



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
Thursday 16 April at 12pm

Young Artists Showcase

HOWARD ASSEMBLY ROOM



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	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

Thursday 16 April 2026, 12pm-1.30pm
HOWARD ASSEMBLY ROOM



Young Artists Showcase

Your opportunity to enjoy the finest young duos of the Leeds Song Young Artist Programme, coached over the week by Bernarda Fink, Joan Rodgers, Mark Padmore, Roger Vignoles, Anna Tilbrook, Scott Brooksbank and others.

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

Generously supported by the estate of the late Jane Bonner, a much-loved friend of Leeds Song.

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

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

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

Martina Neubauer (soprano)
Alexander Koschka (piano)

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

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

Bruno Meichsner (baritone)
Wan-Yen Li (piano)

Hugo Wolf (1860-1903)
Andenken

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

Naomi Boot (mezzo-soprano)
Viviana Tăga-Radu (piano)

Johannes Brahms (1833-1897)
Von ewiger Liebe

Liza Lehmann (1862-1918)
Love, if you knew the light

Klara Solén (mezzo-soprano)
George Herbert (piano)

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

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

Zheng Jiang (counter-tenor)
Yihan Zhao (piano)

Herbert Howells (1892-1983)
King David

Claude Debussy (1862-1918)
Mandoline

Carleigh Ross (soprano)
Curtis Vetter (piano)

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

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

Daniel Sauer (baritone)
Honoka Komoda (piano)

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

Franz Schubert
Der Wanderer

Siri Bengtsson Marklund (soprano)
Joshua McDade (piano)

Gösta Nystroem (1890-1966)
Det enda (*Sinfonia del mare*)

Clara Schumann (1819-1896)
Ich stand in dunklen Träumen

Hugo Wolf (1860-1903)
Schweig einmal still (*Italienisches Liederbuch*)

Mariana Rodrigues (soprano)
Andrew Cowie (piano)

Gustav Mahler (1860-1911)
Ich bin der Welt abhanden gekommen
(*Rückert-Lieder*)

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

Hugo Wolf (1860-1903)

from *Italienisches Liederbuch*

Nein, junger Herr

Nein, junger Herr, so treibt man's nicht, fürwahr;
Man sorgt dafür, sich schicklich zu betragen.
Für alltags bin ich gut genug, nicht wahr?
Doch Bess're suchst du dir an Feiertagen.
Nein, junger Herr, wirst du so weiter sünd'gen,
Wird dir den Dienst dein Alltagsliebchen künd'gen.

Mein Liebster ist so klein

Mein Liebster ist so klein, daß ohne Bücken
Er mir das Zimmer fegt mit seinen Locken.
Als er ins Gärtlein ging, Jasmin zu pflücken,
Ist er vor einer Schnecke sehr erschrocken.
Dann setzt' er sich ins Haus, um zu verschnaufen,

Da warf ihn eine Fliege übern Haufen;
Und als er hintrat an mein Fensterlein,
Stieß eine Bremse ihm den Schädel ein.
Verwünscht sei'n alle Fliegen, Schnacken, Bremsen
Und wer ein Schätzchen hat aus den Maremmen!
Verwünscht sei'n alle Fliegen, Schnacken, Mücken
Und wer sich, wenn er küßt, so tief muß bücken!

Anon

Sergei Rachmaninov (1873-1943)

Poljubila ja

Poljubila ja,
Na pechal' svoju,
Sirotinushku
Bestalannogo.
Uzh takaja [mne
Dolja]1 vypala!
Razluchili nas
Ljudi sil'nye;
Uvezli jego,
Sdali v rekruty...
I soldatkoj ja,
Odinokoj ja,
Znat', v chuzhoj izbe
I sostarejus'...
Uzh takaja mne
Dolja vypala.

Aleksey Nikolayevich Pleshcheyev (1825-1893)

No, young man

No, young man, in truth that won't do at all;
People should try to behave properly.
I'm good enough for everyday, aren't I?
But you look for something better for feast days.
No, young man, if you carry on misbehaving like that
Your everyday girl will give you notice.

My beloved is so small

My beloved is so small that without bending
He can sweep my room with his hair.
When he went into the garden to pick Jasmine,
He was terrified by a snail!
Then he sat down in the house to get his breath back,

And a fly knocked him over;
And as he went to my little window,
A bluebottle cracked his skull.
Cursed be all flies, snails and bluebottles,
And anyone who has a sweetheart from Maremma!
Cursed be all flies, snails, midges,
And anyone who has to bend down low for a kiss!

The Soldier's Wife

To my sorrow
I have grown to love
my wretched
little orphan.
That is the fate
which has befallen me.
Powerful people
separated us...
They took him away
to be a recruit...
a soldier's wife,
a lonely soul,
it seems that I shall grow old
in a stranger's home.
That is the fate
which has befallen me.

Madeleine Dring (1923-1977)

It was a lover and his lass

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green corn-field did pass.
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

Between the acres of the rye,
These pretty country folk would lie,
This carol they began that hour,
How that a life was but a flower

And therefore take the present time
With a hey, and a ho, and a hey nonino,
For love is crownéd with the prime
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

William Shakespeare (1564-1616)

Jean Sibelius (1865-1957)

Flickan kom ifrån sin älsklings möte

Flickan kom ifrån sin älsklings möte,
kom med röda händer. Modern sade:
„Varav rodna dina händer, flicka?“
Flickan sade: „Jag har plockat rosor
och på törnen stungit mina händer.“

Åter kom hon från sin älsklings möte,
kom med röda läppar. Modern sade:
„Varav rodna dina läppar, flicka?“
Flickan sade: „Jag har ätit hallon
och med saften målat mina läppar.“

Åter kom hon från sin älsklings möte,
kom med bleka kinder. Modern sade:
„Varav blekna dina kinder, flicka?“
Flickan sade: „Red en grav, o moder!
Göm mig där och ställ ett kors däröver,
och på korset rista, som jag säger:

En gång kom hon hem med röda händer,
ty de rodnat mellan älskarns händer.
En gång kom hon hem med röda läppar,
ty de rodnat under älskarns läppar.
Senast kom hon hem med bleka kinder,
ty de bleknat genom älskarns otro.“

Johan Ludvig Runeberg (1804-1877)

The girl returned from meeting her lover

The girl returned from meeting her lover,
came with her hands all red. Said her mother:
'What has made your hands so red, girl?'
Said the girl: 'I was picking roses
and pricked my hands on the thorns.'

Again she came from meeting her lover,
came with her lips all red. Said her mother:
'What has made your lips so red, girl?'
Said the girl: 'I was eating raspberries
and stained my lips with the juice.'

Again she came from meeting her lover,
came with her cheeks all pale. Said her mother:
'What has made your cheeks so pale, girl?'
Said the girl: 'Oh mother, dig a grave for me!
Hide me there and set a cross above,
and on the cross write as I tell you:

Once she came home with her hands all red;
they had turned red between her lover's hands.
Once she came home with her lips all red;
they had turned red beneath her lover's lips.
The last time she came home with her cheeks all pale;
they had turned pale at her lover's faithlessness.'

Richard Strauss (1864-1949)

from **8 Gedichte aus 'Letzte Blätter'**

Geduld

Geduld, sagst du, und zeigst mit weißem Finger
Auf meiner Zukunft festgeschloß'ne Thür;
Ist die Minute, die da lebt, geringer
Als jene ungeboren? sage mir;
Kannst mit der Liebe du den Lenz verschieben,
Dann borg' ich dir für eine Ewigkeit,
Doch mit dem Frühling endet auch das Lieben,
Und keine Herzens-Schulden zahlt die Zeit.

Geduld, sagst du, und senkst die schwarze Locke,
Und stündlich fallen Blumenblätter ab,
Und stündlich fordert eine Totenglocke
Der Thräne letztes Fahrgeld für das Grab.
Sieh' nur die Tage schnell vorüberrinnen,
Horch, wie sie mahnend klopfen an die Brust:
Mach' auf, mach' auf, was wir nicht heut' gewinnen,
Ist morgen unersetzlicher Verlust.

Geduld, sagst du, und senkst die Augenlider,
Verneint ist meine Frage an das Glück,
So lebe wohl, ich seh' dich nimmer wieder,
So will's mein unerbittliches Geschick.
Du hast geglaubt, weil and're warten müssen
Und warten können, kann und muß ich's
Ich aber hab' zum Lieben und zum Küssen
Nur einen Frühling, wie der Rosenstrauch.

Hermann von Gilm (1812-1864)

Hugo Wolf (1860-1903)

Andenken

Ich denke dein,
Wenn durch den Hain
Der Nachtigallen
Akkorde schallen!
Wann denkst du mein?
Ich denke dein
Im Dämmerchein
Der Abendhelle
Am Schattenquelle!
Wo denkst du mein?
Ich denke dein
Mit süßer Pein,
Mit bangem Sehnen
Und heißen Thränen!

...

Patience

'Patience', you say, and point with a white finger
At my future's firmly locked door;
Is the present moment any less
Than those to be born? tell me;
If you can postpone spring with love,
I shall borrow from you an eternity,
But loving also ends with spring,
And time pays no debts of the heart.

'Patience', you say and lower your black locks,
And petals fall hourly from the flower,
And hourly a funeral bell demands
The final fare of tears for the grave.
Just see how the days speed by,
Listen, as they knock in warning at the heart:
Open up, open up: what today we do not achieve
Will tomorrow be lost irreparably.

'Patience', you say, and lower your eyelids,
My bid for happiness is denied,
Farewell then, I'll never see you again,
My implacable destiny wills it so.
You believed that, because others have to wait,
And can wait, I too must and can,
But I have for loving and kissing
Merely one single spring, like the rosebush.

Remembrance

I think of you
When through the grove
The nightingales
Sing out their chords!
When do you think of me?
I think of you
At the twilight
Of evening
By the shadowy spring!
Where do you think of me?
I think of you
With sweet pain,
With anxious longing
And hot tears!

...

Wie denkst du mein?
O denke mein,
Bis zum Verein
Auf besserm Sterne!
In jeder Ferne
Denk' ich nur dein!

Friedrich von Matthisson (1761-1831)

Rita Strohl (1865-1941)

from *Dix Poésies mises en musique*

La Mort des pauvres

C'est la Mort qui console et la Mort qui fait vivre;
C'est le but de la vie, et c'est le seul espoir
Qui, [divin]² élixir, nous monte et nous enivre,
Et nous donne le cœur de marcher jusqu'au soir;

À travers la tempête, et la neige et le givre,
C'est la clarté vibrante à notre horizon noir;
C'est l'auberge fameuse inscrite sur le livre,
Où l'on pourra manger, et dormir, et s'asseoir

C'est un Ange qui tient dans ses doigts magnétiques
Le sommeil et le don des rêves extatiques,
Et qui refait le lit des gens pauvres et nus;

C'est la gloire des Dieux, c'est le grenier mystique,
C'est la bourse du pauvre et sa patrie antique,
C'est le portique ouvert sur les Cieux inconnus!

Charles Baudelaire (1821-1867)

Johannes Brahms (1833-1897)

Von ewiger Liebe

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget die Welt.
Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.

Kommt aus dem Dorfe der Bursche heraus,
Gibt das Geleit der Geliebten nach Haus,
Führt sie am Weidengebüsche vorbei,
Redet so viel und so mancherlei:

„Leidest du Schmach und betrübtest du dich,
Leidest du Schmach von andern um mich,
Werde die Liebe getrennt so geschwind,
Schnell wie wir früher vereinigt sind.
Scheide mit Regen und scheide mit Wind,
Schnell wie wir früher vereinigt sind.“

...

How do you think of me?
O think of me
Until our union
On a better star!
However distant I may be
I think only of you!

The death of the poor

It is Death that consoles — yea, and causes our lives;
'Tis the goal of this Life — and of Hope the sole ray,
Which like a strong potion enlivens and gives
Us the strength to plod on to the end of the day.

And all through the tempest, the frost and the snows,
'Tis the shimmering light on our black sky-line;
'Tis the famous inn which the guide-book shows,
Whereat one can eat, and sleep, and recline;

'Tis an angel that holds in his magic hands
The sleep, which ecstatic dream commands,
Who remakes up the beds of the naked and poor;

'Tis the fame of the gods, 'tis the granary blest,
'Tis the purse of the poor, and his birth-place of rest,
To the unknown Heavens, 'tis the wide-open door.

Eternal love

Dark, how dark it is in the wood and the fields!
It's already evening, and the world falls silent.
Not a light anywhere, not a wisp of smoke,
And now even the lark falls silent.

The boy comes out of the village,
To escort his beloved home.
He leads her past the willow trees,
Chatting freely about so many things.

“If you suffer any shame which grieves you,
Any insults from others about me,
Then our love will be ended quickly,
As quickly as we originally got together.
It shall go with the wind and the rain,
As quickly as we originally got together.”

...

Spricht das Mägdelein, Mägdelein spricht:
„Unsere Liebe sie trennet sich nicht!
Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.

Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?
Eisen und Stahl, sie können zergehn,
Unsere Liebe muß ewig bestehn!“

August Heinrich Hoffmann von Fallersleben (1798-1874)

Liza Lehmann (1862-1918)

Love, if you knew the light
Love, if you knew the light
That your soul casts in my sight,
How I look to you
For the pure and true
And the beautiful and the right,—
Bear with a moment's spite
When a mere mote threatens the white!

Robert Browning (1812-1889)

Johannes Brahms (1833-1897)

from **49 Deutsche Volkslieder**

Da unten im Tale
Da unten im Tale
läuft's Wasser so trüb
Und i kann dir's nit sagen
I hab di so lieb.

Sprichst allweil von Lieb'
Sprichst allweil von Treu'
Und a bissele Falschheit
Is au wol dabei!

Und wenn i dir's zehnmal sag'
Dass i di lieb
Und du willst nit verstehen.
Muss weiter i gehn.

Für die Zeit, wo du g'liebt mi hast,
Dank i dir schön
Und i wünsch' dass dir's
Anderswo besser mag gehn.

Anon

Then the maiden says,
“Our love will not be ended!
Steel and iron may be very strong,
But our love is even stronger!

Steel and iron can be recast,
But who is going to change our love?
Steel and iron can rust away,
But our love must last for ever!”

Down there in the valley
Down there in the valley
The water runs so murky,
And I cannot tell you
How much I love you.

You speak only of love,
Speak only of constancy
And a bit of falsehood
Goes with it too.

And if I tell you ten times
That I love you,
And you don't want to understand
I shall have to go on my way.

For the time that you loved me,
I thank you so much,
And wish that elsewhere
You might fare better.

Edward Grieg (1843-1907)

from *Haugtussa*

Ved Gjætle-Bekken

Du surlande Bekk,
du kurlande Bekk,
her ligg du og kosar deg varm og klår.
Og sprytar deg rein
og glid yver Stein,
og sullar så godt
og mullar så smått,
og glitrar i Soli med mjuke Bår'.
Å, her vil eg kvila, kvila.

Du tiklande Bekk,
du siklande Bekk,
her gjeng du så glad i den ljose Li.
Med Klunk og med Klukk,
med Song og med Sukk,
med Sus og med Dus
gjenom lauvbygd Hus,
med underlegt Svall og med Svæving blid.
Å, her vil eg drøyma, drøyma.

Du hullande bekk,
du sullande bekk,
her fekk du seng under mosen mjuk.
Her drøymer du kurt
og gløymer deg burt
og kviskrar og kved
i den store fred,
med svaling for hugsott og lengting sjuk.
Å, her vil eg minnast, minnast.

Du vildrande Bekk,
du sildrande Bekk,
kva tenkte du alt på din lange Veg?
Gjenom aude Rom?
millom Busk og Blom?
Når i Jord du smatt,
når du fann deg att?
Tru nokon du såg so eismal som eg?
Å, her vil eg gløyma, gløyma.

Du tislande Bekk,
du rislande Bekk,
du leikar i Lund, du sullar i Ro.
Og smiler mot Sol
og lær i dit Skjol
og vandrar so langt
og lærer so mangt ...
å syng kje um det, som eg tenkjer no.
Å, lat meg få blunda, blunda!

Arne Garborg (1851-1924)

By the stream

You swirling brook,
you curling brook,
Here you lie cosily, warm and clear.
And wash yourself clean
and glide over stones
and hum so amiably
and murmur a little,
and glisten in the sun with gentle waves.
Oh, here I will rest, rest.

You singing brook,
you trickling brook,
here you run so happily down the bright hillside.
With a gurgle and a chuckle,
with a song and a sigh,
with rushing and roaring
through your leafy house,
with strange chattering and gentle gliding.
Oh, here I will dream, dream.

You crooning brook,
you murmuring brook,
here you find a bed under the soft moss.
Here you dream a while
and completely forget yourself,
and whisper and chant
in great peace,
with balm for melancholy and terrible longing.
Oh, here I will remember, remember.

You wandering brook,
you trickling brook,
what do you think about on your long journey?
Through empty spaces,
amongst bushes and flowers?
When you slip into the earth
and appear again?
Have you ever seen anyone as lonely as I?
Oh, here I will forget, forget.

You hissing brook,
you rippling brook,
you play in the grove, you hum at rest.
And smile at the sun
and laugh in your shelter,
and wander so far
and learn so much ...
Oh, don't sing about what I'm thinking of now.
Oh, let me sleep, sleep!

Herbert Howells (1892-1983)

King David

King David was a sorrowful man:
No cause for his sorrow had he;
And he called for the music of a hundred harps,
To ease his melancholy.

They played till they all fell silent:
Played-and play sweet did they;
But the sorrow that haunted the heart of King David
They could not charm away.

He rose; and in his garden
Walked by the moon alone,
A nightingale hidden in a cypress-tree
Jargoned on and on.

King David lifted his sad eyes
Into the dark-boughed tree-
“Tell me, thou little bird that singest,
Who taught my grief to thee?”

But the bird in no wise heeded
And the king in the cool of the moon
Harkened to the nightingale’s sorrowfulness,
Till all his own was gone.

Walter de la Mare (1873-1956)

Claude Debussy (1862-1918)

Mandoline

Les donneurs de sérénades
Et les belles écouteuses
Echangent des propos fades
Sous les ramures chanteuses.

C’est Tircis et c’est Aminte,
Et c’est l’éternel Clitandre,
Et c’est Damis qui pour mainte
Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues

Tourbillonnent dans l’extase
D’une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

Paul Verlaine (1844-1896)

Mandolin

The givers of serenades
And the lovely women who listen
Exchange insipid words
Under the singing branches.

There is Thyrsis and Amyntas
And there’s the eternal Clytander,
And there’s Damis who, for many a
Heartless woman, wrote many a tender verse.

Their short silk coats,
Their long dresses with trains,
Their elegance, their joy
And their soft blue shadows,

Whirl around in the ecstasy
Of a pink and grey moon,
And the mandolin prattles
Among the shivers from the breeze.

Nikolai Rimsky-Korsakov (1844-1908)

Plenivshis rozoj, solovej

Plenivshis' rozoj, solovej
I den' i noch' pojot nad nej;
No roza molcha pesnjam vnemlet...
Na lire tak pevec inoj
Pojot dlja devy molodoj;
A deva milaja ne znaet –
Komu pojot i otchego
Pechal'ny pesni tak ego?...

Aleksey Vasil'yevich Kol'tsov (1809-1842)

The Nightingale and the Rose

Captivated by a rose, the nightingale
Sings over her, both day and night;
But the rose in silence harkens to his songs...
And so a certain other singer, to his lyre,
Sings for his young maiden;
But the maiden tender does not know
For whom he sings, and why
His songs should be so sad?...

Arthur Honegger (1892-1955)

from *Saluste du Bartas*

Le départ

Duo

Pierre Bédat de Monlaur (1907-1990)

For copyright reasons, we are unable to reproduce the text of these songs.

George Butterworth (1885-1916)

from *Six Songs from 'A Shropshire Lad'*

When I was one-and-twenty

When I was one-and-twenty
I heard a wise man say,
"Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies
But keep your fancy free."
But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty
I heard him say again,
"The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a plenty
And sold for endless rue."
And I am two-and-twenty,
And oh, 'tis true, 'tis true.

A. E. Houseman (1859-1936)

Franz Schubert (1797-1828)

Der Wanderer

Wie deutlich des Mondes Licht
Zu mir spricht,
Mich beseelend zu der Reise:
„Folge treu dem alten Gleise,
Wähle keine Heimat nicht.
Ew'ge Plage
Bringen sonst die schweren Tage;
Fort zu andern
Sollst du wechseln, sollst du wandern,
Leicht entfliehend jeder Klage.“

Sanfte Ebb' und hohe Flut,
Tief im Mut,
Wandr' ich so im Dunkeln weiter,
Steige mutig, singe heiter,
Und die Welt erscheint mir gut.
Alles reine
Seh' ich mild im Widerscheine,
Nichts verworren
In des Tages Glut verdorren:
Froh umgeben, doch alleine.

Friedrich von Schlegel (1772-1829)

The traveller

How clearly the moonlight
Speaks to me,
Giving me courage for the journey,
“Keep faithfully to the old path,
Don't chose anywhere as home
Lest bad times
Bring endless difficult days;
Move onwards,
Welcome change, travel to new places,
Lightly casting off all grief.”

With gentle ebb and high flood,
Deep within my soul
I wander on in the darkness,
I climb boldly, sing lustily,
And the whole world looks good to me.
I see everything clearly,
In its gentle reflections,
Nothing is blurred
Or wilted in the heat of the day;
I am surrounded by joy, but alone.

Gösta Nystroem (1890-1966)

from *Sinfonia del mare*

Det enda

Ebba Lindqvist (1908–1995)

For copyright reasons, we are unable to reproduce the text of these songs.

Clara Schumann (1819-1896)

Ich stand in dunklen Träume

Ich stand in dunklen Träumen
Und starrte ihr Bildnis an,
Und das geliebte Antlitz
Heimlich zu leben begann.

Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmutstränen
Erglänzte ihr Augenpaar.

Auch meine Tränen flossen
Mir von den Wangen herab,
Und ach, ich kann 's nicht glauben,
Daß ich dich verloren hab!

Heinrich Heine (1797-1856)

I stood in dark dreams

I stood in dark dreams
And gazed at her portrait,
And her beloved face
Came secretly came to life.

Around her lips crept
A wonderful smile,
And as if moist with sad tears
Her eyes glistened.

My tears flowed too
Down my cheeks,
And oh, I cannot believe
That I have lost you!

Hugo Wolf (1860-1903)

Schweig einmal

Schweig' einmal still, du garst'ger Schwätzer dort!
Zum Ekel ist mir dein verwünschtes Singen.
Und triebst du es bis morgen früh so fort,
Doch würde dir kein schmuckes Lied gelingen.
Schweig' einmal still und lege dich aufs Ohr!
Das Ständchen eines Esels zög' ich vor.

Paul Heyse (1830-1914)

Do be quiet

Do be quiet, you odious babbler out there!
Your damned singing makes me sick.
Even if you kept it up till daybreak
you'd never achieve a passable song.
So do be quiet and get to bed.
Really, I'd rather be serenaded by a donkey.

Gustav Mahler (1860-1911)

from *Rückert-Lieder*

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel,
Und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied!

Friedrich Rückert (1788-1866)

I am lost to the world

I am lost to the world,
Where I wasted so much time,
It has heard nothing from me for so long
That it probably thinks I am dead!

It doesn't really matter to me at all,
If it thinks me dead;
Anyway I can't really deny it,
For I really am dead to the world.

I am dead to the world's tumult,
And I rest in a quiet place!
I live alone in my heaven,
In my love and in my song!

Biographies

Leeds Song Young Artists

Siri Bengtsson Marklund (soprano)

Siri Bengtsson Marklund is a Swedish soprano currently in her third year of a Bachelor's degree at the Royal College of Music in London, where she studies with Dinah Harris as a recipient of the Thriplow Charitable Trust Award. She has a particular interest in Lied and chamber music, with a focus on text-led interpretation and collaborative performance.

In November 2025, she was awarded the Schubert Song Prize at the London Song Festival Masterclass with Joseph Middleton. She has performed in the Royal College of Music's Song Plus concert series and will appear as a recitalist at the London Song Festival in autumn 2026.

Siri was brought up in the Swedish choral tradition and sang with the World Youth Choir as a teenager. Prior to her studies in London, she attended the Vadstena Song and Piano Academy, a Swedish pre-college programme specialising in art song. In 2024, she was selected by the Royal Swedish Academy of Music to participate in the Dorothy Irving Duo Masterclass. She has taken part in masterclasses and coachings with Dame Sarah Connolly, Simon Lepper, Camilla Tilling, Nigel Foster, Kristian Attila, Iréne Theorin, Magnus Svensson, Susanne Eken and Kristina Hammarström.

Recent performance highlights include Damigella in Francesca Caccini's *La liberazione di Ruggiero dall'isola di Alcina* as part of an ERASMUS+ programme in Reykjavík, as well as Mozart's Requiem and the concert aria *Ch'io mi scordi di te?*

Siri has received generous scholarships in both Sweden and UK, including from the Anglo-Swedish Society, the Aurora Lillieros Fund, and the Thora Ohlsson Cultural Fund.

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 debut 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 debut as Sesto (*Giulio Cesare*) in The Grange Festival's production, and in the summer he makes his Salzburg Festival debut 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.

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.

Joshua McDade (piano)

Joshua McDade is a Scottish pianist currently in the first year of his Master's degree in Collaborative Piano at the Royal College of Music, where he holds the Poppy Holden Scholarship. There, he studies under Roger Vignoles and Simon Lepper. Having graduated from Durham University in 2024, he is now based in London as a collaborative pianist. He currently focuses primarily on classical art song and chamber music.

Before moving to London, Joshua had been accompanying in and around the North East, primarily with Durham University, where he collaborated with a wide range of student ensembles and performers. He worked as a répétiteur for their productions of *Iolanthe*, *HMS Pinafore*, and *Dido and Aeneas*, gaining valuable experience in operatic rehearsal and performance. Alongside this, he served as an accompanist for the university's music students' examinations, supporting both singers and instrumentalists across a broad repertoire.

Joshua has performed in both chamber and solo settings, winning prizes at competitions including the Glasgow Music Festival. Before relocating to London, he participated and competed as part of various chamber ensembles, ranging from piano duets to piano trios and piano quintets, and performed as part of a national broadcast for Holocaust Memorial Day.

Since beginning his studies at the Royal College of Music, Joshua has taken part in several song competitions, including performing in the final of the Joan Chissell Schumann Competition.

As of now, Joshua is continuing to expand his work and performance opportunities in London, with upcoming internal and external competitions both within and beyond the Royal College of Music. He is particularly interested in developing long-term collaborations with singers and exploring the interpretative depth of the song repertoire.

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 Kammerphilharmonie 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 Elĭna Garanĉa, 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 Aerelis 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 debut 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.

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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A big thank you to the following people for their invaluable help

Apple and Biscuit Recordings Limited:

Alex Barnes and Kit Mackenzie

Festival Event Streaming

Ruth Hansford

Surtitles

Helen Stephens

Translations

Dr Katy Hamilton, Dr George Kennaway,

Mark Rogers, Keval Shah, Richard Stokes,

Nardus Williams and Roderick Williams

Programme Notes

Dr Katy Hamilton, Martin Iddon,

Dr George Kennaway, Libby Larsen,

Mark Rogers and Richard Stokes

Pre-Concert Talks

Martin Iddon and Hannah Stone

Composers & Poets Forum Leaders

India Ashbury, Greg Bush and

Caitlin Duncombe

Freelance Events Staff

David Simpson

Provision of lighting equipment at

The Attic, Left Bank Leeds and Brodrick Hall

Shigeru Kawai

Provision of pianos at

The Attic and Brodrick Hall

John Tordoff

Piano Tuner and Technician

Tony Green and colleagues

Howard Assembly Room

Maisie Wood, George Clarke, and

colleagues

Leeds Conservatoire

David Brown, Amy Illingworth and Sol

Edwards

The Attic

Sara Merritt and colleagues

Brodrick Hall, Leeds City Museum

Sam Gundelfinger and colleagues

Left Bank Leeds

Staff at the Royal Armouries

The team at

Leeds International Piano Competition

Ian Calow

Programme Design

Dr Stewart Campbell

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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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