

Sunday 22 August | Nos Sul 22 Awst 7.30pm



Neuadd y Dderwen, Rhosygilwen

**ANGHARAD LYDDON** mezzo soprano

**JÂMS COLEMAN** piano

**Schubert** *Der Blumenbrief, Heidenröslein,  
Am Bach imFrühling, Ständchen*

**Brahms** *Von Ewiger Liebe*

**Quilter** *Love's Philosophy,  
Now Sleeps the Crimson Petal*

**Vaughan Williams** *Silent Noon*

**John Ireland** *Sea Fever*

**Rebecca Clarke** *The Seal Man*

**Reynaldo Hahn** *Quand Je Fus Pris au Pavillon,  
Reverie, A Chloris, L'heure Exquise*

Egwyl | Interval

**Fauré** *Le Papillon et la Fleur*

**Gounod** *Viens! Les Gazons Sont Verts*

**D Elwyn-Edwards** *The Cloths of Heaven*

**Meirion Williams** *Ora Pro Nobis, Gwynfyd,  
Pan Ddaw'r Nos*

**Mahler** *Rückert Lieder*

**Franz Schubert** (1797-1828)

**Robert Schumann** (1810-1856)

**Johannes Brahms** (1833-1897)

**Gustav Mahler** (1860-1911)

This recital presents a splendid representation of the German *lied* tradition. Although Haydn, Mozart and Beethoven did write some notable examples (and Beethoven contributed the first song-cycle in *An die ferne geliebte*) the real star and defining genius of the genre was the young Schubert. He started writing songs as a teenager in 1813 and within a couple of years had achieved works of great maturity of expression which have always been part of the repertoire. He was still writing songs pretty much on his deathbed and in total wrote over 600 in his tragically short life. When the 18-year old Schumann heard the news of Schubert's death he reportedly wept all night such were his shock and sadness. He started writing his own songs in 1840 just after his hard-won marriage to Clara Wieck and during this astonishing 'Year of Song' inspiration just poured out in a wealth of unsurpassed master-songs and cycles which are the closest any composer ever got to the peerless Schubert. Brahms was hugely influenced by his brief and tragic friendship with Schumann and his lifetime of song-writing followed very much in his footsteps. Fresh voices later emerged in Mahler, Strauss and Wolf – and Mahler's memorable settings of poems by Friedrich Ruckert (1788-1866) represent a pinnacle of early 20<sup>th</sup> century *lieder*.

**Charles Gounod** (1818-1893)

**Gabriel Faure** (1845-1924)

**Reynaldo Hahn** (1874-1947)

The French song tradition of *chanson* and *melodie* had magnificent early exponents in Berlioz and Bizet and the legacy continued until the inimitable masterworks of Poulenc, who died in 1963. Gounod is now mostly remembered as the composer of *Faust* but his songs are also masterly. The doyen of the *chanson* however was undoubtedly Faure and his unique and flexible idiom came to define the genre in its absolute perfection. One of the most fascinating figures of the period however was Reynaldo Hahn – a name which conjures the memory-laden world of his one-time lover Marcel Proust. Hahn was born in Venezuela to a richly-cosmopolitan couple who soon left Caracas to settle in Paris. The exotic-looking Reynaldo caught Proust's eye when he was only 19 (just three years his junior) and their two-year affair was to have a decisive impact on the rest of Proust's literary career and they remained friends until the latter's death in 1922. Hahn may not have achieved Proust's epoch-making reputation but his songs are today regarded as among the finest of their tradition showing charm, beauty and melodic enchantment.

**Roger Quilter** (1877-1953)

**Ralph Vaughan Williams** (1872-1958)

**John Ireland** (1879-1962)

**Rebecca Clarke** (1886-1979)

English song writing emerged in the mid-to-late 19<sup>th</sup> century from the parlour and piano towards a greater level of sophistication in the hands of Parry, Stanford and Elgar. With the turn of the century a new generation of composers found a distinctive stylistic blend in which folk-song inflections could colour a more characterful attitude to setting the English language. These two songs from Quilter's Op.3 were published in 1904-5 and set poems by Shelley and Tennyson respectively. Vaughan Williams soon emerged as the greatest composer of his generation and one of his most enduring songs is this unforgettable setting of words by Dante Gabriel Rossetti from the cycle *The House of Life*, published in 1903. We come to the threshold of the Great War in 1913 with Ireland's memorable setting of one of John Masefield's *Salt-Water Ballads* of 1902: and *Sea Fever* rapidly established itself as Ireland's breakthrough song. Masefield is also the author of *The Seal Man* which Rebecca Clarke set in 1922 for her baritone friend John Goss with whom she was to become romantically involved and to whom the song is dedicated.

**Dilys Elwyn-Edwards (1918-2012)**

**Meirion Williams (1901-1976)**

Dilys Elwyn-Edwards was a fastidious composer of vocal music and her considerable legacy of Welsh songs are regarded as some of the finest in the language. Born in Dolgellau she won scholarships to Girton College, Cambridge and also to Cardiff University: she opted for the latter but found the composition teaching there uninspiring. After World War II she won a scholarship as a mature student to study composition at the Royal College of Music with Herbert Howells, who had a decisive influence on her musical life. The other influence on her life was that of her husband David Elwyn Edwards and this beautiful setting of famous words by W.B. Yeats was dedicated to him in 1950. Meirion Williams belonged to the previous generation of Welsh musicians and owed much to the support of Walford Davies during his period as Professor of Music at Aberystwyth in the 1920s. But subsequent study at the Royal Academy of Music as a pianist made him choose London as his home for most of his professional life, though he would regularly return to Wales every summer for the National Eisteddfod – where he was active as accompanist and adjudicator and where his songs became perennially popular. These three fine examples reveal him at his romantic best.

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## **Angharad Lyddon**

Mezzo-Soprano Angharad Lyddon is a graduate of the Royal Academy of Music, London, having studied with Janice Chapman, Audrey Hyland and Glenville Hargreaves on the college's Advanced Diploma in Opera, B. Mus and M. A. degree courses. She continues to study with Janice Chapman.

While at the college, her roles for Royal Academy Opera included **Lucretia** in *The Rape of Lucretia*, **Baba the Turk** in *The Rake's Progress*, **Zita** in *Gianni Schicchi*, **Filipyevna** in *Eugene Onegin*, **Madame de la Haltière** in *Cendrillon* and **Polinesso** in *Ariodante*. In opera scenes, she performed the **Title Role** in *Carmen*, **1st Maid** in *Elektra*, **Nancy** in *Albert Herring*, **Orfeo** in *Orfeo ed Euridice*, **Older Woman** in *Flight* and **Marcellina** in *Le nozze di Figaro*.

Angharad made her professional début for English National Opera in 2015 as **Kate** in *Pirates of Penzance* and performed the role again in their 2017 revival. She sang the role of **Daughter of Akhnaten** in their 2019 revival of Phelim McDermott's Olivier Award-winning production, *Akhnaten*. She has also understudied **Hermia** in *A Midsummer Night's Dream*, **Perdita** in *The Winter's Tale* and **Schoolboy, Dresser and Waiter** in *Lulu* for the company.

Other operatic roles include **Olga** in *Eugene Onegin* at the 2019 Buxton International Festival and **Flosshilde** in *Das Rheingold* for Grimeborn Festival in 2019, **Hansel** in Iford Arts' 2018 Education Project, entitled 'Gingerbread', based on Humperdink's *Hansel and Gretel*, **Suzuki** in *Madam Butterfly* for Salon Opera, **Julia Bertram** in *Mansfield Park* for The Grange Festival, **Cherubino** in *The Marriage of Figaro* for Clonter Opera and **Dritte Dame** in *Die Zauberflöte* at the Åbo Svenska Theater in Finland. She was a Jerwood Young Artist at Glyndebourne in 2013 and in 2016, sang **Woodpecker** in *Cunning Little Vixen* and covered **Hermia**. Other covered roles include **Polinesso** in *Ariodante* and **Alto** in *Trauernacht*, a staging of Bach Cantatas, for Festival d'Aix en Provence.

Angharad is a Samling Artist and among her concert highlights are performances at the Wigmore Hall, Stravinsky's *The Faun and the Shepherdess* and *Requiem Canticles* with Vladimir Jurowski and the London Philharmonic Orchestra at the Royal Festival Hall, Bach Cantatas with Sir John Eliot Gardiner and Handel's *Messiah* at the Royal Albert Hall. Recent concert performances include recitals at St David's Hall, Cardiff and the Cowbridge Music Festival, the roles of **Marta** and **Pantalis** in a concert performance of Boito's *Mefistofele* for the Chelsea Opera Group at the Southbank Centre, a tour of Mendelssohn's *Elijah* in Cardiff, St Davids and Berlin, *Mahler 2* with the Horsham Symphony Orchestra, a concert celebrating the 250<sup>th</sup> anniversary of Beethoven's birth with the Orchestra of Welsh National Opera and BBC National Orchestra of Wales and BBC NOW's St David's Day concert.

Angharad represented Wales in the 2019 BBC Cardiff Singer of the World Competition and was a Finalist in the Song Prize competition.

Other awards include Semi Finalist at the Wigmore Hall International Song Competition, 2<sup>nd</sup> prize at the International Voice of the Future, Llangollen International Eisteddfod, 3rd prize at Das Lied International Song Competition 2015 and Finalist and Maureen Leharne Competition, Wigmore Hall.

Among Angharad's upcoming engagements are **Hippolyta** in *A Midsummer Night's Dream* and **Musico** in *Manon Lescaut* for The Grange Festival and **Olga** in West Green House Opera's *Eugene Onegin*.

## Jâms Coleman

From Anglesey, North Wales, Jâms Coleman is a pianist who enjoys a rich and varied musical life performing as a soloist, chamber musician and vocal accompanist.

Recent recital highlights include performing with Sir Bryn Terfel in a live Radio 3 broadcast from St David's Hall, Cardiff, performing with bass-baritone Michael Mofidian in a live streamed recital at the Oxford Lieder Festival and recitals with cellist Laura van der Heijden at LSO St Lukes, Thaxted Festival. Forthcoming plans include a recorded recital Michael Mofidian in Edinburgh and a recital with Mezzo-soprano Angharad Lyddon at the Fishguard and West Wales International Music Festival.

Recent recordings include a disc of Loewe songs with baritone Nicholas Mogg for Champs Hill Records and future recording plans include a recital disc of Czech and Hungarian music with cellist Laura van der Heijden for Chandos Records.

As a vocal accompanist, he enjoys collaborating with many singers and his engagements include recitals with Ailish Tynan, James Gilchrist, Sir John Tomlinson, Robert Murray, Nicholas Mulroy, Nicky Spence, Robert Murray, Andrew Kennedy, James Newby, Lauren Fagan, Michael Mofidian and Nicholas Mogg.

Chamber-music engagements include performances in the UK and across Europe with instrumentalists Laura van der Heijden, Jamal Aliyev, Steffan Morris, Timothy Ridout, Peter Moore, Luke Hsu, Clio Gould and Maggie Faultless. He has performed live on BBC Radio 3, BBC World Service, BBC 2's Proms Extra, BBC Radio Cymru and S4C.

Jâms enjoys performing solo recitals and as a concerto soloist. Concerto performances include Beethoven's Third, Fourth and Fifth Piano Concertos and concertos by Chopin, Brahms and Mozart.

Jâms read Music at Girton College, Cambridge, where he was also a choral scholar. In 2016 he graduated with a Masters from the Royal Academy of Music where he then stayed on as a Fellow. In 2018 he was the Artistic Director of a concert series based in St Clement Danes Church in Central London which featured twenty-four lunchtime concerts and five evening concerts.

