



Leeds
Song

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

Music gives a soul to the universe

2026 Festival
Saturday 11 April at 7.30pm

Evening Opening Recital

(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



Saturday 11 April 2026, 6.30pm
HOWARD ASSEMBLY ROOM

Pre-concert Talk

with **Richard Stokes**

Leeds Song Patron and Professor of Lieder at the Royal Academy of Music, Richard Stokes, gives one of his typically illuminating talks to introduce the evening recital. One of the leading authorities on poetry set to music, Richard will provide insight and context to the varied selection of repertoire featured in this eclectic programme.

Saturday 11 April 2026, 7.30pm
HOWARD ASSEMBLY ROOM

Evening Opening Recital

Louise Alder soprano
Huw Montague Rendall baritone
Joseph Middleton piano

Two of the brightest stars in opera and song, Louise Alder and Huw Montague Rendall, return to Leeds fresh from acclaimed performances at the BBC Proms and Glyndebourne, joining their longtime collaborator Joseph Middleton for an unforgettable evening. They open with the joyful elegance of Purcell and the rich romanticism of Schumann and Brahms.

After the interval, we visit Mozart opera and French song with repertoire which sparkles with wit, sensuality, and charm, leading to a dazzling finale of irresistible showtunes that will have you leaving with toes tapping and spirits soaring.

Henry Purcell
arr. Britten
Hark! The echoing air
(*The Fairy-Queen*)
Music for a while
Lost is my Quiet for ever
Mad Bess
No, resistance is but vain

Robert Schumann
Unterm Fenster (*Vier Duette*)

Clara Schumann
Liebst du um Schönheit (*Zwölf Gedichte aus 'Liebesfrühling'*)

Robert Schumann
Stirb' Lieb' und Freud'! – (*Kerner-Lieder*)
In der Nacht (*Spanisches Liederspiel*)

Johannes Brahms
Vergebliches Ständchen
(*Niederrheinisches Volkslied*)

Richard Strauss
Das Rosenband
Traum durch die Dämmerung
Nachtgang
Rote Rosen

Johannes Brahms
Die Boten der Liebe

INTERVAL

Wolfgang Amadeus Mozart
Bei Männern (*Die Zauberflöte*)
Abendempfindung
An Chloë

Franz Schubert
Impromptu in G flat major (piano solo)
Die Forelle
Ständchen (*Schwanengesang*)

Wolfgang Amadeus Mozart
Pa-pa-pa (*Die Zauberflöte*)

Francis Poulenc
Les chemins de l'amour
Montparnasse

Erik Satie
Gnossienne No.1 (piano solo)

Francis Poulenc
À sa guitare

Erik Satie
Je te veux

Franz Lehár
Lippen schweigen (*Die lustige Witwe*)

George Gershwin
The man I love (piano solo)

Richard Rodgers
People will say we're in love (*Oklahoma*)
If I loved you (*Carousel*)

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

Henry Purcell (1659-1695)

Arr. Benjamin Britten (1913-1976)

from *The Fairy-Queen*

Hark! the echoing air

Hark! hark, the ech'ing air a triumph sings,
And all around, pleased Cupids clap their wings.

Elkanah Settle (1648-1724) after Shakespeare

Music for a while

Music for a while shall all your cares beguile:
Wond'ring how your pains were eas'd,
And disdain to be pleased,
Till Allecto free the dead from their eternal band,
Till the snakes drop from her head,
And the whip from out her hand.

John Dryden (1631-1700)

Mad Bess

From silent shades and the Elysian groves
Where sad departed spirits mourn their loves,
From crystal streams and from that country where
Jove crowns the fields with flowers all the year,
Poor senseless Bess, clothed in her rags and folly,
Is come to cure her lovesick melancholy.

'Bright Cynthia kept her revels late
While Mab, the Fairy Queen did dance,
And Oberon did sit in state
When Mars at Venus ran his lance.

'In yonder cowslip lies my dear,
Entomb'd in liquid gems of dew;
Each day I'll water it with a tear,
Its fading blossom to renew.

'For since my love is dead and all my joys are gone,
Poor Bess for his sake
A garland will make,
My music shall be a groan.

'I'll lay me down and die within some hollow tree,
The rav'n and cat,
The owl and bat
Shall warble forth my elegy.'

Did you not see my love as he past by you?
His two flaming eyes, if he comes nigh you,
They will scorch up your hearts:

'Ladies, beware ye,
Lest he should dart a glance that may ensnare ye!

Lost is my quiet

Lost is my quiet for ever,
Lost is life's happiest part;
Lost all my tender endeavours
To touch an insensible heart.
But tho' my despair is past curing,
And much undeserv'd is my fate;
I'll show by a patient enduring,
My love is unmov'd as her hate.

Anon

Hark! Hark!
I hear old Charon bawl,
His boat he will not longer stay,
And furies lash their whips and call:
Come, come away.

'Poor Bess will return to the place whence she came,
Since the world is so mad she can hope for no cure.
For love's grown a bubble, a shadow, a name,
Which fools do admire and wise men endure.

'Cold and hungry am I grown.
Ambrosia will I feed upon,
Drink Nectar still and sing.'

Who is content,
Does all sorrow prevent?
And Bess in her straw,
Whilst free from the law,
In her thoughts is as great as a king.
Be she orphan, be she stayed
Be she well or ill arrayed
Poor or poor or harried and yet
Man, man, man
Is for the woman made
And the woman made for man
Man, man, man
Is for the woman made
And the woman made for man

Peter Anthony Motteux (1663-1718)

No, resistance is but vain

No, resistance is but vain,
And only adds new weight to Cupid's chain.
A thousand ways, a thousand arts,
The tyrant knows to captivate our hearts.
Sometimes he sighs employs, and sometimes tries
The universal language of the eyes;
The fierce with fierceness he destroys,
The soft with tenderness decoys.
He kills the strong with joy, the weak with pain.
No, resistance is but vain,
And only adds new weight to Cupid's chain.

Thomas Southerne (1660-1746)

Robert Schumann (1810-1856)

from ***Vier Duette***

Unterm Fenster

Wer ist vor meiner Kammertür?
Ich bin es!
Geh, schier dich fort, was suchst du hier?
Gar Süßes!
Du kommst im Dunkeln wie ein Dieb.
So fang mich!
Du hast mich wohl ein wenig lieb?
Von Herzen

Und öffnest ich nach deinem Wunsch?
O öffne!
Da war ja Schlaf und Ruhe hin!
Lass hin sein!
Ein Tauber du im Taubenschlag?
Beim Täubchen!
Du girrtest bis zum hellen Tag?
Wohl möglich!

Nein, nimmer lass ich dich herein!
Tu's dennoch!
Du stelltest wohl dich täglich ein?
Mit Freuden!
Wie keck du bist und was du wagst!
So darf ich?
Dass du's nur keiner Seele sagst!
Gewiss nicht!

Wilhelm Gerhard (1780-1858)
after Robert Burns (1759-1796)

Beneath my window

Who is at my bedroom door?
It's me!
Go away, what do you want here?
Only sweetness!
You come in the dark like a thief.
So catch me!
Don't you love me a little bit?
With all my heart!

And should I open because you want me to?
Open up!
That would be the end of sleep and rest!
So be it!
A dove in the dovecote?
With its mate!
Would you coo till daybreak?
Very possibly!

No, I'll never let you in!
Oh go on!
Would you want to come every day?
With pleasure!
How cheeky and presumptuous you are!
So may I?
Only if you don't tell a soul!
Certainly not!

Clara Schumann (1819-1896)

from *Zwölf Gedichte aus 'Liebesfrühling'*

Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Sie hat viel Perlen klar.

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

Friedrich Rückert (1788-1866)

If you love for beauty

If you love for beauty,
Oh, do not love me!
Love the sun,
She has golden tresses!

If you love for youth,
Oh, do not love me!
Love the Spring;
Which is young every year!

If you love for treasure,
Oh, do not love me!
Love the mermaid,
She has many beautiful pearls!

If you love for love,
Oh yes, then love me!
Love me forever,
For I will love you forever.

Robert Schumann

from *Kerner-Lieder*

Stirb', Lieb' und Freud'!

Zu Augsburg steht ein hohes Haus,
Nah bei dem alten Dom,
Da tritt am hellen Morgen aus
Ein Mägdelein gar fromm;
Gesang erschallt,
Zum Dome wallt
Die liebe Gestalt.

Dort vor Marias heilig' Bild
Sie betend niederkniet,
Der Himmel hat ihr Herz erfüllt,
Und alle Weltlust flieht:
„O Jungfrau rein!
Laß mich allein
Dein eigen sein!“
...

Die, love and joy!

In Augsburg there is a tall house,
Not far from the old Cathedral,
One bright morning a devout young girl
Makes her way from there;
Hymns ring out,
Towards the cathedral
The lovely figure goes.

There, before Maria's blessed image
She kneels to pray,
Heaven has filled her heart
And all earthly joys fly away.
"Oh pure Virgin,
Let me be
Totally your own!"
...

Alsbald der Glocke dumpfer Klang
Die Betenden erweckt,
Das Mägdlein wallt die Hall' entlang,
Es weiß nicht, was es trägt;
Am Haupte ganz
Von Himmelsglanz
Einen Lilienkranz.

Mit Staunen schauen all' die Leut'
Dies Kränzlein licht im Haar,
Das Mägdlein aber wallt nicht weit,
Tritt vor den Hochaltar:
"Zur Nonne weiht
Mich arme Maid!
Stirb, Lieb' und Freud'!"

Gott, gib, daß dieses Mägdelein
Ihr Kränzlein friedlich trag',
Es ist die Herzallerliebste mein,
Bleibt's bis zum jüngsten Tag.
Sie weiß es nicht,
Mein Herz zerbricht,
Stirb, Lieb' und Licht!

from *Spanisches Liederspiel*

In der Nacht

Alle gingen, Herz, zur Ruh,
Alle schlafen, nur nicht du.

Denn der hoffnungslose Kummer
Scheucht von deinem Bett den Schlummer,
Und dein Sinnen schweift in stummer
Sorge seiner Liebe zu.

Emanuel Geibel (1818-1884)

As the muffled sound of the bell
Calls the congregation to prayer
The maiden walks down the nave.
She has no idea what she wears;
On her head
Heavenly bright,
A crown of lilies.

Everyone looks in amazement
At the shining halo in her hair,
But the maid only goes
As far as the high altar:
"Make me a nun!,
Poor maid that I am!
Die, love and joy!"

God grant that this young girl
May wear her crown in peace,
She is my heart's beloved,
And will be until the Day of Judgement.
She doesn't know it,
But my heart is breaking,
Die, love and light!

Nighttime

Everyone has gone to their rest, my heart,
All are asleep, except you,

For hopeless misery
Drives sleep away from your bed,
And your thoughts wander in silent
Sorrow to their love.

Johannes Brahms (1833-1897)

from *Niederrheinisches Volkslied*

Vergebliches Ständchen

Er: Guten Abend, mein Schatz,
Guten Abend, mein Kind!
Ich komm' aus Lieb' zu dir,
Ach, mach' mir auf die Tür,
Mach' mir auf die Tür!

Sie: Mein' Tür ist verschlossen,
Ich lass' dich nicht ein;
Mutter, die rät' mir klug,
Wär'st du herein mit Fug,
Wär's mit mir vorbei!

Er: So kalt ist die Nacht,
So eisig der Wind,
Dass mir das Herz erfriert,
Mein' Lieb' erlöschen wird;
Öffne mir, mein Kind!

Sie: Löschet dein' Lieb';
Lass' sie löschen nur!
Löschet sie immerzu,
Geh' heim zu Bett, zur Ruh'!
Gute Nacht, mein Knab'!

Richard Strauss (1864-1949)

Das Rosenband

Im Frühlingschatten fand ich sie;
Da band ich Sie mit Rosenbändern:
Sie fühlt' es nicht und schlummerte.

Ich sah sie an; mein Leben hing
Mit diesem Blick an ihrem Leben:
Ich fühlt' es wohl, und wußt' es nicht.

Doch lispelt' ich ihr sprachlos zu,
Und rauschte mit den Rosenbändern:
Da wachte sie vom Schlummer auf.

Sie sah mich an; ihr Leben hing
Mit diesem Blick' an meinem Leben,
Und um uns ward Elysium.

Friedrich Gottlieb Klopstock (1724-1803)

Unsuccessful serenade

He: Good evening, my precious;
Good evening, my child!
I've come because of love for you,
Oh open the door for me,
Open the door for me!

She: My door is locked,
I won't let you in;
My mother gave me good advice,
If you were allowed in
It would be all up with me.

He: The night is so cold,
There's an icy wind
That's freezing my heart,
That will extinguish my love;
Open the door my child!

She: If your love is extinguished,
So be it!
If it keeps going out,
Go home to bed and go to sleep!
Good night my lad!

The garland of roses

I found her in the spring shade,
And bound her fast with a garland of roses:
She didn't notice, but slumbered on.

I gazed at her; with that gaze
My life became entwined with hers:
I sensed it, but did not know.

I murmured wordlessly to her
And rustled the garland of roses:
Then she woke from slumber.

She gazed at me; with that gaze
Her life became entwined with mine,
And around us Paradise blossomed..

Traum durch die Dämmerung

Weite Wiesen im Dämmergrau;
Die Sonne verglomm, die Sterne ziehn;
Nun geh' ich hin zu der schönsten Frau,
Weit über Wiesen im Dämmergrau,
Tief in den Busch von Jasmin.

Durch Dämmergrau in der Liebe Land;
Ich gehe nicht schnell, ich eile nicht;
Mich zieht ein weiches, sammtenes Band
Durch Dämmergrau in der Liebe Land,
In ein blaues, mildes Licht.

Otto Julius Bierbaum (1865-1910)

Nachtgang

Wir gingen durch die stille, milde Nacht,
Dein Arm in meinem,
Dein Auge in meinem;
Der Mond goss silbernes Licht
Über dein Angesicht;
Wie auf Goldgrund ruhte dein schönes Haupt,
Und du erschienst mir wie eine Heilige:
Mild, mild und gross, und seelenüberevull,
Heilig und rein wie die liebe Sonne.
Und in die Augen
Schwoll mir ein warmer Drang,
Wie Tränenahnung.
Fester faßt' ich dich
Und küßte— küßte dich ganz leise,—
Meine Seele weinte.

Otto Julius Bierbaum

Rote Rosen

Weißt du die Rose, die du mir gegeben?
Der scheuen Veilchen stolze heiße Schwester;
Von deiner Brust trug noch ihr Duft das Leben,
Und an dem Duft sog ich fest mich und fester.

Ich seh' dich vor mir: Stirn und Schläfe glühend,
Den Nacken trotzig, weich und weiß die Hände,
Im Aug' noch Lenz, doch die Gestalt erblühend
Voll, wie das Feld blüht um Sonnenwende.

Um mich webt Nacht, die kühle, wolkenlose,
Doch Tag und Nacht, sie sind in eins zerronnen.
Es träumt mein Sinn von deiner roten Rose
Und von dem Garten, drin ich sie gewonnen.

Karl Stieler (1842-1885)

Dreaming at dusk

Wide meadows in the grey of dusk;
The sun has set, the stars are coming out,
I go now to the loveliest woman,
Far across meadows in grey of dusk,
Deep into the jasmine grove.

Through grey dusk into the land of love;
I do not go fast, I do not hurry;
I am drawn by a soft velvet ribbon
Through grey dusk into the land of love,
Into a blue soft light.

A Night Walk

We wandered through the still, warm night, Your arm
through mine,
Your eyes looking into mine;
The moon shed her silver light
Over your face;
As if your beautiful head rested on gold,.....
And you looked like an angel to me:
Gentle and great and full of soul,
Blessed and pure like the dear sun.
And a warm desire
Welled up in my eyes,
Like impending tears.
I clasped you even closer
And kissed you, kissed you very gently -
My soul wept.

Red roses

Do you remember the rose you gave me?
The shy violets' proud, ardent sister,
Its fragrance still drew life from your bosom,
And ever more deeply I breathe in its fragrance.

I see you before me, forehead and temples glowing,
Your neck defiant, your hands soft and white,
Spring still in your eyes, but your figure in full bloom,
Like the meadows in midsummer.

Night, cool and cloudless, envelopes me,
But day and night are blended into one.
I dream of your red rose
And of the garden where I won it.

Johannes Brahms

Die Boten der Liebe

Wie viel schon der Boten
Flogen die Pfade
Vom Walde herunter,
Boten der Treu;
Trugen mir Briefchen
Dort aus der Ferne,
Trugen mir Briefchen
Vom Liebsten herbei?

Wie viel schon der Lüfte
Wehten vom Morgen,
Wehten bis Abends
So schnell ohne Ruh;
Trugen mir Küßchen
Vom kühligen Wasser,
Trugen mir Küßchen
Vom Liebsten herzu?

Wie wiegten die Halme
Auf grünenden Bergen,
Wie wiegten die Öhren
Auf Feldern sich leis;
„Mein goldenes Liebchen,“
Lispelten alle,
„Mein goldenes Liebchen,
Ich lieb' dich so heiß!“

Josef Wenzig (1807-1876)

Wolfgang Amadeus Mozart (1756-1791)

from *Die Zauberflöte*

Bei Männern

Pamina: Bei Männern, welche Liebe fühlen,
fehlt auch ein gutes Herze nicht.

Papageno: Die süßen Triebe mitzufühlen,
ist dann der Weiber erste Pflicht.

Beide: Wir wollen uns der Liebe freu'n,
wir leben durch die Lieb' allein.

Pamina: Die Lieb' versüßet jede Plage,
ihr opfert jede Kreatur.

Papageno: Sie würzet uns're Lebenstage,
sie wirkt im Kreise der Natur.

...

Love's messengers

How many messengers
Have already flown down the path
From the wood,
Messengers of faithfulness,
Carried notes to me
From far away,
Carried notes to me
From my beloved?

How many the breezes
Have already blown
From morning till evening
So swiftly without rest,
Brought me little kisses
From the cool water,
Brought me little kisses
From my beloved?

How the grass swayed
On the green mountains,
How the corn waved
Gently in the fields,
“My golden darling”
They all whispered,
“My golden darling,
I love you so much!”

Pamina: Men who feel the call of love
Do not lack a gentle heart.

Papageno: To share these sweet desires
Is women's first duty.

Both: We shall rejoice in love,
We live for love alone.

Pamina: Love sweetens every sorrow,
All creatures pay it homage.

Papageno: Love adds spice to our days on earth,
Love is at work throughout all nature.

...

Beide: Ihr hoher Zweck zeigt deutlich an:
nichts Edler's sei, als Weib und Mann.
Mann und Weib, und Weib und Mann,
reichen an die Gottheit an.

Emmanuel Schikaneder (1751-1812)

Abendempfindung

Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entflieh'n des Lebens schönste Stunden,
Flieh'n vorüber wie im Tanz!

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab.
Aus ist unser Spiel, des Freundes Träne
Fließet schon auf unser Grab.

Bald vielleicht—mir weht, wie Westwind leise,
Eine stille Ahnung zu—
Schlieg' ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh'.

Werdet ihr dann an meinem Grabe weinen,
Trauernd meine Asche seh'n,
Dann, o Freunde, will ich euch erscheinen
Und will himmel auf euch weh'n.

Schenk auch du ein Tränchen mir
Und pflückte mir ein Veilchen auf mein Grab;
Und mit deinem seelenvollen Blicke
Sieh dann sanft auf mich herab.

Weih mir eine Träne und ach!
Schäme dich nur nicht, sie mir zu weih'n;
O sie wird in meinem Diademe
Dann die schönste Perle sein.

Joachim Heinrich Campe (1746-1818)

An Chloë

Wenn die Lieb' aus deinen blauen,
Hellen, off'nen Augen sieht,
Und vor Lust, hinein zu schauen,
Mir's im Herzen klopft und glüht;

Und ich halte dich und küsse
Deine Rosenwangen warm,
Liebes Mädchen, und ich schließe
Zitternd dich in meinen Arm,

...

Both: Its exalted goal is manifest:
Nothing is more noble than man and wife.
Man and wife, and wife and man,
Attain divinity.

Evening thoughts

It is evening, the sun has disappeared,
And the moon sheds glittering silver beams,
And so vanish life's most beautiful hours,
They fly past as in a dance.

Life's colourful scenes disappear too soon,
And the final curtain falls.
Our race is run; the tears of our friends
Already flow over our grave.

Soon perhaps – (the thought gently arrives like
The west wind, a quiet foreboding)
I will part from this life's pilgrimage
And take flight into the land of rest.

Then if you come to weep at my grave,
Gaze in mourning at my ashes,
Then, my friends, I will appear to you
And spread heaven over you.

Then send me just a little tear,
And pluck a violet from my grave,
And with your soulful gazes
Look gently down on me .

Grant me one tear, and oh!
Don't be ashamed to shed it,
It will then be
The most beautiful pearl in my crown.

To Chloë

When love shines from your blue,
Bright, open eyes,
And with the joy of gazing into them,
My heart pounds and flows,

And I hold you and kiss
Your warm, rosy-red cheeks,
Beloved girl, and I enfold you
Trembling in my arms,

...

Mädchen, Mädchen, und ich drücke
Dich an meinen Busen fest,
Der im letzten Augenblicke
Sterbend nur dich von sich läßt;

Den berauschten Blick umschattet
Eine düst're Wolke mir;
Und ich sitze dann ermattet,
Aber selig neben dir.

Johann Georg Jacobi (1740-1814)

Franz Schubert (1797-1828)

Impromptu in G flat major (piano solo)

Die Forelle

In einem Bächlein helle
Da schoss in froher Eil'
Die launische Forelle
Vorüber wie ein Pfeil.
Ich stand an dem Gestade
Und sah in süßer Ruh'
Des muntern Fischleins Bade
Im klaren Bächlein zu.

Ein Fischer mit der Rute
Wohl an dem Ufer stand,
Und sah's mit kaltem Blute,
Wie sich das Fischlein wand.
So lang dem Wasser Helle,
So dacht' ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.

Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute,
Das Fischlein zappelt dran,
Und ich mit regem Blute
Sah die Betrogen an.

Christian Friedrich Daniel Schubart (1739-1791)

Maiden, my maiden, and I press
You hard to my breast,
Which will only in the last moment
At the moment of my death, let you go;

A misty cloud envelops
My enchanted gaze,
And then I sit by your side,
Exhausted but blissful.

The Trout

In a cheerful little stream
A capricious trout
In rapturous haste
Shot past like an arrow.
I stood on the bank
And peacefully watched
The lively little fish swimming
In the clear little stream.

A fisherman with a rod
Stood on the bank,
And cold-bloodedly
Watched the little fish weaving around.
As long as the water stays clear,
I thought, undisturbed,
He won't catch the trout
With his rod.

But finally the thief
Lost patience. He slyly made
The little stream murky,
And before I had time to think
His fishing rod jerked,
And the little fish wriggled on it,
And with mounting anger
I watched the betrayed creature.

from **Schwanengesang**

Ständchen

Leise flehen meine Lieder
Durch die Nacht zu dir;
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht;
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen dich,
Mit der Töne süßen Klagen
Flehen sie für mich.

Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Laß auch dir die Brust bewegen,
Liebchen, höre mich!
Bebend harr' ich dir entgegen!
Komm, beglücke mich!

Ludwig Rellstab (1799-1860)

Wolfgang Amadeus Mozart

from **Die Zauberflöte**

Pa-pa-pa

Papageno: Pa - Pa - Pa - Pa - Pa - Pa - Papagena!

Papagena: Pa - Pa - Pa - Pa - Pa - Pa - Papageno.

Beide: Pa - Pa - Pa - Pa - Pa - Pa - Papagena! /
Papageno!

Papageno: Bist du mir nun ganz gegeben?

Papagena: Nun bin ich dir ganz gegeben.

Papageno: Nun so sey mein liebes Weibchen!

Papagena: Nun so sey mein Herzenstäubchen!

Beide: Welche Freude wird das seyn,
Wenn die Götter uns bedenken,
Unsrer Liebe Kinder schenken,
So liebe kleine Kinderlein.

...

Serenade

My songs fly softly
Through the night to you.
Here to this quiet grove,
Sweetheart, come to me!

Slender treetops rustle in whispers
In the moonlight;
Don't fear, beloved,
That hostile ears will betray you.

Can you hear the nightingales singing?
Oh, they are pleading with you,
With their songs of sweet complaint
They are pleading with you for me.

They understand the heart's yearning,
They know the pain of love,
With their silvery song they touch
Every tender heart.

Let your heart too be moved,
Sweetheart, listen to me!
I am waiting for you, trembling!
Come, make me happy!

Pa-pa-pa

Papageno: Pa - Pa - Pa - Pa - Pa - Pa - Papagena!

Papagena: Pa - Pa - Pa - Pa - Pa - Pa - Papageno!

Both: Pa - Pa - Pa - Pa - Pa - Pa - Papagena! /
Papageno!

Papageno: Are you really all mine now?

Papagena: Now I really am all yours.

Papageno: So now be my darling little wife!

Papagena: So now be the little dove of my heart!

Both: What a pleasure that will be,
when the gods remember us,
crown our love with children,
such dear little children!

...

Papageno: Erst einen kleinen Papageno.

Papagena: Dann eine kleine Papagena.

Papageno: Dann wieder einen Papageno.

Papagena: Dann wieder eine Papagena.

Beide: Es ist das höchste der Gefühle,
Wenn viele, viele, viele, viele,
Pa, pa, pa, pa, pa, pa, geno
Pa, pa, pa, pa, pa, pa, gena
Der Segen froher Eltern seyn;
Wenn dann die kleinen um sie spielen,
Die Eltern gleiche Freude fühlen,
Sich ihres Ebenbildes freun.
O welch ein Glück kann grösser seyn?

Emmanuel Schikaneder (1751-1812)

Papageno: First a little Papageno!

Papagena: Then a little Papagena

Papageno: Then another Papageno!

Papagena: Then another Papagena!

Both: It is the greatest feeling
that many, many
Pa-Pa-Papagenos,
Pa-Pa-Papagenas
may be a blessing to their parents.
When the children play
Their parents will also be happy,
Enjoying their likenesses –
What can give more happiness?

Francis Poulenc (1899-1963)

Les chemins de l'amour

Jean Anouilh (1910-1987)

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Montparnasse

Ô porte de l'hôtel avec deux plantes vertes
Vertes qui jamais
Ne porteront de fleurs
Où sont mes fruits? Où me planté-je?
Ô porte de l'hôtel un ange est devant toi
Distribuant des prospectus
On n'a jamais si bien défendu la vertu
Donnez-moi pour toujours une chambre à la
semaine
Ange barbu vous êtes en réalité
Un poète lyrique d'Allemagne
Qui voulez connaître Paris
Vous connaissez de son pavé
Ces raies sur lesquelles il ne faut pas que l'on
marche
Et vous rêvez
D'aller passer votre Dimanche à Garches

Il fait un peu lourd et vos cheveux sont longs
Ô bon petit poète un peu bête et trop blond
Vos yeux ressemblent tant à ces deux grands
ballons
Qui s'en vont dans l'air pur
À l'aventure

Guillaume Apollinaire (1880-1918)

Montparnasse

O door of the hotel with two green plants
green which never
will bear any flowers
where are my fruits? where do I plant myself?
O door of the hotel an angel stands in front of you
distributing prospectuses
virtue has never been so well defended
give me for ever a room by the week

Bearded angel you are really
a lyric poet from Germany
who wants to know Paris
you know on its pavement
these lines on which one must not step

and you dream
of going to pass your Sunday at Garches

It is rather sultry and your hair is long
O good little poet a bit stupid and too blonde
your eyes so much resemble these two big balloons

that float away in the pure air
at random

Eric Satie (1866-1925)

Gnossienne No. 1

(piano solo)

Francis Poulenc

À sa guitare

Ma guitare, je te chante
Par qui seule je déçois,
Je déçois, je romps, j'enchant
Les amours que je reçois.

Au son de ton harmonie
Je rafraîchis ma chaleur,
Ma chaleur flamme infinie
Naissante d'un beau malheur.

Pierre de Ronsard (1524-1585)

Eric Satie

Je te veux

J'ai compris ta détresse,
Cher amoureux,
Et je cède à tes vœux:
Fais de moi ta maîtresse.
Loin de nous la sagesse,
Plus de tristesse,
J'aspire à l'instant précieux
Où nous serons heureux:
Je te veux.

Je n'ai pas de regrets,
Et je n'ai qu'une envie:
Près de toi, là, tout près,
Vivre toute ma vie.
Que mon cœur soit le tien
Et ta lèvre la mienne,
Que ton corps soit le mien,
Et que toute ma chair soit tienne.

Oui, je vois dans tes yeux
La divine promesse
Que ton cœur amoureux
Vient chercher ma caresse.
Enlacés pour toujours,
Brûlés des mêmes flammes,
Dans des rêves d'amours,
Nous échangerons nos deux âmes.

Henry Pacory (1873-?)

To my guitar

My guitar, I sing to you
Through whom alone I deceive,
I deceive, I break off, I enchant
The loves that I receive.

At the sound of your harmony
I refresh my ardour,
The infinite flame of my ardour
Born of a beautiful sorrow.

I want you

I've understood your distress,
Dear beloved,
And I yield to your desires:
Make of me your mistress.
Let discretion and sadness
Be far from us.
I long for the precious moment
When we shall be happy:
I want you.

I've no regrets
And only one desire:
Close, very close to you
To live my whole life long.
Let my heart be yours
And your lips mine,
Let your body be mine
And all my flesh yours.

Yes, I see in your eyes
The exquisite promise
That your loving heart
Is seeking my caress.
Entwined for ever,
Consumed by the same desire,
In dreams of love
We'll exchange our souls.

Franz Lehár (1870-1948)

from *Die lustige Witwe*

Lippen schweigen

Lippen schweigen, ,s flüstern Geigen:
Hab' mich lieb!
All' die Schritte sagen bitte,
Hab' mich lieb!
Jeder Druck der Hände deutlich mir's beschrieb,
Er sagt klar: ,s ist wahr, ,s ist wahr,
Du hast mich lieb!

Bei jedem Walzerschritt
Tanzt auch die Seele mit,
Da hüpf't das Herzchen klein,
Es klopft und pocht:
Sei mein! Sei mein!
Und der Mund er spricht kein Wort,
Doch tönt es fort und immerfort:
Ich hab' dich ja so lieb,
Ich hab' dich lieb!
Jeder Druck der Hände deutlich mir's beschrieb,
Er sagt klar: ,s ist wahr, ,s ist wahr,
Du hast mich lieb!

Viktor Hirschfeld (1858-1940)

Our lips are silent

Our lips are silent, the violins whisper
Love me do!
All our dance steps say
Please love me!
Every touch of your hand tells me clearly
Tells me clearly it's true, it's true!
You love me!

Our souls join us
In every waltz step,
My heart leaps,
It beats and throbs,
Be mine, be mine!
Our lips don't say a word,
But over and over we hear
I love you so much,
I love you!
Every touch of your hand says clearly to me,
It's true, it's true,
You love me!

Richard Rodgers (1902-1979)

from *Oklahoma*

People will say we're in love

Oscar Hammerstein II (1895-1960)

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from *Carousel*

If I loved you

Oscar Hammerstein II

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

Programme Notes

Purcell had always been one of Britten's favourite composers, and of his 56 realizations of Purcell's music, 29 are for solo voice and piano. Britten had no intention of recreating Purcell's music in an authentic baroque manner – his realizations should rather be considered as a subjective response to a fellow composer with whom he felt an enormous kinship. Many of Purcell's songs were composed for the United Company, created in November 1682 with the amalgamation of the Drury Lane and Dorset Garden companies. He was, in a sense, a forerunner of the modern theatre's composer-in-residence and produced a great number of memorable songs for a succession of plays that were premiered at Drury Lane. **Hark! the ech'ing air**, a song from *The Fairy Queen*, sets an anonymous text adapted from Shakespeare's *A Midsummer Night's Dream*. **Music for a while** dates from 1692 and comes from a play, *Oedipus*, by Dryden and Lee, where it's sung as part of a supernatural ritual to raise the ghost of Laius, the father of Oedipus, so that it might be discovered why a terrible curse hangs over the city of Thebes. The Alecto of the final verse was one of the Furies, whose head was covered with serpents, and who with her whip chastised men for their misdeeds, breathing vengeance, war and pestilence. It's an aria of astonishing power and should be sung with the sort of rapt intensity that suits the text. **Lost is my quiet forever**, a duet for soprano, bass and basso continuo, sets an anonymous text about unrequited love. Purcell's 'Bess of Bedlam (1682), which Britten realised as **Mad Bess**, was one of the first songs to depict insanity – a genre that still attracts composers, viz Peter Maxwell Davies's *Eight Songs for a Mad King*. In the seventeenth century London's Bethlehem Hospital, which became known as Bedlam, opened its doors to a voyeuristic public who, on payment of a penny, could witness the antics of the asylum's inmates. **No, resistance is but vain** sets a poem by Anthony Henley from Thomas Southerne's comedy, *The Maid's Last Prayer*.

Robert Schumann's predilection for the duet form is hardly surprising, considering his loving relationship with the pianist and composer Clara Wieck that lasted for more than a quarter of a century: it was entirely natural for him to express their feelings for each other in this most intimate of musical forms. The text of **Unterm Fenster** from Op. 34 was changed significantly by Schumann and with good reason – every other line in the Burns original ended with the difficult to sing "quo' Findlay", which Gerhard rendered variously as 'Ich bin es!', 'Gar süßes!', 'O öffne!', 'Mit Freuden!' and other rapturous exclamations. Schumann responded with a

pulsating song in A major, at the end of which Findlay, like Schumann, eventually triumphed.

Robert was thrilled when Clara composed three songs of her own to be included in a work that they created together, as we see from the Marriage Journal at the end of December:

How my dear Clara has delighted me and given me so much. Namely: three songs dedicated to me, songs in which she has rhapsodized like a little girl – and yet she is a much clearer musician than she was before. We have a lovely idea: to combine them with some songs by me and then to have them published. The result will be a most warm and passionate volume.

The collective work bore the title *Zwölf Gedichte aus Rückerts 'Liebesfrühling'* and Clara's contributions appeared as numbers 2, 4 and 11 (they were also published as her own Op. 12). Her greatest songs (she composed a mere thirty) are in no way overshadowed by those of her husband, and **Liebst du um Schönheit** is, to my mind and ears, more than a match for Mahler's fine setting of the same poem.

Back to Robert. **Stirb', Lieb' und Freud'!** from the *Kerner-Lieder* is one of several poems composed in 1840 that depict an unhappy marriage scene – here the man's devastation that he has lost his sweetheart to the Church. Similar misery can be seen in 'Das ist ein Flöten und Geigen' from *Dichterliebe*, 'Der Spielmann' from the Andersen settings of Op. 40; 'Der arme Peter' and 'Auf einer Burg' from the Eichendorff *Liederkreis*. The choice of such poems reflects his own vulnerability vis-à-vis Clara. Many of his letters to her exhort her to be faithful. Schumann states on the score of 'Stirb', Lieb' und Freud'!' that the song should, preferably, be sung by a tenor – 'Tenor vorzugsweise'. Much of the music, however, lies too low for the tenor voice and is more suited to a baritone. **In der Nacht** comes from the *Spanisches Liederspiel*. It's set as a duet for soprano and tenor and expresses the lovers' mutual passion in a long and aching vocal phrase, begun by the soprano, echoed by the tenor and then finally shared. There can be no deeper expression in the entire song repertoire of the power of love to banish sleep.

In Brahms's **Vergebliches Ständchen** singer and accompanist are instructed to perform 'lebhaft und gut gelaunt' (with animation and good humour). Gerald Moore in *Singer and Accompanist* (Methuen 1953)

interprets the *sforzando* three bars from the end as the sound of the window being slammed by the young girl in her lover's face. Max Kalbeck, however, in Volume 3 of his *Johannes Brahms*, relates how Brahms, having heard Hermine Spies sing 'Vergebliches Ständchen', muttered: 'Die läßt ihn nachher doch herein!' (In the end, she will let him in, you know!')

Richard Strauss, unlike Wolf, very rarely chose a poem that had already been set by the great Lieder composers who preceded him, but in 1897 he decided to tackle **Das Rosenband**, a poem by Klopstock that Beethoven has wrestled with in his sketchbooks and which Schubert had set in 1815. Klopstock's original title was 'Cidli', his affectionate name for Meta Möller, to whom he was married for four happy years. He addressed many poems to her, and 'Das Rosenband', which describes how the lover garlands his beloved with roses while she is sleeping, is one of the most tender. Strauss's full-blown version was actually conceived for orchestra, and his elaborate accompaniment and treatment of words, which in some insensitive and virtuoso performances rather smothers Klopstock's elegant verse, contains shifting tonalities, wide-spanned phrases and an extraordinary melisma on the final 'Elysium'. Despite these excesses, the song is marked *Andante grazioso* and is now performed more often than Schubert's more modest setting. **Traum durch die Dämmerung** is one of Strauss's six settings of Otto Julius Bierbaum, the writer of popular verse who with Wolzogen and Wedekind founded the Überbrettel cabaret in Berlin at the turn of the century. Bierbaum's anthology of light verse, called *Deutsche Chansons*, which he subtitled 'Brettel-Lieder' – 'cabaret songs' – sold more than 30,000 copies in the first year. 'Traum durch die Dämmerung' from Op. 29, was composed on 7 June 1895 – and it's said that he composed it in twenty minutes, the maximum time allowed him by his wife Pauline before a walk! The poem describes the lover going to his sweetheart through the gathering dusk and jasmine-scented fields. Marked *sehr ruhig*, the accompaniment is characterized by a rocking figure of F sharp triplets which brim with tenderness and peace – a mood that is heightened still further by a magical shift to B flat. Strauss not unsurprisingly recycled the wonderful melody in the 'Works of Peace' section of *Ein Heldenleben*. **Nachtgang** describes how a man and woman walk through the night and gently kiss; Bierbaum's prose-poem inspired Strauss to compose a dark melody that begins and ends in A flat major, with a wonderfully flattened *pianissimo* second on the word 'milde' and a thrilling key-shift to E minor, as the lovers kiss. Max Reger, who composed many of the same texts that Strauss set, made a solo piano arrangement of the song. It's often forgotten that Strauss composed a huge number of Lieder before he published, at the age of 19, the eight songs of Op. 10 in 1883. He encountered **Rote Rosen**, a poem by Karl

Stieler, in an anthology of verse, *Münchener Liederbuch*, compiled by Paul Heyse. He was genuinely inspired by the poem and sent the song, with two others, to Lotti Speyer, the grand-daughter of the once celebrated Lieder composer Wilhelm Speyer (1790-1878) with a charming letter that begged her 'not to perform the song even before the smallest of audiences [...] since the composition, due to the somewhat inflexible text, has not turned out *particularly well*.' What would Strauss have made of the occasion on 30 November 1958, when it was premiered by Elisabeth Schwarzkopf at Carnegie Hall before an audience of almost 3,000?

Brahms showed a greater interest in piano-accompanied vocal ensembles than Schubert or Schumann. Whereas his predecessors had tended to compose their duets, trios and quartets specifically for domestic music making, Brahms was more concerned with extending the musical possibilities of the medium. **Die Boten der Liebe** is the last of the four duets, Op. 61. The anonymous poem, translated by Joseph Wenzig from the Bohemian, describes how nature brings the poet tidings from his beloved; and since the messengers are the breezes in the air and the waving corn, Brahms chose an appropriate swinging and rocking 9/8 time.

Although Mozart cannot be considered to be one of the founders of the Lied, he was fully aware of the need to create a German genre in both song and opera. In a revealing letter to Professor Anton Klein, dated 21 March 1785, he wrote: 'We Germans should seriously set about thinking in German, playing in German, speaking in German and, even singing in German!!!' Seven of his stage works were composed to German libretti, the most famous of which is *Die Zauberflöte* from which we hear the Act One duet **Bei Männern, welche Liebe fühlen** sung by Pamina and Papageno. **Abendempfindungen** was composed in Vienna in June 1787. Campe's poem describes the onset of night, the transience of existence and the steadfastness of human love, and inspired Mozart to create a song that seems to ponder the meaning of life and anticipates the philosophical tone of Beethoven's *Gellert-Lieder* and that other unearthly evening song, Richard Strauss's 'Im Abendrot'. The harp-like accompaniment was probably suggested by the image of the gleaming moon, which shimmers throughout in various keys, with a gentle modulation to E flat that takes the breath away. Quite different in tone is **An Chloe**. It expresses Mozart's earthy, erotic nature that is never far from the surface in his correspondence and which frequently revealed itself in his choice of texts for his secular works. If 'Die Verschweigung' and 'Der Zauberer' are risqué songs for drawing-room titillation (Mozart clearly relished Weisse's verse as much as Beethoven in 'Der Kuss' of 1798), 'An Chloe' is downright explicit. The poem describes love-making from foreplay to post-coital

exhaustion. Mozart's six bar introduction suggests the ardour that runs through the song, while the *fermata* at 'eine düstre Wolke mir' illustrates the moment of climax with the same economy and force as Kleist's famous dash depicts the rape in *Die Marquise von O*. The six times repeated 'ermattet', with its disjointed phrases, vividly conjures up the final exhaustion.

When the third **Impromptu** of Schubert's Op. 90 (D899) was published some thirty years after his death, Carl Haslinger changed the key-signature from G flat major, with its intimidating six flats, to the easier-to-play G major, thus depriving the work of the warm, soft sound of the original key – a sacrilege that remained popular with pianists until well into the twentieth century. It was Carl Haslinger's father, Tobias, who had given the name 'Impromptu' to the first two pieces of D899. The G flat major Impromptu, which we hear this evening, boasts a melody of miraculous beauty over a flowing arpeggiated accompaniment.

History does not relate whether Schubert was an enthusiastic angler, but several of his piscatorial songs suggest that he would have been a keen member of the Austrian equivalent of the R.S.P.C. F: 'Der Fischer', 'Fischerweise', 'Wie Ulfru fischt' and **Die Forelle** all side with fish against their human predators. Schubert composed his own version of the poem, a setting which included all the stanzas; Schubert was wise enough to omit the last verse, which moralistically enjoins all maidens to avoid all fishermen with their rods! From the other strophes he distilled a masterpiece by finding a deliciously angular melody and creating an accompaniment that seems to depict the darting fish before our very eyes. The irresistible tune of Schubert's **Ständchen** from *Schwanengesang* has led some singers and pianists to perform the song as euphorically as possible – but that it to misunderstand the poem, the music and the theme of these Rellstab songs. The song might begin brightly enough with staccato quavers that suggest a plectrum-plucked guitar (they only appear in the four bar prelude, but the staccato marking should be observed throughout), the key, however, is minor and all four verses are touched with a sense of vulnerability – verse three in particular, with its mention of nightingales which traditionally sing about unhappy love and not its fulfilment. There's an abrupt change of mood and rhythm at 'Laß auch dir die Brust bewegen', but the singer's macho confidence is a sham; and though the thrice repeated 'Komm, beglücke mich!' suggests sexual union (especially when voice and piano combine in triplet thirds during the first repeat of the phrase), the song loses all sense of conviction in the final repetition and peters away in a heartbreaking *decrescendo*, as the singer realizes how unattainable his beloved has become.

Contrast the feelings of Papageno and Papagena as they sing the final duet, **Pa – pa – pa** from *Die Zauberflöte!* Thanks to the advice of the Three Boys who urge him to play the magic bells he had used on Monostatos, Papageno decides not to commit suicide. As he sounds his jingle-bells in an *allegro* C major, the Boys fetch Papagena from their chariot, order Papageno to turn round and – lo and behold! – he sees Papagena. There's a tradition, started long ago, that the lovebirds should begin their duet slowly and gradually accelerate – effective but unauthorised by the composer.

We turn now to Francis Poulenc. **Les chemins de l'amour**, described in the play as a 'pseudo Viennese waltz', was composed as part of the incidental music to Jean Anouilh's *Léocadia*, where it was sung by Yvonne Printemps. Despite the ephemeral nature of love, the singer begs that one memory should remain – 'the day I felt on me your glowing hands'. For three years after the war (1945-48), Poulenc virtually abandoned the idea of writing cycles and collections in favour of single songs, one of the greatest of which is **Montparnasse**, to a poem by Apollinaire, who was at that time still known as Kostrowitsky. The poem actually portrays the arrival of Apollinaire himself in Paris, to where he had travelled from the Rhineland. To the young poet Paris was the most glamorous place on earth, and Poulenc lavishes his love for the city onto this song which took him 4 years to write. 'Let us imagine,' wrote Poulenc in *Journal de mes Mélodies*, 'this Montparnasse suddenly discovered by Picasso, Braque, Modigliani, Apollinaire. The more I re-read Apollinaire, the more I am struck by the poetic role that Paris plays in his work. I have no regrets for the care I took over it because it is probably one of my best songs'.

Erik Satie's three **Gnossiennes**, composed in 1890, were his first piano pieces to be written in bar-less notation with neither key nor time signature. The title reflects Satie's sense of fun and his delight in mysticism and obfuscation: does *Gnossienne* derive from Knossos in Crete or from Gnosticism, a cult that was absorbing Satie at this juncture? His eccentric markings – the first time that these humorous performance indications appear in his work – were designed to baffle performers and listeners and have little relevance to the music: 'Très luisant' (Very gleamingly), 'Du bout de la pensée' (On the tip of thought'), 'Sur la langue' (On the tip of the tongue), 'Postulez en vous-même' (Wonder about yourself). We hear the first 'Gnossienne' this evening, a hypnotic piece that is characterized by crushed notes, repeated melodic phrases and a static rhythm.

Of Poulenc's total output of nearly 150 songs, only 20 are not composed to contemporary poetry. One poem from the past is **A sa guitare**, which dates from 1935 and sets 8 lines from a much longer poem by

Ronsard. The song was written for Yvonne Printemps to perform in Edouard Bourdet's play *Margot* about Queen Marguerite of Navarre. Poulenc wrote that in composing the song he had tried to avoid a contrived period flavour, but nonetheless thought of Plessis-les-Tours, the Château built by Louis XI, who died there in 1483. Yvonne Printemps sang the song in the play accompanied by a harp.

Erik Satie. There's no one else like him in French music, and he's been variously judged as a rogue, a saint, a charlatan, a genius, a disturbed crackpot, and a man of fresh and inspired vision. He had a profound influence on Ravel and Debussy, but many of his songs were composed when he was down on his luck. **Je te veux**, a waltz that has always been a favourite with sopranos, dates from 1897, when Satie was actually living impoverished on the *butte* in Montmartre. It was written for Paulette Darty (1869-1939), the 'Queen of the Slow Waltz', who gave the following account ('Souvenirs sur Erik Satie') of the first time she sang this unforgettable tune:

Usually I received composers in the morning when they came to present their new tunes to me. That morning, my secretary admitted Erik Satie, whose name was then completely unknown to me. He was accompanied by M. Bellon, a music publisher, who had an attractive voice. I was in my bath when I heard the now-famous tune of 'Je te veux' that M. Bellon was singing, which had such a special charm and such an attractive quality about it. I quickly got out of my bath to express my enchantment personally. He sat down again at the piano and I sang *Je te veux* for the first time.'

This evening's recital ends with four scenes from the world of operetta. Franz Lehár's *Die lustige Witwe*, premiered in 1905, ushered in the golden age of Viennese operetta and Lehár was responsible, more than any other composer, for steering the genre away from satire and fantasy to romantic sentimentality. The waltz, danced as often as it was sung, was used for romantic, psychological reasons, and we hear the ravishing duet from Act 3. It's sung by Hanna Glawari (the widow) and Count Danilo Danilovitsch as an expression of their still unstated love for each other.

'Symphonies? Concertos? Bah! Who wants another symphony if he can write like that?' The speaker was John Ireland, the song Gershwin's **The man I love**. This famous song was composed for *Lady, Be Good!* (1924) but was dropped before the Broadway opening. During that Broadway run, Lady Mountbatten asked Gershwin for an autographed copy of the sheet music, took it home to London and gave it to her favourite dance band to play – the beginning of its extraordinary popularity.

People will say we're in love comes from *Oklahoma!*, first performed at the St James Theatre, New York, on 31 March 1943. The music by Richard Rodgers sets the two-act play by Oscar Hammerstein II and is perhaps the most popular of all their collaborations. The duet is sung in Act One by Curly, a handsome young cowhand, and Laurey. They are both in love with one another but refuse to admit their real feelings. Both pretend that it's better that they shouldn't be seen together because their neighbours will start to gossip: 'People will say we're in love.' Despite this decision, the music marks the beginning of their burgeoning affair, and when the music is reprised in Act II, scene II, they agree to marry.

Rodgers and Hammerstein's *Carousel* was premiered on 19 April 1945. We hear the duet from Act One where it is sung by Billy, who works as a barker at Mrs Mullin's *Carousel*, and Julie Jordan. Although she has been warned about Billy's reputation as a layabout and ladies' man, she's determined to spend the evening with him. She tells him that she will never marry, and when Billy, teasingly, asks her for her hand, she sings **If I loved you**.

Richard Stokes © 2026

Richard's new book, *A Carl Loewe Song Companion*, will be published by Bittern Press in the autumn of 2026 and launched at Wigmore Hall on 10 October. Joseph Middleton will accompany Günther Groißböck, Julian Banse, Lizzie Estrada and Aksel Rykkvin in this lunchtime recital.

Biographies

Louise Alder

Soprano

One of the most in-demand artists today, British soprano Louise Alder has firmly established herself as “an instinctive singing actress” (*The Arts Desk*) and “a terrific talent, combining a big, lustrous voice with flawless intonation and keen intelligence” (*The Times*). A hugely versatile artist, she is equally at home in the world’s most important opera, concert and recital venues such as the Royal Opera House, Covent Garden; Wiener Staatsoper; Glyndebourne Festival; Bayerische Staatsoper; Carnegie Hall; and Wigmore Hall, where she held a widely acclaimed artistic residency in 2024. Alder is set to make a thrilling début at the Metropolitan Opera in the highly anticipated 2025–26 season.

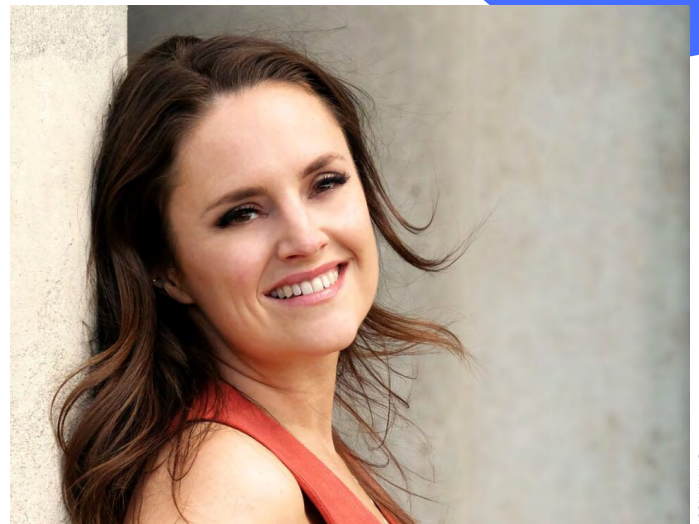
Alder’s 2025–26 season highlights include her highly anticipated performance as the star soprano soloist at the Last Night of the BBC Proms, becoming the first British soprano to perform at the event in over a decade. She also makes her house and role début at the Metropolitan Opera as Zdenka (*Arabella*) and returns to the Royal Opera House, Covent Garden, as Susanna (*Le nozze di Figaro*) in David McVicar’s production.

On the concert platform, Alder’s highlights include Mozart’s *Requiem* with the Monteverdi Choir and Orchestra and the Scottish Chamber Orchestra; the Contessa (*Le nozze di Figaro*) in concert at the Bayerische Staatsoper; Mahler’s Symphony No. 2 with the Luxembourg Philharmonic Orchestra and the Symphonieorchester des Bayerischen Rundfunks under Sir Simon Rattle; Brahms’ *Requiem* with the Fondazione Lirico Sinfonica Petruzzelli e Teatri di Bari; Mozart arias with the Royal Northern Sinfonia; Haydn’s *Paukenmesse* with the Scottish Chamber Orchestra; Romilda (*Serse*) with the Academy of Ancient Music and Laurence Cummings; Baroque arias at the Bayerische Staatsoper for their *Festspiele Barockkonzert*; and recitals with Joseph Middleton at Garsington and Leeds Song.

Last season, Alder made several anticipated role débuts, including Donna Anna (*Don Giovanni*) at the Wiener Staatsoper; Micaëla (*Carmen*) at San Francisco Opera; and her first Contessa in a new production of *Le nozze di Figaro* at Glyndebourne, as well as returning to the role of Susanna (*Le nozze di Figaro*) at the Bayerische Staatsoper.

On the concert platform, she performed Strauss’s *Vier Lieder*, Op. 27, with the Finnish Radio Symphony Orchestra; a concert of Mozart arias at the Royal Danish Theatre; and Haydn’s *The Creation* with the Gulbenkian Orchestra. Handel featured heavily last season, with engagements such as *Alexander’s Feast* at Mozart Week in Salzburg; *L’Allegro, il Penseroso ed il Moderato* with Arcangelo; and a tour of *Giulio Cesare* with The English Concert at the Barbican and across North America, culminating at Carnegie Hall.

In recital, Alder joined tenor Mauro Peter and pianist Joseph Middleton for Wolf’s *Italienisches Liederbuch*, which they presented at Leeds Song, Wigmore Hall and the Musikverein in Vienna. Recent operatic successes include Cleopatra (*Giulio Cesare*) for Glyndebourne Festival Opera; Fiordiligi (*Così fan tutte*) at the Bayerische Staatsoper; Susanna for the Wiener Staatsoper, the Bayerische Staatsoper and Opernhaus Zürich; Zerlina (*Don Giovanni*) for the Royal Opera House, Covent Garden, and the Teatro Real in Madrid; Gretel (*Hänsel und Gretel*) and Marzelline (*Fidelio*) for the Bayerische Staatsoper; Sophie (*Der Rosenkavalier*) for the



© Will Alder

Wiener Staatsoper and the Glyndebourne Festival; Anne Trulove (*The Rake’s Progress*) for the Glyndebourne Festival; and Cleopatra (*Giulio Cesare*) for Theater an der Wien and Oper Frankfurt.

In concert, highlights include Mahler’s Symphony No. 2 with the London Symphony Orchestra and Sir Simon Rattle, and his Symphony No. 4 with the Bayerisches Staatsorchester and Vladimir Jurowski; Haydn’s *The Creation* with the London Philharmonic Orchestra and Edward Gardner; Janáček’s *The Cunning Little Vixen* with the Accademia Nazionale di Santa Cecilia and Jakub Hruša; Mozart’s *Exsultate, jubilate* with the Berlin Philharmonic Orchestra and Kirill Petrenko; Strauss’s *Four Last Songs* with the Ulster Orchestra and Daniele Rustioni at the BBC Proms; Mozart concert arias with the Orchestra of the Age of Enlightenment; arias by Mozart and Rossini with the Czech Philharmonic Orchestra; the title role in Schumann’s *Das Paradies und die Peri* with the Royal Northern Sinfonia; Canteloube’s *Chants d’Auvergne* with the Symphonieorchester des Bayerischen Rundfunks; Brahms’ *Ein deutsches Requiem* with the Accademia Nazionale di Santa Cecilia and Philippe Jordan; the title role in *Theodora* at the BBC Proms and at the Konzerthaus in Vienna with Arcangelo and Jonathan Cohen; the title role in *Semele* on tour with the Monteverdi Choir and Sir John Eliot Gardiner; Schumann’s *Szenen aus Goethes Faust* with the Royal Concertgebouw Orchestra; *Messiah* with the New York Philharmonic and Harry Bicket; Beethoven’s Symphony No. 9 with the Tokyo Philharmonic; and Mozart arias at Mozart Week in Salzburg with the Mahler Chamber Orchestra and Daniel Harding.

A hugely acclaimed recitalist, her appearances include the BBC Proms; the Musikverein in Graz; Madrid’s Fundación Juan March and Fundación Privada Victoria de los Ángeles in Barcelona; Snape Maltings; the Oxford International Song Festival; and performances in Schwarzenberg, Vienna, Helsinki and Stockholm, as well as a recent season-long residency at Wigmore Hall.

Her extensive discography includes *Chère Nuit: French Songs*, featuring works from Ravel to Yvain (Chandos); *The Russian Connection*, featuring songs by Rachmaninov, Sibelius, Tchaikovsky, Grieg, Medtner and Britten (Chandos); a disc of Strauss Lieder, *Through Life and Love* (Orchid Classics) with pianist Joseph Middleton; *Theodora* (title role, Arcangelo/Alpha Classics); *Lucia* (*The Rape of Lucretia*, Opus Arte/Glyndebourne); and Silandra in Cesti’s *L’Oronthea* (OEHMS Classics/Oper Frankfurt).

A former member of the ensemble at Oper Frankfurt, Alder studied at the Royal College of Music’s International Opera School, where she was the inaugural Kiri Te Kanawa Scholar. She is the winner of the Young Singer Award at the 2017 International Opera Awards, the Dame Joan Sutherland Audience Prize at the 2017 Cardiff Singer of the World Competition, the 2015 inaugural Young British Soloists’ Competition, and the recipient of Glyndebourne’s 2014 John Christie Award.

Huw Montague Rendall

Baritone

One of the most exciting talents to have emerged in recent years, British baritone Huw Montague Rendall has already made acclaimed debuts on some of the world's most important stages, including the Royal Ballet & Opera, Lyric Opera of Chicago, Opéra National de Paris, the Festival d'AixenProvence, and the Salzburg and Glyndebourne Festivals. He has received enthusiastic praise for his compelling artistry, stagecraft and musicianship. His début album *Contemplation* (2024) received fivestar reviews, was described as "living up to the hype", and recently won the Voice and Ensemble category at the Gramophone Classical Music Awards 2025.

Montague Rendall's 2025–26 season begins with his return to the Royal Ballet & Opera for David McVicar's much-loved production of *Die Zauberflöte*. He then makes his début at the Gran Teatre del Liceu as Belcore (*L'elisir d'amore*) and later appears as Dandini (*La Cenerentola*) at the Opéra National de Paris. He also sings Il Conte (*Le nozze di Figaro*) at the Wiener Staatsoper and Pelléas (*Pelléas et Mélisande*) at the Opéra de MonteCarlo. On the concert platform, engagements include Bach's *Mass in B minor* with the Berliner Philharmoniker under Raphaël Pichon; Schubert's *Die schöne Müllerin* with Joseph Middleton, followed later in the year by a recital with Louise Alder at the Howard Assembly Room in Leeds; concert performances of *Pelléas et Mélisande* with the BBC Scottish Symphony Orchestra; Vaughan Williams's *A Sea Symphony* with the Hallé Orchestra; and three recitals with pianist Hélio Vida at the Opéra National du Rhin, the Teatro de la Zarzuela and the Athénée Théâtre LouisJouvet, Paris.

Winner of the 2024 *Oper!* Award for Best Newcomer, last season Montague Rendall appeared as Il Conte (*Le nozze di Figaro*) at the Royal Ballet & Opera, followed by his house and role début at the Wiener Staatsoper as the title role in *Billy Budd*. Other season highlights included a new production of Debussy's *Pelléas et Mélisande* at the Opéra National de Paris; Eisenstein (*Die Fledermaus*) with Les Musiciens du Louvre and Marc Minkowski; the Count (*Le nozze di Figaro*) in a new production at the Glyndebourne Festival and at the BBC Proms; a European tour of Bach's *JohannesPassion* with Ensemble Pygmalion and Raphaël Pichon; his recital début at Wigmore Hall; Wolf's *Italienisches Liederbuch* with Erin Morley and Malcolm Martineau; and solo recitals with Joseph Middleton.

Other recent highlights include Eisenstein (*Die Fledermaus*) with Staatsoper Hamburg and on tour with Les Musiciens du Louvre at the Teatro Real and the Théâtre des ChampsÉlysées; his début at the Bayerische Staatsoper in a new production of *Le nozze di Figaro*; his first Don Giovanni (in concert) at the Opéra de Rouen; and a major triumph in the title role of Pelléas (*Pelléas et Mélisande*) at the Festival d'AixenProvence. On the concert platform, he gave a solo recital at the Opéra National du Rhin in Strasbourg and made his debut with the Musikkollegium Winterthur, performing Mahler's *Kindertotenlieder*.



Earlier in his career, Montague Rendall made a series of notable débuts: the title role in Ambroise Thomas's *Hamlet* in a new production at the Komische Oper Berlin; his company début at the Opéra National de Paris in a double appearance as Papageno (*Die Zauberflöte*) and Mercutio (*Roméo et Juliette*); Papageno (*Die Zauberflöte*) in a new production at the Opéra National du Rhin, which also marked his acclaimed débuts at the Royal Ballet & Opera and at Lyric Opera of Chicago; Guglielmo (*Così fan tutte*) at Staatsoper Hamburg and Glyndebourne; Pelléas (*Pelléas et Mélisande*) at Santa Fe Opera and the Opéra de Rouen Normandie; Malatesta (*Don Pasquale*) in a critically acclaimed production at the Glyndebourne Festival; *Le nozze di Figaro* at the Opéra National de Lorraine; and Harlequin (*Ariadne auf Naxos*) at the Festival d'AixenProvence and the Théâtre des Champs-Élysées.

Equally at home in concert and recital, he has performed Christus in a European tour of the Bach Trilogy *The Life of Christ* with Raphaël Pichon and Ensemble Pygmalion, comprising the *Christmas Oratorio*, *St John Passion* and the *Easter Oratorio*. Further highlights include Brahms's *Ein deutsches Requiem* with Dutch National Opera at the Concertgebouw, Amsterdam; Ned Keene (*Peter Grimes*) at the Enescu Festival; a Mozart Matinee series with Raphaël Pichon at the Salzburg Festival; Richard Blackford's *Pietà* at Cadogan Hall with the Bournemouth Symphony Chorus and Orchestra; Mendelssohn's *Die erste Walpurgisnacht* with the Scottish Chamber Orchestra; Duruflé's *Requiem* with the RTÉ National Symphony Orchestra; and numerous UK engagements ranging from solo song recitals to sacred works by Brahms, Handel, Stainer, Fauré, Finzi and Vaughan Williams. A dedicated recitalist, his recent appearances include a recital at the Opéra de Lille, a recital with Hélio Vida in Nancy, and *Die schöne Müllerin* with pianist Gary Matthewman for Lancaster Arts.

An alumnus of the Royal College of Music, Montague Rendall trained under Russell Smythe, having previously studied with David Rendall and Philip Doghan. In summer 2016 he was a Jerwood Young Artist at the Glyndebourne Festival, singing Fiorello (*Il barbiere di Siviglia*), for which he received the John Christie Award. The following summer he joined the Young Artist Programme at the Salzburg Festival, and from 2016 to 2018 he was a member of the International Opera Studio in Zürich.

Joseph Middleton

Piano

Joseph Middleton is widely regarded as one of the most exceptional and creative pianists of his generation, specialising in song accompaniment and chamber music at the highest international level. Hailed by *Gramophone* as “the absolute king of programming” and by *The New York Times* as “the perfect accompanist”, he collaborates with many of the world’s foremost singers, performing at venues and festivals across Europe, North America and Asia.

A passionate advocate for the power of song, Joseph is the Artistic Director of Leeds Song, praised by *The Guardian* for its “world-class” programming and by *The Times* as a “Northern powerhouse of song”. He also curates series for BBC Radio 3, Wigmore Hall and the University of Cambridge, where he founded and directs their Lieder Scheme. Joseph is Musician in Residence at Pembroke College. He is a Fellow of the Royal Academy of Music, where he is Professor of Ensemble Piano, and was made a Bye-Fellow of Pembroke College, Cambridge by Lord Chris Smith. Joseph is the first – and to date, only – accompanist to receive the Royal Philharmonic Society’s Young Artist Award, the UK’s most prestigious recognition for a classical musician.

Joseph appears regularly at leading international venues including Wigmore Hall, where he has been a featured artist with series on Ravel, Mahler and Strauss; the Royal Opera House, the Barbican and Southbank Centre; Alice Tully Hall and the Park Avenue Armory in New York; the Concertgebouw, Amsterdam; Vienna Konzerthaus and Musikverein; Hamburg Elbphilharmonie; Berlin Pierre Boulez Saal and Philharmonie; Cologne Philharmonie; Madrid’s Teatro de la Zarzuela; Baden-Baden Festspielhaus; Zurich Tonhalle; Paris’s Musée d’Orsay; and Oji Hall, Tokyo. Festival highlights include Aix-en-Provence, Aldeburgh, Edinburgh, Heidelberger Frühling, Munich, San Francisco, Ravinia, the Schubertiade in Hohenems and Schwarzenberg, Seoul, Toronto and Vancouver.

He has enjoyed fruitful partnerships with Sir Thomas Allen, Louise Alder, Mary Bevan, Ian Bostridge, Allan Clayton, Dame Sarah Connolly, Marianne Crebassa, Véronique Gens, Iestyn Davies, Fatma Said, Huw Montague Rendall, Christiane Karg, Sir Simon Keenlyside, Elsa Dreisig, Angelika Kirchschrager, Katharina Konradi, Dame Felicity Lott, Christopher Maltman, John Mark Ainsley, Ann Murray DBE, James Newby, Mark



Padmore, Konstantin Krimmel, Mauro Peter, Miah Persson, Sophie Rennert, Dorothea Röschmann, Carolyn Sampson, Nicky Spence and Roderick Williams.

His award-winning discography on Warner, Harmonia Mundi, BIS, Chandos and Signum, amongst others, includes multiple honours: the Diapason d’Or, Edison Award and Prix Caecilia, alongside nominations for *Gramophone*, *Opus Klassik*, *BBC Music Magazine* and the International Classical Music Awards. Committed to expanding the song repertoire, he has commissioned and premiered works by composers including Thomas Adès, Helen Grime, Mark-Anthony Turnage, Hannah Kendall, Errollyn Wallen, Mark Simpson and Nico Muhly. At the 2018 BBC Proms he premiered recently discovered songs by Benjamin Britten alongside Dame Sarah Connolly. He is frequently called upon to give masterclasses, with recent seasons taking him to Toronto Summer Music, Ravinia in Chicago, Britten-Pears in Aldeburgh, deSingel Antwerp, Samling and the Royal Opera House, London.

Highlights of the 2025–26 season include recitals alongside Dorothea Röschmann, Fatma Said, Louise Alder, Elsa Dreisig, Dame Sarah Connolly, Huw Montague Rendall, Hera Hyesang Park, Katharina Konradi, Carolyn Sampson and Hugh Cutting at venues including Wigmore Hall, the Palau de les Arts Reina Sofía, Valencia, the Grand Théâtre de Genève, the Muziekgebouw, Amsterdam, and the Prinzregententheater, Munich. With Vera-Lotte Boecker he will also perform Schumann’s *Frauenliebe und -leben* in staged performances at the Staatsoper Hamburg. His recording projects include an ongoing five-album set of Mahler Lieder for Signum Records.

Richard Stokes

Speaker

Richard Stokes, Professor of Lieder at the Royal Academy of Music, is a regular juror at international song competitions. For the operatic stage, he has translated *Wozzeck* and *La voix humaine* for Opera North, and *Parsifal*, *Lulu*, *L'Amour de loin* and *Jakob Lenz* for English National Opera.

His books include *The Spanish Song Companion* (with Jacqueline Cockburn), *J. S. Bach – The Complete Cantatas* (Scarecrow Press), *A French Song Companion* (with Graham Johnson) (OUP), *The Book of Lieder* (Faber), a translation of Jules Renard's complete *Histoires naturelles* in a dual-language edition (Alma Classics), and *The Penguin Book of English Song – Seven Centuries of Poetry from Chaucer to Auden*, now available in paperback. He collaborated with Alfred Brendel on the latter's *Collected Poems: Playing the Human Game* (Phaidon)

His translations of Kafka's *Metamorphosis* and *The Trial* have been published by Hesperus Press, and Alma Books published his translation (with Hannah Stokes) of Kafka's *Letter to his Father*. His translation of Helmut Deutsch's *Memoirs of an Accompanist* appeared in autumn 2020 (Kahn & Averill), and Faber recently published *The Complete Songs of Hugo Wolf. Life, Letters, Lieder*.

Bittern Press will publish Richard's new book in the Autumn: *A Carl Loewe Song Companion*. It will be launched at noon at Wigmore Hall on Saturday 10 October, when Joseph Middleton will accompany Juliane Banse, Lizzie Estrada, Aksel Rykkvin and Günther Großböck.

Richard Stokes was awarded the Order of Merit of the Federal Republic of Germany in 2012 and the Austrian Cross of Honour for Science and Art in 2022.



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