

UPBEAT


ROYAL
COLLEGE
OF MUSIC
London

SUMMER 2022

NEWS FROM INSIDE THE
ROYAL COLLEGE OF MUSIC

IN THIS ISSUE

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ESME BRONWEN-SMITH

A WORK IN PROGRESS:
VAUGHAN WILLIAMS' FIFTH
SYMPHONY MANUSCRIPT

REMEMBERING JOSEPH HOROVITZ

 **What matters more
than anything is your faith
in yourself as an artist.** 
Esme Bronwen-Smith

HANSEL & GRETEL

In March, conductor Michael Rosewell teamed up with acclaimed director Stephen Barlow, who made his debut at the Royal College of Music directing Humperdinck's *Hansel and Gretel*.



The production also marked the 100th RCM opera captured by photographer Chris Christodoulou. Don't miss the next digital edition of *Upbeat* in November, as Chris looks back on some of his top moments from the past three decades.

Photos: Chris Christodoulou

Front cover photo:

Esme Bronwen-Smith performing at the 2022 Kathleen Ferrier Awards.

Photo: Courtesy of the Kathleen Ferrier Awards.

WELCOME TO UPBEAT



A monumental academic year is drawing to a close, in which we have been named the global top institution for performing arts in the prestigious 2022 QS World University Rankings by Subject.

To be ranked the world's number one is a testament to the efforts of the entire Royal College of Music community, and I am enormously proud that the College has been recognised in this way. Read more about this incredible achievement in our news item on page 4.

Upbeat magazine will have landed on your doorstep for the first time since spring 2020. Our new annual printed issue will be published every summer, and the magazine will continue to be published digitally at www.rcm.ac.uk/upbeat in autumn and spring. The College remains committed to its green agenda, and both the magazine and its packaging are fully recyclable and from sustainable sources.

In our cover story, RCM alumna Esme Bronwen-Smith tells *Upbeat* what's next following her win at the 2022 Kathleen Ferrier Awards. We also celebrate two of the RCM's great composers, with a tribute to beloved professor Joseph Horowitz, who sadly passed away in February; and a deep dive into the secrets of Vaughan Williams' Fifth Symphony manuscript, continuing our celebrations of the composer's 150th anniversary year.

A visit from RCM President, His Royal Highness The Prince of Wales, a significant acquisition for the RCM Museum, and tours to Bolivia and France are just some of our news headlines this term, alongside updates from students, staff and alumni. Please send your news for the autumn online edition to news@rcm.ac.uk by Friday 30 September.

And finally, if you find yourself in South Kensington during the holidays, I encourage you to drop into the RCM Museum, which will be welcoming visitors all summer. Book your visit online at www.rcm.ac.uk/museum.

Professor Colin Lawson CBE FRCM, Director

SHARE YOUR THOUGHTS

We would love to hear your feedback on our printed and digital editions of *Upbeat* magazine. To take part and be in with a chance of winning two top-price tickets to our Autumn Term opera, visit bit.ly/RCMUpbeatSurvey or return the survey on the back of your cover letter to Rebecca Sharp, Publications Officer, Royal College of Music, Prince Consort Road, London SW7 2BS, by Friday 5 August.

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IN THE NEWS

RCM RANKED GLOBAL NO 1

The Royal College of Music has been ranked as the global top institution for performing arts in the 2022 QS World University Rankings by Subject.

The QS rankings not only measure the strength and quality of teaching, but also the quality and output of research activity, employability and the RCM's international profile. Rankings are compiled from the opinions of academics and employers and from analysis of research output and impact.

Professor Colin Lawson, Director of the Royal College of Music, comments: 'To be ranked as the global number one institution for performing arts reflects the dedicated work by the teaching staff, professors and professional services staff, all of whom work tirelessly to ensure that RCM students receive the best possible opportunities in an environment that closely mirrors the professional world.'

This success follows the RCM being the QS rankings' top institution for performing arts in the UK for six consecutive years (2016–21), as well as top in Europe for four years (2017, 2018, 2020 and 2021).

The RCM has also been ranked top UK conservatoire offering music as a single subject in the Research Excellence Framework (REF 2021). The REF panel – which assesses the quality of research in UK higher education institutions – assesses institutions against three criteria: Outputs, Impact and Environment. The RCM's overall research environment has performed significantly well, with 70% rated as 'internationally excellent' – more highly rated than any other UK music conservatoire.

HRH THE PRINCE OF WALES CONFERS HONOURS

On 3 May, His Royal Highness The Prince of Wales returned to the Royal College of Music for the first President's Visit ceremony since 2019.

In his 29th year as President of the Royal College of Music, The Prince of Wales conferred honours upon musicians, music industry professionals and Royal College of Music students. Those made a Fellow include two-time Grammy-nominated saxophonist Amy Dickson; composer Anna Meredith MBE; founder of the Purcell Quartet, Richard Boothby; violinist and RCM professor Gabrielle Lester; and Dr Thomas Trotter, Resident Organist at Birmingham Symphony Hall and a recent recipient of the Queen's Medal for Music.

As part of the ceremony, HRH The Prince of Wales heard a performance featuring some of the prize-winners. Dmitrii Kalashnikov and Victor Maslov, winners of the Queen Elizabeth The Queen Mother Rosebowl for 2020 and 2021, respectively, performed the Waltz from Arensky's Suite no 1 for two pianos. The winners of the 2021 Tagore Gold Medals, violinist Charlotte Saluste-Bridoux and pianist Dominic Doutney, also performed 'La fontaine d'Aréthuse' from Szymanowski's *Mythes*.

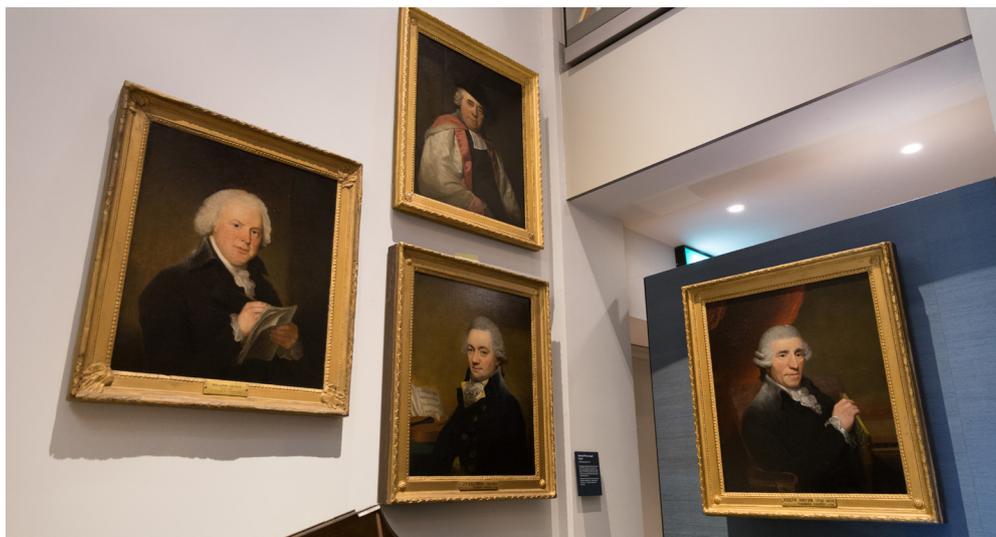
Following the ceremony, HRH The Prince of Wales met young musicians from the RCM Junior Department – siblings Imaan and Jamaal Kashim – who play the violin and the harp, respectively. The Prince of Wales also met 12-year-old twins Sami and Mehdi Uwahemu, who have been engaged with RCM Sparks since 2016.

Right

HRH The Prince of Wales presents The President's Award for 2022 to violinist Juhee Yang.

Photo: Chris Christodoulou





Left
A new portrait of anti-slavery composer Samuel Arnold (top) on display in the RCM Museum.

ANTI-SLAVERY COMPOSER PORTRAIT ON DISPLAY

The Royal College of Music Museum has acquired a portrait of Samuel Arnold, the prolific 18th century anti-slavery composer. The acquisition is one of a series of paintings by Thomas Hardy, commissioned in the late 1790s by the publisher John Bland to celebrate some of the most famous composers whose music he was printing.

The portrait was purchased from a private collection thanks to the support of the Art Fund, the V&A Purchase Fund, and a personal contribution from RCM Director, Professor Colin Lawson. The painting and frame have undergone light-touch conservation by Donatella Banti and Yuki Barrow. The portrait can now be seen in the RCM Museum's permanent display where it joins those of Joseph Haydn, Johann Peter Salomon and William Shield from the same series.

Samuel Arnold was the foremost composer for the London stage in the second half of the 18th century. He began composing around 1764 and went on to hold posts as organist at Westminster Abbey and director of music at Marylebone Gardens. He was a vocal opponent of slavery and composed three works set on Caribbean sugar plantations including the first anti-slavery opera, *Inkle and Yarico*, in 1787. Arnold was also a noted conductor and editor of Handel's works.

NEW INSTALLATION CELEBRATES SUPPORTERS

The Royal College of Music recently unveiled its donor recognition display in the College's new café. The projection features the names of around 700 supporters who have donated £1,000 and above to the More Music: Reimagining the Royal College of Music Campaign over the last decade. The Campaign is now in its final stages with less than £550,000 remaining until the £25 million building development target is achieved.

The Campaign was born out of a desire to strengthen the College's facilities, support the most talented young musicians, widen access to music education and promote innovation. Thanks to the support of More Music Founding Patrons, Leadership and Principal Supporters, and hundreds of donors, these aims have been realised.

Chairman of the More Music Campaign, Geoffrey Richards HonRCM, says: 'Engaged philanthropy at the RCM is essential. The generous support of our donors provides students with the facilities, scholarships, instruments and innovative teaching for success as world-class musicians. I add my personal gratitude to everyone who has given generously to More Music and thank in advance those who will support us on this final stage of our journey.'

To find out more about the More Music: Reimagining the Royal College of Music Campaign, visit www.rcm.ac.uk/moremusic.

Below
RCM Chairman Lord Black and Director Professor Colin Lawson unveil the College's new donor wall alongside Development team members.

Photo: Harry Pseftoudis



Right

Historical Performance students on tour in Bolivia, with members of the Arakaendar Bolivia Choir and Orchestra.



EQUITY, DIVERSITY AND INCLUSION MATCHING FUND DOUBLED

The Royal College of Music's Equity, Diversity and Inclusion (EDI) Matching Fund for Scholarships and Bursaries has doubled for the academic year 2022–23.

The fund was established in March 2021 by Victoria, Lady Robey OBE HonRCM to strengthen support for this vital area of the RCM's work. Thanks to two new matching gifts of £50,000 each from Victoria, Lady Robey and the Victor Dahdaleh Foundation, the College now aims to raise a total of £200,000 by the end of December 2022.

Each year, the College awards several scholarships that enable talented students from diverse backgrounds to access a world-class musical education. By extending the EDI Matching Fund, it is hoped that even more can be done to address further underrepresented sectors of our multicultural society. In doing so, the RCM aims to positively impact the classical music industry by promoting a culture of inclusion and belonging.

Donations at every level to EDI Scholarships and Bursaries have a tangible impact and will make all the more difference thanks to this expanded matching fund opportunity. To make your gift to the EDI Matching Fund, please contact Emma Adlard, Head of Philanthropy, at emma.adlard@rcm.ac.uk.

RCM FACULTIES TOUR EUROPE AND SOUTH AMERICA

Students and staff from the Royal College of Music Historical Performance and Keyboard Faculties recently undertook international tours.

In April, ten students from the Historical Performance Faculty joined Professor Ashley Solomon (Head of Historical Performance) for a concert tour to Bolivia to participate in the Festival of Renaissance and Baroque Music Misiones de Chiquitos. This biennial festival takes place in the Amazonian rainforest in the east of Bolivia. Over the ten-day festival, there were 146 concerts in 20 venues given by musicians from 15 different countries.

The students collaborated with Arakaendar Bolivia Choir and Orchestra in three performances of music discovered in the archives of the Chiquitos and Moxos peoples. The final performance presented works by Handel, Veracini, Telemann and JC Bach in San Roque, the largest church in Santa Cruz. Over the course of the four concerts, RCM musicians performed for approximately 3,500 people, recorded two programmes for CD and featured twice in the Bolivian national newspaper *El Deber*. The College is most grateful to the various donors who kindly supported this tour.

Also in April, talented organists studying in the Keyboard Faculty travelled to Paris, led by organ professor David Graham and assistant organ professor Charlie Andrews. Students enjoyed masterclasses in some of the city's famous churches, including with Karol Mossakowski at Saint-Étienne-du-Mont, and exploring repertoire by Franck, Widor and Vierne at Saint-Sulpice.

COLERIDGE-TAYLOR WORK DISCOVERED IN RCM LIBRARY

Staff at the Royal College of Music Library have discovered a previously unknown composition by alumnus Samuel Coleridge-Taylor.

The undated, autograph manuscript contains *Nourmahal's Song*, a short, unpublished piece which was previously assumed to be related to his two-movement piano work, *Nourmahal's Song and Dance* op 41. Jonathan Frank, Assistant Librarian at the RCM, undertook a detailed comparison of both pieces and found no musical similarities between the two.

Coleridge-Taylor's annotations indicate that this dramatic song – or scena – was intended to have orchestral accompaniment. However, the original orchestration, if one was ever written, has not survived. A 1936 orchestration by Louis Kirkby Lunn Pearson, which is also present alongside the manuscript, was completed with the approval of Coleridge-Taylor's son, Hiawatha. It was then passed on to Sir Henry Wood, for consideration for performance by the Worthing Symphony Orchestra. However, despite being advertised, the performance of *Nourmahal's Song* never took place.

Speaking of the discovery, Jonathan Frank said: 'It has been fascinating to research this manuscript and discover more about its origins and reasons for being unknown until now.'

LEGACY PLEDGERS ENJOY SPECIAL PERFORMANCE

On 25 February, members of the RCM Legacy Ensemble – the society that recognises supporters who have pledged a gift in their Will to the RCM – attended their annual lunch, held for the first time in the recently opened Performance Hall.

60 attendees enjoyed a reception and concert in the new space, opened in 2020 as part of the More Music building development. Guests were treated to performances by students whose places are supported by people who left gifts in their Will.

The Legacy Ensemble also toured the RCM Museum and Library collection, examining extraordinary original manuscripts, including Mozart's Piano Concerto in C minor and Elgar's Cello Concerto.

Legacy giving continues to have a transformational impact on the College, with gifts in Wills accounting for on average a third of our total fundraising efforts each year. One in three scholars are studying at the RCM thanks to gifts in Wills and gifts in memory of a loved one.

To find out more about leaving a gift in your Will, please contact Eleonore de Sibert, Head of Development, at eleonore.desibert@rcm.ac.uk.

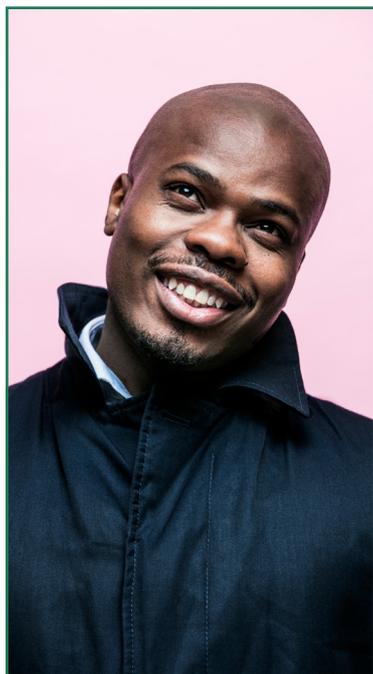


Above
Members of the RCM Legacy Ensemble at their annual lunch.

Photo: Harry Pseftoudis

Below
Bass-baritone and RCM alumnus Simon Shibambu, who will perform as part of this year's BBC Proms.

Photo: Chris Gloag



RCM TAKES CENTRE STAGE AT 2022 BBC PROMS

This year's BBC Proms, running from 15 July to 10 September, will showcase talent from students, staff and alumni of the Royal College of Music.

Winner of the 2021 Leeds International Piano Competition and current Master of Performance student Alim Beisembayev plays virtuoso showpieces by Scarlatti, Chopin and Liszt on 25 July. Several RCM Junior Department students perform as members of the National Youth Orchestra of Great Britain on 6 August.

Vocal alumna Louise Alder performs Strauss' *Four Last Songs* on 9 August. Louise performs again on 24 August alongside fellow alumna Dame Sarah Connolly in a performance of Mahler's 'Resurrection' Symphony. Other graduates of the RCM taking centre stage include bass-baritone Simon Shibambu performing with The Hallé on 30 July, violinist Alina Ibragimova on 1 August, and RCM Junior Department graduate Ben Goldscheider, who makes his solo debut on 25 July.

RCM professors will also be represented in this year's Proms. Dr Mark-Anthony Turnage's new composition *Time Flies* receives its UK premiere on 15 August; and on 29 August, Simon Lepper accompanies a programme of songs by RCM composers including Clarke, Horovitz, Vaughan Williams and a new work by composition professor Errilyn Wallen.

REMEMBERING JOSEPH HOROVITZ

Joseph Horovitz, who passed away in February at the age of 95, began his association with the Royal College of Music as a student in 1948 and went on to become one of the College's longest-serving members of staff. *Upbeat* celebrates Joseph's life and his vast contribution to music.

Joseph Horovitz was a friendly face around College since his appointment as professor of composition in 1961.

As Professor Colin Lawson, RCM Director, recalls, 'Joseph's exceptional talent for composition was matched by his commitment to his students and his wonderful character, and I always felt intellectually and emotionally nourished after speaking with him.'

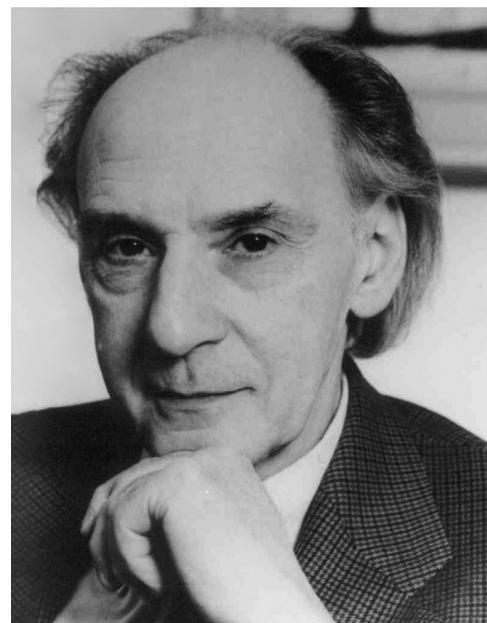
'I enjoyed seeing him often in the RCM Library; he was always interested and chatting about something fascinating,' remembers violin professor Madeleine Mitchell. According to Junior Department orchestra conductor Jacques Cohen, 'he was a very kind man, delightful to be around, and frequently hilarious.'

THE EARLY YEARS

Joseph Horovitz was born in Vienna in 1926 to a Jewish family. In his typical modest fashion, he described his initial encounter with music as part of a 2007 interview. 'Anybody who was above the poverty line in Vienna learned the piano. The piano was a piece of furniture – you inherited it from your grandmother,' he remembered, in a series for the College exploring the lives of migrant musicians who emigrated to Britain in the 1930s.

When Nazi troops arrived in Vienna in 1938, Joseph's parents were by chance in Holland on business. The family fled and reunited in Belgium, before making the journey to London. Joseph attended school in North London, before the family was evacuated to Oxford during the war.

Joseph remembered how his father encouraged him to get a degree 'at the nearest university', and he entered New College, Oxford in 1943 at the age of 17. He studied French, German and Music, and also pursued art, his first love, at the Ruskin School of Art. With encouragement from his mother, he went on to study at the Royal College of Music from 1948, and later with Nadia Boulanger in Paris (studies he funded by selling his drawings).



COMPOSER AND CONDUCTOR

It wasn't long after his studies at the RCM that Joseph embarked on his career as composer and conductor. He was appointed Music Director of Bristol Old Vic in 1950, and during this decade began writing his first ballets (of which he would go on to compose 12), including *Alice in Wonderland* for the Festival Ballet Company in 1953.

He became particularly known for his work in film and TV, writing over 70 scores including *The Search for the Nile* (1971) and the iconic theme music for the BBC Series *Rumpole of the Bailey* (1978). Perhaps his most famous work was *Captain Noah and his Floating Zoo* (1970), a cantata which won the 1976 Ivor Novello Award for the Best British Work for Children and was recorded by the King's Singers in 1972.

TEACHER AND MENTOR

Joseph got his first taste of teaching as a student in Oxford, drafted to lecture on 'musical appreciation' to troops. By the time he returned to the College in 1961, already an established composer, his impressive knowledge and attention to detail made a great impact. He formed strong bonds with his students, often lasting beyond the classroom.

Conductor John Wilson remembers, 'he was always my teacher. From the first day that we met in 1991, right up until our last conversation a few weeks before his death, we never stopped exchanging our thoughts and ideas. I can say with complete honesty that every time I stand in front of an orchestra, I'm conscious of aesthetics and techniques passed on to me from Joe... His breadth of knowledge was remarkable.'

He was always my teacher. From the first day that we met in 1991, right up until our last conversation.

John Wilson
Conductor

Former Head of Composition William Mival remembers Joseph's honesty about the demands of the profession. 'When I was an RCM student [Joe] gave a talk to us young composers... "You have to adapt," he said. "You have to be prepared to re-write at a moment's notice to make an idea work for the player and for the production; and to scrap an idea if it doesn't."

'Joe showed us a different way, one that was pragmatic, craftsman-like... You realised that he really did know what he was taking about as he listed the many sessions he was currently involved with, and the sheer amount of work he was doing. We were in mute awe.'

Joseph was always willing to share his vast insights with students. Senior Academic Tutor Dr Ingrid Pearson remembers, 'Joe was interested to know about my students and found something meaningful and special to say to each of them, and was at the same time encouraging and taking a genuine interest. I recall the precision with which he conducted at his 80th birthday concert in 2006, and more recently, his incisive remarks to the students who were preparing his Jazz Harpsichord Concerto for performance last October.'

RCM professor Timothy Lines remembers many such instances when teaching Joseph's Sonatina for clarinet and piano. 'On several occasions I noticed Mr Horovitz walk along the corridor and then a couple of minutes later walk past the room again. He was obviously listening but didn't want to intrude. I was very pleased to invite him into the room and take over the lesson, much to the astonishment and delight of the student concerned. He was always encouraging and had, of course, very detailed insights into his piece. He also never failed to mention that his other clarinet piece *Two Majorcan Pieces* was worth learning too!'

FRIEND AND COLLEAGUE

Joseph became a renowned member of the Composition Faculty, and for his RCM colleagues, he was a joy to work with. 'How lucky we were to have Joseph work and teach amongst us for so long,' says Professor Colin Lawson. 'The wealth of his experience has inspired countless students and made an indelible contribution to the RCM's Composition Faculty, and particularly its renowned Composition for Screen course.'

Former Librarian Pam Thompson worked closely with Joseph, including on the cataloguing of his manuscripts for the RCM Library. When asked, Joseph would remember the exact date each of his works premiered. 'He was correct to the day. His memory was phenomenal,' said Pam.



There were times when he would completely overwhelm with the breadth and generosity of his support.



William Mival,
Former Head of Composition

As for the sheer joy of working with Joseph, Pam recalls recording the 2007 interview as a perfect example. 'John Wilson and I went to his home, intending to interview him, with questions prepared. Four hours later, with barely a question asked and exhausted by laughter, we emerged with just a few decades of Joe's life recorded by him non-stop.'

'As a young clarinettist in Australia I became acquainted with Joe's music via LP recordings of his *Two Majorcan Pieces*', recalls Ingrid Pearson. 'Joe and I shared a great love of the RCM Library, and I would often bump into him there when I was helping students with their work. As our friendship developed, we also lunched together at restaurants local to College, with Joe often driving me back to the RCM in his so-called 'Flintstones' car! To have known Joe as a colleague was a real privilege.'

'When I came back to the RCM to teach, Joe had become something of an institution,' says William Mival. 'He was the most frequently requested teacher amongst the Composition Faculty and worked almost seamlessly in both concert composition and composition for screen and media.'

'Respect and loyalty are not something anyone can demand, they can only be given,' continues William. 'Joe gave it in spade-loads to me as Head of Composition, to the College more widely, and of course to his students. There were times when he would completely overwhelm with the breadth and generosity of his support.'

JOSEPH'S LEGACY

'Studying with Joe at the RCM and the 30-year friendship that followed was one of the great blessings of my life,' says John Wilson. 'I feel deeply privileged to have had such a long and happy association with Joe – he will be much-missed by his many friends and colleagues.'

Teacher, composer, mentor, artist, émigré – Joseph Horovitz's legacy lives on through those who knew him, and the students who will be shaped by his enormous contributions to the College, both personal and musical. As Jacques Cohen puts it – 'you generally felt that a day was that bit better for having been in the presence of him or his music.'

 YouTube

/RCMLondon

Visit the RCM YouTube channel to see new footage of Joseph Horovitz's Jazz Harpsichord Concerto, as well as the full 2007 interview quoted in this article.

*Joseph Horovitz HonDMus
FRCM was born on 26 May
1926 and passed away on
9 February 2022.*

A WORK IN PROGRESS

Below

A quote from 17th-century writer John Bunyan is inscribed on the first page of the symphony's third movement, 'Romanza'.

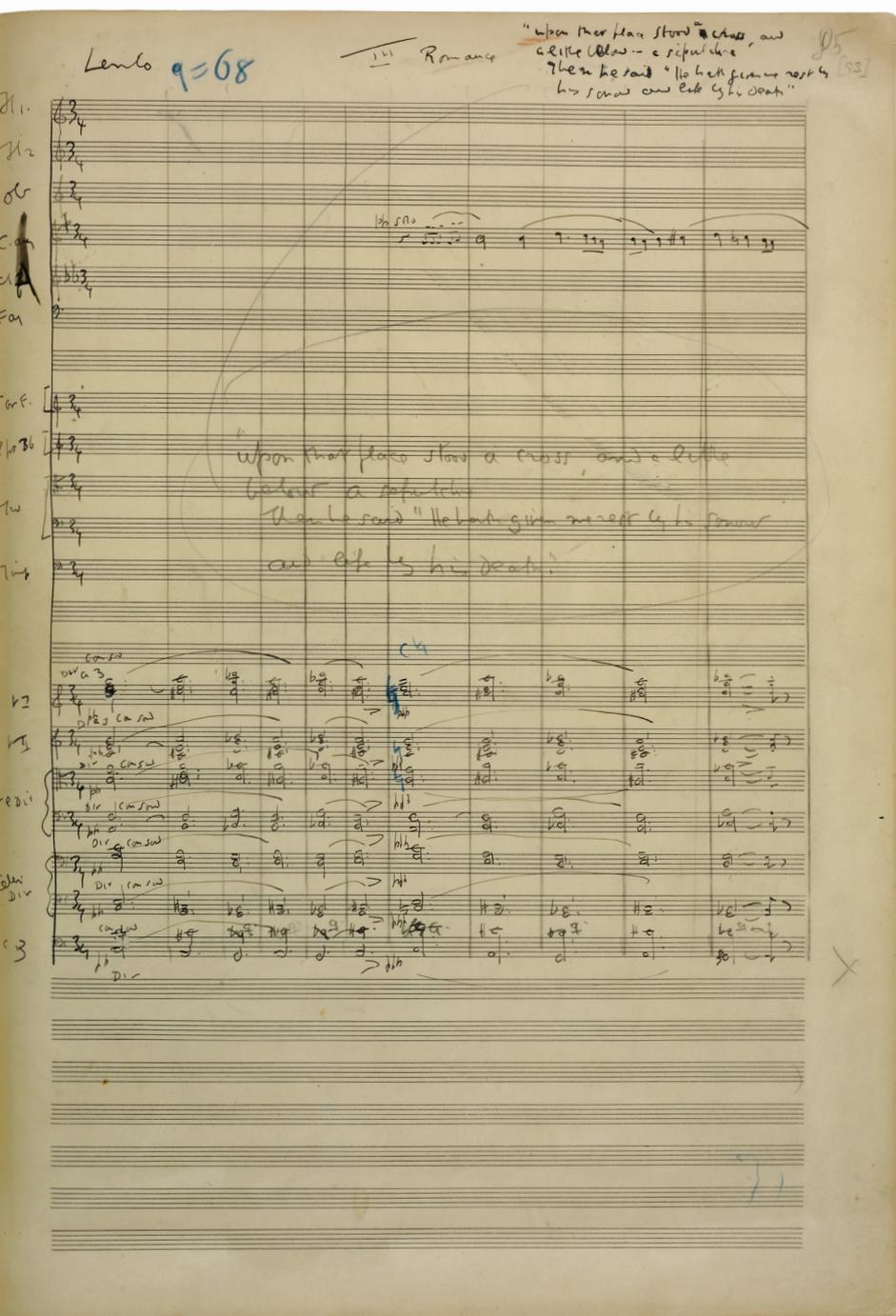
One of the Royal College of Music's great treasures is the autograph manuscript of Ralph Vaughan Williams' Symphony no 5 in D major. In the 150th anniversary of the composer's birth, RCM Librarian Peter Linnitt tells *Upbeat* what it reveals about the man behind the music and his approach to composing.

Vaughan Williams' Fifth Symphony is one of his mature masterpieces. It has so much to teach us about the composer's working methods.

The manuscript was presented to the College in January 1949 and is a wonderful testament to Vaughan Williams' relationship with our institution. He first entered the College in 1890 as a student, studying organ with Sir Walter Parratt, and composition with Sir Hubert Parry and later Sir Charles Villiers Stanford. It was at the RCM that he met fellow student Gustav Holst, who became a lifelong friend. In 1919, Vaughan Williams returned to the College as a teacher, and was a member of the Composition Faculty until after World War II.

The Fifth Symphony was composed between 1938 and 1943. Despite being written during the build-up to and start of World War II, and in stark contrast to the music of the Fourth and Sixth Symphonies, it has an elegiac, almost spiritual quality. The work is imbued with the essence of John Bunyan's *The Pilgrim's Progress*. The 1678 Christian allegory exerted a strong influence on Vaughan Williams throughout his life and also inspired another work, *The Shepherds of the Delectable Mountains*, which was premiered at the RCM in 1922. The Fifth Symphony also includes musical quotes from an opera, which Vaughan Williams was working on at the same time but felt he would never complete. Inspired by *The Pilgrim's Progress* too, the most prominent of these references occurs in the third movement, 'Romanza'.

This movement is the emotional heart of the work. In the manuscript, the 'Romanza' is preceded with the quote from John Bunyan: 'Upon that place there stood a cross and a little below a sepulchre... Then he said "He hath given me rest by his sorrow and life by his death".' Vaughan Williams did go on to complete the opera, or *Mortality* as he called it, and the cor anglais theme is used with the same quote in Act 1 Scene 2.





 YouTube

/RCMLondon

Visit the RCM's YouTube channel to watch Sir Antonio Pappano and the RCM Symphony Orchestra performing Vaughan Williams' Symphony no 5, and more insights from Peter on the manuscript.

Composer manuscripts are always incredible documents, not least as they are a tangible link to the composer and the genesis of their work. This is especially true of this manuscript. Vaughan Williams famously has very untidy handwriting, so his music does not always look that easy to read. This is compounded by his working out of ideas on the score. At times, he corrects single notes and phrases, while in some areas he crosses through sections and adds new music on spare staves. Occasionally, he glues new paper over a page so that he can replace whole sections with new music.

The symphony – which was dedicated on the manuscript '(without permission and with sincerest flattery) to Jean Sibelius' – was premiered by the London Philharmonic Orchestra at a Promenade Concert in the Royal Albert Hall on 24 June 1943. Sir Henry Wood was due to conduct but fell ill, so Vaughan Williams stepped in. The only other time he conducted the premiere of one of his symphonies was for *A Sea Symphony* in 1910. The critical reception was incredibly good, and the symphony received many repeat performances. As Vaughan Williams was 75 years old at the premiere, many people saw the work as a summation of his music – not realising he would go on to complete another four symphonies.

Following the premiere, Vaughan Williams still worried about the work and continued to make changes. From 1947 the composer was supported in his work by Roy Douglas, his assistant. It was Douglas who deciphered his writing and checked his scores. In September 1951, Vaughan Williams was thinking about revising his symphonies and wrote to Douglas about it:

'As there... [are] about to be a good many performances of my symphonies I think they ought to be overhauled. I am sending you 'pastoral' & 'No. 5' – will you help me by going through them carefully & suggesting alterations in any places where in your opinion the texture (& especially the orchestration) does not "come off".

'It is often difficult to decide whether one ought to score for the wireless, the concert room, or the Albert Hall – also I am getting deaf & things which are probably all right sound wrong to me...'

In November 1951, Vaughan Williams sent Douglas a printed score which included corrections and changes. This score is also in the RCM Library and helps us understand and interpret the original manuscript, while illustrating how the work continued to develop after the premiere.

Together, the manuscript and subsequent score allow us to glimpse Vaughan Williams' working method. Today, it's heartening for a student to see an established composer working out ideas and how he wrestled with some parts of the music to mould them into the finished work.

Above

RCM Librarian Peter Linnitt studies the Fifth Symphony manuscript.

Photo: Phil Rowley

Below

A 1952 portrait of Ralph Vaughan Williams by Gerald Festus Kelly, from the RCM collections.



Upbeat is celebrating Vaughan Williams' 150th anniversary throughout 2022. Visit www.rcm.ac.uk/upbeat for more – including an article by Professor David Wright on the composer's resolute support of women – and don't miss the next digital instalment in the autumn.

AFTER THE RCM: ESME BRONWEN-SMITH

Mezzo-soprano Esme Bronwen-Smith graduated with a Masters from the Royal College of Music in 2021, winning both the 2020 Lieder competition and the 2021 Lies Askonas competition while a student. In April, she was awarded First Prize at the prestigious Kathleen Ferrier Awards. She tells *Upbeat* about her recent success and future projects.

Right

Esme Bronwen-Smith

Photo: Victoria Cadisch



Can you sum up in three words what winning First Prize at this year's Kathleen Ferrier Awards meant to you?

Thrilling, affirming and inspiring. The final of the Kathleen Ferrier Awards was the most fun I have ever had whilst performing, specifically the opening aria 'Disprezzata Regina' from Monteverdi's *L'incoronazione di Poppea*. The text is incredibly visceral and speaks to my experience as a woman and as a human being; it's hard to believe it was written in 1643! To perform it in the gorgeous acoustics of the Wigmore Hall was such a gift.

You were accompanied by Avishka Edirisinghe at the Kathleen Ferrier Awards (who won the Accompanist's Prize) – how would you describe your partnership?

We met each other in our first week at the RCM at a piano and vocal 'speed dating event', so I suppose I would call him my musical soulmate. In that first meeting I cruelly asked him to sightread some Mahler (which he played perfectly) and a Lied we ended up performing in our final programme for the Ferrier. I would describe our partnership as endlessly supportive and artistically fulfilling. When we perform together, it feels playful and inventive, like the room expands and we just have all the time in the world to share something special with the audience.

What is your favourite memory from your time at the RCM?

Just before the pandemic I had the absolute pleasure of performing a duet from Rossini's *L'italiana in Algeri* with my wonderful friend Edward Jowle in the Britten Theatre. At the RCM, everyone is just disgustingly talented! It's such a gift to be able to learn from your friends as well as the constant stream of coaches, masterclasses and teachers. It exposed me to a melting pot of artistic insights and information that inspired me endlessly.

The final of the Kathleen Ferrier Awards was the most fun I have ever had whilst performing.

Esme Bronwen-Smith

Which performers and musicians are your biggest influences?

As far as operatic idols go, Frederica von Stade, Kate Lindsey and Joyce DiDonato. In all their performances, they bring a unique opinion or point of view that always does justice to the text and music. They take the audience along with them in their passion and you are transported into another place. That's the ultimate goal.

You've been involved with theatre and film, including working with director Danny Boyle. What are some of the acting projects you've taken on, and how has this had an impact on your career so far?

I have always been obsessed with playing pretend. It's the only game I was ever interested in when I was growing up. I was insufferably bossy and got particularly upset when the other kids didn't commit to the storyline enough. Thankfully I grew out of the latter, but the playful obsession still remained. I'm particularly intrigued by how some actors seem to take on a second skin when performing different personalities. I was lucky enough to be involved in Danny Boyle's *Frankenstein* at the National Theatre. The part of the monster was double cast between two incredible actors, and I saw their contrasting, yet equally impressive interpretations of the same character.

At the RCM, I remember witnessing a masterclass with Sir Thomas Allen where he recounted his approach to creating characters in operas. He stressed the physical aspects of character, saying he would watch members of the public and sometimes try and imitate their walk or posture. I recently had the chance to test this out myself when I performed my first Cherubino with HGO, an opera company in North London. My little brother was nice enough to send me videos of himself walking around so I could emulate it on stage. Hopefully the result was vaguely convincing!

Right

Esme with current RCM students and 2022 Kathleen Ferrier winners, mezzo-soprano Emma Roberts (middle), who won Second Prize and the Loveday Song Prize, and collaborative pianist Avishka Edirisinghe (left), who won the Help Musicians Accompanist Prize.

Photo: Courtesy of the Kathleen Ferrier Awards.

Can you tell us what it was like to be part of the London 2012 Olympic Opening Ceremony?

The performance itself was unlike anything I've experienced. The scale of the project was incomprehensible to a 17-year-old! The best part by far was the process leading up to the actual event. I was lucky enough to watch the whole thing unfold, as my dad was musical director. I watched in awe at the skilful collaboration between all these talented and inspiring people. I think it was the fitting together of all of these moving parts that made the ceremony such a triumph. It gave me an insight into what is possible when you create art with sympathy and teamwork. As they say: 'It takes a village!'

What piece of advice would you have for recent RCM graduates starting out in their careers?

What matters more than anything is your faith in yourself as an artist. You have everything to offer and nothing to prove. The best piece of advice I've ever received was from my mum who said, 'if you don't ask, you don't get'. If you want something, then be prepared to put yourself out there and be truly vulnerable in order to achieve it.

What project coming up are you most looking forward to?

I am really looking forward to performing the role of Nerone in English Touring Opera's production of Handel's *Agrippina* in the autumn. I first explored his arias with teachers and coaches at the RCM and I fell in love with Nerone's complicated yet afflicted character. We're opening at the Hackney Empire at the beginning of October, and I can't wait to sing in that wonderful theatre with such a great company.



ALUMNI UPDATES

Below left

Baritone James Atkinson performing in the Royal Over-Seas League Competition in February.

Below right

RCM Junior Department alumnus Jacob Collier.

Photo: Betsy Newman

ROYAL OVER-SEAS LEAGUE COMPETITION

RCM alumni have achieved success at the 70th Royal Over-Seas League Competition.

Recorder player **Daniel Scott** won the Solo Wind and Brass Prize on 15 February, and baritone **James Atkinson** won the Solo Singers' Prize on 23 February. James recently appeared as Masetto in Welsh National Opera's *Don Giovanni* together with alumna **Harriet Eyley** performing as Zerlina.

George Todică won the Keyboard Prize on 1 March. Three out of four piano finalists were former RCM students, with **Yuanfan Yang** and **Joanna Kacperek** also competing. The three section winners will proceed to the Gold Medal Final at Wigmore Hall on 7 July.

NEW RELEASES AND RECENT PERFORMANCES

Brand-new tracks from violinist **Esther Abrami**'s debut album have been featured on Classic FM's *More Music Drive* with John Brunning. Esther also appeared as a soloist in Classic FM Live at the Royal Albert Hall in April, performing Vaughan Williams' *The Lark Ascending*.

Violinist **Emmanuel Bach**'s new CD, *Lennox in Paris*, supported by the Lennox Berkeley Society, has featured on BBC Radio 3's *Essential Classics*. Recently, he has also been in South Africa performing and giving masterclasses.

RCM Junior Department alumnus **Jacob Collier** is the subject of a BBC documentary, *Jacob Collier: The Room Where It Happens*. The film traces his story, from the early years of making music at his family home through to winning his first Grammys, and is available to watch on BBC iPlayer.

Soprano **Gabriella Di Laccio** has been featured in *The Female Lead (Volume II): We Rise By Leading Others* – a book with stories from 67 women changing the world today – in recognition of her work fighting for equality in classical music.





A work by pianist and composer **Petar Dimov** titled *Laniakea*, recorded in lockdown in collaboration with musicians from multiple countries and visual artist Denise Deák, received its premiere on YouTube and all streaming platforms in March.

The Dionysus Ensemble, featuring alumni **Robert Gibbs** and **Léonie Adams**, has recorded previously unknown sonatas by astronomer and composer William Herschel to mark the bicentenary of his death. Two Sonatas for Harpsichord, Violin and Violoncello were transcribed from Herschel's manuscript and made into printed parts specifically for the ensemble to record. The recordings are available across all streaming platforms and YouTube.

Composer **Emer Landers** recently received a Music Bursary from the Arts Council of Ireland which will fund research, development and composition of a new production music album inspired by the post-minimalist, contemporary classical genre.

Pianist **Maria Marchant** made her Royal Albert Hall debut in May, performing selections from Gershwin's *Rhapsody in Blue* with the All Souls Orchestra at an event called Prom Praise.

Singer-songwriter **Mika** co-hosted the 66th Eurovision Song Contest in May, which took place in Turin, Italy. During the interval, he performed a medley of some of his hit singles, as well as his new release, *Yo Yo*.

Gus Nicholson composed an original score for the London Children's Ballet's production of *Anne of Green Gables*, which premiered at the Peacock Theatre in May. He also worked alongside composer David Schweitzer on music for *Elizabeth: The Unseen Queen*, shown on the BBC as part of the Platinum Jubilee celebrations.

A new work by **Alex Paxton**, *Candyfolk Space-Drum*, was performed by the London Sinfonietta at the Southbank Centre on 31 March.

A new music video for Ysaÿe's Sonata no 3 by violinist **Elisabeth Turmo** received its premiere on *The Strad* website in February. Directed by Aleksander Nordaas, and featuring a troupe of dancers, the dramatic film aims to provide a commentary on mental health.

Sebastian Valentine recently recorded an interview for the British Association of Music Therapy's podcast, *Music Therapy Conversations*. He discusses progressing from classical music to a career in the police, mental health and music. The episode is available on all podcast platforms and www.bamt.org.

Pianist **Oda Voltersvik** has released a new album, *NEO*, on Rubicon Classics. The recital explores the use of classical forms in the 20th century, featuring Scriabin, Prokofiev, Shostakovich and Sofia Gubaidulina.

Felix Warnock has written a book called *Perfection is NOT the word for it*, a personal account about professional orchestral life in Britain.

Left

Soprano **Gabriella Di Laccio**.
Photo: Anatole Kaplouch

Below

Mika performs during the interval show of the Eurovision Song Contest.
Photo: EBU/Sarah Cumming



INDUSTRY APPOINTMENTS

Kelly Lenahan, who graduated in 2018 with a Master of Performance in piano, has accepted a full-time position as Company Pianist with the Royal Danish Ballet in Copenhagen, Denmark.

Charlotte Smith has been appointed the new editor of *BBC Music Magazine*.

Veronica Ulrikkeholm has been offered a contract with the Norwegian Opera in Oslo as principal cor anglais.

STAFF UPDATES

Simon Channing, Head of Woodwind, will be stepping down from his post at the end of this academic year. Simon has overseen a remarkable development of the Woodwind Faculty. Under his leadership the RCM is now a world leader for young wind players, and the teaching faculty is unrivalled amongst its competitors. Simon will remain a member of faculty, continuing to support students and performances.

After finishing his studies with Peter Lloyd in 1982, Simon worked as a freelance flautist before joining the London Philharmonic Orchestra as sub-principal flute in 1988. He was a member of the orchestra for eight years, including three as chairman. In 1997, he became Head of Woodwind, Brass and Percussion at the Hong Kong Academy for Performing Arts, before returning to London as Head of Performance Planning at the RCM. He became Head of Woodwind at the RCM in 2010. We thank him sincerely for the transformative effect his work here has had on College life.



Royal Philharmonic Orchestra, and London Philharmonic Orchestra, before joining the Philharmonia from 1991 to 2021. Nigel has also been in demand as a studio player for more than 30 years and can be heard on numerous albums and film scores. We will miss Nigel greatly and wish him well.

Two longstanding members of the administration will also be stepping down in the summer. After 22 years at the RCM, Clerk to the Council and Pensions & Projects Manager **Charlotte Martin** will be leaving the RCM in August to take up a new senior role as Director of Governance, Legal and Assurance Services at St George's, University of London. Student Services Manager **Lynnette Easterbrook** has retired after 19 years, and will be using her new-found freedom to further her study with another Masters degree.

We are delighted to announce the appointments of **Professor Robert Adlington** as Head of Research and Professor of Musicology, and **Professor Mark Bowden** as Head of Postgraduate Taught Programmes, both of whom join us on 1 September. Professor Adlington currently holds the Queen's Anniversary Prize Chair in Contemporary Music at the University of Huddersfield, and his research focuses on avant-garde and experimental music since 1960. Professor Bowden is currently Professor of Composition at Royal Holloway, University of London and his work has received a Royal Philharmonic Society Composition Prize, a British Composer Award and an Ivor Novello Award nomination.

Below

Simon Channing leading a performance class.

Photo: Chris Christodoulou

Right

Nigel Black leading a one-to-one lesson.

Photo: Chris Christodoulou



Nigel Black, Head of Brass, will also be stepping down from his post in August. Nigel has led the Brass Faculty with flair and distinction for over 18 years. Nigel's constant encouragement and opportunities have enabled students quickly to bridge the gap into lasting careers in the profession, and his support and leadership in the performance programme has been a major influence on the life of the College.

In addition to his role at the RCM, Nigel has enjoyed a distinguished performing career. In 1979, at the age of 19 and after just two years of study at the Royal College of Music, he was appointed principal horn of Milan's Teatro alla Scala. He was subsequently a member of the Chamber Orchestra of Europe (of which he was a founding member and principal horn),

PERFORMANCES AND RECORDINGS

Piano professor **Norma Fisher** was featured in *Gramophone* magazine in May, in an article reflecting on her life and career to coincide with the third volume of her archive BBC Recordings. *Norma Fisher at the BBC Vol 3* was released on Sonetto Classics in April, and features landmark performances originally broadcast in the 1980s and 1990s.

A new work by composition professor **Kenneth Hesketh** titled *Along Dark Paths (Per Opaca Viarum)* for symphonic wind orchestra received its world premiere on 25 June, performed by the Koninklijk Harmonieorkest Vooruit Harelbeke at the Music Center De Bijloke in Ghent, Belgium. A new orchestration of 'Fugue' and 'Toccata' from Ravel's *Le tombeau de Couperin* with the Royal Stockholm Philharmonic Orchestra and Sakari Oramo was also released in February.

Chair of Vocal Performance **Professor Janis Kelly** appeared in her first play on BBC Radio 4 on 29 May, with a production of Agatha Christie's *Giant's Bread* directed by Annabel Arden. One of six novels written by Agatha Christie under the name of Mary Westmacott, the story explores the insatiable hunger of the genius (the giant), who will devour everything around him to feed his voracious appetite for art. The broadcast is available on BBC iPlayer.

Composition professor **Dr Catherine Kontz** has launched a new soundwalk in Luxembourg as part of Esch2022 – European Capital of Culture. The downloadable 360-degree binaural audio experience transforms the route into a living theatrical backdrop for pre-recorded music and sound collages. Her new large-scale work for Chorus and Orchestra, *Voix des terres rouges*, commissioned by Orchestre national de Metz also as part of Esch2022, received its premiere in June.

Desirée Kongerød, Opera Course movement professor, performed *Norvil & Josephine Magic & Variety Show* to a sold-out audience at Jacksons Lane Theatre on 24 April. Desirée has been working with magician Christopher Howell since 2006. The pair are aiming to develop their show's narrative to address the continuing poor representation of women in the world of magic and were awarded a grant in spring 2021 from the Arts Council to explore the relationship between magician and assistant.

In June, piano professor **Leon McCawley** made his debut at the Singapore International Piano Festival, and also gave the fourth and final concert of his 2021/22 Artist-in-Residence series at Wigmore Hall with a programme of Haydn, Mozart and Schubert.

RESEARCH UPDATES

Dr Tania Lisboa, Research Fellow in Performance Science, has been announced as an award-holder of the British Academy's Knowledge Frontiers 2022 programme, receiving a research grant of £199,000 over two years. Building on robust evidence that cultural engagement promotes wellbeing, her project, 'What is a Good City in the Context of the Global South?: The Role of the Arts in Social-cultural Urban Infrastructure', focuses on understanding and enhancing social-cultural urban infrastructure in Salvador (Brazil) and Cochabamba (Bolivia). Findings will inform policymaking, urban planning, and social-cultural infrastructure for a 'good city'.

Research Fellow in Performance Science **Dr Neta Spiro** has edited a new book, *Collaborative Insights: Interdisciplinary perspectives on musical care throughout the life course*, published in April 2022. The volume provides interdisciplinary insight into how musical care (music listening as well as music-making) is understood and undertaken during different stages of the life course and offers a variety of perspectives from practitioners and researchers.

Curator of the RCM Museum, **Professor Gabriele Rossi Rognoni**, and **Professor Richard Wistreich** have been awarded a grant from the British Academy and Leverhulme Trust for a research project investigating how manufactured objects enrich historical narratives. The project explores how surviving musical instruments expand our understanding of the history of music in general, but also raise fascinating questions about how the complex processes of their manufacture and distribution are related to the wider socio-economic and geographical history of commodities, materials and production techniques.

Below

Opera Course movement professor **Desirée Kongerød** and magician **Christopher Howell**.

Photo: Chris Nash MBE/
Norvil & Josephine





Above

Clarinetist Mebrakh Haughton-Johnson backstage at Louis Vuitton Men's Fashion Show in Paris, where he performed with Chineke! Orchestra.

Below

Doctoral student Anna Ovsyanikova (centre) at her recent concert showcasing the works of Crickboom, with Jocelyn Freeman and Laurent Naouri.

STUDENT UPDATES

RPS SUCCESS

Three out of four 2022 Royal Philharmonic Society Julius Isserlis Scholarships have been awarded to Royal College of Music students. Pianist **Louis-Victor Bak** (BMus 3), violinist **Julia Blachuta** (BMus 2) and clarinetist **Mebrakh Haughton-Johnson** (BMus 4) will each receive a prestigious scholarship, allowing them to continue their studies abroad.

Guitarist **Arie Dakesian** (BMus 2) was awarded a Royal Philharmonic Society Instrument Purchase Grant last year. He received his instrument in March and was selected out of the 20 recipients of 2021 to record an interview and performance. Visit the Royal Philharmonic Society YouTube channel to watch the video.

AWARDS AND ACCOLADES

Countertenor **Hugh Cutting** (ArtDip 1) has been named in BBC Radio 3's New Generation Artists list for 2022–24. The scheme nurtures young musical talent with two years of performance and collaboration opportunities with BBC orchestras and other New Generation Artists.

Soprano **Grace O'Malley** (MPerf 2) has been involved with Rotary International for over 10 years and has raised over £100,000 for charities through performances, albums and talks. Grace has recently become a founding member of the Rotaract Club of London. Her fundraising efforts are ongoing, and she aims to raise £1 million through singing.

Third-year doctoral student **Sureshkumar P Sekar's** video essay *Film-with-Live-Orchestra Concerts: A New Hope* was published in the academic journal *[in]Transition* in April. The video essay was also nominated for Learning on Screen Awards 2022, a yearly award that recognises the best in educational film and TV in UK. He has presented the essay and other findings from his audience experience study at various international academic conferences.

PERFORMANCES AND RECORDINGS

Clarinetist **Mebrakh Haughton-Johnson** (BMus 4) has recently performed at the Louis Vuitton Men's Fashion Show in Paris with Chineke! Orchestra under the baton of Gustavo Dudamel. He will make his debut professional solo recital opening the Lichfield Festival on 7 July with accompanist and RCM alumna Kumi Matsuo.

Violinist **Yuliya Ostapchuk** (MPerf 1) has organised a recording of the Ukrainian State Anthem, featuring 73 musicians from 24 countries. As a Ukrainian herself, she created the video, titled *United Through Music*, to raise vital funds for the ongoing conflict. Watch the video on YouTube and donate via www.withukraine.org.

Fifth-year doctoral student **Anna Ovsyanikova's** studies focus on the legacy of Belgian composer Mathieu Crickboom. In April, Anna arranged a world premiere of Crickboom's Songs op 12 at Blackheath Halls with renowned bass-baritone Laurent Naouri and Jocelyn Freeman on the piano.



A new piece by **Liam Taylor-West** (DMus 5) called *Making Space* was premiered by the BBC Concert Orchestra and Anna Maria Helsing at the Southbank Centre on 5 May. His piece *A Slow Breath* was also recorded by the BBC Concert Orchestra and Ben Palmer for use on *The Music and Meditation* Podcast on BBC Sounds (episode 2).

Zsombor Tóth-Vajna (DMus 2) has recorded a new album for the Hungarian label Harmonia Caelestis titled *A Tea with Handel*, containing flute sonatas by Handel, Sammartini, Geminiani and Stanley, with some of the works recorded for the first time.

COMPETITION WINS

Mykyta Burzanitsa (BMus 4) won the Intercollegiate Beethoven Prize run by the Beethoven Piano Society of Europe in March. Representatives of all UK conservatoires took part in the final at City Literary Institute in London. Mykyta also won a semi-final prize at the Hastings International Piano Concerto Competition in March.

The Delphine Trio, consisting of clarinetist **Magdalenna Krstevska** (ArtDip 1, current Mills Williams Junior Fellow), pianist **Roelof Temmingh** (ArtDip 1, Constant and Kit Lambert Junior Fellow) and alumna cellist **Jobine Siekman** (Mills Williams Junior Fellow 2019) were finalists in the Royal Over-Seas League Chamber Music Competition, performing music by Brahms, Lutyens and Farrenc.

Collaborative pianist **Frasier Hickland** (MMus 1) has been awarded the Irish Heritage Accompanist's Prize. This will include three recitals in London and the Republic of Ireland.

Violinist **Maria Jaszewska** (BMus 2) recently won First Prize in the 22nd IAMS Matera Awards, an international festival held online in April.

Edward Jowle (ArtDip 2) won First Prize at the Somerset Song Prize in May. **Alexandria Moon** (BMus 4) won Second Prize, and the Audience Prize was won by duo **Annabel Kennedy** (ArtDip 1) and Collaborative Piano alumna **Ana Manastireanu**. **Jack Campbell** (BMus 4) won the Most Promising Pianist award.

Thomas Kelly (MPerf 2) won Second Prize at the Hastings International Piano Concerto Competition in March with a performance of Rachmaninov's Third Piano Concerto with the Royal Philharmonic Orchestra. Thomas also won the award for the Best Performance of a Classical Concerto in the semi-finals, playing Beethoven's Piano Concerto no 4 with the newly formed RCM Prince Consort Orchestra conducted by Simon Crawford-Phillips. Additionally, Thomas won First Prize and the Audience Prize at the Intercollegiate Sheepdrove Piano Competition in May.

Pedro López Salas (MPerf 2) won joint Second Prize, Audience Prize, Video Streaming Prize, Best Spanish Pianist and Best Performance of a Spanish Work at the Ferrol International Piano Competition, Spain.

Paul Mnatsakanov (BMus 2) won First Prize and the Special Beethoven Piano Concerto Prize at the Citta di Cantu International Piano and Orchestra Competition, Italy.



Below

The Delphine Trio performing at the Royal Over-Seas League Competition.

Doctoral student **Jorge Pinto Ramos** won First Prize at the Banda Sinfónica Portuguesa IX Composition Competition 2021/22. His winning work — *Impasto* for wind orchestra — was premiered by the Banda Sinfónica Portuguesa at Casa da Música in February.

Pianist **Peiyao Su** (MMus 1) was awarded First Prize at the VIII Odin International Music Online Competition.

Pianist **Zvezdan Vojvodić** (BMus 1) won the World Open Online Music Competition in March.

Mia Wong (MPerf 2) won Third Prize at the Tunbridge Wells International Music Competition (piano section).

Tymon Zgorzelski (BMus 4) has won the Clarinet and Saxophone Society of Great Britain's Composition Competition. His work will be published in their magazine, and will also be a required piece in their young musicians' competition.

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We would also like to thank those who have pledged a gift to the RCM in their Will. The RCM Legacy Ensemble was launched in 2019 to acknowledge the generosity of those who pledge a gift to the RCM in their Will and to celebrate the life-changing impact of the bequests we receive.

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Bryan Husband
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Ivan Katzen
Bryan Kelly
Professor Pat Kendall-Taylor
Nicholas King FRCM
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Professor Colin Lawson CBE
FRCM
John Lawson
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Madeleine Mitchell FRSA MMus
GRSM ARCM
Ellen Moloney
Avril Nelson GRSM ARCM &
Graham Fearnhead
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FRCM
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Christopher Scott
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Stephen Stuart-Smith
Susan Sturrock HonRCM
Robert Sutherland
Frances Tait
Patricia & Kevin Thompson
Caroline Wallis-Newport
Timothy Wilcox

IN MEMORY

Right

Joanna E Garcia

Opposite

Charles Wall



Cellist **Joanna E Garcia** (née Milholland) studied at the Royal College of Music from 1961–64 with Harvey Phillips. She won many prizes during her time at College, including the Stern Prize in July 1961, the Lesley Alexander Prize and the William Yeates Hurlstone Prize in September 1962, the Tagore Gold Medal in July 1963, the Mrs Will Gordon Prize in July 1964 and the Kathleen Long Chamber Music Prize in July 1965. While a student, Joanna met her future husband, violinist and conductor José-Luis García, and they were married on the day that England won the World Cup in 1966. José-Luis returned to the College as a violin professor from 1966–1982. The couple both played for the English Chamber Orchestra from early 1970s to mid-1990s, José-Luis as leader of the orchestra and Joanna in the cello section. After José-Luis suffered a brain haemorrhage in 2007, Joanna became his full-time carer until he passed away in 2011. She continued to perform in Christian orchestras, and during the pandemic played her cello in the garden for neighbours. Joanna passed away in April following a short illness, and friends and family remember her inexhaustible energy and devotion to her faith.

Iva Lokajickova was born on 11 August 1975 and passed away on 17 February 2022. A recorder player and baroque oboist, she studied at the Royal College of Music from 2004–08. Iva was passionate about the recorder from a very early age, and after her studies at the RCM pursued a career in the UK on both instruments as a chamber musician in a number of early music ensembles. On returning to the Czech Republic, she settled in the small town of Černošice to the west of Prague where she developed a successful teaching practice, working with both children and adult students. Her joy in music-making and sharing her love and knowledge for the recorder and its varied repertoire never ceased.

Gillian Nathaniel-Balintulo was a groundbreaking pianist, arranger and conductor, hailing from Trinidad and Tobago. After achieving competition successes throughout the 1960s, she studied at the Royal College of Music from 1966–70, completing the ARCM in piano teaching. She relocated to Botswana in the 1970s with her husband Marcus Balintulo, an academic, before returning to Trinidad in 1980, resuming teaching and performing with local organisations. In 1988, she became the first woman to be appointed musical director of Trinidad All Stars Steel Orchestra (TASSO). She was one of the few women arrangers and conductors of steel bands at the time, leading the group at the World Steelband Festival in 1988, and on the band's tours of Jamaica in 1989 and the UK in 1990.

The family moved to South Africa, the birthplace of her husband, in 1990. During this time Gillian continued pursuing her love for music and teaching, working at Herschel Girls School and the German International School Cape Town, where she taught until 2020, as well as teaching privately. Gillian passed away on 11 September 2021, having been diagnosed with cancer in late 2020. She is remembered as someone who brought joy to those around her throughout her life.

LEAVING A LEGACY

By leaving a gift in your Will you can play a significant role in helping the College to inspire and educate musicians of the future.

For more information on leaving a legacy to the RCM, please contact Eleonore de Sibert, Head of Development at eleonore.desibert@rcm.ac.uk

Eileen Price, a distinguished singer and teacher, passed away in April. Born in Cardigan in 1927, Eileen spent her childhood in Ystalyfera near Swansea and went to Homerton College, Cambridge to train as a teacher. She attended the Royal College of Music on an open scholarship and won numerous prizes and awards, including the Clara Butt Prize and the Tagore Medal – the first female singer to win this award. Eileen sang in oratorio and concert work with Hans Swarowski, Sir Malcom Sargent, Sir John Barbirolli, Sir Adrian Boult, Sir Alexander Gibson, Eric Robinson and others.

Her busy singing career was halted by a car accident which resulted in serious facial injuries. She subsequently learnt how to sing again, and this process instilled in her an interest and love of teaching and how the voice works. Eileen was Head of Singing at the Royal Welsh College of Music and Drama, as well as chairman of the Association of English Singers and Speakers. In recent years, she retired to Penarth and connected once again with the RVCMD where she established a scholarship for young singers.

Charles Weatherley Wall, who passed away in January this year, was the Founder, and then President, of The Wall Trust, which aims to support talented students of dance, drama and music who are in financial need, so that they can reach their potential. In its early years, the Trust also supported training in ice dance, theatre design and tennis. The Wall Trust has supported scholarships at the Royal College of Music for over 16 years.

Charles was a Chartered Accountant. He founded the Wall Trust in 1985, which has now supported over 300 students – all of whom have gone on to work in their chosen profession. Charles Wall always had a great interest in the students he supported at the College, following their progress and attending performances. He was an inspiration and made a significant impact on large numbers of students. The College remains most grateful for the generous and longstanding support of the Wall Trust.



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