

# Talent Unlimited

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# Charity Concert

for the benefit of  
Royal Marsden Cancer Charity  
and Talent Unlimited

and in the presence of  
HE Ambassador of Turkey, Mr Ünal Çeviköz  
and Mrs Emel Çeviköz

## Songs from the Classics

### Programme

Kim Sheehan, Soprano  
Clare Presland, Mezzosoprano  
Leslie McLeod-Miller, Bass Baritone  
The Belle String Quartet  
Keith Beresford, Piano  
Christopher Stokes, Piano

**Organised by Canan Maxton**

7 pm, 10 March 2011  
St James's Church  
197 Piccadilly  
London W1J 9LL

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otherwise supported this event.**

## THE MUSIC

### **Chopin/ Viardot**

Aimez Moi  
L'Oiselet

Kim Sheehan  
Kim Sheehan

Christopher Stokes  
Christopher Stokes

### **Anton Rubinstein**

Romance in E flat  
If You Are but a Dream

Victoria Barnes  
Leslie MacLeod-Miller

Christopher Stokes  
Keith Beresford

### **Pietro Mascagni**

Ave Maria

Clare Presland

Christopher Stokes

### **Gustav Holst**

I Vow to Thee My Country

Leslie MacLeod-Miller

Keith Beresford

### **Borodin**

String Quartet in D (Mvs 2 & 3)  
Baubles, Bangles and Beads  
And This Is My Beloved  
Night of My Night  
Stranger in Paradise

The Belle Quartet  
Clare Presland  
Kim Sheehan  
Leslie MacLeod-Miller  
Clare Presland

Keith Beresford  
Keith Beresford  
Keith Beresford  
Keith Beresford

## INTERVAL (10 min)

### **Dvorak**

Goin' Home

Leslie MacLeod-Miller

Keith Beresford

### **Albinoni**

Non So Dove Trovati (Adagio)

Clare Presland

Keith Beresford/  
Joanna Keithley  
Christopher Stokes

Adagio in Gm

The Belle Quartet

### **Bach (and Gounod)**

Prelude No 1 in C  
Ave Maria

Kim Sheehan

Christopher Stokes  
Christopher Stokes

### **Tchaikovsky**

Once upon a Dream

Clare Presland

Keith Beresford

### **Chopin**

Study in E Op 10 No.3  
So Deep Is the Night

Kim Sheehan

Christopher Stokes  
Keith Beresford

### **Pachelbel (and Vangelis)**

Canon in D  
Rain and Tears

The Belle Quartet  
Leslie MacLeod-Miller/  
Clare Presland

Christopher Stokes  
The Belle Quartet/  
Keith Beresford

## PROGRAMME NOTE

Transcription, rearrangement and adaptation is as old as music itself. It is the means by which music created for instruments or performers of one kind is made available for performance by others, and consequently to audiences who might otherwise not have access to the music.

It has a distinguished history. Liszt was a prolific transcriber. He transcribed for piano solo all of Beethoven's symphonies and substantial extracts from Wagner's operas, and he did likewise with many other composers' music. Beethoven himself rearranged his violin concerto as a piano concerto (and more recently it has been transcribed as a clarinet concerto by Mikhail Pletnev). And Gounod, who is said to have revered Bach, took an extraordinary little piece from Bach's *The Well Tempered Clavier* - Prelude No. 1 in C - consisting of sequences of quite rudimentary chord progressions played as arpeggios and added above them a melody and words, to create the *Ave Maria* which has become one of the most popular pieces of music ever. It is being performed this evening following a performance of the original Bach prelude. The list is endless.

All of the songs in our programme are transcriptions from music originally composed as instrumental or orchestral works. The reasons for the transcriptions are clear: all of the music is highly melodic, and singers the world over hunger for fine melodies to sing. Some of the songs are rarely heard today but have been performed by eminent singers of past generations. Some, most notably the songs from the musical *Kismet*, were originally banned as "slushy and sentimental" by the BBC under the instructions of its then music director, Sir Arthur Bliss, but today, happily, are accepted: "Stranger in Paradise" was performed by the distinguished operatic baritone Sir Thomas Allen at the BBC 2009 Proms.

The programme begins with two songs from **Transcriptions for Voice of 12 of Chopin's mazurkas**, originally composed for piano solo. The transcriptions are by Pauline Viardot who was a famous French mezzo-soprano and a friend of Chopin. He approved of these transcriptions and she performed them with him, including at Chopin's last concert in London in 1848. Viardot also arranged instrumental works by, Haydn, Schubert and Brahms as songs.

**Anton Rubinstein** composed his **Romance in E flat, Opus 44, No. 1** for solo piano. It was promptly adapted for violin and piano and arranged as a song "Noch" (Pushkin). The scores of the original piano solo and the Pushkin song seem to be unavailable today, at least through the normal music shops or the Internet, so the transcription heard this evening will be the violin and piano arrangement (in fact one of the several that have been made) followed by the song **If You Are but a Dream** (Jaffe and Fulton), which was popularised in the 1940s and 50s by Mario Lanza and Frank Sinatra.

There are many **Ave Marias**. We shall hear two this evening. The first is adapted from the well-known orchestral **Intermezzo** from the opera **Cavalleria Rusticana** by **Pietro Mascagni**. Although perhaps performed much less frequently than the Bach/Gounod *Ave Maria*, to be heard later in the programme, the Mascagni has nevertheless been performed by many of the world's greatest singers, including Plácido Domingo, Montserrat Caballé, Kathleen Battle, José Carreras, Luciano Pavarotti and, of a previous generation, John McCormack in an arrangement with piano and violin accompaniment (the violin part being performed by the famous violinist Fritz Kreisler). More recently this music has also been adapted into a song called *Attesa*, performed by Sara Brightman.

**I Vow to Thee My Country** is an adaptation from **Gustav Holst's Jupiter** from his orchestral suite **The Planets**, composed between 1914 and 1916. Holst himself made the adaptation in 1921 using as lyrics a poem which had been written in 1908 by Cecil Spring-Rice. The same music with different lyrics became, in the 1990s, the theme song for the Rugby World Cup, under the title *World in Union*, this being a somewhat freer adaptation performed (with a beat) by Kiri te Kanawa and others.

All of the songs in the musical **Kismet** are adapted from the works of Borodin. **Baubles, Bangles and Beads** and **And This Is My Beloved** are derived from the second and third movements of his **String Quartet No. 2 in D**, **Night of My Nights** comes from **Petite Suite** composed for piano solo, and **Stranger in Paradise** from the **Polovtsian Dances** from the opera **Prince Igor**. The adaptations were made by Robert Wright and George Forrest, who made a speciality of creating musicals and operettas

out of the music of the great composers, including works of Grieg, Rachmaninov, Johann Strauss and Villa-Lobos (who worked with them in the production of the musical *Magdalena*). Wright and Forrest won many awards for their work although, as already noted, it was not always universally acclaimed.

**Goin' Home** is an adaptation of the cor anglais solo in the second movement of **Dvorak's Symphony No. 9 (From the New World)**. It was made in 1922, 18 years after Dvorak's death, by William Arms Fisher, who had been a pupil of Dvorak. It was perhaps best known sung by the great American bass, Paul Robeson. But it has also been sung by many others, including in a remarkable jazz recording by the superb American classical soprano Kathleen Battle: a rare example of an opera singer who demonstrates equal ability in the world of jazz.

The **Albinoni Adagio in G minor** has been rearranged as a number of songs, including *Any Time Anywhere* which is sung by Sarah Brightman and **Non So Dove Trovati** (I Don't Know Where to Find You) which is performed by Il Divo under the title *Adagio*. It is the latter which will be heard this evening. This will be followed by the Albinoni Adagio itself, the origin of which is uncertain. It is reported that it was first published in 1958 by Remo Giazotto, a 20th century Italian musicologist and composer, who claimed to have transcribed it, for strings and organ, from a fragment of a sonata of the Venetian baroque composer Tomaso Albinoni. However, Giazotto apparently subsequently claimed it as his own composition. Apparently the Albinoni fragment has never been made available to the public and it is considered that the Adagio was in fact entirely Giazotto's composition.

**Bach's Prelude No. 1 in C** is one of the first pieces of Bach that students of the piano tackle. Its apparent simplicity is deceptive: real technique is needed to play it smoothly and fluently. The **Gounod Ave Maria** based upon it will be performed this evening in its original arrangement in which the piano accompaniment is an exact replica of the original Bach prelude, except that it is in a different key (and there is an extra bar in the middle). However, it has been performed in many different arrangements. In one, John McCormack recorded it in 1914 with piano and violin accompaniment, Fritz Kreisler providing a counter melody on the violin not to be found in the original Gounod or Bach work: adaptation and arrangement is a non-stop process.

**Once Upon a Dream** was adapted by Sammy Fain and Jack Lawrence from Tchaikovsky's *Sleeping Beauty Waltz* for the Disney animated film *Sleeping Beauty*, which was produced in the 1950s.

**Chopin's Study in E, Op 10 No.3**, written as a piano solo, has been used as the basis for several songs in several different languages. The one selected for this evening's programme is **So Deep Is the Night**, whose lyrics are by Sonny Miller. It has been performed by famous operatic singers of previous generations, including Richard Tauber and John McCormack in various arrangements, some using solo piano accompaniment and others with orchestra. In the 1960s, it was recorded by Ken Dodd in a pop arrangement with a relaxed Latin beat and became a hit. More recently, in 2003, it was recorded by Lesley Garrett, with an orchestral and piano accompaniment in an exquisite new arrangement by Tolga Kashif, one of this country's most prolific and creative contemporary composer/arrangers who has also, for example, composed major orchestral works which draw upon the music of the rock bands Genesis and Queen.

The **Pachelbel Canon** is the oldest piece of music on the programme (although theoretically the Albinoni could predate it). It has been suggested that Pachelbel composed the Canon for J C Bach's wedding in 1694, but its manuscript was only discovered (or re-discovered) in the early 20th century and first published in 1919, since when it has become extremely popular. **Rain and Tears**, based upon the Canon, was composed in the 1960s for the Greek rock group Aphrodite's Child, by Vangelis, a Greek composer with many film soundtracks to his credit (including *Chariots of Fire* and *Blade Runner*). It was an immediate hit, selling more than 1 million copies and earning a gold disc. It is still performed by Demis Roussos, one of the original members of Aphrodite's Child. Tonight's arrangement for baritone, mezzo soprano, string quartet and piano has been written by Keith Beresford especially for this concert.

Many of the performances, historic and more recent, referred to in this note can be heard on YouTube.

*Keith Beresford*

## THE PERFORMERS

### Kim Sheehan, Soprano

Exciting young Irish soprano, Kim Sheehan graduated with honours and the Gold Medal Award for excellence from the DIT Conservatory of Music and Drama, Ireland. She then went on to receive distinction in both post-graduate diplomas in vocal studies and opera studies at the Royal College of Music's Benjamin Britten International Opera School where she held the Veronica Mansfield scholarship supported by a Nora Pople award. Following on from this she became a young artist at the International Opera Studio at Zürich Opera House. Throughout her studies she has been kindly supported by the Arts Council of Ireland

Her operatic roles include, *Dido and Aeneas* (Belinda), **Theater Gera/Altenburg**; *Carmen* (Micaela) **Lismore Music Festival, Waterford**; *Ariadne auf Naxos* (Zerbinetta) **Theater Gera / Altenburg**; *Le nozze di Figaro* (Susanna)- **Mid Wales Opera**; *Die Entführung aus dem Serial* (Blonde), *Hansel and Gretel* (Sandman/Dew Fairy) - **Opera North**; *Rinaldo* (Sirene), *L'anima del Filosofo* (Genio), *Hansel und Gretel* (Sandmännchen/Taumännchen), *Die Englische Katze* (Minette), *Die Zauberflöte* (Papagena) – **Zürich Opera House**; *The Minotaur* (Innocent) – **ROH**; *Le nozze di Figaro* (Susanna) *L'Incoronazione di Poppea* (Drusilla), *L'enfant et les Sortileges*, (Le Feu, Princesse, Rossingol), *Die Fledermaus* (Adele) Ezio, (Fulvia cover) **Royal College of Music; International opera school**; *La Capricciosa Coretta*, (Ciprigna), *L'Infedelta delusa* (Vespina), **Bampton Classical Opera**; *Le nozze di Figaro*, (Barbarina) **Grange Park Opera**; *Le nozze di Figaro* (Susanna cover), **Garsington**; *Faust* (Siebel cover), **Opera South**; *Il Viaggio a Reims* (Contessa De Folleville), *Prinzessin Brambilla* (Ein Mädchen), *L'elisir d'amore* (Adina), **Wexford Festival Opera**; *The Cunning Little Vixen* (Vixen cover & Young Vixen), **British Youth Opera**; *Così fan tutte* (Despina) **Opera Ireland/DIT**.

During her time in Ireland Kim won the John Small Bursary from Wexford Festival Opera. Feis Ceoil, *Dramatic Cup*, *Dermot Troy* (Oratorio), *Henry Cummings Award*. DIT, *Dermot Troy* (Mozart Opera), *Ruth Mervyn*, *Gold Medal for Excellence*, *French Song*. Ballymena Music Festival, *Soprano Solo*, *Morton Cup*, *Oratorio*, and *Overall Bursary*, *Thomas Moore* and *Most Promising Performer*, *Award for past winners*.

Master classes include Kiri Te Kanawa, Jose Cura, Craig Rutenberg, Philip Langridge, Vera Rozsa, Sarah Walker, Iain Burnside, Bernadette Greevy, Loh Siew Tuan & Roger Vignoles.

Kim has recorded Braunsfels, *Prinzessin Brambilla* (Ein Mädchen) with Wexford Festival Opera for Naxos.

Future engagements include reprising the role of Zerbinetta for Theater Winterthur, Switzerland. *Königin der Nacht*, *Die Zauberflöte* and *Giulietta*, *I Capuleti e I Montecchi* at Theater Gera/Altenburg, Germany. In the UK she will sing *The Queen of the Night*, *The Magic Flute* for Garsington Opera and the role of Madeleine in Opera de Bauge's *Le Postillon de Lonjumeau*. At the Goethe-Theater Bad Lauchstädt she will sing *Rosina* – *Il barbiere di Siviglia*.

### Clare Presland, Mezzo Soprano

Suffolk born Mezzo Soprano Clare Presland has performed extensively throughout the UK & Ireland, most notably at the Royal Albert Hall, the Linbury Studio - The Royal Opera House, St Martin-in-the-Fields, Snape Maltings and the Queen Elizabeth Hall. Clare trained on the prestigious *English National Opera Works* and at The Guildhall School of Music & Drama. She is currently studying with Robert Dean.

Clare's operatic roles include: **Jenny**, Weill's *Threepenny Opera*, People's Theatre & Aloha Theatre, Hawaii; **Suzuki**, Puccini's *Madama Butterfly* (Opera UpClose); **Kate Pinkerton & The Aunt**, Puccini's, *Madama Butterfly* and **Peaseblossom**, Britten's *A Midsummer Nights Dream* (Longborough Festival Opera); **Annina**, Verdi's *La Traviata* and **Second Witch**, Purcell's *Dido & Aeneas* (Opera Project) **Musetta**, in the Olivier nominated production of *La Bohème*, Puccini (Opera UpClose); and in

opera scenes, the title role in *Dido and Aeneas* and **Cherubino** in Mozart's *Le Nozze di Figaro* (Dukes Hall, RAM).

Clare's other operatic experience includes: The Britten Pear's Young Artist's Programme, Stravinsky's, *The Rake's Progress*; *'A Night at the Opera'*, Madinat Theatre, Dubai & a Tour of Ireland (Opera UK); Jennifer & Sam Norton in Chmelewsky's, *The Office: The Opera*, Comic Relief 2009 BBC1. Clare's future engagements include: the Title role in Bizet's *Carmen* (New Devon Opera); **Rosina** in Rossini's *The Barber of Seville* (Opera UpClose) and **Dorabella** in Mozart's *Così fan Tutte* for Jackdaws Young Artists Programme.

### **Leslie Macleod-Miller, Bass Baritone**

Leslie MacLeod-Miller – Bass Baritone – was born in Sydney, Australia, and studied with two distinguished sopranos: Rita Hunter and Shirley Mills. He was a foundation member of the New South Wales Operetta and Theatre Company and won the City of Sydney Victory Trophy. In the United Kingdom he was a finalist in the national final of the World Domingo Opera Competition at Covent Garden and has sung for Opera Lirica, the BBC Soloists, the Portsmouth Contemporary Music Festival and performs regularly for choral societies within the U.K.

Recent performances include Essex in Merry England for the Ealing Choral Society, the role of Harapha in Samson at St John's Smith Square under Maestro James Gaddarn, Mozart's Coronation Mass and Hayden's Mass in Time at War and Hayden's St Nicolas Mass at St John Smith Square for the London Orpheus Orchestra, a series of performances of the Messiah and Faure Requiems for the combined Oxfordshire Choral Societies, Mozart Requiem at Cadogan Hall London Faure Requiem and Dvorak Te Deum at St John's Smiths Square., Dona Nobis Pacem at St James Piccadilly for the London Orpheus ,the Suffolk Barrow Proms and From Bayreuth to Broadway for the Long Melford Music Festival and songs from the City at St James's Piccadilly.

### **Christopher Stokes, Piano**

Christopher is fast becoming recognised as an outstanding talent in solo pianism and chamber music in the UK. He has appeared recently at London's Steinway Halls and has performed internationally with artists including Valerie Oistrakh, Gulsen Tatu, Gulsen Onay, Guy Ben-Ziony and the Carducci Quartet. As a competitor Christopher has been awarded the Lillian Ash Duo Prize for French Song, the John Longmire Competition for Beethoven and the European Beethoven Society Intercollegiate Competition. Not averse to a challenge, Christopher has also appeared on stage as the piano-double to Henry Goodman in the Lou Stein production of 'Performances' (Wilton's Music Hall, 2006) and has recorded for the British Council in Pakistan. Christopher is also a founding member of the Freyja Piano Trio.

### **Keith Beresford, Piano**

Keith began to play the piano at the age of 14, initially teaching himself. He found that he developed a keen interest in understanding the physics of music (consistent with which he subsequently obtained an academic qualification in physics) and in analysing the way each piece of music that he plays is structured. Through this analysis he developed the habit of playing from memory. After some years, Keith sought to improve his technique and took piano lessons from a number of teachers. Most influential was Linda Ang, who was taught by André Esterhazy, a former pupil of the famous Russian teacher, Heinrich Neuhaus (often known as the father of the Russian piano school) of the Moscow Conservatory.

Keith regularly plays at functions in many different parts of the world, accompanying singers of a variety of different styles, focusing particularly on music from the theatre and film. Most recently he was invited to accompany Alexandria Beck (representing Canada) and Zeina Barhoum (representing Jordan) at a gala concert in Amman, Jordan to celebrate the signing of a free-trade agreement between Canada and Jordan.

Keith's accompaniments are largely improvisations based closely upon the structure of the music which he has memorised.

## **The Belle String Quartet**

### **Victoria Barnes, Violin**

Victoria studied music at Oxford University where she was a Music Scholar. During her time at Oxford she was part of the prizewinning Aldate String Quartet, for which a piece was commissioned, and she led the University Sinfonietta. Whilst at the Royal Northern College of Music, Victoria completed her Masters Degree studying the violin with Richard Deakin. She gave many recitals and took part in numerous chamber and solo masterclasses, also winning the Nosseck prize for chamber music.

Since leaving the RNCM, Victoria has been a member of Southbank Sinfonia, with whom she performed Mozart's A major violin concerto. As a freelance orchestral violinist, Victoria works with orchestras including the Royal Philharmonic Orchestra and BBC NOW, National Symphony Orchestra of Ireland, Royal Liverpool Philharmonic, Bournemouth Symphony Orchestra and Birmingham Opera Company. Victoria has a love of chamber music and has given recitals around the world with both her string quartet and piano trio.

### **Nicole Stokes, Violin**

With an impressive career in orchestral and chamber music, Nicole regularly freelances with the Royal Philharmonic, Royal Philharmonic Concert, RTE Symphony, English Festival, Southern Sinfonia, London Soloists and Guildford Philharmonic Orchestras. As a chamber musician Nicole was a founding member of the Prince Regent String Quartet, winners of the Sir John Barbirolli Prize for String Quartet (2008), the Belle String Quartet and the Freyja Piano Trio.

### **Louise Hawker, Viola**

Louise studied viola at the Royal College of Music in London, graduating in 2004. An active chamber musician, she was a founder member of the Emanuel Ensemble, and with them made her debuts at the Wigmore Hall and at the Purcell Room. Still enjoying chamber music, she now pursues a busy freelance career as an orchestral musician, and has performed with most of the UK's leading ensembles including the Philharmonia; BBC Scottish Symphony and Bournemouth Symphony orchestras; the Royal Liverpool Philharmonic, Royal Scottish National and Ulster Orchestras. With the Royal Philharmonic Orchestra, Louise has toured extensively across Europe, Canada and the United States.

She is co-founder and co-director of the London Kensington Sinfonia, an orchestra that has appeared on *The One Show* and is developing a reputation as a recording ensemble, with credits including the soundtrack to the acclaimed BBC docu-drama *First Light*.

### **Joanna Keithley, Cello**

Jo Keithley began to play the cello at the age of nine, after hearing her brother play and not wanting to be left out! Studying with Jim Bickel in her home town of Durham, she progressed to achieve the DipABRSM with distinction in 2004. Following this, she moved to seek her fortune in the bright lights of London, taking up a full scholarship to study with Joely Koos at Trinity College of Music. In 2008 she graduated with a first class honours degree, gaining both the Leonard Smith and Felicity Young Duo Prize and the Sir John Barbirolli Prize for Cello Studies. In 2009 she gained a Masters of Music degree from Guildhall School of Music and Drama, studying with Pierre Doumenge.

Since then, Jo has had an active freelance musical career, notably including a 7 week tour of the USA with the Royal Philharmonic Concert Orchestra, and radio broadcasts on Radio 1 and Classic FM. In 2010 she was co-leader of the cello section of Southbank Sinfonia, which included collaborations with the Bournemouth Symphony Orchestra, the Orchestra of the Royal Opera House and the Academy of St Martin's-in-the-Field to name but a few. When not playing in orchestras, Jo can be found playing in the string quartet for the DJ Anchorsong in venues throughout London, knitting, or perusing the aisles of her local Topshop branch.