

# *upbeat*

The Magazine for the Royal College of Music | Autumn 2009



RCM  
LONDON



## *Reaching out!*

How the RCM is connecting with the wider world



# What's inside...

## Welcome to *upbeat*...

The cover of this issue shows an image from our summer opera production of Britten's *A Midsummer Night's Dream*. For the second year running we put on a special abridged matinée performance for schools – needless to say, the mischievous Puck was the childrens' favourite!

The opera matinées provide just one example of how the RCM is reaching out to the wider community. You can read in this issue about some of the other ways that we're connecting with the wider world. On pages 10 and 11 you'll discover that our research and teaching can either involve flying halfway round the world or sitting in front of a TV camera right here in Prince Consort Road. Then on pages 12 and 13 you'll find out that the Woodhouse Professional Development Centre is celebrating a decade of working with schools, concert promoters and community organisations, and offering its services to musicians from across the country.

Of course the rest of the magazine is full, as usual, of the many ways in which RCM students, alumni and staff are out and about, entertaining the world through performances and recordings – and even a blockbuster computer game!

As always, we are keen to hear from students and staff past and present, so if you have anything you'd like us to feature in the next issue of *Upbeat*, send your news and pictures in to [news@rcm.ac.uk](mailto:news@rcm.ac.uk) by 11 January 2010.

NB: Please note that we cannot guarantee to include everything we receive and that we reserve the right to edit submissions.



**Front cover** – Image from the summer production of *A Midsummer Night's Dream*

**Inside front cover** – Images from the recent visit by Finnish maestro Esa-Pekka Salonen, who was making his first appearance with the RCM Symphony Orchestra.

**Inside back cover** – A selection of images from *A Midsummer Night's Dream*, performed to much acclaim by the RCM's International Opera School



**RCM**  
LONDON

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# In the news...

## Graduation Ceremony 2009

Some 200 undergraduate and postgraduate students and their families attended the RCM Graduation Ceremony in July. RCM Chairman Lord Winston and RCM Director Professor Colin Lawson both made

addresses and gave out the prizes in the Britten Theatre. A highlight of the day was the world première of a new fanfare, written by distinguished RCM composition professor Joseph Horovitz specially for the occasion.



RCM Chairman Lord Winston (above) and RCM Director Professor Colin Lawson (left) both made addresses and gave out the prizes in the Britten Theatre (top right)

## A successful summer season

This year the RCM opened its doors for the busiest summer of activity ever in Prince Consort Road. More than 11,000 visitors attended 63 **Proms Plus** events in the Amaryllis Fleming Concert Hall. They ranged from literary events featuring Andrew Motion, Philip Pullman and A. N. Wilson, through to interviews with leading conductors such as Sir David Willcocks, Sir Roger Norrington and Vladimir Jurowski, and composer talks and portraits with Sir Peter Maxwell Davies, Louis Andriessen and Augusta Read Thomas.

Alongside this, the RCM was running its own **Summer Music** season of participatory events, offering 288 children aged between 6 and 18 the chance to make music and learn more about pieces being performed during the Proms season. The events were described by participants as "wonderful", "amazing" and "imaginative and inspiring". Summer Music was so successful that we have added a new similar series of events for Easter next year, and are already making plans for summer 2010 - watch *upbeat* for more details.

## Museum developments

Three Museum instruments have benefited from conservation work this term. The Dolmetsch clavichord, which has been played by RCM students since it was bought by Sir George Grove in 1894, is having an overhaul. The 'Elgar' and 'Holst' trombones have both had minor adjustments to improve their playability and will shortly be used by RCM professor Sue Addison for a series of recordings.

The Museum has also recently acquired a silver medal, awarded to piano maker Robert Grosvenor by employers Collard and Collard in recognition of 50 years service. The Collard brothers were important in the development of the piano during the first half of the nineteenth century and are represented by a square piano in the Museum collection.



Photograph: Chris Christodoulou

## String Catalogue success

The RCM Museum's recently published *Catalogue Part III: European Stringed Instruments* has been highly praised by the Journal of the American Musical Instrument Society. Their reviewer said of the publication: "This is truly a Rolls-Royce of catalogs – organologists, performers, luthiers, and instrument enthusiasts will all appreciate its loveliness and thoroughness... For anyone who enjoys studying or looking at instruments, this book is a treasure trove, and one that will likely be appreciated even after its contents are available electronically".

Copies of the catalogue can be purchased from the Museum and cost £35 plus postage. See [www.cph.rcm.ac.uk](http://www.cph.rcm.ac.uk) for further details.



The RCM Museum's recently published catalogue



## RCM's stunning success at Leeds International Piano Competition

In August, Head of Keyboard Vanessa Latache accompanied seven students from the keyboard faculty of the RCM as they headed to Yorkshire for the Leeds International Piano Competition 2009.

Sixty-eight competitors from 45 countries were accepted for the competition from DVD performances of 200 applicants, and the RCM was delighted to have such a large group – by far the largest number of students from any conservatoire.

Incoming RCM Russian scholar Sofya Gulyak was awarded First Prize, when she played Brahms's D minor Concerto. Already a prize-winner at many international competitions, she was auditioned by Vanessa Latache in Moscow earlier this year and will study with her at the RCM.

Second year postgraduate Chinese student Jianing Kong, a student of Gordon Fergus-Thompson and Dmitri Alexeev at the RCM, was awarded Sixth Prize for his performance of Beethoven's 'Emperor' Concerto. Jianing has already undertaken undergraduate study at the RCM, having previously been at the Purcell School.

The exceptionally strong RCM cohort was widely commented upon by the 15-strong international jury. This success represents an enormous achievement for the RCM and its keyboard faculty, whose world-class status owes much to the flair and dedication of Vanessa Latache and her colleagues.

Furthermore, many visitors to the RCM have remarked how friendly and supportive the students are towards each other. There is no doubt that the entire keyboard faculty contributed to this success by inspiring and driving each other on.

The complete list of RCM prize-winners is as follows:

### First Prize

Princess Mary Gold Medal and £15,000

The Audrey and Stanley Burton Charitable Trust

Sofya Gulyak (incoming RCM student)

### Sixth Prize

£3,500

The Robert Tebb Trust

Jianing Kong (MMus Year 2)

### Semi-final Prize

£1,750

The Tabor Foundation

Alexey Chernov (PGDip Year 2)

### 2nd Round Prizes

£800 each

The Edward Boyle Memorial Trust

Emanuel Despax (RCM alumnus)

Meng Yang Pan (Artist Diploma)

Alexei Petrov (Artist Diploma)

### Henry Rudolf Meisels Bursaries:

Irakli Chumburidze (PGDip Advanced)

Aliaksandr Muzykantau (MMus Year 2)

## RCM Friends Summer Party 2009

On 24 June we once again welcomed Friends to the annual RCM Friends Summer Party. Joined by the College's Director, Professor Colin Lawson, Friends enjoyed a drinks reception in the elegant Parry Rooms before making their way to the newly refurbished Amaryllis Fleming Concert Hall for performances by some of the College's finest students.

Outstanding Russian pianist and RCM Concerto Competition winner Konstantin Lapshin performed the Concert Suite from Tchaikovsky's *Sleeping Beauty* to rapturous applause, while soprano Natasha Day and baritone Andrew Boushell, accompanied by Alisdair Kitchen, delighted the Friends with a selection of operatic extracts.

Friends then enjoyed a delicious sit-down buffet dinner and some were lucky enough to meet the star performers of the evening.

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



The annual RCM Friends Summer Party featured performances by some of the College's finest students



Jianing Kong performing with Sir Mark Elder and the Hallé Orchestra

## Lorin Maazel welcomes back RCM performers

This summer twelve RCM performers made a return visit to Washington DC to play for one of the world's leading conductors at the Chateauville Foundation Castleton Festival.

Eleven current students and recent alumnus Daniel de-Fry first made the journey last autumn to perform Britten's *Albert Herring* at the personal invitation of conductor and festival founder, Lorin Maazel. He was so impressed by the standard of playing that he invited them back to revive the work this year, and also to perform in a new production of *The Turn of the Screw*.

The group flew out on 27 June and spent three weeks as guests at Maestro Maazel's ranch in Castleton, Virginia, with all flights and living expenses kindly paid for by the Chateauville Foundation.

During their stay the students kept up a busy schedule of rehearsals and masterclasses, as well as the odd spot of sightseeing in the Blue Mountains.

Their performances, conducted by Maazel, attracted a series of excellent reviews. The Washington Times said: "A sparkling production of Benjamin Britten's comic opera *Albert Herring*... The orchestral accompaniment, provided by musicians from London's Royal College of Music, was spot-on throughout."

The 12 performers were: Benjamin MacDougall (flute), Fraser Kelman (oboe), Christopher Stripp (clarinet), Amy Harman (bassoon), Samuel Pearce (horn), Katerina Mitchell (violin), Rachel Kisanin (violin), Emma Stevenson (viola), Frederique Legrand (cello), Edmund Hartzell (double bass), Oliver Lowe (percussion) and Daniel de-Fry (harp).

Horn player Sam Pearce said of the opportunity: "It has been a fantastic few weeks, a unique experience and one we will keep with us for a very long time."



Maestro Lorin Maazel



RCM performers head to the mountains



Horn player Sam Pearce

## John Barstow

This summer the RCM threw a special party for piano professor John Barstow, the longest-serving professor at the RCM, who during his 55-year association with the College has been an inspiration to generations of students. Renowned pianist Barry Douglas paid tribute to his contribution to British musical life, and he was presented with a special gift by RCM Head of Keyboard Vanessa Latache. John Barstow has now retired from Senior College, but we're delighted that he will continue to teach at the RCM Junior Department every Saturday.



Professor Vanessa Latache presents John Barstow with a leaving gift

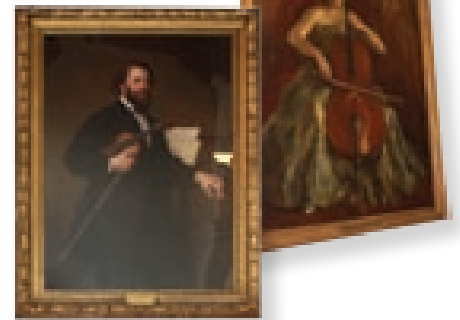
## What's in a name? Announcing the Portraits and Performance History Collection

The RCM is well-known for its large collection of musical portraits and its performance-related archives, including one of the world's most important collections of concert programmes and a unique collection of barrel organs, which is now on public view for the first time.

Now these have been moved to our new state-of-the-art research facility at College Hall, and have been given a new name: The **Portraits and Performance History Collection (PPHC)**. The PPHC and the RCM's Museum of Instruments together make up the Centre for Performance History, which remains under the leadership of Professor Paul Banks.

Over the summer some of the College's finest portraits have been placed on display for the first time in many years. Bendemann's magnificently imposing

Some of the College's finest portraits have been placed on display for the first time in many years



portrait of Joseph Joachim and Briggs' portrait of S.S. Wesley now reside in the RCM Library's Donaldson Room; Barraclough's portrait of violinist Isolde Menges oversees the Directorate corridor; van Ruith's portrait of the composer Norman O'Neil is now displayed in the Secretariat, and Alfred Haywood's portrait of Kathrine Flegg has been re-hung in the Senior Common Room.

The RCM's collections are now more accessible than ever before. They form an important resource for students and for the many researchers who come from all over the world to investigate these extraordinary archives.

## Prizes round-up

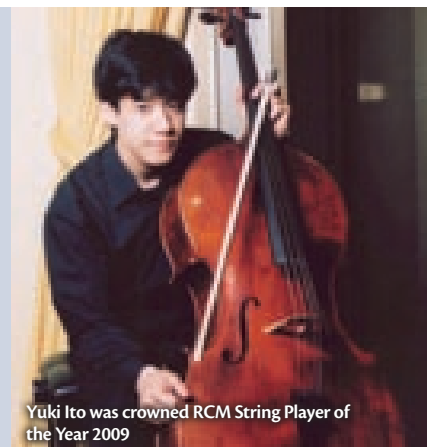
As always, the arrival of summer saw the arrival of awards season at the RCM.

RCM String Player of the Year has become a favourite fixture in London's concert calendar, and a typically high standard was in evidence at Cadogan Hall in June. After much deliberation, cellist **Yuki Ito** – an undergraduate and a JD Alumnus – was crowned RCM String Player of the Year 2009, as judge Nicola Loud declared that "he gave a complete performance, demonstrating both technique and wonderful musicianship". She also announced **Stepan Lavrov** as the winner of the Ian Stoutzker Violin Prize, awarded to the best violinist. For his prize, Yuki gets to perform a concerto with the Southbank Sinfonia in 2010, using an instrument of his choice from online auction house Tarisio.

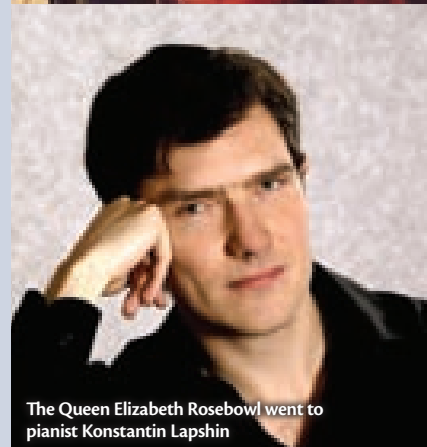
The RCM Piano Competition 2009, which took place in the Amoryllis Fleming Concert Hall on 7 July, was

similarly hard-fought. The adjudication panel of Hilary McNamara, Stephen Coombs and Michael Collins eventually awarded First Prize and the Chappell Medal to **Ina Charuashvili**, while the Hopkinson Gold Medal and Second Prize went to **Alexey Chernov**, and the Hopkinson Silver Medal and Third Prize went to **Alexei Petrov**. **Poom Prommachart** won the Esther Fisher Prize for the best performance by an undergraduate, after being highly commended in the first round.

Also announced in the summer were some of the RCM's most prestigious awards, made to departing students who have made a particularly big impact on life at the RCM. The Worshipful Company of Musicians Silver Medal was awarded to flautist **Marta Gonçalves**, the Queen Elizabeth Rosebowl went to pianist **Konstantin Lapshin**, while Tagore Gold Medals were given to violinist **Dunja Lavrova** and horn player **Nicolas Fleury**. They will all be presented with their awards at next year's President's Visit.



Yuki Ito was crowned RCM String Player of the Year 2009



The Queen Elizabeth Rosebowl went to pianist Konstantin Lapshin

## Events round-up

As 2009 becomes 2010 there's a particularly thrilling sequence of events at the Royal College of Music.

On 24 November our resident group The Ossian Ensemble pays a 75<sup>th</sup> birthday tribute to Sir Peter Maxwell Davies by performing his iconic work *Eight Songs for a Mad King*. The soloist is the brilliant baritone Kelvin Thomas, who has received rave reviews for his many performances and CD recording of the work with the ensemble Psappha. Don't miss the only London performance in 2009 of one of the most stunning works of the last fifty years.

The following week the RCM International Opera School presents their new production of Mozart's late masterpiece *Die Zauberflöte* (*The Magic Flute*). Excitement is building here about the production, not only because it marks the return to the RCM of director Tim Carroll (whose recent *Rake's Progress* here gained such high praise), but because the role of Pamina is being shared by two of the world's leading young sopranos – Sarah-Jane Brandon,

who won this year's Kathleen Ferrier Awards, and Paula Sides, whose recent Pamina with English Touring Opera won rave reviews.

The final orchestral concert of the year offers the enticing prospect of a world première alongside two of the greatest orchestral works of the last 200 years. Already working with the London Symphony Orchestra, the Britten Sinfonia, BCMG and others, recent



Gordan Nikolitch

RCM graduate Charlotte Bray is fast making a name for herself as one of the country's top young composers. Her new seven-minute orchestral work *In the Cold Light of Day* promises to increase her reputation still further. The concert continues with Sibelius Violin Concerto, with RCM star violinist Katerina Mitchell, and Berlioz's *Symphonie Fantastique*. Peter Stark conducts the RCM Sinfonietta on 11 December.

Then in the new year, the first week of term provides two of the most energetic, eagerly awaited fixtures in the RCM calendar. On 14 January the RCM Big Band returns to the Britten Theatre, where they wowed visitors at the 2009 RCM Open Day. Then the next day, the first orchestral concert of 2010 provides another opportunity for the charismatic and inspirational violinist/conductor Gordan Nikolitch to work his magic with the RCM Chamber Orchestra, as he brings his irrepressible energy to a programme of Mendelssohn and Janáček. Two perfect events to banish those post-Christmas blues! To book tickets call 020 7591 4314 or visit [www.boxoffice.rcm.ac.uk](http://www.boxoffice.rcm.ac.uk)



# New arrivals

## Students

This academic year the RCM warmly welcomed a total of 335 new students from 43 different countries, with no fewer than 136 of these new arrivals benefiting from an RCM scholarship.

**Edward Hallinan** has been appointed as the new President of the Students' Association. Ed, and his team, will represent and support the student body and provide a full programme of social events and activities.

## Junior Fellows

The RCM welcomes a host of new Junior Fellows for the 2009/10 academic year including **Konstantin Lapshin** (Mills Williams Junior Fellowship), **Mikhail Shilyaev** (Adami Award for Piano Accompanists Junior Fellowship), **Katherine Hamilton** (Junior Fellowship in Performance Documentation), **Nicholas Wright** (Junior Fellowship in Performance History), **Craig White** (Gilbert & Eileen Edgar Junior Fellowship), and **Ina Charuashvili** (Anthony Saltmarsh Junior Fellowship).

We also welcome back the following Junior Fellows for their second year: **Joseph Middleton** (Lord and Lady Lurgan Junior Fellowship), **Susie Summers** (Phoebe Benham Junior Fellowship) and **The Ossian Ensemble** (Leverhulme Chamber Music Junior Fellowship).

Over the course of next year the Junior Fellows will work with student performers and composers from the Keyboard, Woodwind, String, Brass, Percussion and Vocal Faculties as well as developing their own projects and presenting a number of performances.

## Staff

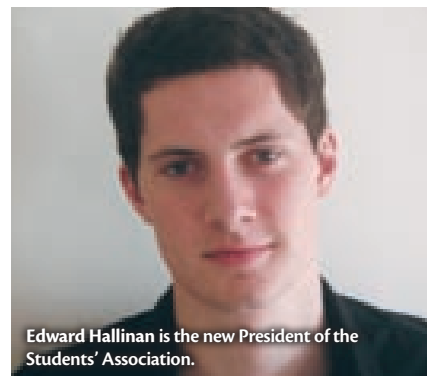
**Gary Ryan** has been appointed as the RCM's new **Assistant Head of Strings**. Gary is already familiar to many RCM students as he has taught a wide variety of subjects on the BMus Undergraduate Programme at the College, including Aural and Practical Musicianship. He is also widely active as an adjudicator and examiner, appearing on the jury for the televised stages of the BBC Young Musician of the Year and at many festivals throughout the UK.

He is well known in the guitar world for his innovative compositions, which draw on the rich classical tradition of the instrument and combine it with popular contemporary influences and extended instrumental techniques. His suite for solo guitar, *Scenes from The Wild West*, recently described by Classical Guitar Magazine as "a stupendous feat of composition", is now a best-selling publication.

**Ian Jones** has been appointed **Assistant Head of Keyboard**. Ian enjoys a highly successful international career as a Steinway Artist, and has achieved critical acclaim for his performances with the Royal Philharmonic Orchestra and National Symphony Orchestra at London's Royal Festival Hall and Barbican Hall. A prizewinner at the Leeds International Piano Competition, he also won the Chappell Medal, whilst a student at the RCM.

The RCM also welcomes several new professors this term. Joining the **Keyboard Faculty** are Dina Parakhina, Edna Stern and Andrew Zolinsky; to the **Woodwind Faculty** come Katie Bedford, Celia Chambers and Daniel Pailthorpe; and joining the **Vocal Studies Faculty** is Rosa Mannion. The **Conducting Faculty** welcomes Natalia Luis-Bassa and the new addition to the **Strings Faculty** is Lutsia Ibragimova.

**Marcus McDonald** has joined the College as **Director of Finance and Estates** following Simon Powell's departure at the start of the summer. Marcus, a qualified accountant, has a University of London MA in Higher and Professional Education. He has worked in university administration since 1982, beginning at University of London before moving to the Institute of Education in 1984. In 25 years at the Institute, he undertook a number of roles, including Director of Finance and Deputy Secretary, with responsibility for Registry, HR, Research and Finance. Whilst at the Institute Marcus was Chairman of the London Region of the British University Finance Directors Group and also served on the BUFDG National Executive. He is currently on the Board of the London Universities Purchasing Consortium.



Edward Hallinan is the new President of the Students' Association.



Piano Junior Fellows with RCM Head of Keyboard Vanessa Latarsche



Left to right - Research Junior Fellows: Katherine Hamilton, Nicholas Wright



Leverhulme Chamber Music Junior Fellows: The Ossian Ensemble



Gary Ryan is the RCM's new Assistant Head of Strings.



# Tristram Cary

## A tribute to Tristram (1925-2008)

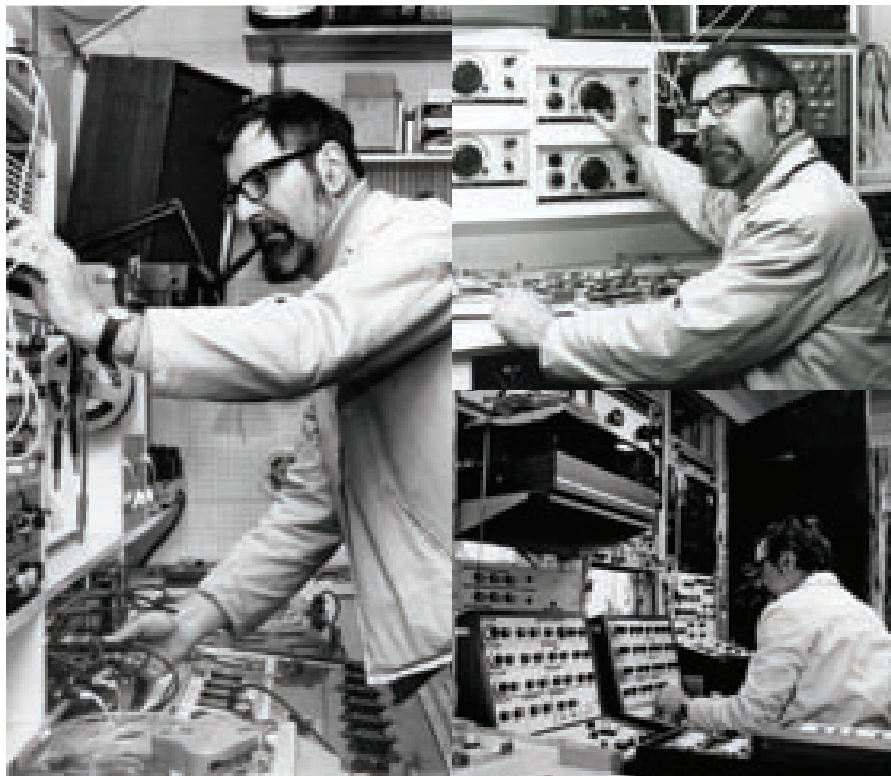
Tristram Cary was a pioneer of electronic music in the UK during the 1960s, establishing the first electronic music studio in a British educational institution at the Royal College of Music, co-designing the ground-breaking VCS3 synthesizer and, of course, composing. But whereas many of his contemporaries moved mainly in *avant garde* circles, Cary's eclecticism matched the age. His work in theatre, radio, television and film, together with his books, articles and teaching, combine to build a picture of a creative, influential, engaged and generous man, whose contribution to artistic life in the UK and Australia has not yet been fully appreciated.

Cary's passion for electronic music was unquenchable, despite opposition from some performers who feared that technology might replace them. But there were other obstacles too. In an article for the *Musical Times* in 1966, subtitled 'A Call for Action', Cary wrote:

*"The best equipped studio is the BBC's Radiophonic Workshop. This unit, under Desmond Briscow, does a large amount of very interesting work, but does not provide any kind of service which composers can use unless they are directly commissioned by the BBC to do so."*

One solution, he argued, would be to establish a well-equipped studio attached to a university, which would help to broaden the teaching of composition. Within a year of publishing that call for action Cary had established such a studio at the RCM and gave his first class in electronic music the following autumn. Lawrence Casserley was one of his first students. He recalls:

*"One of the things that soon became apparent was the great breadth of Tristram's knowledge, interests and abilities. He was an enormously versatile composer, from music for the 'Dr Who' series and films such as 'The Ladykillers', through choral and orchestral work, to some beautifully wrought pure electronic pieces. He was a meticulous perfectionist, and his high standards were an inspiration to us all."*



Images courtesy of John Cary

Despite these educational ambitions and his major contribution to developing the ground-breaking VCS3 synthesizer, Cary still found time to compose. He worked in film and television, providing much incidental music for the *Dr Who* series, including the first episode to feature the Daleks, in 1963. His film scores include Ealing Studios' *The Ladykillers* (1955), Hammer House of Horror's *Quatermass and the Pit* (1967), *A Christmas Carol* (1971), and many more.

It was partly Cary's frustration in dealing with the conflicting interests of his 'own music' and the multiple commissions for film, television, radio and theatre that tipped the balance when he was offered an opportunity to leave England for Australia in 1972. England's loss was Australia's gain, and Cary's reputation there, as a composer, teacher and writer is perhaps better established than in this country.

On April 24, 2008, at his home in Adelaide, South Australia, Tristram died. He had a long and eventful life, and remains an inspiration to the now third generation of technologically-inspired composers and sound designers whose work is accepted as part of contemporary music, not a threat to it. Christopher Chong, currently a postgraduate student at the RCM, who is equally involved in sonic art and screen composition, sums up Cary's legacy:

*"Tristram set the foundations for an environment where today, composers like myself can freely move from instrumental to electroacoustic resources and apply them unreservedly, on the concert platform or in screen-based media such as film and video games. A versatile composer and inspiring innovator, Cary's ability to move effortlessly from pioneering sonic concepts to scoring music for picture is one that I will continue to aspire to."*

On 27 November the College pays tribute to Cary's pioneering spirit with a special concert featuring his electroacoustic concert music. Beforehand, a memorial plaque will be unveiled in the RCM Studios, which Cary would surely have been delighted to see blossom into the internationally admired facility it is today. As well as offering a professional recording service to students, staff and commercial clients, the Studios support the research of the RCM's Centre for Music and Multimedia, which fosters practice-led inquiry into electroacoustic music and film composition, an ongoing tribute to Tristram's call for action of 40 years ago.

**Professor David Burnand**  
Head of the RCM's Centre for Music and Multimedia

For more information see  
[www.rcm.ac.uk/tristramcary](http://www.rcm.ac.uk/tristramcary)

# Improving performance



**How can musicians perform better? This is the question being asked in Auckland this December, when the RCM's Centre for Performance Science convenes its second International Symposium on Performance Science (ISPS), bringing together performers and scientists from across the globe. Upbeat finds out what it's all about...**

## **What is the ISPS?**

The ISPS is a unique international symposium that brings together performers, researchers, artists and scientists. The purpose of the symposium is to encourage cross-disciplinary discussion about performance and the skills that underpin it. The symposium is held every two years and moves continent each time – this year's event takes place in Auckland, and ISPS 2011 is scheduled for Toronto.



## **How did it come about?**

The symposium was the brainchild of the RCM's **Centre for Performance Science (CPS)**, the College's specialist centre for exploring the interface between artistry and science through collaborative research. The CPS recognised the need for an international platform on which performers and scientists could share their ideas and research, and, in partnership with Portugal's Centre for Science and Technology in Art, convened the first ISPS at the Casa da Música in Porto in 2007. The event featured keynote addresses from Eckart Altenmüller (Hanover University of

Music and Drama) and John Gruzelier (Goldsmiths, University of London) as well as a number of themed break-out sessions, a recital by jazz pianist and composer João Paulo Esteves da Silva and a conference dinner. It was hailed a great success and laid the foundations for this year's symposium.

## **Who goes?**

The symposium attracts approximately 250 delegates from over 30 countries including representatives from the world's leading conservatoires, higher-education institutions and independent performers. The symposium is also keen to encourage students to attend and offers a Graduate Award – the winner receives free registration and the opportunity to present a paper at the event.

## **What does this year's symposium have to offer?**

The theme for ISPS 2009 is Performing Excellence and, in a change from 2007, will incorporate the performance of dance and drama as well as music. Highlights of the event include a number of keynote addresses from high-profile speakers including RCM Chairman Lord Winston, K Anders Ericsson (Florida State University), Deirdre Anderson (Macquarie University) and Sylvie Fortin (University of Quebec at Montreal). Professor Colin Lawson, Director of the RCM will also be holding a masterclass on the subject of *The Art and Science of Historical Performance*.

This year's event is being hosted by the National Institute of Creative Arts and Industries in Auckland, so delegates will have the opportunity to get a taste of New Zealand's cultural and scenic highlights including a traditional Maori welcoming ceremony and a closing dinner on the picturesque Waiheke Island.

## **How can I find out more?**

You can visit the symposium's website at [www.performancescience.org](http://www.performancescience.org) for information on this year's symposium, and you can also download for free papers from the inaugural ISPS in 2007. The papers from ISPS 2009 will be published and available to download free from from mid-December, and details of ISPS 2011 and how to register will also be available on the site in due course.



Keynote addresses from high-profile speakers at ISPS 2009 include RCM Chairman, Lord Winston (top), Head of CPS, Aaron Williamon (middle) and Director of the RCM, Professor Colin Lawson (bottom), who will be holding a masterclass on the subject of *The Art and Science of Historical Performance*

# Classical meets modern...

## Classical music meets modern technology

**For many years videoconferencing has been a valuable tool in the corporate boardroom, but now the RCM is putting this technology to a more creative use.**

In 2003 the RCM, in partnership with Imperial College London, began experimenting with the use of videoconferencing technology for the study and performance of music. The experiments proved a huge success, enabling the College to connect with partner institutions from around the world and offering students new opportunities for distance learning and performance. Three years later, the RCM invested in an in-house, state-of-the-art Tandberg videoconferencing system, establishing the College as one of the leading conservatoires in this field.

Since this investment the College, led by Research Fellow Tania Lisboa, has developed an intense and stimulating programme of videoconferencing activities in partnership with several international institutions, including masterclasses with the Cleveland Institute of Music (CIM) and the University of Auckland, workshops with the University of Ulster and the Eastman School of Music and research sessions with the University of Connecticut.

One such event was the International Guitar Weekend hosted at the Cleveland Institute of Music in September 2008, when CIM students performed for RCM guitar professor Gary Ryan, and RCM students Amie Owen and Manus Noble performed simultaneously to CIM professor Jason Vieaux in London and to a live audience in Mixon Hall, Cleveland.



Manus Noble performing via videoconference at the International Guitar Weekend in Cleveland  
© CIM Distance Learning

Manus said: *"The videoconference was a fantastic experience and a great performance opportunity. It's a fantastic way of branching out and connecting with other countries, whilst at the same time benefiting from world-class tuition. Astounding video and audio quality; this could well be the future of masterclasses."*

But how did it feel from the other end of the link? Greg Howe, the CIM's Director of Distance Learning, was delighted: *"Members of the audience at our end had never seen a videoconference masterclass and were intrigued... they were a group of devoted guitar aficionados and consequently skeptics. At the end, several said they were surprised at the quality of the connection and impressed with the teaching."*

In the 09/10 academic year the facility is being used for a series of Woodwind masterclasses organised in conjunction with the Cleveland Orchestra. The classes are designed to complement standard teaching practice within the woodwind faculty, and are led jointly by a member of RCM staff and a principal player from the Cleveland Orchestra, including Frank Cohen (Clarinet), John Clouser (Bassoon), Joshua Smith (Flute) and Jeffery Rathbun (Oboe).

RCM Head of Woodwind Janet Hilton has been an enthusiastic advocate of the new technology: *"Having been concerned that a video masterclass might be less stimulating than the usual event, I was agreeably surprised to find that teaching the clarinettists in Auckland was almost as good as having them come to my room in College! It would be difficult to find anywhere further away from us for this exchange, but the friendly atmosphere across thousands of miles was most pleasing, with lively exchanges between students and professors, and photographs and a mass wave at the end. This must be the green answer; think how many air miles and carbon footprints were saved!"*

Future plans for videoconferencing at the RCM include an international symposium planned for February 2010. This follows on from an earlier symposium held in 2007, which successfully brought together institutions from Holland, Hong Kong, England, New Zealand, Singapore, Belgium and the USA to discuss practice-based research in music. The 2010 symposium, *Music and Ideas Worldwide: A Symposium on Historical Performance Practice*, promises to be even bigger and better, and to demonstrate fully all that this extraordinary resource has to offer.



John Clouser, Cleveland Orchestra  
© CIM Marketing



Franklin Cohen, Cleveland Orchestra  
© CIM Marketing

If you would be interested in making a booking or finding out more, please visit [www.videoconferencing.rcm.ac.uk](http://www.videoconferencing.rcm.ac.uk) or contact Tania Lisboa at [tlisboa@rcm.ac.uk](mailto:tlisboa@rcm.ac.uk)

## What others say...

*"I would like to say how enjoyable this partnership has been and how delighted we are to have been part of your launch. It's been great working on the tests and event, and we're looking forward to planning more with you..."*

**Helen Smith,**  
Director of Technology and Music Production, Eastman School of Music

*"The link up to the Royal College of Music was an extraordinary opportunity for these New Zealand students who felt so honoured to take part in a master class with one of the world's leading Professor's without having to leave their home city."*

**Professor Mark Walton,**  
University of Auckland



# *If you go down to the Woodhouse*

The name "The Woodhouse Centre" might sound like something out of a fairy tale. But, as anyone who has been connected with it knows (as the centre celebrates its tenth anniversary, that's an awful lot of people!), its purpose is in fact to deal with the least fanciful aspects of the music profession.

In September, the Royal College of Music's **Woodhouse Professional Development Centre** celebrated ten years of training and advising RCM students and graduates, and providing a variety of services for local schools, businesses, individuals and community organisations. The centre's tenth birthday was celebrated with a special event on Thursday 24 September, and with the announcement of a significant new programme of activity that will see the centre extend its services to the wider musical community.

Founded in 1999 with a grant from the Woodhouse Trust, the Woodhouse Professional Development Centre was the first such centre established in any UK conservatoire. The RCM realised that while that the superb musical training provided by the RCM's professors meant that RCM graduates were emerging with all the musical skills they need for a successful career, all this musical training can come to nothing without the correct professional skills.

Therefore the RCM enlisted the help of a dedicated team of **Woodhouse Consultants**. These were more than 30 key figures in the music industry, who provided invaluable advice and support (and who ten years later continue to contribute their time, expertise and networks to students). With their assistance, a centre was quickly established that could offer a

wide range of free services to all current students and also – crucially – to all RCM graduates for five years after their graduation date. From simple beginnings, the centre has branched out in the last ten years to encompass a wide range of services.

The **Professional Engagements Service** provides a wide variety of performing opportunities. Every week of the year you'll see RCM students and graduates performing in formal concerts (in churches, museums and galleries etc.); in school and community concerts; at corporate and private events; or taking advantage of freelance orchestral or solo opportunities with amateur orchestras and choral societies. This service grows dramatically every year. It started off in 1999 with a handful of students, but despite the tough economic climate, 2008/9 was by far its biggest year, as more than 430 different students and graduates performed at more than 850 events.

The **Teaching Service** provides teaching work for students and graduates. Each year we receive hundreds of enquiries from schools and private individuals looking for music teachers, which we pass on to students and graduates who have signed up for the service. Again this grows every year, and currently we have no fewer than 275 students and graduates on our books.

A further high-profile aspect of the Woodhouse Centre's activity is its Learning and Participation Programme, called **RCM Sparks**. This provides both training and work for students and graduates wanting to work on outreach and community projects. RCM Sparks has shown the biggest growth of all during the last ten years, and now runs

an extensive year-long programme of events in collaboration with schools, local authorities and other cultural organisations. This summer RCM Sparks mounted what we believe to be the largest learning and participation programme ever put on by any UK conservatoire – RCM Sparks Summer Music. This ran alongside the BBC Proms season, and saw RCM students work alongside some of the country's leading animators in providing a weekly programme of interactive creativity for more than 200 children aged 6 to 18.

*"The National Gallery has greatly enjoyed the relationship with the Royal College of Music over the years. The concerts have proved very popular, and have consistently grown over the last ten years. We even have a regular core of attendees that come to every concert, and we regularly have over 300 people in the audience."*

*The students really get to learn what it is to deal with a very large organisation that has many demands on the space, especially in the evenings with so many other events going on. I really feel that the students really develop their organisational ability and obviously their professionalism through performance."*

*Overall we really do hope that this relationship continues. It's wonderful bringing visual art and music together, and I would just like to say congratulations Woodhouse Centre for your ten years!"*

**Lee Riley, Music Programme Manager, National Gallery**

Images from a special film created to celebrate ten years of the Woodhouse Centre





The final piece of the Woodhouse jigsaw goes by the name of **Enterprise Support Services**. RCM students and graduates sign up for in-depth one-to-one advice sessions on every aspect of being a professional musician, including self-promotion (including how to put together a CV and website); making job applications; funding advice (including sponsorship, grants and trusts); guidance on self-employment (including taxation and financial issues – even simple things like how to draw up an invoice); networking and building contacts; how to present yourself professionally (even advice on what to wear!) The centre staff also collate and provide a weekly email jobs bulletin to all graduates. Currently more than 2,000 graduates sign up to this, and it's so popular that some employers use it as their sole means of advertising.

## As for the next ten years

The Woodhouse Professional Development Centre has been such a huge success story that, as we move into our second decade, we're now opening up its services beyond the RCM.

On 19 January 2010 we'll be running a special advice session – simply called **Help!** This unique session will focus on funding and performance opportunities for music students and recent graduates from all over the UK. It offers the rare chance for budding music professionals to meet those who run the UK's most important trusts, foundations, competitions and concert promoters, and to learn about application criteria and processes, auditions and interviews.

They will get to hear from students who have succeeded, understand what it is that potential donors and supporters are looking for, and learn how to make an effective application. Representatives from the Musicians Benevolent Fund, Young Concert Artists Trust, Royal Over-Seas League and numerous other supportive organisations will join the RCM team to provide a unique, information-packed event.

The day will be completely free of charge, and will be open to all UK music students and graduates; not just those from the RCM. The event takes place at the RCM from 4.30pm to 7pm – places are limited so anyone interested in attending should book their place as soon as possible from the RCM Box Office (020 7591 4314, [www.boxoffice.rcm.ac.uk](http://www.boxoffice.rcm.ac.uk))

This is just the starting point for what promises to be another decade of expansion and innovation – watch this space for how things develop...

*"The Woodhouse Centre has been part of our lives for ten years. As students we found it was a great welcoming arena to go and see them and ask for advice on CVs, how to get concerts, how to make contacts, things like that. Since then we've been Junior Fellows at the RCM and worked with them extensively at that time as well, especially with the Outreach part of the centre. We've now become part of the teaching staff, and we've been able to advise lots of our students to go and see the Woodhouse Centre and check it out and develop their careers. Whichever aspect of your career we've been at, we've always been supported thoroughly by the Woodhouse Centre. So it's been a long relationship, and a thoroughly enjoyable one."*

**Mike Poyser and Mark Probert,**  
former RCM students



RCM Sparks Summer Music

Photograph: Sheila Burnett

# Meeting the supporters...

## RCM Friend Sue Pudifoot-Stephens



RCM Friend Sue Pudifoot-Stephens

### **Tell us about your own studies at the RCM**

I was here from 1960 to 1963, and studied piano and cello. Everything was Vaughan Williams at that time because he had died just two years before, and so the atmosphere was saturated with his music.

Towards the end of the first year I realised that the guy having his lesson immediately before me was going to be stratospheric. His name was John Lill...

The whole place felt amazingly comfortable, and had a very nice feel about it. I had Angus Morrison as my piano professor and he was a really lovely guy. It was an extremely happy time of my life, and I suppose that's why I'm back here now.

### **Did you keep in touch straight after graduation?**

No I didn't, because I was so excited about getting on, and going out in the world. I moved away to work first as a teacher and then as a journalist.

It was only after I moved back to London that I thought "what's the RCM up to?", and I saw that there was a concert with the Khachaturian Violin Concerto. That caught my eye because I first heard that concerto being rehearsed here at the RCM by David Oistrakh, and forty years later – there it was again! It was being played by a young Russian violinist, and

this seemed almost serendipitous. So I came, and it was as every bit as exciting as I'd remembered in live performance.

### **What were your impressions coming back?**

First that the orchestra and the musicians were wonderful (in fact I thought the general standard had gone up), second that the atmosphere seemed almost the same, and third that the concert hall hadn't changed – I'm sure it was the same decorations! And I thought "golly, this is so comfortable". I felt as if I'd come home.

### **How did you become a Friend?**

Well I came to some more concerts, and I was idly flipping through the programme and I just thought: I've got to become a Friend, it's so important to give something the College. So I did, and now I come to virtually all the Friends events. My only regret about moving to Surrey is that I can't come to everything!

### **You're well-known here at the RCM for bringing friends to concerts...**

Yes, I've done my evangelising bit! I was enjoying coming here so much that I thought: I've got to introduce my friends to this; they would love what's going on here. So I started bringing more and more of them along to concerts. In fact there were about 20 of us at the Friends' Summer Party.

### **What do they make of the RCM?**

They're all converted! They like the atmosphere, and they are *stunned* by the standard of the young performers. They love the fact that the performances have got that wonderful enthusiasm, and that sense of taking a fresh look at something, which is thrilling. With professional concerts you get maturity, but you sometimes get a certain jadedness. Not here. It's particularly fascinating to see the established conductors like Haitink work with the young players of the orchestra, and to see how the two interact.

### **Are you in touch with any fellow RCM students?**

I'm only in touch with one other person from my time as a student, and she lives in the USA. I'm sure that next time she's over in London I'll grab her by her pigtails and bring her in!

### **What appeals to you most about the Friends scheme?**

You know, I never even realised that we get benefits like advanced booking. The reason I'm a Friend is just because I think that what you have here is terrific, and I want to support it however I can. That's why I've also chosen to remember the RCM in my will.

I think that music of this quality is one of the most wonderful things you can experience. If you come to like it, it can become the most absorbing love affair of your life. It disturbs you, soothes you, consoles you, enlivens you, generally enriches your life, and I think the more people that can be introduced to it, the better.

It isn't an elitist thing. People come from all cultures, from all walks of life, from all over the world, and this place is a fine example of that. The exchanges that the RCM has with other countries are enormously important, and it's wonderful to see young people come from all over the world to make music together.

People like that, who are immensely talented, who are going to give something to the world, deserve our support.

*If you would like more information on the RCM Friends scheme, or on remembering the RCM in your will, please contact Joana Witkowski on 020 7591 4331 or email [jwitkowski@rcm.ac.uk](mailto:jwitkowski@rcm.ac.uk)*



# Support the *future* of music Join the RCM Friends

## Welcome to new Friends

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

Mrs Joan Burgin  
Mr Marc Corbett-Weaver  
Miss Yvonne de la Praudiere  
Mr Christian Dingwall  
Mrs Rosalind Gilmore CB HonRCM  
Mr Tommas Graves  
Mrs Sue Hill  
Mrs Angela Hodgkinson  
Mr and Mrs Francis Hussey  
Mrs Judith Jansson  
Prof Fotis Kafatos  
Mrs Renske Mann  
Mrs Primrose Metcalf  
Mr David Morphet  
Mrs Linda Morrell  
Dr Irena Murray  
Mr John Nickson  
Mr Ian Odgers  
Mrs Cathryn Rogerson  
Mr John Rood  
Ms Henrietta Shields  
Mr Clifford Simpson  
Mrs Linda Stavrianakis  
Mr Christopher Wade  
Dr Kathy Weston  
Mrs Johanna White  
Miss Clare Wilkinson  
Mr David Winter

The RCM offers a unique musical experience for young musicians and all lovers of live music.

Becoming an RCM Friend is an ideal way to support and enjoy this world of great music. You can join for only £40 or choose a higher level of involvement. RCM Friends receive up-to-date information on all events taking place in College, priority booking for RCM concerts and opera performances, invitations to special events and other opportunities to become involved in College life. We have recently launched a new membership category – the Patrons' Circle. It offers supporters the opportunity to increase their philanthropic relationship with the RCM, and to enjoy a close and exciting involvement with the College's work, as well as a personalised service through the RCM's Development Department.

**Your support is vital in helping us to continue inspire musicians of the future. To join the RCM Friends or to find out more, visit [www.rcm.ac.uk/support+us](http://www.rcm.ac.uk/support+us) or email [friends@rcm.ac.uk](mailto:friends@rcm.ac.uk) or call 020 7591 4331.**

## *With thanks to...*

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

The Worshipful Company  
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Cadbury Foundation  
The Radcliffe Trust  
Dr and Mrs Michael West  
Vernon and Hazel Ellis  
Richard and Victoria Sharp

Generations of gifted students from around the world have been guided and inspired to develop their musical potential within the Royal College of Music's stimulating creative environment. In order to sustain

the provision of the highest levels of training and performance opportunities to our students - whatever their financial means - we rely heavily on the support of individuals, companies and charitable trusts. **There are many ways you can get involved and support our work.** Every gift to the RCM helps to transform the lives of talented young musicians, and all supporters are invited to see at first hand what a difference their support makes. **Please join us. For more information, visit [www.rcm.ac.uk/Support+Us](http://www.rcm.ac.uk/Support+Us) or call 020 7591 4320.**

## Composer congratulations...

**Camilo Mendez** has won the National Composition Prize of Columbia for his work *Tropical Textures IV*. The substantial cash prize awarded enabled Camilo to return to his masters studies here at the RCM this September... Two of **Dimitri Scarlato**'s film scores have been chosen for presentation at this year's prestigious Venice Film Festival... **Pedro Faria Gomes** has recently been commissioned to create a new piece for the European Union Chamber Orchestra, to be performed during their 2010 season. His most recent orchestral piece *Romanza e Rondo* will be premièred by the *Orquestra Clássica da Madeira* and conductor Rui Massena on 5 December. Pedro has been awarded a full scholarship by Portugal's Foundation for Science and Technology to pursue doctoral studies at the RCM this year... **Shiva Feshareki** has won the 2009 Royal Philharmonic Society Composers Competition, receiving a £3,000 commission for a new work for 2010. Shiva's orchestral piece *Insistent Distortions* was performed at the 2009 Cheltenham Festival... **Huw Belling**'s anthem *The Mountain and the Sea* was performed at New Zealand's National War Memorial on ANZAC Day 2009. The New Zealand Prime Minister was present for the performance, which was also broadcast live on New Zealand state television... **Christopher Chong**'s film *Death in D Minor* (co-written with Johnny Stormonth-Darling) has won the 'Best Local Film' prize at the Yellow Fever Independent Film Festival 2009.



Joanne Marie D'Mello with the Goa String Orchestra

Christopher was also responsible for the sound design and soundtrack for *Furnace Four*, a film directed by Haydn Butler and funded by the UK Film Council which premièred at the Edinburgh Film Festival 2009... Earlier this year saw the première of an orchestral piece by **Andres Franco**. The piece was commissioned by Mexico's Foundation for the Protection of Children and was performed for the first time at a fundraising concert in Mexico City. National newspaper Milenio said of Andres: "A well-established composer in the national scene, whose music has been filled with fantastic, playful and even dreamlike elements since his earliest work".

## Keyboard prizewinners...

**Maria Marchant** and **Meng Yang Pan** have been selected as solo artists for the Park Lane Group's New Year Concert

Series at the Southbank Centre, in January 2010. Meng also won The Norah Sande Award at the Intercollegiate Piano Competition in Eastbourne... **Alexei Petrov** won First Prize in the finals of the Brant International Piano Competition in Birmingham. The prize gives him the opportunity to perform recitals and concerti in Symphony Hall and various other Midland venues next year. Alexei has also been named as one of the 2009 Award Winners by the Solti Foundation, who help young artists at the beginning of their careers... **Christopher Lee Guild** has won an award of £4000 from The Caird Trust, plus an additional prize awarded to the applicant who gave the best performance of the day... **Jonathan Hope** won First Prize in the Kent County Organists' Association Competition. The prize includes the opportunity to play a recital in Canterbury Cathedral next year... **Poom Prommachart** won First Prize in the finals of the Sheepdrove



Chris Chong



Maria Marchant



Poom Prommachart

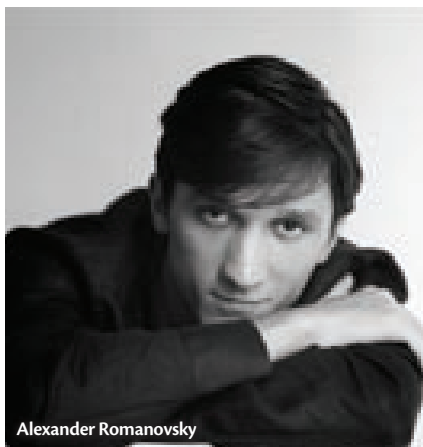
Piano Competition, part of the Newbury Spring Festival. He also won the Audience Prize, donated by Leopold de Rothschild... **Antoine Françoise** was selected as the pianist for this summer's London Sinfonietta Academy, where he played with other students from all over the UK, received special coaching, and was conducted by Elgar Howarth... **Alexander Romanovsky** was selected for representation by the Young Concert Artists Trust. His selection was announced at the Wigmore Hall in May... **Gamal Khamis** will be performing Grieg's Piano Concerto with Woking Symphony Orchestra in November.

## Singer successes...

Tenor **Tyler Clarke** won the Les Azuriales Trust Prize at the 2009 Les Azuriales Ozone Competition. He joined 10 other finalists in the South of France for a series of masterclasses with internationally renowned mezzo-soprano Sally Burgess and performed at a gala concert held at the Villa Ephrussi de Rothschild... **Joanne-Marie D'Mello** spent her summer performing in a series of concerts with the Goa String Orchestra at various churches in Goa, India. With special permission from the Roman Catholic Church, they performed well-known sacred works by Bach, Handel and Mozart and made classical music accessible to hundreds of local people for the first time... **Jimmy Holliday** has been awarded £5000 as the recipient of the inaugural Richard van Allan Award for an outstanding young vocal artist... **Rosie Aldridge** has been awarded a Sybil Tutton Award...



Tyler Clarke



Alexander Romanovsky

**Anna Gorbachyova** won the special prize for the best foreign participant in the Giuseppe Di Stefano International Opera Singing Competition... **John McMunn** won the Patricia Routledge National English Song Prize presented by the Association of English Singers and Speakers... **Annabel Mountford** starred in *Jacko's Hour* at the Bridewell theatre and attracted rave reviews. Michael Darvell of *classicalsource.com* said "Soprano Annabel Mountford as Amy is obviously destined for great things. She has a special talent for vocal expression, a pure voice that carries every musical line with perfect precision". Annabel is also currently performing with the English Touring Opera... Six RCM students took part in performances of *Linda di Chamounix* by Donizetti, conducted by Mark Elder at the Royal Opera House this September. **Emily Kenway, Eleanor Dennis, Nicholas Darmanin, Alex Vearey-Roberts, Tone Oestli** and **Lorna Bridge** each had solo lines as part of the 'ragazzi' and were conducted by Mark Elder.

## String stars...

**Elizabeth Mernaya** took first prize at the second Vera Dulova International Harp contest in Moscow... **Alessandro Sanguineti** has been awarded a scholarship by the Associazione Culturale il Circolo (Italian Cultural Association)... **Francesca Dego** has toured Italy as soloist in the Sibelius Violin Concerto with the Verdi Symphony Orchestra conducted by Wayne Marshall... **Joo Yeon Sir** performed solo Bach and Paganini works at Holy Trinity Church, Stratford-upon-Avon in August, and Vaughan Williams' *The Lark Ascending* with Croydon Symphony Orchestra at Fairfield Halls, Croydon in September.

## Terrific tubas...

**Oliver Browne** was Guest Principal Tuba with the BBC National Orchestra of Wales for two performances of Brahms Symphony no 2 in September...

## Congratulations to...

... the fourteen RCM students who received a total of £55,000 in awards from the **Countess of Munster Musical Trust** this academic year. Awards were granted to five singers from the Vocal Faculty, five students from the Woodwind Faculty, two students from the String Faculty, and one student from each of the Keyboard and Composition Faculties.



# Staff notes

Violin Professor **Adrian Butterfield** organised and conducted a memorial concert performance of Bach's B minor Mass at St. Paul's, Knightsbridge for Pamela Spofforth, co-founder of Pro Corda and former teacher in the RCM Junior Department. Proceeds were donated to a scholarship fund in her memory. Adrian has also released Book 1 of Leclair's complete Violin Sonatas, and plans to record the remaining three books over the next few years.

Composition Professor **Jean-Philippe Calvin** witnessed the world-première of his Clarinet Concerto, commissioned by Orchestre Lamoureux for clarinetist David Krakauer, at the Champs-Élysées Theatre in Paris. He has also recently released his score *Caliban's Dance* and a DVD of his opera *La Cantatrice Chauve* (the Bald Soprano).



**Leon McCawley**, Piano Professor, performed Finzi's *Grand Fantasia* and *Toccata* as part of the Proms season at the Royal Albert Hall. The performance was broadcast live on BBC Four TV and on BBC Radio 3.

Junior Department Piano Teacher **Katya Lebedeva** has been awarded a trophy for the contribution to the development of the classical music in Jordan by the Royal Prince of Jordan Ali Ben Al Hussien. The award was the result of a recent collaboration with Jordanese composer Mohydeen Quand and the performance of the resultant work at the Royal Cultural Institute in Amman in April.

**Kevin Porter** has recently assumed the title of Deputy Director of the RCM. His responsibilities as Director of Operations continue unchanged.

**Janis Kelly**, Vocal Studies Professor, has taken the lead role in Rufus Wainwright's opera *Prima Donna*. The opera was premièred at the Manchester



International Festival in July and will be moving to Sadlers Wells in Spring 2010 before touring Toronto and Melbourne. Janis has also collaborated with fellow RCM Professor **Norbert Meyn** on the production of a recently released DVD which explores a particular line of vocal teaching from the 19<sup>th</sup> century to modern day. The DVD, which features a masterclass with leading German soprano Jutta Vulpius, was launched at a special event at the RCM in October.

**Andrew McCarley** recently received his Diploma at the National Examination Board of Occupational Safety & Health (NEBOSH) 2009 Graduation and Awards Ceremony at Warwick University, where he was congratulated by Judith E Hackitt CBE, Chair of the Health and Safety Executive. Andrew has recently taken on a new role as Safety, Health and Environmental Manager, with new responsibilities for environmental protection.

Head of Historical Performance **Ashley Solomon** and Harpsichord Professor **Terence Charlston** undertook a tour of North Eastern USA universities in October. They gave a number of recitals and masterclasses and finished with a performance at Yale University, using instruments from Yale's collection.

RCM Ensemble in Association **Florilegium** completed their Wigmore Hall Haydn bicentenary series in October, and will give a final Handel/Purcell anniversary concert at Wigmore Hall on New Year's Eve. With a programme similar to that performed at the RCM in May, the group will again be joined by soprano Dame Emma Kirkby. This autumn also sees the



release of *Florilegium's* third volume of Bolivian Baroque music, directed by **Ashley Solomon**. This will feature the Arakaendar Bolivia Choir, who gave such a lively and memorable concert in the Amaryllis Fleming Concert Hall in February 2008.





Recently appointed RCM Composition Professor **Dai Fujikura** has won the Akutagawa award for composition for his work *...As I am...* for Mezzo Soprano and Ensemble. The composition was commissioned by the Ensemble Intercontemporain and first performed in April 2008.



Vocal Studies Professor **Patricia Rozario** will be giving a performance with the Fidelio Trio at Wigmore Hall on 12 December. The concert will be the London première of Thomas Larcher's *My Illness in the Medicine I Need*.

British mezzo soprano and Vocal Studies Professor **Sally Burgess** made her directorial debut in October with an English language production of Mozart's *Così fan tutte* for English Chamber Opera. Sally cast two RCM alumni for the production, with **Anna Huntley** taking the role of Dorabella and **Becka Cooper** playing the part of Fiordiligi.

**Chris Tomlin**, Facilities Officer, has contributed a number of natural history illustrations to the new version of the St John Bible, the first handwritten, illuminated Bible to be produced since the invention of the printing press. The project was coordinated by calligrapher Donald Jackson and commissioned by Saint John's Abbey and University. A copy is on display at St Martin in the Fields and can also be viewed online at [www.saintjohnsbible.org](http://www.saintjohnsbible.org)

Violin Professor **Ani Schnarch**, represented the RCM as juror in the Fifth International Yampolsky Violin Competition, Moscow, and has been invited to adjudicate at the XII International Competition 'Shabyt-Inspiration' in Astana, Kazakhstan, this November. She is also the Artistic Director of the recently founded New Virtuosi ([www.newvirtuosi.com](http://www.newvirtuosi.com)), a programme aimed at developing young violinists between the ages of 10 and 22. A number of other RCM professors are also involved in the programme, including **Itzhak Rashkovsky** and **Jan Repko** (Senior Department), **Viktoria Grigorieva** (Junior Department) and **Luis Pares** (former Junior Fellow).

New Assistant Head of Strings **Gary Ryan** has been busy co-directing the fourth annual Guitar France summer school in Normandy. RCM students **Manus Noble**, **James O'Neil** and **Elias Sibley** were among the 22 players who attended the course, performing in the final student concert in the majestic surroundings of the Eglise du Sacre Coeur in Bagnoles to an audience of over 200 people. Gary was also joined by Manus Noble for the first performance of his guitar duo *Dreams Rest and Motion* during the concert.

In November Professor **David Burnand**, Head of Music Technology, and **Vasco Hexel**, Area Leader in Composition for Screen, gave a three-hour seminar for film makers at Soundtrack\_Cologne 6.0: "Why Bother With Composers? The Challenges of Collaboration in the Film Scoring Process". Vasco Hexel also gave a paper at the Film Music Conference in Leeds titled "The Changing Morphology of the Leitmotif in Recent Hollywood Cinema".

**Dr Edward Jessen**, Senior Research Fellow in Music and Multimedia, recently filmed two previous collaborative music theatre works. *Chambre 119* was originally commissioned by pianist Catherine Laws as part of a recital series hosted by The Interdisciplinary Centre for Computer Music Research and Peninsula Arts in Plymouth; and *Companion* was a commission from the Yorkshire-based contemporary music ensemble Black Hair as part of the 2008 York Late Music Festival. Both works were filmed, with their original performers, as part of a web project to be hosted by the RCM's Centre for Music and Multimedia.

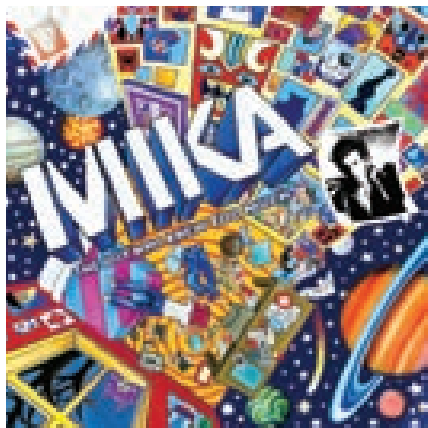
In July **Jenny Nex**, Curator of the RCM's Museum of Musical Instruments, presented a paper on 'The Workshop Accounts of the London Harp Firm of Erard, 1807-09', at *Making British Sound*, a conference convened in Edinburgh by the Galpin Society and Historic Brass Society. Meanwhile **Paul Banks**, Head of the Centre for Performance History, along with Junior Fellow **Katherine Hamilton**, gave a presentation on the subject of 'Using Hofmeister: Brahms and Mahler' at the IAML/ISM Annual Conference in Amsterdam.



Chris Tomlin's illustration of Monarch butterflies for the St John Bible

# Alumni notes

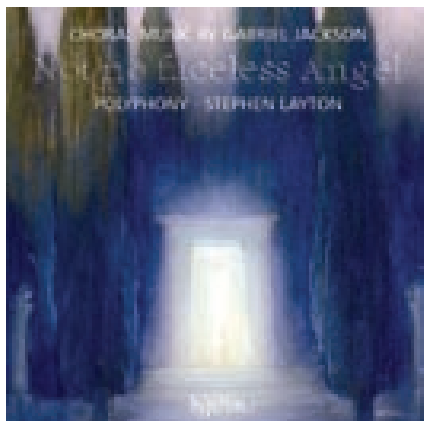
## New releases...



A year after winning a BRIT Award for Best British Breakthrough Artist, RCM alumnus **Mika** has released his second studio album *The Boy Who Knew Too Much...* Pianist **Clara Rodriguez** has recorded a CD of works by Venezuelan composer Teresa Carreño. Gramophone magazine said of the release: "*Rodriguez, Venezuelan herself, provides performances of alluring vivacity allied to that most essential of requisites in this type of repertoire – charm. Highly recommended*"... **Warren Mailley-Smith** has released a new CD entitled *Moonlight Serenade*, featuring three of Beethoven's best loved works for piano – the Moonlight, Pathétique and Waldstein Sonatas... Mastering and Audio Restoration Engineer **Simon Gibson** has been responsible for the audio restoration work on The Beatles album remasters. In addition, he helped create the audio for *The Beatles Rockband* game... Signum Records have released **Joseph Nolan's** sixth solo CD from St Sulpice, Paris and it has already won the 'Star Recording' award in The Organ magazine. Joseph has also been appointed Organist and Master of the Choristers at St George's Cathedral, Perth, Australia, since leaving his previous post at Her Majesty's Chapels, UK...



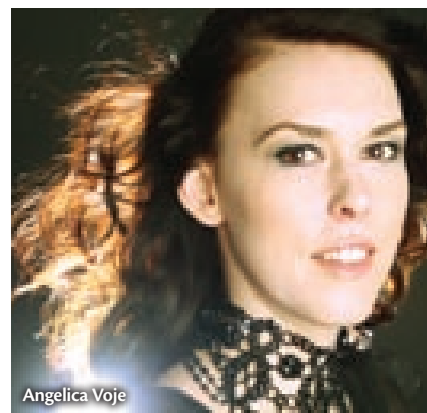
**Ruth Rogers** has released a CD of trios by Ravel and Saint-Saëns with newly formed chamber group the Aquinas Piano Trio... *Not no faceless Angel*, an album of choral music by alumnus **Gabriel Jackson** has been attracting great reviews. Musicalcriticism.com said: "*This is Jackson at his most fluid and Polyphony deliver an intelligent and gripping musical performance at a very high standard. This sublime album comes highly recommended*". The title track was originally commissioned by the RCM Junior Department, and sets a poem by JD alumna **Tanya Lake**. Also featured on the CD is an acclaimed solo performance by former JD student **Laura Holmes**



## Stars of stage and screen...

Composition for Screen alumnus **Michael McEvoy** has composed the soundtrack for *Me and Orson Welles*, due to be released in UK cinemas on 4 December 2009. The film is a period piece about the early career of Welles – Michael also appears on-screen as Orson's musical director... **Edmund Joliffe** has been busy recording music for a number of different television programmes including *The Hospital*, *Two Foot Tall Teen*, *Atlantic Convoys: The War at Sea*, and most recently *Cutting Edge: My Beautiful Face*... Conductor **Timothy Henty** and the London Symphony Orchestra performed *Knightsbridge March* by Eric Coates on *The One Show* this summer. Tim also conducted the score, composed by Miguel Mera, for the recently released film *Little Ashes*... The **Brook Street Band** have been making regular appearances on radio including BBC London and Radio 3's *In Tune*.

## Prize-winning alumni...



Singer **Angelica Voje** was one of six finalists in the Queen Sonja International Music Competition this summer. She won the Trolldhaugen's Grieg Prize for best interpretation of a Grieg song, and the Ingrid Bjoner Award for the best Norwegian contestant in the competition... Former Junior Department oboist **Suzie Thorn** has recently won the prestigious Royal Academy of Music Club Prize. Her accompanist was another former JD student, pianist **Albina Stulpinaite**... Alumna **Anna Peletsis** won First Prize in the finals of the Concours FLAME International Piano Competition in Paris.

## Appointments and tours...

Mezzo-Soprano **Fiona Kimm** has recently been on tour with English Touring Opera after eight months in Holland with the National Reisopera... **Jessica Townsend** has been appointed second clarinet in the Northern Sinfonia... Baritone **Alex Hargreaves** has been offered a place to study at the Flanders Opera Studio... **Philip Voldman** recently toured with Scottish Opera as accompanist for their new acclaimed show of operatic excerpts. The Herald said of his performance: "*American pianist Philip Voldman is dexterous, deft, crisp, rhythmic, never allowing the pace to sag. Not to be missed*".



# RCM *Opera Circle*

The RCM's International Opera School has acquired worldwide renown for excellence and has an outstanding record of launching its graduates onto national and international stages. Former students include Sir Thomas Allen, Gerald Finley, Janis Kelly and Jonathan Lemalu, all of whom have singled out the outstanding quality of the teaching and care they received at the College. One of the priorities for the Royal College of Music is to ensure that our Opera School maintains and builds on this reputation for excellence by continuing to attract the very best students from around the world.

*Join the new RCM Opera Circle to*

- support the RCM International Opera School and its award-winning students
- enjoy a rewarding relationship and learn how each individual singer is nurtured

For a limited period we are inviting opera-lovers to join as one of ten Founder Patrons for a minimum donation of £5,000. For a donation of £10,000 we would be delighted to create an opera scholarship in the name of your choosing.



*Founder Patrons: Philip and Christine Carne • Matthew and Fiona Collins • Vernon and Hazel Ellis  
Gisela Gledhill • James and Clare Kirkman • Richard and Susan Price • Victoria and Richard Sharp*

For further information, please contact Sophie Hussey, Major Gifts Manager on 020 7591 4353 or [shussey@rcm.ac.uk](mailto:shussey@rcm.ac.uk)

## Publications...



**Dr Roy Howat**, pianist and former AHRB Research Fellow, has completed the ambitious programme initiated during his Fellowship with the publication of the book *The*

*Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier* (Yale UP). The book has received "Editor's choice" and "Outstanding" rosettes in Classical Music and International Record Review.

## Premières and performances...

Composer **Hannah Kendall's** *The Unreturning* received its first performance at the Royal Festival Hall. Richard Baker conducted tenor Nathan Vale and members of the Philharmonia Orchestra... The new *London Overture* by 23-year-old **Graham Ross** premièred to great acclaim at the annual City of London Sinfonia Gala Concert at

London's Mansion House. Graham was the winner of the competition run by CLS and Old Mutual offering young composers the chance to win a commission to write an original piece for the Orchestra... **Paolo Boggio's** composition *Oskar's Dance* was premièred in the USA this summer ... Soprano **Danae Eleni** recently sang in the world première of Tim Benjamin's new theatrical setting of 'Mrs Lazarus' by Poet Laureate Carol Ann Duffy... **Music in Mayfair**, brain-child of **Mark Corbett-Weaver** held its 100<sup>th</sup> concert at the Cadogan Hall in September. The 100-piece orchestra, which included many RCM students and alumni, performed to an audience including The Duke of Gloucester.

## Music in the community...

Bassoon player **Steve Burnett** has launched a new educational project with his music company Blue Flamingo Jazz. The company will be running a ten-week workshop programme with three schools based in Edmonton, London, and will give local young people the chance to engage with and create their own jazz music.



## Dates for your diary...

London music group **Rarescale**, formed by alumna Carla Rees, will be performing an interactive multimedia demonstration of electronic music in the planetarium of Birmingham Science Museum on 6 December. The performance will include improvised material based on Holst's *Planets* plus new repertoire for alto and brass flute, and will be accompanied by 360 degree visuals... Pianist and composer **David Gompper** will be holding a recording session with the Royal Philharmonic Orchestra this December for a forthcoming CD of new compositions to be released in early 2011. Included are his Violin Concerto, *Spirals* for two violins and string ensemble, *Ikon II* for violin and orchestra and *Flip* for 17 strings.

# Births, marriages & obituaries

## Obituaries

The Royal College of Music was sad to hear of the passing of **Douglas Craig OBE** in July this year. Douglas first came to the RCM in March 1959 to produce Weber's *Abu Hassan* for the opera school and went on to become Resident Producer for the School from 1961 to 1964. During this time he produced a further eight operas, including *The Beggar's Opera* (which the RCM took to Vienna in 1963), and the first performance of Philip Cannon's *Mavoren*. Ten years later he was back producing *The Marriage of Figaro*, and was appointed Director of Opera in 1977 after the retirement of Richard Austin. He resigned the post in 1980 but continued to take an interest in the activities of the College. In recognition of his work, particularly his involvement in Opera for All, he was awarded an OBE in 1965.



**June Marchioness of Aberdeen and Tamair, CBE**, sadly passed away on 22 June, aged 95. June Gordon, as she liked to be known, was an alumna and Fellow of the Royal College of Music. Together with her husband she founded the Haddo House Choral and Operatic Society in 1945, two years before the creation of the Edinburgh Festival. During her long life she hosted, and often conducted, countless musical performances at Haddo House, often of choral works. She attracted many great names of the day including Dame Janet Baker, Sir Michael Tippett and Sir Charles Groves. She also had a talent for spotting stars of the future, and many of the Haddo performances involved RCM students and alumni. She was awarded an MBE in 1971 and a CBE in 1989.

**Sir Edward Downes**, RCM alumnus, died with his wife Joan on July 10 aged 85. He was widely regarded as the pre-eminent British conductor of Verdi and was responsible for the idea of staging all 28 of Verdi's operas at the Royal Opera House in the run-up to the 2001 centenary of the composer's death. He also acquired a reputation with the Russian repertoire, particularly Prokofiev and Shostakovich. He was revered for his work, performing some 950 performances of 49 different operas with the Royal Opera, and serving as principal conductor for the BBC Philharmonic Orchestra for several years. In the later stages of his career, Downes found himself afflicted by failing eyesight and by increasing deafness. He withdrew from the opera scene in 2005 following his 53rd and last season at Covent Garden, conducting ten performances of *Rigoletto*.

The RCM is sad to relate the death of **Colin Courtney**. Colin was a highly esteemed clarinet professor who enjoyed a fine performing career freelancing with the top London orchestras. He joined the RCM as a professor in the 1960s, a post he held until his retirement. He continued to play an active role in the College and often sat on audition and examination panels. Perhaps most notably his musicianship was at the service of students when he wrote the reports of the chamber music concerts. His involvement will be sorely missed.

Alumnus **Andrew Downie** died on 15 April aged 86. Andrew won a scholarship to study singing at the Royal College of Music after the war. He was Director of the Tower Theatre Group for more than 20 years, Director of Opera at Morley College for 19 years and worked with a number of famous faces from the acting world including Alec Guinness, John Mills and Gladys Cooper. He is survived by his two sons and his wife Marion Studholme, a fellow RCM alumnus whom he met at the College.

**Anne Collins**, contralto, sadly passed away on 15 July following a battle with cancer. Collins began her musical life as a cellist before moving on to study voice at the RCM. Upon leaving the College she joined English National Opera, where she is most vividly remembered for her performances in *The Ring Cycle* led by Reginald Goodall. Collins' varied operatic discography also extended from Mozart to Lennox Berkeley. She became an

admired artist with leading ensembles throughout Britain and was engaged by many of the most prestigious houses in Europe.

**Jack Ellory**, leading British flautist and RCM alumnus, died aged 89 on 5 July. Ellory won a scholarship to the RCM as a teenager, where he studied under Robert Murchie. He was the youngest member of the Guards' band and played second flute for the Philharmonia Orchestra before becoming a freelance player in the 1950s. He provided live music for radio, television and film, including *The Avengers*, *The Pink Panther* and *Where Eagles Dare*. He is survived by his wife Margaret and their son.

**Mrs Evelyn N James**, RCM alumnus and former Junior Department teacher, passed away on 28 December 2008. Her daughter Daphne kindly informed us that the College had been very dear to Evelyn's heart and that she had enjoyed teaching her young students enormously.

## Marriages



**Katherine Newman**, Performance Administrator, married Dr Steven Hainsworth on 31 July in Rugeley, Staffordshire.

## Births

**Victoria Crippin**, Web & Publications Officer, and her husband Stuart became proud parents to their second daughter, Charlotte, born on 19 August 2009.







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