Autumn 08

Upbeat

杂志 | 皇家音乐学院，伦敦

Focus on Performance
Welcome to the autumn 2008 issue of Upbeat.

It has been a busy summer, as for the first time the RCM has been a major partner with the world-renowned BBC Proms, hosting pre-performance ‘Proms Plus’ events in the Britten Theatre before every concert, and welcoming more than 12,000 people through its doors. See page 7 for a round-up...

Performance is a strong theme throughout this issue, and in three exclusive interviews, RCM Chairman Lord Winston talks about how he is planning the future of the RCM as a major centre for performance, graduate Andrew Kennedy reports on how his RCM experience led to a hugely successful career as a performer in the world’s leading opera houses, and retiring RCM Opera School Administrator Andrew Page shares his knowledge on the history of opera performance at the College, including its links with Juke Box Jury...

As you may be aware from the previous issue, the RCM Concert Hall is currently in an unrecognisable state, and on page 8 we are pleased to report that the renovation is progressing on schedule, as we improve the acoustics, lighting, heating, ventilation and access, and introduce state-of-the-art audio visual technology, to transform the Concert Hall into a facility for the 21st century...

While the Concert Hall is closed, we are continuing to take our ensembles to other venues around London and beyond, while still hosting major events, such as the International Festival of Viols and our December opera La finta giardiniera. See page 11 for more information on our autumn season...

For all the latest news and events listings, visit www.rcm.ac.uk. If you’d like to feature in the next issue of Upbeat, keep your news and pictures coming to:

news@rcm.ac.uk

Please note we cannot guarantee to include everything we receive and submissions may be edited owing to space limitations. The deadline for the next issue is 12 January 2009. Material submitted after this date cannot be considered.

RCM Concert Hall closes with a flourish

Vladimir Ashkenazy officially gave the final downbeat on 8 May when the RCM Symphony Orchestra played the last formal concert before the temporary closure of our Concert Hall. The programme of Liszt’s Mephisto Waltz, his Piano Concerto no 1 with soloist Meng Yang Pan (pictured right), and Strauss’s Also Sprach Zarathustra was followed by a celebratory dinner in the Parry Rooms at which Maestro Ashkenazy was guest of honour.

Pictured on cover and inner front cover: images from the event
String Player of the Year 2008

Dutch violinist Mathieu van Bellen has become RCM String Player of the Year 2008. Mathieu won the coveted title after an exhilarating contest at Cadogan Hall on Sunday 29 June.

His prize includes a concerto performance with Southbank Sinfonia in February 2009 and the chance to perform on a fine instrument provided by international auction house Tarisio. For more details visit www.vanbellen.com.

2008 Piano Competition Winner

Konstantin Lapshin from Russia won the final round of the prestigious RCM Piano Competition 2008, held in the Recital Hall on Monday 30 June.

RCM Head of Keyboard Vanessa Latarche applauded the “exceptionally outstanding” standard of the six finalists in the event, in which Konstantin’s interpretations of Bach–Busoni’s Chaconne in D minor, Chopin’s Mazurka in A minor op 67 no 4 and the Concert Suite from Sleeping Beauty (Tchaikovsky–Pletnev) gained him First Prize and the Chappell Medal.

This year’s event was adjudicated by Martin Roscoe (GSM D) and Ashley Wass, who joined the RCM Keyboard Faculty in September. The panel was chaired by Christopher Elton (Head of Keyboard, RAM).

Konstantin will be performing Rachmaninov’s Piano Concerto no 3 in D minor op 30 on 13 February 2009, with the RCM Sinfonietta at Cadogan Hall. Tickets will be available to the general public from the RCM box office from Thursday 13 November at www.rcm.ac.uk/boxoffice or 020 7591 4314.

Acclaim for Museum

The Independent on Sunday has named the RCM Museum of Instruments as one of the top 20 heritage sites in ‘Secret Britain’. The Museum was described as “The definitive place in Britain to see the history of music–making”.

Graduation 2008

The RCM Graduation Ceremony 2008 took place at the Royal Geographical Society on Friday 4 July. Professor Colin Lawson addressed all graduands. The full speech can be seen at www.rcm.ac.uk/graduation2008.
RCM musicians tune up and tone up

The College has launched a new programme of activities designed to lead the way in optimising musicians' health and wellbeing. Stemming from recent research in the RCM's Centre for Performance Science – as well as contemporary evidence from the fields of medicine, psychology, and exercise science – musicians at the College now have access to fitness assessments, health seminars, and hands-on workshops on topics ranging from injury prevention to stress management and exercise adherence. This integrated package of initiatives is the first of its kind in a music conservatoire, providing RCM students with an informed backdrop against which they can make the most of their educational and professional opportunities.

Fitness assessment scheme
RCM students are now offered free physical fitness assessments, in which their current levels of physical activity and fitness are profiled, and they receive advice on how to exercise and eat to optimise performance.

Hearing assessment scheme
Following two years of research into musicians' hearing, the RCM is extending its successful hearing assessment scheme by offering a comprehensive range of hearing tests to all students and staff.

Peak performance workshops
An expanded course of two-week 'taster' workshops will be offered to RCM students on topics including yoga, pilates, Tai Chi, exercise, healthy eating, and stress management. These will be tailored to address the physical, mental, and musical demands of high-level practising and performing.

Health seminar series and Alexander technique
Bringing the whole programme together are the RCM's long-running health seminar series and Alexander technique provision, which introduce first-year students to the fundamental principles of physical and mental health that are integral to performance success.

For more information, visit the College's dedicated health website www.health.rcm.ac.uk, or contact Aaron Williamon, Head of the Centre for Performance Science, at awilliamon@rcm.ac.uk.

Winston fortepiano received

A few months ago the RCM took delivery of a superb new fortepiano to add to its growing collection of early keyboard instruments. It was made by the well-known maker David Winston and is a copy of a Viennese instrument of about 1830 by Schott.

The instrument has a range of six and a half octaves and is well suited to the later keyboard music of Beethoven and Schubert. It will also be very suitable for later composers such as Schumann and Brahms, both of whom loved the delicate Viennese action and will be an excellent accompanying instrument for Lieder and for instrumental works such as violin or cello sonatas, as well as trios and larger ensemble pieces.

Combined with our McNulty copy of a 1795 Walter piano, which is perfect for Haydn, Mozart and early Beethoven, this enables pianists to experience keyboard music from about 1780 to 1850 or later on the type of instruments known to the composers themselves. Please contact David Ward at dward@rcm.ac.uk or Geoffrey Govier at ggovier@rcm.ac.uk for more details.
RCM President hosts dinner at St James’s Palace

Generously funded by the Trustees of the Amaryllis Fleming Foundation, a private recital and dinner was held at St James’s Palace on 21 July hosted by HRH The Prince of Wales. Central to the event was the 1717 Stradivari cello which belonged to the late Amaryllis Fleming, a professor at the RCM for many years before her death in 1999. This unique cello has kindly been offered for auction by the Trustees of the Foundation, and the proceeds will be donated to our Concert Hall Transformation Project, which will greatly enhance the learning opportunities for students whilst dramatically improving the experience of our audiences. Before the dinner, RCM alumnus Julian Lloyd Webber demonstrated the exceptional beauty of this lovely instrument in a recital. The auction took place in October 2008 (you can read a full report in the Spring issue of Upbeat).

RCM Friends Summer Party

On 17 June the annual RCM Friends Summer Party was held in the College’s Parry Rooms. Joined by our Director, Professor Colin Lawson, Friends enjoyed a Pimms and Champagne reception before listening to inspiring performances by some of the College’s finest musicians.

The Elixr Trio performed Francaix’s Trio for Violin, Viola and Cello, and rising star clarinettist James Meldrum played a charming programme of works by Vaughan Williams, Penderecki and Messager to an enthusiastic audience.

The evening finished with a three course dinner, during which a prize draw was held. The winner was awarded a one year Symphony membership to the RCM Friends scheme as a thank you for introducing new Friends to the College. Symphony Friends enjoy a wide range of exclusive benefits, including invitations to high profile events such as the visit of the RCM’s President HRH The Prince of Wales.

As every year, this special event was also an opportunity for the RCM to thank all of our Friends for their loyal and kind support.

Prestigious new appointment

We are delighted to report that Michael Rosewell, Director of Opera at the RCM, has also been appointed as Music Director of English Touring Opera. Formerly Associate Conductor of ETO, following a hugely successful year with the organisation, Michael works to develop the musical standard of the company with the General Director on casting and repertoire selection and through his involvement with the ETO orchestra. In 2008 his conducting of the ETO production of Don Giovanni won high praise from a number of critics, whetting the appetite for the RCM’s own forthcoming production of Mozart’s La finta giardiniera in December.
Proms Plus at the RCM

Throughout the entire Proms season, the Royal College of Music was delighted to host a series of Proms Plus events, enabling audiences to get to know the music and musicians featured at concerts in the Royal Albert Hall. The line-up included performances, talks, interviews, a family event and a major literary festival.

The series proved a huge hit with audiences, as more than 12,500 people visited the Britten Theatre over the course of the season. BBC Proms Director Roger Wright has already announced that his plans for 2009 will be even bigger and brighter, so watch this space for details...
Concert Hall progress update

Since the previous issue of Upbeat, refurbishment work on the RCM Concert Hall has been progressing well and to schedule.

The first stage of the project was to erect internal and external scaffolding - itself a mammoth task - to allow high level access for work on the ceiling. Fine plaster specialists were commissioned to take detailed mould castings of segments of the original ceiling, to ensure its accurate reinstatement. The ceiling was then carefully dismantled, enabling the installation of pulley supports and cable runs for the stage engineering equipment, as well as electrical containment routes and pipe work services. A new 'plant enclosure' for the ventilation system is also being installed, designed to perform to the appropriate levels of quietness required for a concert hall. To aid this, work also took place above the Senior Common Room, where a protected new roof covering the existing one was built to receive the new necessary steelwork.

The fine plaster works have also continued at lower level, where the existing plaster cornice details required substantial repair. The profile of the plaster cornice has been extended to conceal new light fittings and electrical containment routes that run around the perimeter of the Concert Hall. The timber panelling has been modified to conceal electrical conduit routes and new radiators. All historic doors are being maintained and are undergoing complete refurbishment; other doors have been replaced with new acoustic doors or altered to incorporate acoustic treatment.

The main arched windows are being overhauled and cleaned. New secondary windows - incorporating acoustic glazing with special acoustic seals around the perimeter - have been designed to fit into the openings in front of the existing leaded clerestory windows, which will remain as they are.

Transforming the Concert Hall is a £4.8 million project in total. We are very grateful to the many funders who have so generously supported the first phase of the project. We are continuing to work hard to secure the remainder funds to enable us to reopen the Concert Hall in the spring of 2009. If you would like to find out more about helping this project which will transform the experience for students and audiences alike, please contact the Development Department on 020 7591 4320.

Practice Suite progress synopsis

Work on a much-needed suite of seven new practice rooms at courtyard level below the Concert Hall began on 1 August, and should have been completed by the time you read this. Project contractors E G & S Architecture write:

“The space which used to house the opera wardrobe store has been stripped, and the new shape of the rooms will allow for optimum acoustic performance... Specially designed acoustic partitions have been fixed, and there are two acoustic wall treatments within each room; a full-height low-frequency absorber and a wall-hung anti-flutter treatment... The doors are being acoustically sealed with new high quality solid European oak door frames... The specialist acoustic ceiling being installed in the corridor areas will help to absorb sounds e.g. heavy footfalls, doors opening and closing, moving heavy equipment and instruments, noise escaping from practice rooms... On the floor above, to be used for opera equipment and wardrobe storage, a floating acoustic floor is being laid, to minimise sound heard outside the practice suite. Modifications are being made to the metal access staircase to make it both quieter and safer to use.”
Sparks continue to fly at the RCM

The College’s thriving Education and Outreach Programme, RCM Sparks, continues to grow from strength to strength.

Our highly successful Musicians of the Future scheme made its Cadogan Hall debut on 3 July. On stage were more than ninety performers, showcasing this year’s instruments (flute and saxophone) alongside students from the previous three years of the scheme and an RCM band. The concert – introduced by Professor Lord Winston – was attended by local schoolchildren and families, who were impressed and delighted at the high standard and musicianship from the young performers...

Summer Music 2008 was a week of creative music-making for children and adults, inspired by the theme ‘Journeys around the world’. Some participants attended individual half-day or evening workshops, while others came for the whole week. Led by professional workshop leaders and supported by RCM musicians, different styles, techniques and genres from all over the globe were explored, including African & samba percussion workshops, instrumental workshops based on Egyptian mythology, jazz scat singing ‘Bobby McFerrin style’, vocal workshops based on themes from Iceland, and composition workshops based on ideas from Antarctica, Tibet and the Himalayas...

Little Vixens offered a challenging day for children aged 7–9, entitled and based on Janáček’s enchanting opera The Cunning Little Vixen. The Sunday session was led by Rachel Leach and Tim Yealland, supported by RCM musicians. Based on ideas from the children, the group produced their own scenes depicting the adventures of the vixen and her many animal friends, which they presented to parents at the end of the day. On 2 July the RCM Britten Theatre opened its doors to 400 local school children for a special performance of the opera itself, performed by RCM students. Introduced by presenter Sandy Burnett, the children were given a magical taste of opera.

During the 2008 BBC Proms season a team of RCM musicians supported members of the BBC Proms Family Orchestras, helping to encourage confident playing and inspire creativity. RCM musicians assisted with the regular creative workshops based on themes from this year’s season, including folk music, Doctor Who, jazz, a new commission by Errollyn Wallen, and the virtuosic world of the piano.

RCM Sparks is generously supported by British Gas.

Individual projects are also supported by the Lucie Allsop Memorial Trust, the Royal Borough of Kensington and Chelsea, and EMI. See www.rcm.ac.uk/sparks for more information on past and future projects.

“I have learned how to play a saxophone and how much we need music.”
Pupil, Fox Primary

"The best thing this year so far.”
Ugochi Onwuanibe, Summer Music participant

"I have learned how to play a saxophone and how much we need music.”
Pupil, Fox Primary
Two RCM Junior Department students Jenny and Jonathan Bannister recently visited Uganda as part of a charity project. Jenny gives her account of this very worthwhile trip.

In July my brother and I were very lucky to be able to travel to Mbale in eastern Uganda to work with a charity called ugive2uganda, which was set up and run by a British man, Philip Monk. Philip has managed to establish the first brass bands in eastern Uganda where the students can read music. We were able to play with two of the school-based bands and also had a go at conducting them.

The Ugandan children were thrilled that people from the UK were showing an interest in them and they were amazed to see a girl playing a tuba! Many of the children in the bands are orphans and are surviving on one very poor meal a day. Their music has given them hope for the future; one trombonist, David, walks 15 miles to band practice.

The best fun we had was playing with a traditional freestyle marching band. We really enjoyed improvising to the traditional African songs. Philip’s plan is to create a district band which will be able to take on paid engagements so that the children can earn money for food and school fees, as secondary education is not free in Uganda.

Apart from music, ugive2uganda also works with needy families, supplying them with basic needs such as mosquito nets and medical care, and organises sponsors in the UK for the most desperate of the children. We visited some families in remote villages and were shocked at the level of poverty. Many children have lost one or both parents to AIDS but this is not the only danger. One of the families had lost their father because of a wildcat bite.

The charity desperately needs any unwanted brass instruments in any state as they have to be transported in the back of a truck and are constantly being damaged.

When we returned we received an email from Philip which made our trip seem worthwhile. Zaiou, a young girl in in Highway school band, told Philip that she was so inspired to see a girl playing tuba that she would like to be moved from the cornet to the tuba. Philip believes that she may be the first female tuba player in Ugandan history, unless anyone knows different!

For more details, visit www.ugive2uganda.org

Woodhouse Professional Development Centre – a decade of excellence

The College’s internationally renowned Career Development Unit, the Woodhouse Centre, is approaching its tenth anniversary this year. Founded with generous funding from the Woodhouse Trust in 1999, the Centre offers support of all kinds to RCM musicians – students and recent graduates – as they make their way in the profession. Since opening, the Centre has provided work opportunities, advice, information, guidance, referrals and contacts to thousands of RCM musicians, and the service earns plaudits from users year after year. The service for 2008/09 has been extended and focused even more closely on the demands of the profession, so it now offers three distinct areas of support:

**Professional Engagements Service**
www.rcm.ac.uk/professionalengagements
Mary Cosgrave and Diana Barlow
mcosgrave@rcm.ac.uk | 020 7591 4375
dbarlow@rcm.ac.uk | 020 7591 4367

**RCM Sparks – Education and Outreach programme**
www.rcm.ac.uk/sparks
Hayley Clements and Katy Hemingway
hclements@rcm.ac.uk | 020 7591 4330
khemingway@rcm.ac.uk | 0207591 4394

**Enterprise Support Services**
www.rcm.ac.uk/enterprisesupport
Frances Hardcastle
fhardcastle@rcm.ac.uk | 020 7591 4368

The RCM’s marketing team is also available to offer specialist advice to RCM musicians on self-promotion and event promotion. Appointments are made through the WPDC.
Events round-up

With the closure of our concert hall for renovation, we are seizing the opportunity to take ensembles to other London venues, and our collaboration with Cadogan Hall continues with a pair of orchestral concerts. On 13 November, John Wilson (pictured right) conducts the RCM Symphony Orchestra in a colourful programme that culminates in Rimsky-Korsakov’s Sheherazade, while on 4 December Peter Stark comes straight from BBC TV’s hit series Maestro to provide a fitting end to the Vaughan Williams anniversary, with a performance of his Symphony no 4.

Back home, our second International Festival of Viols runs from 11 to 14 November, and focuses on the Royal Court of Versailles, as alongside a host of performances, lectures and masterclasses we welcome one of the world’s great gamba players in the form of Hille Perl and the ensemble Los Otros. We are also delighted to present Españal – a two-day celebration on 18 and 19 November of Spanish music for guitar and keyboard from through the ages.

Of course our usual programme of free chamber concerts, lectures and masterclasses continues throughout the year, and as always, provides a wonderful opportunity to hear RCM musicians perform in a more intimate setting.

See www.rcm.ac.uk/events for details of all the above, and more.
As usual, Lord Winston is a busy man. He has spent the morning giving a lecture in Liverpool, the evening speaking at a fundraising dinner in Strathclyde, and when Upbeat catches up with him in London the next morning, he is straight off the overnight train from Glasgow, and about to head off to the BBC. While munching his breakfast (a pear and a banana – he evidently practises what he preaches when it comes to public health), Lord Winston talks about his first year as Chairman of the RCM Council.

“Well, I’m delighted to be Chairman. Although...” he pauses to take a large bite of the pear, while he chooses his words carefully... “it turns out to be a good deal more busy and a good deal more involved than I had anticipated!”

But this is said with a broad grin and a twinkle in the eye; it’s clear that he’s relishing the opportunity. And his grin gets broader still when he starts to talk about the students themselves: “The first thing I want to report, really, is my constant amazement at the high standard of music at the Royal College. I believe it to be by far the best conservatoire. It has a fantastic orchestra, and of course the College produces outstanding opera at a remarkably low cost.” As a Mozart fan, he’s looking forward to the production of La finta giardiniera in December. He continues: “One of the other impressive aspects of the College, which is in fact quite remarkable, is its outreach programme [RCM Sparks], and the Junior Department. That is a very exciting endeavour, and I don’t think that has enough publicity – it should be much more recognised than it is.”

We’re moving into the area that Lord Winston is perhaps best known for – not just appreciating excellence, but getting the message out to the public. “Things are starting to happen, but for far too long, dare I say, the College has been a bit too complacent and inward-looking. I think in a modern society it doesn’t matter if you’re excellent or not – you do require promotion. And I think the College has to do that more, and that is my responsibility. The College’s reputation was that it was a conservatoire - őre in the sense of being very conservat-ive, and I don’t think that’s appropriate, although I think Colin Lawson has started to change that. I have a fondness for Colin, I think he’s a wonderful Director, and I must say I get on very well with all of the Directorate, which is very good and useful.”

The grin disappears and the brow becomes mildly furrowed as he moves onto some of the practical challenges faced by the College; the refurbishment of the concert hall, the extensive ongoing work to provide more practice facilities across three different sites, and another pressing matter: “In my view, and many people’s view, the Britten Theatre is a hidden gem and it shouldn’t be hidden – we need to do something about how we get people into it and announce its presence, so the foyer and entrance are going to have to be re-jigged.” Then, after another pause: “So one of the key issues for the chairman is how we’re going to fund all this.”

Lord Winston certainly sees fundraising – both for major building projects, and to ensure that the College continues to deliver a world class education as befits its students (which in itself is not cheap) – as one of his big challenges. But as we talk, it’s also clear that he is enjoying leading on creating a sustainable future for the College and generations of students to come. As he outlines his message, his passion for the College is evident:

“What we need to do, I think, is to get out into the general community and say look; Britain – especially London but Britain, actually – is one of the most advanced cultural societies anywhere. Its music is utterly internationally competitive and of the highest standard, and it’s only of that high standard because of the conservatories, of which the best is the Royal College of Music. And that therefore by investing in the young people you’re doing something much more important than donating to Covent Garden, for example. Because the end result is Covent Garden, but without that feeder you won’t actually have an opera house in the state or standard that it should be!”

Lord Winston can’t contain his enthusiasm, and he paces around his office. As Professor of Science and Society, he has a room in Imperial College’s Faculty Building – the “blue cube” – a modernist monolith and a shrine to glass and steel. However a contrast to the
modern surroundings is provided by the view from his window of the RCM itself, and perhaps it is being reminded of the proximity of the institutions that brings him to his next point:

“The third component to the job is the notion actually of the RCM being part of a cultural consortium in the whole of South Kensington – with science as part of that culture, with the Royal College of Art – an ‘Albertopolis’ vision which I want to strive towards with all the institutions on this site, including the museums, of course. There is already the Exhibition Road Cultural Group and I think that’s a good idea, and I think I’d like to extend that to something even more forceful.”

Developing this idea, we get onto approaches to learning at these neighbouring but radically different institutions. “My fourth point is that I think one of the issues for the Royal College – for all the conservatoires – is that there’s a kind of ambivalence about what they are. On the one hand they are places where people want to just go and practise and really develop their skills so that they become the leader of an orchestra, or a good singer, or whatever. But on the other hand, the College is a Higher Education institution, so it should be having a massive component of academic activity. Now the Royal College does that; in fact actually it’s leading on academic work. It probably has the biggest academic component of any conservatoire; it produces a Doctorate in Music – it’s the only one that does; it has a very respected academic component. But it’s difficult, I think, for students sometimes to see why that’s important. To many students, attending lectures is completely irrelevant – what they want to do is to spend seven hours practising.”

Lord Winston evidently feels more should be done to persuade RCM students to engage in the academic side of the College, and we’re back yet again to his life’s “mission” – to spread the word about the need to engage with learning; with science; with the intellect. A final question for him: through his books, lectures and TV programmes he has done an enormous amount to demystify and humanise scientific endeavour, and explain it to a large audience. Is there a similar job to do with classical music, which can also be seen as jargon-ridden and esoteric? Does classical music need to explain itself better? The answer is emphatic:

“Classical music needs to hugely! We don’t really live in a musically literate society. Of course we are capable of all the emotional response that music can produce, but the average person who’s very interested in music has no understanding of relationships between keys, for example. When you listen to Ravel’s Bolero and you hear that modulation at the end you get this gut feeling of almost, well, horror! But you don’t see the relationship between the keys because we’re not literate in that way, and I like the idea of having some exposure of music in an intellectual sense.”

Now that he’s onto music itself, the grin is the biggest it’s been. Lord Winston clearly has an enormous passion for music, and he chats merrily and knowledgeably about a huge variety of composers, from Schubert and Beethoven to Stravinsky and Walton. However there is one composer we keep coming back to – discussing Figaro, Cosi fan Tutte, the Clarinet Concerto and Quintet… he looks up.

“Everything begins and ends with Mozart at one level, doesn’t it?”

In the next issue of Upbeat, Lord Winston discusses the relationship between science and music.
Performing and Lighting Designer
I came straight from school to study at the College, and the first opera I was ever involved in was The Beggar’s Opera, in which I played the role of the beggar. The music was arranged by Frederic Austin, father of Richard (Dicky) Austin, who was in charge of the opera school in those days. It was performed in order to help raise money for what is known as the 65 building, and at least one performance was conducted by Sir Malcolm Sargent. The director was Peter Potter, whose main claim to fame was that he invented Juke Box Jury!

It was particularly memorable because we took that production out to Vienna as an exchange with the Vienna Conservatoire. We gave two live performances and then it was recorded for TV, which was a tale in itself - we were up at 6 and ready at 8, but there was a Herr Doktor who was doing a sort of Vorspiel, and that went on until something like 12.30. Then we did the first act, by which time it was about half past two, and they realised we hadn’t had any lunch and that all the restaurants in Vienna were probably closed. So they had to ring one up and persuade them to open, which they did. However the TV people wouldn’t let us get out of costume, and so we were walking through the streets of Vienna in these rags and tatters – it must have been quite a sight!

I was only at the College for two years before I left and got a job as stage manager for Opera for All, which is now English Touring Opera. In 1966 I went out to Florence to study singing, and when I came back to England I went to Glyndebourne as a member of the chorus – and hated it. So I did a number of other things, including occasionally coming back and lighting some of the operas for the College: I lit Hugh the Drover, and actually my ‘dawn’ got a mention in The Daily Telegraph!

Extraordinary Sets
I came to my permanent position at the College in February 1979, when we were doing one opera a year, always in English. The first opera was The Magic Flute, which had Janis Kelly in it, who is now on the teaching staff, and Michael Rosewell was one of the repetiteurs. There were four performances at the Parry Theatre, and it was a brilliant production.

We had one big problem because a lot of the scenery was on casters, and when we actually got the set, we found that the stage was so uneven that these casters were rattling horrendously. So we ordered in a whole load of hardboard and overnight – between the two dress rehearsals – we laid down this floor. That’s the only time I’ve actually had to sleep at College! We couldn’t eliminate the noise entirely, but the next day was an improvement, at least.

After the shock of what that first set for The Magic Flute cost, I decided we ought to build the set ourselves. One of the next shows we did was Ariadne auf Naxos with Christopher Gillett and Susan M’Culloch, among others. It was conducted by Peter Gellhorn, who was on the staff at the time. The set was an enormous thing to build as the College didn’t have any rostra, so we built about twelve 8’x4’ rostra that were about 2’ high, and six tall ones, and we also had to build a curved set at the back – not to mention a boat!

1983 was the centenary of the College, marked by a performance of a commissioned opera by Richard Blackford, called The Metamorphoses, which was done in conjunction with the Wimbledon School of Art. That was a bit of a nightmare because they wanted to have these things from Japanese theatre called hanamichi, which are these sort of bridges that go across the auditorium, so we had to persuade one of the scaffolding companies to rig it up for us, which luckily they did.
**New Eras**

Jimmy Lockhart came to take over things and we started to do at least two operas a year to make use of our new space – the Britten Theatre, which opened on the 5th of November 1986 with a huge gala concert and a lot of alumni coming back to sing, including Kenneth McKellar (famed for representing the UK at the Eurovision Song Contest). The Opera School’s contribution was the last act of *A Midsummer Night’s Dream*, which is of course coming again next summer. I remember Gerald Finley came back to sing the role of Bottom. Within the first year of the theatre’s opening, we did Puccini’s *Trittico*, and in Italian – things were now being done in the original language.

Later on, Neil Mackie came up with the idea of calling our opera school the Benjamin Britten International Opera School, and got agreement from the Britten Trust. We launched it with John Copley’s production of *A Midsummer Night’s Dream*, which was a terrific show. We did an excerpt from it for the President’s visit, which he seemed to enjoy, and it went to Edinburgh, which was of course marvellous but expensive.

In recent years the thing that I have to say is that the collaboration between the vocal faculty and the opera school has been terrific. What Neil Mackie did, and Nick Sears continues to do, is really encourage opera to be at the forefront. Other conservatoires might say “we’ll put on this opera; now can we find the people to do it”, but our attitude is that we must put on whatever is going to best suit the maximum number of students that we have, and their voice types. We’ve never really given them anything that would show them up, or reveal any particular weaknesses. Maybe push them a little bit – yes of course, they should be pushed – but they should also know they are capable of doing it, and they end up doing so. That has given a terrific strength and boost to the whole opera school, and you can see the result in recent graduates like Andrew Kennedy, Sarah Davies and Liz Watts. People like that are having wonderful careers straight out of College and that’s really terrific. It’s nice to see that they appreciate what College did for them as well; they seem to like to mention it, which is also very good. We like that!

**The Researcher**

Recently I have created an historical archive of all the operas done at the College. I spoke to Oliver Davies, who was director of the Centre for Performance History at that time and said look, can you let me into the archive because I’d like to go through all the opera programmes. So I did. It took me about three summers, and it was fascinating.

In the early days of course the College had nowhere to perform opera, so it had to go outside, and it depended on people like Beerbohm Tree to lend his theatre for a day – that was all the time they had to get in and to perform! So it was quite a thing when in 1921 the College first opened the Parry Theatre, and it used it well – of course famously when *Hugh the Drover* and *Riders to the Sea* got their first performance here. And, amazingly, the College actually put on *Parsifal*. Can you believe it!? You wonder what it was like!

A lot of the singers’ names one doesn’t know of course these days, but there are some that you do – people like Dame Clara Butt, who sang Orpheus here. They had guest conductors coming in – Stanford did a lot of the conducting himself while he was here, including putting on some of his own operas, and then Sir Malcolm Sargent, Adrian Boult and Thomas Beecham all came and conducted here.

The orchestra lists are fascinating. Holst played the trombone in the orchestra. Frank Bridge started out on the violin and then went to the viola – his name crops up over a number of years. Herbert Howells played the timps. Goossens played too.

My research will form the basis for a book about the history of opera at the College. Besides that, the Centre for Performance History have made a start at putting all the programmes online.

So my next project is to complete this book, and I have some personal family history I want to investigate. We have some other great uncles who were in the navy, one of whom, rumour has it, ended up as a Surgeon Admiral. So there will be a trip to the Maritime Museum – now that I’m into research!
La finta giardiniera

In December, our opera production at the RCM Britten Theatre provides a welcome chance to hear Mozart’s early masterpiece La finta giardiniera.

Described as “maybe the most underappreciated of Mozart’s operas”, it was written when the composer was just 18. Combining serious and comic elements, the opera not only points the way towards later masterpieces such as Don Giovanni and Cosi fan Tutte, but also contains much wonderful music in its own right. As RCM Opera School Administrator Andrew Page reports: “The piece mostly very much follows the Handelian model of Aria–Recitative–Aria–Recitative. There’s one duet, I think, and then of course Mozart’s famous finales where things really get cracking along.”

The title roughly translates as “The Pretend Garden Girl”, and takes place in the aftermath of a crime of passion, in which the Count Belfiore stabs his lover the Marchioness Violante Onesti.

For nearly 200 years the opera was only known in its Singspiel version, sung in German, and with spoken dialogue between the musical numbers – this version was presented once before by the RCM. In the 1970s, however, the original Italian language version, complete with recitatives, was rediscovered and this version is being presented in December, with English surtitles.
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Welcome to new Friends

We are delighted to welcome the following people who have joined the RCM Friends recently:

Ms C Bermingham  Mr R Lowe
Ms C Bowring  Ms P Mann
Mrs A Christou  Mrs S Mocatta
Mr S Connock MBE  Prof M O'Neill
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Acknowledgements

We would like to express our gratitude for recent donations from the following:

The Derek Butler Trust
Mr Philip Carne
Mr Derek J Clare (deceased)
Diamond Family Foundation
Esmée Fairbairn Foundation
Worshipful Company of Fishmongers
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Mrs Linda Hill
Independent Opera Artist Support
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There are numerous ways in which you can support the RCM. If you are interested in finding out about current projects or fundraising activities, please contact the Development Team on 020 7591 4320.
Sound bites

SPOTLIGHT ON

Jun Ishimura

Jun Ishimura has had a successful 2008, winning several prizes in international piano competitions; she was awarded third prize in the Brant Competition, Birmingham, fourth prize in the 24th International Competition Valsesia Musica, Italy, and third prize, the Special prize and a medal for the youngest finalist in the 54th Maria Canals Barcelona International Competition.

Special selection... Philip Ashworth’s work BIG G was selected for a workshop and recording by the London Chamber Orchestra for their inaugural LCO New: Explore scheme, earlier this year... Fernando Covello’s piece Brief Red Hit for two cellos based on ‘The Firebird’ was chosen to be performed as part of the promcast (www.promcast.co.uk)...

Forthcoming releases... pianist David Theodor Schmidt has signed an exclusive recording contract with SonyBMG Europe. His debut CD of Schubert, Brahms and Mendelssohn on Sony Classical is planned for spring 2009... Hiroaki Takenouchi has released a solo CD entitled Cosmos Haptic: Contemporary Piano Music from Japan – contains works by eight Japanese composers including RCM alumnus Dai Fujikura (http://www.lorelt.co.uk).

Congratulations to.... soprano Ruby Hughes for winning a Tillett Trust Bursary and a Colin Keer Foundation Bursary... harpsichordist Erik Dippenaar who won the Accompanist’s Prize during the 7th London Handel Singing Competition. Erik, along with Marta Gonçalves (flute) and Claire Bracher (viola da gamba), also won first prize in the Fenton House Early Music Competition 2008... Steven Daverson for winning this year’s Mendelssohn Scholarship in Composition... violinist Shira Epstein, who has won the first prize in Sevenoaks Young Musician of the Year Competition 2008...

Piano prizewinners... Anna Peletis won the Bromsgrove Young Musicians Platform in May... Jianing Kong was awarded second prize in the Tunbridge Wells International Concert Artists Competition... Alexei Petrov was awarded second prize in the Norah Sande Award, a South East regional competition for young pianists, held in Sussex... Lynn Kang was awarded third prize and the best performance of the set Malaysian piece at the recent Malaysian Piano Competition in Kuala Lumpur...

Konstantin Lapshin has won the Hatfield & District Festival overall prize, which in addition to a cash prize gives him the opportunity to play with the Philharmonic at UH, The University of Hertfordshire’s resident orchestra... Amy de Sybel won the MBF Sir Henry Richardson Award... Poom Prommachart has won second prize, and best performance of Lisz’s music, at the Third International Chopin Piano Competition...

Maria Merchant (right) won the First Prize and the Gold Medal at the Hindemith International Competition in Berlin. Manon Ablett came joint second.

Singing successes... Lauren Ashworth joins Grange Park Opera Chorus... Rosie Aldridge was awarded the Ian Fleming Award by the MBF and a Star Award by the Countess of Munster Trust... Sarah-Jane Brandon won the Maggig Teyte Prize and Miriam Licette Scholarship (MBF); the Lorna Viol Memorial Prize, ROSL Trophy and Audrey Strange Memorial Prize in the Royal Over-Sea League Competition 2008; and the Cuthbert Smith Prize in the Lies Askonas Competition; and second prize in the 2008 Richard Tauber Prize for Singers... Ruby Hughes was awarded a Tillett Trust Bursary and a Colin Keer Foundation Bursary, and she won a Miriam Licette Scholarship (MBF)... Alexander Hargreaves was recently awarded financial support from the Countess of Munster Trust... Helen-Jane Howells won the John Warner Memorial Competition, received the Russell Sheppard Vocal Scholarship and an award from the The Simon Fletcher Charitable Trust... Anna Huntley and
Sigríður Ósk Kristjánsdóttir joins Glyndebourne Chorus... Ben Johnson won first prize in the Kathleen Ferrier Competition and will take a place at the National Opera Studio 2008/09... Stephanie Lewis was awarded a Sybil Tutton Award... John McMunn has been cast as principal understudy in ETO’s new production of Handel’s Partenope... Madeleine Pierard has been awarded scholarships from Edward and Helen Hague, Irene Hanson, Patricia Pratt, and Professor Jack Richards... Vojtech Safarik gained a place in William Christie’s Young Artist Académie in Aix-en-Provence performing The Fairie Queen... Paula Sides has been cast as Pamina in ETO’s new production of Die Zauberflöte and will be the new voice of Peroni, singing La Wally in a global advertising campaign. She has also reached the finals of YCAT... Jonathan Stoughton has been awarded a place at the National Opera Studio (2008/09)... Ben Thapa is a recipient of a MBF Music Education Award for 08/09 and will sing at Garsington Opera alongside Alexander Vearey Roberts and Luke Williams... Angelica Voje has been awarded a place at the Zurich Opera Studio... Colette Boushell won a scholarship at the MBF Sybil Tutton Awards... Martha Jones has appeared with Woodhouse Opera as Hansel alongside Helen-Jane Howells as Gretel.

Praised in the press... Andrei Korobeinikov’s debut release of Scriabin piano sonatas has been praised by Andrew Clements of The Guardian; “It’s an impressive studio debut... There are no half measures in his playing, the technique is formidable; it is a genuinely thrilling disc.”

New posts... Tim Wakerell is Sub-Organist of St. Paul’s Cathedral, London... Ashley Marshfield has been appointed Organ Scholar at King’s College, London... Antoine Françoise has been appointed pianist in the Swiss contemporary music ensemble Nec (Nouvelle Ensemble Contemporain).

A clean sweep... RCM students have cleaned up at the international Les Azuriales opera competition in France. The winners were announced after a gala competition concert in the Villa Ephrussi de Rothschild on 17 August: Les Azuriales Opera Prize went to Madeleine Pierard... Paula Sides took the Karaviotis Prize (awarded to the runner-up), while the Junior Prize (for most promising singer under 26 in full-time education) was awarded to Lorna Bridges. Lorna will be appearing in the RCM’s forthcoming production of La finta giardiniera in December (see page 20).

Performing far and wide... Sopranos Katie Long and Maria Marchant (also RCM postgraduate pianist) appeared in four BBC Proms, including the Last Night, with the BBC Symphony Chorus. Maria also performed works by Messiaen in a Proms Plus concert at the RCM in July... In June eleven RCM vocal students travelled to Tel Aviv in Israel to perform in Britten’s War Requiem. (pictured below: back row: Frederick Anno, Hazel Mcbain, Alex Hargreaves, Dave Hansford, Greg Hallam, Sarah Barnes front row: Rebecca Engler, Michael Scott, Fiona MacKenzie, Roger Brent, Helen Lear)... Tenor Michael Scott sang the American national anthem at a Philadelphia Eagles match, televised nationwide... Guitarist Yuki Osa performed at the Royal Albert Hall’s annual Cathcart Proms earlier this year... pianist Hiroaki Takenouchi, Constant & Kit Lambert Junior Fellow, will give recitals at the Wigmore Hall (Park Lane Group) on 19 January and Tokyo Opera City Recital Hall as part of the ongoing ‘B to C’ series on 21 May 2009. He is also planning, with Peter Horton, a day celebrating the music of former RCM Director, Charles Hubert Parry... Yoko Nakamura (top) has given solo piano recitals at St James’ Church Piccadilly and St Martin in the Fields as an artist of the Concordia Foundation... Clarinetists And Karabacak and Fiona Mitchell made use of the video conferencing facilities in the Outer Parry Room when they performed in a masterclass given jointly by Janet Hilton, Mark Walton and James Fry (University of Auckland, New Zealand). In September Amie Owen and Manus Noble performed in London to professor Jason Vieaux and a live audience in the Mixon Hall at the Cleveland Institute of Music (USA), participating in an International Guitar Weekend via distance learning.
Staff bites

Ashley Solomon (Head of Historical Performance) is the first Brit to be awarded the 2008 Hans Roth Award, for his tireless efforts and assistance in helping the native Bolivian Indian musicians. This follows a 2008 BBC Music Magazine nomination, in the best choral category, for the CD of Bolivian Baroque music he directed with the Arakaendar Bolivia Choir, performed at the RCM last February, and Florilegium (RCM Ensemble in Association). In addition, Florilegium’s latest CD release, of Bach’s cantatas and Suite no 2 with Ashley playing solo flute, received a 2008 Edison Award, the oldest and most prestigious Dutch Music Prize.

New releases and recordings... Cellist and RCM Research Fellow Tânia Lisboa will celebrate the release of her latest CD for Meridian Records in a Wigmore Hall recital with pianist Cristina Capparelli, on 15 December at 7.30pm. This new release, ‘The Brazilian Cello’ revives interesting 19th & 20th century Brazilian compositions in addition to featuring the complete works for cello and piano of Camargo Guarnieri... Jane Chapman, Professor of Harpsichord, has released a CD called ‘Three Windows’ with electric guitarist Mark Wingfield and saxophonist Iain Ballamy (www.threewindows.co.uk). In February 2009 she releases a solo CD of new works with live electronics on the NMC label called ‘Wired’... In December 2008 Head of Woodwind Janet Hilton and pianist Jakob Fichert are making a CD for Naxos of the Clarinet Sonatas of Max Reger... Peter Horton’s new edition of Vaughan Williams’ Symphony no 5 has been published by Oxford University Press...

From the Studios... Professor David Burnand’s Night Scene (2001) has been released on rarescale’s Moss Garden CD. A new work, For Tarkovsky was premiered by Carla Rees in London this month, and will be recorded at the RCM in November... Vasco Hextel’s Mantra, has also been released on rarescale’s Moss Garden CD... Michael J McEvoy composed the score for Richard Linklater’s film Me and Orson Welles due for worldwide release in early 2009. He has also been working with Paul Oakenfold on the score for a Hollywood movie Nothing Like the Holidays, directed by Alfredo De Villa, on general USA release from November 2008... Earlier this year Dr Miguel Mera left his post as Research Associate in Composition for Screen, and has now taken up a principal lectureship in music and performing arts at Anglia Ruskin University... Michael Oliva has released Apparition and Release on the rarescale label. The title track is featured in September’s Wire magazine. Michael’s opera The Girl Who Liked to be Thrown Around sold out at the Grimeborn Opera Festival in August. He is performing with Carla Rees at the Sonic Circuits Festival of Experimental Music (Washington DC) in October, and has been commissioned to write a large-scale choral work for Mosaic, due for performance at St Alban’s Cathedral in Spring 2009... Avgoustos Psillas is leaving College in order to take up a challenging new role as a sound designer for Autograph Sound Recording, supplying sound systems for musical productions in the West End and beyond.

On the Big Screen... Last year Jools Osborne, Costume Supervisor for the Opera School, worked on the recently released film The Duchess, starring Keira Knightley and Ralph Fiennes... Representing RCM... Angela Escott attended the annual conference of the International Association of Music Libraries, held in Naples. Angela was elected Chair of the Broadcasting and Orchestral Libraries branch of the association... Peter Horton read papers on William Sterndale Bennett at the International Conference on 19th century Music at University College, Dublin, and on Samuel Sebastian Wesley at the University of Durham/Royal Musical Association Study day on English Cathedral Music... Rosie Perkins has been appointed a Commissioner to the International Society of Music Education’s Commission for the Education of the Professional Musician... Justin Lavender sang songs in Mandarin for the Chopsticks Club’s 15th anniversary celebrations in the presence of the Chinese ambassador, accompanied by former RCM student Wai-Yin Lee.
Jack McDougal died on 30 April. An Associated Board violin scholar, he began studies with Isolde Menges in 1938. Called into the army in World War Two, he served in Africa and Italy, returning to the College in 1945. With his wife Maija, he gave recitals in America and Europe and was later appointed a violin professor at the RAM. Friend Sidney Pavey remembers Jack as a popular figure and a fine musician.

Elizabeth (Betty) Glennie died peacefully in her London home on 11 May aged 97.

Tristram Cary, pioneer of electronic music, died on 23 April, aged 82. Although his association with the RCM was brief, it was highly significant. Tristram established the RCM’s Electronic Music Studio in 1967, the first of its kind in UK Higher Education.

The College is sorry to hear of the death of Vernon Handley CBE, former Professor of Conducting (1966–72). Over a 50-year career, he worked closely with a number of British orchestras, including the Royal Philharmonic, London Philharmonic, Royal Liverpool Philharmonic, English Symphony Orchestra and the Ulster Orchestra. He premiered and recorded premiere performances of a vast number of works by British composers. He recently had a BBC Prom concert dedicated to his memory.

The College was saddened to learn of the death of Nic Branston on 28 July, aged 25, in a road accident. An exceptionally talented horn player with a promising future, Nic had recently completed his postgraduate diploma at the RCM and was on trial with the Orchestra of Opera North. In his short career, he had performed with the London Symphony Orchestra, BBC National Orchestra of Wales and the Philharmonia. He is remembered by his friends and family as being a very kind, fun, modest person who was full of energy. The RCM Symphony Orchestra and John Wilson will dedicate their Cadogan Hall concert on 13 November to Nic’s memory.

Former Professor of Keyboard and alumnus, Barbara Sidwell (née Hill), passed away in September. Barbara was a Professor at the RCM from 1980 to 1990. She was married to another former RCM Professor, Martindale Sidwell.

It is with great sadness that we report the death of former RCM Professor and Fellow of the College, Yonty Solomon. Yonty enjoyed a distinguished worldwide career in recitals, concertos and chamber music. After graduating with highest distinction in both Music and Psychology at the University of Cape Town, South Africa, he continued his studies with Dame Myra Hess, Guido Agosti and Charles Rosen. He won several major piano competitions, including the Harriet Cohen Beethoven Medal. Yonty was a soloist throughout the world with many of the most important symphony orchestras. The following tribute by Vanessa Larcher, Head of Keyboard at the RCM, was read out at his funeral: “Yonty was the for all of his students the best role model that a teacher could possibly be, a colossus of the piano world, warm–hearted, generous, enthusiastic, energetic, and intellectually curious. To say that he will be sorely missed by us is an enormous understatement; his exceptional legacy is legendary. I know I can speak for all my colleagues when I say we feel very privileged to have known him.” A memorial concert will take place at the RCM on 8 March 2009.
The Brook Street Band, with soprano Nicki Kennedy and alto Sally Bruce-Payne, will give recitals in 2009 at the Wigmore Hall of three English Cantatas not performed together since Handel’s time. The lost manuscripts were discovered by cellist and Handel scholar, Tatty Theo. The Band has also just released its latest CD, Handel’s English Cantatas and Songs (AVIE Records), with world premiere recordings of these rare works, together with the first ever published edition. For more information about concert dates go to www.brookstreetband.co.uk

In Japan... Ken Endo- Karatsu, cello, (left) will be celebrating the 10th anniversary of his debut recital in Japan at the Casals Hall in Tokyo on 16 November... Rika Fukuda (piano) recently directed the Tokyo New Millennium International Music Summer School. She was assisted by Arisa Kawasaki (piano) in the international piano masterclass. The Fukuda-Steinfatt Overseas Award for chamber music, presented at the Summer School, was awarded to Ruaychai Saengow (violin).

Proms Facts and Figures... The First Night of the BBC Proms boasted no fewer than 40 RCM alumni, including organist Wayne Marshall alongside RCM Brass, featuring a mix of alumni and students, the BBC Symphony Orchestra, which boasts at least 27 College alumni including six section principals and six co-principals... BBC SO also performed at the Last Night of the Proms under the direction of alumnus Sir Roger Norrington, with RCM singers Sophie Bevan, Anna Leese, Nathan Vale, Jonathan Lemalu and Cora Burgraaf. The second half opened with a memorable work by composer Anna Meredith, bringing the total number of RCM alumni on the Last Night of the Proms to 34 performers... Other alumni appearing in the Proms included singers Andrew Kennedy, Simona Mihai, Rosemary Joshua, Thomas Walker, Elisabeth Watts, Matthew Brook, Sarah Connolly and Rachel Nicholls; conductors Stephen Bell, Kenneth Montgomery and Sir Colin Davis; pianist Huw Watkins, organist James O’Donnell; percussion ensemble O Duo with Owen Gunnell and Oliver Cox; clarinettist Mark van de Wiel; and works by composers Kenneth Hesketh and Mark-Anthony Turnage.

New Appointments... Patrick King has been appointed Principal Timpanist of the Welsh National Opera, and James Southall has been appointed to the post of Repetiteur... Former Leverhulme Group Junior Fellows, Majestic Brass (below) have been appointed as Ensemble in Residence at the Purcell School... Joanna Westers (violin) has been awarded a position with the Academy of the Royal Concertgebouw Orchestra in Amsterdam... Dr Jennifer Barnes has been elected as President of Murray Edwards College, Cambridge... Pianist Simon Callaghan has recently been appointed Artistic Director of the Sunday Evening Concert Series at Conway Hall, Holborn. The autumn season will feature several RCM students, alumni and professors including Madeleine Mitchell, Andrew Ball, Janet Hilton, Peter Buckoke, Hiroaki Takenouchi, Cerys Jones and the Harpham Quartet among others. Further details can be found at www.conwayhallsundayconcerts.org.uk

May 08... Baritone Alistair Shelton-Smith, now living in Germany, met another RCM alumnus and baritone, Richard Salter when they performed the roles of Eddy and Dad respectively in Mark-Anthony Turnage’s Greek at the Staatsoper Hannover.

Congratulations to... Christopher Ainslie (countertenor) for winning the 2008 Richard Tauber Prize for Singers... Ida Falk Winland (soprano) who has won the Kathleen Ferrier Competition Song Prize, has recently gained representation from Askonas Holt, took first prize in the annual inter-collegiate Joaninha Trust Award Competition and was awarded a place at the National Opera Studio for 2008/09. She also won the Adele Leigh Memorial Prize... James Oldfield has been cast as principal understudy in...
ENO’s new production of Handel’s *Partenope*.

**Honours for...** alumnus Edmund Fifet, former Director of Junior Department and former Principal of the RWCMD, who is made CBE... **Anna Maria Panzarella** (soprano), who has recently received the French honour of Chevalier dans l’ordre des Arts et des Lettres... William Waterhouse who has posthumously received the Curt Sachs Award of the American Musical Instrument Society for his work on *The New Langwill Index of Musical Wind–Instrument Makers and Inventors*.

**Composers Notes**... Ruth Chan (Composition for Screen) was recently commissioned to compose the original music for the programme ‘Attack of the Pentagon’ which was aired on the Discovery Channel in the USA and Canada... Dominic Nunns has composed and conducted original music for the new BBC3 sketch show ‘The Wrong Door’, which started on 28 August... Graham Ross has been commissioned to compose a new orchestral work for the BBC Concert Orchestra, to be performed and broadcast in May 2009 at the Royal Festival Hall. He also makes his conducting debut with the Aalborg Symfoniorkester in Denmark on 13 November.

**Upcoming performances...** The Sirocco Saxophone Quartet will be performing their first Park Lane Group recital at the Purcell Room in January 2009... Music in Mayfair recently launched its ninth season, run by Artistic Director Maria T W Corbett–Weaver (piano)... The season featured performances by Leonard Schreiber (violin), Aleksei Kiselow (cello), Luis Parés (piano), David Smith (flute), Alisdair Beatson (piano) and Tamsin Waley–Cohen (violin). The final concert of the season takes place on 26 November at St Georges Hanover Square and features the violinist Valery Sokolov performing with The Orpheus Sinfonia conducted by Michael Alexander Young. For more information go to www.muscinmayfair.org ... Recent Tagore Gold Medal winner Meng Yang Pan will perform by candlelight with alumnus and RCM Professor of Piano, Julian Jacobson at Woodhouse Copse on 23 November. For more details go to www.woodhousesounds.com

**Alumni on the telly...** As one quarter of Britain’s Got Talent finalists, Escala, Victoria Lyon can regularly be seen on a national advertising campaign for Sky Sports... The recent BBC programme Maestro featured RCM conductors Natalia Luis–Bassa, Ivor Setterfield, Peter Stark and Sir Roger Norrington, with appearances by tenors Shaun Dixon and Alfie Boe.

**Births and Marriages...**

Soprano **Jennifer Johnston** and husband Stephen Thomas became proud parents to Ruby Laura Johnston Thomas on 14 May 2008. Ruby weighed in at 8lbs 9oz.

Pianist **Christina Lawrie** (right) married Marcus Barcham–Stevens on 31 August.

Ruby Astrud Morwyn Little was born to soprano **Nina Bennet** and Oliver Little on 18 February 2008 weighing 7lbs 15oz.

**Alex Redpath** (tuba) and RCM Access Development Manager **Hayley Clements** married on 08 August.

Pianist **Alisdair Hogarth** and his wife Joyce are the proud parents of Mary Isabelle Hogarth, born on 17 August weighing 9lbs 8oz.

Thomas William Bessent Kerley was born to parents **Claire Bessent** (soprano) and William Kerley, on 12 May 2008 weighing a very healthy 10lbs 5oz.

**We want to hear from you!**

If you’d like your news to feature in the Spring 2009 issue of Upbeat, email news@rcm.ac.uk with details no later than 12 January 2009.
Andrew Kennedy studied at King’s College, Cambridge and the Royal College of Music. He became a member of the Young Artists Programme at the Royal Opera House Covent Garden and has won numerous prizes and awards including the 2005 BBC Cardiff Singer of the World Rosenblatt Recital Prize. He is a Borletti–Buitoni Trust Award winner, and won the prestigious Royal Philharmonic Society Young Artists’ Award in 2006. He was also a member of Radio 3’s New Generation Artists Scheme.

Whilst at the College Andrew’s operatic roles included Ugone in Flavio (Handel), Lysander in A Midsummer Night’s Dream (Britten), Peter in Brocke’s Passion (Handel), Oedipus in Oedipus Rex (Stravinsky) Mr Upfold in Albert Herring (Britten) and Tamino in The Magic Flute (Mozart). Andrew will perform at this year’s fundraising Soirée d’Or at the Victoria and Albert Museum (see page 20). His La Scala début as Tom Rakewell in The Rake’s Progress will take place from 24 April to 17 May. Visit www.teatroallascala.org for details.

Q The running theme in this issue of Upbeat is ‘Performance’. On that note, what was your most memorable performance at the RCM and also, the most memorable performance of your career so far?

A The wonderful Igor Stravinsky links the two parts of the question. Taking the title role in Oedipus Rex at the RCM was probably my biggest achievement during my time there as a student. I had just started with a new teacher and was finally beginning to understand the basics of vocal technique. Oedipus is not an easy role by any means, but without necessarily understanding what I was doing and by trusting teachers and coaches in the Opera School, I put in my first passable ‘grown-up’ performance. From this experience I began to think about what is required to make a good sound on stage, something that I have been building on ever since. More recently, I took the title role in The Rake’s Progress in a seminal production by Robert Lepage at La Monnaie in Brussels and then at Opera de Lyon. Because it was the world premiere (complete with DVD), and was staged by six other major opera houses, it proved to be one of my biggest breaks so far. One direct result of this will be my debut as Tom Rakewell in La Scala, Milan in April/May next year.

Q You sang Tamino in The Magic Flute at ENO opposite another RCM alumna, Sarah Jane Davies in 2007, reprising roles you had performed at the Benjamin Britten International Opera School. Do you often come across your RCM colleagues in your professional life?

A As the first year intake into the new Benjamin Britten International Opera School, I was part of an incredible year of singers, most of whom are out there making successful careers for themselves! I would mention many by name were I not afraid of missing somebody out – needless to say when I started the Opera School I was a very small fish in a huge pond of talent. There is nothing more wonderful than meeting old student friends on the professional circuit and I keep in contact and perform with so many of my generation of RCM alumni – and that goes for instrumentalists too!!
Q The Albertopolis is recovering from another wonderful Proms season, in which RCM alumni were very prominent. We've read some fantastic reviews of your performance in Prom 2 of Finzi's Intimations of Immortality, which Finzi himself described as 'a hell of a noise'. How did you rise to the challenge of performing with such a large orchestra and chorus behind you?

A Specifically, by trying to focus my sound so much that I was getting the most resonance out of my body without having to force the sound. This is the secret to singing with orchestras and on opera stages and being heard. Less is always more and pushing your voice is fatal.

Q From winning the Cardiff Singer of the World Song Prize in 2005 and the Royal Philharmonic Society Young Artists' Award in 2006, to principal operatic roles for ENO, Glyndebourne Festival and the Royal Opera House to concert engagements with the LSO and RPO; you have a varied and exciting career so far. How have your studies at the RCM helped you to prepare for the profession?

A Having been a choral scholar I had a huge amount of technical things to learn and bad habits to break down. There is nothing more terrifying than going on stage with an insecure technique and the RCM gave me the opportunity to perform and learn by trial and error without having to make this journey in front of hostile critics. However this is not to say that I knew everything about singing when I left the RCM. I am still learning and making mistakes. Opera increasingly requires you to be much more than just a good singer. The movement classes were invaluable to me as I entered the opera school with bad posture and very little physical awareness. It also helped me to discover the combination of relaxation and the centred strength required for really efficient technical singing.

Q Finally, it's the start of the academic year at the College. What would be your top five tips for young singers entering their training?

A 1) Above all else, sort out your technique as this will be the bedrock of all future success.

2) Work out what voice type you are (ie don't waste your time singing Verdi and Puccini if you are clearly a Mozartian) and bear in mind that you are offering a product to opera houses and concert halls that ideally you can do better than anyone else in the world. The earlier you discover your strengths as a singer the less likely you are to sing the wrong repertoire in crucial competitions and auditions (I learnt this the hard way!).

3) Don't be a diva. You have to win the trust and respect of colleagues on stage both with your singing and with your personality. It's really hard being away from home for such long periods of time and no-one wants to spend six hours a day dealing with someone who is neurotic and high maintenance when they could be home with their family. Equally, opera companies want to employ good singers who are easy to work with and reliable.

4) A word about agents; don't feel you need to find representation while at college just because your friends have been signed up by an agency. Finding the right person is crucial, particularly in the early stages of your career as this is when you need an agent most, so take your time finding the right person. Look at the list they represent and ask yourself if you offer something different to the others on that list. Think whether you'd like to be at the bottom of a big agency's list or towards the top of a smaller one's. Most importantly, find someone with your best interests at heart – after all you are employing them to manage your life.

5) Find a good, trustworthy and hard working accountant. Tax is hideous and complicated and is even more of a nightmare when you are working abroad regularly. The busier you are the more paperwork you generate and the less time you have to sort it out.
Students
Most importantly, for 2008–09 we warmly welcome a grand total of 326 new students from 52 different countries. The new Student Association President is Mary Kelly, who, along with her team, will represent and support all students and provide a full programme of social events.

Ensembles
The early music group Florilegium has been appointed Ensemble in Association at the RCM for two years from September 2008. Professor Colin Lawson writes: “We are greatly looking forward to having Florilegium at the RCM, and to creating new inspiring opportunities for our students.” Florilegium will give one public performance each term, including RCM students where appropriate. The first, on 23 November, focuses on Couperin, while in 2009 events will celebrate the anniversaries of Handel, Haydn and Purcell. Across the year, ensemble members will take a number of string, wind and keyboard sessions and give frequent masterclasses.

The Sacconi String Quartet will be New Generation Scheme Ensemble in Residence, launching an ambitious programme of chamber music events with a concert in the Parry Room on 4 November.

Junior Fellows
A host of new Junior Fellows join the College for the 2008/9 academic year, including – for the first time – four specialist accompanists to work with students from the Wind, String and Brass Faculties. Over the course of the next year, all Junior Fellows will work with student performers and composers while developing their own projects and presenting a number of performances. The 2008/09 season of Junior Fellows’ events was launched on 26 September with a gala concert by contemporary music specialists the Ossian Ensemble.

Staff
Following Dr Darla Crispin’s appointment to the senior research team at the Orpheus Institute in Ghent (one of the College’s partner institutions), we welcome Richard Langham Smith (right) as Interim Head of Graduate School for 2008/09. Richard has held posts at Cambridge, Lancaster, Exeter, King’s College London and the Open University. He will be well-known to many for his opera editions, writings, public lectures, and radio and television broadcasts.

As always, there are too many new visiting instrumental professors to list in their entirety, so here are just a few: Our Keyboard Faculty alone welcomes a host of international star names, including distinguished French organist Sophie-Véronique Cauchefer-Choplin (right), one of the leading recitalists and improvisers of her generation, and several brilliant young pianists – Ian Jones, Liz Burley, Ashley Wass, Simon Lepper and Leon McCawley. To the String Faculty comes cellist Alexander Chaushian (right), recipient of a number of prestigious prizes, including the Pierre Fournier Award; new to the Wind Faculty is Visiting Professor in Cor Anglais Christine Pendrill, principal in the London Symphony Orchestra. The Composition Faculty has two new roles for familiar faces: Jonathan Cole and Vasco Hexel become Area Leaders in Taught Postgraduate Composition and Composition for Screen respectively.

In the Recital Hall on 10 October, new professors Ashley Wass and Alexander Chaushian gave a celebratory chamber recital with fellow existing professors Andriy Vitovich and Yuri Zhisin.
BMUS YEAR 1
Scholars
Christian Balaclough, Trumpet
Gregory Batsier, Voice (baritone)
Barry Clements, Trombone (bass)
Joseph Devalle, Violin
Bethany Elliott, Oboe
Andrew Groom, Trombone (tenor)
Charlotte Harding, Composition
Rosemary Hills, Voice (mezzo)
Simon Hogan, Organ
Natsumi Ikenaga, Piano
Amy Innes, Horn
Han–sae Jang, Piano
Soh–Yon Kim, Violin
Jane Lindsay, Cello
Denise Lutgens, Piano
James Maltby, Clarinet
Eleanor Mcl Murray, Saxophone
Hannah Louise M urphy, Clarinet
Joel Newsome, Trumpet
David John Smith, Flute

Scholars supported by a Henry Wood Trust Award
David John M cliffrick, Double Bass

Scholars supported by a Leonard & Margaret Boden Award for Harp
Cecilia Sultana De Maria, Harp

Foundation Scholars
Iain Galli–Heckman, Violin
Radu M ihai Ropotan, Violin
Joan Martinez, Violin
Adam Taylor, Trombone (tenor)
Simon Thompson, Cello
Sofiko Tsveli, Cello
Magdalena Was, Horn

Foundation Scholars supported by a Henry Wood Trust Award
Jadran Duncumb, Guitar
Isa Khan, Composition
Jun Sasaki, Cello
Peteris Sokolovskis, Cello
Tamsin Thorn, Bassoon

Associated Board Scholars
Anne Seung Eun Kim, Violin

Associated Board Scholars supported by a Henry Wood Trust Award
Agata Daraszkaite, Violin

Supported by a Study Award
Lois Au, Bassoon
Brian Jankanish, Violin

Supported by a Henry Wood Trust Award
Rachel Chesney, Clarinet
John Roberts, Oboe

BMUS YEAR 2
Scholars
Ross Anderson, Tenor Trombone
Fredrik Annmo, Voice (tenor)
Emily Blake, Bassoon
Carla Bess, Violin
Elena Branco, Flute
Rosa Camps Claveria, Recorder
Marc Charles Montesinos, Violin
Christina Clunies-Ross, Cello
Jordan Gregoris, Cello
Yuki Ito, Cello
Ha Young Jung, Double Bass
Nimrod Katzir, Composition
Soyeong Kim, Piano
Fiona Mackenzie, Voice (soprano)
Hun–Ouk Park, Violin
Alice Picaud, Cello
Ine Pollenius, Violin
Poom Prommachart, Piano
Mate Racz, Violin
Tomoka Shigeno, Piano
Mark Viner, Piano
Kimberley Ward, Clarinet

Scholars supported by a Jane Melber Award
Abraham Mennen, Saxophone

Foundation Scholars
Charles Andreev, Organ/Piano
Mark Bennett, Horn
Timothy Bentham, Oboe
Jonathan Chowdhury, Timps/Percussion
Martin Clark, Bassoon
Rachel Harston, Flute
Oliver Lowe, Timps/Percussion
Adelia Mysov, Violin
Sebastian Pencar, Double Bass
Barnaby Philipott, Tenor Trombone
Edward Scull, Timps/Percussion
Przemyslaw Suta, Horn
Katherine Wooley, Horn

Associated Board Scholars
Adam Howcroft, Horn
Jun Ishimura, Piano
Regalian Scholars
Florian Rago, Violin

Supported by a Study Award
Joanne D’Mello, Piano

BMUS YEAR 3
Scholars
Evgeny Andreev, Piano
Christopher Barrett, Tuba
Shane Brennan, Trumpet
Ruth Brollie, Oboe
Anne Chauveau, Cello
Jayne Christopher, Violin
Oliver Clarke, Voice (tenor)
Chris Goodman, Clarinet
Victoria Gray, Voice (mezzo)
M iho Kawashima, Piano
Lukas Kmit, Violin
Jennifer Marsden, Voice (mezzo)
Boise Marson, Saxophone

Elizabeth M ernaya, Harp
Clara Page, Bassoon
Mari Poli, Violin
Adam Slater, Clarinet
Daisy Spiers, Violin/Viola
Sophie Stanley, Viola
Zhana Tonanganian, Violin
Mathieu van Belle, Violin

Queen Elizabeth the Queen Mother Scholars
Jiafeng Chen, Violin

Scholars supported by a Guy Black Award
Caterina Grewe, Piano

Scholars supported by a Jane Melber Award
Rachel Ridout, Saxophone

Foundation Scholars
Lucy Brown, Horn
Hannah Grayson, Flute
Edmund Hartzell, Double Bass
Ian Little, Organ
Joao Pereira Bettencourt da Camara, Piano

Associated Board Scholars
Oliver Blake, Timps/Percussion
Benjamin MacDougall, Flute

Supported by a Study Award
Ming Liu, Piano

BMUS YEAR 4
Scholars
Manon Ablett, Piano
Wei Dai, Composition
Natasha Day, Voice (soprano)
Shiva Feshareki, Composition
Natalie Hirst, Viola
Lana Kuscr, Flute
Stepan Lavrov, Violin
Sarah–Jane Lewis, Voice (mezzo)
Kentaro Naga, Piano
Yuki Osa, Guitar
Mark Pop Ristov, Violin
Andrew Stainer, Clarinet
Lucy Webster, Bassoon

Queen Elizabeth the Queen Mother Scholar
Valery Sokolov, Violin

Scholar supported by a Jane Melber Award
David Wiggan, Saxophone

Foundation Scholars
Jason Anderson, Composition
Alan Blair, Trumpet
Erika, Duncan, Horn
Gavin, Forde, Bassoon
Harry, Fox, Piano
Christopher Guild, Piano
William, Imbert, Cello
Alexandros Iossifidis, Piano
Thomas, Maternik, Cello
William, Oinn, Oboe
Amie, Owen, Guitar
Kimon, Parry, Clarinet
Amy Turner, Oboe
Associated Board Scholars
Charis, Jenson, Violin,
Lachezar, Stankov, Piano

**INTENSIVE MASTERS PROGRAMME**
Scholar supported by a Jennifer & Robert
Diamond Award
Rui Pinheiro, Conducting,
Scholar supported by a Jane Melber Award
Eszébet Selejó, Saxophone,

**INTEGRATED MASTERS PROGRAMME YEAR 1**
Associated Board Scholar
Aliaksandr Muzikantau, Piano

Associated Board Scholar supported by an AHRC Award
Laura Lucas, Flute

Guy Black Scholar supported by Irene Hanson and George Stennett Awards, and supported by a Henry Wood Trust Award
Alexander Romanovsky, Piano

Leaverhume Orchestral Mentors
Steve, Burnett, Bassoon
Sophie Lockett, Violin

Leaverhume Orchestral Mentor supported by a Richard Carne Award
Hannah Morgan, Clarinet

RCM Hong Kong Scholar
Wing Yi Jade Cheung, Horn

Regalian Scholar
Andres Franco, Composition (Screen)

Scholar supported by a Constant & Kit Lambert Award
Christopher Chong, Composition (Screen)
Juan Ibanez, Flute

Scholar supported by a Dame Celia Lipton Farris Award
Alexey Chernov, Piano

Scholar supported by a Douglas & Hilda Simmonds Award
Rhuadhir Mannion, Composition
Piers Tattersall, Composition
Christopher Trinnaman, Trumpet (Bass)
Sarah Turner, Oboe

Scholar supported by a Douglas & Hilda Simmonds Award and a Sir Philip Sheilbourne Award for Brass
Nick Wright, Trumpet

Scholar supported by a Drapers’ Company Award
Frances Margaret Stack, Oboe

Scholar supported by a Fishmongers’ Beckwith Award
Holly Clare Dorothy Lowe, Harp

Scholar supported by a Gandar Dower Award
Vlad Hirlav Maistorovici, Violin

Scholar supported by a Gill & Julian Simmonds Award
Yulia Vorontsova, Piano

Scholar supported by a Gordon Calway Stone Memorial Award
Amir Farid, Piano

Scholar supported by a Heddy Simpson Award
Horia Vacaerescu, Violin

Scholar supported by a Jacqueline Ward Award
Sarah Jacob, Cello

Scholar supported by a Joan Well Award
Radu Bitica, Violin

Scholar supported by a John Lewis Partnership Award
Gemma Kost, Cello
Lawrence O’Donnell, Bassoon

Scholar supported by a Leverhulme Trust Music Award also supported by a Henry Wood Trust Award
Enrica Sciandrone, Composition (Screen)

Scholar supported by a Lord & Lady Walters Award
Megumi Nagae, Violin

Scholar supported by a Lucy Ann Jones Award
Huw Belling, Composition
Uri Nahir, Flute

Scholar supported by a Richard Carne Award
Iva Lokajickova, Recorder
Gergana Raykova, Violin

Scholar supported by a Ruth West Award
Jose Antonio Domene, Harp

Scholar supported by a Sharp Award
Kirill Guschin, Piano

Scholar supported by a Stanley Picker Trust Award
Sabina Sandri Olsson, Cello

Scholar supported by a Wilkins-Mackerras Award
Ona Cardona, Clarinet
William James Duncombe, Clarinet

Scholar supported by an Alice Templeton Award
Ann Bellby, Viola

Scholar supported by an Amaryllis Fleming Award
Stephanie Mouchet, Cello

Scholar supported by an HR Taylor Trust Award for Clarinet and supported by a Henry Wood Trust Award
William Stafford, Clarinet

Scholar supported by an HR Taylor Trust Award for Clarinet
Elizabeth Mary Mace, Clarinet

Scholar supported by Anthony Et and Anatole Minas Awards
Alison Emma Jones, Viola

Scholar supported by Edward & Helen Hague and Kit & John Gander Awards
Paul McCaichran, Saxophone

Scholar supported by Hester Laverne and Douglas & Hilda Simmonds Awards
Mikhail Shumov, Cello

Scholar supported by John Wates and Douglas & Hilda Simmonds Awards
David Horwich, Horn

Scholar supported by Leverhulme Trust and Lucy Ann Jones Awards
Simon Kulkov, Harp

Scholar supported by Leverhulme Trust and Mary Jobson Awards
Yin Shan Hsieh, Percussion

Scholar supported by Somers Mountfort and Evelyn Tarrant Awards, the Derek Butler London Prize, and supported by a Henry Wood Trust Award
Jianing Kong, Piano

supported by a John Foster Award
Szu-Yu Lin, Violin

supported by a Kit & John Gander Award and a Richard Carne Award
Yu-Wei Hu, Flute

supported by a Russell Gander Award
Antoine Francoise, Piano

supported by a Winifred Law Award
Matt Bain, Violin

supported by an Alida Johnson Award
Yoko Nakamura, Piano

supported by an HR Taylor Trust Award for Conducting
Samuel Draper, Conducting

supported by Janna Spark and Nina Polani Awards
Jordan Bailey, Piano

supported by a Henry Wood Trust Award
Samuel Ewens, Trumpet
Agneieszka Fluta, Piano

**INTEGRATED MASTERS PROGRAMME YEAR 2**
Associated Board Scholars
Konstantin Lapshin, Piano
Samuel Panhelez, Horn

Leaverhulme Orchestral Mentors
Nicolas Fleury, Horn
Genevieve Koerer, Cello
Dunja Lavrova, Violin
Fraser MacAuley, Oboe
Katerina Mitchell, Violin
Aliosn Murphy, Flute

Leaverhulme Orchestral Mentor supported by a Douglas Downie Award
Rowan Bell, Violin

Leaverhulme Orchestral Mentors supported by a John Lewis Partnership Award
Keith Price, Timpani/Percussion
Robin Totterdell, Trumpet
Scholar supported by a Charles Napper Award
Kumi Matsuo, Piano

Scholar supported by a Constant & Kit Lambert Award
Simon Bull, Bass Trombone

Scholar supported by a Constant & Kit Lambert Studentship and a Frederick Cox Award, also supported by a Henry Wood Trust Award
Anna Peletsis, Piano

Scholar supported by a Drapers' Company Award
Verity Evanson, Cello

Scholar supported by a Frederick Johnston Award
Ilya Movchan, Violin

Scholar supported by a Joan Weller Award
Daniel Bull, Cello
Emma Stevenson, Viola

Scholar supported by a Kit & John Gander Award
Montz Schmittar, Composition (Screen)

Scholars supported by a Leverhulme Trust Award and an AHRC Award
Gavin Higgins, Composition

Scholar supported by a Robert MacFadzean Whyte Award
Steven Nunes, Composition

Scholar supported by a Ruth Dyson Award
Elenlucia Pappalardo, Harpsichord

Scholars supported by a South Square Trust Award
Michał Cwizewicz, Violin
Aimee De Gruchy, Tenor, Recorder/Flute

Scholar supported by a South Square Trust Award and an AHRC Award
Lydia Shelley, Cello

Scholar supported by a Stanley Picker Trust Award
Pedro Faria Gomes, Composition

Scholar supported by a William Smith Foundation Award
Maria Nemtsova, Piano

Scholars supported by an Amaryliss Fleming Award
Genevieve Verhage, Cello
Nadja Nevolovitsch, Violin

Scholars supported by an Amaryliss Fleming Award and an AHRC Award
Minat Lyons, Cello,

Scholar supported by an Anthony Saltmarsh Award
Marta Goncalves, Baroque Flute/Flute

Scholar supported by an H R Taylor Trust Award for Postgraduate Study
Steven Daverson, Composition

Scholar supported by an HR Taylor Trust Award for Clarinet
Christopher Stripp, Clarinet

Scholar supported by an HR Taylor Trust Award for Clarinet, and an AHRC Award
Jonathan Parkin, Clarinet

Scholar supported by Cosmin & Douglas Liversidge and Leverhulme Trust Awards
Irkut Chumbarudzic, Piano

Scholar supported by Eva & Leonard Cross and Evelyn Tarrant Awards
Michael Ierace, Piano

Scholar supported by Lydia Napper and Joan Weller Awards
Hasmik Avdalyan, Violin

Scholar supported by Richard Carn and Leverhulme Trust Awards
Aleksa Kisielov, Cello

Scholar supported by Schilizzi and Linda Hill Awards
Ilektro Miladou, Baroque Cello

Scholar supported by Sir Arthur Bliss and Douglas & Hilda Simmonds Awards
Fraser Kelman, Oboe

Scholar supported by Sir Gordon Palmer and NOSWAD Awards, also supported by a Henry Wood Trust Award
Ina Charuvashvili, Piano

Scholar supported by Wall Trust and Jenny Marsh Chapman Awards
Alexei Petrov, Piano

Scholar supported by a Gladys Hay Award
Jed Muharrem, Violin

Scholar supported by a Gladys Hay Award
And Karabacak, Oboe

Scholar supported by a John Lewis Patnership Award
Drew Cyster, Flute

Scholar supported by a Kendall Taylor Award
Gemma Webster, Piano (accompaniment)

Scholar supported by a Joan Weller Award
Diana Galvydyte, Violin

Scholar supported by an HR Taylor Trust Award for Clarinet
Christopher Stripp, Clarinet

Scholar supported by an HR Taylor Trust Award for Clarinet, and an AHRC Award
Jonathan Parkin, Clarinet

Scholar supported by Cosmin & Douglas Liversidge and Leverhulme Trust Awards
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Drew Cyster, Flute

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Gemma Webster, Piano (accompaniment)

Scholar supported by an AHRC Award
Hannah Kendall, Composition

Scholar supported by an HR Taylor Trust Award
Javier Fernandez, Violin

Scholar supported by an HR Taylor Trust Award
Javier Fernandez, Violin

Scholar supported by John Lewis Patnership and Edgar Tom & Hilda May Cook Awards
Liam Cartwright, Organ

Scholar supported by Stanley Picker Trust and Douglas & Hilda Simmonds Awards
Michael Wigram, Cello

Yehudi Menuhin Scholar supported by a Joan Weller Award
Diana Galvydyte, Violin

ARTIST DIPLOMA
Graduate Diploma in Vocal Studies
supported by a Nora Popple Award
Nicholas Agiusdamanin, Voice (tenor)

supported by a Jennifer & Robert Diamond Award, also supported by a Henry Wood Trust Award
Martha Jones, Voice (mezzo)

Scholar supported by a Coutts & Co Award
Bomi Kim, Voice (soprano)

Scholar supported by a Constant & Kit Lambert Studentship and a Frederick Cox Award, also supported by a Henry Wood Trust Award
Sofia Mayela Corrales Lara, Voice (soprano)

Scholar supported by John Foster and Eryl Cadwallader Davies Awards
Wen-Hua Lin, Voice (soprano)

MASTERS PROGRAMME IN VOCAL STUDIES YEAR 1
Scholar supported by a Radcliffe Trust Award
Rosie Aldridge, Voice (mezzo)

Scholar supported by Opperby Stokowski and Douglas & Hilda Simmonds Awards
Emilie Alford, Voice (mezzo)

Scholar supported by an Opperby Stokowski Award
Magali Arnault, Voice (soprano)

Yvonne Wells Scholar
Peter Brathwhte, Voice (bass baritone)

Scholar supported by a Douglas & Hilda Simmonds Award
Alex Duliba, Voice (bass baritone)

Scholar supported by a Hans & Mary Romney Award
Anna Gorbacheva, Voice (soprano)

Scholar supported by a Constant & Kit Lambert Studentship
Anthony Gregory, Voice (tenor)

Scholar supported by a Cuthbert Smith Award
Alex Hargreaves, Voice (tenor)

Scholar supported by a Vivian Prins Memorial Award
Philip Jones, Voice (counter tenor)

Scholar supported by a Charles Branchini Award
Chueh-Yu Lai, Voice (soprano)

Scholar supported by Hilary Fabian and Van der Beugel Awards
Christopher Lowrey, Voice (counter tenor)

Scholar supported by a Joe Lasseter Award
Benjamin Williamson, Voice (counter tenor)

Scholar supported by a Douglas Downie Award
Catherine Young, Voice (soprano)
Masters Programme in Vocal Studies Year 2
Scholar supported by a John Lewis Partnership Award
Sarah Barnes, Voice (soprano)

Scholar supported by an Astor Award
William Sauerland, Voice (tenor)

Scholar supported by Stanley Picker Trust and Charles Branchini Awards
Michael Scott, Voice (tenor)

RCM Sir Thomas Allen Scholar supported by a Clayton Award
Paula Sides, Voice (soprano)

Scholar supported by Winston and Veronica Mansfield Awards
Luke Williams, Voice (bass baritone)

Artist Diploma in Opera Year 1
Pидэм Scholar
Monica Bancos, Voice (soprano)

Stephen Catto Memorial Scholar supported by a Lucy Ann Jones Award
Sarah-Jane Brandon, Voice (soprano)

Fishmongers Company Music Scholar
Lorna Bridge, Voice (soprano)

Drapers’ de Turckheim Vocal Scholar
Tyler Clarke, Voice (tenor)

Scholar supported by a Derek Butler Trust Award
Anais Heghoyan, Voice (mezzo)

Martin Harris Scholar supported by a Toeman Weinerberger Opera Award
Jimmy Holliday, Voice (bass baritone)

Scholar supported by a Collins Award
Łukasz Jakobczyk, Voice (bass baritone)

Scholar supported by a Derek Butler Trust Award
Ross Bruce Mclroy, Voice (bass baritone)

Georgina Joss Scholar
Suzanne Shakespeare, Voice (soprano)

Scholar supported by a Richard Carne Award
Alexander Vearey-Roberts, Voice (tenor)

ARTIST DIPLOMA IN OPERA YEAR 2
Scholar supported by Rosemary Bugden and Van der Beugel Awards
Colette Boushell, Voice (Soprano)

Scholar supported by a Joseph Clover Award
Sadhbh Dennedy, Voice (Soprano)

Mason Scholar
Alistair Diggins, Voice (Tenor)

Scholar supported by a Douglas & Hilda Simmonds Award
Ruby Hughes, Voice (Soprano)

Scholar supported by a Helen Marjory Tonks Award
Aaron McAuley, Voice (baritone)

Scholar supported by the Independent Opera Award and a Rosemary Bugden Award
James Oldfield, Voice (Baritone)

Scholar supported by an Irene Hanson Award
Madeleine Pierard, Voice (Soprano)

Scholar supported by Audrey Sacher and Clayton Awards
Philip Tebb, Voice (Bass Baritone)

DMU's Programme Scholars
Claes Biehl
Jessica Chan
Terry Clark

Scholar supported by a Pamela Weston Award
Catherine Crisp

supported by an AHRC Award
Katherine Hamilton

Doctoral Studentship
Carla, Rees
Dominic Sewell

POSTGRADUATE DIPLOMA IN CREATIVE LEADERSHIP YEAR 1
supported by a Tubney Trust Award
Anna Jenkins, Maureen Schipper

POSTGRADUATE DIPLOMA IN CREATIVE LEADERSHIP YEAR 2
supported by a Tubney Trust Award
Kate Comberti, Creative Leadership
<table>
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<tr>
<th>Competition</th>
<th>Prize</th>
<th>Winner(s)</th>
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<tr>
<td>Contemporary Piano Music Competition</td>
<td>John &amp; Jean Redcliffe–Maud Prize</td>
<td>Robin Green</td>
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<tr>
<td></td>
<td>Ted Moss &amp; Bertha Taylor Stach Prize</td>
<td>Peter Brathwaite</td>
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<td></td>
<td>Robert Sutherland Prize (accompanist prize)</td>
<td>Michael Ierace</td>
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<tr>
<td>String Chamber Music Competition</td>
<td>Helen Just and Susan Connell Prizes</td>
<td>Esther King, Clare Fox, Amandla Lake, Sophie Rivlin (RAM) as above</td>
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<tr>
<td></td>
<td>Sacconi Quartet Prize</td>
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<td></td>
<td>English Song Competition</td>
<td>Susanna Hurrell</td>
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<td></td>
<td>Accompanist Prize</td>
<td>Anne Tetsuya</td>
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<td></td>
<td>Saxophone Competition</td>
<td>Rachel Moorhead</td>
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<td></td>
<td>Guitar Competition</td>
<td>Manus Noble</td>
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<td></td>
<td>Violin Competition</td>
<td>Jiafeng Chen</td>
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<tr>
<td></td>
<td>Incorporating the Ian Stoutzker, W.H. Reed and Stanley Blagrove Prizes</td>
<td>Mathieu van Bellen</td>
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<tr>
<td></td>
<td>Isolde M enges Prize</td>
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<tr>
<td></td>
<td>(best performance of unaccompanied Bach – either Chaconne or at least 2 contrasting mvts from 1 of the 6 Sonatas or Partitas)</td>
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<tr>
<td>String Violin Competition</td>
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<td></td>
<td>Violin Competition</td>
<td>Jiafeng Chen</td>
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<tr>
<td></td>
<td>Incorporating the Ivor James, Helen Just, Mrs Will Gordon, Thelma Reiss and Stuart Knussen Prizes</td>
<td>Jonathan Bloxham</td>
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<td></td>
<td>Anna Shuttleworth Prize</td>
<td>Maksim Beitan</td>
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<tr>
<td></td>
<td>(for best performance of an unaccompanied work)</td>
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<td>Harp Competition</td>
<td>Daniel de Fry</td>
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<td>Double Bass Competition</td>
<td>Ha Young Jung</td>
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<td>Viola Competition</td>
<td>Clare Fox</td>
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<td></td>
<td>Incorporating the Cecil Aronowitz, Lionel Tertis and Lesley Alexander Prizes</td>
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<td></td>
<td>Senior Woodwind Competition</td>
<td>Kimon Parry</td>
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<td></td>
<td>Edward &amp; Helen Hague Senior Woodwind Prize (in memory of Eve Kisch, Joy Boughton, Frederick Thurston and Arthur Somervell)</td>
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<td></td>
<td>RCM Bassoon Prize</td>
<td>Amy Harman</td>
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<td>Howarth's Oboe Prize</td>
<td>Steven Hudson</td>
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<td>Henri Selmer Paris Clarinet Prize</td>
<td>Sarah Douglass</td>
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<td></td>
<td>Top Wind Flute Prize</td>
<td>Hannah Grayson</td>
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<tr>
<td></td>
<td>Singing Competition 1st round</td>
<td>Violette Szabo GC Memoria Prize (accompanist) Not awarded</td>
</tr>
<tr>
<td></td>
<td>Titanic Memoriam Prize (accompanist)</td>
<td>Not awarded</td>
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<tr>
<td></td>
<td>Violette Szabo GC Memoria Prize (accompanist) Not awarded</td>
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<tr>
<td></td>
<td>Singing Competition Final</td>
<td>Ben Johnson</td>
</tr>
<tr>
<td></td>
<td>Lies Ashkonas Prize</td>
<td>Sarah Jane Brandon</td>
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<tr>
<td></td>
<td>Cuthbert Smith Prize</td>
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<tr>
<td></td>
<td>Beethoven Piano Competition</td>
<td>Konstantin Lapshin</td>
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<tr>
<td></td>
<td>Kendall Taylor Prize</td>
<td>Maria Redman</td>
</tr>
<tr>
<td>Wind Ensemble Competition</td>
<td>Douglas Whitaker Wind Ensemble Prize</td>
<td>Chelsea Lumley</td>
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<tr>
<td></td>
<td></td>
<td>Christopher Ferrer</td>
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<tr>
<td></td>
<td></td>
<td>Anna Tetsuya</td>
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<tr>
<td>Solo Brass Competition</td>
<td>Brodie Prize</td>
<td>Douglas Coleman</td>
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<td></td>
<td></td>
<td>Richard Turner</td>
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<td></td>
<td>Adam Penketh</td>
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<td></td>
<td></td>
<td>Rhys Smith</td>
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<tr>
<td>Brass Ensemble Competition</td>
<td>Brass Ensemble Prize</td>
<td>Douglas Coleman</td>
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<td></td>
<td></td>
<td>Richard Turner</td>
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<td>Adam Penketh</td>
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<td></td>
<td></td>
<td>Rhys Smith</td>
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<tr>
<td>Piano Competition</td>
<td>Century Fund Prize Winner</td>
<td>Sarah Barnes</td>
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<tr>
<td></td>
<td></td>
<td>Erik Dippenaar</td>
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<tr>
<td></td>
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<td>Elektra Miidou</td>
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<td></td>
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<td>Erik Dippenaar</td>
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<tr>
<td>Early Chamber Music Competition</td>
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<tr>
<td>Strings Competition Grand Final</td>
<td></td>
<td>Mathieu van Bellen</td>
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<td>Nominated Prizes</td>
<td>Joseph Horovitz Prize for Composition for Screen</td>
<td>Not awarded</td>
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<tr>
<td></td>
<td>Amadeus Fortepiano Prize 1</td>
<td>Elenlucia Pappalardo</td>
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<tr>
<td></td>
<td>Amadeus Fortepiano Prize 2</td>
<td>Hay-Wan (Hiren) Wong</td>
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<tr>
<td></td>
<td>Harold Darke Prize (organ)</td>
<td>Geoffrey Tuson</td>
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<td></td>
<td>Walford Davies Prize (organ)</td>
<td>Timothy Wakerell</td>
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<tr>
<td></td>
<td>Mc Culloch Prize for Opera</td>
<td>Paula Sides</td>
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<td></td>
<td>Stephen Trier Award for bass clarinet lessons</td>
<td>Christopher Goodman</td>
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<tr>
<td></td>
<td>Herbert Samuel Memorial Prize for Horn</td>
<td>Sam Pearce</td>
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<tr>
<td></td>
<td>Herbert Samuel Memorial Prize for Trumpet</td>
<td>Lucy Leleu</td>
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<td></td>
<td>Herbert Samuel Memorial Prize for Trombone</td>
<td>Adam Penketh</td>
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<td></td>
<td>Herbert Samuel Memorial Prize for Bass Trombone</td>
<td>Rhys Smith</td>
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<tr>
<td></td>
<td>Herbert Samuel Memorial Prize for Tuba</td>
<td>M ark Grainger</td>
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<td></td>
<td>Sarah Mundlak Memorial Prize for Piano</td>
<td>Jiating Kong</td>
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<tr>
<td></td>
<td>McKenna Prize (for baroque)</td>
<td>Jitka Smutna</td>
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<td>Sabian Prize for Percussion</td>
<td>Keith Price</td>
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<td></td>
<td>Cobbett &amp; Hurlstone Prize (composition)</td>
<td>Shiva Feshareki</td>
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<td></td>
<td>Adrian Cruft Prize (composition)</td>
<td>Moritz Schmittt</td>
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<td></td>
<td>Earl of Dalhouse Award</td>
<td>Fraser MacAuley</td>
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<tr>
<td></td>
<td>Knights of the Round Table Award</td>
<td>Christopher Guild</td>
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<td></td>
<td>Brodie Prize for Brass</td>
<td>Douglas Coleman</td>
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<tr>
<td></td>
<td>Savage Club Prize</td>
<td>Alan Blair</td>
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<td></td>
<td>Eric Joseph Shilling Prize</td>
<td>James Oldfield</td>
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<tr>
<td></td>
<td>Beatrice Leigh Prize</td>
<td>Christopher Guild</td>
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<tr>
<td></td>
<td>(Highest BM 3 Piano mark) yr 2of 5</td>
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<tr>
<td>College Prizes</td>
<td>Worshipful Company of Musicians Silver Medal</td>
<td>Laura Lucas</td>
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<td>Queen Elizabeth Rosebowl</td>
<td>Andrei Korobeinikov</td>
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<td></td>
<td>Tagore Gold Medals</td>
<td>Daniel de Fry</td>
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<td></td>
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<td>Ida Falk Winland</td>
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