Programme

Mary Bevan, soprano
Joseph Middleton, piano

Leeds Song

Friday 6 November 2026, 7:30PM
The Venue, Leeds Conservatoire

Maurice Ravel
Kaddisch (from *Deux mélodies hébraïques*)

Henri Duparc
Elégie

Ernest Chausson
Hébé Op. 2 No. 6

Pauline Viardot
Lamento

Jeanne Landry
Mort quand tu me viendras prendre

Gabriel Fauré
Après un rêve Op. 7 No. 1

Johannes Brahms
O Tod (from *Four Serious Songs* Op. 121)

Clara Schumann
Die gute Nacht

Robert Schumann
Requiem (from *6 Gedichte von N Lenau und Requiem* Op. 90)

Franz Schubert
Nachtstück
Die junge Nonne

INTERVAL

Henry Purcell
Now that the sun hath veiled his light (An Evening Hymn on a Ground) Z193 arr. Benjamin Britten

Errollyn Wallen
Peace on Earth

Frank Bridge
Come to me in my dreams

Ralph Vaughan Williams
Tired (from *Four Last Songs*)

Samuel Barber
The Desire for Hermitage (from *Hermit Songs* Op. 29)

Richard Strauss
Morgen!

Edvard Grieg
Dereinst, Gedanke mein Op. 48 No. 2

Franz Schubert
Auflösung

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

Texts and Translations

Maurice Ravel (1875-1937)

Kaddisch

Yithgaddal weyithkaddash scheméh rabba be'olmâ
Diverâ 'khire' outhé veyamli'kh mal'khouté behayyé'khön,
ouvezome'khôu ouve'hayyé de'khol beth yisraël
ba'agalâ ouvizman qariw weimrou: Amen.
Yithbara'kh Weyischtaba'h weyith paêr weyithromam
weyithnassé weyithhaddar weyith'allé weyithhallal
scheméh dequoudschâ beri'kh hou, l'êla ule'êla
min kol bir'khatha weschiratha touschbehatha
wene'hamathâ daamirân ah! Be'olma ah!
We ïmrou:
Amen.

May thy glory, O King of Kings, be exalted, O thou
who art to renew the world and resurrect the dead.
May thy reign, Adonaï, be proclaimed by us, the sons of
Israel, today, tomorrow, for ever. Let us all say: Amen.
May thy radiant name be loved, cherished, praised,
glorified. May it be blessed, sanctified, exalted, thy name
which soars above the heavens, above our praises, above
our hymns, above all our benisons. May merciful heaven
grant us tranquillity, peace, happiness. Ah! Let us all say:
Amen.

Translation: Richard Stokes

Henri Duparc (1848-1933)

Elégie

Oh! ne murmurez pas son nom!
Qu'il dorme dans l'ombre, où froide et sans honneur
Repose sa dépouille.
Muettes, tristes, glacées, tombent nos larmes,
Comme la rosée de la nuit,
Qui sur sa tête humecte le gazon;
Mais la rosée de la nuit, bien qu'elle pleure,
En silence, fera briller la verdure sur sa couche,
Et nos larmes, en secret répandues,
Conserveront sa mémoire fraîche et verte dans nos cœurs.

Thomas Moore (1779-1852)

Elegy

Ah, do not murmur his name!
Let it sleep in the shadow, where, cold and without honour,
His remains rest.
Silent, sad, frozen, our tears drop
Like the night-time dew
Which moistens the turf over his head.
But the night dew, though it weeps in silence,
Will make the green above his bed bright;
And our tears, shed in secret,
will keep his memory fresh and green in our hearts.

Ernest Chausson (1855-1899)

Hébé

Les yeux baissés, rougissante et candide,
Vers leur banquet quand Hébé s'avançait,
Les dieux charmés tendaient leur coupe vide,
Et de nectar l'enfant la remplissait.
Nous tous aussi, quand passe la jeunesse,
Nous lui tendons notre coupe à l'envi.
Quel est le vin qu'y verse la déesse?
Nous l'ignorons, il enivre et ravit.
Ayant souri dans sa grâce immortelle,
Hébé s'éloigne; on la rappelle en vain.
Longtemps encor sur la route éternelle,
Notre œil en pleurs suit l'échanson divin.

Louise Ackermann (1813-1890)

Hebe

When Hebe, blushing and guileless with lowered gaze,
Drew near their feast,
The delighted gods proffered empty goblets
Which the child replenished with nectar.
And we too, when youth fades,
Vie in proffering her our goblets.
What is the wine that she dispenses?
We do not know; it elates and delights..
Having smiled with her immortal grace,
Hebe goes on her way—you call her back in vain.
For a long time still on the eternal path,
Weeping, we follow the enchantress.

Pauline Viardot (1821-1910)

Lamento

Ma belle amie est morte:
Je pleurerai toujours;
Sous la tombe elle emporte
Mon âme et mes amours.
Dans le ciel, sans m'attendre,
Elle s'en retourna;
L'ange qui l'emmena
Ne voulut pas me prendre.
Que mon sort est amer!
Ah! sans amour, s'en aller sur la mer!

Théophile Gautier (1811-1872)

Lament

My beloved is dead:
I shall weep for evermore;
To the tomb she takes with her
My soul and all my love.
Without waiting for me
She has returned to Heaven;
The angel who took her away
Did not wish to take me.
How bitter is my fate!
Alas! to set off loveless across the sea!

Jeanne Landry (1922-2011)

Mort quand tu me viendras prendre

Mort quand tu me viendras prendre
Revêts couleur d'herbe tendre
Ton souffle me soit léger
Ô toi que j'ai nommée
Mort-de-Mai

Death, when you come to take me

Death, when you come to take me
Dress yourself in the colour of tender grass
May your breath be light upon me
O you whom I have named
Death-of-May

Johannes Brahms (1833-1897)

O Tod, wie bitter bist du

O Tod, wie bitter bist du, wenn an dich gedenket ein Mensch, der gute Tage und genug hat und ohne Sorge lebet; und dem es wohl geht in allen Dingen und noch wohl essen mag!

O Tod, wie wohl tust du dem Dürftigen, der da schwach und alt ist, der in allen Sorgen steckt, und nichts Bessers zu hoffen, noch zu erwarten hat!

Ecclesiastes 41: 1–2

O death, how bitter is the remembrance...

O death, how bitter is the remembrance of thee to a man that liveth at rest in his possessions, unto the man that hath nothing to vex him, and that hath prosperity in all things: yea, unto him that is yet able to receive meat!

O death, acceptable is thy sentence unto the needy, and unto him whose strength faileth, that is now in the last age, and is vexed with all things, and to him that despaireth, and hath lost patience!

Clara Schumann (1819-1896)

Die gute Nacht

Die gute Nacht, die ich dir sage,
Freund, hörest du!
Ein Engel, der die Botschaft trage,
Geht ab und zu.

Er bringt sie dir und hat mir wieder
Den Gruß gebracht:
Dir sagen auch des Freundes Lieder
Jetzt gute Nacht.

Friedrich Rückert (1788-1866)

Good Night

The Good Night I bid you,
O friend, can you hear me!
An angel, bearing my message
Wanders to and fro.

He takes it to you, and
Brings the greeting back to me:
Your friend's songs also
Now bid you Good Night.

Robert Schumann (1810-1856)

Requiem

Ruh von schmerzensreichen Mühen
Aus und heißem Liebesglühen;
Der nach seligem Verein
Trug Verlangen,
Ist gegangen
Zu des Heilands Wohnung ein.

Dem Gerechten leuchten helle
Sterne in des Grabes Zelle,
Ihm, der selbst als Stern der Nacht
Wird erscheinen,
Wenn er seinen
Herrn erschaut in Himmelspracht.

Seid Fürsprecher, heilge Seelen!
Heilger Geist, laß Trost nicht fehlen.
Hörst du? Jubelsang erklingt,
Feiertöne,
Darein die schöne
Engelsharfe singt.

Leberecht Dreves (1816-1870)

Requiem

Rest from painful striving
And your passionate burning love;
He who longed for
Blissful union,
Has gone
To his Saviour's house.

Bright stars illuminate
The grave of the righteous man,
Of him, who himself
Will appear as a star in the night,
When he beholds
His Lord in heavenly splendour.

Intercede for him, holy souls!
Holy Spirit, let him not lack comfort.
Listen —songs of joy ring out!
Solemn tones,
Among them the beautiful song
Of an angel's harp.

Franz Schubert (1797-1828)

Nachtstück

Wenn über Berge sich der Nebel breitet
Und Luna mit Gewölken kämpft,
So nimmt der Alte seine Harfe, und schreitet
Und singt waldeinwärts und gedämpft:
„Du heilge Nacht:
Bald ist's vollbracht,
Bald schlaf ich ihn, den langen Schlummer,
Der mich erlöst von allem Kummer."

Die grünen Bäume rauschen dann:
„Schlaf süss, du guter, alter Mann";
Die Gräser lispeln wankend fort:
„Wir decken seinen Ruheort";
Und mancher liebe Vogel ruft:
„O lass ihn ruhn in Rasengruft!"
Der Alte horcht, der Alte schweigt,
Der Tod hat sich zu ihm geneigt.

Johann Mayrhofer (1787-1836)

Night Song

When the mist spreads over the mountains
And the moon struggles with the clouds,
The old man takes his harp and strides
Singing softly into the woods.
"You holy night:
Soon it will be over,
Soon I shall sleep that long sleep,
Which will free me from all trouble".

Then the green bushes will rustle:
"Sleep well, you good old man";
The swaying grasses will whisper;
"We will cover his resting place",
And many sweet birds will call:
"Oh let him rest in his grassy grave!"
The old man listens, the old man is silent,
Death has bent itself to him.

Die junge Nonne

Wie braust durch die Wipfel der heulende Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz,
Und finster die Nacht, wie das Grab!

So tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
Es bebten die Glieder, wie jetzo das Haus,
Es flammte die Liebe, wie jetzo der Blitz,
Und finster die Brust, wie das Grab.

Nun tobe, du wilder, gewalt'ger Sturm,
Im Herzen ist Friede, im Herzen ist Ruh,
Des Bräutigams harret die liebende Braut,
Gereinigt in prüfender Glut,
Der ewigen Liebe getraut.

Ich harre, mein Heiland, mit sehnendem Blick!
Komm, himmlischer Bräutigam, hole die Braut,
Erlöse die Seele von irdischer Haft.
Horch, friedlich ertönet das Glöcklein vom Turm!
Es lockt mich das süsse Getön
Allmächtig zu ewigen Höh'n. Alleluia!

The young nun

How the wild storm roars through the treetops!
The rafters clatter, the house shudders!
The thunder roars, the lightning flashes,
And the night is as dark as the grave.

And so, as the storm rages,
Not long ago a storm raged within me
My limbs trembled like the house now,
Love flamed like the lightning now,
And my heart was as dark as the grave.

So rage on, you wild, powerful storm,
In my heart is peace, in my heart is calm,
The loving bride awaits her bridegroom
Purified in the testing flames,
Wedded to eternal love.

I wait, my Saviour, with a longing gaze!
Come, heavenly bridegroom, claim your bride,
Release her soul from earthly ties.
Listen, the bells ring peacefully from the tower!
I am drawn by the sweet sound,
So powerfully to eternal heights. Alleluia!

Henry Purcell (1659-1695)

Now that the sun hath veiled his light

Now that the sun hath veiled his light,
And bid the world goodnight,
To the soft bed my body I dispose,
But where shall my soul repose?
Dear God, even in thy arms,
And can there be any so sweet security?
Then to thy rest, O my soul, and singing,
Praise the mercy that prolongs thy days. Halleluia.

Bishop William Fuller (1608-1675)

Errollyn Wallen (b. 1958)

Peace on Earth

Due to copyright reasons, we are unable to reproduce these texts.

Frank Bridge (1879-1941)

Come to me in my dreams

Come to me in my dreams, and then
By day I shall be well again!
For then the night will more than pay
The hopeless longing of the day

Come, as thou cam'st a thousand times,
A messenger from radiant climes,
And smile on thy new world, and be
As kind to all the rest as me.

Or, as thou never cam'st in sooth,
Come now, and let me dream it truth;
And part my hair, and kiss my brow,
And say: My love! why suff'rest thou?

Come to me in my dreams, and then
By day I shall be well again!
For then the night will more than pay
The hopeless longing of the day.

Matthew Arnold (1822-1888)

Ralph Vaughan Williams (1872-1958)

Tired

Due to copyright reasons, we are unable to reproduce these texts.

Samuel Barber (1910-1981)

The Desire for Hermitage

Due to copyright reasons, we are unable to reproduce these texts.

Richard Strauss (1864-1949)

Morgen

Und morgen wird die Sonne wieder scheinen,
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde . . .

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen.

John Henry Mackay (1864-1933)

Tomorrow

And tomorrow the sun will shine again,
And on the path that I will take,
It will unite us, we happy ones, again,
In the midst of this sun-breathing earth.....

And we will go quietly and slowly down
To the wide blue-waved beach,
Mutely we will gaze into each other's eyes,
And the silence of happiness will envelop us.

Edvard Grieg (1843-1907)

Dereinst, dereinst, Gedanke mein

Dereinst, dereinst, Gedanke mein,
Wirst ruhig sein.

Läßt Liebesglut
Dich still nicht werden,
In kühler Erden,
Da schläfst du gut,
Dort ohne Lieb'
Und ohne Pein
Wirst ruhig sein.

Was du im Leben
Nicht hast gefunden,
Wenn es entschwunden,
Wird's dir gegeben,
Dann ohne Wunden
Und ohne Pein
Wirst ruhig sein.

Emmanuel von Geibel (1815-1884)

Some day, some day, my spirit

Some day, some day, my thoughts,
You will be at peace.

If love's passion
Will not leave you in peace,
In the cool earth
You will sleep well,
There, without love
And without pain
You will be at peace.

What in your life
You have not found,
When life has ended,
It will be given to you,
Then free from wounds
And free from pain
You will be at peace.

Franz Schubert (1797-1828)

Auflösung

Verbirg dich, Sonne,
Denn die Gluten der Wonne
Versengen mein Gebein;
Verstummet, Töne,
Frühlings Schöne
Flüchte dich und lass mich allein!

Quillen doch aus allen Falten
Meiner Seele liebliche Gewalten,
Die mich umschlingen,
Himmlisch singen.
Geh unter, Welt, und störe
Nimmer die süssen, ätherischen Chöre.

Johann Mayrhofer (1787-1836)

Dissolution

Hide yourself sun,
For the fire of your splendour
Burns mywhole being.,
Be silent, sounds,
Beauty of Spring
Go away and leave me alone!

From every corner of my soul
Gentle powers well up
Which surround me
With celestial singing.
Dissolve, world and never agan
Disturb the sweet ethereal choirs.

Gustav Mahler (1860-1911)

Ich bin der Welt abhanden gekommen

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

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

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

Friedrich Rückert (1788-1866)

I am lost to the world

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

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

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

Programme Notes

Notes by Nigel Foster, 2025

The word *Elegy*, from the Greek ἔλεγος (lament), is generally taken to mean a poem written as a lament for the dead, but in both Ancient Greece and in this recital, the word denotes any poem with a mournful or reflective theme.

The first two songs however are about death. **Kaddisch** is a setting by Ravel of a hymn of praise from the Jewish prayer service, which is traditionally chanted during mourning rituals. Duparc's **Elégie** is a setting of a translation by his wife, Ellie MacSwiney, of Thomas Moore's *Elegy on the Death of Robert Emmett*. Emmett was an Irish Republican leader executed by the British, aged just 25, following the rebellion of 1803.

Chausson wrote **Hébé** at the age of 27 when he was in love with Mlle Eva Callimaki-Catargi, a Greek/Romanian heiress. Hebe is the eternally young Greek Goddess of Youth, and doubtless Chausson, like all young people in love, felt that he would remain eternally young. Sadly Mlle Callimaki-Catargi was shortly to reject him.

Jeanne Landry was a Canadian composer and pianist; she studied with Nadia Boulanger in Paris and worked as a collaborative pianist for many singers. She was aged 77 when she wrote her cycle *Amour comme un oiseau* captive, of which **Mort quand tu me viendras prendre** is the final song.

Pauline Viardot's **Lamento** is a setting of a Théophile Gautier poem from his *La Comédie de la Mort*. This poem has been set by many composers, including Fauré, who regularly attended Pauline Viardot's salons. Fauré dedicated his setting (called *Chanson du Pêcheur*) to her, and she regularly sang it in concerts, though only several years after it was written. This, together with the fact that she wrote her own setting 14 years later must lead one to assume that she was not entirely in love with Fauré's setting… Fauré's **Après un rêve** was written in 1877, the year of his short-lived engagement to Pauline's daughter Marianne, a mezzo. It sets a translation by Romain Bussine of an anonymous Italian poem, and it was possibly inspired by Pauline Viardot's settings of Tuscan folk poetry.

The love between Brahms and Clara Schumann is one of the saddest stories of unfulfilled love in the history of music and inspired Brahms to write his *Vier ernste Gesänge (Four Serious Songs)* in 1896, which include **O Tod**. Clara had suffered a stroke on 26th March that year and was dying; Brahms completed these songs in early May, and Clara died on 20th May, aged 76. Brahms himself was diagnosed with cancer that summer and died the following April, aged 63. Half a century previously, Clara had been deeply in love with Robert Schumann; she wrote **Die gute Nacht** in 1841 as a birthday gift to her husband. Nine years later, Robert wrote a set of six songs to texts by Nikolaus Lenau, as a tribute to the poet, and added **Requiem** to this set when he learned of Lenau's death in August 1850.

Two Schubert songs follow. **Nachtstück** is a setting of Johann Mayrhofer, a troubled man who worked for the Imperial Censor's office in Vienna, against all his liberal principles, and who in 1836 committed suicide by jumping from a third-floor window of the censorship office. **Nachtstück** tells of a more peaceful death, embraced by Nature. **Die junge Nonne** also tells of peace, as found by a young nun who has just joined a nunnery.

Purcell's **Evening Hymn** is a setting of a text by William Fuller, Bishop of Lincoln from 1667 until his death in 1675. Errollyn Wallen wrote **Peace on Earth** in 2006, setting her own words. Frank Bridge's **Come to me in my dreams** was written exactly 100 years before "Peace on Earth". It's a setting of a Matthew Arnold poem written in 1850; the 28-year-old Arnold was then in love with Frances Lucy Wightman, but her father had forbidden their relationship because Arnold did not have enough money to support her. However, the following year Arnold was appointed an Inspector of Schools, his salary leaving the lovers free to marry. Vaughan Williams' *Four Last Songs* are settings of poems by his wife Ursula; **Tired** (1956) describes two lovers lying in bed peacefully together. By contrast, Barber's **The Desire for Hermitage**, written three years earlier, expresses a desire to find peace alone. This is from the *Hermit Songs*; settings of anonymous texts written by Irish monks between the 8th and 13th centuries, often scribbled in the margins of manuscripts.

Morgen is from Richard Strauss' *Vier Lieder* Op. 27, written as a wedding present to his wife, the soprano Pauline de Ahna. The poem is by John Henry Mackay, who was a campaigner for gay rights, though that terminology wasn't in use at that time. Writing under the pseudonym 'Sagitta', his works include *Die Bücher der namenlosen Liebe (Books of the Nameless Love)*, which were issued twice yearly from 1905 to 1913, available by subscription only. "Morgen" expresses the hope of a future world in which everyone, regardless of their sexual orientation, can enjoy peace and happiness. Grieg's **Dereinst, Gedanke mein** (1884) tells of an inner peace, reflecting Grieg's reconciliation with his wife at this time, when she resumed her singing career, often with Grieg playing for her in recital. Schubert's **Auflösung**, also tells of an inner peace, which is stronger than anything in the external world. Schubert wrote this shortly after he learned that he had syphilis, which was then incurable. In 1901, Mahler also found peace in the face of illness; on 24th February he had suffered a near-fatal haemorrhage, and he wrote **Ich bin der Welt abhanden gekommen** that summer in the peaceful surroundings of his newly completed lakeside retreat at Maiernigg in southern Austria.

Mary Bevan

Soprano

Mary Bevan is praised by Opera for her "dramatic wit and vocal control" in stand-out performances of Baroque, Classical and contemporary repertoire, and appears regularly with leading orchestras and ensembles worldwide.

During the 2026–27 season, Bevan returns to the Royal Ballet and Opera as Morgana (*Alcina*) in Richard Jones's production and Iole (*Hercules*) in Barrie Kosky's production. She also returns to English National Opera for a double bill of *The Zoo* and *Trial by Jury*. Elsewhere, she joins the Hallé for Sir James MacMillan's *Christmas Oratorio* under Sir Mark Elder and *Raising Sparks* under the composer, and appears in recital with Joseph Middleton for Leeds Song, Temple Music and Saffron Hall.

Last season, Bevan made her début with Dutch National Opera as Neola in Michel van der Aa's new commission *Theory of Flame*s, sang Pat Nixon (*Nixon in China*) under John Adams in Rome, and returned to the Semperoper Dresden as Michal (*Saul*). Concert appearances included Handel's *Messiah* with the Gabrieli Consort under Paul McCreesh, Bach's Mass in B minor with the Netherlands Bach Choir under Richard Egarr, John Adams's *Le Livre de Baudelaire* with the Hallé, Mahler's Symphony No. 4 with the Aurora Orchestra under Nicholas Collon, Almirena (*Rinaldo*) on tour with The English Concert under Harry Bicket, and Galatea *(Acis and Galatea*) with the Early Opera Company under Christian Curnyn. She also returned to Wigmore Hall for a solo recital.

In recent seasons, Bevan has sung the title role in *La Calisto* with the Bayerische Staatsoper; La Folie (*Platée*) for Opernhaus Zürich; Cleopatra (*Giulio Cesare*) and Morgana (*Alcina*) with Teatro dell'Opera di Roma; Morgana (*Alcina*) with the Royal Ballet and Opera; Eurydice *(Orfeo ed Euridice*) for Teatro La Fenice; Dalinda (*Ariodante*) at the Bolshoi Theatre; Rose Maurrant (*Street Scene*) for the Opéra de Monte-Carlo and Teatro Real Madrid; and Bellezza (*Il trionfo del tempo e del disinganno*) and Marzelline (*Fidelio*) for the Royal Danish Opera. Her many roles for English National Opera include Susanna *(Le nozze di Figaro*), Eurydice *(Orpheus in the Underworld*), Zerlina (*Don Giovanni*), Yum-Yum (*The Mikado*) and Despina (*Così fan tutte*). Elsewhere, she has sung the title role in Rossi's *Orpheus* at the Sam Wanamaker Playhouse and Turnage's *Coraline* at the Barbican, and appeared as Lila in David Bruce's *The Firework-Maker's Daughter*.

Bevan's recent concert engagements include her Carnegie Hall début as *Dalinda* with The English Concert, Haydn's *The Creation* at the Barbican with the Academy of Ancient Music, Sally Beamish's *The Judas Passion* with the Orchestra of the Age of Enlightenment, and Bach's Mass in B minor at the 2022 BBC Proms. She has toured extensively throughout Europe, Australia, Asia and the United States with the Kammerorchester Basel, Australian Chamber Orchestra and The English Concert under Harry Bicket, and has given numerous world premières, including Sir James MacMillan's *Christmas Oratorio* at the Concertgebouw Amsterdam, A. Bliss's *Rout* with the London Philharmonic Orchestra, and Roxanna Panufnik's *Faithful Journey* with the City of Birmingham Symphony Orchestra. She has also performed with the Handel and Haydn Society Boston, Philharmonia Baroque, and the BBC Symphony and BBC Concert Orchestras, and appears regularly in recital at Wigmore Hall.

Bevan's wide-ranging discography includes numerous releases on Signum Records. Her most recent album, *Elegy*, was released in October 2025. Other recordings for the label include *Visions Illuminées*, devoted to French orchestral song; the recital albums *Voyages* and *Divine Muse* with pianist Joseph Middleton; *Handel's Queens*; and *A Most Marvellous Party* with tenor Nicky Spence, celebrating the music of Noël Coward. Other recordings include Handel's *The Triumph of Time and Truth* and *Ode for St Cecilia's Day*, Vaughan Williams's Symphony No. 3 and Schubert's Rosamunde with the BBC Philharmonic, Arthur Sullivan songs (Chandos), Vaughan Williams folk songs (Albion), and Brahms's *Liebesliederwalzer* (Resonus).

Bevan is a recipient of the Royal Philharmonic Society Young Artist Award and the UK Critics' Circle Award for Exceptional Young Talent in Music. She was awarded an MBE in the Queen's Birthday Honours in 2019 and was made a Fellow of the Royal Academy of Music in 2025.

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 Kirchschlager, 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 premièred 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 performed 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.

Roderick Williams with Joseph Middleton

Howard Assembly Room

Thursday 18 February 2027, 7:30PM

Roderick Williams, joined by Leeds Song Director Joseph Middleton, returns to the Howard Assembly Room to give yet another spellbinding performance of one of Jeremy Sams's wonderfully communicative English translations of Schubert's song cycles. Franz Schubert's pioneering *The Fair Maid of the Mill* (*Die schöne Müllerin*) influenced composers up to, including and beyond Mahler. A set of 20 songs, it tells the story of a young journeyman who meets and falls in love with a miller's daughter and whose passion leads to jealousy and despair.

BSL interpretation by **Paul Whittaker**

Tickets via:
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