

# THE DAWN OF TIME

*Repertoire to choose from*

Celtic folk songs 18'

The gentle dove *arr. Watkins*

All through the night *arr. Watkins*

Waly Waly *arr. Britten*

Ca the Yowes *arr. Britten*

She moved through the fair

Alban Berg

7 Frühe Lieder 15'

Claude Debussy

Chansons de Bilitis 9'

Errollyn Wallen

About here 15'

*Peace on Earth*

*North Rain*

*On the mountain*

G. Mahler

Das Lied von der Erde 30'

*Der Abschied*

Rückert Lieder 20'

R. Schumann

Sechs Gedichte und Requiem Op. 90

Liederkreis Op. 39

Lyra Pramuk

Tinnitus

George Crumb

Apparition

3 Early songs

Charles Ives

The housatonic at Stockbridge

Mists

Serenity

The swimmers

RUBY HUGHES soprano

KUNAL LAHIRY piano

First performed at St Georges Bristol

YouTube

# INTRODUCTION

## RUBY HUGHES

*'Nature never did betray the heart that loved her'*

Kunal and I met through the BBC New Generation Scheme. From our very first performance together we felt an immediate kinship and deep connection on stage. There was something powerful and inspiring watching and listening to Kunal play, and his emotional commitment to the music was something I really identified with.

We were keen to explore more repertoire together and curate a program celebrating Nature and Mother Earth.

The music we have chosen for The Dawn of Time focusses on the natural world and our surroundings and its impact on words and music throughout the ages. It is about how the world has shaped memory and identity.

The BBC commissioned a song cycle by Lyra Pramuk called *Tinnitus*, a contemporary exploration of a winters journey in Berlin with texts by Nat Marcus. Mahler, Berg and Schumann have a particularly profound way of relating to nature and conjuring magical atmospheres through their music.

We have, of course, included some of our favourite Celtic folk songs, songs by Ives, George Crumb and Benjamin Britten provide examples of some of the most profound music in the English language.

# REVIEWS

"Ruby Hughes is increasingly proving to be a key singer of the early 21st century."-  
Dr. Jürgen Schaarwächter, *Klassik Musik Magazine* (5\*)

"[...] it's Hughes's performance that carries the whole enterprise: vivid, powerful and superbly committed, bringing a real complexity and vulnerability to the character. She's impressive in the couplings, too, using her lightish soprano intelligently in a sharply etched account of Mahler's Rückert Lieder (with an especially fine 'Um Mitternacht') and a focused, uncompromising account of Berg's Altenberg Lieder."

Hugo Shirley, *Gramophone Magazine*

"Hughes got to the heart of everything with unfailing potency and point."  
*The Irish Times*

"The cycle as a whole is deeply personal obviously because of the chosen text but even more so due to Hughes' storytelling capabilities: she possesses the rare ability to make listeners feel like they are the only ones in the room."

Azusa Ueno, *The Classic Review*

"Ruby Hughes commands attention throughout – there's no 'clever' underlining, no irrelevant tonal refulgences or prima donna posturings. Intense concentration on text and emotional nuance replace them."

Terry Blain, *The Classic Review*

R U B Y   H U G H E S



K U N A L   L A H I R Y