brauste das Leben, wie jetzo der Sturm,  
Es bebten die Glieder, wie jetzo das Haus,  
Es flammte die Liebe, wie jetzo der Blitz,  
Und finster die Brust, wie das Grab.

Nun tobe, du wilder, gewalt'ger Sturm,  
Im Herzen ist Friede, im Herzen ist Ruh,  
Des Bräutigams harret die liebende Braut,  
Gereinigt in prüfender Glut,  
Der ewigen Liebe getraut.

Ich harre, mein Heiland, mit sehndem Blick!  
Komm, himmlischer Bräutigam, hole die Braut,  
Erlöse die Seele von irdischer Haft.  
Horch, friedlich ertönet das Glöcklein vom Turm!  
Es lockt mich das süsse Getön  
Allmächtig zu ewigen Höh'n. Alleluia!

*Jakob Nicolaus von Craigher de Jachelutta (1797-1855)*

## The young nun

How the wild storm roars through the treetops!  
The rafters clatter, the house shudders!  
The thunder roars, the lightning flashes,  
And the night is as dark as the grave.

And so, as the storm rages,  
Not long ago a storm raged within me  
My limbs trembled like the house now,  
Love flamed like the lightning now,  
And my heart was as dark as the grave.

So rage on, you wild, powerful storm,  
In my heart is peace, in my heart is calm,  
The loving bride awaits her bridegroom  
Purified in the testing flames,  
Wedded to eternal love.

I wait, my Saviour, with a longing gaze!  
Come, heavenly bridegroom, claim your bride,  
Release her soul from earthly ties.  
Listen, the bells ring peacefully from the tower!  
I am drawn by the sweet sound,  
So powerfully to eternal heights. Alleluia!

## Henri Duparc (1848-1933)

### L'invitation au voyage

Mon enfant, ma soeur,  
Songe à la douceur  
D'aller là-bas vivre ensemble!  
Aimer à loisir,  
Aimer et mourir  
Au pays qui te ressemble!  
Les soleils mouillés  
De ces ciels brouillés  
Pour mon esprit ont les charmes si mystérieux  
De tes traîtres yeux,  
Brillant à travers leurs larmes.  
Là, tout n'est qu'ordre et beauté,  
Luxe, calme et volupté.

Vois sur ces canaux  
Dormir ces vaisseaux  
Dont l'humeur est vagabonde;  
C'est pour assouvir  
Ton moindre désir  
Qu'ils viennent du bout du monde.  
Les soleils couchants  
Revêtent les champs,  
Les canaux, la ville entière,  
D'hyacinthe et d'or;  
Le monde s'endort  
Dans une chaude lumière.

Là, tout n'est qu'ordre et beauté,  
Luxe, calme et volupté.

*Charles Baudelaire (1821-1867)*

### Invitation to a Voyage

My child, my sister,  
Think how sweet it would be  
To go and live together there.  
To love at leisure,  
To love and die  
In a country that is the image of you!  
It's misty suns  
And hazy skies  
For me have the same mysterious charms  
As your scheming eyes,  
Shining through their tears.  
There, there is nothing but harmony and beauty,  
Comfort, tranquillity and bliss.

Look, there on the canals  
Sleep the ships  
Waiting to go adventuring.  
It is to assuage  
Your merest whim  
That they come from the ends of the world.  
The setting suns  
Clothe the meadows,  
The canals, the whole town,  
In hyacinth and gold;  
The world goes to sleep  
Bathed in a warm light.

There, there is nothing but order and beauty,  
Comfort, tranquillity and bliss.

## Reynaldo Hahn (1874-1947)

### À Chloris

S'il est vrai, Chloris, que tu m'aimes,  
Mais j'entends, que tu m'aimes bien,  
Je ne crois point que les rois mêmes  
Aient un bonheur pareil au mien.  
Que la mort serait importune  
À venir changer ma fortune  
Pour la félicité des cieux!  
Tout ce qu'on dit de l'ambrosie  
Ne touche point ma fantaisie  
Au prix des grâces de tes yeux.

*Théophile de Viau (1590-1626)*

### To Chloris

If it is true, Chloris, that you love me,  
And I do believe that you do love me,  
I don't believe that even a king  
Could be happier than me.  
How unwelcome death would be  
If it came to change my fortune  
For the joy of heaven!  
Nothing that is said about ambrosia  
Could come close to stimulating my imagination  
Like the favour of your eyes.

## Maurice Ravel (1875-1937)

### *Shéhérazade*

*Tristan Klingsor (pseudonym of Léon Leclère) (1874-1966)*

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## Frank Bridge (1879-1941)

### Love went a-riding

Love went a-riding over the earth,  
On Pegasus he rode . . .  
The flowers before him sprang to birth,  
And the frozen rivers flowed.

Then all the youths and the maidens cried,  
"Stay here with us, King of Kings!"  
But Love said, "No! for the horse I ride,  
For the horse I ride has wings."

*Mary Coleridge (1861-1907)*

## Herbert Hughes (1882-1937)

### Marry me now!

Said brawny Bill, the sailor bold,  
O marry me now!  
Our love is nearly two days old,  
Marry me, marry me now!  
I've got the parson and the ring,  
I mean to do the proper thing;  
Marry me now!

You see I've got to sail away,  
O marry me now!  
I'd hate to miss our wedding day;  
Marry me, marry me now!  
For life is short and love is long,  
And once we're spliced we can't go wrong;  
Marry me now!

Heave to, my lass and strike your sail,  
O marry me now!  
A sailor lad will never fail,  
Marry me, marry me now!  
You may not see him once a year,  
But when he's there he'll make good cheer:  
Marry me now!

*James Bernard Fagan (1873-1933)*

## arr Edmund J Pendleton (1899-1987)

### Bid adieu

Bid adieu, adieu, adieu,  
Bid adieu to girlish days,  
Happy Love is come to woo  
Thee and woo thy girlish ways—  
The zone that doth become thee fair,  
The snood upon thy yellow hair.

When thou hast heard his name upon  
The bugles of the cherubim  
Begin thou softly to unzone  
Thy girlish bosom unto him  
And softly to undo the snood  
That is the sign of maidenhood.

*James Joyce (1882-1941)*

## arr Benjamin Britten (1913-1976)

### The last rose of Summer

Tis the last rose of summer left blooming alone;  
All her lovely companions are faded and gone;  
No flow'r of her kindred, no rosebud is nigh  
To reflect back her blushes, or give sigh for sigh.

I'll not leave thee, thou, lone one, to pine on the stem;  
Since the lovely are sleeping, go, sleep thou with them;  
Thus kindly I scatter thy leaves o'er the bed  
Where thy mates of the garden lie senseless and dead.

So soon may I follow, when friendships decay,  
And from love's shining circle the gems drop away!  
When true hearts lie wither'd, and fond ones are flown,  
Oh! who would inhabit this bleak world alone?

*Thomas Moore (1779-1852)*

# Herbert Hughes (1882-1937)

## Tigaree Torum Orum

There was a wise old woman and her story I will tell,  
She loved her husband dearly and another man just as well.  
With my tigaree torum orum and my torum orum me  
And my tigaree torum orum and the blind man he can see.

Now she went into the doctor's shop some medicine for to buy,  
She asked the doctor kindly what would close her old man's eye.

Now get for him some marrow bones and make him suck them all  
And when he has the last one sucked, he cannot see you at all.

Now the doctor sent for this old man and told him what she spoke,  
He thanked the doctor kindly and he said he'd play the joke.

Now she got for him the marrow bones and she made him suck them all  
And when he had the last one sucked, he couldn't see her at all.

"In this world I have no comfort and it's here I can't remain,  
Sure I'll go out and drown myself if I could see the stream."

"In this world you have no comfort and it's here you can't remain  
And if you like to drown yourself I'll show you to the stream."

"Let you stand on the river bank and I'll run up the hill."  
"Then push me in with all your might," he says. "My love, I will."

Now he stood on the river bank and she ran up the hill  
And when she ran down he slipped aside and let her tumble in.

She sank down to the bottom and she floated to the top,  
He put a wattle to her side and he shoved her further off.

"Yirra, Johnny, dearest Johnny, are you leaving me behind?"  
"Yirra, Nancy, dearest Nancy, sure you thought you had me blind!"

*(Texts Anon)*

# Programme notes

## Benjamin Britten (1913-1976)

Let the florid music praise from *On This Island*

Benjamin Britten's cycle *On This Island* (1937) consists of settings of five poems by W.H. Auden. In the aftermath of the sudden death of Britten's friend Peter Burra, he composed Auden settings. Some of these were frivolous pastiche (although with more sombre words), but at the end of May he set some more, intended for performance by the Swiss soprano Sophie Wyss who had premièred his cycle *Our Hunting Fathers* earlier that year. Composition took longer than he had anticipated, and 'Let florid music' took several months to complete. This song was the last for which his erstwhile teacher Frank Bridge offered suggestions – they disagreed about the opening, which originally featured a downward *glissando* in the piano part. Bridge disliked this but Britten insisted on keeping it – although he replaced the opening later.

## George Crumb (1929-2022)

3 Early Songs

Night

Let it be forgotten

Wind Elegy

Crumb's *Three Early Songs* (1947) set poems by Robert Southey (1774-1843) and Sara Teasdale (1884-1933). Coleridge called Southey 'the complete man of letters', as he wrote prolifically in a very wide variety of genres, but even though he became Poet Laureate in 1813 his prose was more admired than his poetry (and Byron called him 'mouthy Southey'). Sara Teasdale was born in St. Louis, Missouri to a wealthy family. She was part of the Chicago literary scene and wrote seven books of well-crafted lyrical poetry. She was popular with the public and critics, winning the first Columbia Poetry Prize in 1918 (renamed the Pulitzer Prize for Poetry) – one reviewer said that 'Miss Teasdale is first, last, and always a singer.' In his own programme notes George Crumb refers to these songs as 'the sins of his youth'. Although Crumb's later style emphasizes non-traditional instruments, alternative notational styles, and unusual timbres, this early song collection offers a glimpse of an emerging compositional voice, influenced by Aaron Copland. They use folk-like melodies with melodic and rhythmic ostinati in the piano, and Crumb pays special attention to tone colour, with open sonorities, unique pedalling, and repetitive melismatic figures.

## Ernesto Lecuona (1895-1963)

Maria La O from *Romanza de María La O*

The Cuban composer Ernesto Lecuona was a child prodigy, playing the piano and composing as a boy, and graduating from the National Conservatory in Havana aged 17. He studied briefly with Joaquín Turina in Spain and with Ravel in Paris, and gave piano recitals in Europe, South America, and New York City. Lecuona wrote over 600 works, mainly songs, *zarzuelas*, and piano music. He was also an active performer: when he played *Rhapsody in Blue* at the Hollywood Bowl he only learned only after the concert that Gershwin had been in the audience, and the two later became close friends. Lecuona was one of the co-founders of the Havana Symphony Orchestra but he moved to Florida when Fidel Castro came to power. One of his most famous works is his *zarzuela* *Maria la O*, premiered in Havana on March 1, 1930. A *zarzuela* is a type of musical theatre that originated in Spain, on a smaller scale than opera and more popular in character, using texts that were spoken or sung. The plot is tragic: Maria is pursued by various suitors, their competition turns violent, and in one version of the *zarzuela* the father of Maria's unborn child is murdered. The song comes late in the drama, when Maria realizes that fate has turned against her.

## Edvard Grieg (1843–1907)

6 Lieder op. 48

Gruss

Dereinst, Gedanke mein

Lauf der Welt

Die verschwiegene Nachtigall

Zur Rosenzeit

Ein Traum

The first two songs of Grieg's *Sechs Lieder* op. 48 were written in 1884, the remainder in 1888 – Grieg composed little at this time due to his heavy concert schedule. They were Grieg's first settings of German poetry since his op. 4 (1863-64). The *Sechs Lieder* were published in 1889 with texts in German and Norwegian and dedicated to the Swedish Wagnerian soprano, Ellen Gubranson. Although Grieg is known primarily for his orchestral works and some chamber music, songs were an important part of his creative output. In 1900 he told his American biographer that the impetus for his song-writing was 'love... I loved a young girl who had a wonderful voice... that girl became my wife...'. Richard Strauss's infatuation with the soprano voice in the person of his wife Pauline is

therefore not the only example of such inspiration. Grieg was to expand his musical language in the 1890s (with a nod towards impressionism), so these songs are relatively more conventional than, for example, his unpublished *Haugtussa* songs. The majority of Grieg's songs are strongly melodic in conception and structured around variants of strophic form; Grieg was also interested in Norwegian folk music and set texts based on Norwegian folk poetry. 'Gruss' and 'Zur Rosenzeit' are particularly good examples of his melodic gift, and the folk element is most evident in 'Lauf der Welt'. But throughout the set there are strikingly individual touches of harmony, such as the sideslip from A flat major to E major in 'Ein Traum' at 'Und schöner noch...'

### Franz Schubert (1797–1828)

An die Musik  
Gretchen am Spinnrade  
Nacht und Träume  
Die junge Nonne

Schubert composed 'An die Musik' in March 1817 to a poem by his friend Franz von Schober. It was published in 1827 and only then was dedicated to the Viennese piano virtuoso Albert Sowinsky. It is one of Schubert's best-known songs, due to its harmonic simplicity and subtle interaction between the voice and the lower part of the piano accompaniment. Spinning, in nineteenth-century song, is rarely a simple domestic task, and Schubert's 'Gretchen am Spinnrade' is no exception. The song sets a text from part one of Goethe's *Faust*. It is a relatively early work, composed when Schubert was nearly eighteen. The obsessive turning of the spinning wheel mirrors Gretchen's emotional state, and it dramatically breaks off when she remembers Faust's kiss (moving to the most exotic chord in the song!), only restarting with difficulty. The arc of modulation takes us through several keys but we return to D minor – at the end Gretchen still wants to be with Faust and strives towards a major key, but the music suggests a less happy ending. 'Nacht und Träume' from 1825 uses a poem by Matthäus von Collin (the writer of the play *Coriolan* to which Beethoven wrote an overture), although when first published, it was ascribed to Schiller. Schubert creates a single mood throughout. The low, dense chordal writing in the piano part continues throughout (night does indeed *sink*), and the whole song is *pianissimo*. Even the modulation from B major to G major at 'Die belauschen sie mit Lust' [They listen with delight] does not break the mood. Samuel Beckett used the last seven bars in his television play *Nacht und Träume*. The poem 'Die junge Nonne' is by the impressively named Jakob Nikolaus, Reichsfreiherr von Craigher de Jachelutta (1797-1855). Around 1820 Craigher had moved to Vienna, where he joined a circle of romantic poets. His poem includes many familiar romantic topics like the forest, the storm, and the grave, and these external phenomena are linked with the narrator's own state of mind – except that the storm is happening now, and

she sees her stormy emotions as something in the past, that she will escape in the convent. The orchestral character of the piano writing led to versions with orchestra made by Liszt and the conductor Weingartner – Schubert's brother Ferdinand even made a version for orchestra and female chorus. Musically, the storm continues even as she anticipates union with Christ, her bridegroom – the patter of semiquavers in the accompaniment suggesting falling snow, the piano *tremolando*, the low octaves, the ringing bell, all persist to the end – so she may not find the peace she seeks. The soprano Sophie Müller described in her diary singing 'Die junge Nonne' to Schubert and his friend the singer Johann Vogl: 'After lunch Schubert came and brought a new song, *Die junge Nonne*; later Vogl came, and I sang it to him; it is splendidly composed.'

### Henri Duparc (1848-1933)

L'invitation au voyage

Duparc studied the piano with César Franck and in 1872 became one of his first composition pupils. His reputation rests almost entirely on his thirteen *mélodies* which set poems by Baudelaire, Gautier, de Lisle, Prudhomme, and Goethe, among others. He ceased composition at 37, suffering from a mental illness, and lost his sight around the age of 50. Shortly afterwards he destroyed many of his compositions, including an unfinished opera based on Pushkin. Duparc orchestrated several of his own songs, including 'L'invitation au voyage'. This setting of the first and third stanzas of Baudelaire's three-stanza poem retains the poem's finely balanced combination of sensuality and formal discipline. The 'canals' referred to are not those of Venice, but of the Netherlands, the source of Baudelaire's inspiration. Included in his collection *Les fleurs du mal*, even this luxurious evocation of holiday languor has its disquieting elements such as the 'fickle' eyes shining through tears (by the way, the opening lines refer not to a child, but to a mistress). Duparc's harmonies capture the rocking of the sea and the sparkle of sunlight, opening with alternating chords of C minor and an augmented 6th. The close in C major establishes the 'calme' of the closing lines.

### Reynaldo Hahn (1874–1947)

À Chloris

Reynaldo Hahn was born in Venezuela but his family moved to France when he was three years old; he took French nationality in 1907. From 1885 he studied at the Paris Conservatoire, alongside Ravel and Alfred Cortot. His composition teachers were Gounod and Massenet (the latter became a lifelong friend), and he also had private lessons with Saint-Saëns. The writers Verlaine, Mallarmé, and Proust all admired his song-writing, and he became Proust's lover and later friend. 'À Chloris' is a setting of a poem by the Théophile de Viau (1590-1626). Hahn creates a generally archaic atmosphere by

imitating Bach in the movement of the bass line (rather like that of Bach's so-called 'Air on the G string') and using baroque keyboard ornaments – no matter that these are not quite of the period of the poem, as this is one of Hahn's most beautiful songs.

### **Maurice Ravel (1875–1937)**

Shéhérazade

In 1899 the 24-year-old Ravel, a pupil in Fauré's Paris Conservatoire class, had his first orchestral work performed: an overture called *Shéhérazade*. 'A jolting début', wrote one critic, 'a clumsy plagiarism of the Russian school – of Rimsky faked by a Debussyan who is anxious to equal Erik Satie.' Another complained that 'the "developments" are so inaudible that one would be tempted to think M. Ravel was speaking of them ironically.' As a result, when Ravel in 1903 came to write his song cycle of the same name, not only did he not use any of the earlier material, but made sure there was no clumsiness of any sort and that the three songs were tightly constructed. The texts were by his friend Léon Leclère who wrote under the Wagnerian pseudonym 'Tristan Klingsor'. Klingsor's *Shéhérazade* was a cycle of 100 poems which offered a sensual fantasy of the Orient, a popular topic in *fin-de-siècle* France. Ravel asked Klingsor to declaim the poems to give him a basis for the prosody.

Although *Shéhérazade* has always been sung by women, at least one person close to Ravel said that both Klingsor and Ravel envisioned a man's voice for the part, which would place final song in quite a different light.

### **Frank Bridge (1879–1941)**

Love went a-riding

Bridge was a string player, conductor, and composer – Britten was his only composition student. 'Love went a riding' is one of several settings of Mary Coleridge (Samuel Taylor Coleridge was her great-great-uncle), whose poetry he first encountered in 1914. This exciting show-piece, one of his most popular works, is unusual for Bridge; his earlier works already showed a tendency towards a more highly coloured harmonic language, and after WW1 this increased strikingly under the influence of Alban Berg.

### **Herbert Hughes (1882–1937)**

Marry me now!  
Tigaree Torum Orum

Hughes was born and brought up in Belfast and studied at the Royal College of Music, with Stanford and Charles Wood, graduating in 1901. Later he worked as a music critic, particularly for the *Daily Telegraph*. He collected and arranged hundreds of Irish folk songs, publishing them at intervals in four

collections called *Irish Country Songs*. He recorded some of these himself for HMV in 1930. He also edited an important collection of settings of James Joyce (a life-long friend) by a wide range of composers from Bax to Roussel. When harmonising these songs, he wanted to avoid text-book harmony, which he said would make them all sound like bad hymn-tunes from the 1830s; he saw his accompaniments more as improvisations which might have been quite different on another day. He was of James Joyce, and set some of Joyce's *Chamber Music* to music although these have not survived. 'Marry me now!' is Hughes' setting of words by Irish-born actor-manager, director, and playwright James Bernard Fagan (1873–1933). 'Tigaree' comes from Hughes's fourth volume of Irish songs, mainly containing songs from West Kerry, published in 1936.

### **arr. Edmund Pendleton (texts James Joyce)**

Bid adieu

Joyce was very interested in music – he sang and played the piano, and many of his works have musical references. Domestic music is an important part of his great short story in *Dubliners*, 'The Dead'. At the end of his *Portrait of the Artist as a Young Man*, Stephen Daedalus sings "a dainty song of the Elizabethans" for Emma Clary, and his rendition of "the happy air" of "Greensleeves" is meant to please her. Joyce did not compose music himself, but he wrote the words and the tune ('air') for 'Bid adieu'. The poem was for his collection called *Chamber Music* (1907). Joyce wanted it fully set to music, and tried to persuade the Irish composer Molyneux Palmer to do this – in fact he set 32 poems from the *Chamber Music* collection. However, the version by Edmund Pendleton is the most performed. Pendleton was a long-time resident of Paris, where his friends included Joyce, Picasso, and Hemingway. For 20 years he was music critic of the *Herald Tribune*. Pendleton specified that 'adieu' should be pronounced as Joyce did – 'adioo'. Joyce's son Giorgio recorded this song in 1949 for the BBC.

### **Anon arr. Benjamin Britten**

The Last Rose of Summer

Of all Thomas Moore's *Irish Melodies*, the most famous is *The Last Rose of Summer*, published in 1813 in volume 5, whose music is the traditional Irish song *Aisling an Óigfhear*, or *The Young Man's Dream*. Moore wrote the poem in 1805, during a stay in Kilkenny, south-east Ireland. He was struck by an "Old Blush" rose which had been introduced to the UK only ten years before – a very long-flowering rose bush. It was the basis of many nineteenth-century compositions (sometimes misidentified as a Scottish tune). Britten's fourth volume of folk-song arrangements, published in 1958, consists entirely of settings of Moore, including 'The Last Rose of Summer'.

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# Ailish Tynan

## Soprano

Irish soprano Ailish Tynan came to prominence when she won the 2003 Rosenblatt Recital Song Prize at BBC Cardiff Singer of the World. She was a member of the Vilar Young Artist Programme at the Royal Opera House, Covent Garden, and a BBC New Generation Artist, during which time she recorded extensively and performed in concert and recital with the BBC Orchestras.

In the current season, Ailish's engagements include the *Governess (The Turn of the Screw)* in Isabella Bywater's new production for English National Opera – a role she will later reprise at the Music in PyeongChang Festival in South Korea – and *Berta (Il barbiere di Siviglia)* in a revival at the Glyndebourne Festival. She also creates the role of Christine in the world première of Mark-Anthony Turnage's *Festen* for the Royal Opera House, directed by Richard Jones. Her concert appearances include Handel's *Messiah* at the National Concert Hall, Dublin, and Orff's *Carmina Burana* at the Royal Festival Hall with the Royal Philharmonic Orchestra.

Ailish has performed a wide range of operatic roles including Gretel (*Hänsel und Gretel*) for the Royal Ballet & Opera, Scottish Opera and Welsh National Opera; *Erste Dame (Die Zauberflöte)*; *Berta (Il barbiere di Siviglia)*; *Madame Cortese (Il viaggio a Reims)*; *Madame Podtochina's Daughter (The Nose)* at the Royal Opera House; *Mimi (La bohème)*; *Zemfira (Aleko)*; the *Vixen (The Cunning Little Vixen)* at Grange Park Opera; *Tigrane (Radamisto)* for English National Opera; *Papagena (Die Zauberflöte)* at Teatro alla Scala; *Despina (Così fan tutte)* for Garsington Opera and the Théâtre du Capitole de Toulouse; *Héro (Béatrice et Bénédict)* at Houston Grand Opera, Opéra-Comique and the Grand Théâtre de Luxembourg; *Sophie (Der Rosenkavalier)*; *Nannetta (Falstaff)*; *Atalanta (Xerxes)* at the Royal Swedish Opera; and *Miss Wordsworth (Albert Herring)* at the Opéra-Comique and Opéra de Rouen.

Her concert repertoire includes Mahler's Symphony No. 8 with conductors including Valery Gergiev, Gabriel Feltz, Paavo Järvi, Lorin Maazel and Antonio Pappano; Mahler's Symphony No. 4 with Mark Elder and others; Mahler's Symphony No. 2; Verdi's *Requiem*; Haydn's *The Creation*; Handel's *Messiah*; Handel's *Iris (Semele)*; and *Clori, Tirsi e Fileno*. She has appeared at both the First and Last Nights of the BBC Proms, singing works including Tippett's *A Midsummer Marriage* and Glière's *Concerto for Coloratura Soprano*.

Ailish is also an active recitalist, working regularly with pianists including Iain Burnside, James Baillieu, Graham Johnson and Simon Lepper. She has appeared at venues and festivals including Wigmore Hall, Edinburgh, City of London, Gregynog, St Magnus, Brighton, the West Cork Music Festival and the Vinterfestspill, and has performed for the Prince of Monaco at the Irish Embassy in Paris. She gave the world première of Judith Weir's *Nuit d'Afrique* at Wigmore Hall.

Her extensive discography includes *Fauré Méloides, Nacht und Träume* and *An Irish Songbook* with Iain Burnside, Handel's *Messiah* with the Academy of Ancient Music, and Mahler's Symphony No. 8 with conductors including Gergiev and Maazel. Ailish has also presented episodes of *Saturday Classics* on BBC Radio 3 and appeared as a panellist on *Proms Extra*. She has served on juries for the Song Prize at BBC Cardiff Singer of the World and the Wigmore Hall International Song Competition.



# 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.

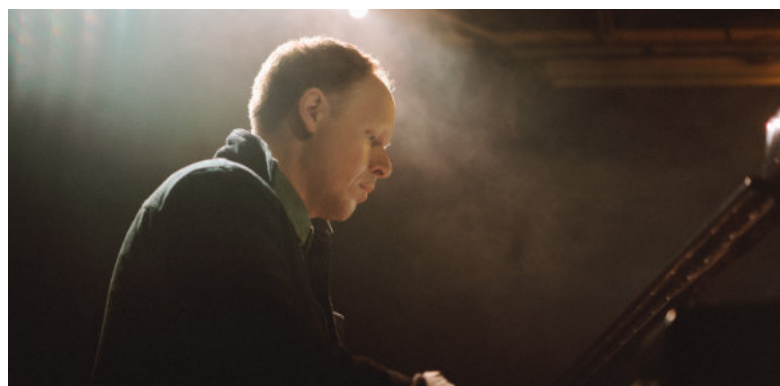
Joseph appears regularly at leading international venues including Wigmore Hall, where he has been a featured artist with series on Ravel, Mahler and Strauss; the Royal Opera House, the Barbican and Southbank Centre; Alice Tully Hall and the Park Avenue Armory in New York; the Concertgebouw, Amsterdam; 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.



# Rachel Munro

## Soprano

Award-winning Scottish soprano Rachel Munro holds a Master of Music in Performance from the Royal Conservatoire of Scotland and a degree in Mathematics from the University of St Andrews. She currently studies with Wilma MacDougall, and her training has been generously supported by the RCS Trust, the Cross Trust and the Scottish International Education Trust.

During her time in St Andrews she performed roles including Mabel (*The Pirates of Penzance*), Gianetta (*The Gondoliers*), Nora (*Riders to the Sea*), Fiordiligi (*Così fan tutte*), Mary Crawford (*Mansfield Park*) and Mélisande (*Pelléas et Mélisande*). Upon graduating, she was awarded the Cedric Thorpe Davie Prize for her outstanding contribution to the musical life of the University.

Further performed roles include the Lay Sister (*Suor Angelica*, Opera Bohemia 2025), Rosalinde (*Die Fledermaus*, Fife Opera 2024), Musetta (*La bohème*, Fife Opera 2025) and cover Queen of the Night (*Die Zauberflöte*, RCS 2025).

Alongside her duo partner Jia Ning Ng, Rachel won First Prize in the Northern Aldborough Festival's 2025 New Voices Singing Competition and was a finalist in the inaugural Rebecca Clarke Song Competition. In 2026 they return to the Northern Aldborough Festival for a Winners' Recital and join the Oxford International Song Festival for the 2026–27 Young Artist Programme.

As a soloist, Rachel has performed at leading UK venues including Wigmore Hall and Caird Hall. She is also committed to outreach work and has been actively involved in the Scottish Chamber Orchestra's Craigmillar Residency, culminating in the world première of new works created in

collaboration with the local community at Edinburgh's Queen's Hall.

Rachel is a 2026 Alvarez Emerging Artist with Garsington Opera and will return to the Royal Conservatoire of Scotland in September to begin the new Advanced Artist Diploma in Opera, delivered in collaboration with Scottish Opera.



# Jia Ning Ng

## Piano

Singaporean pianist Jia Ning Ng is a collaborative and concert pianist based in Glasgow, where she works as Staff Accompanist at both the Junior and Senior Conservatoire at the Royal Conservatoire of Scotland. A graduate of the Conservatoire, she was appointed to the faculty shortly after completing her Artist Diploma, Master's degree and First-Class Honours Bachelor's degree in Piano Performance. Upon graduation, she was endorsed by Arts Council England under the Global Talent route, recognising her as an exceptional artist in her field.

Jia Ning is an active collaborative pianist with a particular interest in art song and chamber music. In 2026 she has been selected for a Lied masterclass at Projeto Canção in April and will return as an Oxford Song Young Artist for the 2026–27 season. She is also an alumna of the Wigmore Hall French Song Exchange, the Leeds Song Festival Young Artists Programme and the Oxford Song Young Artist Programme. She has appeared at venues including Wigmore Hall, London, and Salle Cortot, Paris, as well as venues throughout England and Scotland.

In 2025, Jia Ning won First Prize at the Northern Aldborough Festival New Voices Singing Competition with soprano Rachel Munro. Together they will perform at the Leeds Song Festival in April 2026 and return to the Northern Aldborough Festival for a Winners' Recital in June 2026, and they are semi-finalists in the 2026 Rebecca Clarke Song Competition.

As a solo pianist, Jia Ning has performed widely across Scotland and the UK. She made her début with the Royal Scottish National Orchestra after winning the RCS Concerto Competition and was

awarded the Conservatoire's Governor's Recital Prize for Keyboard upon graduation, leading to a Scottish concert tour. Her awards include the Philip Halstead Prize, Walcer Recital Prize, Mozart Memorial Concerto Prize and the Performance Prize for Keyboard. Her studies were fully supported by scholarships from the Inches Carr Trust and the Craxton Memorial Trust. In February and March 2026 she will give solo recitals for music societies in Inverness and Dollar.



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## **Rigoletto**

Giuseppe Verdi

## **A Christmas Carol**

Will Todd

## **Don Giovanni**

Wolfgang Amadeus Mozart

## **Dead Man Walking**

Jake Heggie

## **Orpheus**

Claudio Monteverdi / Jasdeep Singh Degun

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