

# *upbeat*

The Magazine for the Royal College of Music | Summer 2011



RCM  
LONDON



*Keyboard legend Rick Wakeman  
recalls his time at the RCM*



# What's inside...

## Welcome to *upbeat*...

It's not often we get the chance to feature a rock star in *Upbeat*, but in this issue the keyboard legend that is **Rick Wakeman** graces our front cover. On page 10, he relives his time spent studying at the RCM in the 1960s – from eccentric and inspiring teachers, to juggling session work with practice and lessons. Find out how he prepares for a concert, who is his favourite composer, why it's important to grab every opportunity that comes your way, and what valuable lessons classical musicians can learn from other music genres.

We all know how critically important professors are, but in the rest of this issue we celebrate two of the many "backroom heroes" who every day make a huge contribution to the life of RCM students. RCM Chief Librarian **Pam Thompson** looks forward to her retirement and, with her colourful memories of the last 34 years of working at the RCM, dispels any myth that a librarian's job might be dull! We also take a glimpse into the workshop of Resident Luthier **David Hume**, as he reveals the treasures of the RCM's collection of string instruments.

As usual, *Upbeat* is also packed full with news from around the College. So if you want to find out which RCM alumni recently won two Grammy Awards then read on!

We're always keen to hear from students 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 to [news@rcm.ac.uk](mailto:news@rcm.ac.uk) by 19 September 2011.

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



HRH The Prince of Wales with prize winners Paula Sides, Antoine François and Sarah-Jane Brandon

**Front cover** – [www.lwmultimedia.co.uk](http://www.lwmultimedia.co.uk) © Lee Wilkinson

**Inside front cover** – Images from the recent Symphony Orchestra concert conducted by Bernard Haitink © Chris Christodoulou

**Inside back cover** – A selection of images from composer Simon Holt's residency at the RCM © Chris Christodoulou

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## Multiple triumphs for RCM performers

The **Royal Over-Seas League Music Competition** is one of the UK's most high profile competitions for young artists. In an astonishing year, nearly all of the main awards have gone to RCM musicians.

The two Ensemble Awards, each worth £10,000, went to RCM Junior Fellows the **Cavaleri Quartet** and vocal ensemble **Cries of London**, which includes RCM singers Christopher Jacklin and Ben Williamson. Collecting the Accompanist's Award of £5,000 was pianist **Michael Ierace**, who graduated from the RCM in 2010.

Finally, three of the four Soloists' Awards went to RCM performers: oboist **Suzanne Thorn** picked up the Worshipful Company of Dyers Award for Wind and Percussion; pianist and Junior Department alumnus **Ashley Fripp** collected the Award for Keyboard; while mezzo soprano

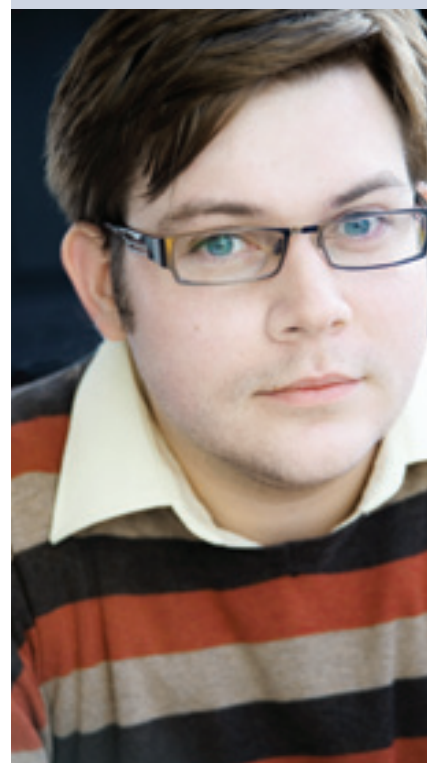


The Cavaleri Quartet

**Kitty Whately** gained the Award for Singers. They won prizes of £5,000 each, and competed for the Gold Medal and First Prize of £10,000 in the ROSL Competition Final, held on 17 May at the Queen Elizabeth Hall.

For so many of the awards to go to representatives of one conservatoire is an unprecedented feat. Congratulations to them all.

## Accolade for RCM composer



RCM composer **Steven Daverson** is the youngest ever recipient of one of the three prestigious prizes for young composers awarded by the Ernst von Siemens Music Foundation.

The **Ernst von Siemens Composer's Award** is valued at 40,000 Euros and also includes a commission for leading new music group Ensemble Recherche. The award was presented to Steven at a musical ceremony at the Cuvillies Theatre in Munich earlier this year, when Ensemble Recherche premiered his work for flute, clarinet, trombone, percussion, viola and cello.

The Board of Trustees of the Ernst von Siemens Music Foundation, which includes the composers Wolfgang Rihm and Helmut Lachenmann, sees Steven Daverson as being one of the most important up-and-coming young composers: "In his works, Daverson creates exceptional sound textures that are, by virtue of their density, reminiscent of techniques and role models from the visual arts. His music is characterised by a specifically haptic quality, and by a special and yet always elusive physicality."

## Brahms in the Home

In November 2011, the Royal College of Music is hosting an international conference on Brahms and the vital but little-explored facet of 19th-century music-making: performance in the home.

Distinguished researchers from Europe, the USA, Australia and the RCM will convene at the RCM to explore the composer's connection with domestic music, which was a crucial medium throughout the 19th-century and embraces an enormous array of repertoire. A range of wider issues will also be discussed including the overlap between public and private venues (salons and chamber concerts), performance forces and source materials.

'Brahms in the Home' takes place at the RCM from Friday 4 November to Sunday 6 November and includes spoken papers and lecture recitals. A concert series runs alongside the conference from Wednesday 2 November to Tuesday 8 November and features performances by RCM Director Colin Lawson and celebrated pianist Ashley Wass.

For more information, please visit

[www.rcm.ac.uk/brahms](http://www.rcm.ac.uk/brahms)

Registration is available via the RCM Box Office: [www.rcm.ac.uk/boxoffice](http://www.rcm.ac.uk/boxoffice)



## The President's Visit

On Thursday 12 May, **HRH The Prince of Wales** made his annual visit to the Royal College of Music.

In his role as President of the RCM, His Royal Highness conferred Honorary Doctorates in Music (DMus) upon pianist **Lang Lang**, composer **James MacMillan** and conductor **Esa-Pekka Salonen**. In addition, Fellowship of the Royal College of Music (FRCM) was conferred upon five outstanding musicians: singer **Sally Burgess**, conductor **Laurence Cummings**, composer **George Fenton**, organist **David Graham**, and conductor **John Wilson**.

Honorary Membership of the Royal College of Music (HonRCM) was presented to six notable individuals who have made an outstanding contribution to music and to the RCM in particular: RCM librarian **Sarah Batchelor**, philanthropist **Philip Carne**, English Touring Opera General Director **James Conway**, BBC Symphony

Orchestra and Chorus General Manager **Paul Hughes**, RCM HR administrator **Margaret Packham**, and **Dr Kit Wynn Parry**, who has pioneered important work in musicians' health and wellbeing.

His Royal Highness also presented the Tagore Gold Medal to two students who graduated last year – pianist **Antoine François** and soprano **Paula Sides** – and the Queen Elizabeth The Queen Mother Rosebowl to soprano **Sarah-Jane Brandon**. These three exceptional artists also gave a short concert

After the ceremony, His Royal Highness had the chance to explore some objects from the RCM's internationally renowned collections including a manuscript score by Parry, an engraving of Liszt and the recently acquired "Kessler Viols": a unique collection of four outstanding early English instruments.



Pictured left to right: RCM Chairman Lord Winston, Lang Lang, HRH The Prince of Wales, Esa-Pekka Salonen, James MacMillan and RCM Director Colin Lawson

## Holst: In the Bleak Midwinter

On Easter Sunday, a new documentary film by Tony Palmer featuring RCM musicians was aired on BBC4.



*Holst: In the Bleak Midwinter* is the first ever full-length TV biography of the famous composer and RCM alumnus, and includes extracts from some of his most

well known works, performed by the RCM Symphony Orchestra. The film also includes previously unseen material with Holst's daughter Imogen, his pupils Michael Tippett, Herbert Howells, Edmund Rubbra and the 102 year-old Elliott Carter, as well as featuring representatives from institutions where Holst taught: St Paul's Girls' School, Morley College and the RCM.

## RCM and the BBC Proms

This summer the RCM once again plays a big part in the BBC Proms, the world's greatest classical music festival.

**RCM Sparks Summer Music** runs alongside the BBC Proms season and offers a series of workshops and discovery events for participants of all ages and levels of ability. This year, there will be weekly Summer Music Creative Workshops for 6–9 and 10–12 year olds, Summer Springboard courses for 13–18 years old and Discovery Sessions for music lovers of all ages. All three strands run in addition to the Proms Plus events that take place every day during the Proms season in the RCM's Amaryliss Fleming Concert Hall.

For more information see

[www.rcm.ac.uk/summermusic](http://www.rcm.ac.uk/summermusic)



## Remembering Herbert Howells

Chief Librarian Pam Thompson attended a ceremony for the unveiling of a blue plaque commemorating the life and work of RCM alumnus **Herbert Howells**. The plaque was mounted on the outside wall of his former home in Barnes, where he lived from 1946 until shortly before his death in 1983.

Howells won an Open Scholarship to the RCM in 1912 and was a student until 1917. He subsequently taught



composition at the College from 1920 until well into the 1970s. He is widely recognised as one of the foremost composers of his age, and the RCM Library contains many of his manuscripts and a wide range of his letters.

## Double String Success

RCM performers have snapped up the top two prizes at the prestigious Windsor Festival International String Competition. Following an exciting three days of competition, first prize went to current student and Japanese cellist **Yuki Ito**, while second prize went to a recent graduate and violinist **Jiafeng Chen**.

Yuki was awarded an impressive list of prizes including a concerto performance with the Philharmonia Orchestra on 18 September at the opening concert of the 2011 Windsor Festival, a fine contemporary bow to the value of £5,000 from Bishop

Instruments & Bows, and a minimum of two recitals. In addition, Yuki received a £5,000 prize, which he graciously donated to the Japan Earthquake Tsunami Relief Fund. For his second prize, Jiafeng Chen received a cash prize of £2,000.

Currently in his fourth year at the RCM, Yuki is studying with Alexander Boyarsky on a Soirée d'Or full scholarship. After winning the competition, he said: *"I have been overwhelmed by the kindness and support which my family and I, and all the competitors, have received from everyone involved in mounting this fantastic competition. It is a huge honour to win and I am very excited about returning to Windsor in September to perform with the Philharmonia."*



Japanese cellist Yuki Ito

## JD students out and about

In recent months, Junior Department singers and composers have been out in force showcasing their latest projects and works across the UK.

Sixteen students from the JD Chamber Choir joined Rachel Elliot from the English Folk Dance and Song Society (EFDSS), folk-singer Sam Lee, and JD teachers Joy Hill and David Sutton-Anderson at musiclearninglive!2011, the UK's National Festival of Music Education in Glasgow. Together they gave a presentation of the folk-song inspired *Living Song*, a joint RCMJD/EFDSS initiative developed over the past three years by Rachel and David, which included a description of the project, its learning aims and objectives.

In London, new music by JD student composers was featured in a concert at the Blüthner Piano Centre. The programme featured a wide range of styles for both solo and ensemble pieces by composers aged nine to 18 years old. The exceptionally high standard of composition and performance, mainly by the composers themselves, reflects the energy and dynamism of musical creativity within the Junior Department.



RCMJD Chamber Choir

## Celebrating 25 years of the Britten Theatre



Her Majesty the Queen meeting cast members at the opening of the Britten Theatre in 1986

We are delighted to be celebrating the 25th anniversary of the Britten Theatre over the course of the next academic year.

The opening of the Britten Theatre in November 1986 was marked by three magnificent gala evenings; the first was in the presence of the Patron, Her Majesty the Queen, and the second in the presence of then President, Her Majesty Queen Elizabeth the Queen Mother. It is fascinating to read the cast lists, which included distinguished alumni such as Dame Anne Evans, Roderick Earle and Sarah Walker, along with current students who are now household names, including Gerald Finley and Graeme Broadbent.

None of this would have happened without the dedication of the Chairman of the Centenary Appeal, later Chairman of the RCM, Mr Leopold de Rothschild and his energetic Committee. The 25th Anniversary of the Britten Theatre also coincides with 125 years since the first full-length opera production put on by the Royal College of Music. We will be using the two anniversaries to celebrate the past and continuing excellence of the RCM International Opera School and performances in the Britten Theatre, and raising money to ensure that we continue to provide the best possible training for our students and the best possible performances for our audiences and supporters.

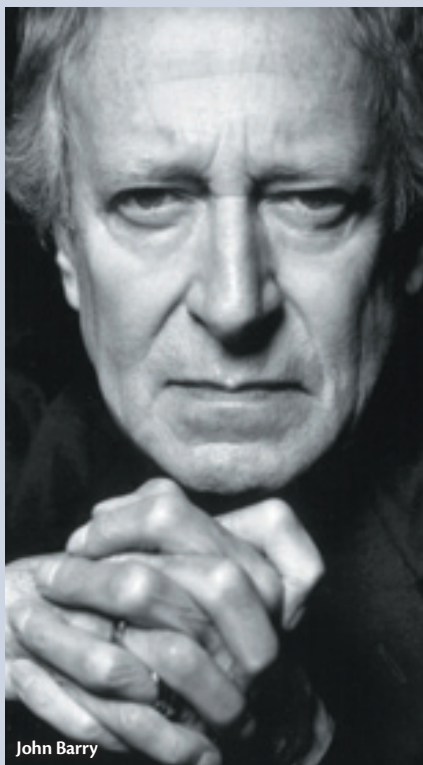
For more information about our plans, please contact Sophie Hussey [shussey@rcm.ac.uk](mailto:shussey@rcm.ac.uk) or 020 7591 4353.

## John Barry Memorial Concert

A memorial concert to celebrate the life of five-times Oscar-winning composer **John Barry** was held on Monday 20 June at the Royal Albert Hall.

One of the most celebrated film composers of his generation, John Barry scored more than 125 films over the course of his career. All profits raised from the concert have gone towards a newly established John Barry Scholarship for Film Composition at the RCM.

The star-studded line up of guest artists included Dame Shirley Bassey, Rummor and RCM alumnus Alfie Boe, and tributes were made by David Arnold, Don Black, Sir Michael Caine, Timothy Dalton, Sir George Martin, Sir Michael Parkinson and Sir Tim Rice. The Royal Philharmonic Orchestra performed throughout the evening under the baton of conductor and RCM alumnus Nicholas Dodd.



John Barry

## Hope for Japan

On 6 April, the RCM community came together to help raise funds for the victims of the recent Japanese tsunami.

A special concert entitled *Kibou: Hope for Japan* took place in the Amaryllis Fleming Concert Hall. Organised by RCM pianist **Kentaro Nagai**, the concert involved fellow Japanese RCM students and other RCM musicians from around the world.

*"I am extremely thankful and touched by all the support we received by the RCM to make this event successful."* Kentaro told *Upbeat*. *"A speech given by Ambassador Hayashi was very personal and made the evening even more special. On behalf of my fellow Japanese students at the RCM, I would like to send our deepest condolences to the people who were affected in the disaster."*



## Focusing on Braille music

Journalists from the Guardian newspaper recently visited the Royal College of Music to find out about the new Prima Vista system that has revolutionised the production of Braille music.

Developed by Lydia Machell, the Prima Vista system enables Braille music to be produced automatically by computers for the first time. RCM postgraduate

student **Tomoko Endo** explained to journalists what a great step forward this is for blind and partially sighted musicians: *"Up until now, Braille music users were obliged to have pieces transcribed manually and although there are organisations that offer this service, the selection is limited. With this new system, we don't need to wait as long for pieces to be made available, nor do we have to take into account the availability of a piece in Braille form when choosing new repertoire as Lydia liaises directly with the music publishers."*

## Double Grammy win for RCM composer

Our warmest congratulations to American composer **Christopher Tin**, who has won not one but two Grammy Awards. Christopher graduated from the RCM's internationally acclaimed Composition for Screen course in 2000, winning the Joseph Horowitz Award in the process.

At the 53rd Annual Grammy Awards, held in Los Angeles on Sunday 13 February, Christopher won **Best Instrumental Arrangement Accompanying Vocalist(s)** for his work *Baba Yetu* (performed by the Soweto Gospel Choir and Royal Philharmonic Orchestra) from the album "Calling All Dawns". He also won **Best Classical Crossover Album** for the same album.

These were the first ever Grammys to be awarded for music originally written for a computer game.



## RCM chamber concerts at the National Gallery

This term RCM musicians have been working closely with curators at the National Gallery to understand and draw inspiration from works of art in the collection.

The first concert of the series took place in a room hung with landscape paintings by Great British artists from 1750–1850. RCM pianist Meng Yang Pan was inspired by Turner's renowned painting 'The Evening Star' (1830) to

programme Debussy's ethereal *Et la lune descend sur le temple qui fût* (And the moon descends on the ruins of the Temple), while the philosophical subjects reflected in the paintings in the room inspired Canadian pianist Andrew Aarons to perform Tristan Murail's *Territoires de l'oubli* (1978). The concert was enhanced with a talk by RCM's Junior Fellow in Performance Documentation Katy Hamilton.

The National Gallery has hosted RCM chamber concerts for more than ten years. These are generously supported by Dasha Shenkman in the memory of her mother, Belle Shenkman, who was a great patron of the arts. Please turn to page 14 for an in-depth interview with Dasha. For further details of the concert series, including dates, musicians and podcasts, please visit: [www.nationalgallery.org.uk/whats-on/belle-shenkman](http://www.nationalgallery.org.uk/whats-on/belle-shenkman)



Meng Yang Pan talks about her inspiration: Turner's 'The Evening Star'



Pianist Andrew Aarons

## 60th Birthday Celebrations

Junior Department alumnus **Julian Lloyd Webber** has been celebrating his 60th birthday this year with a series of concerts featuring star-studded friends Cleo Laine, Melvyn Bragg, Tamsin Little and 24 cellists from the RCM.

"It was no easy task getting so many cellos together", Head of Strings Mark Messenger told *Upbeat*. "But Julian inspired us to hunt high and low to find

24 cellos to perform Klengel's Hymnus. The group also performed the wonderful *Bachianas Brasileiras no 5* by Villa Lobos and a selection of other works for cello ensemble." A concert at St Paul's Church was enthusiastically received and acted as a useful warm up for further concerts at the Southbank and most recently at the RCM in the Amaryllis Fleming Concert Hall.



## RCM Rag Week

RCM students have raised an impressive £2,000 during Rag Week for this year's chosen charity: The Alzheimer's Society.



As always, there was a busy schedule of events, including joint parties with Imperial College, the Royal College of Art and the Guildhall School of Music and Drama, Laser Quest in the Amaryllis Fleming Concert Hall, an Auction of Promises with some fantastic prizes up for grabs (including tea and a tour of the House of Lords with RCM Chairman Professor Lord Winston), as well as the first concert by the newly re-formed Students' Association Chamber Choir and Orchestra.



## The Nicholas Hunka Fund



It is with great sadness we report the death of **Nicholas Hunka**, bassoonist, contrabassoonist and dedicated RCM professor. In memory of her husband, his widow Alison has made a very kind donation in order to establish a fund in support of bassoon teaching at the RCM Junior Department.

Nicholas fell ill suddenly before Christmas and bore his short illness with quiet courage. He studied at the RCM with Archie Camden and Martin Gatt. On leaving the RCM he joined the BBC Northern Orchestra as second bassoon and a year later was appointed principal with the CBSO. In 1970 he left the CBSO to freelance with all the major London orchestras before joining

the LSO as second bassoon (1979–August 2005), a post in which he made his unmistakable mark in hundreds of performances and many recordings.

Head of Woodwind Simon Channing makes this tribute: *“Nick was a wonderful teacher to generations of students at the RCM and more recently at the Birmingham Conservatoire. He will be greatly missed especially in the Woodwind faculty where his generosity and kindness as a friend and a professor were an inspiration to us all.”*

Nick’s contribution to the development of even younger players was equally important and he was a tutor for the NYO and a teacher in our own Junior Department. JD Director Peter Hewitt says: *“Nick made an enormous impact on bassoon teaching in the JD (2006–2010). He was a quietly wise presence who was held in the greatest respect by colleagues.”*

The Nicholas Hunka fund will allow us to award bursaries to talented and deserving young bassoon students who would have otherwise been unable to study at the RCMJD. We are hoping to increase the number of bursaries to help more outstanding young students, so please join Alison and support this worthy cause. If you would like to make a donation or further information about how to support talented young students at the RCM, please contact Development Officer Joana Witkowski on 020 7591 4785 or [jwitkowski@rcm.ac.uk](mailto:jwitkowski@rcm.ac.uk).

## Paul Carrack performs in the Britten Theatre



In an unusual merging of talents, composer, vocalist and session musician Paul Carrack recently performed three spectacular sell-out concerts alongside the Royal Philharmonic Orchestra in the Britten Theatre.

Paul, a former band member of Roxy Music, Squeeze, and Mike and the Mechanics performed some of his own compositions (*How Long* and *The Living Years*) as well as covers of Nick Lowe’s *Battlefield* and Randy Newman’s *Rain Today*. The arrangements were by award winning orchestrator David Cullen, who also conducted the concerts. The performance was filmed and recorded for a TV documentary and DVD using the services of RCM Studios. The result was an extremely successful event which ended in audience members taking to dancing in the aisles – a very different vibe for the RCM Britten Theatre! For further details about hosting an event at the RCM, please contact Mary Cosgrave on 020 7591 4764 or [mcosgrave@rcm.ac.uk](mailto:mcosgrave@rcm.ac.uk)

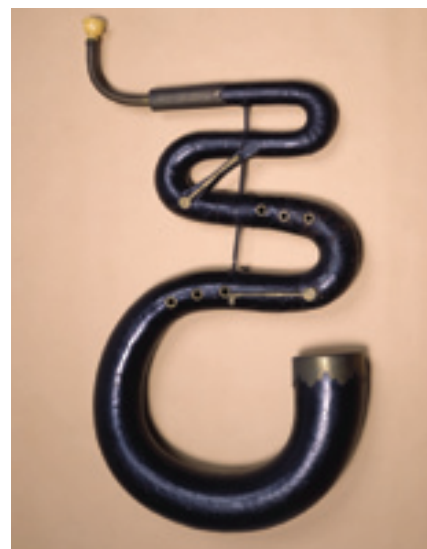
## Refurbishing the RCM Museum

We are delighted to announce that we are investing in a refurbishment of our famous Museum of Instruments, described by The Independent on Sunday as: *“The definitive place in Britain to see the history of music-making”*.

The newly refurbished museum will tell a series of fascinating stories about the creation and performance of music, all of which will be illuminated by instruments, documents and works of art from the RCM’s collections. The developments will

include new, narrative-based displays; the opening up of the museum into a more flexible space for concerts, workshops and masterclasses; a new programme of guided tours and outreach events; and a new temporary exhibition space, linked to major themes in the RCM’s artistic and educational programmes.

To allow for the necessary refurbishment the Museum is currently closed. The Museum’s main display will reopen to the public on **13 September 2011** and new displays will be installed during September to December 2011.



# Rick Wakeman



Rick Wakeman and RCM Director Colin Lawson

Composer, keyboard player and songwriter **Rick Wakeman** is best known for being the former keyboardist in the progressive rock band Yes, for his 100 solo albums – which have sold more than 50 million copies – and for his contributions to the BBC comedy series Grumpy Old Men. But before all of that, Rick attended the Royal College of Music. He talks to Upbeat about his time at Prince Consort Road...

## **What are your memories of the College?**

The College in the 60s was completely different from now, but it still has that same buzz when you come through the door. I can remember coming in on my first day and feeling so proud – there's something very special about this place.

I know at that time cross-over work was highly-frowned upon – jazz clubs or rock bands weren't allowed. Those were also the days when you had to wear a jacket and tie!

## **Who were your teachers?**

My absolute favourite teacher was Philip Cannon. He was an incredibly eccentric teacher, and you never knew what he was going to say next, but he taught me everything I know about orchestration.

My first study was piano, and my teacher Eileen Reynolds was absolutely great – a real inspiration. I studied clarinet as second study with Basil Tschaiikov. We sort of got into a great understanding – I didn't really want to be playing, and I

think he didn't really want to be teaching me! So I worked out that in this half-hour lesson, I could arrive three minutes late, then spend a while putting my clarinet together, then a few minutes tuning, we'd have a bit of chat, talk about what I'd been practising in the last week, then hopefully the next guy would arrive early and I'd only have to play for about five minutes!

When I heard all the other brilliant pianists at College, I realised I could never hope to play like them. So after a while, I moved from the Performers' Course to the Teachers' Course. I don't know why – I was never going to be a teacher either! But I enjoyed the course – we had this brilliant recorder teacher who took a class, and treated us all as if we were about six years old, but I loved it.

## **You left the RCM before completing the course. Why was that?**

I started to get more and more work as a session musician. For a while I was able to juggle it with my lessons, and although this work was very much frowned upon and I kept getting hauled up before Sir Keith Faulkner, the then Director, because I kept turning up for my lessons and passing the exams, there wasn't anything the College could do about it.

But it finally got to the point when I was getting so much session work, and it was going to interfere with my lessons. So I didn't know what to do. Anyway, I talked about it to old Basil Tschaiikov, and he

said: "What you should do is this. When you leave this lesson today, go down to your locker, get your stuff, walk out of the RCM, head across the road, walk all the way around the Albert Hall, and don't come back. Don't even look back." So that's more or less what I did.

I met Basil again 30 years later, when I was on "This is Your Life", and I finally got to ask him: "Why did you tell me to leave the RCM. You were supposed to be my teacher! You were supposed to encourage me to stay!" And he told me the reason is that exactly the same thing happened to him. He was at College and was offered a position at the Bournemouth Symphony Orchestra, so he left to take it up. He said that you've got to take these chances when they come along.

## **Was it a hard decision to leave the RCM?**

There is still a huge part of me that regrets leaving before I'd finished – it's something that's rankled with me all my life. But on the other hand, if a door opens you have to go through it otherwise someone else will take the opportunity and shut the door behind them.

## **What do you think is the benefit of 'classical' music training?**

If you do your formal training – go through your grades and theory exams, and go to College – that will teach you all the rules. Then you can break them – the secret is knowing *how* to break them!

## **There's been quite a revolution in how classical musicians view other genres of music. What do you think they can learn from more 'popular' genres?**

I think the main thing is the importance of listening to a wide range of music. In the 1970s, when I first worked with a London orchestra on some of my compositions, they played all the notes *correctly* but they didn't play it *right*. You can write the notes down, but you can't tell them how to fill those notes. In certain forms of Rock music the only way you learn is by listening to it.

When I worked with orchestras in the 1980s, however, it was completely different. They had a much greater understanding of rock music and interest in different genres, which shows how much attitudes have changed.

Today, the understanding of orchestral musicians is phenomenal. You never know when you're going to be asked to play Latin rhythms or a bit of jazz. I personally can't stand the old Country & Western style – you know, where everyone's depressed and the dogs and the truck go missing – but I've had occasions in my careers when I've been asked to compose in that style. So then I'm so pleased that I spent a couple of days playing with a Country & Western band – because as my dad said, you never know when you'll need it.

**How do you prepare for a performance?**

My opening address at the RCM was given by Yehudi Menuhin. He came on the stage and just stood on his head for about five minutes! We didn't know what to think. When he finally stood up, he said: "I do yoga, that's how I prepare for every performance. You must all find a way of preparing yourself for every performance."

So, I have a silly routine I follow before each concert. I always leave one area less rehearsed than the rest, so I don't get cocky. About 20 minutes before we're due to go on, I sit in the dressing room,

close my eyes and go through the entire concert in my head. And then, I make sure I don't see anybody before I walk up to the stage, so my concentration isn't broken. The last thing I do before going on stage is clean my teeth. So it's a pain when there's no sink in your dressing room!

**How do you go about composing?**

I don't know – it just tends to happen, something comes to you as you're driving along or out shopping. And you think: "Where did this come from?" The more time you spend on creating the idea, however, the less likely it is to be right. You can mess around with something for ages, but if you keep having to change things, the chances are it's probably no good. As a composer it's very difficult to hear your work for the first time, and so to avoid conforming to the old phrase "familiarity breeds acceptance", I often put my ideas away for a few weeks. When I listen to them again, it's the closest I'll get to hearing them for the first time.

**Do you have a favourite composer?**

I love the eastern European composers, particularly Prokofiev, he's my hero. I love the way that he portrays his feelings through his music, particularly about the

regime in Russia at the time. I think his music was a great comfort to Russians. I also believe he is a composer who would have been great in any era – his orchestration is so experimental, and he wrote such poignant melodies. You could put together a five-minute pastiche of his most famous tunes, and most people would recognise them, even if only as the music off *The Apprentice*! You could make a phenomenal film about him.

**You've worked on a number of films, including the notorious Lisztomania, directed by Ken Russell. Can you tell us about this experience?**

The film was meant to be more like *The Music Lovers* was for Tchaikovsky, but I think Ringo Starr arriving as the Pope in a fairground ride pretty much ruined that! It's a massive cult film and was hilarious to do. The one thing it got right was how much of a pop star Liszt was in his day.

**Any final pieces of wisdom for our budding students?**

So often you will play to audiences full of your friends and families, which is good, but it's also important to play to people you don't know. That's the real test!



Rick Wakeman meets Jason Chowdhury and other percussion students at the RCM

# Pam Thompson



Pam Thompson and library staff receiving the first ever Excellence Award for music libraries in the UK and Ireland

Chief Librarian **Pam Thompson** retires in July after 34 years of service to the RCM...

## **What did you do before you came to the RCM?**

I studied Russian at Leeds University. As part of the course we had to go on exchanges, and it was very difficult to go to the Soviet Union in those days, so they sent us to what was then Czechoslovakia. I went there twice as a student, then after graduation I went back in 1969 to teach English in Ostrava, near the Polish border. And that was *very* difficult because it was just after the Soviet invasion, and I never knew if the staff or students would be there the next day, or if they might be arrested. It was very tricky, but I wouldn't have missed it for the world, and the people I met then are still good friends.

When I got back from Czechoslovakia I ended up in Oxford and got a job as a cataloguer at Blackwells music shop. At that time, it was probably the best music shop in the world. You saw everything that was published, and I had the most fantastic inspiration in the manager of the music shop, Fred Dymond. It was a wonderful seven years there, but in the end I found Oxford quite claustrophobic, and this job came up of Head of the Lending Library at the Royal College of Music.

So the very first time I came to the College was for the interview. I was ushered into the lending library and it was a completely closed area. It registered very quickly that it was

basically a jumble sale up there. On the other hand, compared to Blackwells, it didn't look so vast, so I had great ideas that it might not be too difficult a job! The interview was very nice, I remember very clearly coming out and hearing bits of music drift up from below pavement level, and thinking: "Oh that might be alright, really!" And here I am, 34 years later!

## **How was the library when you first arrived?**

Back in 1977, there was a lending library up in the Durrington Room, with a few listening facilities a floor below, and "The Parry Room Library" for reference in the Parry Rooms. So, it was a climb of five floors to any library, and when you arrived you had to ask for everything – no browsing, very few seats for work, and hand-written or card catalogues for the entire collection.

Watkins Shaw was head of the Parry Room Library, and it was his vision to bring the libraries together. He retired in about 1980, which meant that I became Chief Librarian; I took over responsibility for both libraries and for the project of amalgamating them both. I wanted a library which students could explore and where they could work, I hoped that the rare material would inspire students, and that the library would become a major focus for the College's work, as well as something of a social centre. People had enormous faith in the fact that I could do it, even though I had no music or library qualifications!

## **The current library opened on 6 January 1985. What are your memories of the transition?**

Well it wasn't without problems, but the best moment was on the day before we opened. Four of us were in, putting up coat racks, lampshades, noticeboards, and all the finishing touches. And I can remember very clearly: we finished about 7 o'clock, walked out and locked the door behind us and I just started to grin! And I didn't stop grinning for about a week! It was the most magical moment; the fact that against all the odds, it had happened.

## **Do you have a favourite item from the library's collections?**

With so many extraordinary manuscripts here, to have a favourite would be iniquitous. Of course, it is still breathtaking to show people Mozart's original manuscript of the Piano Concerto in C minor, but I have a particular soft spot for the copyist's manuscript of Dvořák's 8th Symphony, which he used at the first performance in London and on which he writes a note to Novello, his future publishers, signing himself quite simply as "The Composer".

## **Recently, the IAML awarded the library an Excellence Award and bestowed Honorary Membership on you personally. The library also scores very highly every year in the National Students Survey. What does this recognition mean to you?**

When a whole international organisation thanks you for having had unimaginable opportunities and experiences, it's dumbfounding and humbling. But, for the whole library to be deemed "excellent" matters enormously. It's a tribute to all the library staff and to the College, and it's in large measure due to the appreciation which students show in their feedback. It's what we're here for, so that's the most important tribute we can receive.

## **Do you have any particular plans for after your retirement?**

Do all the things I've had no time for: garden, allotment, cats, translations, and be my husband's horological research assistant. And, sleep!

## **Anything else you would like to say?**

I really would like to thank all the Library staff, who have been so brilliant. We've such an eclectic bunch down there; they all have so much to offer in so many different ways. It's been a joy to work with them over the years.

# David Hume



Photo credit: Jess Pearce

Resident Luthier **David Hume** talks to *Upbeat* about his zest for string instruments and a rather unusual violin that recently arrived in his workshop...

## **How do you see your role here at the RCM?**

I have two main responsibilities: to look after and maintain the string instruments that belong to the RCM collection and to help students with their own instruments or ones the RCM has loaned to them.

Day-to-day, students visit my workshop to ask for advice about their instrument, often on why it isn't playing as well as it should. We sit down and try to work out together why that is – it may be that the strings need changing, that the instrument is in poor condition or that a corner needs gluing up. I also offer a bow repair and I used to run a string library, which allowed students to try out a wide variety of strings without going to the expense of buying them. It was a great resource for students and hopefully something we can offer again in the future.

## **Can you tell us about the RCM string collection?**

We have at least a hundred instruments in the collection, some of which are here

in my studio but the best are out with students. Shortly though many of the instruments on display in my workshop are going to be moved to a properly acclimatised room behind the Recital Hall to ensure they are kept in the best possible condition. My workshop is going to have a bit of a 'make-over' too – I'm hoping it will have more of a workshop feel than a display room. They are also going to fit special daylight bulbs, which will really help when I'm varnishing instruments.

## **Do you have a favourite instrument in the RCM collection?**

Yes, it is the Amati cello built by Antonio and Hieronymus Amati (known as the 'Brothers Amati') in 1610, which is kindly on loan to the RCM by the trustees of the Balmain Charitable Trust. My own viola is an Amati too and about five years older than this cello, so I'm fascinated to see another instrument made by the same members of the family.

## **Can you tell us about a rather unusual violin that graced your workshop recently?**

I was sent a violin from the Royal College of Art that had been made using 3D technology. It's really miraculous! The process starts with a blueprint on a computer and then a special printer

builds up the object (in this case a violin) gradually by adding material one layer at a time. I was able to string it up for students to play and it made quite a good sound. But for me the most exciting prospect about the technology is the opportunity for makers to experiment with different nuances of thickness and arching of an instrument.

## **When did your interest in string instruments start?**

I've been working at the RCM for about 11 years now. Previously, I played with the LSO, but after about ten years there I started to develop an interest in instruments and gradually did less playing as a result. I think it all started when I went to pick up an instrument I had ordered from Brian Maynard, a violin maker. I walked into his office and just fell in love with the smell of wood and varnish! He gave me a piece of wood and said: "Ok, if you're that interested go home and make a scroll". So I went home and into the little shed in my garden and made one. I found I really enjoyed working on my own and being individually creative, perhaps because it was such a stark contrast to working in a large orchestra. But in the end I haven't become a violin maker – what I really enjoy is setting up and adjusting instruments.

## **What advice would you give to budding Luthiers?**

If you can, go to violin making school. Unfortunately, because of family commitments I wasn't able to do that, but I have done pretty much everything else. The most formative course I attended was at Oberlin College in the USA, where they offer a six week programme on restoration. I went three years running and it completely changed my life. I came back with so much knowledge and confidence.

## **Do you think it's important for students to take an interest in how instruments are set up?**

Absolutely! It's particularly useful if you start teaching – having the confidence to check over your students' instrument's or adjust the bridge is very handy (I have a practice violin in my workshop for students who want to learn how to do this). Ultimately, I believe understanding your instrument makes for a better player.

# Meeting the supporters...

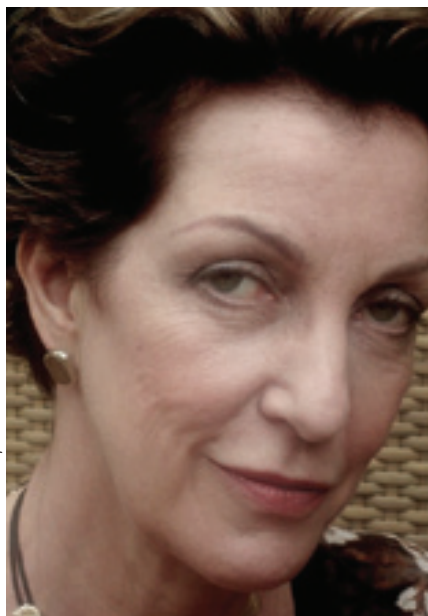


Photo credit: © Derek Thompson

**Dasha Shenkman**, a Canadian resident in London, has been a devoted supporter of the arts including several RCM initiatives since 1998. The next new venture is an innovative recital series at the National Gallery which began this summer.

### **Your family connection with the RCM goes back some time. How did it begin?**

It began through my mother: music was a huge part of her life and she was an accomplished pianist. She was passionate in every way, had an idea a minute and never let an opportunity go by.

One of her many talents was persuading people to support the arts. She lived across the street from the College and when she met the then RCM Director Michael Gough Matthews, she had an idea that would benefit both the College and Jaguar, for whom she was acting as consultant. Out of this came the Jaguar RCM Recital series in British Embassies throughout Europe and Scandinavia, to begin with, eventually stretching to Japan and Australia, whereby young musicians from the College would give concerts in British Embassies, a brilliant initiative.

### **How did your own interest in the arts come about?**

My brother and I were exposed to all types of art as children – visual, musical and theatrical. Both of our parents had great curiosity and instinct. Surrounded by this environment, you either get interested or rebel... or do both at different times. I still play the piano and am involved with numerous arts organisations.

### **Why did you decide to support a number of projects and programmes at the RCM?**

We wanted to continue the association with the RCM that our mother had begun. We started with the Belle Shenkman Lecture Series, in which speakers focussed on the importance of presentation and style, principles close to my late mother's heart.

This series was then replaced by a Masterclass Series: I am a big believer in the masterclass idea. Scholarships are vital, of course, but I think that a masterclass can have greater impact on more people. That appeals to me. I like the principle of being part of a group and everyone learning from each other.

### **There's a new National Gallery project starting this term. Can you tell us about this?**

This is a continuation of a programme that my brother and I set up a number of years ago. The new three-year scheme for RCM musicians is based on the idea of allowing musicians to explore and respond to paintings in different galleries with imaginative programmes. It's more work for everyone but fantastic experience for the students. I hope it will offer a different way of learning, and encourage musicians to understand the complexity of programming and presentation.

### **What do you most enjoy about your engagement with the arts?**

It's a combination of things. I love being involved with young musicians.

It is a pleasure just knowing them, listening and watching the enjoyment of people making music together. I also like being involved at the grass roots of projects. As a Trustee of the Concordia Foundation, a charity which builds bridges through music and the arts worldwide, I became involved with a school in Tower Hamlets and now go in each week to work with the kids. This has given me a lot, personally, and shown me roads to other things that has given me great pleasure and added to my life.

### **Do you have any advice for musicians?**

The importance of presentation can't be over-emphasised. Learn as much as possible from many different performers. You never know who is listening – it might be an agent or promoter! Do your best, know your stuff and be prepared. Take a rest or even meditate for five minutes before you perform – we should all bear this in mind as we live our everyday lives. Of course, good programming is vital and it's helpful if students are curious and want to broaden their imagination.

### **And thoughts for supporters?**

You can make a substantial impact and contribution without spending a huge amount of money. It is also uplifting and you get so much back.

For more information about supporting the RCM please visit [www.rcm.ac.uk/Support+Us](http://www.rcm.ac.uk/Support+Us). Alternatively, contact Development Executive Kate Eberwein on 020 7591 4320 or [keberwein@rcm.ac.uk](mailto:keberwein@rcm.ac.uk)



Pianist Andrew Aarons gives a talk and performance at the National Gallery. These concerts are generously supported by Dasha Shenkman in the memory of her mother, Belle Shenkman, who was a great patron of the arts. See page 8 for more details.

# Supporting the future of music...

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. This has been made possible by the support of many generous individuals, companies and charitable trusts. We would like to thank in particular the following who have made donations of £1,000 or more in last year:

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## Welcome to new Friends

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

Mrs Sooji Ahn  
Mrs Isla Baring  
Mrs Rosemary Bartholomew  
Mrs Sally Bilboul  
Mrs Mercedes Buehlmann  
Mr A Burbanks  
Mr David Candlin  
Ms Helena Coope

Mr Julian Dawes  
Ms Anita Gorny  
Miss Sarah Hamilton  
Mr Charles Hoile  
Mr Robin Johnson  
Mr Tryphon Kedros  
Dr Graham Kidd  
Mr David Mildon

Mr Mike Mitchenall HonRCM  
Dr Graham Neale  
Mrs Ann Rau Dawes  
Dr Martin Rowell  
Ms Barbara Simmonds  
Mrs Alexandra Tregear  
Mrs Geraldine Waters

# Staff notes

RCM composition professor **Mark-Anthony Turnage** has triumphed at the Royal Opera House, Covent Garden with his new opera *Anna Nicole*. Based on the controversial story of American model Anna Nicole Smith, Turnage's brilliant score cleverly paints the scandalous tragedy in compelling style. Among the star cast, RCM alumnus **Gerald Finley** gave a terrific portrayal of the lawyer who became closely involved with Anna Nicole towards the end of her life.



Eva-Maria Westbroek in Mark-Anthony Turnage's opera *Anna Nicole*

**Jenny Nex**, curator of the RCM Museum, has written an article on gut string making in 18th-century London. It was published in *The Strad* magazine and highlights the little known fact that strings were not only being imported from Italy, but were being made in London. Entitled 'A Strong Stomach for Strings', it also explores the contribution made by women to this somewhat unpleasant occupation.

**Sophie Rees**, Head of Human Resources, is taking part in ten 10km races throughout London and the South of England this year. She is hoping to raise £1,000 for the Neuro Foundation, the only UK charity dedicated to the provision of support, advice and help to those affected by neurofibromatosis, their families and the professionals concerned with their care. To support Sophie, visit [www.justgiving.com/Sophie-Rees](http://www.justgiving.com/Sophie-Rees).



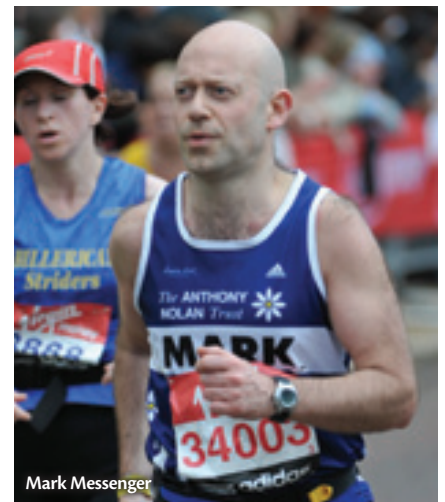
Junior Department piano teacher **Clara Rodriguez** has recently collaborated with renowned Cuban pianist Eraly's Fernandez for a special concert of much loved repertoire from Cuba, Argentina and Venezuela. Lively rhythms from the Caribbean alongside nostalgic melodies from Buenos Aires were weaved between readings of texts by Luis Carbonell and Federico Garcia Lorca, delivered by the BAFTA Award-winning actress Susan Wooldrige.

Piano professor **Leon McCawley** has performed the complete Mozart Piano Sonatas at Kings Place in London. Reviewing the series, Frances Wilson said: "This was exceptional Mozart playing of the highest quality."

Conductor and opera coach **Philip Headlam** has toured Canada with a production of Benjamin Britten's *Albert Herring* with the University of British Columbia Opera School and a professional orchestra.

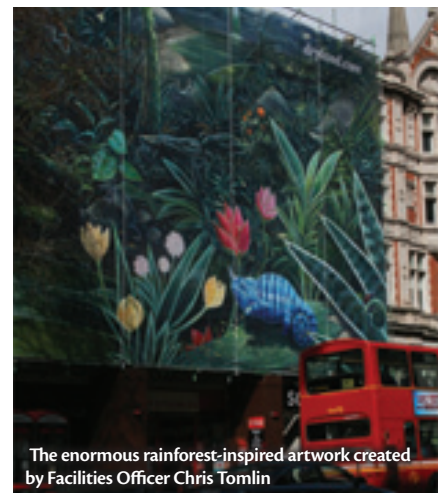
Vocal professor **Janis Kelly** has sung the role of Sarah in the world premiere of *Clemency*, a chamber opera by James MacMillan, commissioned by the Royal Opera House, Scottish Opera and Boston Lyric Opera. Next year she returns to New York to sing the title role in Rufus Wainwright's opera *Prima Donna* and to Los Angeles to sing Lady Billows in *Albert Herring*. She also sings Christine in Strauss' *Intermezzo* for the Buxton Festival conducted by Stephen Barlow.

Head of Strings **Mark Messinger** and violin professor **Berent Korfker** have both completed the London Marathon. It was Berent's first marathon and he crossed the line in four hours and 42 minutes having raised over £1,000 for Heart Research. By contrast, this was Mark's sixth London Marathon and just four weeks before he ran the Rome Marathon to help raise money for ESTA (The European String Teachers' Association). Over the previous five London Marathons, Mark has raised over £15,000 for the Anthony Nolan Trust. However, this year he described his three hours and 51 minute run as "just for fun!"



Mark Messinger

Recent visitors to South Kensington won't have failed to notice the enormous rainforest-inspired artwork created by Facilities Officer **Chris Tomlin**. Taking up the space of an office block, it was produced as a result of a commission from Ocubus and was created from a high-resolution, digital photograph and printed onto mesh.



The enormous rainforest-inspired artwork created by Facilities Officer Chris Tomlin





*Le Grand Macabre*

**Roderick Earle**, vocal professor, has sung the role of Nekrotzar in Ligeti's opera *Le Grand Macabre*. The production was staged at the Teatro Colon in Buenos Aires, Argentina and opened their 2011 season.

Head of Historical Performance **Ashley Solomon** and RCM Ensemble in Association **Florilegium** have performed Bach's two great Passions at the Royal Festival Hall. Their performance of the St Matthew Passion in April was broadcast by BBC Radio 3 on Maundy Thursday. Florilegium's new Vivaldi CD on Channel Classics includes vocal works by Elin Manahan Thomas and Ashley Solomon's performance of Vivaldi's newly re-discovered Flute Concerto *Il Gran Mogul*.

Vocal professor **Sally Burgess** has run a British Youth Opera Easter Workshop at the University of the Southbank in London. The workshops provide a fantastic opportunity for young singers to explore and develop aspects of their technique such as character, the relationship between text and music, creativity and interpretation in an intimate, private setting.



Sally Burgess running a British Youth Opera Easter Workshop

Composition professor **Timothy Salter's** String Quartet no 3 has been premiered at the Blyth Valley Chamber Music series in Cratfield by the Sacconi Quartet. Later this year also sees the recording of his Piano Trio, performed by the Fournier Trio, and *Chameleon* performed by saxophone professor **Kyle Horch** and RCM Ensemble in Residence the **Sacconi Quartet**.

The 2011 International Congress of the Alexander Technique is held in Lugano this August, with the RCM being represented by professors **Peter Buckoke** and **Judith Kleinman**. Peter will give one of the keynote talks and a workshop on the ground-breaking work at the RCM, while Judith will give a workshop on voice work and the Alexander Technique. The Alexander work at the RCM has also recently featured in the Alexander journal 'Direction'.



Yuri Zhislin and his wife Natalia Lomeiko

Violin and viola professor **Yuri Zhislin** has performed and collaborated with many musicians in recent months including the Jerusalem Quartet and Adrian Brendel at Wigmore Hall; the Russian Chamber Orchestra and piano professor **Ashley Wass** at Kings Place; and his wife Natalia Lomeiko and the Queensland Symphony Orchestra in Australia.

Bassoon professor **Martin Gatt** and his ensemble Amata Musica have released their latest CD which features works by Françaix, Thuille, Roussel and D'Indy. Spartan Press has also published Martin's two bassoon arrangements of Schumann and Brahms.

Clarinet professor **Janet Hilton** has been engaged as a professor of woodwind instruments at the Den Nye Opera (The New Opera) Summer Academy in Bergen, Norway. She will give masterclasses, section and ensemble tutorials and prepare students for a chamber music concert.

**Dr Matthew Shlomowitz** has been commissioned to write a 40 minute work for 10 instruments and sampler for the Dutch Nieuw Ensemble, to be premiered at the Muziekgebouw in Amsterdam later this year. He has also started work on an hour-long theatre piece in collaboration with choreographer Shilia Anaraki and produced by Vooruit, a theatre in Gent. Entitled *A to Zzz*, it will be premiered at Vooruit in February 2012 with further performances at the Bruges Concertgebouw and Stuk in Leuven, Belgium.

Research Fellow, **Tânia Lisboa**, has organised a symposium on 'Memory and music performance: Intuition, spontaneity, and movement', and presented a paper at the *Performa'11* Conference in Aveiro, Portugal. She represents the CPS at two summer conferences: the 'Society for Music Perception and Cognition' conference at the Eastman School of Music in the USA, and at the 'International Symposium on Performance Science' in Toronto, Canada.



Tânia Lisboa

# Student notes

## Composer congratulations...

**Andrew Simmons** and **Nathan Stornetta** have won First and Second Prizes respectively in the category 'Best New Soundtrack to a Short Film' at the Unheard Film Festival in Amsterdam... Following a highly successful run at the ADC Theatre in Cambridge, **Edward Bell's** musical play 'The Way through the Woods' is being staged at the Edinburgh Fringe this summer. The show runs 14th–21st August at 5.10pm daily at Augustine United Church.



**Pedro Faria Gomes** has received a commission to write an opera for the Portuguese organisation Culturgest, in association with the Lisbon Metropolitan Orchestra. Pedro has also been accepted onto the prestigious 'Intimacy of Creativity' project, a partnership between composers and performers hosted by the School of Humanities and Social Science at The Hong Kong University of Science and Technology, and has been commissioned to write a work for large symphony orchestra for the City of Guimarães' orchestra in celebration of it becoming the European Capital of Culture in 2012... **Erick Flores** has attended the premiere of his work *Foliage* performed by the London Philharmonic Orchestra at the Queen Elizabeth Hall.



Erick Flores

**Tim Yates'** installation 'The Drone Room' has run successfully at Soundford, London's only dedicated sound-art gallery in March... **Raquel Garcia Thomas** has been awarded the highly prestigious Caja Madrid scholarship for Spanish composers... **Daniel Elms** has been accepted on a three month internship in Santa Monica, California. He will work as a Score and Studio Assistant to the award winning *Pirates of the Caribbean* composer Klaus Badelt, as well as taking on other work as an orchestrator in Los Angeles... London-based Irish composer **Solfa Carlile** has won the Orchestra of St Paul's Composition Competition with her work *The Copper Faye*... Composer and pianist **Oliver Poole** has founded a charity to raise funds and awareness for a children's hospital in Siberia, and is hosting the charity's first fundraising event in London this year... **Ben MacDougall's** *A Royal Wedding* has been used by the BBC to encapsulate the wedding of Prince William to Catherine Middleton on a highlights audio reel... The Headington Singers have premiered **Samuel Pegg's** setting of Wordsworth's *The Solitary Reaper* to great acclaim in Oxford... **Mark Boden's** orchestral work *Six Degrees* has won the University of St Andrews Composition Competition, part of the University's 600th anniversary celebrations. The same piece was also broadcast on BBC Radio 3... **William Dougherty** has reached the final of the King James Bible Competition... **Karl Fiorini** has won Third Prize at the Luxembourg Sinfonietta composition competition... **Chris Roe** has been accepted onto two composition courses this summer: the St Magnus course in Orkney and the Etchings Festival in Auvillar in France.

**Arne Gieshoff** has secured a place on the Dartington International Summer School to study with Gerald Barry and Richard Baker and on the Britten-Pears Young Artist Programme to study with Oliver Knussen and Colin Matthews... Composer and pianist **Lola Perrin** has taken part in the *Lang Lang Inspires* series of concert at the Southbank Centre performing an exciting programme of lyrical works for two, four and six pianos.

## String stars...

Violinist **Mari Poll** has won a Stephen Bell Charitable Trust bursary award for the second year running... Violinist **Joo Yeon** and **Gamal Khamis** have won First and Second Prizes respectively at the Eastbourne Symphony Orchestra Young Soloist Competition. Joo Yeon has also been invited to perform the Tchaikovsky Violin Concerto with the orchestra this summer... Baroque violinist **Colin Scobie** has reached the final of the International Telemann Competition in Magdeburg, Germany. He was one of six finalists and the youngest violinist to have reached the final stages of this competition... Violinist **Olivia Scheepers** has won First Prize and a Gold medal at the North London Music Festival recital class... Five Junior Department violinists have been successful at the international competition attached to the Musical Performance and Pedagogic Forum at the Madeira Conservatoire in Portugal. **Mathilde Milwidsky, Edward Tomanek-Volynets, Sienna Bramwell-Pearson** and **Egor Grigorev** (JD alumnus) have won First Prizes, and **Clementine Metcalfe** and **Seriozha Tugarinov** (JD alumnus) have won Second Prizes in



Megumi Nagae

their respective age and instrument categories... Violinist **Lyrít Milgram** has performed Prokofiev's First Violin Concerto in D major at the Queen Elizabeth Hall with the Purcell Symphony Orchestra... Violinist **Megumi Nagae**, who is supported by the Sir Peter and Lady Walters award, has won First Prize at the Springboard Festival concerto competition and the Croydon Music Festival concerto competition string section. She has also performed at the Royal Hospital Chelsea as part of Sir Peter Walters' 80th birthday celebrations.

## Keyboard accomplishments...

**Vasco Rocha** has won First Prize and the prize for the best interpretation of the Portuguese compulsory piece at the Eighth Iberian Piano Competition in Alto Minho in Portugal.



Vasco Rocha

**Belinda Jones** has won the Accompanist Prize at the Maggie Teyte Prize... Organist **Simon Hogan** has been appointed Organ Scholar at St Paul's Cathedral in London from September 2011... **Sohyun Park** has won First Prize at the 2011 Norfolk Young Musician... **Rick Powell** has won Second Prize at the Hastings International Piano Concerto Competition with a performance of Rachmaninov's Piano Concerto no 2 and the Sir Philip Ledger Prize for the youngest finalist... **Alexey Chernov** has won Third Prize at the Maria Canals International Piano Competition in Barcelona... **Caterina Grewe** has won First Prize and recital opportunities in France at the Fourth International Piano Competition in Mayenne, France... Harpsichordist **Alice Wai Kit Chan** has given a solo recital in Hong Kong at the invitation of the Italian Cultural Society of Hong Kong and has performed at the British Harpsichord Society Recital in the Handel House Museum in London... **Elmar Gasanov** and **Sergey Sobolev** were joint winners of the RCM Joan Chissell Schumann Piano Prize.



Alice Wai Kit Chan

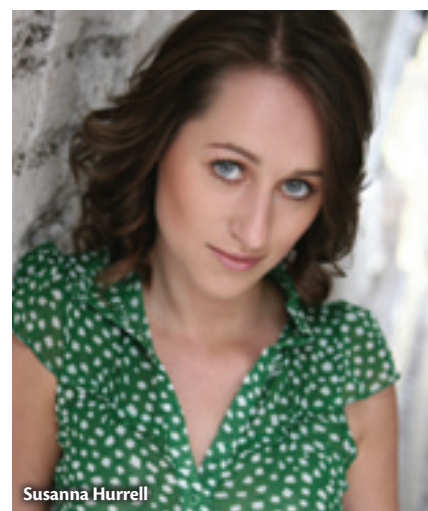
## Singing sensations...

Soprano **Kitty Whately** has won the highly prestigious Kathleen Ferrier Competition, following in the footsteps of previous RCM winners such as Sarah-Jane Brandon, Kate Royal and Bryn Terfel... Soprano **Susanna Hurrell** has won a Miriam Licette Scholarship at the Musicians Benevolent Fund singing competition and has successfully secured a place at the National Opera Studio.

Counter tenor **Rupert Enticknap** has been offered the role of Ottone in *L'incoronazione di Poppea* at the Schlosstheater, Rheinsberg as a result of his recent prizewinning success in the Kammeroper Schloss Rheinsberg competition in Berlin... Tenor **Jaewoo Kim** has secured the role of the Duke in Opera Holland Park's summer 2011 production of *Rigoletto*... Soprano **Joanna Songi** has successfully auditioned for the role of Flora in Glyndebourne's summer production of Britten's *The Turn of the Screw*... Tenor **Edward Hughes** has performed the chamber arrangement of *Das Lied von der Erde* at the Philharmonie in Berlin with Ensemble MINI... Tenor **Anthony Gregory** has been awarded a place at the National Opera Studios and has won Second Prize at the annual Intercollegiate Joaninha Singing Competition... Mezzo-soprano **Emily Kenway** will be singing in the chorus at Glyndebourne Festival Opera this summer... Soprano **Robyn Parton** has stepped in at two days notice to sing the role of Mercédès in Bizet's opera *Carmen* at the Grand Théâtre de la Ville de Luxembourg. She has also won a Making Music Young Concert Artist Award.

## Saxophone stars...

**Huw Wiggin** has won the Philip and Dorothy Green Award, a competition run by the Making Music organisation and was a finalist in the Woodwind category of the Royal Over-Seas League Music Competition... **Jose Manuel Banuls Marcos** has won Second Prize at the XVIII Concurso de interpretación musical "Villa de Cox" in Alicante, Spain.



Susanna Hurrell

# Alumni notes



Morgan Szymanski

Guitarist **Morgan Szymanski** has premiered Alec Roth's Concerto for Guitar and Strings with the Academy of St Martin-in-the-Fields at Wigmore Hall. He has also performed concerts with guitar professor Carlos Bonell, the percussion group O Duo, tenor Mark Padmore and cellist Gemma Rosefield. [www.morganszymanski.co.uk](http://www.morganszymanski.co.uk)

Acclaimed violinist and conductor **Peter Oundjian** has succeeded Stéphane Denève as the music director of the Royal Scottish National Orchestra of Scotland for the 2012/13 season. Oundjian will split his time between Scotland and Canada, where he is the music director of the Toronto Symphony Orchestra.



Peter Oundjian

Photo credit: Cilla von Tiedemann

Violinist **Sara Deborah Struntz** has featured as a soloist on *Gods, Emperors and Angels*, the latest CD by baroque group La Serenissima. In addition, Ensemble Amaranthos, comprising Sara and fellow alumni **Marta Goncalves** (flute), **Elektra Miliadou** (cello) and **Erik Dippenaar** (harpsichord), and viol professor **Claire Bracher**, performed at the Brighton Early Music Festival and London Handel Festival last year.



Sara Deborah Struntz

**Simon Coleman** has recently composed music for *The Dales*, a new programme for ITV. The 12-part series sees the actor and musician Adrian Edmondson return to Yorkshire, the county of his birth, to report on the stories of the people who live and work there.

Trumpeter **Simon Desbruslais** has recorded Johann Wilhelm Hertel's Third Trumpet Concerto on the natural trumpet for Signum Classics. The work features on *Concerti Curiosi*, a disc by Charivari Agréable, one of the UK's leading early music ensembles.

Composer **Kenneth Hesketh** has released three new works: *Three Japanese Miniatures*, a work for solo piano on Prima Facie; *Nocte Oscura* for piano solo on UHR; and *Point Forms (after Kandinsky)* a work for basset clarinet and piano on NMC. The latter disc also features new works for clarinet and basset clarinet by RCM alumni **Gavin Higgins** and **Mark-Anthony Turnage**. In addition, Hesketh has contributed to a special themed edition of *Contemporary Music Review* on the occasion of the 95th birthday of French composer Henri Dutilleux.

Violinist **Francesca Dego** and pianist **Francesca Leonardi** have released their latest CD on WideClassique label. It is their third album together and features three French jewels of the violin and piano repertoire: the Frank and Ravel sonatas, and Ravel's fiery *Tzigane*. Francesca has also performed Paganini's Concerto no 1 in Ravenna's Saint Francis Basilica with the Orchestra dei Giovani Europei. The concert formed part of the national celebrations for the 150th anniversary of Italian unification.



Violinist Francesca Dego and pianist Francesca Leonardi

Cellist **Andrew Joyce** has taken up the position of Principal Cellist of the New Zealand Symphony Orchestra. Andrew has performed all over the world with the London Symphony and London Philharmonic Orchestras and has been Guest Principal with Northern Sinfonia, Bournemouth Symphony Orchestra and the Royal Philharmonic Orchestra.



Danny Driver

Pianist **Danny Driver** has recently given a recital at Wigmore Hall with a lively programme of C P E Bach, Schumann, Debussy, Benjamin Dale and York Bowen. He has also travelled to the Australian Chamber Music Festival in Townsville and is returning to London to make his BBC Proms debut at the Royal Albert Hall on 13th August. The first ever 'Comedy Prom' will be hosted by Tim Minchin and Sue Perkins, and features Danny as soloist with the BBC Concert Orchestra in Reizenstein's *Concerto popolare*, a riotous whistlestop tour of competing famous piano concertos. [www.dannydriver.co.uk](http://www.dannydriver.co.uk)

Oboist **Rebecca Kozam** has given a recital at Wigmore Hall as part of the Kirckman Concert Society's series with the Lendvai String Trio and violinist Jonathan Stone. The programme included works by Bach and Beethoven, and culminated with the Phantasy Quartet by the celebrated RCM alumnus Benjamin Britten.

**Carla Rees**, an alto and bass flute specialist and director of ensemble Rarescale, has participated in a performance of Morton Feldman's four and a half hour work *For Philip Guston* with alumnus pianist **John Tilbury** and percussionist Simon Allen as part of the Tirol Easter Festival. Her ensemble Rarescale has also held residencies at two universities in the US where they performed and recorded ten new works for solo alto and bass flute alongside

pieces by Rarescale's composer-in-residence and RCM professor **Michael Oliva**, and associate composer and RCM student **Claes Biehl**.

Pianist **Maria Marchant** has given a recital at Wigmore Hall as part of the Park Lane Group concert series. Her programme included works by Liszt, Poulenc and Prokofiev. [www.mariamarchant.com](http://www.mariamarchant.com)

The longfordbrown piano duo comprising **James Longford** and **Lindy Tennent-Brown** has given a recital for two pianos as post-show entertainment for Exposure 2011 at the Linbury Theatre at the Royal Opera House in London. The programme for Exposure 2011 included a series of snippets from new operas and featured singers **Rachel Nicholls**, **Sarah-Jane Lewis** and **John McMunn**.



Lindy Tennent-Brown and James Longford

Professor **Neil Mackie**, formerly Head of Vocal Studies at the RCM, has been awarded Honorary Membership of the Royal Academy of Music (HonRAM). He received the award from the Academy's President, HRH The Duchess of Gloucester in June at the annual Graduation ceremony.

**Claus Efland** has recently toured with the Kammerakademie Potsdam and the oboist Albrecht Mayer to great critical acclaim. Claus is one of the most widely-respected Danish conductors of his generation and has received numerous awards including the Theodore Stier Prize for Conducting and the prestigious Scandinavian Léonie Sonning Award. He was also a prizewinner in the Donatella Flick Conducting Competition in London.



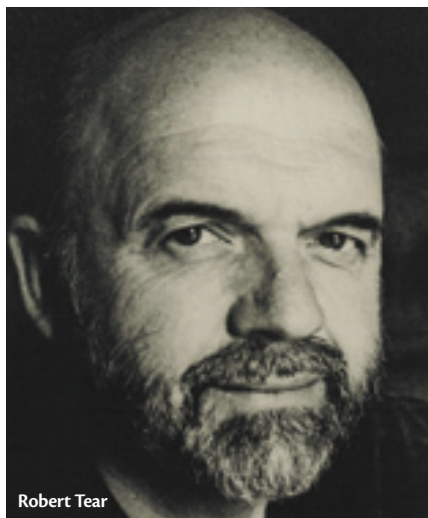
Pianist **Ivana Gavric** has been named Newcomer of the Year by the BBC Music Magazine Awards. She performed Rachmaninov's *Moment Musical* op 16 no 3 in B minor and no 4 in E minor at the ceremony, and was featured on In Tune with Sean Rafferty on BBC Radio 3. Earlier this year, she curated a festival showcasing Janáček's extraordinary chamber music, piano works and songs. The three evening concerts took place at London's new hidden gem, The Forge in Camden, and included a stunning line-up of musicians.

**Yoko Nakamura** has performed as a guest pianist at the 34th PTNA Piano Competition Prize Winners concert at Fujisawa Lyra Hall in Japan. Her programme included Rachmaninov's *Lilacs* op 21 no 5, Scriabin's Etude op 8-12 and Chopin's *Polonaise-Fantaisie* op 61.

Composer **Jeffrey Wilson** has won the 2010 Recital Music Song Writing Competition with his songs *Music to Hear*, a setting of a text by Shakespeare, and *Peace*, a setting of a text by Henry Vaughan. Both works have been performed in Yeovil, Somerset as part of a Singing for Pleasure workshop.

# Births, marriages & obituaries

## Obituaries



Robert Tear

The renowned Welsh tenor **Robert Tear**, who was professor of singing at the RCM from 1972 to 1991, has died at the age of 72. Nick Sears, RCM Head of Vocal Studies, says: *"It is with immense sadness that we mourn the passing of Robert Tear CBE. Bob was a one off, immensely talented, passionate about art in all its forms, pivotal in his ability to communicate the most esoteric of repertoire to a wide audience. Bob's voice was instantly recognisable, his powerful and flexible instrument radiated intelligence, humour and musicality. His artistry was always led by the requirements of text and score, and it was this passion for communication which made him such an inspirational figure whether in performance, the teaching studio or in a masterclass setting. Bob influenced a whole generation of artists who now form the cornerstone of the British musical community and his distinguished international career provides a blueprint for any aspiring singer. Students and staff loved him and everybody who met him will have their own cherished and inevitably irreverent story to tell. We mourn the passing of a great artist, a unique and cherished individual, and send our deepest sympathies to his family and loved ones."*

We are sad to report the death of **Philip Wilkinson** aged 81. A former RCM student, Philip returned to the College as a professor from 1965 to 1994, teaching academic aspects of music including harmony and counterpoint, analysis and history. During that time he touched the lives of hundreds of RCM students,

painstakingly ensuring that they had the tools to make the most of their time here, inspiring them with his own love of music and impressing them with his extensive knowledge of repertoire and style. Some may have imagined that the quiet and studious Philip spent all his time with his nose buried in a book, but he was in fact an inveterate walker and climber in places like the Lake District. His devotion to the College was legendary, and many of his former students used to visit him and his wife at their home in Cranleigh long after he retired. That he is remembered fondly by so many is indicative of the exceptional influence he was on the life and work of the College students for nearly 30 years.

We are sad to report the death of **Vaughan Moon** who studied at the College between 1947 and 1951. Following his studies, he was appointed to a temporary post on the music staff at Eton. This convinced him that he enjoyed teaching, which he continued in independent schools for the rest of his career. He was assistant to the Director of Music at Bedales from 1963–1982. He was a skilled pianist, organist and harpsichordist and he also played clavichord and recorder. His compositions (unpublished) show charm and originality within a tonal idiom. They include folk songs for chamber choir, a cello sonata, numerous piano pieces, a set of Flower Songs for contralto, two settings of children's stories with narrator, easy pieces for teaching piano and recorder, and a cantata *Deliver us from Evil* for soloists, two choirs and orchestra. He retired with his family to the Lizard area of Cornwall, to which he had been evacuated during the Second World War. A keen botanist, he contributed to a series of guidebooks on the wild flowers of the region.

We are sad to learn of the death of **Nicola Johnstone** (nee Lindo) who studied at the College from 1974 to 1978, with Graham Mayger as her flute professor and Bertha Stevens for violin.

**Patricia Sutton-Mattocks**, who won the John Hopkinson gold medal as a student and later taught for many years in the Junior Department, has died. The college was an enormous part of her life for over 60 years. Her funeral was held at Mortlake Crematorium on 24 March.



Norbert Meyn and Stefanie Rumpelt-Meyn

## Marriages

Congratulations to **Norbert Meyn** on his marriage to Stefanie Rumpelt on 26 February.

## Births

Composition professor **Mark-Anthony Turnage** and his wife Gabriella Swallow are delighted to announce the safe arrival of their daughter Amelie Siena Rose Turnage on the 4th March 2011 at 6.24am weighing eight pounds and nine ounces. A sister for Milo.



Amelie Siena Rose Turnage





**RCM**  
LONDON

Royal College of Music  
Prince Consort Road  
London SW7 2BS

Tel: +44 (0)20 7591 4300  
Fax: +44 (0)20 7591 4737

Email: [info@rcm.ac.uk](mailto:info@rcm.ac.uk)  
[www.rcm.ac.uk](http://www.rcm.ac.uk)

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**Box Office:** 020 7591 4314  
weekdays 10.00am-4.00pm

**Upbeat:** 020 7591 4372  
[news@rcm.ac.uk](mailto:news@rcm.ac.uk)

**Alumni:** 020 7591 4368  
[alumni@rcm.ac.uk](mailto:alumni@rcm.ac.uk)

**RCM Friends:** 020 7591 4331  
[friends@rcm.ac.uk](mailto:friends@rcm.ac.uk)

**Supporting the RCM:** 020 7591 4320  
[keberwein@rcm.ac.uk](mailto:keberwein@rcm.ac.uk)

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**Hiring RCM musicians:** 020 7591 4367  
[droboterts@rcm.ac.uk](mailto:droboterts@rcm.ac.uk)

**Switchboard:** 020 7591 4300  
[info@rcm.ac.uk](mailto:info@rcm.ac.uk)

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