



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

Evening Recital at 7.30pm

(Pre-concert Talk at 6.30pm)

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, 6.30pm
HOWARD ASSEMBLY ROOM

Pre-concert Talk

with **Dr Katy Hamilton**

Dr Katy Hamilton, researcher, writer and presenter, returns to Leeds Song to shed light on tonight's evening recital programme, giving an introductory talk which will be both informative and enlightening.



Thursday 16 April 2026, 7.30pm
HOWARD ASSEMBLY ROOM

Evening Recital *Seven Deadly Sins Cabaret*

Axelle Fanyo soprano
Fleur Barron mezzo-soprano
Julius Drake piano

Two powerhouse voices—Grammy Award-winning soprano Axelle Fanyo and electrifying mezzo-soprano Fleur Barron—join internationally acclaimed pianist Julius Drake for a bold and theatrical journey through the Seven Deadly Sins. From the biting wit of Weill and the sensual charm of Ravel, to Broadway flair and the dark drama of Schoenberg, this eclectic programme spans art song, cabaret, and musical theatre. Mahler, Poulenc, Bernstein, Sondheim—and more—performed with fierce artistry and flair. Seven sins. Countless thrills. One unforgettable evening.

PRIDE

William Bolcom
Amor (Cabaret Songs)

Gustav Mahler
*Lob des hohen Verstands
(Des Knaben Wunderhorn)*

Margaret Bonds
I, too (Three Dream Portraits)

Maurice Ravel
Le paon (Histoires naturelles)

Irving Berlin
*Anything you can do
(Annie Get Your Gun)*

WRATH

Xavier Montsalvatge
*Cuba dentro de un piano
(Cinco canciones negras)*

Arnold Schönberg
Warnung

Kurt Weill
Surabaya Johnny (Happy End)

Manuel de Falla
*Polo (Siete canciones populares
Españolas)*

ENVY

Johannes Brahms
Die Schwestern

Jean Sibelius
Flickan kom ifrån sin älsklings möte

Kurt Weill
*Neid (The Seven Deadly Sins)
Je ne t'aime pas*

INTERVAL

SLOTH

Alban Berg
Schlafen, schlafen (Vier Gesänge)

Claude Debussy
*C'est l'extase langoureuse
(Ariettes oubliées)*

Maurice Ravel
L'indifférent (Schéhérazade)

Stephen Sondheim
*The Girls of Summer
(The Girls of Summer)*

LUST

Alma Mahler
Laue Sommernacht (Fünf Lieder)

Francis Poulenc
Violon (Fiançailles pour rire)

Cole Porter
Night and day (Gay Divorce)

Alexander von Zemlinsky
Entbietung

William Bolcom
Over the Piano (Cabaret Songs)

GREED + GLUTTONY

Johannes Brahms
Unüberwindlich

Kurt Weill
*Alabama Song (Rise and Fall of the
City of Mahagonny)*

Arnold Schönberg
*Aus dem Spiegel von Arkadien
(Brettli-Lieder)*

George Gershwin
I got rhythm (Girl Crazy)

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

PRIDE

William Bolcom (b. 1938)

from *Cabaret Songs*
Amor

Arnold Weinstein (1927-2005)

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

Gustav Mahler (1860-1911)

from *Des Knaben Wunderhorn*
Lob des hohen Verstandes

Einstmals in einem tiefen Tal
Kukuk und Nachtigall
Täten ein Wett anschlagen,
Zu singen um das Meisterstück:
„Gewinn es Kunst, gewinn es Glück,
Dank soll er davon tragen.“

Der Kukuk sprach: So dir's gefällt,
Hab ich den Richter wählt,
Und tät gleich den Esel ernennen,
Denn weil er hat zwei Ohren groß,
So kann er hören desto bos,
Und was recht ist, kennen.

Sie flogen vor den Richter bald,
Wie dem die Sache ward erzählt,
Schuf er, sie sollten singen.
Die Nachtigall sang lieblich aus,
Der Esel sprach, du machst mir's kraus.
Du machst mir's kraus. Ija! Ija!
Ich kanns in Kopf nicht bringen.

Der Kukuk drauf fing an geschwind
Sein Sang durch Terz und Quart und Quint.
Dem Esel gfiels, er sprach nur: Wart,
Dein Urteil will ich sprechen.

...

In praise of higher intelligence

Once in a deep valley
The cuckoo and the nightingale
Made a bet,
Whoever sang the finer song
Whoever won win by skill or luck
The winner will carry off the prize.

The cuckoo spoke: if it's alright with you
I have already chosen the judge,
And straight away named the donkey,
Because he has two such large ears
He'll hear more clearly what is bad
And will recognise what is good.

They flew quickly to the judge,
And explained their plan to him,
He commanded them to sing.
The nightingale sang sweetly,
The donkey said: you're driving me mad,
You're driving me mad. Hee-haw! Hee-haw!!
I just can't understand it.

Then the cuckoo quickly sang his song
Through thirds and fourths and fifths.
The donkey liked it, he just said wait:
I will give my verdict.

...

Wohl sungen hast du Nachtigall,
Aber Kukuk singst gut Choral,
Und hältst den Takt fein innen;
Das sprech ich nach mein' hohn Verstand,
Und kost es gleich ein ganzes Land,
So laß ichs dich gewinnen.
Kukuk, Kukuk, Ija!

Anon

You sang well nightingale,
But cuckoo you sing a fine hymn
And keep good time;
That is my learned judgement,
And though it cost a whole country,
So I declare you the winner!
Cuckoo, cuckoo, hee-haw!

Anon

Margaret Bonds (1913-1972)

from *Three Dream Portraits* I, too

Langston Hughes (1901-1967)

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

Maurice Ravel (1875-1937)

from *Histoires naturelles*

Le paon

Il va sûrement se marier aujourd'hui.
Ce devait être pour hier. En habit de gala, il était prêt.
Il n'attendait que sa fiancée. Elle n'est pas venue.
Elle ne peut tarder.
Glorieux, il se promène avec une allure de prince indien et porte sur lui les riches présents d'usage.
L'amour avive l'éclat de ses couleurs et son aigrette tremble comme une lyre.
La finacée n'arrive pas.
Il monte au haut du toit et regarde du côté du soleil.
Il jette son cri diabolique:
Léon! Léon!
C'est ainsi qu'il appelle sa fiancée. Il ne voit rien venir et personne ne répond. Les volailles habituées ne lèvent même point la tête. Elles sont lasses de l'admirer. Il redescend dans la cour, si sûr d'être beau qu'il est incapable de rancune.
Son mariage sera pour demain.
Et, ne sachant que faire du reste de la journée, il se dirige vers le perron. Il gravit les marches, Comme des marches de temple, d'un pas officiel.
Il relève sa robe à queue toute lourde des yeux qui n'ont pu se détacher d'elle.
Il répète encore une fois la cérémonie.

Jules Renard (1864-1910)

The peacock

He will surely be getting married today.
It should have been yesterday. He was ready dressed for a gala.
He was only waiting for his fiancée. She didn't come. She cannot be long.
Magnificent, he strutted with the allure of an Indian prince and bearing the customary lavish gifts.
His love kindles a burst of colour and his crest Quivers like a lyre.
His fiancée does not appear.
He climbs to the top of the roof and looks towards the sun.
He hurls out his diabolical cry
Leon, Leon!
That's how he calls his fiancée. He sees nothing coming and no-one responds. The fowls, accustomed to this
Don't even raise their heads. They are tired of admiring him. He comes back down to the yard, so sure of his own beauty that he cannot be resentful.
His wedding will take place tomorrow.
And not knowing what to do for the rest of the day
He heads towards the porch, he climbs the steps, like the stairs of a temple, with an officious tread,
He lifts his train, heavy with eyes which cannot detach themselves.
He repeats the ceremony one more time.

Irving Berlin (1888-1989)

from *Annie Get Your Gun* Anything you can do

Irving Berlin (1888-1989)

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

WRATH

Xavier Montsalvatge (1912-2002)

from *Cinco canciones negras* Cuba dentro de un piano

Rafael Alberti (1902-1999)

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

Arnold Schönberg (1874-1951)

Warnung

Mein Hund, du, hat dich bloß beknurrt,
Und ich hab' ihn vergiftet;
Und ich hasse jeden Menschen,
Der Zwietracht stiftet.

Zwei blutrote Nelken
Schick' ich dir, mein Blut du,
An der einen eine Knospe;
Den dreien sei gut, du,
Bis ich komme.

Ich komme heute Nacht noch;
Sei allein, sei allein du!
Gestern, als ich ankam,
Starrtest du mit Jemand
Ins Abendrot hinein – Du:
Denk an meinen Hund!

Richard Fedor Leopold Dehmel (1863-1920)

Warning

My dog merely snarled at you,
And I have poisoned him;
And I hate all mankind,
Who provokes quarrels.

Two blood-red carnations
I sent you, my blood for you,
On the one a bud;
Those three should satisfy you,
Until I arrive.

I'll come this evening,
Be alone, you must be alone!
Yesterday, when I arrived,
I saw you with someone else
In the sunset! You -
Think about my dog!

Kurt Weill

**from *Happy End*
Surabaya Johnny**

Berthold Brecht (1895-1956)

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

Manuel de Falla (1876-1946)

**from *Siete canciones populares Españolas*
Polo**

¡Ay!
Guardo una, ¡Ay!
Guardo una, ¡Ay!

¡Guardo una pena en mi pecho,
¡Guardo una pena en mi pecho,
¡Ay!
Que a nadie se la diré!

Malhaya el amor, malhaya,
Malhaya el amor, malhaya,
¡Ay!
¡Y quien me lo dió a entender!
¡Ay!

Anon

ENVY

Johannes Brahms (1833-1897)

Die Schwestern

Wir Schwestern zwei, wir schönen,
So gleich von Angesicht,
So gleicht kein Ei dem andern,
Kein Stern dem andern nicht.

Wir Schwestern zwei, wir schönen,
Wir haben nußbraun Haar',
Und flichtst du sie in einen Zopf,
Man kennt sie nicht fürwahr.

Wir Schwestern zwei, wir schönen,
Wir tragen gleich Gewand,
Spazieren auf dem Wiesenplan
Und singen Hand in Hand.

...

Ay!
I keep a... (Ay!)
I keep a... (Ay!)

I keep a sorrow in my breast,
I keep a sorrow in my breast,
Ay!
that to no one will I tell.

Wretched be love, wretched,
Wretched be love, wretched,
Ay!
And he who gave me to understand it!
Ay!

The sisters

We sisters, we two beauties,
Look so like each other,
No egg looks so like another,
No star so like another star.

We sisters, we two beauties,
We have nut-brown hair,
And if you plaited them together,
No-one would know the difference.

We sisters, we two beauties,
We wear the same clothes,
Go for walks in the meadows,
Holding hands and singing.

....

Wir Schwestern zwei, wir schönen,
Wir spinnen in die Wett',
Wir sitzen an einer Kunkel,
Wir schlafen in einem Bett.

O Schwestern zwei, ihr schönen,
Wie hat sich das Blättchen gewandt
Ihr liebet einerlei Liebchen –
Jetzt hat das Liedel ein End'.

Eduard Mörike (1804-1875)

We sisters, we two beauties,
We race each other at spinning,
We sit in the same alcove,
We sleep in the same bed.

Oh sisters, you two beauties,
How the tables have turned!
You both love the same sweetheart –
And now the song is over.

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.'

Kurt Weill

from *The Seven Deadly Sins* Neid

Berthold Brecht (1895-1956)

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

Kurt Weill

Je ne t'aime pas

Retire ta main, je ne t'aime pas,
Car tu l'as voulu, tu n'es qu'une amie.
Pour d'autres sont fait le creux de tes bras
Et ton cher baiser, ta tête endormie.
Ne me parle pas, lorsque c'est le soir,
Trop intimement, à voix basse même.
Ne me donne pas surtout ton mouchoir:
Il renferme trop le parfum que j'aime.
Dis-moi tes amours, je ne t'aime pas,
Quelle heure te fut la plus enivrante,
Je ne t'aime pas ...
Et s'il t'aimait bien, ou s'il fut ingrat...
En me le disant, ne sois pas charmante,
Je ne t'aime pas ...

Je n'ai pas pleuré, je n'ai pas souffert,
Ce n'était qu'un rêve et qu'une folie.
Il me suffira que tes yeux soient clairs,
Sans regret du soir,
ni mélancholie,
Il me suffira de voir ton bonheur.
Il me suffira de voir ton sourire.
Conte-moi comment il a pris ton coeur
Et même dis-moi ce qu'on ne peut dire ...
Non, tais-toi plutôt... Je suis à genoux...
Le feu s'est éteint, la porte est fermée...
Je ne t'aime pas.
Ne demande rien, je pleure... C'est tout...
Je ne t'aime pas, je ne t'aime pas,
O ma bien-aimée! Retire ta main.
Je ne t'aime pas... Je ne t'aime pas.

Maurice Magre (1877-1941)

I don't love you

Take away your hand, I don't love you,
For that's what you wanted, you're only a friend.
The crook of your arms is made for others,
And your dear kiss and your sleeping head.
Don't talk to me when evening falls,
Too intimately in that low voice.
And above all, don't give me your handkerchief:
It's drenched in the perfume that love.
Tell me about your loves, I do not love you,
Tell me about your happiest hour,
I don't love you....
And tell me if he really loved you, or was cruel...
And while you are telling me, do not be charming,
I don't love you...

I didn't cry, I didn't suffer,
It was only a dream, only a folly.
It's enough for me that your eyes are bright,
Without regret for that evening,
or melancholy,
It's enough for me to see your happiness.
It's enough for me to see your smile.
Tell me how he won your heart,
And speak to me about the unspeakable.
No be quiet, rather... I'm on my knees...
The passion's gone, the door is closed...
I don't love you.
Don't ask me anything, I'm crying... That's all....
I do not love you, I don't love you.
O my beloved, take away your hand.
I don't love you... I don't love you!

INTERVAL

SLOTH

Alban Berg (1885-1935)

from *Vier Gesänge*

Schlafen, schlafen

Schlafen, Schlafen, nichts als Schlafen!
Kein Erwachen, keinen Traum!
Jener Wehen, die mich trafen,
Leisestes Erinnern kaum.
Daß ich, wenn des Lebens Fülle
Niederklingt in meine Ruh',
Nur noch tiefer mich verhülle,
Fester zu die Augen tu'!

Christian Friedrich Hebbel (1813-1863)

Sleep, sleep

Sleep, sleep, nothing buy sleep
No awakening, no dreams!
Of the pain I had to bear
Only the faintest memory.
And when life's full term ends
And echoes down to where I rest
May I snuggle down even more deeply
And close my eyes even tighter

Claude Debussy (1862-1918)

from *Ariettes oubliées*

C'est l'extase langoureuse,

C'est l'extase langoureuse,
C'est la fatigue amoureuse,
C'est tous les frissons des bois
Parmi l'étreinte des brises,
C'est, vers les ramures grises,
Le chœur des petites voix.

Ô le frêle et frais murmure!
Cela gazouille et susurre,
Cela ressemble au cri doux
Que l'herbe agitée expire ...
Tu dirais, sous l'eau qui vire,
Le roulis sourd des cailloux.

Cette âme qui se lamente
En cette plainte dormante
C'est la nôtre, n'est-ce pas?
La mienne, dis, et la tienne,
Dont s'exhale l'humble antienne
Par ce tiède soir, tout bas?

Paul Verlaine (1844-1896)

It is the languorous ecstasy

It is the languorous ecstasy,
It is the amorous fatigue,
It is the rustling of the forest,
In the embrace of breezes;
It is around the grey branches:
A choir of tiny voices.

Oh, the frail and fresh murmuring!
The warbling and whispering,
It resembles the soft cry
That ruffled grass exhales.
You might think it was the muffled sound
Of pebbles in the swirling stream.

This soul, which mourns
And this stifled lament,
It is ours, is it not?
Mine, don't you think, and yours,
Whose humble hymn we breathe
On this warm evening, so very quietly?

Maurice Ravel (1875-1937)

from *Schéhérazade*

L'Indifférent

Tes yeux sont doux comme ceux d'une fille,
Jeune étranger,
Et la courbe fine
De ton beau visage de duvet ombragé
Est plus séduisante encor de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique fausse.
Entre! Et que mon vin te reconforte...
Mais non, tu passes
Et de mon seuil je te vois t'éloigner
Me faisant un dernier geste avec grâce
Et la hanche légèrement ployée
Par ta démarche féminine et lasse...

Tristan Klingsor (1874-1966)

The indifferent one

Your eyes are soft, like those of a girl,
Young stranger,
And the fine curve and line
Of your handsome face covered with soft down
Is more seductive still.
Your lips sing on my doorstep,
In an unfamiliar and charming tongue
Like dissonant music.
Enter! And let my wine comfort you...
But no, you pass by
And from my threshold I watch you walk away,
Gesturing to me gracefully at the last,
Your hips softly bending
In your feminine and weary gait...

Stephen Sondheim (1930-2021)

from *The Girls of Summer*

The Girls of Summer

Stephen Sondheim

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

LUST

Alma Mahler (1879-1964)

from *Fünf Lieder*

Laue Sommernacht: am Himmel

Laue Sommernacht: am Himmel
Steht kein Stern, im weiten Walde
Suchten wir uns tief im Dunkel,
Und wir fanden uns.

Fanden uns im weiten Walde
In der Nacht, der sternenlosen,
Hielten staunend uns im Arme
In der dunklen Nacht.

War nicht unser ganzes Leben
Nur ein Tappen, nur ein Suchen,
Da: In seine Finsternisse
Liebe, fiel Dein Licht.

Otto Julius Bierbaum (1865-1910)

A mild summer night, in the sky

A mild summer night, in the sky
There are no stars; in the wide woods
We searched for ourselves deep in the darkness
And we found ourselves.

We found ourselves in the wide woods,
In the night, the starless night;
In wonder we held each other in our arms
In the dark night.

Was not our entire life
Simply groping, simply searching?
There, into its darkness
My love, your light fell.

Francis Poulenc (1899-1963)

from *Fiançailles pour rire* Violon

Louise de Vilmorin (1902-1969)

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

Cole Porter (1891-1964)

from *Gay Divorce* Night and day

Cole Porter

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

Alexander Zemlinsky (1871-1942)

Entbietung

Schmück dir das Haar mit wildem Mohn,
die Nacht ist da,
all ihre Sterne glühen schon.
All ihre Sterne glühen heut dir!
Du weißt es ja:
all ihre Sterne glühen in mir!

Dein Haar ist schwarz, dein Haar ist wild
und knistert unter meiner Glut;
und wenn sie schwillt,
jagt sie mit Macht
die roten Blüten und dein Blut
hoch in die höchste Mitternacht.

In deinen Augen glimmt ein Licht,
so grau in grün,
wie dort die Nacht den Stern umflieht,
Wann kommst du?! - Mein Fackeln lohn!
Laß glühen, laß glühen!
Schmück mir dein Haar mit wildem Mohn!

Richard Fedor Leopold Dehmel (1863-1920)

William Bolcom

from *Cabaret Songs* Over the Piano

Arnold Weinstein (1927-2005)

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

Invitation

Decorate your hair with wild poppies,
Night has fallen,
All its stars are already glowing,
Today they are all glowing for you!
Of course you know
All of its stars are glowing in me!

Your hair is black, your hair is wild
And rustles under my ardour,
And when it swirls
With great power it drives
The red blossoms and your blood
High into the highest midnight.

A light gleams in your eyes,
So grey in the green,
Just as night winds itself about the star,
When will you come? My torches are burning!
Let glow, let glow!
Decorate your hair with wild poppies!

Johannes Brahms (1833-1897)

Unüberwindlich

Hab ich tausendmal geschworen
Dieser Flasche nicht zu trauen,
Bin ich doch wie neugeboren,
Läßt mein Schenke fern sie schauen.
Alles ist an ihr zu loben,
Glaskristall und Purpurwein.
Wird der Pfropf herausgehoben—
Sie ist leer und ich nicht mein.

Hab ich tausendmal geschworen
Dieser Falschen nicht zu trauen,
Und doch bin ich neugeboren,
Läßt sie sich ins Auge schauen.
Mag sie doch mit mir verfahren,
Wie's dem stärksten Mann geschah:
Deine Scher' in meinen Haaren,
Allerliebste Delila!

Johann Wolfgang von Goethe (1749-1832)

Insurmountable

I have sworn a thousand times
Not to trust this bottle,
Yet it's as if I'm new-born,
When my distant cup-bearer shows it to me
It deserves praise for everything,
Crystal glass, simple wine,
Once the cork is drawn
It's empty and I'm out of control.

I have sworn a thousand times
Not to trust this bottle,
Yet it's as if I'm new-born,
When she lets me gaze into her eyes.
Let her deal with me
As strongest man was dealt with:
Set your shears to my hair,
Beloved Delilah!

Kurt Weill

from *Rise and Fall of the City of Mahagonny* Alabama Song

Elisabeth Hauptmann (1897-1973)

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

Arnold Schönberg

from *Brettli-Lieder*

Aus dem Spiegel von Arkadien

Seit ich so viele Weiber sah,
Schlägt mir mein Herz so warm,
Es summt und brummt mir hier und da,
Als wie ein Bienenschwarm.
Und ist ihr Feuer meinem gleich,
Ihr Auge schön und klar,
So schlaget wie der Hammerstreich
Mein Herzchen immerdar.
Bum, bum, bum.

...

Aria from *The Mirror of Arcadia*

Since seeing so many women,
My heart beats so ardently,
It hums and buzzes here and there
Just like a swarm of bees.
And if her passions burn like mine,
Her eyes beautiful and clear,
Then like a hammer
My heart beats on and on,
Boom, boom.

...

Ich wünschte tausend Weiber mir,
wenn's recht den Göttern wär;
da tanzt ich wie ein Murmeltier
in's Kreuz und in die Quer.
Das wär ein Leben auf der Welt,
da wollt' ich lustig seyn,
ich hüpfte wie ein Haas durch's Feld,
und's Herz schlug immerdrein.
Bum, bum, bum.

Wer Weiber nicht zu schätzen weiss;
ist weder kalt noch warm,
und liegt als wie ein Brocken Eis
in eines Mädchens Arm.
Da bin ich schon ein anderer Mann,
ich spring' um sie herum;
mein Herz klopf froh an ihrem an
und machet: bum, bum bum.

Emanuel Schikaneder (1751-1812)

I wish I could have a thousand women,
If that would please the gods,
I'd dance around up and down
Like a marmot.
That would be a life worth living,
Then I'd be really happy,
I'd hop, through the fields like a hare,
My heart would beat,
Boom, boom.

A man who doesn't know how to value women
Is neither cold nor warm.
And lies like an ice block
In a girl's arms.,
I'm quite a different kind of man,
I bound around them,
My heart beats happily against hers,
Going boom, boom.

George Gershwin (1898-1937)

from *Girl Crazy* I got rhythm

Ira Gershwin (1896-1983)

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

Programme Notes

It's not the most obvious thing with which to open a note on a cabaret show... but we must begin with Thomas Aquinas. In the late thirteenth century, it was Aquinas who, in his huge (and unfinished) *Summa Theologiae*, codified the idea of seven Cardinal Sins: the sins which are themselves the root cause of all other sins. This particular configuration of what were originally called 'wicked thoughts' were first written down in the fourth century, and by Aquinas's time they were widely accepted within Catholic teaching. The singing of the seven deadly sins, however, is what we're concerned with tonight – so let's leave the church for the concert hall, where a grand congregation of composers are waiting to tell you all about the ins and outs of bad behaviour...

"Pride goes before destruction, and a haughty spirit before a fall." (Proverbs 16:18)

What if you looked so good, every single person you passed felt better? **Amor** by William Bolcom and Arnold Weinstein tells us just that story, our protagonist managing everything from solving urban poverty to overturning the lawcourts just by being there. But of course, looks can be deceptive, and Mahler's **Lob des hohen Verstandes** is all about ears, rather than eyes. So who is the proudest here? The nightingale and cuckoo who each think themselves the better singer, or the donkey whose 'high mind' (hohen Verstand') leads him to pass judgement?

Sometimes, pride is what saves us from despair, and Margaret Bonds' movingly defiant **I too**, setting words by her dear friend Langston Hughes, is surely an example of this. But it's a rare case. Ravel's **Le Paon** leads us back to the foolishness of the animal world as the bird unfurls his tail feathers in a rainbow of pianistic *glissandi*, but damns himself with his raucous cry. Finally, we return to two proud humans in **Anything You Can Do**, as sharpshooters Annie Oakley and Frank Butler boast of their superior skills.

*"Beware the wrath of a patient adversary."
(John C. Calhoun)*

It's sometimes said that wrath is a lesser deadly sin because of the peculiar intimacy – and sometimes justifiable causes – of real anger. The Catalan composer Xavier Montsalvatge composed his *Cinco canciones negras* between 1945 and 1946 (a bitter and wrathful moment globally), and **Cuba dentro de un piano** speaks of the destruction of magical old Cuba: 'Havana was lost and money was to blame...'

Schoenberg's **Warnung** is a more personal kind of wrath: that of a lover jealous to the point of violence. Dehmel's threatening 'love' poem prompts growling piano writing, the doomed dog grumbling and lolling beneath the singer. Whilst the central section blossoms into full-blown Romantic richness, the singer's warning that his lover must be alone revives ghostly growls, as the music staggers into the piano postlude. And from fury at the beginning of a relationship, Weill's **Surabaya Johnny** from the 1929 show *Happy End* takes us to the end of one. Lillian, a Salvation Army preacher in love with gangster Bill Cracker, relates the pain (literal and metaphorical) loving him has caused her. The wretchedness of love is also the subject of the furious, circling patterns of Manuel de Falla's **Polo**, the last of his famous set *Siete Canciones Populares Españolas*.

"I envy no one the certainty of his self-approved wisdom." (Lord Byron)

Meet Brahms's **Die Schwestern**: perfect, identical and inseparable until both fall for the same man. Envy is a poisonous force, as the young girl of Sibelius's **Flickan komm** will tell you, heartbroken as she is by her lover's betrayal so soon after his passionate kisses. And the failure of love – and the envy of an ex-lover's happiness – is also the subject of Kurt Weill's heart-rending **Je ne t'aime pas**, composed in 1934 for the Parisian cabaret singer Lys Gauty.

The previous year, Weill had composed an entire stage work on the theme of the deadly sins. *Die Sieben Todsünden*, to a text by Bertholt Brecht, premiered at the Champs-Élysées in June 1933. Each scene of this curious 'ballet chanté' introduces us to a different sin, as it strikes the young woman Anna and her family. **Neid** – Envy – is the seventh, describing their arrival in San Francisco. Here it's the stabbing injustice of the privileged that prompts Anna's envious feelings, in the final city where she and her relatives hope to find their fortunes. Ultimately they return to the safety of Louisiana where they began, wiser if not happier than before.

"You must avoid sloth, that wicked siren." (Horace)

To sleep for rest is one thing; to sleep out of laziness or over-indulgence is quite another. And then there's sleep as denial and escape, which is the subject of **Schlafen, schlafen** by Alban Berg, the singer squeezing their eyes tight to escape past pain through oblivion.

Debussy and Ravel had rather different things on their minds when writing our next two numbers. **C'est**

l'extase langoureuse is unashamedly sensuous, the music rich and heavy with the languor of recent lovemaking. Ravel's **L'indifférent** sways like the hips of the young stranger in the poem, the music replete with Russian and Orientalist touches which led some of the composers teachers at the Paris Conservatoire, when he finished his *Schéhérazade* song in 1903, to consider his music actively 'dangerous'.

We also hear about Sondheim's **The Girls of Summer**, written in 1956. Should we envy those seemingly simple souls, led by the heat and their hearts, or should we mock them? Even our narrator can't really decide.

"It's a pity nobody believes in simple lust anymore."
(Ava Gardner)

Between 1900 and 1901, Alma Schindler composed a clutch of five songs which would only finally reach publication in 1910. A few months later, she began a passionate affair with her teacher, Alexander Zemlinsky – which she later broke off to marry Gustav Mahler in 1902, who first made her promise to cease composition. Here in **Laue Sommernacht** we hear her evocation of a mysterious nocturnal romance, the piano stopping before the musical sentence is finished to leave us to imagine what might happen next in the passionate scene she has conjured. Poulenc's **Violon** is rather more knowing, full of witty 'violin' writing for the pianist and not-so-subtle references to the pleasure and pain of amoral loving.

Cole Porter's **Night and Day**, written for the 1932 show *Gay Divorce*, is a song of love and obsession, that propulsive rhythm inspired by a recent trip to Morocco where he'd been fascinated by the sound of traditional drumming. And there is obsession too in Zemlinsky's urgently pulsing **Entbietung**, Richard Dehmel's poem brimming with burning passion. As for **Over the Piano**, Bolcom spins us a song of lust so blatant, it's hard not to feel cheated at the end!

"The greedy man is discontent with a whole world set before him" (Sa'di)

"Gluttony is not a secret vice." (Orson Welles)

Isn't life alone better with a tippie by your side? Brahms's **Unüberwindlich** is a jovial song with a dark side, in which a hopeless alcoholic compares his cravings for the bottle to his desperate love for a treacherous woman. And from here we move to Mahagonny, where things are cheap and morals are loose. Weill's *Rise and Fall of the City of Mahagonny*, premiered in 1930, is a vicious political satire; and its catchiest number is the **Alabama song**. This is sung by the sex worker Jenny Smith and her friends as they set off from their home for the fabled city, imagining a glittering life before them of whiskey, sex and piles of cash.

The problem in Schoenberg's **Seit ich so viele Weiber sah** is not an obsession with *one* woman, but a desire for a thousand of them! This is one of Schoenberg's so-called *Brettli-Lieder*, written for the Berlin cabaret, to a text by Mozart's librettist Emanuel Schikaneder (which is why all those 'booms' sound not unlike a certain song by Papageno from *Die Zauberflöte*). It's a charmingly arch waltz of a number, and a salutary reminder of Schoenberg's great love of operetta, popular dance music and later, the songs of George Gershwin.

It's a relief, after all this vice and vainglory, to reach the sunny swagger of Gershwin's **I got rhythm**, in which the singer tells us how content they are with all the things in their life. Gershwin wrote the number for inclusion in the 1930 show *Girl Crazy...* but whether you decide to focus here on the salacious title of the show or the cheerful satisfaction of the solo number is up to you. Who could ask for anything more?

© 2026 Dr. Katy Hamilton

Biographies

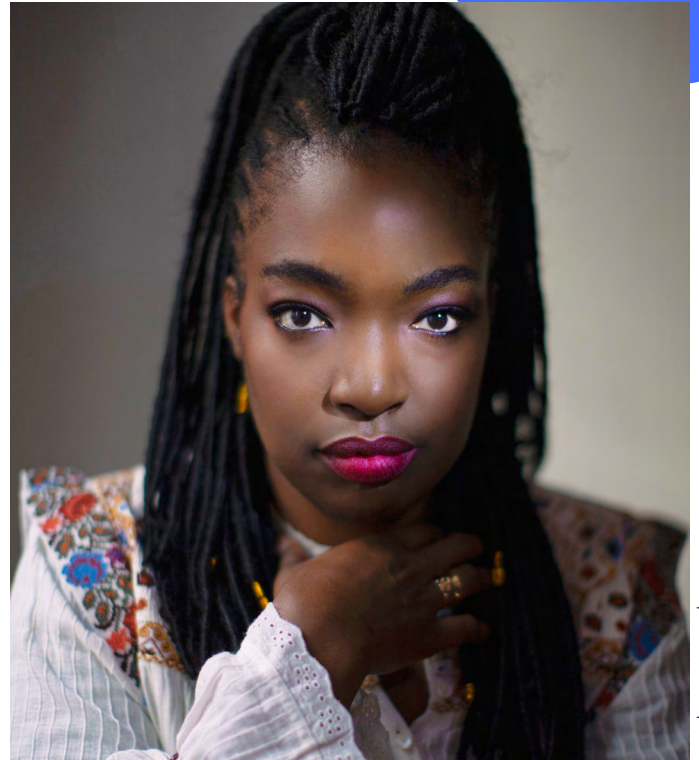
Axelle Fanyo

Soprano

French soprano Axelle Fanyo “does not only embody a character, she tells us the story. She clearly cultivates the art of communication, which gives her singing another dimension” (*Forum Opera*). She is rapidly making her mark on both the opera world and the concert platform with her eclectic musical curiosity and “charismatic, beautiful voice [of] real star quality” (Renée Fleming). With multiple accolades, including the 2021 Nadia and Lili Boulanger Competition Grand Prize, the prestigious Kaleidoscope Prize and the Young Artist Prize at the International French Song Competition, Axelle is without a doubt an artist on the rise.

Axelle recently won her first Grammy Award at the 67th Grammy Awards, receiving Best Opera Recording for her performance as Refka in Kaija Saariaho’s *Adriana Mater* (Deutsche Grammophon).

After studying musicology at the Sorbonne and winning prizes as a violinist at the Conservatoire de La Courneuve, Axelle Fanyo studied at the Conservatoire National Supérieur de Musique de Paris (CNSMDP) with Glenn Chambers, where she obtained her Master’s degree. She also took part in the Opera Fuoco lyric workshop led by David Stern, and was a member of Renée Fleming’s Song Studio at Carnegie Hall in 2019. Deutsche Grammophon invited her to make her first solo recordings — featuring repertoire by Weill, Ravel and Bolcom — within their Rising Star programme. She was subsequently named a Rising Star for the 2023–24 season by the European Concert Hall Organisation (ECHO), through which she embarked on a recital tour of around fifteen major European venues including the Musikverein, Vienna; the Barbican, London; the Elbphilharmonie, Hamburg; the Philharmonie de Paris and the Concertgebouw, Amsterdam. In July 2024 she performed the Olympic Anthem at the opening ceremony of the International Olympic Committee at the Louis Vuitton Salon in Paris.



© Capucine de Choqueuse

Highlights of Axelle’s 2025–26 season include her début at the Opera di Roma, reprising the role of Refka (*Adriana Mater*) and performing the title role in *Ariadne auf Naxos*. She also makes her débuts as Antonia (*Les contes d’Hoffmann*) at the Wiener Volksoper, and returns to Opéra de Bordeaux for *Porgy and Bess*. In concert, she performs Verdi’s Requiem and Mozart’s Requiem with Le Cercle de l’Harmonie, and undertakes a recital tour in the United States — including a return to Carnegie Hall — with pianist Julius Drake. She also gives recitals in Paris and London with Julius Drake and Fleur Barron.

Fleur Barron

Mezzo-soprano

Hailed as “a knockout performer” by *The Times*, Singaporean-British mezzo-soprano Fleur Barron won a 2025 Grammy Award for Best Opera Recording for her performance in the title role of Kaija Saariaho’s *Adriana Mater* with the San Francisco Symphony under Esa-Pekka Salonen. A passionate interpreter of opera, symphonic repertoire and chamber music from baroque to contemporary, Fleur is mentored by Barbara Hannigan.

Fleur opens her 2025–26 season with a début at the Salzburg Festival, reuniting with Esa-Pekka Salonen and Peter Sellars for *One Morning Turns into an Eternity*, a staged creation featuring Mahler’s ‘Abschied’ from *Das Lied von der Erde*. She continues her collaboration with Peter Sellars in a return to the title role of *Adriana Mater* for her début at the Teatro dell’Opera di Roma. Further engagements include a house and role debut as Cornelia (*Giulio Cesare*) for the Maggio Musicale Fiorentino; a staged version of Mahler’s *Das Lied von der Erde* directed by Lemi Ponifasio at the Barbican; George Benjamin’s *Into the Little Hill* under the composer’s baton at the Tongyeong Festival in Korea; *Piacere (Il trionfo del Tempo e del Disinganno)* with La Nuova Musica under David Bates at Wigmore Hall; and workshops for Bryce Dessner’s *Night Sky with Exit Wounds*, a new monodrama being created for Fleur and directed by Kaneza Schaal.

Fleur’s 2025–26 symphonic season showcases her versatility across a wide spectrum of repertoire. She makes her début with the New York Philharmonic under Gustavo Dudamel in the world première of David Lang’s oratorio *The Wealth of Nations*; debuts with the Berlin Philharmonic under Kirill Petrenko in Mahler’s Symphony No. 8, which also tours to the Salzburg Easter Festival; and returns to both the



© Victoria Cadisch

Bavarian Radio Symphony Orchestra and the Atlanta Symphony Orchestra with Nathalie Stutzmann for performances of Mozart’s Requiem and Bach’s Mass in B minor. She further consolidates her reputation as a Mahler interpreter, singing *Kindertotenlieder* with the Czech Philharmonic under Semyon Bychkov and with the RAI National Symphony Orchestra, Torino; *Das Lied von der Erde* with the Aalborg Symphony Orchestra under Ludovic Morlot and with the Britten Sinfonia; and Symphony No. 3 at both the Palau de la Música, Valencia, and the Colorado Music Festival. Other symphonic performances include Alma Mahler’s *Fünf Lieder* with the RAI National Symphony Orchestra; Respighi’s *Il tramonto* with the City of Birmingham Symphony Orchestra under Carlo Rizzi; and Mason Bates’s *Passage* with the Nashville Symphony under Giancarlo Guerrero.

Julius Drake

Piano

The pianist Julius Drake lives in London and enjoys an international reputation as one of the finest instrumentalists in his field, collaborating with many of the world's leading artists, both in recital and on disc. His passionate interest in song has led to invitations to devise song series for Wigmore Hall, London; the Concertgebouw, Amsterdam; 92nd Street Y, New York; and the Pierre Boulez Saal, Berlin. He curates an annual series of song recitals – Julius Drake and Friends – in the historic Middle Temple Hall in London. Julius Drake is a Professor of Collaborative Piano at the Guildhall School of Music in London, and he is regularly invited to give masterclasses worldwide.

Julius' engagements in the 2025–26 season include recitals at Konzerthaus Dortmund, Wigmore Hall and Carnegie Hall, New York with Günther Groissböck; performances of *Winterreise* at Théâtre de l'Athénée in Paris with Ian Bostridge (directed by Deborah Warner); a USA tour with Axelle Fanyo; and returns to the Pierre Boulez Saal, Berlin, Oxford International Song Festival, Leeds Song Festival and the Hungarian State Opera in Budapest.

Recent concerts include a recital at La Scala, Milan with Ludovic Tézier; return visits to the Pierre Boulez Saal, Berlin, for the series 'Lied und Lyrik'; a recital tour in the USA with Ian Bostridge; the complete Mahler songs in five recitals in the Mahler Festival at the Concertgebouw, Amsterdam; return visits to the Chamber Music Festivals of Santa Fe, Leeds and Oxford; concerts in Berlin and the Aldeburgh Festival with Andrè Schuen; piano duet recitals with Elisabeth Leonskaja including at the Schubertiade Festival; recitals in the USA and Europe with Fleur Barron, Mercedes Gancedo, Christoph Prégardien, Julia Kleiter and Roderick Williams.



© Marco Borggreve

Julius' many recordings include a widely acclaimed series with Gerald Finley for Hyperion Records, of which *Song by Samuel Barber*, *Dichterliebe* and other Heine settings by Schumann, and *Songs and Proverbs of William Blake* by Britten won the 2007, 2009 and 2011 Gramophone Awards; recordings with Ian Bostridge and Alice Coote for EMI; with Joyce DiDonato, Lorraine Hunt Lieberson and Matthew Polenzani for Wigmore Live; and with Anna Prohaska for Alpha. His recordings of Janáček's *The Diary of One Who Disappeared*, with tenor Nicky Spence and mezzo-soprano Václava Housková for Hyperion Records, won both the Gramophone and the *BBC Music Magazine Awards* in 2020, and he won the 2025 *BBC Music Magazine Chamber Award* for his recording of works by Robert and Clara Schumann for Chandos, with oboist Nicholas Daniel.

Katy Hamilton

Speaker

Katy Hamilton is a researcher, writer and presenter on music. She is one of the UK's most sought-after speakers on music, providing talks for a host of organisations including Wigmore Hall, the Southbank Centre, the BBC Proms, the Ryedale Festival and the Oxford International Song Festival. In addition, she regularly writes programme notes for the Salzburg Festival, the Pierre Boulez Saal in Berlin and the Philharmonia Orchestra, and is a frequent contributor to BBC Radio 3 and *BBC Music Magazine*.

Katy's specialist area is the music of Johannes Brahms and his contemporaries, with a particular interest in nineteenth-century chamber and vocal music and its connections to amateur musicmaking. She has also contributed to a wide range of research projects and publications on subjects including the history of the Edinburgh Festival, the role of émigré musicians in post-1945 British musical life, the music of Elizabeth Maconchy, and variety shows at Wigmore Hall in the early twentieth century. More recently, she has interviewed and provided programme notes for leading contemporary composers including Mark-Anthony Turnage, James MacMillan, Caroline Shaw, Bushra El-Turk and Judith Weir. She is an expert lecturer with Martin Randall Travel.

Katy is a co-editor and contributor to *Brahms in the Home and the Concert Hall* (Cambridge University Press, 2014), *Brahms in Context* (Cambridge University Press, 2019) and *German Song on Stage* (Indiana University Press, 2020). She has written chapters for *30-Second Classical Music*, contributed to several music-history books for the general reader, and prepared score prefaces for the Repertoire Explorer series published by Jürgen Höflich, which aims to bring lesser-known



© Helena Cooke

nineteenth and early twentieth-century works to a wider public. She also served as Graham Johnson's research assistant for his monumental *Franz Schubert: The Songs and their Poets* (Yale University Press, 2014), and she has written liner notes for a number of international record labels.

In addition to her research and presentation work, Katy has taught at the Royal College of Music, City Lit, the University of Nottingham and Middlesex University, working with students in performance workshops and music-history classes.

**opera
north**

Your 2026–27 year of opera

Eugene Onegin

Pyotr Ilyich Tchaikovsky

Rigoletto

Giuseppe Verdi

A Christmas Carol

Will Todd

Don Giovanni

Wolfgang Amadeus Mozart

Dead Man Walking

Jake Heggie

Orpheus

Claudio Monteverdi / Jasdeep Singh Degun

Book a package, see more for less!

operanorth.co.uk/packages



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

Leeds Song People

Founder

Jane Anthony

President

Elly Ameling

Director

Joseph Middleton

Honorary Patrons

Dame Sarah Connolly CBE
John Gilhooly CBE
Graham Johnson OBE
Dame Felicity Lott DBE
Richard Stokes HON RAM

Trustees

Dr Stewart Campbell
Michael Chance CBE *Chair Designate*
Jasdeep Singh Degun
Jane Dowson
Kathleen Evans BEM *Chair*
Rachael Green *Treasurer*
Dr George Kennaway
Peggy Pullan
Helen Stephens
Cynthia Wainwright *Company Secretary*

Committee Members

Kate Dugdale
Jillian Johnson MBE
Administrator, Friends of Leeds Song
James Marsh

Emeritus Committee Members

Graham Hearn

Leeds Song Staff

Rachel Cotton *Young Artists Coordinator*
Damaris Laker *PR*
Madeleine Middleton *Project Manager*
Jessie Randhawa *Marketing & Media Manager*
Cynthia Wainwright *Freelance Fundraiser*
Tristan Watson *General Manager*
Phil Wilcox *Learning & Participation Manager*

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
University of York

TC Murray Harcourt Limited
Our Independent Examiners

Our invaluable team of Festival volunteers

Please note that, in alignment with our commitment to sustainability, this programme and set of texts and translations will only be available digitally online via Leeds Song website.

We kindly ask that you either download the programme to your mobile device in advance or print your own copy to bring with you, as printed copies will not be provided.

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.

Leeds Song gratefully acknowledges the generous support of:

Principal Partners

The Liz and Terry Bramall Foundation
BBC Radio 3
Howard Assembly Room
Leeds City Council
Leeds Conservatoire
Leeds International Concert Season
Leeds City Museum
Mayfield Valley Arts Trust
Opera North
University of Leeds
West Yorkshire Music Hub

2026 Festival Funders

Arts Council England
The D'Oyly Carte Charitable Trust
The Hinrichsen Foundation
The Idlewild Trust
The Marchus Trust
Vaughan Williams Foundation

Trusts and Foundations

The Jean Meikle Music Trust
The Maria Björnson Memorial Fund
The Rix-Thompson-Rothenberg Foundation
Wade's Charity

*And everyone who so generously gave to
the Big Give Arts for Impact Campaign*

Individual Donors

Elizabeth Arnold
The late Olav Arnold
The late Jane Bonner
Kate Dugdale
Sir Vernon Ellis
Clive and Virginia Lloyd
Peter and Veronica Lofthouse
Mark and Peggy Pullan
Martin Staniforth

Other Partners

ArtForms Music Service
Art Song Challenge
The Attic
Chapel FM
Classic FM
Heidelberger Frühling
Leeds Arts University
Leeds 400
Left Bank Leeds
The Leeds International Piano Competition
LIEDBasel Festival
Liedstadt
Pyramid of Arts
Royal Armouries
Schubertiada Vilabertran
Shigeru Kawai
South Asian Arts-uk



[Click here to become a Friend](#)

The Friends of Leeds Song play a vital role in supporting the work of the organisation, whilst providing ambassadorship, community and generous support throughout the year.

The generous donations from the Friends contribute towards our Education programmes, Young Artist training, and mounting an annual world-class festival of song.

Why not join today and access a range of benefits including priority booking, invitations to special events and advance information? Please go to the 'Support Us' section by scanning the QR code above, or by visiting www.leedssong.com for full details and a downloadable application form. You can also ring the Festival Office on 0113 243 4438, email info@leedssong.com to request a form, or pick one up during the Festival.

"... under the dynamic direction of the pianist Joseph Middleton since 2014, the Leeds Song festival has brought musical riches to Yorkshire through star performers, engaging new commissions and bold educational projects."

The Times

President
Elly Ameling

Director
Joseph Middleton

Guest of Honour
Bernarda Fink

leedssong.com

📷 @LeedsSong

✂ @Leeds_Song

📘 @LeedsSong

📺 @LeedsSong

Design: Calow Design Ltd



Leeds Song, Yorkshire Dance, 3 St Peter's Buildings, St Peter's Square, Leeds LS9 8AH
Registered charity number 1105803