

FRI 26 JUN 2026 | 7.30PM

Tchaikovsky Symphony No 6

RNCM Symphony Orchestra



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The Bridgewater Hall

Tchaikovsky Symphony No 6

RNCM Symphony Orchestra

PATRON

His Majesty King Charles III

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Programme

Mel Bonis Ophélie Op 165

Emily Dunbar Lorelei*

Sergei Rachmaninov Rhapsody on a Theme of Paganini Op 43^

Piotr Ilyich Tchaikovsky

Symphony No 6 in B minor Op 74 'Pathétique'

Clemens Schuldt, Jasper Lecon* *conductors*

Liana Storey^ *piano*

RNCM Symphony Orchestra

RNCM Symphony Chorus

Autumn 2026

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Welcome to our annual celebration at The Bridgewater Hall, Manchester's internationally renowned concert hall and home to our orchestral partners Hallé and BBC Philharmonic Orchestra. Each year, our students travel up Oxford Road to perform in the 2,400 seat auditorium – celebrated globally for its acoustic brilliance and architectural design. Whether you've joined us before or you're new to an RNCM performance, we'd like to invite you to settle in for a wonderful evening of live music.

Tonight, we're gathered for a performance from the RNCM Symphony Orchestra that includes Piotr Ilyich Tchaikovsky's Symphony No 6. The piece dates back to 1893 – the same year our predecessor conservatoire, the Royal Manchester College of Music, opened – and it premiered just days before the composer's untimely death. The piece was described by Tchaikovsky as *'the best thing I ever composed or shall compose'* and is noted for its emotional density and symphonic complexity – and yet, it confused audiences at the time, as Tchaikovsky himself observed in a letter to a friend: *'Something strange is happening with this symphony!'* he wrote. *'It's not that it displeased, but it has caused some bewilderment.'* The following year, in late-1894, it received its Manchester debut, performed by the Hallé and conducted by Sir Charles Hallé.

The RNCM Symphony Orchestra is one of the College's flagship ensembles, formed in 1973 with the opening of our world-class conservatoire and central to both our public performance programme and our training mission as we support more than 950 students to become the musicians of the future. To prepare for tonight's performance, our students have dedicated many hours to 1-2-1 study and group rehearsals – including sectionals with principal players from BBC Philharmonic Orchestra, the Royal Liverpool Philharmonic Orchestra, Hallé, Manchester Camerata, and Opera North – and are proud to be led this evening by the Musical Director of the Orchestre Symphonique de Québec, Clemens Schuldt.

Since its foundation, the RNCM Symphony Orchestra has performed a vast repertoire, blending historical masterpieces with bold contemporary composition in seamless and exciting ways. Traditionally, these programmes explore the evolving lineage of orchestral music, inviting audiences to enjoy the diverse soundscape and dialogue between past and present, as well as the silences between the movements, before sharing in applause at the end of the final piece.

We hope you enjoy the concert, and that we have the pleasure of welcoming you back in the weeks and months ahead.



This concert is dedicated to the memory of Jean Oglesby CBE, long-time supporter, advocate, and friend of the Royal Northern College of Music (RNCM).

Co-founder of the Oglesby Charitable Trust and the widow of former Chair of the RNCM Board of Governors, Michael Oglesby, Jean was a great lover of music and supporter of young people, and the RNCM was one of the first charities to benefit from the Oglesby's passion for the arts.

The Oglesby Charitable Trust has supported three postgraduate scholarships at the RNCM every year for close to three decades, and Jean watched the progress of her 'Oglesby Scholars' with immense pride – attending their performances and congratulating them personally, taking them out for lunch or dinner, and then following their professional progress.

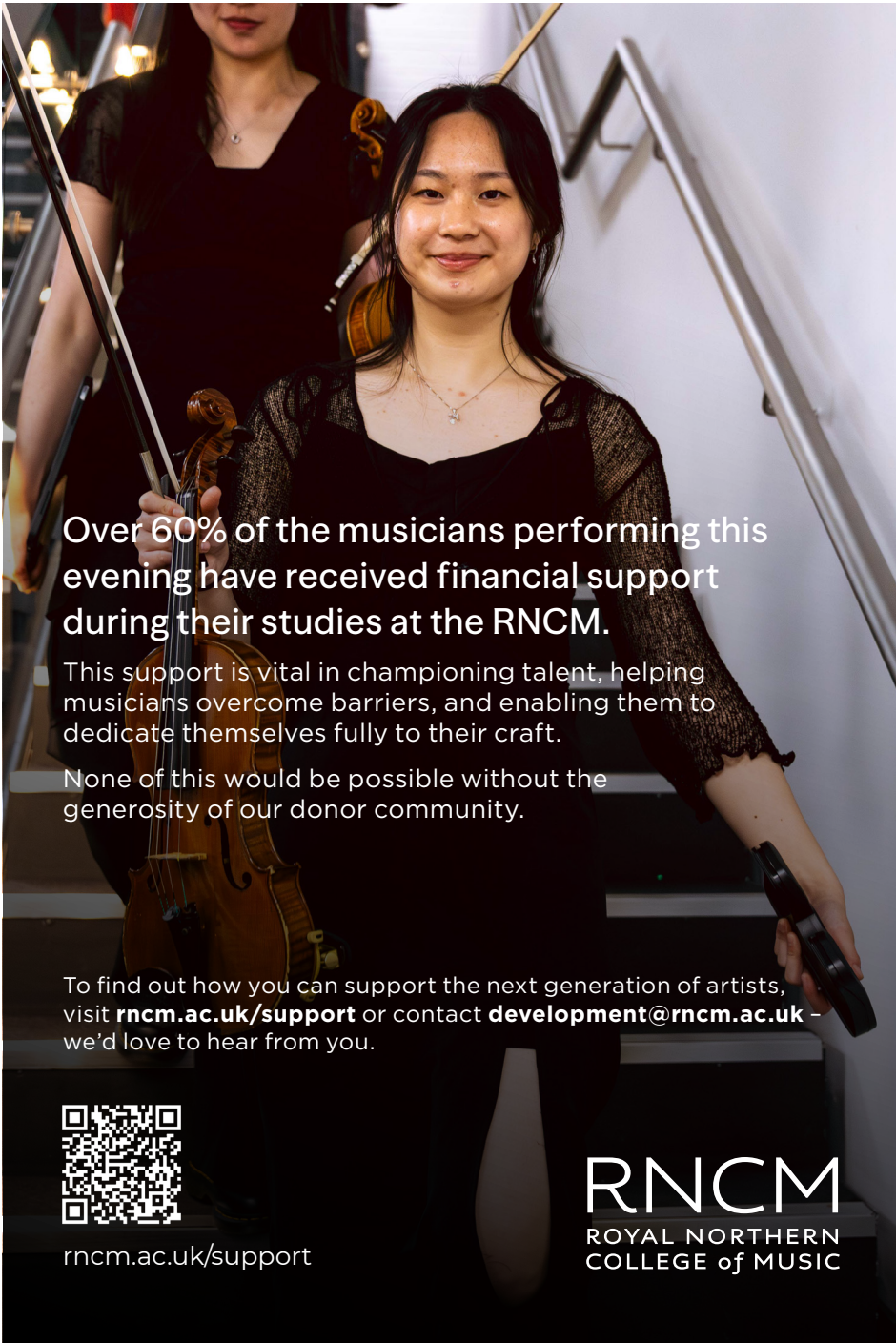
Previous Oglesby Scholars have gone on to forge hugely successful careers across the music sector in Manchester and across the UK, including: BBC Radio 3 broadcaster and bassoonist, Linton Stephens (bassoon, 2008); Leader and Curator at Manchester Camerata, Caroline Pether (violin,

2014); and RNCM Director of Choirs, Hallé Youth Choir Director, and Director of Chetham's Voices, Stuart Overington (conducting, 2015).

Tonight, we are delighted that two former Oglesby Scholars are taking to the stage. RNCM Concerto Competition winner Liana Storey (Oglesby Scholar 2024/25) will close the first half of the concert with a performance of Rachmaninov's Rhapsody on a Theme of Paganini. Clarinettist Oliver Charles-Lee (Oglesby Scholar 2024/25) also had a shared connection with Jean, having both grown up in the same part of North Lincolnshire as each other.

We warmly welcome members of the Oglesby Family to The Bridgewater Hall this evening for this concert dedicated to Jean's memory.

Jean's contribution to Manchester's cultural landscape is beyond measure. Through music, we pay tribute to a remarkable woman who made an indelible mark, not just on the RNCM as an organisation, but on the careers of countless musicians who contribute to the vibrancy of Manchester's musical ecosystem and continue to advance the richness of the UK and global music sectors.



Over 60% of the musicians performing this evening have received financial support during their studies at the RNCM.

This support is vital in championing talent, helping musicians overcome barriers, and enabling them to dedicate themselves fully to their craft.

None of this would be possible without the generosity of our donor community.

To find out how you can support the next generation of artists, visit rncm.ac.uk/support or contact development@rncm.ac.uk - we'd love to hear from you.



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MEL BONIS

Ophélie Op 165

Mel Bonis lived two lives. As Madame Domange, she managed a grand Parisian household, raised children, and moved in the most elegant social circles. As Mel Bonis – a name chosen deliberately to obscure her gender – she composed over 300 works of lush, lyrical beauty. She wrote these pieces in stolen hours, between an arranged marriage with a man indifferent to music and a world that made clear composition was not for women.

Among her most personal works are those gathered after her death into the *Femmes de légende* – impressionistic portraits of legendary women drawn from mythology and literature. The subjects she chose feel like confessions: women constrained, silenced, and sometimes destroyed by the forces around them.

Ophélie draws more from Debussy than anything else in the collection. It evokes Ophelia in Shakespeare's *Hamlet* – a woman at the mercy of the men around her, who loses her mind and then her life.

It opens with graceful, floating phrases, the music flowing along the river in which Ophelia drowns – calm on the surface, while passion and anguish move beneath. Rippling figures carry us downstream where darker waters lie. The harmony deepens as the current takes hold, the music dissolving, barely audible.

Bonis believed art held a mirror to its creator's essential being. In Ophelia, she may have found her clearest reflection.

Did you know?

At the Paris Conservatoire, Bonis sat next to Claude Debussy and Gabriel Pierné in composition class. Debussy became the name that defined French Impressionism. Bonis's scores went into boxes after her death and stayed there for six decades.

Programme note by Johnny James

EMILY DUNBAR

Lorelei

Lorelei was written in response to the RNCM's 2026 theme of *Legends and Lore*. The piece explores the German legend of Lorelei, a beautiful maiden who fell to her death in the Rhine River and was transformed into a siren who lured fishermen to their deaths with her song. This myth is associated with a large rock on the bank of the Rhine in Germany, known for producing echoes.

The story is depicted through the combination of instrumental and electronic textures, an approach Emily has frequently explored in previous compositions. The electronics are embedded within the instrumental writing, creating a sense of space surrounding the music.

Special thanks to Kaoruko Takehara (flute) and Kámea Németh (voice), whose guided improvisation recordings are prominently featured in the electronics and have deeply shaped this piece.

Programme note by Emily Dunbar

SERGEI RACHMANINOV

Rhapsody on a Theme of Paganini Op 43

The legend goes that Paganini sold his soul to the devil. Whether Rachmaninov believed it or not, the idea clearly fascinated him – Paganini’s supposed bargain haunts the *Rhapsody*.

Having fled Russia for America after the Revolution, Rachmaninov reinvented himself as a performer while composing almost nothing. ‘*Having lost my homeland, I lost myself*,’ he wrote. In the summer of 1934 he retreated to his newly completed summer home on Lake Lucerne in Switzerland, built to evoke his sorely missed Russian estate. The *Rhapsody* was finished in seven weeks.

The work comprises 24 unbroken variations on Paganini’s Caprice No 24 in A minor. The theme had already attracted Liszt and Brahms, but Rachmaninov made it definitively his own. It opens with a mischievous sleight of hand: the orchestra presents the first variation before we’ve even heard the theme. When it finally

arrives, sung in unison by the violins, it feels both inevitable and fresh.

Soon, a second theme surfaces – the *Dies Irae*, a brooding medieval chant from the Catholic Requiem Mass that composers have long used as a musical shorthand for death. Rachmaninov was explicit about what it represents: the evil spirit, he wrote, to whom Paganini sold his soul ‘*for perfection in his art and the love of a woman.*’

From Variation 11 onwards, shimmering string tremolos draw us into what Rachmaninov called ‘*the domain of love.*’ It finds its fullest expression in the famous 18th variation – the ‘*ultimate love episode.*’ By simply inverting Paganini’s theme – wherever the original steps up, Rachmaninov steps down – he conjures perhaps the most cherished melody of his career.

The final variations drive relentlessly forward, demonic and brilliant, the *Dies Irae* blazing in the brass – until the piano slips in with a wry whisper of the theme. Paganini, not the devil, gets the last word.

Did you know?

When Rachmaninov discovered the inversion that became the beloved 18th variation, his reported response was characteristically deadpan: ‘*This one is for my agent.*’

Programme note by Johnny James

PIOTR ILYICH TCHAIKOVSKY

Symphony No 6 in B minor Op 74
'Pathétique'

Within his *Sixth Symphony*,
Tchaikovsky planted a secret.
Writing to his nephew in 1893, he
spoke of 'a programme that will
remain an enigma to everyone.
Let them guess it who can.'

Researchers later found a handwritten
note, which many scholars believe
speaks to this hidden programme:
*'The ultimate essence of the plan of
the symphony is LIFE. First part - all
impulsive passion, confidence, thirst
for activity. Second part - love. Third
- disappointments. Finale - DEATH -
result of collapse.'*

Nine days after conducting the
premiere, Tchaikovsky was dead.
The temptation, of course, is to hear
the 'Pathétique' as a self-composed
requiem - a man who sensed his
end was coming and wrote his own
farewell. But the full picture is more
complicated - and more interesting -
than that.

Tchaikovsky composed the symphony
during the last year of his life, working
mostly at his home in Klin, with the
energy of a composer who felt himself
at the height of his powers. *'Never in
my life have I been so pleased with
myself'*, he told his publisher. *'I love it
as I have never loved any of my other
musical offspring.'* These were not the
words of a man composing his own
requiem - yet the music that emerged
sounds exactly like one.

The symphony opens with a four-note
motif from a solo bassoon, straining
upwards then falling back in a gesture
that maps the whole symphony in
miniature. The first movement's second
theme - one of Tchaikovsky's most
achingly lyrical - arrives like a sudden
warmth, before the development
tears it apart. When the dust settles,
the music recedes quietly, as though
drained. Embedded within this first
movement is a direct quotation from
the Russian Orthodox Requiem, the
chant traditionally sung over an open
coffin: *'With thy saints, O Christ, give
peace to the soul of thy servant.'*

The second movement - Tchaikovsky's
'love' in his private scheme - brings
a waltz that refuses to behave like
one. Written in 5/4 time rather than
the customary 3/4, with five beats
to the bar, it tilts and stumbles
simultaneously: elegant yet perpetually
unsettled, as though searching for
ground it cannot find.

Then comes the third movement -
what Tchaikovsky privately labelled
'disappointments'. A scherzo gradually
yields to a blazing, swaggering march
that sounds, in every possible way, like
the end of a symphony.

What follows is one of the most
audacious formal decisions in
the symphonic repertoire. Where
convention demanded a fast,
triumphant finale, Tchaikovsky delivers
a slow funeral - the Adagio lamentoso.
A weeping, falling theme in the
strings passes through anguish, then

Programme Notes

something like acceptance, before fading to a barely audible whisper in the depths of the orchestra. The symphony begins with a solo bassoon emerging from near-silence; it ends with the cellos disappearing back into that silence.

The official cause of Tchaikovsky's death was cholera, reportedly contracted from a glass of unboiled water during an epidemic in St Petersburg. But a persistent alternative account holds that he was forced to take his own life by a court of honour among former classmates – a recognised institution of the Russian elite – seeking to suppress a personal scandal. Neither version has ever been definitively proved.

Whatever the truth, the *'Pathétique'* sounds, from first bar to last, like music written by someone who knew his own silence was coming.

Did you know?

In almost every performance, someone in the audience applauds after the third movement, mistaking its blazing conclusion for the end of the symphony. It's that false sense of triumph that deepens the devastation of what follows.

Programme note by Johnny James

CLEMENS SCHULDT (CONDUCTOR)

Clemens Schuldt, who has made a name for himself particularly thanks to his innovative programming and his deep repertoire understanding, has been Music Director of Orchestre Symphonique de Québec since the 2023/24 season. His artistic work is characterised by the combination of classical and romantic works with lesser known repertoire and contemporary music.

Clemens Schuldt opened the current season in Québec with a symphonic programme from the world of opera with pieces from Wagner, Sarasate, Mahler, and Strauss. In the past, he has already set programmatic accents there, placing Mahler, Britten, and Rachmaninov in exciting contexts with compositions by Jacques Hétu, Anna Clyne, Keiko Devaux, and Katia Makdissi-Warren, as well as curating cross genre programmes.

He has creatively and innovatively combined orchestral music with flamenco, worked with indigenous musicians and introduced new concert formats, such as *'Concert en Jeans'*. Clemens Schuldt also garnered national attention in Canada with the Beethoven Festival, which was held for the first time under his direction. His collaborations with soloists, such as Augustin Hadelich, Fazil Say, Bruce Liu, Nemanja Radulovic, and Noa Wildschut, have been celebrated by audiences and critics alike.

The 2025/26 season has seen this continue with, among others, James Ehnes, Lise de la Salle, Eldbjørg Hemsing, Nils Wanderer, and Julian Steckel. In November 2025, he made his debut with the Royal Stockholm Philharmonic Orchestra as part of the International Composers Festival. Other guest engagements this season have taken Clemens to Japan with Kanagawa Philharmonic Orchestra and Nagoya Philharmonic Orchestra as well as to Scandinavia where he returns to Malmö Symphony Orchestra and to the Finnish Ostrobothnian Chamber Orchestra. He has also continued his longstanding collaboration with the BBC Symphony Orchestra in London.

Clemens Schuldt has previously conducted the Philharmonia Orchestra, BBC Philharmonic Orchestra, Staatskapelle Weimar, Deutsches Symphonie-Orchester Berlin, SWR Symphonieorchester, Münchener Kammerorchester – where he was Chief Conductor – the ORF Radio Symphony Orchestra Vienna as well as the Netherlands Philharmonic Orchestra, Orchestre National du Capitole de Toulouse and Gulbenkian Orchestra, among others. Outside Europe, Clemens Schuldt has performed with Oregon Symphony Orchestra, Yomiuri Nippon Symphony Orchestra, City of Kyoto Symphony Orchestra, Xi'An Symphony Orchestra, and Tasmanian Symphony Orchestra. He has worked with soloists, such as Khatia Buniatishvili, Vilde Frang,

Biographies

Håkan Hardenberger, Steven Isserlis, Igor Levit, Frank Peter Zimmermann, Alisa Weilerstein, Christian Tetzlaff, Arabella Steinbacher, and Daniil Trifonov.

In addition to symphonic works, Clemens Schuldt devotes himself intensively to opera. In May 2026, he made his debut at the Opéra de Québec with Puccini's *La bohème*. Most recently, he conducted Mozart's *Così fan tutte* at Opera North, a highly acclaimed new production of Mozart's *Mitridate, re di Ponto* with The English Concert at Garsington Opera, and Mozart's *Die Zauberflöte* at the Badisches Staatstheater Karlsruhe. At the Staatstheater Mainz, Clemens Schuldt previously conducted new productions of Bellini's *Norma*, Gluck's *Armide*, Gounod's *Faust*, Verdi's *Rigoletto* as well as productions of Wagner's *The Flying Dutchman*.

In 2019, he made his acclaimed debut at the Venice Biennale conducting George Benjamin's opera *Written on Skin* with the Orchestra Sinfonica Nazionale della RAI. Clemens Schuldt is a former winner of the prestigious Donatella Flick Conducting Competition in London and was Assistant Conductor of London Symphony Orchestra for one year. Born in Bremen, he first studied violin and performed with the Gürzenich-Orchester Köln and the Deutsche Kammerphilharmonie Bremen. He then completed his conducting studies in Düsseldorf, Vienna, and

Weimar. Today, he is a professor of conducting at the Conservatoire de Québec.

JASPER LECON (CONDUCTOR)

Jasper Lecon is currently pursuing a Master of Music in Conducting at the RNCM. Praised for clear, energetic and collaborative music-making, he combines a strong profile in contemporary repertoire and music theatre with notable stylistic range. In the 2025/26 season, he stepped in at short notice with the Munich Radio Orchestra for a concert at the Isarphilharmonie in March and returned to the BBC Philharmonic Orchestra in June.

Jesper has been a Conducting Fellow for the Lucerne Festival Contemporary Conducting Programme (2025) and a semi-finalist at the Siemens Hallé International Conductors Competition.

He has conducted the BBC Scottish Symphony Orchestra (Young Conductors Showcase), Staatsorchester Stuttgart, WDR Funkhausorchester, the Hallé, and the Lucerne Festival Contemporary Orchestra. Recent engagements include: a project at Beethovenfest Bonn; a masterclass concert with the Deutsche Radio Philharmonie Saarbrücken-Kaiserslautern; and a *BBC Ten Pieces* schools' tour with the BBC Philharmonic Orchestra.

As an assistant, Jesper has worked

Biographies

with many leading orchestras and with conductors such as Domingo Hindoyan, Ludovic Morlot, John Storgårds, Martyn Brabbins, and Elena Schwarz. Mentors and masterclasses include Ed Gardner, Sir Mark Elder, Peter Eötvös, Anthony Hermus, and Nicolás Pasquet.

Jesper is also founder of the group Junges Kollektiv MusikTheater, conducting productions of *Le nozze di Figaro*, *The Rape of Lucretia*, and *Gianni Schicchi*; in 2021, the ensemble received recognition in DER FAUST's year-in-review. In the spring of 2026, he assisted on a new production of Korngold's *Die tote Stadt* at Staatsoper Hannover. Before coming to the RNCM, Jesper studied conducting, music education, and mathematics in Karlsruhe and Mannheim.

LIANA STOREY (PIANO)

Japanese-British pianist Liana Storey was born in Kansas City, USA and began piano at the age of four. After early studies with Marina Sultanova at the International Centre for Music, Park University, she continued her training at the Junior Royal Conservatoire of Scotland with Marika Slater, James Willshire, and Graeme McNaught. She has won prizes in numerous competitions, including first prize in the Young Pianist of the North International Competition (2014), second prize in the Junior Intercollegiate Beethoven Piano Competition (2018), and

first prize in the RNCM Concerto Competition (2025).

She has performed concertos with several orchestras, alongside a wide range of solo and chamber repertoire. Liana has participated in international festivals, including the Lake Como Summer Piano School, Óbidos International Piano Masterclasses Course, and Ticino Musica Festival. She has worked in masterclasses with pianists including Stanislav Loudenitch, William Grant Nabore, Roberto Plano, and Boris Berman. She has completed undergraduate and postgraduate degrees at the RNCM with Dina Parakhina and Graham Scott, and is now pursuing a Postgraduate Diploma with Graham Scott, Ben Frith, and Karin Greenhead. Liana is generously supported by The Eric Horner Award.

EMILY DUNBAR (COMPOSER)

Emily Dunbar is a British composer from Reading, UK, currently based in Manchester. She is about to complete her undergraduate degree at the RNCM where she studied composition with Steven Daverson and Sam Salem. Her favourite part of the RNCM has been collaborating with friends on various projects. Highlights include *Eston* for piano and electronics, performed by pianist and composer Lucian Amette Crosby at his end-of-year recital in May 2025. Another highlight is a recent electronic set with cellist



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Tchaikovsky: Eugene Onegin

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Biographies

Elena Edwards at Curio Festival in February 2026.

She has also enjoyed competing in the final of the RNCM Artist of the Year in Composition in June 2026, where she made an installation featuring recordings by clarinetist Heather Roche and a video by Isabel Jones. Upcoming projects include writing the score for Ruth Mill's short film *Ham*.

STUART OVERINGTON (DIRECTOR OF CHOIRS)

Stuart Overington is Director of Choirs at the RNCM, overseeing choral activity across the College. During his time at the RNCM, the Chamber Choir and Symphony Chorus have taken part in a number of exciting projects, including Ligeti's *Requiem* (BBC Proms 2023, conductor Edward Gardner), Bernstein's *Mass* (RNCM 50th year celebration, conductor Clark Rundell), and Steve Reich's *Desert Music* (The Hallé Steve Reich Festival, conductor Colin Currie).

Recently, the choirs have enjoyed various performances, including a collaboration with the award-winning performance company CLOD Ensemble; a recording and performance of Elgar's *The Dream of Gerontius* alongside Huddersfield Choral Society; and a recital of works by Roxanna Panufnik at Wigmore Hall, London.

Alongside his role at the RNCM, Stuart is also Director of the Hallé Youth Choir, a choral conductor and teacher at Chetham's School of Music, and one of the Directors of the National Children's Choir of Great Britain. These roles have enabled several exciting creative collaborations with organisations such as the Royal Opera House, Manchester International Festival, and Royal Exchange Theatre.

RNCM SYMPHONY CHORUS

The RNCM Symphony Chorus is unique in that it brings together every first-year undergraduate student from across all schools of study. The Chorus meets regularly throughout the year as part of the students' academic timetable and undertakes regular large-scale performance opportunities.

In recent years, the Symphony Chorus has joined the RNCM Symphony Orchestra for Mahler's *Resurrection Symphony* (2025) and Bernstein's *Mass* (2023), both at The Bridgewater Hall. The Chorus also gives standalone concerts and performs alongside other ensembles with highlights including a performance with the Royal Marines (2024).



AMPLIFIED:

Sat 4 Jul 2026

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MUSIC OF PROTEST

6pm and 8.30pm

People's History Museum, corner of Left Bank and Bridge Street

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Orchestra List

FIRST VIOLINS

Georgina Bloomfield*
Jack Callaghan^
Joe Steel
Elanor Leydecker
Emily Ampt
Nina Doig
Charlotte Sweeney
David Tan
Finn Nguyen
Orin Jacob Syer
Cameron Jackson
Eleanor Prout
Charlie Roberts
Thomas Bentley
Angus Findlow
Edward Owen

SECOND VIOLINS

Kaylee Bontrager*
Fionnghuala Drumgoole^
Archie Freeman
Macie Wallis
Emily Harpley Gebbels
Michael Capecci
Jacob Wright
Iona Frenguelli
Ellie Shek
Katie Keddy
Daniel Albertyn
Yilin Xu
Amit Segev
Joshua Gill

VIOLAS

Estelle Gonzalez*
Xueer Wu^
Maria Morris
Kirin Howat
Utor Wong
Kezia Elliott
Celeste Meisel
Sijia Zhou
Steph Roberts
Xavier Williams

Matthew Hayes
Ilana Tapper

CELLOS

Maya Tucker*
Tom Ellison
Elena Edwards^
Daniel Shearer
Ed Chua
Chloe Chen
Eva Jones
Abigail Webb
Yong Jian Ooi
Isabella Farleigh

BASSES

Marcelo Rodrigues**
Zoe Chen
André Chilio
Eric Harris
Xinran Li
Lukas Hall
Saulo Da Silva

FLUTES

Maisy Shaw
Helena Liberato
(alto flute)
Kaoruko Takehara
(piccolo)

OBOES

Becky Corcoran
Anna Turner
Imogen Morris (cor
anglais)

CLARINETS

Oliver Charles-Lee
Cara Smith (bass clarinet)

BASSOONS

Connor Huss
Rob Kearley
(contrabassoon)

HORNS

Esme MacBride-Stewart*
Ziyong Chen
Sam Froggatt^
Finn Smith
Sami Pang
Leo Penny

TRUMPETS

Erin McLellan*
Sean Molloy^
Li Qi (bumper)

TROMBONES

Adam Warburton*
Joe Heartfield^
Ben Copsey
Sarah Petropoulos
Yilong Han

TUBA

Jiaming Yang

TIMPANI

Michael McKeague

PERCUSSION

Nathan Jackson
Avi Kwok
Oliver Jackson
Lois Lezdkan

HARP

Ana Nadais
Kimberly Wong

CELESTE

Elio Gaviria

KEYBOARD

Lucian Crosby

* Principal second half

^ Principal first half



Chorus List

UPPER VOICES

Elena Adams
Finn Anderson-Hendra
Louise Andrews
Morgan Barber
Hannah Berry
Alex Bridgeman
Millie Bryant-Nichols
Amelia Butler
Margarida Castro
Emma Chapman
Ella Coleman
Elisabeth de Robert
Hautequere
Izzy Downs
Viola Farbach
Maddie Goatman
Isla Gordon
Alice Granlund
Daisy Holliday
Grace Hughes
Amaya Karia
Kelly Kim

Tertia-Lee Knight
Asha Kroll
Amelia Leishman
Jiaqing Liu
Leisa Lloyd-Edwards
Wing Hang Lo
XinMiao Lyu
Chloe Mclinton
Rosalie Meers
Holly Musgreave
Natalie Ngai
Maia Nijak-Bryndal
Mizuki Nitta
Shirlene Obara
Lydia Osborne
Thomasine O'Sullivan
Matilda Palethorpe
Ella Parfitt
Charlotte Philpotts
Elisa Plano
Loretta Rest
Marianne Ridland
Omara Silvester

Annalise Southerton-Platt
Ruby Stannard
Rosa Stemp
Isabel Street
Lily Tabb
Ela Talay
Youyang Tang
Emily Turner
Jemima Vink
Haiyin Wang
Shidi Wang
Steph White
Ella Wild
Mari Williams
Alison Wong
Shona Wood
Yuhan Xie
Rachel Yao
Jingyi Zhang
Shukai Zhang
Jinyao Zhao
Yiru Zheng
Zicheng Zhou

LOWER VOICES

Wilson Baker
Alex Bassett-Chan
Edward Blackwall
Alex Booty
Joshua Borman
Samuel Cheung
Andre Chilio
Dexter Davies
Cosimo Dhami-Hounsome
Felix Do
Dominic Downs
Nicholas Evershed
Thomas Farrar
Joaquin Garces Caamano

Christopher Hawkins
Pengzhi Huang
Alex Jeffery
William Johnson
Frederick Johnston
Henry Leung
Jake Lewis
Linyi Li
Shangyuan Li
Luca Mellor
Freddie Mitchard
Thomas Pyrah
Samuel Rigby
Marcus Rowbotham
Thomas Scaife

Shire Sexton
Zhelin Shen
Wayland Siemens
Jake Stevens
Yurij Szyrokyj
Alec Thurbin
Charlie Trueman
Jamie Vowles-Wang
Luca Weed
Ross Worthington
Haihao Wu
Justin Wu
Alex Yehorychev

A photograph of three young people sitting outdoors, laughing and talking. The person on the left is a young man with short brown hair, wearing a dark blue jacket. The person in the middle is a young woman with curly brown hair, wearing a light green shirt and a grey cardigan. The person on the right is a young man with curly brown hair and glasses, wearing a purple sweater. They are all smiling and looking at each other. The background shows a building with a curved roof.

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ABRSM

Ziying Chen
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Scholarships

Sean Molloy
Dobie Award

Yilong Han
Giles Thomas
Lyth Scholarships

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The Headley
Trust Awards

Ana Nadais
Waverley Fund
Scholarships

Finn Anderson-Hendra
Marie Thecla
Kieran Award

Louise Andrews
John Fewkes
(Leicestershire)
Instrumentalist
Scholarships

Morgan Barber
Gough Kelly Award
and Millar Award

Hannah Berry
Rowland Hardy
Award – Cello

Millie Bryant-Nichols
Marie Thecla
Kieran Award

Margarida Castro
George Henry
Peters Scholarship

Ella Coleman
Leverhulme Trust
Arts Scholarships

Elisabeth de Robert Hautequere
Giles Thomas Lyth
Scholarships

Alice Granlund
ABRSM

Amelia Leishman
Waverley Fund
Scholarships

Jiaqing Liu
Dorothy Smith
Scholarship

Rosalie Meers
Jellis Bequest

Shirlene Obara
ABRSM and Jellis
Bequest

Charlotte Philpotts
John Fewkes
(Leicestershire)
Instrumentalist
Scholarships

Elisa Plano
ABRSM

Loretta Rest
Jellis Bequest

Isabel Street
Leverhulme Trust
Arts Scholarships

Lily Tabb
Leverhulme Trust
Arts Scholarships

Ela Talay
Jellis Bequest

Youyang Tang
Ian Scott Award

Steph White
Millar Award

Ella Wild
Leverhulme Trust
Arts Scholarships

Edward Blackwall
Waverley Fund
Scholarships

Cosimo Dhami-Honsome
Giles Thomas Lyth
Scholarships and
Pat Barney Award

Thomas Farrar
Andrew Marsden
Award

Jake Stevens
Waverley Fund
Scholarships

Yurij Szyrokyj
Richard Newitt
Fund

Haihao Wu
James and Mary
Glass Scholarship

To find out how you can support an individual student through a scholarship or bursary, contact **Rhiannon McKay-Smith**, Director of Development, at rhiannon.mckay-smith@ncm.ac.uk.

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Registered charity numbers
RNCM Awards Fund 504948 | RNCM Endowment Fund 504949

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