



**RCM SYMPHONY ORCHESTRA AND CHORUS:  
THE COLERIDGE-TAYLORS**

Thursday 30 and Friday 31 October 2025, 7.30pm

Amaryllis Fleming Concert Hall

Sofi Jeannin conductor

Naomi Boot mezzo soprano

Isabel Xu soprano

RCM Symphony Orchestra

RCM Chorus

Mariana Rosas chorus director

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Supported by Victoria, Lady Robey CBE HonRCM

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<b>Chabrier</b> (1841–1894)	España	8'
<b>A Coleridge-Taylor</b> (1903–1998)	To April	10'
<b>S Coleridge-Taylor</b> (1875–1912)	Meg Blane: A Rhapsody of the Sea op 48	25'
INTERVAL		
<b>Poulenc</b> (1899–1963)	Gloria <i>i Gloria in excelsis Deo</i> <i>ii Laudamus te</i> <i>iii Domine Deus, Rex caelestis</i> <i>iv Domine Fili unigenite</i> <i>v Domine Deus, Agnus Dei</i> <i>vi Qui sedes ad dexteram Patris</i>	29'
<b>Ravel</b> (1875–1937)	Boléro	13'

## Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last four years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X**, **bsky.social** and **Instagram @RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**.

The Royal College of Music Symphony Orchestra performs with conductors and musicians of the highest international stature and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive rehearsals; and many concerts are broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists, who have chosen to study at the RCM for its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra, the Royal Opera House Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players throughout its history.

The RCM Chorus has been a leading ensemble in the College for many years. The ensemble is the largest at the RCM with around 200 musicians performing together. Following preparation with some of the leading choral trainers, the chorus performs with the RCM Symphony Orchestra to sell-out audiences. The size of the ensemble has enabled the choir to undertake a variety of large-scale repertoire. These have included L Boulanger's *Psalm 130 Du fond de l'abîme* and Stravinsky's *Symphonie de psaumes* with Sir Andrew Davis and most recently Tippett's *A Child of Our Time* with Martyn Brabbins.

This evening, the Royal College of Music welcomes Sofi Jeannin to celebrate the 150th anniversary of the birth of Samuel Coleridge-Taylor, one of the most important composers to study at the College. The concert brings together a myriad of students for the RCM's largest ensemble, the RCM Chorus, alongside the players of the RCM Symphony Orchestra, to perform Samuel Coleridge-Taylor's rarely heard *Meg Blane: A Rhapsody of the Sea*, a work by his daughter Avril, and Poulenc's *Gloria*. The programme is framed by Spanish inspired dances. Of our composers this evening, many are connected through their interest in styles, rhythms and themes from different countries and cultures, whilst the French composers are also known for their rich orchestration, and influence and admiration for one another.

Emmanuel Chabrier was an early influence on the French school of orchestration that would develop with Ravel. During a tour of Spain in 1882, he was intrigued by the folk music and dances of the places he visited. *España* was originally titled *Jota* (a form of Aragon dance) and written for piano duet in 1883, however, this soon evolved into a work for full orchestra with a new title, *España* (Spain). From the off, the piece has a Spanish flair with guitar-like plucks introducing the first theme. The premiere performance was a great success. Acclaimed by the critics, it propelled Chabrier to stardom.

Many of Maurice Ravel's orchestration techniques reflect Chabrier's. He admired *España* very much and you can hear that influence in *Boléro*. In 1928, Ravel was asked to write a Spanish-inspired ballet score for his friend, the Russian dancer and actress Ida Rubinstein. Drawing on the Boléro dance known for its triple meter and lively, rhythmic movements, Ravel's famous theme came to him whilst in Saint-Jean-de-Luz, a French coastal town in the Basque Country not far from the Spanish border. There, he asked a friend to hear a simple melody on the piano: 'Don't you think that has an insistent quality? I'm going to try to repeat it a number of times without any development, gradually increasing the orchestra as best I can'. Building on just two repeated melodies, the work progresses to a large crescendo and unusual modulation. Not only was this groundbreaking piece rooted in Spain, but also the sounds of a factory! Evident in its 'mechanical' rhythms; a relentless snare drum permeates the whole work with the same two-bar rhythm played 170 times. *Boléro* has always been one of Ravel's most popular works. The instantly recognisable music has been used in films and television, not to mention Torvill and Dean's gold-winning performance in the 1984 Winter Olympics.

Of Chabrier, Poulenc said: 'I owe more to Chabrier than to all the German masters combined.' His *Gloria* was commissioned by the Koussevitsky Foundation in 1959 and is known for its contrasting solemnity and playfulness due to its frequent changes of time, tempo and key. Poulenc rebuffed his critics who thought it disrespectful as a sacred work: 'While writing it I had in mind those Crozzoli frescoes with angels sticking out their tongues, and also some solemn-looking Benedictine monks that I saw playing football one day'. The work comprises six sections, with the first chorus entry using a prominent dotted figure for the word 'Gloria', which forms the basis of this movement. We hear the sublime soprano solo for the first time in the third movement, with chorus and orchestra in the background.

At the heart of today's programme are two important, rarely performed works by father and daughter, Samuel and Avril Coleridge-Taylor who hold special significance in music today and for the RCM. Avril Coleridge-Taylor studied voice and piano at Trinity, and later studied composition privately with Alec Rowley and Gordon Jacob. In her 20s she wrote *To April* (1930) and conducted it in a performance in 1931, marking a pivotal moment in her career. By 1933, she had made her conducting debut at our neighbouring Royal Albert Hall; for a woman, and one of mixed race, this was a historic moment. The RCM is privileged to be custodian of the manuscript and performance material of *To April* alongside many more of her works, building a very special relationship with Avril's family. RCM doctoral student Tom Edney, who has been editing and transcribing her manuscripts in preparation for performance, provides context and insight into this work:

*To April* marked a significant turning point in Avril Coleridge-Taylor's career. Except for an early student work, *Spring Magic* (1920), *To April* was her first orchestral piece and reflected major personal upheaval in her life. In 1920, Coleridge-Taylor became engaged to flautist Joseph Slater; however, her mother later called off the engagement, which left Avril devastated. She went on to marry Henry Dashwood and had a son before experiencing a mental breakdown and separating from him. On her doctor's advice, she adopted a new name to start afresh; since this was April 1930, she chose Avril. In this context, *To April* can be understood as a deeply personal statement, marking both her recovery and her renewed commitment to composition. The title might suggest a pastoral celebration of spring, but the work is more than a seasonal evocation. Coleridge-Taylor herself explained that it was 'not meant to represent or to be an impression of the month, but an expression of the kind of new life I wished to lead.' The score balances elements commonly associated with the English pastoral trope – such as the harp's extended cadenza and the flowing, song-like central melody – with passages of greater drama, demonstrating her command of writing for orchestral forces. In this way, *To April* stands not only as the first public expression of her orchestral voice but also as a bold musical vision for a new chapter in her life and career. Tonight's performance is the first public performance of the piece in nearly 100 years.

Whilst Avril's work concerns her own path through emotional struggles and identity, her father draws on *Meg Blane*, a powerful poem by Robert Buchanan that examines love, poverty, class and gender inequality, and suffering, against the backdrop of the Scottish coast. Meg, a fisherman's daughter marred by hardship, falls in love and has a child, but class divide complicates her relationship. Forced out to sea, she must use her strength and courage to return home. Samuel Coleridge-Taylor's work begins with a shipwreck and ends with Meg bravely leading a rescue boat for stranded sailors. It might seem an unusual pairing, the *Gloria*, a sacred work, alongside the story of an impoverished Scottish woman, yet one can find some parallels. Each work begins with a sacred call, a request for God's intervention: 'Glory to God'/'Lord, hearken', and both compositions express the need for hope, mercy and salvation. Regardless of our beliefs, we all recognise and relate to the Christian text as well as Meg's story, because ultimately, they reflect universal experiences and the ways in which we might confront challenges and suffering.

## Meg Blane

### *Prologue*

'Lord, hearken to me!  
Save all poor souls at sea!  
Thy breath is on their cheeks –  
Their cheeks are wan with fear;  
No man speaks,  
For who could hear?

The wild white water screams,  
The wind cries loud;  
The fireflaught gleams  
On tattered sail and shroud!

Under the red mastlight  
The hissing surges slip;  
Thick reeks the storm of night  
Round him that steers the ship –  
And he knows not where they run.  
Lord, be kind!  
Whistle back Thy wind  
For the sake of Christ Thy Son!

. . . Black was the oozy lift,  
Black were the sea and land;  
Hither and thither, thick with foam and drift,  
Did the deep waters shift,  
Swinging with iron clash on stone and sand.  
Faintlier the heavy rain was falling,  
Faintlier, faintlier the wind was calling,  
With hollower echoes up the drifting dark!  
While the swift rockets shooting through the night  
Flash'd past the foam-fleck'd reef with phantom light,  
And shewed the piteous outline of the bark,  
Rising and falling like a living thing,  
Shuddering, shivering,  
While, howling beastlike, the white breakers there  
Spat blindness in the dank eyes of despair.

Then one cried, 'She has sunk!' – and on the shore  
Men shook, and on the heights the women cried;  
But, lo! The outline of the bark once more!  
While flashing faint the blue light rose and died.

Ah, God, put out Thy hand! All for the sake  
Of little ones, and weary hearts that wake  
Be gentle! Chain the fierce waves with a chain!  
Let the gaunt seaman's little boys and girls  
Sit on his knee and play with his black curls  
Yet once again!  
And breathe the frail lad safely through the foam  
Back to the hungry mother in her home!  
And spare the bad man with the frenzied eye;  
Kiss him, for Christ's sake, bid Thy death go by –  
He hath no heart to die!

Now faintlier blew the wind, the thin rain ceased,  
The thick cloud cleared like smoke from off the strand,  
For, lo! A bright blue glimmer in the East –  
God putting out His hand.  
And overhead the rack grew thinner too,  
And through the smoky gorge  
The wind drave past the stars, and faint they flew  
Like sparks blown from a forge.

And now the thousand foam-flames o' the sea  
Hither and thither flashing visibly;  
And gray lights hither and thither came and fled,  
Like dim shapes searching for the drownèd dead;  
And where these shapes most thickly glimmer'd by,  
Out on the cruel reef the black hulk lay,  
And cast, against the kindling Eastern sky,  
Its shape gigantic on the shrouding spray.

Silent upon the shore, the fishers fed  
Their eyes on horror, waiting for the close,  
When in the midst of them a shrill voice rose :  
'The boat! The boat!' it said.  
Like creatures startled from a trance, they turned  
To her who spake: tall in the midst stood she,  
With arms uplifted, and with eyes that yearned  
Out on the murmuring sea.  
Some shrugging shoulders, homeward turned their eyes,  
And others answered back in brutal speech;  
But some, strong-hearted, uttering shouts and cries,  
Followed the fearless woman up the beach.

A rush to seaward – black confusion – then  
A struggle with the surf upon the strand –  
'Mid shrieks of women, cries of desperate men,  
The long oars smite, the black boat springs from land!

Around the thick spray flies;  
The waves roll on and seem to overwhelm,  
With blowing hair and onward gazing eyes  
The woman stands erect, and grips the helm ...

Now fearless heart, Meg Blane, or all must die!  
Let not the skilled hand thwart the steadfast eye.

The crested wave comes near – crag-like it towers  
Above you, scattering round its chilly showers:  
One flutter of the hand, and all is done!  
Now steel thy heart, thou woman-hearted one!  
Softly the good helm guides;  
Round to the liquid ridge the boat leaps light –  
Hidden an instant – on the foaming height,  
Dripping and quivering like a bird it rides.  
Athwart the ragged rift the moon looms pale,  
Driven before the gale,

And making silvern shadows with her breath,  
Where on the shining sea it shimmereth;  
And, lo! The light illumes the reef; 'tis shed  
Full on the wreck, as the dark boat draws nigh.  
A crash! – the wreck upon the reef is fled;  
A scream! – and all is still beneath the sky,  
Save the wild waters as they whirl and cry.

### *Epilogue*

Lord, hearken to me!  
Save all poor souls at sea!  
Thy breath is on their cheeks –  
Their cheeks are wan with fear;  
No man speaks,  
For who could hear?

## **Gloria**

*Gloria in excelsis Deo*  
*Et in terra pax hominibus bonæ voluntatis.*

*Laudamus te, Benedicimus te, Adoramus te,*  
*Glorificamus te.*  
*Gratias agimus tibi Propter magnam gloriam tuam.*

*Domine Deus, Rex cælestis, Deus Pater omnipotens.*

*Domine Fili unigenite, Jesu Christe.*

*Domine Deus, Agnus Dei, Filius Patris, Rex Cælestis*  
*Deus Qui tollis peccata mundi, Miserere nobis; suscipe*  
*deprecationem nostram.*

*Qui sedes ad dexteram Patris, miserere nobis.*  
*Quoniam tu solus Sanctus, Tu solus Dominus, Tu solus*  
*Altissimus.*

*Jesu Christe, Cum Sancto Spiritu in gloria Dei Patris.*  
*Amen.*

The wild white water screams,  
The wind cries loud;  
The fire flaught gleams  
On tattered sail and shroud!  
Under the red mast-light  
The hissing surges slip;  
Thick reeks the storm of night  
Round him that steers the ship –  
And his eyes are blind,  
And he knows not where they run.  
Lord, be kind!  
Whistle back Thy wind  
For the sake of Christ Thy Son!

Text by Robert Buchanan (1841–1901)

Glory to God in the highest  
And on earth peace, goodwill to all people.

We praise you, We bless you, We worship you,  
We glorify you.  
We give thanks to you for your great glory

Lord God, heavenly King, Almighty Father.

Lord, the only-begotten Son, Jesus Christ.

Lord God, Lamb of God, Son of the Father, King in  
Heaven  
Who takes away the sins of the world, Have mercy  
on us. Receive our prayers.

You who sit at the right hand of the Father, have  
mercy on us.  
Only you are holy, only you are Lord. Only you are  
most high.  
Jesus Christ, the Holy Spirit in the glory of God the  
Father. Amen.

## Sofi Jeannin

Renowned for her beautifully clear technique, and with a formidable knowledge of repertoire across all genres, Swedish born conductor Sofi Jeannin has established herself as one of the most respected choral specialists today. She currently serves as Chief Conductor of the BBC Singers, Chief Conductor of Ars Nova Copenhagen and Music Director of the Maîtrise de Radio France. Sofi was Music Director of the Chœur de Radio France from 2015 to 2018.

In the 2025/26 season, Sofi will conduct Brahms' *Requiem* with Royal Stockholm Philharmonic Orchestra and Eric Ericson Chamber Choir, and Handel's *Messiah* with Melbourne Symphony Orchestra. For her final season as Chief Conductor of the BBC Singers, Sofi will lead programmes with New Zealand Voices and the Academy of Ancient Music for Bach's Mass in B minor. Sofi will also work with Ars Nova Copenhagen in concerts celebrating Arvo Pärt and Palestrina. She embarks on her 18th season as Music Director of Maîtrise de Radio France which has seen commissions of multiple new works and collaboration with composers such as Kaija Saariaho, John Adams and Olga Neuwirth.

In 2024, she conducted *The Veil of the Temple* by Sir John Tavener for the opening concert of the Edinburgh International Festival. She is returning to the festival in 2026 with an American choral programme. Other highlights included appearances with the City of Birmingham Symphony Orchestra, the Hallé, Orchestre National de France, Seattle Symphony Orchestra, Singapore Symphony Orchestra and New Japan Philharmonic Orchestra. Choral collaborations include the RIAS Kammerchor Berlin, Nederlands Kammerkoor, Chamber Choir Ireland and Sao Paulo Symphony Choir.

Sofi has regularly appeared at the BBC Proms with the BBC Singers. Under her leadership, the ensemble has premiered works by Missy Mazzoli, Shiva Feshareki, and Nico Muhly. Notable collaborations include exploring Rameau's dances alongside both classical and contemporary Indian dance, in partnership with the Academy of Ancient Music and the South Asian dance company Akademi; a partnership with South African cellist and vocalist Abel Selaocoe; and Poulenc's renowned choral piece *Figure Humaine*, enhanced by jazz interpretations from BBC New Generation Artist Misha Mullov-Abado. Committed to education and outreach work, Jeannin has worked with the chorus and orchestra of Kinshasa, Congo, and has also been involved in El Sistema, Greece, since early 2017.

Sofi studied conducting and singing at the Stockholm Royal College of Music, the Nice Conservatoire and the Royal College of Music, London, with Paul Spicer. She has prepared the choruses for conductors including Bernard Haitink, Peter Schreier and David Willcocks. Sofi is an Officier de l'Ordre des Arts et des Lettres, Officier de l'Ordre des Palmes académiques and Chevalier de l'Ordre national du Mérite. She was awarded the Grand Prix Antoine Livio in 2023 by the International Music Press Association in recognition of her work with the Maîtrise de Radio France. In recognition of distinguished achievements in choral directing, she was also awarded the Royal College of Organists Medal in 2024.

## **Naomi Boot**

Mezzo soprano Naomi Boot is in her final year of undergraduate studies at the RCM, where she is a Douglas and Hilda Simmonds Scholar under the tutelage of Ben Johnson. She is also generously supported by the Gillian Bardsley Trust. Born in Oxford and raised in Canada, she began her vocal training with Jennifer Tung, Artistic Director of Toronto City Opera. She sings with the Upper Voices of Eton College's Lower Chapel Choir and has performed in masterclasses with artists including Dame Ann Murray, Matthew Rose, David Parry, Tom Primrose, Anna Tilbrook and Markus Hadulla. This past summer she performed with Scherzo Ensemble in Longhope Opera's production of Rossini's *L'italiana in Algeri*, and was a Young Artist at Southrepps Music Festival. She is also a recent recipient of the Folkestone on Song Luxon Amit Singing Bursary.

## **Isabel Xu**

Soprano Isabel Xu is currently in her second year of the Master of Performance in vocal and opera at the RCM, studying with renowned tenor Mark Tucker. She recently earned a place in the masterclass at Modena's Pavarotti-Freni Theater in Italy, which led to a performance at the Modena Festival in September 2025. This followed her successful role debut as Adina in Donizetti's *L'elisir d'amore* at the Central Conservatory of Music in Beijing in 2024. She is swiftly emerging as a promising young artist on the international opera stage.

## **Mariana Rosas**

Mariana Rosas is the Chorus Director of the London Symphony Chorus with whom she has collaborated with Sir Antonio Pappano, Giannandrea Nosedà, Michael Tilson Thomas, Yannick Nézet-Séguin, Nathalie Stutzmann, Susanna Mälkki and Teodor Currentzis. Mariana has also collaborated with the Royal Opera House, Glyndebourne, the National Youth Choirs of Great Britain, the Birmingham Opera Company, the Rundfunkchor Berlin, the BBC Symphony Chorus, the City of Birmingham Symphony Orchestra Chorus, the SWR Symphonieorchester (Stuttgart), London Voices and the West Midlands Inclusive Choir. She holds teaching and conducting positions at the University of Birmingham. Mariana studied at the National University of Arts of Argentina and the Conservatoire of the City of Buenos Aires Manuel de Falla. In 2018 she studied choral conducting at the University of Birmingham with Simon Halsey CBE. Prior to her move to the UK, she was Assistant Professor of Choral Practice at the National University of Arts in Buenos Aires.

## **Violin I**

*Isabella Azima*  
Nicholas Cerny  
Nellie Whittam  
Enya Barber  
Viviane Plekhotkine  
Waiying Law  
Elizabeth Hur  
Kana Aihara  
Clarissa Cheuk  
Munjung Heo  
Yu-Wei Huang  
Sophie Jobanputra  
Alice Younger  
Lily An

## **Violin II**

*Annika Bowers*  
Jane Park  
Gabriele Brasaitte  
Yeva Volkava  
Bethan Rose  
Katarzyna Ratajczak  
Sofia Muniz Mejuto  
Leslie Wilburn  
Xixuan Zhang  
Goulwenna Vigneron  
Zoe Hirst  
Ella Hodgson-Laws

## **Viola**

*Scott Storey*  
Katharine Wing  
Charlie Howells  
Karis Lee  
Leo Lam  
Lizzie Rowland  
Xiaohan Gao  
Haotian Yuan  
Šimon Urban  
Xuefei Zhang

## **Cello**

*Alina Maries-Reim*  
Sandy Scott-Brown  
Yuxin Liang  
Zhijing Wu  
Eliza Wei  
Pinxian He  
Siyue Xie  
Meg Allen

## **Double bass**

*Levi Andreassen*  
Arywn Ivey  
Davide Scafarto  
Yunze Wei  
Mafalda Ribeiro  
Linxuan Zeng

## **Flute**

*Lucy Rowan*  
Leah Hallinon (pic)  
Viviane Ghiglino (pic)

## **Oboe**

*Jane Sullivan*  
Mateus Souza (d'amore)  
Becky Pughe (cor)

## **Clarinet**

*Frank Barr*  
Peteris Kalnins (E flat)  
Sam Davies-Turner (bass)

## **Bassoon**

*Emily Ambrose*  
Janice Chui  
Phoebe Masters  
Liam Slabbert (contra)

## **Saxophone**

*Megan Glover* (sop)  
Kezia Lovick-Jones (tenor)

## **Horn**

*Adam Wilson*  
Seb Barley  
Derry Sowinski  
Rosie Jackson  
Tommaso Rusconi

## **Trumpet**

*Immy Timmins* (cornet)  
*Jake Humphrey* (pic)  
Meaghan Hibbs  
Alex Gray (cornet)

## **Trombone**

*Jonathan Stevens*  
Edward Hyde  
Adam Milum (bass)  
Nadav Klahr

## **Tuba**

Adam Zadi

## **Timpani**

Clara Smith

## **Percussion**

*Ewan Millar*  
Hoi Yin Ng  
Guy Courtie  
Sophie Stevenson  
Alex Freeman  
Wilamena Dyer

## **Harp**

*Tannaz Beigijouinani*  
Ansley Kan

## **Celeste**

Charles Roberts

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestra coaches:

Gabrielle Lester (violin and tutti strings)  
Eivind Ringstad (viola)  
Tim Walden (cello)  
Josie Ellis (double bass)  
Marie Lloyd (woodwind)  
Simon Minshall (brass)  
David Hockings (percussion)  
Elizabeth Bass (harp)  
Amos Miller (tutti strings, tutti woodwind, brass & percussion, and tutti orchestra)

**Soprano**

Joanne Bae  
 Siri Bengtsson-Marklund  
 Emma Bingei  
 Rachel Brennan  
 Sarah Brustin  
 Kasia Bryl  
 Amy Chau  
 Rina Chin  
 Hattie Cobb  
 Ava-Sofia Da Costa  
 Helena Dorri  
 Yagmur Erdogan  
 Baoying Fei  
 Emilia Gahan  
 Tori Gervais  
 Phoebe Greenland  
 Sille Gulette Gullbekk  
 Ella Harrison  
 Megan Hill  
 Natasha Keith  
 Maya Kumana  
 J Lamoureux  
 Ingrid Leung  
 Polina Matyusheva  
 Emily McCarthy  
 Megan Moffitt  
 Meira Narayan  
 Tiana Oberoi  
 Mikaela Ong  
 Daria Pando  
 Georgia Paxton  
 Maria-Miguel Pires  
 Sancia Previn  
 Miki Ramirez-Cruz  
 Rhiannon Roberts  
 Anna Romanovskaya  
 Lia Schondorf  
 Nicole Shim  
 Emmaly Thompson  
 Yuka Todai  
 Yizhu Wang  
 Catalina Wooldridge  
 Barbara Wozniak  
 Sonja Yasuhara  
 Ruby Zhang

**Alto**

Kexuan An  
 Evelina Antemisari  
 Megan Belshaw  
 Isabelle Bruening  
 Mitscha Carr  
 Yizhi Chen  
 Zhiyi Chen  
 Ariana Cossey  
 Jemimah Davies  
 Chloe Dykes  
 Mariana Fernandes Pina  
 Yingfei Fu  
 Yuxuan Gao  
 Emma Goldenberg  
 Jessie Gu  
 Heidi Gubser  
 Carrissa Gyimah  
 Jiayi He  
 Margretta Ibrahim  
 Laura Jones  
 Damla Karatas  
 Sophie Khazaradze  
 Alissa Khederian  
 Soyeon Kim  
 Luisa Krausova  
 Daisy Li  
 Alice Liddiard  
 Jasmine Liu  
 Rufina Lok  
 Andrea Martine  
 Eli Massey  
 Leo McCormack  
 Sonja Mindova  
 Vlada Mitriuc  
 Rebecca Nicolas  
 Johanna Nippa  
 Michaela Nunez  
 Weng Ong  
 Lilimay Pallueau  
 Clarice Pulmano  
 Yunhan Qiu  
 Bibi Redford  
 Eva Seba  
 Grace Smith-Unwin  
 Shengge Song  
 Effie Stewart  
 Rebekah Tan  
 Emma Tio  
 Isabelle Tseng  
 Isi Tuncer  
 Meihan Wang  
 Kyoko Watanabe  
 Becca West  
 Bonna Yoon  
 Rebecca You  
 Jiamo Zhang

Joyce Zhang  
 Lillian Zielinski  
 Nancy Zong

**Tenor**

Thomas Adams  
 Yuval Avni  
 Stephen Bradley  
 Zerui Chen  
 Christopher Furlong  
 Ryan Ge  
 Henry Goodwin-Hitt  
 Adi Grant  
 Ben Greenwood  
 Laura Gutierrez Muurisepp  
 Jake Harris\*  
 Daniel Hutchins  
 Joshua Jarvis  
 Lorenzo Kam  
 David Khachatryan  
 Daniel Liu  
 John Lundén-Velden  
 Ollie Mills  
 Matthew Pinto  
 Yiran Qiu  
 Constantin Raff  
 Ben Ryan  
 James Skelton  
 Lottie Vitaloni  
 Karter Williams  
 Eric Zhang  
 Boxu Zhong

**Bass**

Christian Aldridge  
 Tzian Au  
 Ruihan Bao-Smith  
 Gyaan Bhuyan  
 Fred Blackshaw  
 Muhamad-William  
 Cannon  
 Benjamin Carter  
 Robert Carver-Escritt  
 Ansel Chaloner-Hughes  
 Toby Corbett  
 Nathan Corish  
 Thomas Crook Taylor  
 Zach Cui  
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 Kiril Karapetkov  
 Paco Lau  
 Samuel Laurand  
 Isaac Leung  
 James Lilley  
 Leo Little  
 Andrew Lunn  
 Samuel Lyne-Hall  
 Kepha Ma  
 Yazdi Madon  
 Leo Makino  
 Tendekai  
 Mawokomatanda

Patrick McGovern  
 Ruvin Meda  
 Aaron Millar  
 Joe Netley  
 Shengyang Peng  
 Mark Petrosyan  
 Hoang Pham  
 Francisco Ribeiro  
 Lorenzo Rodaro  
 Aiden Rose  
 Peter Ryan  
 Alex Scott  
 Samuel Seetapun  
 Lachlan Seymour  
 Isaac Skey  
 Henry Smith-Unwin  
 Joe Stoller  
 Arthur Stouff  
 Benjamin Thurtle  
 Gordon Wan  
 Gabriel Ward  
 Zoe Watkins  
 Briggs Williamson  
 Jonathan Xu  
 Jiahao Zhang  
 Congtian Zou

\* Poulenc soloist

The RCM would like to thank the following chorus coaches and accompanists:

Jack Apperley  
 Knox Oakey  
 Kaishun Ypsilantis

## ORCHESTRAL MASTERWORKS: BRAHMS' SECOND PIANO CONCERTO

Thursday 6 November 2025, 6pm | Amaryllis Fleming Concert Hall

Supported by the Lawson Innovation Fund

**Martyn Brabbins** conductor

**Misha Kaploukhii** piano

**RCM Philharmonic**

**Tom Bradbury** *Treacle* (world premiere)

**Brahms** Piano Concerto no 2 in B flat major op 83

Visiting Professor of Conducting Martyn Brabbins returns to direct the RCM Philharmonic. RCM composer Tom Bradbury offers a sweet treat in the form of *Treacle*, performed publicly for the first time. RCM Concerto Competition Winner Misha Kaploukhii takes centre stage in the stunning Second Piano Concerto by Brahms.

Tickets: £10, £8; £5 under 35

### MUSIC AND IDEAS:

#### AVRIL COLERIDGE-TAYLOR REVEALED THROUGH THE RCM COLLECTIONS

Wednesday 12 November 2025, 5.15pm | Performance Hall

Tom Edney and Ingrid Pearson examine Avril Coleridge-Taylor's legacy as performer, composer and conductor. RCM research, using autograph manuscripts, arrangements of music by others including her father Samuel, letters and other items bequeathed to the RCM Library, is vital in furthering our understanding of Avril's contributions to music. This session concludes with performances of a selection of Avril's songs.

Tickets: Pay What You Can

RCM Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your cooperation.

Programme details correct at time of going to print.