



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  
Tuesday 14 April at 6pm

**Evening Recital**

THE VENUE, LEEDS CONSERVATOIRE



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



THE LIZ & TERRY BRAMALL  
FOUNDATION

# 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.

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

Joseph Middleton  
Director, Leeds Song

# 2026 Festival at a Glance

## Saturday 11 April

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

## Sunday 12 April

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

## Monday 13 April

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

## Tuesday 14 April

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

## Wednesday 15 April

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

## Thursday 16 April

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

## Friday 17 April

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

## Saturday 18 April

11am – 12pm	<b>Coffee Recital:</b> Theodore Platt and Keval Shah	The Venue, LC
2 – 3.30pm	<b>Young Artists Finale Concert</b>	The Venue, LC
6 – 6.30pm	<b>Pre-concert Talk</b> with Dr George Kennaway	Rooftop Bar, LC
7pm	<b>Festival Closing Recital:</b> 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](mailto:boxoffice@operanorth.co.uk) | [www.leedssong.com/whats-on](http://www.leedssong.com/whats-on)**

Tuesday 14 April 2026, 6pm  
RECITAL ROOM, LEEDS CONSERVATOIRE



## Evening Recital

### 'Haiku'

**Roderick Williams OBE** baritone

**Iain Burnside** piano

Leeds Song favourite Roderick Williams is joined by former Artistic Director Iain Burnside to present a programme themed around Japanese haiku, featuring a new song cycle by Libby Larsen set to be premiered in 2026. Larsen's delicate settings of haiku are interwoven with thematically related songs, old and new, creating a rich tapestry of musical and poetic connections. As Williams describes, the links between songs may be poetic, musical, contrasting, or sympathetic—encouraging free association. He likens Larsen's short songs to a mobile, suspended around the central theme of displacement, from which other musical "threads" extend. Williams has selected additional songs from his repertoire to follow these threads, inviting listeners to form their own associations and connections, allowing the fragile beauty of the programme to evolve and expand.

#### SERENDIPITY

**Libby Larsen**

from *Mobile/Not Mobile/...*  
8 Haiku from World War  
II Internment Camps by  
Japanese-American Citizens  
I. For the living/IKURU MI  
NI GESENU

**Franz Schubert**

Die Sterne

**Francis Poulenc**

Jacques Villon

**Gerald Finzi**

Waiting Both

#### SHE'S LEAVING HOME

**Libby Larsen**

II. Departure day/HANARE  
BANARE NI WAKARE  
(*Mobile/Not Mobile/...*)

**Ludwig van Beethoven**

Leichte Segler in den  
Höhen

**Franz Schubert**

Abschied

**Joan Trimble**

My grief on the sea

#### FORCED TO SET SAIL

**Libby Larsen**

III. War forced us from  
California/IKUSA KASHUU  
O OWARE  
(*Mobile/Not Mobile/...*)

**Franz Schubert**

Meeres Stille

**Elizabeth Lutyens**

Refugee Song

#### CHILDREN CHASING DRAGONFLIES

**Libby Larsen**

IV. At Midday/HIZAKARI  
TOMBO (*Mobile/Not  
Mobile/...*)

**Carl Loewe**

Der Zahn

**Ralph Vaughan Williams**

Silent Noon

**Francis Poulenc**

Joan Mirò

#### INTERVAL

#### NIGHT TRAINS

**Libby Larsen**

V. Hearing sound of train/  
KISHA NO OTO (*Mobile/  
Not Mobile/...*)

**Benjamin Britten**

Midnight on the Great  
Western

**Franz Schubert**

Willkommen und Abschied

#### LEAVES ON THE TRACK

**Libby Larsen**

VI. This night memories of  
past year/KISHA RERU O  
KISHIRU KOYOI

**Gabriel Fauré**

Automne

**Franz Liszt**

Es rauschen die Winde

**Muriel Herbert**

Faint heart in a railway  
train

**Francis Jackson**

From a railway carriage

#### THE DARK NIGHT OF THE SOUL

**Libby Larsen**

VII. It's winter /FUYUYO  
(*Mobile/Not Mobile/...*)

**Franz Schubert**

Der Doppelgänger

**Ivor Gurney**

Reconciliation

#### WHERE DO I DISCARD MY DREAMS?

**Libby Larsen**

VIII. At daybreak/AKETE  
HOSHI WA KIE YUME  
(*Mobile/Not Mobile/...*)

**Franz Schubert**

Nacht und Träume

**María Grever**

What a diff'rence a day  
made

# Texts and Translations

If you are using a printed copy of this programme, please turn the pages quietly to avoid disturbing the performers and other audience members

## SERENDIPITY

**Libby Larsen (b. 1960)**

*Mobile / Not Mobile / . . .*

### **I. For the living**

IKURU MI NI GESENU KOTO OOKU  
NATSU-HOSHI HIKARU

*Shizuku Uyemarko*

For the living  
many incomprehensible incidents  
summer stars shine

### **Franz Schubert (1797-1828)**

#### **Die Sterne**

Wie blitzen die Sterne so hell durch die Nacht!  
Bin oft schon darüber vom Schlummer erwacht.  
Doch schelt' ich die lichten Gebilde drum nicht,  
Sie üben im Stillen manch heilsame Pflicht.

Sie wallen hoch oben in Engelgestalt,  
Sie leuchten dem Pilger durch Heiden und Wald.  
Sie schweben als Boten der Liebe umher,  
Und tragen oft Küsse weit über das Meer.

Sie blicken dem Dulder recht mild ins Gesicht,  
Und säumen die Tränen mit silbernem Licht.  
Und weisen von Gräbern gar tröstlich und hold  
Uns hinter das Blaue mit Fingern von Gold.

So sei denn gesegnet du strahlige Schar!  
Und leuchte mir lange noch freundlich und klar!  
Und wenn ich einst liebe, seid hold dem Verein,  
Und euer Geflimmer laßt Segen uns sein!

*Karl Gottfried von Leitner (1800-1890)*

#### **The Stars**

How brightly the stars are shining through the night!  
They have often awakened me from sleep.  
But I don't chide the shining beings for that,  
Silently they carry out many benevolent tasks.

They wander high above in the form of angels,  
They light the traveller's way through meadow and wood,  
They hover above as messengers of love,  
And often bear kisses over the sea.

They gaze gently into the sufferer's face  
And fringe his tears with silver light.  
And comfortingly and gently lead us away from the grave  
Beyond the deep blue with fingers of gold.

So blessings on you, you shining throng!  
Long may you shed your mild, clear light on me!  
And if, one day, I fall in love, smile upon the union,  
And let your shimmer be a blessing on us.

### **Francis Poulenc (1890-1963)**

#### **Jacques Villon**

Irrémédiable vie  
Vie à toujours chérir

En dépit des fléaux  
Et des morales basses  
En dépit des étoiles fausses  
Et des cendres envahissantes

...

#### **Jacques Villon**

Irremediable life  
Life to be cherished always.

Despite scourges  
And base morals  
Despite false stars  
And encroaching ashes

...

En dépit des fièvres grinçantes  
Des crimes à hauteur du ventre  
Des seins taris des fronts idiots  
En dépit des soleils mortels

En dépit des dieux morts  
En dépit des mensonges  
L'aube l'horizon l'eau  
L'oiseau l'homme l'amour

L'homme léger et bon  
Adoucissant la terre  
Éclaircissant les bois  
Illuminant la pierre

Et la rose nocturne  
Et le sang de la foule.

*Paul Éluard (1895-1952)*

### **Gerald Finzi (1901-1956)**

#### **Waiting both**

A star looks down at me,  
And says: 'Here I and you  
Stand, each in our degree:  
What do you mean to do,—  
Mean to do?'

I say: 'For all I know,  
Wait, and let Time go by,  
Till my change come.'— 'Just so,'  
The star says: 'So mean I:—  
So mean I.'

*Thomas Hardy (1840-1928)*

### **SHE'S LEAVING HOME**

#### **Libby Larsen**

#### ***Mobile / Not Mobile / . . .***

#### **II. Departure day**

HANARE BANARE NI WAKARE MO HI NO  
NATSO NO KUMO

*Yuko Fujikawa*

Despite grinding fevers  
Crimes below the belt,  
Dried up breasts, idiotic fools  
Despite the mortal suns

Despite the dead gods  
Despite the lies  
The dawn, the horizon, water  
Birds, people and love...

People light-hearted and good  
Sweetening the earth  
Clearing the woods  
Illuminating the stone

And the nocturnal rose  
And the blood of the crowd.

Departure day  
families leaving one by one  
summer clouds

## Ludwig van Beethoven (1770-1827)

### Leichte Segler in den Höhen

Leichte Segler in den Höhen,  
Und du, Bächlein klein und schmal,  
Könnt mein Liebchen ihr erspähen,  
Grüßt sie mir viel tausendmal.

Seht ihr, Wolken, sie dann gehen  
Sinnend in dem stillen Tal,  
Laßt mein Bild vor ihr entstehen  
In dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen,  
Die nun herbstlich fallb und kahl.  
Klagt ihr, wie mir ist geschehen,  
Klagt ihr, Vöglein, meine Qual.

Stille Weste, bringt im Wehen  
Hin zu meiner Herzenswahl  
Meine Seufzer, die vergehen  
Wie der Sonne letzter Strahl.

Flüstr' ihr zu mein Liebesflehen,  
Laß sie, Bächlein klein und schmal,  
Treu in deinen Wogen sehen  
Meine Tränen ohne Zahl!

*Alois (Isidor) Jeitteles (1794-1858)*

## Franz Schubert

### Abschied

Ade! du muntre, du fröhliche Stadt, ade!  
Schon scharret mein Rößlein mit lustigen Fuß;  
Jetzt nimm noch den letzten, den scheidenden Gruß.  
Du hast mich wohl niemals noch traurig gesehn,  
So kann es auch jetzt nicht beim Abschied geschehn.  
Ade! du muntre, du fröhliche Stadt, ade! Ade, ihr  
Bäume, ihr Gärten so grün, ade!

Nun reit ich am silbernen Strome entlang.  
Weit schallend ertönet mein Abschiedsgesang;  
Nie habt ihr ein trauriges Lied gehört,  
So wird euch auch keines beim Scheiden beschert!  
Ade, ihr Bäume, ihr Gärten so grün, ade!

Ade, ihr freundlichen Mägdlein dort, ade!  
Was schaut ihr aus blumentumduftetem Haus  
Mit schelmischen, lockenden Blicken heraus?  
Wie sonst, so grüß ich und schaue mich um,  
Doch nimmer wend ich mein Rößlein um.  
Ade, ihr freundlichen Mägdlein dort, ade!

...

### Light clouds sailing in the heights

Light clouds sailing in the heights,  
And you, narrow little brook,  
If you should catch sight of my beloved  
Greet her from me, a thousand times.

And, clouds, if you then see her  
Walking lost in thought in the quiet valley,  
Let my image appear before her  
In the airy vault of heaven.

If she goes near the bushes,  
Which Autumn has turned faded and bare,  
Tell her what has happened to me,  
Tell her, little birds, of my suffering!

Gentle west winds, take  
To my heart's chosen one  
My sighs, that fade away  
Like the last rays of the sun.

Whisper to her my entreaties of love,  
Let her, narrow little brook,  
Truly see in your waves  
My countless tears!

### Abschied

Adieu! you cheerful, happy town, adieu!  
My horse is already eagerly pawing the ground;  
Now take my last, my farewell greeting.  
You have never before seen me sad,  
So that mustn't happen at this farewell either.  
Adieu! you cheerful, happy town, adieu!  
Adieu, you trees, you verdant gardens, adieu!

Now I am riding along the silver stream.  
My song of farewell rings out far and wide;  
You have never heard me sing a sad song,  
And you won't get one either as I say farewell!  
Adieu, you trees, you verdant gardens, adieu!

Adieu, you friendly girls, adieu!  
Why are you peeping out of your flower-fragrant houses  
So mischievously and enticingly?  
As always, I greet you and look away.  
And I never turn my horse around.  
Adieu, you friendly girls, adieu!

...

Ade, liebe Sonne, so gehst du zur Ruh, ade!  
Nun schimmert der blinkenden Sterne Gold.  
Wie bin ich euch Sternlein am Himmel so hold;  
Durchziehn wir die Welt auch weit und breit,  
Ihr gebt überall uns das treue Geleit.  
Ade, liebe Sonne, so gehst du zur Ruh, ade!

Ade! du schimmerndes Fensterlein hell, ade!  
Du glänzest so traulich mit dämmerndem Schein  
Und ladest so freundlich ins Hüttchen uns ein.  
Vorüber, ach, ritt ich so manches Mal,  
Und wär es denn heute zum letzten Mal?  
Ade! du schimmerndes Fensterlein hell, ade!

Ade, ihr Sterne, verhüllet euch grau! Ade!  
Des Fensterlein trübes, verschimmerndes Licht  
Ersetzt ihr unzähligen Sterne mir nicht,  
Darf ich hier nicht weilen, muß hier vorbei,  
Was hilft es, folgt ihr mir noch so treu!  
Ade, ihr Sterne, verhüllet euch grau! Ade!

*Ludwig Rellstab (1799-1869)*

## **Joan Trimble (1915-2005)**

### **My grief on the sea**

My grief on the sea,  
How the waves of it roll!  
For they heave between me  
And the love of my soul!

Abandon'd, forsaken,  
To grief and to care,  
Will the sea ever waken  
Relief from despair?

My grief and my trouble!  
Would he and I were,  
In the province of Leinster,  
Or County of Clare!

Were I and my darling –  
O heart-bitter wound! –  
On board of the ship  
For America bound.

On a green bed of rushes  
All last night I lay,  
And I flung it abroad  
With the heat of the day  
And my Love came behind me,  
...

Farewell, dear sun, as you go to rest, farewell!  
The twinkling stars glimmer gold.  
How fond I am of you, little stars in the heavens,  
We travel far and wide through the world,  
And everywhere you accompany us faithfully!  
Adieu, dear sun, as you go to rest, adieu!

Adieu, you bright, sparkling little window, adieu!  
You gleam so invitingly in the twilight,  
And beckon me so pleasantly into the little house.  
I've ridden past you, oh, so often,  
Was it for the last time today?  
Adieu, you bright, sparkling little window, adieu!

Adieu, you stars, veil yourselves in grey! Adieu!  
The sorrowfully shimmering light from the window  
Cannot replace for me you innumerable stars.  
If I can't stay here, if I have to ride on,  
What is the point of your following me so faithfully?  
Adieu, you stars, veil yourselves in grey! Adieu!

He came from the South;  
His breast to my bosom,  
His mouth to my mouth.

*Douglas Hyde (1860–1949)*

FORCED TO SET SAIL

**Libby Larsen**

***Mobile / Not Mobile / . . .***

**III. War forced us from California**

IKUSA KASHUU O OWARE SABAKU NO  
MIZUUMI NAMI TATANU HI

*Neiji Ozawa*

War forced us from California  
No ripples this day  
on desert lake

**Franz Schubert**

**Meeres Stille**

Tiefe Stille herrscht im Wasser,  
Ohne Regung ruht das Meer,  
Und bekümmert sieht der Schiffer  
Glatte Fläche rings umher.  
Keine Luft von keiner Seite!  
Todesstille fürchterlich!  
In der ungeheueren Weite  
Reget keine Welle sich.

*Johann Wolfgang von Goethe (1749-1832)*

**Calm at sea**

The water is profoundly still,  
The sea is motionless.  
Anxiously the sailor gazes  
At the surrounding glassy stillness.  
Not a breath of wind from anywhere!  
A terrifying deathly hush!  
In the vast expanse  
Not a wave stirs.

**Elizabeth Lutyens (1906-1983)**

**Refugee Blues**

*W. H. Auden (1907-1973)*

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

CHILDREN CHASING DRAGONFLIES

**Libby Larsen**

***Mobile / Not Mobile / . . .***

**IV. At Midday**

HIZAKARI TOMBO OU KORA NO HA GA SHIROI

*Sagara Sei*

At midday children  
chasing dragonflies  
their teeth are white

## Carl Loewe (1796-1869)

### Der Zahn

Viktoria! Viktoria!  
Der kleine weiße Zahn ist da.  
Du Mutter! komm, und Groß und Klein  
Im Hause! kommt, und kuckt hinein,  
Und seht den hellen weißen Schein.

Der Zahn soll Alexander heißen.  
»Du liebes Kind! Gott halt' ihn dir gesund,  
Und geb' dir Zähne mehr in deinen kleinen Mund  
Und immer was dafür zu beißen!«

*Matthias Claudius (1740-1815)*

### The tooth

Victoria! Victoria!  
The little white tooth has come!  
Mother! come! Everyone in the house  
Large and small! come and look.  
And look at the bright, white shine!

The tooth shall be called Alexander.  
"Dear child! May God keep it healthy for you,  
And give you more teeth in your tiny mouth,  
As well as plenty to chew with them!"

## Ralph Vaughan Williams (1872-1958)

### Silent Noon

Your hands lie open in the long fresh grass, —  
The finger-points look through like rosy blooms:  
Your eyes smile peace. The pasture gleams and  
glooms  
'Neath billowing skies that scatter and amass.  
All round our nest, far as the eye can pass,  
Are golden kingcup fields with silver edge  
Where the cow-parsley skirts the hawthorn hedge.  
'Tis visible silence, still as the hourglass.  
Deep in the sunsearched growths the dragonfly  
Hangs like a blue thread loosened from the sky: —  
So this winged hour is dropt to us from above.  
Oh! clasp we to our hearts, for deathless dower,  
This close-companioned inarticulate hour  
When twofold silence was the song of love.

*Dante Gabriel Rossetti (1828-1882)*

## Francis Poulenc

### Joan Miró

Soleil de proie prisonnier de ma tête,  
Enlève la colline, enlève la forêt.  
Le ciel est plus beau que jamais.

Les libellules des raisins  
Lui donnent des formes précises  
Que je dissipe d'un geste.

Nuages du premier jour,  
Nuages insensibles et que rien n'autorise,  
Leurs graines brûlent  
Dans les feux de paille de mes regards.

À la fin, pour se couvrir d'une aube  
Il faudra que le ciel soit aussi pur que la nuit.

*Paul Éluard (1895-1952)*

### Joan Miró

Sun of prey prisoner of my head,  
Take away the hill, take away the forest.  
The sky is more beautiful than ever.

The dragonflies of the grapes  
Give it precise forms  
That I dispel with a gesture.

Clouds of primeval day,  
Insensitive clouds sanctioned by nothing,  
Their seeds burn  
In the straw fires of my glances.

At the end, to cloak itself with dawn  
The sky must be as pure as the night.

## NIGHT TRAINS

**Libby Larsen**

*Mobile / Not Mobile / . . .*

### **V. Hearing sound of train**

KISHA NO OTO KIKOYU NAGAKI YORUO  
SAMETE ORI

*Tokuji Hirai*

Hearing sound of train  
AWAKE-  
this endless night

### **Benjamin Britten (1913-1976)**

#### **Midnight on the Great Western**

In the third-class seat sat the journeying boy,  
And the roof-lamp's oily flame  
Played down on his listless form and face,  
Bewrapt past knowing to what he was going,  
Or whence he came.

In the band of his hat the journeying boy  
Had a ticket stuck; and a string  
Around his neck bore the key of his box,  
That twinkled gleams of the lamp's sad beams  
Like a living thing.

What past can be yours, O journeying boy  
Towards a world unknown,  
Who calmly, as if incurious quite  
On all at stake, can undertake  
This plunge alone?

Knows your soul a sphere, O journeying boy,  
Our rude realms far above,  
Whence with spacious visions you mark and mete  
This region of sin that you find you in,  
But are not of?

*Thomas Hardy (1840-1928)*

### **Franz Schubert**

#### **Willkommen und Abschied**

Es schlug mein Herz, geschwind zu Pferde!  
Es war getan fast eh' gedacht.  
Der Abend wiegte schon die Erde,  
Und an den Bergen hing die Nacht;  
Schon stand im Nebelkleid die Eiche,  
Ein aufgetürmter Riese, da,  
Wo Finsterniss aus dem Gesträuche  
Mit hundert schwarzen Augen sah.

...

#### **Welcome and Farewell**

My heart was beating, quick to horse!  
No sooner thought than done.  
The evening was already cradling the earth,  
And night hung about the mountains,  
The oaktree already stood cloaked in mist,  
A towering giant there  
Where darkness out of the bushes  
Peered with a hundred coal-black eyes.

...

Der Mond von einem Wolkenhügel  
Sah kläglich aus dem Duft hervor,  
Die Winde schwangen leise Flügel,  
Umsausten schauerlich mein Ohr;  
Die Nacht schuf tausend Ungeheuer,  
Doch frisch und fröhlich war mein Mut:  
In meinen Adern welches Feuer!  
In meinem Herzen welche Glut!

Dich sah ich, und die milde Freude  
Floss von dem süßen Blick auf mich;  
Ganz war mein Herz an deiner Seite  
Und jeder Atemzug für dich.  
Ein rosenfarbnes Frühlingswetter  
Umgab das liebliche Gesicht,  
Und Zärtlichkeit für mich – Ihr Götter!  
Ich hofft' es, ich verdient' es nicht!

Doch ach, schon mit der Morgensonne  
Verengt der Abschied mir das Herz:  
In deinen Küssen welche Wonne!  
In deinem Auge welcher Schmerz!  
Ich ging, du standst und sahst zur Erden,  
Und sahst mir nach mit nassem Blick:  
Und doch, welch Glück, geliebt zu werden!  
Und lieben, Götter, welch ein Glück!

*Johann Wolfgang von Goethe (1749-1832)*

The moon from behind a bank of cloud  
Peered sadly through the mist,  
The winds softly beat their wings,  
Rustled eerily around my ears.  
The night created a thousand monsters  
But I was bright and cheerful:  
Such fire in my veins!  
Such a glow in my heart!

I saw you, and a gentle joy  
Flowed from your sweet glance over me;  
My whole heart was completely at your side  
And my every breath was for you.  
A rosy coloured Springtime,  
Surrounded the beautiful face,  
And tenderness for me - you gods!  
I had hoped for this, I didn't deserve it.

But alas, already with the morning sun  
Farewell oppresses my heart:  
What bliss in your kisses!  
What pain in your eyes!  
I left, you stood looking down,  
And gazed after me with tears in your eyes;  
And oh, what happiness to be loved!  
And dear gods! what happiness to love!

## LEAVES ON THE TRACK

**Libby Larsen**

***Mobile / Not Mobile / . . .***

### **VI. This night memories of past year**

KISHA RERU O KISHIRU KOYOI OMOIDE  
ICHINEN NO AKIYO

*Tojo Fujita*

Train rumbles on track  
this night memories of past year  
autumn evening

### **Gabriel Fauré (1845-1924)**

#### **Automne**

Automne au ciel brumeux, aux horizons navrants,  
Aux rapides couchants, aux aurores pâlies,  
Je regarde couler, comme l'eau du torrent,  
Tes jours faits de mélancolie.

Sur l'aile des regrets mes esprits emportés,  
– Comme s'il se pouvait que notre âge renaisse! –  
Parcourent, en rêvant, les coteaux enchantés  
Où jadis sourit ma jeunesse.

...

#### **Autumn**

Autumn of misty skies and heartbreaking horizons,  
Of rapid sunsets and pale dawns,  
I watch your melancholy days  
Flow past like a torrent.

My thoughts carried away on wings of regret.  
- As if our time could be lived again! –  
Wander, dreaming, the enchanted slopes  
Where long ago my youth once smiled.

...

Je sens, au clair soleil du souvenir vainqueur  
Refleurir en bouquet les roses déliées  
Et monter à mes yeux des larmes, qu'en mon cœur,  
Mes vingt ans avaient oubliées!

*Armand Silvestre (1837-1901)*

In the bright sunlight of triumphant memory  
I feel untied roses flowering again in bouquets,  
And tears rising to my eyes, that in my heart  
At twenty had been forgotten.

## **Franz Liszt (1811-1886)**

### **Es rauschen die Winde**

Es rauschen die Winde  
So herbstlich und kalt;  
Verödet die Fluren,  
Entblättert der Wald.  
Ihr blumigen Auen!  
Du sonniges Grün!  
So welken die Blüten  
Des Lebens dahin.

Es ziehen die Wolken  
So finster und grau;  
Verschwunden die Sterne  
Am himmlischen Blau!  
Ach, wie die Gestirne  
Am Himmel entflieh'n,  
So sinket die Hoffnung  
Des Lebens dahin!

Ihr Tage des Lenzes  
Mit Rosen geschmückt,  
Wo ich die Geliebte  
An's Herze gedrückt!  
Kalt über die Hügel  
Rauscht, Winde, dahin!  
So sterben die Rosen  
Der Liebe dahin!

*Ludwig Rellstab (1799-1860)*

### **The winds howl**

The winds howl  
Autumnal and cold.  
They blight all the flowers,  
Strip the trees the wood  
You verdant meadows,  
Your sun-kissed green!!  
That's how the blossoms  
Of life wither.

The clouds drift by  
So sinister and grey;  
The stars have vanished  
From the blue of the sky.  
Alas, just as the stars  
Flee from heaven,  
So vanishes  
One's hope for life.

Days of Springtime  
Adorned with roses,  
When I pressed  
My beloved to my heart!  
Oh cold winds, fly away  
Over the hills!  
That's just how  
The roses of life perish.

## **Muriel Herbert (1897-1984)**

### **Faint heart in a railway train**

At nine in the morning there passed a church,  
At ten there passed me by the sea,  
At twelve a town of smoke and smirch,  
At two a forest of oak and birch,  
And then, on a platform, she:  
A radiant stranger, who saw not me.  
I queried, "Get out to her do I dare?"  
But I kept my seat in my search for a plea,  
And the wheels moved on. O could it but be  
That I had alighted there!

*Thomas Hardy (1840 - 1928)*



## Ivor Gurney (1890-1937)

### Reconciliation

Word over all, beautiful as the sky!  
Beautiful that war, and all its deeds of carnage,  
must in time be utterly lost;  
That the hands of the sisters Death and Night,  
incessantly softly wash again, and ever again, this  
soil'd world:  
...For my enemy is dead – a man divine as myself  
is dead;  
I look where he lies, white-faced and still, in the  
coffin – I draw near;  
I bend down, and touch lightly with my lips the  
white face in the coffin

*Walt Whitman (1819-1892)*

WHERE DO I DISCARD MY DREAMS?

### Libby Larsen

#### **Mobile / Not Mobile / . . .**

### VIII. At daybreak

AKETE HOSHI WA KIE YUME WA DOKO E SUTER At daybreak  
stars disappear  
where do I discard my dreams?

*Neiji Ozawa*

### Franz Schubert

#### **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)*

#### **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!

## María Grever (1885-1951)

### What a difference a day made

*Stanley Adams (1907-1994)*

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

# Programme Notes

## 'Haiku'

I'm delighted to bring to Leeds a programme that Iain and I created for St Paul, Minnesota last Autumn. We based the recital on eight haiku by Minneapolis' most famous living composer and talisman, Libby Larsen, which she composed especially for the occasion. She was fascinated by a book of haiku written by Japanese Americans interned in the US during the Second World War. Using a particular selection of them, she explores themes of exile, detention and rendition (most particularly by rail) which have resonances that reach right to the present day. These eight songs form the springboard for a selection from my own repertoire that complement and comment on Libby's choices.

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*Mobile/Not Mobile/...* is a setting of eight haiku found in Violet Kazue de Cristoforo's book *May Skies, There's Always a Tomorrow, an Anthology of Japanese American Concentration Camp Kaiko Haiku*. Each of the volume's 130+ haiku, set in free-style (kaiko haiku), distils into a few lines the realities of the detention camps where thousands of Japanese-American citizens were incarcerated during World War II. \*

In collaborating on our new work, Roderick Williams, Iain Burnside and I selected 8 haiku by Shizuku Uyemarko, Yuko Fujikawa, Neiji Ozawa, Sagara Sei, Tokuji Hirai, Tojo Fujita and Hyakuissei Okamoto. Each haiku uses something familiar to us (train, dragonfly, cloud, seasons, wind/windless) as contemplations of patience, forbearance and ability to endure.

Honouring these qualities, we thought to create a concert program which uses the 8 haiku songs to frame and inspire eight sets of Western art-song. For the Schubert Club première Roderick and Iain chose 23 songs to make up 8 sets. We call this a concert in the form of an Alexander Calder mobile. A visualisation of the concert program is on the following page.

We intend that you perform *Mobile/Not Mobile/...* either in mobile form or as its own set. If you adopt mobile form, let the haiku poetry inspire your choices for each song set. Libby Larsen, 2025.

\*Executive Order 9066, signed by President Franklin D. Roosevelt on February 19, 1942, authorized the mass forced removal and incarceration of all Japanese Americans on the West Coast. As a result of this order, some 110,000 Japanese Americans living on the West Coast were removed from the West Coast, most to inland concentration camps. Executive Order 9066 lapsed at the end of the war and was eventually terminated by Proclamation 4417, signed by President Gerald Ford on February 19, 1976.

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# Biographies

## Roderick Williams OBE

### Baritone

Roderick Williams is one of the UK's most sought-after baritones and is constantly in demand on the concert platform and in recital, encompassing repertoire from the baroque to world premières.

Opera engagements have included major roles at leading opera houses worldwide including the Royal Opera House, Covent Garden; English National Opera; Dutch National Opera; Dallas Opera; the Bregenz Festival; and Oper Köln. He has been involved in many world premières including Alexander Knaifel's *Alice in Wonderland*; several operas by Michel van der Aa; the title role in Robert Saxton's *The Wandering Jew*; and the UK première of Sally Beamish's *Judas Passion* with the Orchestra of the Age of Enlightenment.

Notable operatic engagements have included Oronte (*Médée*) by Charpentier; Toby Kramer (*Sunken Garden*) by van der Aa; Don Alfonso (*Così fan tutte*) and Sharpless (*Madama Butterfly*); and the baritone soloist in staged performances of Britten's *War Requiem* for English National Opera. He has sung the title role in *Eugene Onegin* and Prince Yeletsky (*Pique Dame*) for Garsington Opera; the title role in *Billy Budd* for Opera North; van der Aa's *After Life* at the Melbourne State Theatre and Opéra de Lyon; and van der Aa's *Upload* for Dutch National Opera, the Bregenz Festival, Oper Köln and at the Park Avenue Armory in New York. He has also appeared as Papageno (*Die Zauberflöte*) and Ulisse (*Il ritorno d'Ulisse in patria*) for the Royal Opera House, Covent Garden; Toby Kramer for Dallas Opera; and Christus (*St John Passion*) in staged performances with the Berlin Philharmonic and the Orchestra of the Age of Enlightenment under Sir Simon Rattle. In 2023 he sang Germont (*La traviata*) at the St Endellion Festival and recorded the role for a new film by Opera Glassworks, released on Sky Arts in January 2025. Future engagements include Josh in the new van der Aa opera *The Theory of Flames* for Dutch National Opera and the Bregenz Festival.

Recent and future concert engagements include performances with the London Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Dresden Philharmonic, BBC National Orchestra of Wales, BBC Philharmonic, BBC Symphony Orchestra, the Hallé, Bayerische Rundfunk, Britten Sinfonia, Scottish Chamber Orchestra, the Gabrieli Consort, The Sixteen, The King's Consort, Le Concert Spirituel, Ensemble Orchestral de Paris, the Berlin Philharmonic, RIAS Kammerchor, Deutsches Symphonie-Orchester Berlin, Netherlands Radio Philharmonic, St Paul Chamber Orchestra, Bergen Philharmonic Orchestra, Accademia Nazionale di Santa Cecilia, the San Francisco Symphony, Music of the Baroque Chicago, the New York Philharmonic, Utah Symphony, Cincinnati Symphony, Philharmonia Baroque Orchestra, the São Paulo Symphony, Bach Collegium Japan and the Singapore Symphony Orchestra. He is a regular performer at the BBC Proms, appearing as the soloist in the Last Night of the Proms in 2014, in the *St Matthew Passion* in 2021, and in the world première of Matthew Kaner's *Pearl* in 2022. Other recent engagements include tours of Japan with the BBC Symphony Orchestra, of Europe with RIAS Kammerchor, and of North America with Bach Collegium Japan.



©Theo Williams

An accomplished recital artist, he appears regularly at venues and festivals including Wigmore Hall, Kings Place, LSO St Luke's, the Perth Concert Hall, the Ludlow English Song Weekend, the Oxford International Song Festival, the Howard Assembly Room in Leeds, the Bath International Festival, the Three Choirs Festival, the Aldeburgh Festival, the Edinburgh International Festival, the Concertgebouw and the Musikverein. In 2019 he performed all three Schubert cycles at Wigmore Hall. His recital programmes often feature works by British composers, including many new commissions. He appears frequently on BBC Radio 3 and BBC Radio 4 as both performer and presenter.

His numerous recordings include operas by Vaughan Williams, Berkeley and Britten for Chandos, and a wide range of English song with pianist Iain Burnside for Naxos. Other recent recordings include an award-winning disc of French song with Roger Vignoles for Champs Hill Records; the three Schubert cycles with Iain Burnside for Chandos; and recordings of Stanford and Somervell with Susie Allan for Somm. He has also recorded Schubert's *Winter Journey* in a new translation by Jeremy Sams with Christopher Glynn for Signum. His performance of Captain Balstrode (*Peter Grimes*) with the Bergen Philharmonic Orchestra for Chandos was named *Gramophone* Recording of the Year 2021. He has also recorded his own arrangement of Butterworth's *A Shropshire Lad* and other English works with the Hallé and Sir Mark Elder for Chandos.

He is an established composer and currently serves as Composer in Association of the BBC Singers. Commissions include *World without End* for RIAS Kammerchor and the BBC Singers, as well as a work marking the centenary of the RAF. He was Artistic Director of Leeds Song in April 2016 and Artist in Residence with the Royal Liverpool Philharmonic Orchestra from 2020 to 2022. He is currently Artist in Residence with the Bournemouth Symphony Orchestra and "singerinresidence" for Music in the Round in Sheffield, presenting concerts and leading innovative learning and participation projects introducing amateur singers of all ages to classical song repertoire. In 2023 he was Artistic Director of the St Endellion Summer Festival and Artist in Residence at the Aldeburgh Festival.

In 2016 he won the Royal Philharmonic Society's Singer of the Year Award, and in June 2017 he was awarded an OBE for services to music. He also performed at the Coronation of King Charles III in 2023.

# Iain Burnside

## Piano

Thanks to prolific careers both as pianist and awardwinning broadcaster, Iain Burnside is one of the UK's bestknown musicians.

Iain has worked with a broad roster of international singers, including Dame Margaret Price, Rosa Feola, Ailish Tynan, Joyce DiDonato, Lawrence Brownlee, Roderick Williams and Bryn Terfel. He has recorded more than 60 CDs, often centred on neglected composers, allowing his curatorial instincts to shine. A committed champion of emerging talent, he plays a crucial role in bringing young singers to wider public attention. Recent highlights include a Rachmaninov song series at Wigmore Hall with outstanding Slavic artists, following his acclaimed Delphian recordings of Rachmaninov and Medtner. Other Delphian collaborations range from Schubert Lieder to song programmes representing Scotland, England, Wales and Ireland.

Innovative programmebuilding has led Iain to expand his concert work into hybrid forms of music theatre, creating staged works around Brahms (*Shining Armour*), Wagner (*The View from the Villa*) and Gurney (*A Soldier and a Maker*). He has broadcast extensively on radio and television, notably as host of BBC Radio 3's acclaimed *Voices* series.

In addition to a long association with London's Guildhall School, Iain is Visiting International Artist at the Royal Irish Academy of Music, Dublin. He has served as a jury member for competitions including the Concours Reine Elisabeth in Brussels, the Busoni and Honens Piano Competitions and the Wigmore Hall International Song Competition. He is Artistic Director of the Ludlow English Song Weekend and Artistic Consultant to Grange Park Opera, Surrey.



A vibrant, surreal stage production scene. A woman in a colorful, patterned dress sits atop a zebra with black and white stripes. The zebra is decorated with a garland of flowers. In the foreground, a person in a red hooded robe is seen from behind, looking towards the stage. The background is dark with blue and purple lighting, featuring a large white figure and colorful balloons. Confetti is falling from the top right.

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