



Leeds
Song

"Leeds Song Festival ... from inner city to international, world-class music making."
The Guardian

*Music gives a soul
to the universe*

2026 Festival
Saturday 11 - Saturday 18 April

Festival Masterclasses



Supported using public funding by
**ARTS COUNCIL
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THE LIZ & TERRY BRAMALL
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Director's Welcome

Music gives a soul to the universe

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.

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Joseph Middleton
Director, Leeds Song

2026 Festival at a Glance

Saturday 11 April

1 – 2pm	Lunchtime Opening Recital: Patricia Nolz and Joseph Middleton	The Venue, LC
3 – 5.30pm	Bring and Sing! Rehearsal with Gareth Malone OBE	The Venue, LC
6pm	Bring and Sing! Concert with Gareth Malone OBE: Haydn <i>Nelson Mass</i>	The Venue, LC
6.30 – 7pm	Pre-concert Talk with Richard Stokes	HAR
7.30pm	Evening Opening Recital: Louise Alder, Huw Montague Rendall and Joseph Middleton	HAR

Sunday 12 April

10am – 12.30pm	Festival Masterclass I: Bernarda Fink	The Venue, LC
2 – 3pm	Lunchtime Recital: Nardus Williams and Elizabeth Kenny	Royal Armouries Museum
4 – 5.30pm	Young Artists Study Event with Richard Stokes	Recital Room, LC
6 – 7pm	Friends of Leeds Song Private Reception	Rooftop Bar, LC
6.30 – 7pm	Pre-concert Talk with Richard Stokes	The Venue, LC
7.30pm	Evening Recital: Marianne Crebassa and Joseph Middleton	The Venue, LC

Monday 13 April

10am – 1pm	Friends' Festival Masterclass II: Bernarda Fink	Linacre Studio, HOC
2pm – 5pm	Friends' Festival Masterclass III: Mark Padmore CBE	Linacre Studio, HOC

Tuesday 14 April

10am – 1pm	Festival Masterclass IV: Bernarda Fink	Linacre Studio, HOC
6 – 8pm	Evening Recital: Roderick Williams OBE and Iain Burnside	The Venue, LC
9pm	Late Night Recital: <i>Dunwich</i> : An intermedia première by Martin Iddon	The Attic

Wednesday 15 April

5 – 7pm	Composers & Poets Forum Showcase and Exhibition: 'A Leeds Songbook'	Brodrick Hall, Leeds City Museum
8pm	Evening Recital: Helen Charlston and Sholto Kynoch	Left Bank Leeds

Thursday 16 April

12 – 1.30pm	Young Artists Showcase	HAR
3 – 6pm	Festival Masterclass V: Joan Rodgers CBE	Linacre Studio, HOC
6.30 – 7pm	Pre-concert Talk with Dr Katy Hamilton	HAR
7.30pm	Evening Recital: Axelle Fanyo, Fleur Barron and Julius Drake	HAR
9.45 – 11pm	Late Night Lieder Lounge with Leeds Song Young Artists	HAR Bar

Friday 17 April

10am – 12.30pm	Festival Masterclass VI: Roger Vignoles	Linacre Studio, HOC
1 – 2pm	Lunchtime Recital: Felix Gygli and Jong Sun Woo	HAR
3 – 6pm	Festival Masterclass VII: Anna Tilbrook	Linacre Studio, HOC
6.30 – 7pm	Pre-concert Talk with Mark Rogers	HAR
7.30pm	Evening Recital: Katharina Konradi and Joseph Middleton	HAR
9.45 – 11pm	Late Night Recital: Gerda Iguchi: Art Song Challenge 2025	HAR Bar

Saturday 18 April

11am – 12pm	Coffee Recital: Theodore Platt and Keval Shah	The Venue, LC
2 – 3.30pm	Young Artists Finale Concert	The Venue, LC
6 – 6.30pm	Pre-concert Talk with Dr George Kennaway	Rooftop Bar, LC
7pm	Festival Closing Recital: Dame Sarah Connolly and Joseph Middleton (and Northern Aldborough New Voices Singing Competition Prize Winners)	The Venue, LC

HAR = Howard Assembly Room | LC = Leeds Conservatoire | HOC = Howard Opera Centre

All information correct at the time of publication.

Leeds Song reserves the right to change artists, programmes and events if necessary.

Box Office: 0113 223 3600 | boxoffice@operanorth.co.uk | www.leedssong.com/whats-on

Sunday 12 April 2026, 10am-12.30pm
THE VENUE, LEEDS CONSERVATOIRE



Festival Masterclass I

with **Bernarda Fink**
and **Leeds Song Young Artists**

We are honoured to welcome acclaimed mezzo-soprano, Bernarda Fink, to work with our Leeds Song Young Artists in several masterclasses during the Festival. One of the most sought-after singers of her time and celebrated for her musical versatility, she has performed in the world's most prestigious concert halls and opera houses and has amassed a discography of over 50 recordings. In this first masterclass of the Festival, Bernarda Fink will offer her experience and expertise to Leeds Song Young Artists, duos selected from across the globe.

PROGRAMME

(to include a selection from the following repertoire)

Carleigh Ross soprano
Curtis Vetter piano

Antonín Dvořák (1841-1904)
from *Im Volkston*, Op. 73
Dobru noc
Ej, mám koňa faku

Nikolai Rimsky-Korsakov (1844-1908)
Plenivshis rozoj, solovey (The Nightingale and the Rose)

Zheng Jiang counter-tenor
Yihan Zhao piano

Reynaldo Hahn (1874-1947)
Si mes vers avaient des ailes

Franz Schubert (1797-1828)
Nacht und Träume

Robert Schumann (1810-1856)
Frühlingsnacht (*Liederkreis*, Op. 39)

Break (15 minutes)

Martina Neubauer soprano
Alexander Koschka piano

Richard Strauss (1864-1949)
Geduld (8 Gedichte aus 'Letzte Blätter')

Edvard Grieg (1843-1907)
Zur Rosenzeit

Richard Wagner (1813-1883)
Träume (Wesendonck Lieder)

Monday 13 April 2026, 10am-1pm
LINACRE STUDIO, HOWARD OPERA CENTRE



Friends' Festival Masterclass II

with **Bernarda Fink**
and **Leeds Song Young Artists**

As a special thank you to the Friends of Leeds Song, this masterclass is an opportunity to get up close to the action and meet our Young Artists as they prepare new material under the expert guidance of renowned mezzo-soprano, Bernarda Fink. She brings a wealth of knowledge to a group of duos at the very beginning of their musical careers, helping them to navigate their way through repertoire old and new.

PROGRAMME

(to include a selection from the following repertoire)

Naomi Boot mezzo-soprano
Viviana Ţaga-Radu piano

Hugo Wolf (1860-1903)
Im Frühling (*Mörrike-Lieder*)

Johannes Brahms (1833-1897)
Von ewiger Liebe

Ottorino Respighi (1879-1936)
Nebbie

Kelsey Thomas soprano
Edward Lloyd piano

Gioachino Rossini (1792-1868)
From *La regata veneziana*
Anzoleta avanti la regata
Anzoleta co passa la regata

Sergei Rachmaninov (1873-1943)
Poljubila ja (The Soldier's Wife)

Break (20 minutes)

Daniel Sauer baritone
Honoka Komoda piano

Johannes Brahms
Die Mainacht

Hugo Wolf
Ganymed (*Goethe-Lieder*)

Franz Schubert (1797-1828)
Schäfers Klage lied

Mariana Rodrigues soprano
Andrew Cowie piano

Reynaldo Hahn (1874-1947)
À Chloris

Gustav Mahler
Ich bin der Welt abhanden gekommen (*Rückert-Lieder*)

Robert Schumann
Liebeslied (5 Lieder, Op. 51)

Monday 13 April 2026, 2pm-5pm
LINACRE STUDIO, HOWARD OPERA CENTRE



Friends' Festival Masterclass III

with **Mark Padmore CBE**
and **Leeds Song Young Artists**

A special event for the Friends of Leeds Song, renowned English tenor Mark Padmore shares his wisdom and expertise from the recital, concert and operatic stage as he leads members of our Young Artists Programme in the discovery and exploration of song repertoire.

PROGRAMME

(to include a selection from the following repertoire)

Carleigh Ross soprano
Curtis Vetter piano

Johannes Brahms (1833-1897)
Liebestreu (Sechs Gesänge)

Richard Strauss (1864-1949)
Befreit
Ich Schwebe

Zheng Jiang counter-tenor
Yihan Zhao piano

Herbert Howells (1892-1983)
King David

Henry Purcell (1659-1695)
If music be the food of love (Third Version)
Sweeter than roses

Lisa-Marie Lebitschnig soprano
Amelie Warner piano

Arnold Schönberg (1874-1951)
Da meine Lippen reglos sind und brennen
(Das Buch der hängenden Gärten)

Margarete Schweikert (1887-1957)
Sicheres Merkmal

Break (20 minutes)

Klara Solén mezzo-soprano
George Herbert piano

Johannes Brahms
Von ewiger Liebe

Jake Heggie (b.1961)
In the beginning (Of Gods and Cats)

Robert Schumann (1810-1856)
Der Soldat (Fünf Lieder)

Martina Neubauer soprano
Alexander Koschka piano

Frank Bridge (1879-1941)
Love went a-riding

Franz Schubert (1797-1828)
Auf der Bruck

Amy Beach
The Year's at the Spring (Three Browning Songs)

Texts and translations for the repertoire listed can be found on our website via the following link: www.leedssong.com/song-texts

Tuesday 14 April 2026, 10am-1pm
LINACRE STUDIO, HOWARD OPERA CENTRE



Festival Masterclass IV

with **Bernarda Fink**
and **Leeds Song Young Artists**

Join distinguished mezzo-soprano, Bernarda Fink, as she offers our Young Artists further insight and encouragement in their learning of song repertoire.

PROGRAMME

(to include a selection from the following repertoire)

Klara Solén mezzo-soprano
George Herbert piano

Gustav Mahler (1860-1911)
Urlicht (*Des Knaben Wunderhorn*)

Kurt Weill (1900-1950)
Youkali

Bruno Meichsner baritone
Wan-Yen Li piano

Franz Schubert (1797-1828)
Der zürnenden Diana

Hugo Wolf (1860-1903)
Spätherbstnebel
Andenken

Break (20 minutes)

Lisa-Marie Lebitschnig soprano
Amelie Warner piano

Felix Mendelssohn (1809-1847)
Andres Maienlied

Richard Strauss (1864-1949)
from *Mädchenblumen*
Mohnblumen
Epheu

Thursday 16 April 2026, 3pm-6pm
LINACRE STUDIO, HOWARD OPERA CENTRE



Festival Masterclass V

with **Joan Rodgers CBE**
and **Leeds Song Young Artists**

We are delighted that esteemed soprano, Joan Rodgers CBE, well-known to the Leeds Song audience, will return to this year's Festival to work with our Young Artists on their chosen repertoire. Equally established in opera, concert and as a song recitalist, with a catalogue of acclaimed song and opera recordings, the Young Artists will benefit from her rich depth of performance experience and vocal expertise.

PROGRAMME

(to include a selection from the following repertoire)

Bruno Meichsner baritone
Wan-Yen Li piano

Franz Schubert (1797-1828)
Auflösung

Roger Quilter (1877-1953)
Go, lovely Rose

Henri Duparc (1848-1933)
Chanson triste

Naomi Boot mezzo-soprano
Viviana Ţaga-Radu piano

Gustav Mahler (1860-1911)
Erinnerung (*Lieder und Gesänge aus der Jugendzeit*)

Liza Lehmann (1862-1918)
Ah, moon of my delight (*In a Persian Garden*)

Kelsey Thomas soprano
Edward Lloyd piano

Hugo Wolf (1860-1903)
from *Italienisches Liederbuch*
Nein, junger Herr, so treibt man's nicht, fürwahr
Mein Liebster ist so klein, dass ohne Bücken
Mein Liebster hat zu Tische mich geladen

Sergei Rachmaninov (1873-1943)
Son (A Dream)

Break (20 minutes)

Daniel Sauer baritone
Honoka Komoda piano

Franz Schubert
Der Wanderer

George Butterworth (1885-1916)
When I was one-and-twenty
(*Six Songs from 'A Shropshire Lad'*)

Ralph Vaughan Williams (1872-1958)
Whither must I wander? (*Songs of Travel*)

Mariana Rodrigues soprano
Andrew Cowie baritone

Robert Schumann (1810-1856)
Sehnsucht (*Lieder und Gesänge, ii, Op. 51*)

Hugo Wolf
Schlafendes Jesuskind

Reynaldo Hahn (1873-1947)
L'énamourée

Texts and translations for the repertoire listed can be found on our website via the following link: www.leedssong.com/song-texts

Friday 17 April 2026, 10am-12.30pm
LINACRE STUDIO, HOWARD OPERA CENTRE



Festival Masterclass VI

with **Roger Vignoles**
and **Leeds Song Young Artists**

Established as one of the world's leading song pianists, Roger Vignoles makes a very welcome return to Leeds Song. His outstanding pianism and encyclopedic knowledge of the repertoire makes him a much sought-after collaborator and teacher.

PROGRAMME

(to include a selection from the following repertoire)

Klara Solén mezzo-soprano
George Herbert piano

Gösta Nystroem (1890-1966)
Havet sjunger (*På reveln*)

Johannes Brahms (1833-1897)
Da unten im Tale (*49 Deutsche Volkslieder*)

Edward Grieg (1843-1907)
Ved Gjøttele-Bekken (*Haugtussa*)

Martina Neubauer soprano
Alexander Koschka piano

Jean Sibelius (1865-1957)
Flickan kom ifrån sin älsklings möte

Gustav Mahler (1860-1911)
Lob des hohen Verstandes (*Des Knaben Wunderhorn*)

Francis Poulenc (1899-1963)
Air romantique (*Airs chantés*)

Bruno Meichsner baritone
Wan-Yen Li piano

Charles Ives (1874-1954)
Ich grolle nicht

Samuel Barber (1910-1981)
The Desire for Hermitage (*Hermit Songs*)

Rita Strohl (1865-1941)
La Mort des pauvres (*Dix Poésies mises en musique*)

Break (10 minutes)

Carleigh Ross soprano
Curtis Vetter piano

Arnold Schoenberg (1874-1951)
Der genügsame Liebhaber (*Brettli-Lieder*)

Arthur Honegger (1892-1955)
from *Saluste du Bartas*
Le départ
La promenade
Duo

Zheng Jiang counter-tenor
Yihan Zhao piano

Claude Debussy (1862-1918)
Mandoline

Henri Duparc (1848-1933)
Phidylé

Texts and translations for the repertoire listed can be found on our website via the following link: www.leedssong.com/song-texts

Friday 17 April 2026, 3pm-6pm
LINACRE STUDIO, HOWARD OPERA CENTRE



Festival Masterclass VII

with **Anna Tilbrook**
and **Leeds Song Young Artists**

Our Young Artists programme continues to go from strength to strength, with alumni now featuring on the world's great stages. Esteemed song pianist and teacher at the Royal Academy of Music, Anna Tilbrook, returns to Leeds to give the closing masterclass of the Festival.

PROGRAMME

(to include a selection from the following repertoire)

Naomi Boot mezzo-soprano
Viviana Tăga-Radu piano

Franz Schubert (1797-1828)
Der Zwerg

Ernest Chausson (1855-1899)
Le temps des lilas

Edward Elgar (1857-1934)
Speak, music!

Kelsey Thomas soprano
Edward Lloyd piano

Camille Saint-Saëns (1835-1921)
Danse macabre

Madeleine Dring (1923-1977)
It was a lover and his lass (*Seven Shakespeare Songs*)

Daniel Sauer baritone
Honoka Komoda piano

John Ireland (1874-1954)
Sea Fever

George Butterworth (1885-1916)
Loveliest of trees (*Six Songs from 'A Shropshire Lad'*)

Ralph Vaughan Williams (1872-1958)
from *Songs of Travel*
In dreams

Break (20 minutes)

Mariana Rodrigues soprano
Andrew Cowie piano

Erik Satie (1866-1925)
La diva de l'empire

Gerald Finzi (1901-1956)
Harvest (*Oh Fair to See*)

Liza Lehmann (1862-1918)
There are Fairies at the Bottom of our Garden

Lisa-Marie Lebitschnig soprano
Amelie Warner piano

William Bolcom (b. 1938)
from *Cabaret Songs*
Over the Piano
Toothbrush Time

Reynaldo Hahn (1873-1947)
L'heure exquise (*7 Chansons Grises*)

Texts and translations for the repertoire listed can be found on our website via the following link: www.leedssong.com/song-texts

Biographies

Bernarda Fink

Mezzo-soprano

Born in Buenos Aires to Slovenian parents, Bernarda Fink received her vocal and musical education at the Instituto Superior de Arte del Teatro Colón, where she later appeared frequently.

One of the most sought-after singers of her generation in concert and recital, she has been acclaimed for her musical versatility and invited by leading orchestras and conductors in Europe and America. Her repertoire spans early music through to the 20th century. She has frequently appeared with major orchestras including the Vienna Philharmonic, the Berlin Philharmonic, the Royal Concertgebouw Orchestra, the Staatskapelle Berlin and Dresden, the Bavarian Radio Symphony Orchestra, the Cleveland Orchestra and the Chicago Symphony Orchestra, as well as many renowned Baroque ensembles, under conductors such as Daniel Barenboim, Herbert Blomstedt, Semyon Bychkov, Riccardo Chailly, Sir John Eliot Gardiner, Valery Gergiev, Bernard Haitink, René Jacobs, Mariss Jansons, Riccardo Muti, Sir Roger Norrington, Trevor Pinnock, Georges Prêtre, Sir Simon Rattle and Franz Welser-Möst. Her close artistic partnership with Nikolaus Harnoncourt is documented in numerous television and CD recordings.

Bernarda Fink has appeared to widespread critical acclaim both in her native Argentina and on the stages of Europe's major opera houses. Her recent operatic roles include Cecilio (*Lucio Silla*) under Nikolaus Harnoncourt at the Theater an der Wien; Idamante (*Idomeneo*) in a production by Luc Bondy and Jesús López Cobos at the Teatro Real in Madrid; and Irene (*Theodora*) under Ivor Bolton at the Salzburg Festival. She has also sung Sesto (*La clemenza di Tito*) and Idamante in concert versions conducted by René Jacobs, both of which were recorded to great acclaim. In June 2017, she made her début at the Vienna State Opera in Debussy's *Pelléas et Mélisande*.

She has appeared regularly in recital at the Wiener Musikverein and Konzerthaus, the Schubertiade in Schwarzenberg, the Berlin Philharmonie, the Théâtre Royal de la Monnaie in Brussels, the Edinburgh Festival, and at Carnegie Hall and Alice Tully Hall in New York. She has performed Dvořák and Janáček songs with the Pavel Haas Quartet at Wigmore Hall, at the Concertgebouw in Amsterdam, in The Hague and in Madrid.

Highlights of recent seasons include recitals in Cologne, Vienna, Madrid and Paris; Mahler's Symphony No. 2 with Mariss Jansons in Copenhagen and with the Boston Symphony Orchestra under Andris Nelsons; Mahler's Symphony No. 3 with Jakub Hrůša in Bamberg and Paris; a South American tour with the Camerata Salzburg; and performances of Dvořák's *Biblical Songs* with Manfred Honeck in Prague and Dresden, and Mahler's *Das Lied von der Erde* with the South Netherlands Philharmonic and Hans Graf.



Bernarda Fink regularly gives masterclasses for the Wiener Meisterkurse, the Young Singers Project in Salzburg, the Festival Academy in Aix-en-Provence, the SchubertInstitut in Baden, the Aldeburgh Festival and the Fondation Royaumont. She has served on the juries of the Wigmore Hall International Song Competition, the Bach Wettbewerb Leipzig, BBC Cardiff Singer of the World, DAS LIED International Song Competition and the ARD Music Competition. In autumn 2019, she taught at the Yale School of Music and Institute of Sacred Music.

The mezzo-soprano has an extensive and acclaimed discography of more than 50 recordings, ranging from Monteverdi and Rameau to Schubert, Bruckner and Schumann. Many have received awards including the Diapason d'Or and the Grammy. She maintains a close collaboration with Harmonia Mundi; recent recordings include Bach cantatas with the Freiburger Barockorchester, Lieder by Schumann with Anthony Spiri, Pergolesi's *Stabat Mater* with the Akademie für Alte Musik Berlin, and programmes of Slovenian and Argentinian Lieder with her brother, the baritone Marcos Fink (Grammy-nominated). She has also released recordings of Dvořák Lieder (with Genia Kühmeier) and Spanish songs (de Falla, Granados, Rodrigo and others) with Anthony Spiri. Her most recent album features Mahler Lieder with the Tonkünstler Orchestra under Andrés Orozco-Estrada and with Anthony Spiri.

In February 2006, Bernarda Fink was awarded the Austrian Honorary Medal for Art and Science by the Austrian Chancellor. In February 2013, she and her brother Marcos Fink received Slovenia's most prestigious cultural prize, awarded by the Prešeren Foundation, for their recording *Slovenija!* and associated concerts. In September 2014, she was bestowed the title of Austrian Kammersängerin.

Mark Padmore CBE

Tenor

Mark Padmore was born in London and studied at King's College, Cambridge. He is one of the most highly respected performers of his generation and has established an international career in opera, concert and recital. His appearances in Bach Passions have gained particular renown, especially his acclaimed performances as the Evangelist in the staged productions of the *St Matthew Passion* and *St John Passion* with the Berlin Philharmonic and Sir Simon Rattle, directed by Peter Sellars.

Recent engagements have included performances as the Evangelist in the *St Matthew Passion* with the Bavarian Radio Symphony Orchestra under Sir Simon Rattle and with the Turku Philharmonic Orchestra; a tour of Japan with appearances at the Le Pont International Music Festival; a recital at Topan Hall with guitarist Yasuji Ohagi; and performances of Britten's *Nocturne* with the Gunma Symphony Orchestra. He also performed the work with the BBC Scottish Symphony Orchestra under Ryan Wigglesworth and with the Freiburg Chamber Orchestra. On the recital platform, highlights have included Schubert's *Winterreise* with Julius Drake for Temple Music, as well as with Till Fellner at the Innsbrucker Festwochen.

Other recent projects include Judith Weir's *In the Land of Uz* at the Three Choirs Festival; recitals with Julius Drake in Barcelona, Paris and Madrid; recitals in Alicante with the Elias String Quartet; a performance at the Muziekgebouw, Amsterdam with Till Fellner; and Schubert's *Winterreise* with Mitsuko Uchida at Carnegie Hall, the Kimmel Center, Philadelphia, and the University of California, Berkeley.

Mark performs regularly at Wigmore Hall and was Artist in Residence there in the 2021–22 season, celebrating longstanding collaborations with pianists Till Fellner, Imogen Cooper, Mitsuko Uchida and Paul Lewis. He recently returned to Wigmore Hall for performances of Vaughan Williams and Fauré with the Elias Quartet and James Baillieu, as well as in a mixed programme recital with baritone Roderick Williams and Julius Drake.

A celebrated operatic performer, his recent productions include the title role in a new production of Monteverdi's *Il ritorno d'Ulisse in patria* conducted by Fabio Biondi at the Grand Théâtre de Genève; Britten's *Death in Venice* at the Royal Opera House, Covent Garden, where his performance was hailed as a "tour de force"; Captain



Vere in Britten's *Billy Budd*; the Evangelist in a staging of the *St Matthew Passion* for the Glyndebourne Festival; and leading roles in Harrison Birtwistle's *The Corridor* and *The Cure* at the Aldeburgh Festival.

In concert, Mark performs with many of the world's leading orchestras. He served as Artist in Residence with the Berlin Philharmonic for the 2017–18 season and held a similar position with the Bavarian Radio Symphony Orchestra in 2016–17. His work with the Orchestra of the Age of Enlightenment has involved acclaimed projects exploring both Bach Passions performed without conductor.

His award-winning discography includes Schumann's *Dichterliebe* with Kristian Bezuidenhout and Schubert song cycles with Paul Lewis, both for Harmonia Mundi. Described by *The New York Times* as "Schubert masters", Mark Padmore and Mitsuko Uchida have embarked on a series of internationally acclaimed recitals, culminating in their Decca Classics recording of Schubert's *Schwanengesang* and Beethoven's *An die ferne Geliebte*.

Mark was Artistic Director of the St Endellion Summer Music Festival in Cornwall from 2012 to 2022. He was voted Vocalist of the Year by *Musical America* in 2016 and appointed CBE in the 2019 Queen's Birthday Honours List. He lives in London with his family.

Joan Rodgers CBE

Soprano

Joan Rodgers is widely regarded as having been one of the leading sopranos of her generation and was established around the world in opera, concert, and as a recitalist. She has appeared in concert with conductors including Solti, Barenboim, Mehta, Harnoncourt, Mackerras, Ashkenazy, Salonen and Rattle and has been a regular guest at the BBC Proms. Operatic highlights have included engagements at the Royal Opera House, English National Opera, Opera North and Glyndebourne in Britain, Paris, Munich, Brussels, Amsterdam and Vienna in Europe, and the Metropolitan Opera, New York. Joan also appeared in concert and recital throughout Europe and the USA including London, Paris, Vienna, Amsterdam, Moscow and New York.

Her recordings include Mozart's da Ponte trilogy with Daniel Barenboim and the Berlin Philharmonic, *The Turn of the Screw* (Virgin), solo discs of Tchaikovsky, Mozart and Wolf (Hyperion), *The Creation* (Philips), Rachmaninov songs with Howard Shelley (Chandos) and Shostakovich *Seven Romances on Verses* by Alexander Blok with the Beaux Arts Trio (Warner Classics) and a recording of songs by Prokofiev, Mussorgsky, Shostakovich and Britten (Hyperion).

Joan Rodgers received the Royal Philharmonic Society award as Singer of the Year for 1997, the 1997 Evening Standard Award for outstanding performance in opera for her performance as The Governess in the Royal Opera's production of *The Turn of the Screw* and in July 2005 was awarded an Honorary Doctorate of Music from Liverpool University. Joan Rodgers was awarded the CBE in the 2001 New Year's Honours List.



© Rose Daniel

Roger Vignoles

Pianist

Roger Vignoles is one of the most distinguished piano accompanists of his time. In a career spanning five decades, he has become recognised worldwide as a leading exponent of the art of song. He has appeared at many of the world's foremost venues and festivals, from the Concertgebouw to Carnegie Hall, and has partnered such eminent artists as Sir Thomas Allen, Barbara Bonney, Christine Brewer, Florian Boesch, Bernarda Fink, Elīna Garanča, Susan Graham, Dame Kiri Te Kanawa, Angelika Kirchschrager, Dame Felicity Lott, Mark Padmore, Christoph Prégardien and Sarah Walker. Vignoles celebrated his 70th birthday at Wigmore Hall in July 2015 with a starstudded cast of singers; Classical Source summed up his contribution to the musical world as that of a “wonderful pianist, superb musician and ace accompanist”.

His extensive discography includes a long and fruitful association with Hyperion Records, culminating most recently in the completion of the *Complete Songs of Richard Strauss*. Other notable recordings include Reynaldo Hahn with Susan Graham; Schumann, Brahms and Dvořák with Bernarda Fink; Schubert, Loewe and Krenek with Florian Boesch; Britten and Finzi with Mark Padmore; and Fauré, Wolf, Rachmaninov, Chausson and Koechlin with MarieNicole Lemieux, as well as a wide repertoire from Schubert to *Cabaret Songs* with Sarah Walker.

Recent engagements include an all Tchaikovsky programme with Sofia Fomina at de Singel in Antwerp; recitals in London, Toulouse, Marseille, Stuttgart and Quebec with Marie-Nicole Lemieux; performances with Roderick Williams in Aarhus; appearances with Michael Spyres at the Opéra National du Rhin and La Monnaie; recitals with Christoph Prégardien in Hong Kong, the Netherlands and Madrid; and performances with Elena Copons and Marta Fontanals-Simmons at the Fundación Juan March. He continues to appear regularly at Wigmore Hall alongside artists including Elizabeth Watts, James Gilchrist, the Nash Ensemble, Julia Sitkovetsky, Nardus Williams and Johannes Kammler. Vignoles has also held a residency at the Bogotá International Music Festival and given masterclasses at Tanglewood Music Center, the Marlboro Music Festival, the National University of Singapore, the Cleveland Art Song Festival and the Aldeburgh Festival.



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Alongside his distinguished performing career, Vignoles is deeply committed to mentoring younger singers and pianists. He gives frequent masterclasses and workshops across Europe, Scandinavia and the United States, and is a regular guest at the Juilliard School, the Cleveland Institute of Music and Tanglewood Music Center.

He is an Honorary Fellow of Magdalene College, Cambridge, and Prince Consort Professor of Accompaniment at the Royal College of Music. Originally inspired to pursue piano accompaniment by the playing of Gerald Moore, Vignoles read music at Magdalene College, Cambridge, before studying piano and accompaniment at the Royal College of Music. He later joined the Royal Opera House as a répétiteur and completed his training with the renowned Viennese-born pianist and coach Paul Hamburger.

Anna Tilbrook

Pianist

Anna Tilbrook is one of Britain's most exciting pianists, with a considerable reputation in song recitals and chamber music. She made her debut at Wigmore Hall in 1999 and has since become a regular performer at major concert halls and festivals throughout Europe.

Anna has collaborated with many leading singers and instrumentalists including James Gilchrist, Lucy Crowe, Mary Bevan, Sophie Bevan, Barbara Hannigan, Willard White, Ashley Riches, Sir John Tomlinson, Roderick Williams, Matthew Rose, Ian Bostridge, Barbara Bonney, Christine Rice, Iestyn Davies, Natalie Clein, Guy Johnston, Sol Gabetta, Michael Collins, Nick Daniel, Emily Sun, Philip Dukes, Louisa Tuck, Jack Liebeck, Chloë Hanslip, Ben Goldscheider and Jess Gillam. For Welsh National Opera she has accompanied Angela Gheorghiu, José Carreras and Bryn Terfel in televised concerts.

Performance highlights have included recitals at the Concertgebouw, Amsterdam, and Carnegie Hall, New York with Lucy Crowe; Wigmore Hall; de Singel, Antwerp; the Athénée Théâtre, Paris; Opéra National du Rhin; the Anima Mundi Festival in Pisa; Alte Oper Frankfurt; Musée des Tissus, Lyon; Wratistavia Cantans; NOSPR, Katowice; and appearances at the Edinburgh, Aldeburgh, Cheltenham, Oxford International Song Festival, Leeds Song, Jersey Liberation and West Cork Chamber Music Festivals.

With the distinguished British tenor James Gilchrist she has recorded extensively for Linn Records, including Vaughan Williams's *On Wenlock Edge* (a finalist in the 2008 *Gramophone Awards*), the complete cycles for tenor and piano by Gerald Finzi, and song cycles by Benjamin Britten and Robert Schumann. For Chandos she has recorded a disc of songs by Lennox Berkeley, *Songs and Chamber Music of Vaughan Williams* with Philip Dukes, songs by Roger Quilter, and *Solitude*, featuring works by Purcell, Schubert, Barber and Jonathan Dove.

In 2009 they began a series of Schubert song cycle recordings for Orchid Classics. Their disc of *Die schöne Müllerin* received great critical acclaim and was 'Editor's Choice' in *Gramophone* (November 2009). Their recording of Schubert's *Schwanengesang* alongside Beethoven's *An die ferne Geliebte* was released in early 2011. Their recording of *Winterreise* was 'Record of the Week' in *The Independent* and 'Recording of the Month'



in the Christmas 2011 issue of *BBC Music Magazine*: "It is a profoundly considered reading... as penetrating as in almost any performance I have heard" (Michael Tanner).

In 2021, Lucy Crowe and Anna released *Longing*, featuring Strauss's *Four Last Songs* together with other works by Strauss, Berg and Schoenberg.

With string quartets including the Carducci, Fitzwilliam, Elias, Coull, Navarra and Sacconi Quartets, she has performed a wide range of chamber repertoire, from Mozart's Piano Concertos K. 414 and K. 415 to the piano quartets and quintets of Mozart, Schubert, Schumann, Shostakovich, Brahms, Elgar, Bridge and Fauré.

Anna regularly broadcasts for BBC Radio 3 and has curated multiple series for the network, including in 2017 for Hull UK City of Culture, in collaboration with James Gilchrist and the Sacconi Quartet, and in April 2018 the 'Big Chamber Day' at Saffron Hall, titled *Tchaikovsky and His World*, featuring singers Anush Hovhannisyanyan, Caitlin Hulcup, Alessandro Fisher and Ashley Riches. She also curated the JAM on the Marsh Festival in Kent in 2021 and 2022.

In 2023, Anna was invited to serve on the jury of the Cardiff Singer of the World Song Prize. She was made a Fellow of the Royal Academy of Music in May 2025.

Leeds Song Young Artists

Naomi Boot (mezzo-soprano)

Mezzo-soprano Naomi Boot is in her final year of undergraduate studies at the Royal College of Music, where she is a Douglas and Hilda Simmonds Scholar under the tutelage of Ben Johnson. She is also generously supported by the Gillian Bardsley Trust. Born in Oxford and raised in Canada, she began her vocal training with Jennifer Tung, Artistic Director of Toronto City Opera.

She sings with the Upper Voices of Eton College's Lower Chapel Choir and has performed in masterclasses with Dame Ann Murray, Matthew Rose, David Parry, Tom Primrose, James Gilchrist and Markus Hadulla. This past summer she appeared with the Scherzo Ensemble in Longhope Opera's production of Rossini's *L'italiana in Algeri* and was a Young Artist at the Southrepps Music Festival. She is also a recipient of the Folkestone on Song Luxon Amit Singing Bursary.

Most recently, Naomi was the soloist in the Royal College of Music Symphony Orchestra and Chorus's performance of Samuel Coleridge-Taylor's rarely performed *Meg Blane, A Rhapsody of the Sea*, under the baton of Sofi Jeannin.

Andrew Cowie (piano)

Andrew Cowie has performed at some of the world's most distinguished venues, including Buckingham Palace, the Duomo di Cremona and the Salzburger Dom. After completing an undergraduate degree in trombone at the Royal Academy of Music, he is now a postgraduate at the Royal College of Music, specialising in keyboard, historical performance and conducting. Recent highlights include the reopening of the King's Gallery; a double song recital début at the Royal Albert Hall with duo partner Mariana Rodrigues; appearances at the London Handel Festival; the London Bach Society Singer's Prize (on keyboard); and performances at the Japan Matsuri Festival and with the Aurora Orchestra at the Southbank Centre.

At home in most music written over the last 600 years, Andrew performs on various instruments, including piano, historical keyboards, trombone and sackbut. He has been a regular song accompanist alongside Richard Stokes, Florence Daguere de Hureaux and Emily Kilpatrick, and has enjoyed working with and performing for artists such as Rachel Podger, Patricia Kopatchinskaja, James Baillieu, Christian Gerhaher, Laurence Cummings, James Gilchrist, Dame Emma Kirkby, Yvonne Kenny, Nick Mulroy and Elizabeth Kenny. Recent albums as an instrumental accompanist with the Girton College, Cambridge Choir have placed in the top ten of the UK and worldwide classical charts.

Andrew is a Parnassus Scholar, supported by the Charles Colt Scholarship, and a recipient of the Help Musicians Ian

Fleming Award. His song project 'Chantefable' with Mariana Rodrigues blends improvised music, poetry and song into complete concert narratives. They are BREMF 2025–26 Emerging Artists.

His recent piano feature film score for *Away with Words* will be released in 2026.

George Herbert (piano)

George Herbert was born in Manchester in 2001. His first album as a collaborative pianist, Rodrigo Ruiz's *Venus and Adonis* with Grace Davidson, won the Spanish prize *Melómano de Oro* in January 2025. He studied German and Music at St John's College, Cambridge, where he served as an organ scholar. He is now studying for an MA in Ensemble Piano at the Royal Academy of Music with Professors Michael Dussek and James Baillieu, where he is a scholarship recipient.

He has recently collaborated with Carolyn Sampson, Susan Bullock and Manchester Camerata. He is a participant in the Wigmore Hall French Song Exchange and looks forward to upcoming recitals at Wigmore Hall, Hallwylska in Stockholm, Salle Cortot in Paris and Southwark Cathedral. His recent projects include work with composer David Roche on a Welsh language heavy metal project, and a collaboration with author Bernhard Malkmus on the literary musical project *Flight Paths*.

Alongside his pianistic work, George is also active as a freelance singer. His engagements with Tenebrae and Continuum have taken him across Europe and the UK. He is generously supported by the Choir Association of St John's College, Cambridge. A passionate environmentalist, he volunteers with the London Wildlife Trust.

Zheng Jiang (counter-tenor)

Zheng Jiang is a Chinese countertenor praised by *The Times* for the "chorister's purity" of his timbre, rapidly establishing himself as a compelling artist on both the operatic and concert stages.

In 2026 he appears as a Season Artist with The Mozartists, making his company début as a soloist in their Mozart Birthday Concert at Cadogan Hall. He has also been selected for the Samling Artist Programme and the Leeds Song Young Artist Programme. Later in the season he makes his role début as Sesto (*Giulio Cesare*) in The Grange Festival's production, and in the summer he makes his Salzburg Festival début performing Grimbald (*King Arthur Junior*) as cover, with scheduled performances. From September 2026 he will join the Royal College of Music International Opera Studio.

Recent highlights include his appearance at the 2025

Kathleen Ferrier Awards Final, where *The Times* praised his Schubert 'Nacht und Träume' as "ineffably beautiful" and his performance of 'Dawn, still darkness' from Jonathan Dove's *Flight* as "compelling and devastating." As a 2025 Ferrier Awards Finalist, his competition successes also include First Prize in the Adrian Clarke Vocal Award at the Grasmere Song Festival and Third Prize in the RCM Lies Askonas Competition. In 2024 he received the Nicholas Partridge Award for Outstanding Creativity at the inaugural Eastbourne International Singing Competition.

Operatic roles include Cherubino (*Le nozze di Figaro*) and the Sandman (*Hänsel und Gretel*) at the Summer Opera Lyric Theater in Toronto, along with covers at the Royal College of Music including Piero della Francesca (*Seven Angels*). Other opera scenes include Ruggiero (*Alcina*), Rinaldo (*Rinaldo*) and Valentiniano (*Ezio*).

Zheng trained in Canada with Norma Burrowes and completed his Master's degree with distinction at the Royal College of Music, studying with Ben Johnson and supported by an RCM Study Award and the Josephine Baker Trust.

Honoka Komoda (piano)

Honoka Komoda is a pianist from Japan. She completed her studies at the Aichi University of the Arts, where she trained with Irina Chukovskaya, Professor of Piano, and is now continuing her musical development in Austria.

From October 2022 to March 2024, she studied in the Postgraduate Piano Programme at the University of Music and Performing Arts Vienna with Professors Wolfgang Watzinger and Stefan Vladar. Since March 2024, she has been enrolled in the Master's programme in Lied accompaniment with Professor Justus Zeyen.

She has won several awards at piano competitions in Japan and has performed in the Great Hall of the Vienna Musikverein. She has also appeared at the Schubertiade 'Junge Schubert-Stimmen' at Schubert Castle Atzenbrugg and in concerts organised by the Schubert Society.

In 2025 she was nominated for the Anny Felbermayer Förderpreis together with baritone Daniel Sauer. She was also nominated for scholarships from the AMICITIA Foundation and the Yamada Sadao Music Foundation. She has been selected for participation in the Basel LIEDAcademy 2026.

Honoka has received private lessons and masterclasses from distinguished artists including Dina Yoffe, Kevin Kenner, Elena Levit, Graham Scott, Noriko Ogawa, Matti Raekallio, Richard Stokes, Malcolm Martineau and Thomas Hampson.

On 19 February 2026, she will perform on the Hammerklavier in the Brahms Hall of the Vienna Musikverein as part of the concert series 'Aus der Schatzkammer' ('From the Treasury').

Alexander Karl Koschka (piano)

The Austrian pianist Alexander Karl Koschka received musical training from an early age and won multiple awards at the Prima la Musica Competition, including national level distinctions. He began his studies at the University of Music and Performing Arts Vienna in 2017 with Sibylla Joedicke, completing his bachelor's degree with distinction in 2022. He now studies with Matthias Trachsel for his master's degree and, since autumn 2025, has also specialised in Lied accompaniment with Justus Zeyen at the mdw.

Alexander has participated in masterclasses with Harald Ossberger, Mats Widlund and Marta Zabaleta, among others. His artistic interests encompass solo and chamber music as well as innovative concert formats and contemporary repertoire. In 2023 he took part in the world première of Georg Friedrich Haas's *11,000 Saiten* at the Wiener Konzerthaus. At the Munich Piano Podium 2024 he received several awards and subsequent invitations to perform throughout Germany.

As a Lied accompanist he forms a regular duo with soprano Martina Neubauer. Together, they won the Audience Prize at the final of the Sibelius Singing Lied Duo Competition in Finland (2025) and Third Prize at the International Copenhagen Lied Duo Competition. His playing is noted for its richness of colour, stylistic sensitivity and finely judged musicianship.

Alexander is increasingly in demand for projects that combine classical repertoire with contemporary influences. His collaborations highlight his versatility and his dedication to thoughtful programming, making him an exciting and expressive presence on today's musical scene.

Lisa-Marie Lebitschnig (soprano)

Soprano Lisa-Marie Lebitschnig was shaped early in life by her love of the arts, expression and creativity. Her passion for opera developed on the stage of her hometown theatre, the Stadttheater Klagenfurt. Joining the company at the age of twelve, she has already taken part in more than twenty opera productions.

Highlights from her eleven years in Klagenfurt include roles such as First Boy (*Die Zauberflöte*), Yniold (*Pelléas et Mélisande*) and Barbarina (*Le nozze di Figaro*), as well as numerous performances in the children's and extra choruses. These early experiences working alongside professional singers and conductors were formative in developing her acting, musicianship and artistic professionalism.

A childhood cancer survivor, Lisa-Marie is passionate about supporting charitable organisations. She organised her first benefit concert for Kärntner Kinderkrebshilfe at the age of sixteen, raising significant donations to support their mission in combating childhood cancer.

Since 2017 she has studied voice at the Kunstuniversität Graz with Antonius Sol. There she discovered her love for the subtle art of interpreting classical song through work with Josef Breinl and Julius Drake. In February 2023 she gave

her first recital at the Arnold Schönberg Center in Vienna with Thomas Ebenstein and Sascha El Mouissi at the piano, followed by a solo recital in Padova organised by L'amicci della Musica Padova. In summer 2023 she performed Despina (*Così fan tutte*) at Oper Lungau and later gave a recital for the Österreichische Richard Wagner Gesellschaft. In early 2024 she sang Pamina at the University of Music and Performing Arts Graz and subsequently took part in a number of contemporary performances at Oper Graz.

She won three prizes at the 2025 competition Liedkunst im Schloss vor Husum and completed her Master's degree in the same year.

Wan-Yen Li (piano)

Wan-Yen Li was born in Taipei, Taiwan. She has earned a distinguished reputation as a soloist, artsong pianist, accompanist, teacher and individual coach. She has been invited to the Heidelberger Frühling Liedakademie, the LIEDBasel Academy and Carnegie Hall SongStudio. She has also been selected for the Young Artists Programme at the 2026 Leeds Song Festival and for Campus Lied et Mélodie at the Royaumont Foundation.

She has received important artistic inspiration through collaborations with Thomas Hampson and Susan Manoff, as well as masterclasses with James Baillieu, Patricia Petibon, Anne Le Bozec, Javier Arrebola, Bryan Wagorn and others.

Wan-Yen works as a piano accompanist with numerous choirs and holds a lectureship in several singing classes at the Conservatory for Music and Dance Cologne. From the 2025 season onwards she will serve as choir accompanist at Theater Aachen in Germany. She has performed in New York, Paris, London, Basel, Montepulciano, Tokyo, Taipei and at many venues throughout Germany.

Following her bachelor's degree in Taiwan, she completed three master's degrees in Germany: in Lied interpretation with Prof. Ulrich Eisenlohr, in contemporary piano music with Prof. Pierre-Laurent Aimard and in solo piano with Prof. Florian Hölscher. She earned her Konzertexamen degree in Lied Interpretation under Prof. Stefan Irmer.

Edward Lloyd (piano)

Described as "A highly poetic and expressive performer with strong musical instincts alongside beautiful tonal colouring creating a notable silence in the audience indicative of their expressive ability and communicative musicianship." (Pascal Nemirovski)

Edward made his concerto début with the Oxford Festival Orchestra in the Church of St Mary the Virgin in 2022. Subsequent performances have brought him to the Bridgewater Hall, Stoller Hall, Liszt Academy in Budapest and most recently the Liverpool Philharmonic.

Edward has been a prize winner in numerous international competitions including the Liszt Society International Piano

Competition, Christopher Duke and Vienna International Competition as well as the Beethoven Piano Society of Europe Competition. He is also active in chamber music and has received the first prize in both the Dorothy Richardson and the Alexander Young prizes for vocal accompaniment.

Edward Lloyd studied at Chetham's School of Music and is currently at the Royal Northern College of Music under the tutelage of Prof. Graham Scott, where he is supported by the The LHR Charitable Foundation.

Edward is an artist in the Davison Young Musicians Foundation. Since 2024, Edward has been an awards advocate for the DYMF. Currently in 2025, Edward has been selected as a Drake Calleja Trust Scholar and is supported by the Craxton Memorial Trust.

Bruno Meichsner (baritone)

Bruno Meichsner was born in Berlin and discovered his passion for singing with the Berlin Boys' Choir. The lyric baritone completed his vocal studies in 2025 at the Hochschule für Musik Hanns Eisler Berlin under Prof. Stephan Rügamer.

He is a multiple prizewinner at the 7th Internationale Haydn Gesangswettbewerb für klassisches Lied und Arie. In addition to First Prize, the young baritone won the Mozarthaus Vienna Prize and the Audience Prize.

As a concert singer, he performs major roles across a wide variety of oratorios and Masses in venues such as the Philharmonie, the Konzerthaus Berlin and the Pierre Boulez Saal. He has appeared with renowned orchestras including the Rundfunk Sinfonieorchester Berlin and the Kammersymphonie Berlin.

During his studies, Bruno Meichsner appeared regularly in musictheatre productions at the HfM Hanns Eisler. These included Papageno (*Die Zauberflöte*), Pasquino (*Il mondo della luna*), and Demetrius (*A Midsummer Night's Dream*).

He has received important artistic impulses through collaboration with Thomas Hampson, Wolfram Rieger and Martin Bruns, and has furthered his training in numerous masterclasses with KS Robert Holl, KS Birgid Steinberger, Susan Manoff and Malcolm Martineau.

He was a scholarship holder at the Lied Academy of the Heidelberger Frühling for the 2023–24 season.

Martina Neubauer (soprano)

The Viennese soprano Martina Neubauer possesses a broad repertoire spanning opera, operetta, concert and Lied. She has appeared as Dido (*Dido and Aeneas*), Countess Zedlau (*Wiener Blut*), Eva the Diva (*Von O bis Oper*), the Queen (*Richard III.*, Musik Theater an der Wien), and Donna Elvira (*Don Giovanni*, Vienna Opera Summer Belvedere).

In 2022 she won the LIONS Music Prize, the Gabriele Sima Scholarship and the Musica Juventutis Competition of the Wiener Konzerthaus. Further recognition followed in 2024

when she reached the finals of both the Otto Edelmann Singing Competition and the Neue Stimmen Competition and received Second Prize and the Audience Prize at the Hans Staud Music Prize.

Alongside her vocal studies in Vienna, Martina attended the operetta course taught by Wolfgang Dosch and received significant artistic impulses from masterclasses with Elina Garanča, Linda Watson, Ian Bostridge and Adrian Eröd.

In addition to her operatic work, she is deeply committed to the concert repertoire and has appeared as a soloist at both the Vienna Musikverein and the Vienna Konzerthaus. Her passion for Lied is central to her artistic identity; together with pianist Alexander Koschka, she forms a permanent duo that performs regularly in concert and on the competition stage. In 2025 the duo won the Audience Prize at the Sibelius Singing Lied Duo Competition in Finland and Third Prize at the International Copenhagen Lied Duo Competition.

Martina is equally active in exploring new sonic and artistic directions. She is the founder of the Arelis Quintet, an ensemble consisting of soprano and four saxophonists, which combines classical tradition with contemporary innovation and reimagines well-known works through striking new colours and textures.

Mariana Rodrigues (soprano)

Described as “singing with a crystalline beauty that would tame any savage beast” (*The Times*), Portuguese soprano Mariana Rodrigues has recently completed her MA with Distinction at the Royal Academy of Music in London under Marie Vassiliou, Raymond Connell, James Baillieu, Joseph Middleton and Philip Sunderland, supported by a full scholarship. She was awarded a DipRAM for her outstanding final recital.

Mariana has appeared as a soloist for Academy Song Circle, Academy Voices, Resounding Shores and the Bach in Leipzig series, working with artists including Masaaki Suzuki, Philippe Herreweghe, Rachel Podger, John Butt, Peter Whelan, Dame Jane Glover, Elizabeth Kenny, Yvonne Kenny, Margaret Faultless and Nicholas Mulroy.

She is the winner of the Isabel Jay Memorial Prize, the Edna Bralesford Vocal Prize, the Regency Award and the Flora Nielsen Prize. Mariana has also participated in masterclasses with Iestyn Davies, Dame Felicity Lott, Joanne Lunn, Christian Gerhaher, Lucy Crowe, Malcolm Martineau and Hartmut Höll.

Recent engagements include a double recital début at the Royal Albert Hall and the live première of Billy Cowie’s song cycle with her duo, Chantefable; performances in the Cripta de la Sagrada Família with Bachcelona; and appearances at the Palau de la Música Catalana with Fundació Salvat. She has also performed Sir John Clerk’s soprano solo cantata with the Dunedin Consort.

Alongside Carolyn Sampson, Mariana will create and première a new two-woman opera with the Dunedin Consort, Mahogany Opera and Hera as part of the project *In the*

Belly of the Beast. Her recent festival appearances include Bachcelona, Bloomsbury, Baroquestock, Islington, Surrey Bach and Vilalte in the south of France.

Young Artist Programmes for the 2025–26 season include Vache Baroque James Bowman Young Artist, Bachcelona Akademie, Concertist Fellow with the Oxford Bach Soloists, BREMF Emerging Artist with Chantefable and Next Generation Artist with Sestina Music.

Mariana is the soprano recipient of the 2026 Salvat Grant for Baroque Music.

Carleigh Ross (soprano)

Carleigh Ross is a Canadian American soprano pursuing a master’s degree at the Royal Academy of Music, where she studies with Catherine Wyn Rogers, Raymond Connell and Joseph Middleton. Her studies are generously supported by Help Musicians.

Recent engagements include Zdenka (*Arabella*) and Susanna (*Le nozze di Figaro*) in Royal Academy Opera scenes; performing as soloist in Ravel’s *Chansons madécasses* for the Academy’s celebratory Ravel concert; appearances at London’s Tête à Tête Festival; and participation in the Glyndebourne Festival’s Opera Lab led by Jessica Walker and Stephen Langridge. She is a prize-winner in several vocal competitions, including First Prize in the Major Van Someren-Godfrey Prize and Second Prize in both the Isabel Jay Memorial Prize and the Blyth-Buesst Operatic Prize.

Alongside her work as a Young Artist at Leeds Song, Carleigh’s upcoming engagements include Donna Anna (*Don Giovanni*) in Royal Academy Opera scenes, covering the Female Chorus (*The Rape of Lucretia*) with the Royal Academy Opera Studio, and projects at the National Institute for Dramatic Art in Brussels exploring the integration of wax and voice through George Crumb’s *Apparition*.

Carleigh holds a Bachelor of Music degree from the University of British Columbia, where her roles included Hannah (*Die Passagierin*, Canadian première), Marcellina (*Le nozze di Figaro*), La Marchesa Melibea (*Il viaggio a Reims*) and Zweite Dame (*Die Zauberflöte*), as well as female soloist in Duruflé’s Requiem with the UBC Symphony Orchestra. She has toured as a soloist with the Vancouver Symphony Orchestra, sung in masterclasses with Susan Bullock, Sondra Radvanovsky, Judith Forst and Katherine Ciesinski, and coproduced a multidisciplinary reimagining of Mahler’s *RückertLieder* with WhatLab Studios as part of their Deep End Residency Programme.

Daniel Sauer (baritone)

Daniel Sauer was born in 1999 in Munich and received his first vocal training at the age of seven with the Tölzer Knabenchor. At eleven, he appeared as one of the Three Boys in Mozart’s *Le nozze di Figaro*, including performances at the Bremen State Theatre.

He began his vocal studies in 2016 — initially as a precollege student — with Prof. Dominik Wortig at the Leopold Mozart College of Music at the University of Augsburg. During his bachelor's studies he discovered his passion for the piano, which has since become an important artistic companion. He completed his bachelor's degree in Augsburg in July 2023.

Masterclasses and coachings with artists such as Thomas Hampson, Philippe Jaroussky and Mariette Witteveen have further shaped his musical development. Since 2024 he has been pursuing a master's degree in 'Lied—Oratorio—Concert' at the University of Music and Performing Arts Vienna under Prof. Florian Boesch and Prof. Karlheinz Hanser. In Vienna he has developed a strong affinity for the art song and its close relationship with poetry — a focus reflected in numerous performances in and around the city. In 2025 he gave his first solo Lieder recital at Castello Miramare in Trieste, together with his close friend and pianist Steve Roy.

With equal curiosity and dedication, Daniel continues to explore the oratorio and opera repertoire. His artistic experience includes appearances as the baritone soloist in Gabriel Fauré's Requiem, as well as operatic roles such as Pelléas (*Impressions de Pelléas* by Marius Constant, after Debussy's *Pelléas et Mélisande*).

Daniel Sauer is currently a scholarship holder of the Anny Felbermayer Fund, awarded to him and pianist Honoka Komoda for their joint work as a Lied duo.

Klara Solén (mezzo-soprano)

Klara Solén is a Swedish mezzo-soprano with a passion for storytelling and expressive performance. She is currently pursuing her undergraduate degree in Classical Singing at the Royal Academy of Music in London and recently made her UK operatic début in the title role of Rossini's *La Cenerentola* with Hampstead Garden Opera.

Before moving to the UK, Klara trained at Kapellsberg's Opera Studio in Sweden, where she performed roles including Carmen (*Carmen*) and Oberon (*A Midsummer Night's Dream*) at the Swedish Northern Opera House, Norrlandsoperan. She has also appeared with Moderna Operan in *Amour Fou* (2025) and with Skånska Operan in Donizetti's *Lucia di Lammermoor* (2024).

An active concert and recital artist, Klara's recent solo repertoire includes Mendelssohn's *Elijah*, Mozart's Requiem, Vivaldi's *Stabat Mater* and Bach's *St John Passion*. At the Royal Academy of Music, she has appeared in the Academy Voices concert series and in *An Evening with Rachel Podger and the Royal Academy of Music* at St George's, Hanover Square. She is also a member of the Royal Academy Song Circle.

Klara has a particular affinity for Nordic song and is committed to sharing this repertoire with new audiences. She has participated in masterclasses and coaching sessions with Aigul Akhmetshina, Susan Bullock, Julius Drake, Jennifer Larmore, Anna Larsson and Matthew Rose.

Viviana Țaga-Radu (piano)

Viviana-Maria Țaga-Radu began her piano studies at the age of six at the Octav Băncila National College of Art in Iași, Romania. Since then, she has taken part in more than fifty national and international piano competitions, as well as numerous chamber music festivals and concerts. From 2020 to 2022, she was a member of the youth orchestra in her hometown, performing a wide range of repertoire. Her passion for understanding music in depth was encouraged from an early age, leading her to participate in several music symposiums where she wrote and presented her own articles.

She is currently in her fourth year as an undergraduate at the Royal College of Music under the tutelage of Professor Edna Stern. Viviana has also developed an increasingly strong interest in the world of art song, collaborating with a growing number of singers. Most recently, she was awarded the Pianist Prize in the 2025 Brooks Van Der Pump English Song Competition.

Kelsey Thomas (soprano)

Kelsey Thomas is a British soprano studying at the Royal Northern College of Music. She is the current award holder of the Sybil Tutton Opera Award from Help Musicians UK and is also supported by the Riga Heesom Scholarship Award and the Richard Newitt Fund from the RNCM.

On the concert stage, Kelsey has performed at numerous UK venues, including the Buxton Pavilion Arts Centre, Crosby Hall and the Royal Liverpool Philharmonic Hall, where she made her professional début opening the Philharmonic's 2025–26 lunchtime concert series alongside her duo partner, Edward Lloyd (piano). She has also appeared at several opera galas, including Grimsby Town Hall alongside Henry Waddington and Victoria Simmonds, where she was introduced as an "exciting, early career singer" (Grimsby Concert Society).

As an oratorio and chamber soloist, Kelsey has performed major soprano solos including VillaLobos's *Bachianas Brasileiras* with cellists of the Merseyside Youth Orchestra, and Handel's *Messiah* with the Liverpool Mozart Orchestra at Liverpool Metropolitan Cathedral. She returns as soprano soloist in *Messiah* in March 2026 with the Oldham Symphony Orchestra, and appears as guest soprano soloist in Mendelssohn's *Elijah* at Liverpool Cathedral in May.

Since 2024, Kelsey has been a member of the RNCM Songsters, a select ensemble of advanced singers and pianists at the conservatoire. Through this platform, she has performed widely, presenting a diverse range of art-song repertoire across multiple UK venues.

Recent operatic highlights include Berenice (*L'occasione fa il ladro*, RNCM Opera Scenes 2026), Sandrina (*La finta giardiniera*, RNCM Opera Scenes 2025), Maria Bertram (*Mansfield Park*, RNCM Opera Scenes 2024) and Colombina (*Le donne curiose*, RNCM Opera Scenes 2024). She has also performed with the RNCM Opera Chorus in Mozart's *Le nozze di Figaro* (2022) and Rimsky Korsakov's *Snegurochka* (2023).

Kelsey has participated in masterclasses with Rebecca Evans, Joseph Middleton, Soraya Mafi, Elizabeth Llewellyn, David Owen Norris and Roger Vignoles.

Curtis Vetter (piano)

Curtis Vetter is a British German collaborative pianist and répétiteur based in London. Specialising in vocal accompaniment and chamber music, he is an acclaimed recitalist who performs across the UK. Curtis is a Young Artist at Leeds Song and was the recipient of the Sam Hutchings Pianist Prize at the Oxenfoord International Summer School, where he worked with Malcolm Martineau.

He has performed in masterclasses with renowned artists including Susan Bullock, Marie McLaughlin and Lucy Crowe, and his répétiteur work includes engagements with Birmingham Contemporary Music Group and Barber Opera on a variety of productions.

Curtis is currently undertaking postgraduate studies at the Royal Academy of Music with James Baillieu and Joseph Middleton, where he is supported by the Sir Curtis Price Scholarship. His studies are additionally funded by the Countess of Munster Musical Trust. He holds a First Class Honours degree in Music from the University of Birmingham.

Amelie Warner (piano)

Amelie Warner was born in Augsburg, Germany, in 1994. She completed her bachelor's degree in artistic pedagogical piano at the University of Music Würzburg with Prof. Martin Dombrowski. During this time she gained valuable experience in song interpretation through lessons with Prof. Gerold Huber and Prof. Alexander Fleischer. In October 2025 she completed her master's degree in piano-vocal accompaniment with distinction at the University of Music and Performing Arts Graz, where she studied with Prof. Julius Drake, Prof. Joseph Breinl and Prof. Hedayet Djeddikar.

Amelie Warner's song repertoire encompasses a wide range of classical and romantic works by numerous composers, including many lesser known figures such as Isabelle Aboulker, Maria Bach, Jean Patrick Besingrand, Henriette Bosmans, Rebecca Clarke, Tom Cipullo, Anna Cramer, Violeta Dinescu, Manuela Kerer, Emilie Mayer, Lise Maria Mayer, Dora Pejačević, Wolfgang Rihm, Steffen Schleiermacher, Ruth Schönthal, Ethel Smyth, Karol Szymanowski, Viktor Ullmann and many others.

She has participated in numerous masterclasses and received formative musical inspiration from artists including Anne Le Bozec, Pauliina Tukiainen, Roger Vignoles, Erika Switzer, Joseph Middleton, Eleonora Pertz, JanPhilip Schulze, Gottfried Hefele, Elly Ameling, Thomas Quasthoff, Hartmut Höll, Anna Lucia Richter, Marlis Petersen, Sir Thomas Allen, Julia Kleiter, Michael McMahon, Hans Eijsackers, Christianne Stotijn, Jard van Nes, Werner Güra, Robert Holl, Michael Schade, Emily Hehl and others.

Amelie's artistic work has received numerous awards. Together with her duo partners Nina Schumertl and Lisa-Marie Lebitschnig she is a prizewinner at the International Student LiedDuo Competition 2024 in Groningen, the Udo Reinemann International Masterclass 2023–24, the International Chamber Music Competition 'Seghizzi', Liedkunst im Schloss vor Husum 2025 and the 58th International Vocal Competition 2025.

Yihan Zhao (piano)

Yihan Zhao is a postgraduate student at the Royal College of Music in London, where he is studying piano with Jianing Kong and Dmitri Alexeev, and collaborative piano with Richard Uttley and Simon Lepper. He was generously supported by the Evelyn Tarrant Scholarship and the Eileen Rowe Musical Trust during his undergraduate studies, in which he was awarded the Chappell Medal as First Prize winner in the Chappell Medal Piano Competition 2022.

His recent début at Wigmore Hall in the 70th Kathleen Ferrier Award was highly commended, and his performance with countertenor Zheng Jiang received one of the most enthusiastic responses from the audience.

As a recent harpsichordist, Yihan has already achieved success as Second Prize winner at the Prix Annelie de Man, the international harpsichord competition in the Netherlands, in 2023. His involvement in the concert series *Abolition Song and Its Legacies* at the Handel Hendrix House explores, transmits and reinterprets the lost voices of historical composers and writers, particularly those who were Black or female.

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QR codes will be available around the venue should you wish to access the programme upon arrival. You are welcome to use your mobile device to view song texts during the recital, but please ensure that your device is switched to silent mode and that your screen brightness is turned down so as not to disturb the performers or fellow audience members.

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