

PRACTISING PERFORMANCE

ROY HOWAT FRENCH REPERTOIRE MASTERCLASS WEST ROAD CONCERT HALL

SATURDAY 1 MARCH 2014, 9.30am

PROGRAMME

Jâms Coleman, piano

Ravel: 'Oiseaux tristes' from *Miroirs*

Keval Shah, piano

Debussy: 'Reflets dans l'eau' from *Images 1*

Hiroshi Amako, Voice
Eleanor Kornas, Piano

Fauré: *Dans la forêt de septembre*

Debussy: *Nuit d'étoiles*
Fête galante

Anna Cavaliero, Voice
Cameron Richardson-Eames, Piano

Hahn: *Mai*
Nocturne
Si mes vers avaient des ailes!..

FOREWORD

I am delighted to welcome Roy Howat to the Music Faculty to take this masterclass. He is an undisputed expert in the field of French music, and of the music of Debussy in particular, both as a scholar and as a performer. I am certain that he will offer fascinating insights into the repertoire performed this morning.

This class is part of a developing strand of performance-related events attached to the Music Faculty and supported by CMPCP. *Practising Performance* activities have included side-by-side experiences featuring students from the University and professional players from the Academy of Ancient Music, a conducting workshop with Sir Mark Elder, a seminar with Sir Roger Norrington discussing aspects of performance practice, and other masterclasses by leading performers. I would like to thank Professor John Rink for his support for the whole series, and Dr David Mawson for his help in promoting and organising today's class.

MARGARET FAULTLESS
DIRECTOR OF PERFORMANCE STUDIES, FACULTY OF MUSIC

Roy Howat

Roy Howat is internationally renowned as both pianist and scholar whose concerts, broadcasts and lectures regularly take him worldwide. A graduate of King's College, Cambridge, he made a special study of French music in Paris with Vlado Perlemuter, and is one of few British artists repeatedly invited to teach and play French music at major French-speaking Conservatoires and on French radio. He is specially known for his lively lectures and masterclasses, which he has given worldwide at venues including the USA's Juilliard and Eastman Schools. In a wide-ranging career he has also conducted professionally, played violin in major London chamber orchestras, and held University posts in several countries. A Steinway Artist, Roy Howat knows much of his concert repertoire from the composers' manuscripts, and was one of the editors invited by the late François Lesure, along with Pierre Boulez and others, to found the Paris-based Complete Debussy Edition (*Œuvres Complètes de Claude Debussy*), for which he has edited much of the piano music. Among his other publications are Urtext volumes of Fauré (mostly for Peters Edition), two seminal books (*Debussy in Proportion* and *The Art of French Piano Music*), an English edition of Jean-Jacques Eigeldinger's classic *Chopin, Pianist and Teacher*, and chapters in numerous other books on Schubert, Chopin, Debussy, Ravel, Bartók and other topics. His championship of Chabrier has led to recordings and a Dover edition of Chabrier's marvellous piano music. Following a three-year AHRB Fellowship at the Royal College of Music, since 2003 he has been Keyboard Research Fellow at London's Royal Academy of Music. Roy Howat has played concerts and broadcast with an array of distinguished soloists, chamber groups and singers. His recent performances with the Panocha Quartet in Japan, the Czech Republic and the UK (including the Wigmore Hall) have brought the house down, and in 2001 he toured in Egypt as both pianist and violist with the Sarastro Ensemble. Roy Howat's recent book *The Art of French Piano Music* was chosen as 2009 Book of the Year by *International Piano*, and earned citations including 'Outstanding' in *International Record Review* and 'Editor's Choice' in *Classical Music*. Equally enthusiastic reviews have appeared in *Musical Times*, *Piano* and *Gramophone*.

Masterclass Participants

Jâms Coleman is a third-year undergraduate music student at Girton College, Cambridge. He currently studies piano with Professor Christopher Elton and Michael Dussek. He will continue studies with Professor Elton next year whilst studying on the postgraduate solo piano course at the Royal Academy of Music. During his time as an undergraduate, his performances include Schubert's *Winterreise* and *Schwanengesang*, Britten's Canticale II: Abraham and Isaac, with Nicholas Mulroy, Britten's Canticale III: Still Falls the Rain, with Andrew Kennedy and Alexia Cammish, Beethoven's Third Piano Concerto, directed by Margaret Faultless, Beethoven's 'Kreutzer' Violin Sonata, and Gurney songs performed at the South Bank Centre. He has received masterclasses by pianists such as Richard Goode and Robert Levin and has accompanied masterclasses given by Sarah Connolly and Roderick Williams. Forthcoming concerts include Beethoven's Fourth Piano Concerto with the Cambridge University Concert Orchestra next March, a concerto with the Cambridge University Symphony Orchestra in May and Beethoven's Fifth Piano Concerto with the London Youth Symphony Orchestra.

Keval Shah is currently in his second year reading Music at Trinity Hall, Cambridge, where he holds a choral scholarship. Prior to beginning his degree at Cambridge, Keval studied at the Junior Department of the Royal Academy of Music. He made his concerto debut with the London Youth Symphony Orchestra in 2011 at their inaugural concert, and went on to perform Grieg's Piano Concerto with the same orchestra, as well as with the Merchant Taylors' St Helen's Symphony Orchestra in 2012, before returning to the LYSO in 2013 for a performance of Shostakovich's Second Piano Concerto. Away from solo playing, Keval is active as a chamber musician and accompanist, recently taking part in masterclasses with David Strange and Gavin Roberts, and winning the Third Prize in the Dame Ruth Railton Chamber Music competition. Since arriving in Cambridge, Keval has formed partnerships with several singers across the university, and his performances this term include Schubert's *Winterreise*, Schumann's *Frauenliebe und -leben*, and a programme of early twentieth-century songs by Berg, Messiaen and Stravinsky, as well as masterclasses with Roy Howat, Andrew Kennedy, and Joan Rodgers. He studies with Graham Caskie and Michael Dussek and hopes to pursue a postgraduate course in piano accompaniment after completing his degree in Cambridge.

Hiroshi Amako is a choral scholar and music student at Trinity College, Cambridge, and is taught singing by Sheila Barnes. Recent operatic roles include 'Phoebus and the Spirit' in Purcell's *Dido and Aeneas*, 'Snout' in Britten's *A Midsummer Night's Dream*, and part of the 'Scat Trio' in Bernstein's *Trouble in Tahiti*. Solo performances include evangelising for Bach's *St. John Passion* and *Christmas Oratorio*, Monteverdi's 1610 *Vespers*, Britten's *AMDG* and Dyson's rarely performed *Canterbury Pilgrims*. He also enjoys being part of Pembroke College's Lieder coaching scheme - performing together with his accompanist, Eleanor Kornas - receiving masterclasses from Joseph Middleton, Amanda Roocroft, Joan Rodgers and Andrew Kennedy. Hiroshi is also a violinist; he has played in the National Youth Orchestra of Wales.

Eleanor Kornas is nineteen years old and lives in Derbyshire. She began studying piano at the age of five and organ at the age of fourteen. Eleanor attended Chetham's School of Music from September 2003 to July 2012 and is now reading Music (also holding the position of Senior Organ Scholar) at Trinity College, Cambridge. She has had many performing opportunities as a soloist, in chamber groups and in choirs. These have included performing in halls such as the Royal Albert Hall, Bridgewater Hall and the RNCM Concert Hall in Manchester, and Trolsdalen (the concert hall at Trolldhaugen, Norway). She featured as a soloist playing Scriabin's Piano Concerto with the Chetham's Symphony Orchestra at Lancaster University. Eleanor obtained her ARCO Diploma for organ in 2011 thus becoming an Associate of the Royal College of Organists. In the future, Eleanor hopes for a career in the music profession.

Anna Cavaliero is a final-year English student and choral scholar at Trinity College, Cambridge. Anna enjoys performing as a soloist of both sacred and secular music, and has been awarded a place on the Pembroke Lieder Scheme. Having been granted a scholarship to study at Rice University in Texas, Anna spent last academic year at The Shepherd School of Music and collaborated with composer Daniel Knaggs to create and record a new song cycle in Spanish called *Twilight Songs*. Operatic productions include *The Magic Flute* (Pamina), *Sweeney Todd* (Johanna), *Die Fledermaus* and *The Rake's Progress* (both Chorus). Anna has also acted in plays by Brecht, Lorca, and Shakespeare. Choral highlights include singing under conductors Gustavo Dudamel and Daniel Barenboim at the BBC Proms 2011/12, and recording and touring with Trinity College Choir in Europe and North America.

Cameron Richardson-Eames is in his third year reading Music at Trinity College, Cambridge, where he is a choral scholar. He is a Fellow of Trinity College London in Piano Performance and a Licentiate of the Royal Schools of Music and the Guildhall School of Music and Drama, both with Distinction. Since winning a junior Entrance Scholarship at sixteen for both piano and voice to the Royal Academy of Music, Cameron has given performances in the UK and across Europe, including the Wigmore Hall, St Martin in the Fields, Royal Festival Hall, Westminster Palace, King's Place, Munster Square, Florence Cathedral, Thiepval Memorial to the Missing (Picardie) and the Poros International Piano Festival (Athens). He has won several international piano competitions, given world premieres of newly discovered works for piano by Benjamin Britten in Aldeburgh and played for Pro Corda International Chamber Music Academy. Recent operatic appearances include 'Matelot' in *Le Pauvre Matelot* (Milhaud) and 'Flute' in *A Midsummer Night's Dream* (Britten). He continues to learn piano at the Royal Academy of Music, where his studies are sponsored by the Kochan Trust.

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