

# KINDRED SPIRITS

RUBY HUGHES AND ERROLLYN WALLEN IN RECITAL

## **Errollyn Wallen**

Guru  
On the Mountain  
Timeless  
North  
How Sweet the Answer

## **Benjamin Britten**

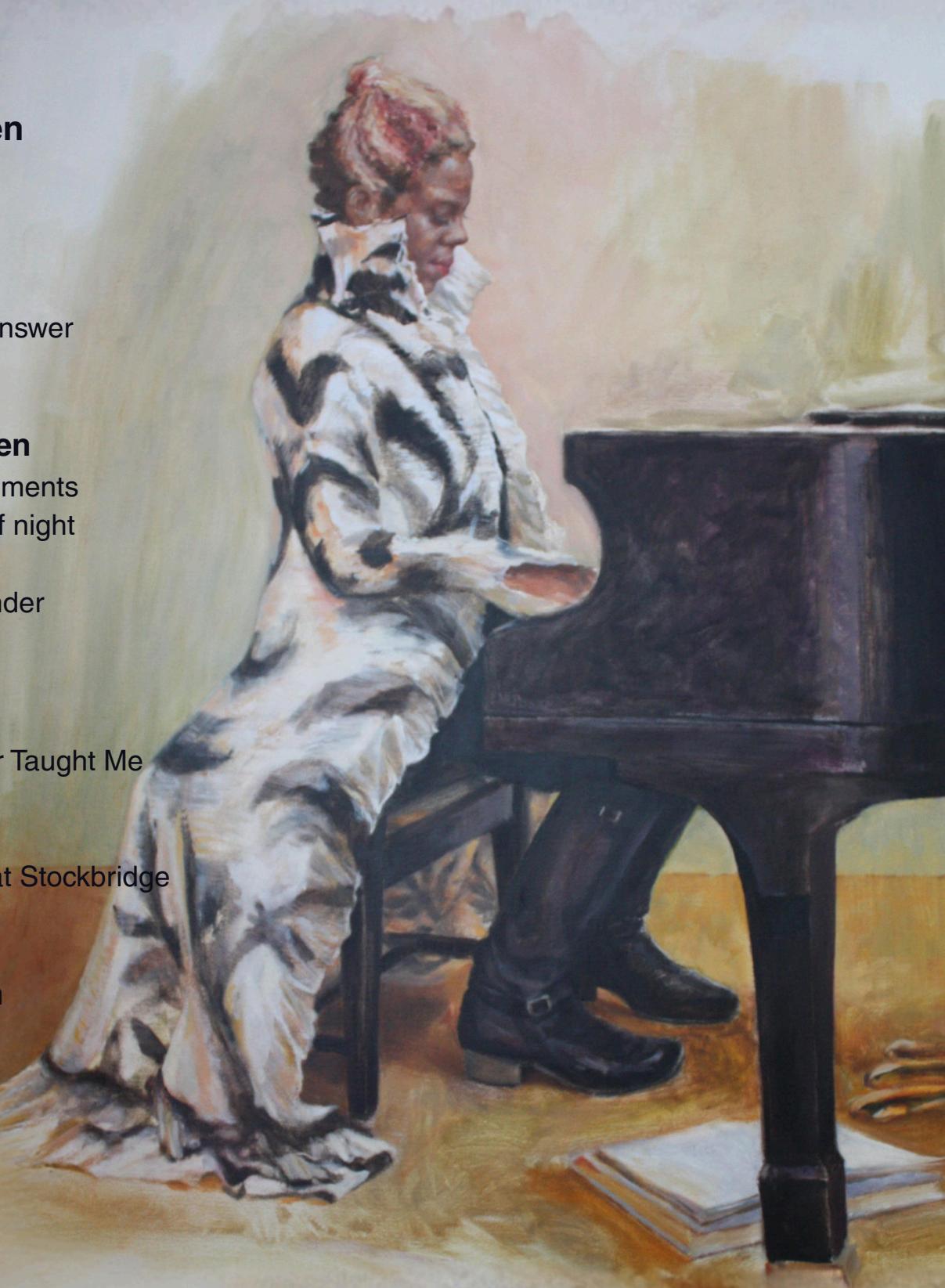
Folksong arrangements  
At the mid hour of night  
Ca the yowes  
I wonder as I wander

## **Charles Ives**

Songs My Mother Taught Me  
Serenity  
Mists  
The Housatonic at Stockbridge

## **Errollyn Wallen**

Jesus on a train  
What's up doc?  
Peace on Earth  
Rain



# INTRODUCTION

## A MEETING OF KINDRED SPIRITS: BRITTON, IVES & WALLEN

Soprano **Ruby Hughes** and composer-pianist **Errollyn Wallen CBE**, recently appointed **Master of the King's Music**, join forces for an inspiring and intimate recital that blurs boundaries between classical, folk, and jazz.

This remarkable collaboration grew out of Ruby's deep admiration for Wallen's song writing; music that she describes as "*exquisite, deeply felt, playful, and full of contrast.*" Their friendship, born in Greenwich, has evolved into a musical dialogue of rare chemistry and insight: the composer at the piano, the singer who has lived inside her songs for a decade.

Together, they invite audiences into a world where emotion and imagination meet, weaving a programme that resonates across time and genre, including songs from Errollyn's celebrated collections, Britten's crystalline folk song arrangements and Charles Ives' lyrical and harmonically daring explorations of the American spirit.

The result is a unique concert experience; elegant yet raw, refined yet spontaneous, reflecting the creative kinship of three composers who dared to redefine musical boundaries.

Following acclaimed performances at **London's Wigmore Hall** and **St Magnus Cathedral, Orkney**, Hughes and Wallen are now bringing this extraordinary recital to audiences across the **UK and internationally**.

### Artist Links:

 [Errollyn Wallen - Peace on Earth](#)

 [Charles Ives - Mists](#)

 [Errollyn Wallen - End of my days](#)

# REVIEWS

“Admire how vocally responsive Hughes is in the Purcell, how fragile and precious she sounds in Errollyn Wallen’s *Peace on Earth* and how much she can communicate with barely a whisper of sound. Marvellous.”

**Geoff Brown, *The Times***

“Storm Henk was battering southern England ... Hughes’s marvellously rounded high notes rang out... Wandering at times into blues, lament and vocalise, Errollyn Wallen’s eloquent music generated genuine poetry ... Nothing could hide Hughes’s sensitive and shapely phrasing ... firepower under firm control.”

Wigmore Hall recital

***The Times***

“Here is the heart of the evening, a rare and exclusive moment in which the British soprano Ruby Hughes has been anointed queen. God save Ruby the 1st! ... All throughout the eight numbers of Britten’s opus 18, Hughes alternates between frenzy and deploration, rage and prayers, provocation and pain.”

**Roland Duclos, *Bachtrack***

“One of the voices that touches me the most... each of her projects is original and sensitive, while she herself could be taken right out of a Renaissance tableau.”

**Emilie Munera and Rodolphe Bruneau-Boulmier, *France Musique***

“Osvaldo Golijov’s Three Songs, are also heard here for the first time with string orchestra accompaniment. They are sung here by the wonderful soprano Ruby Hughes, an artist with an endless assortment of vocal colours and a flawlessly instrumental technique.”

**Rafael de Acha, *All About the Arts***

“5\* ...soloist and composer make Clytemnestra’s wrenching drama something tangible. When Hughes sings of fire, you feel the heat. At the word “weeping”, your heart breaks. Her eloquence is always unfussy and direct.”

**5\* *The Times***

“Wallen’s musical range is ambitious, eclectic, often immediately appealing and expressive.”

***The Guardian***

“Wallen’s *By Gis* and *by St Charity* is a short and effective setting of Shakespeare, compellingly delivered by Ruby Hughes, with the orchestral players’ chants of “shame!” drawing us into Ophelia’s claustrophobic inner world.”

**Erica Jeal, *The Guardian***

“Music seemed to yank me towards it, and the unselfconscious plainspeak of her work chimes true with that statement. Her writing sounds instinctive. Moods are blatant, gestures are unambiguous, she pinches from baroque, jazz, film, romantic and minimalist idioms and wears those influences bright and proud on her sleeve.”

**Kate Molleson, *The Guardian***

