

THE NORTHERN

CON- TENTS



p 9

Back to the 80s:
reunion special

p

4-8

News round-up

p

14-15

Then & Now: a pictorial
tour through time

p

10-13

Noriko Tsuzaki: creating
something special

p

20-21

Abel Selaocoe: on top of the world

p

16-19

Northern Highlights:
celebrating your successes

p

24-25

Where are they now? A Cinderella story

p

22-23

15 years of Oglesby Scholars

p

26

Get involved

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IT'S GOLD FOR THE RNCM

We had reason to celebrate back in June when the Higher Education Funding Council for England (HEFCE) acknowledged us as outstanding in its first Teaching Excellence Framework.

The fantastic Gold ranking, which stays with us for three years, means that we're the UK's joint leading music college for Teaching. Professor Linda Merrick, Principal, said: *'This is an excellent result for the RNCM. The TEF Gold standard is an acknowledgement of the dedication and quality of our staff and identifies us as one of the premier music education colleges in the UK.'*

Did you know? Back in 2014 HEFCE acknowledged us as the UK's leading music college for Research in its Research Excellence Framework (a status we also hold until 2020), and in August we achieved a terrific 89% in the National Student Survey for overall student satisfaction, including 91% for the School of Wind, Brass and Percussion and 100% for Popular Music.



AND THE WINNER IS...

Yes, you guessed it, the RNCM.

We're proud to say we won the Outstanding International Student Strategy category at the Times Higher Education Awards for our *Read with the World* project.

Designed to help international students develop their language skills and cross-cultural competencies, *Read with the World* pairs international and home students in a buddy scheme where they choose a graded book from our Library and meet regularly to discuss what they've read.

Jean Ammar, English Language Support Tutor, said: *'I'm delighted that we've won this fantastic award. Our work is centred on providing the very best support for our international students while helping them to feel part of the RNCM family.'*

This is the second Times Higher Education Award we've won in recent years, the first being in 2015 when we picked up the Excellence and Innovation in the Arts accolade for our WW1 offsite project *After the Silence: Music in the Shadow of War*. And the good news doesn't end there. In June, we also won the title of Best Large Music Venue at the inaugural Northern Soul Awards.

GOING GLOBAL

It's been a year of exciting worldwide relationships for the RNCM.

Over the past 12 months we've secured new professional partnerships with leading international conservatoires, including Peking University Academy of Opera, Zhejiang Conservatory of Music, the University of Southern California and the Western Australian Academy of Performing Arts based at Edith Cowan University.

All of these pave the way for student and staff exchanges, short courses and placement opportunities, knowledge sharing, research collaboration and joint performance projects. And as a bonus, our strong educational links with China were recently acknowledged by the Department for International Trade at the 2017 Greater China Awards.



STUDENTS JOIN

NEW ORDER

FOR FESTIVAL SPECIAL

IT WAS RAVE
REVIEWS ALL
ROUND FOR THE
RNCM STUDENTS
WHO PERFORMED
WITH NEW ORDER
AT THIS YEAR'S
MANCHESTER
INTERNATIONAL
FESTIVAL.

Providing a synthesiser orchestra
conducted by composer/arranger Joe
Duddell, Aaron Breeze, George Burrage,
James Davis, Ruairi Leonard, Ellen Lewis,
Emily Owen, Andrew Jones, Gareth Jones,
Anna Disley-Simpson, Charlie Sinclair,
Carmel Smickersgill, Ollie Walton and Ollie
West joined the legendary Manchester
band for five sell-out shows at The Old
Granada Studios.

Visual artist Liam Gillick, who has
previously presented solo exhibitions
at Tate Britain and MoMA in New York,
transformed the historic venue into an
immersive environment and the result
was a sure fire hit with fans old and new.
The *Manchester Evening News* described
it as 'a musical masterstroke with visuals
to match', while *The Guardian* was happy
to award it 5*s. There was also a great
shout-out from the stage for the students
involved, as front man Bernard Sumner
referred to them as 'the real stars of
the show'.

And the exciting news is, they get to
do it all over again when the show makes
its Italian première in Turin later this year.

STOP PRESS!



Saxophonist Jess Gillam (UG2, pictured) and composer Grace Mason (UG4) made their Proms débuts this summer. Jess performed during the *Celebrating John Williams* concert and for the *BBC Ten Pieces* events at the Royal Albert Hall, while Grace's BBC commission marking the 300th anniversary of Handel's *Water Music* was played at Stage@TheDock in Hull for the *Proms At...* series.

Grace was also chosen, alongside postgraduate Han Xu, to take part in the 2017 LSO Panufnik Composers Scheme.

Our students excelled at this year's Bromsgrove International Musicians' Competition, winning four out of the five awards available.

Pianist Wyn Chan (UG2) and cellist Wayne Kwon (UG3) walked away with two Finalist Prizes, while Dominic Degavino (UG4) – fresh from victory at the Royal Over-Seas League Keyboard Final – won the Sir John Manduell Prize, and Hayley Parkes (UG4) took home the Accompanists Prize.

Kathleen Gaspoz has become Brighouse and Rastrick's first female Principal Cornet in the band's 136 year history.

The postgraduate was offered the position by Professor David King after the conductor saw her perform during an RNCM masterclass. Prior to this, she played Principal Cornet with the National Youth Band of Switzerland and the European Brass Band, and was latterly repiano with Black Dyke.

A WARM WELCOME TO...

MANUS CAREY:

Director of Performance

NICHOLAS THOMPSON:

Head of School of Wind, Brass and Percussion

DR JOHN HABRON:

Head of Music Education

PROFESSOR DENIS HERLIN:

International Chair in Musicology

ALBERTO MENÉNDEZ:

International Chair in Horn

GABOR VARGA:

International Tutor in Clarinet

THOMAS RÜEDI:

International Tutor in Euphonium

TRIO GASPARD:

Junior Fellows in Chamber Music

For a full list of tutors joining us this term, visit rncm.ac.uk/news

'THANK YOU FOR ORGANIZING A MOST ENJOYABLE EVENT. THE YEARS JUST MELTED AWAY BUT IT WAS GOOD TO KEEP UP TO DATE AS WELL WITH WHAT WE ARE ALL DOING.'

Edward Clark (harpsichord, 1984)

BACK TO THE 80S

We turned back the clock to the decade of shoulder pads and legwarmers in June, when we celebrated alumni from the 1980s with a special afternoon reunion.

Guests from all Schools of Study were treated to lunch on the lower concourse mezzanine, before taking a trip down memory lane with a tour of their favourite RNCM haunts and an exhibition of photos and memorabilia from their student days.

Emotions ran high as memories of fellow students, staff, experiences and performances were shared – we were even treated to an impromptu rendition of *Nessun-Dorma* in one of the (windowless) practice rooms!

You can see a snapshot of the afternoon at www.rncm.ac.uk/alumni

Next year we turn 45, and to ensure we celebrate in style we'll be hosting a summer reunion for all our graduates. So, whether you're an alum of the RNCM, Royal Manchester College of Music or Northern School of Music, please keep a look-out for more details on our website: www.rncm.ac.uk/alumni

'SUCH A TRIP DOWN MEMORY LANE. MY TIME AT THE RNCM SEEMS A LIFETIME AWAY BUT IT ALL CAME FLOODING BACK AND IT FELT LIKE TIME HAD STOOD STILL. I WISH I WERE SETTING OUT ON MY STUDIES ALL OVER AGAIN, IT WAS SUCH AN EXCITING TIME AND I COULDN'T WAIT TO SEE WHAT EACH DAY WOULD HOLD.'

Beverley Moore (voice, 1980)



NORIKO TSUZAKI


CREATING SOMETHING SPECIAL

2017's proving memorable for Noriko Tsuzaki. Since January, the 34-year-old has been appointed Head of Special Needs at the Elgar School of Music in Worcester and Education Officer for the English Symphony Orchestra, where she also holds the position of Sub-Principal No 4 First Violin. Fantastic additions to an already accomplished CV. But despite these recent achievements, it's her work with Special Virtuosi that she's most proud of.

Founded by Noriko a decade ago, Special Virtuosi is an inspirational music organisation for children and adults with special education needs and disabilities. It started life with just two members at Manchester's Zion Arts Centre before moving to its permanent home at the RNCM nine years ago. Today, the group welcomes around 20 students aged between nine and 35 each week, all of whom have one mission in mind: to make music together.

'My brother Kaoru is the inspiration behind Special Virtuosi,' says Noriko, who grew up in Japan before moving to the UK when she was nine to seek a better education and opportunities for her brother. 'He has Down's [Syndrome] and plays the piano, sings and used to learn the violin. There are lots of opportunities in England for people with disabilities, but I wanted to create something for people 'in between'. People like Kaoru. He fell between the cracks because he was not disabled enough to do certain things as special needs but wasn't able enough to do things as mainstream. There's a fine line between going to the right place with the right support and losing out on opportunities because you don't get picked up.'

Kaoru is 30 now and has developed into a fine pianist. *'He's catching me up,'* laughs Noriko, who teaches piano and violin privately. *'Whenever I head home to Worcestershire my mum will say 'can you look at his piano, he's having trouble with this bit', but Kaoru will*



tell me to 'go away'; he doesn't want my help anymore.' In addition to Special Virtuosi, Noriko established a similar group in Worcester which Kaoru attends. *'There are only six members,'* she explains, *'but they are all learning to play together and they really want to come up to Manchester to see this group.'* And it's not hard to see why.

Led by a fantastic team of volunteers, including senior tutors Kate Valentine and 2009 alumna Gemma Bass, whose professional experience comprises work with leading orchestras and peripatetic/classroom teaching, Special Virtuosi is flourishing. Last year the organisation, which promotes creative musicianship through games, composition skills and singing, was nominated for a Music Teacher Award for Excellence. As a result, the SV Orchestra was invited to play at London's Music and Drama Education Expo in February, offering a great opportunity for students, parents and carers to celebrate the work of an exceptional group of people.

'The London trip went really well,' says Noriko. *'Unfortunately we didn't win the award, but it enabled us to put Special Virtuosi on the map. We do a concert every term at the RNCM but we've never done anything on this scale before.'*

The performance was only 15 minutes, but the organisation took a whole day – we have to make sure everyone involved is alright. It's a big responsibility but we have a great network with parents and carers and I'm pleased to say it went really, really well.'

Perhaps the most incredible thing about Special Virtuosi is the range of abilities involved. From students with no prior experience to young musicians who play well – everyone is welcome. It's a place to learn, to be with friends, and to feel part of a family in a secure environment.

'I was really clear from the beginning that I wanted to set up a group that would be a long-term thing,'

says Noriko, who graduated in 2006 with an MPhil in Performance. *'There are so many great initiatives in the UK where a professional orchestra or amateur goes in, does a project for a term or a year and then that's it. It's very difficult to know how to leave a legacy and somehow manage to continue offering opportunities after each project. I also didn't want to create a group where the students just banged drums and clapped their hands as many would see that people with special educational needs are only capable of doing such activities. I wanted a group that gave people the chance to learn an instrument if they wanted to and to gain the benefit of playing music together.'* And she's certainly succeeded.

Some Special Virtuosi students, like Daniel Adelman, have been with the group for a long time. Daniel joined seven years ago after a teacher at his special needs school said it would be a great thing for him to get involved with. The 21-year-old has global developmental delay but finds playing keyboard in the group inspiring and can't wait to come along each week.

'Daniel's teacher told us about Special Virtuosi at the RNCM, but we live on the north side of Manchester so it meant getting two buses there and two buses back,' explains his mum, Maria. *'For the first week Daniel had a lift with his teacher but when the second week came, no lift arrived. Daniel had enjoyed himself so much that he pleaded with me, hands together, to take him along.'*



In the end I said yes. I spent £20 in a taxi and I can honestly say it's the best £20 I've ever spent. That was about seven years ago and I will always be in debt to the tutors, including Noriko, because Daniel has come on so much through taking part in the group.'

The way that both Maria and Daniel feel about Special Virtuosi is echoed by Jenny Taylor, whose five adopted children (Chloe, 28, Emily, 33, Jonathan, 21, Ricardo, 9, and Robert, 15 whose disabilities include Down's Syndrome and Autism) attend each week.

'We've been involved for nine years now, not quite from the beginning, but soon after,' she says. 'I was a foster carer and it was my social work supervisor who told me about it. For Chloe and Emily, the session is something they can enjoy socially on their level, Jonathan, who's in a wheelchair, plays the tambourine, and Ricardo plays the trombone. They love it. Robert was always showing signs of being musical. He started here with a toy guitar and then tried playing a cornet we had in the house. He had a blast on it and could get a note, so we brought it along and one of the tutors gave him lessons.'

Since then, Robert's achieved Grade 8 on the trumpet and Grade 7 on the saxophone and is the group's most accomplished player.

'There's a big range of abilities, but it's good to see how they get on together,'

says Noriko. *'They all have their unique qualities but they get to know each other and they see each other grow. Music is a language understood by everyone and can help children and adults to develop communication and interpersonal skills, co-ordination and discipline, as well as being a great source of fun.'*

Special Virtuosi celebrated its 10th anniversary in April with a fantastic concert in the RNCM Concert Hall conducted by alumnus Kyran Matthews (saxophone, 2015). It was a time for every member, regardless of age and ability, to get together on stage and show people just how great music making can be. Here's to the next 10 years.

www.specialvirtuosi.co.uk

THEN & NOW



1976

2017

The RNCM has changed a lot over the years and what better way to illustrate this than a photographic tour through time.

For our first Then & Now feature we take a trip back to 1976 to view the College concourses from the Rose Gallery, now the Ida Carroll Walkway.

Although the first picture was taken more than 30 years before the Oxford Road Wing was built in 2007, you can

see that the space has changed very little in structure and appearance. The biggest difference is the stairs, which our Marketing Team now use to promote RNCM events, campaigns and key messages. The Eiffel Tower graphic in today's picture marks our year-long *French Connections* festival celebrating the music of France and its impact across the world.

You can learn more about this at www.rncm.ac.uk/frenchconnections

Do these pictures bring back memories of your student days or do you have any of your own you'd like to share with us? If so, we'd love to hear from you. Visit page 2 for full contact details, and please note that we'll return any hard copies you send our way.

NORTHERN

GOING DUTCH

Congratulations to Jan Wierzba on his appointment as Assistant Conductor of the Netherlands Philharmonic Orchestra.

The Netherlands Philharmonic and its partner, the Netherlands Chamber Orchestra, are the principal orchestras for the Dutch National Opera and regularly perform classical concerts in the Concertgebouw Amsterdam.

Since graduating in 2015 Jan has worked as Assistant Conductor with the BBC Philharmonic Orchestra, Royal Liverpool Philharmonic, Portuguese Symphony, Baltic Youth Philharmonic, and Gulbenkian. His new two-year appointment will see him assist Chief Conductor Marc Albrecht in numerous symphonic projects as well as working alongside the opera company in a full-scale production.

HIGHLIGHTS

Alexandra AND THE **NUTCRACKER**

Pianist Alexandra Dariescu (2008) has written a new and innovative work for piano, ballerina and digital animation based on Tchaikovsky's ballet, *The Nutcracker*.

Telling the story of Alexandra (as Clara), from little girl to concert pianist, *The Nutcracker and I* invites the audience to delve deep into their imagination – to hope, work hard and never give up.

The world première takes place at the Barbican's Milton Court on Tuesday 19 December and features ballerina Desiree Ballantyne who dances through Alexandra's virtuosic score as hand drawn illustrations are projected behind her.



NORTHERN HIGHLIGHTS

WELCOME BACK...

We say a very warm welcome back to the alumni re-joining us this term in various roles.

RMCM graduate Graham Vick CBE takes up the position of our first International Chair in Opera, while RNCM alum Le Yu (percussion, 2014) becomes International Visiting Tutor in Marimba and Dr Adam Swayne (piano, 2003) joins the academic team as a full-time lecturer.

In January we also welcomed back Robbie Fulford (clarinet, 2014) as Assistant Head of Music Education (PGCE), and RMCM graduate Sir John Tomlinson became our new President, replacing Sir Willard White who served in post for eight years.

KIDANE'S SCOTTISH PREMIÈRE

Daniel Kidane has won the chance to have one of his latest works, *Zulu*, premiered by the Royal Scottish National Orchestra (RSNO).

The 2012 alum was one of five UK composers to benefit from the RSNO Composers' Hub – the second annual initiative to develop the talents of individuals in the early stages of their careers – and was subsequently asked to compose a short work for orchestra about the subject of conflict.

Named after the Bantu ethnic group of Southern Africa, *Zulu* brings to life the formidable fighting spirit of the Zulu people. It will be performed at Usher Hall, Edinburgh and the Glasgow Royal Concert Hall in November.



DÉBUT DELIGHT FOR POPULAR MEZZO

It's been a year to remember for mezzo-soprano Carly Paoli (2012). Not only did her début album, *Singing My Dreams* hit the top spot of the iTunes Classical Chart, but she also received Italy's Premio Barocco; a prestigious award for art and culture whose past recipients include Sophia Loren, Franco Zeffirelli, Dame Helen Mirren, Gerard Depardieu and Luciano Pavarotti.

Singing My Dreams, which also reached No 2 in the official Classical Album Chart, features a selection of classical and classic tracks, including a rare duet with José Carreras who said:

'Carly is a wonderful person to work with.

I admire her voice, artistry and her charisma.

It's a pleasure for me to sing with her.'



CONGRATULATIONS TO...

...**James Thomas** (bassoon, 2009), Manchester Camerata's new Head of Artistic Development and Planning;

...**Dr Emily Howard** (2003) on her grant from the PRS Foundation Composers' Fund;

...**Katie Lowe** (soprano, 2016), signed by IMG Artists for general management;

...**Kang Wang** (tenor, 2014), on reaching the finals of the BBC Cardiff Singer of the World competition;

...**Tom Bell** (2007), appointed Director of the Royal College of Organists' North of England, North Wales and Isle of Man regions;

...**Jack Sheen** (composition, 2015), our Junior Fellow in Conducting 2017/18;

...and to the **Sitkovetsky Trio** (Junior Fellows in Chamber Music, 2012), signed by International Classical Artists for worldwide general management.

Read about these successes and more at www.rncm.ac.uk/alumni

ON TOP OF THE WORLD

There's not much Abel Selaocoe hasn't achieved since moving from South Africa to Manchester in 2010 to start his studies with us. From learning cello fingering on a broom handle in the townships of Soweto, to thriving as a rising star in an international conservatoire, this extraordinary artist is surely destined to carve out his own, distinctive path. Here is a quick glimpse into the creative journey of a 25-year-old cellist who's refusing to be held back by traditional musical boundaries...



How's 2017 treating you so far?

It's been an amazing year when I think about it. I've played at Cadogan Hall with my folk band Kabantu after winning the ROSL Award, I've performed at the Royal Albert Hall with Chineke! for the BBC Proms, and I've played at Wigmore Hall as an RNCM Gold Medal winner. I've also been lucky enough to be involved in chamber music with some very inspirational musicians. The first was violinist Boris Brovtsyn in Cologne; it was amazing to be in the same place as him let alone play with him. Then I was in Sweden working with Hugo Ticciati, another incredible violinist, before playing in Tuscany with cellist Giovanni Sollima and my new band, Chesaba.

You had remarkable success at the ROSL Awards, both with Kabantu and individually as a finalist in the solo Strings Section. How has the competition supported your development?

I don't really know what to say, I can't believe it. ROSL was the biggest thing I've ever done in my life. It was huge and still feels huge even now. Because of ROSL I have more platforms to develop, both individually and as part of Kabantu. As freelance musicians, sometimes you have to do things you don't always want to do, but this competition has created some amazing opportunities to work on ourselves. It's provided me with the chance to sit down and do a lot for myself, and it's provided Kabantu with so many new openings too.

We recently performed at the Edinburgh Fringe and we've just recorded our first album which will be released next year. The recording was great because we worked with Mercury-nominated producer Gerry Divver, and that was a hell of an experience. His musicianship and his

ideas were incredible and he gave us a whole new angle to our music as well. The album is called *Of the People*, the slogan for Kabantu, and features music from around the world that we put our own spin on – those traditional melodies that get passed from generation to generation.

Did you always want to explore music from different countries?

It didn't come like that at first. I initially came to the RNCM strictly to play classical music, which I'm still completely passionate about and want to play as much as possible. It's just for me, as a musician, it's important to put myself in different situations and prosper. Looking back, I think that while I enjoyed playing classical music I also started to miss home quite a bit and playing African music was a good way of taking me back there. Initially it was for fun, but it quickly became a bigger part of my life and my career too.

Making classical music accessible is also very important to you, isn't it?

Yes, absolutely. Alongside Kabantu and Chesaba I'm part of an orchestra called Multi-Story which plays in a multi-storey carpark in Peckham. It's the kind of place where we bring classical music to a young and diverse audience. I'm really passionate about this because I think it's about time that we viewed classical music in a different space and made it more accessible to people from different backgrounds and of different colours.

How did you find your move to the UK?

Overwhelming. In fact, it still is. There's so much to absorb and so much to see. It's infinite because everyone is so creative and there's always something new going on. In some ways the way of working here is so much faster than South Africa,

but studying at the RNCM created so many wonderful opportunities for me, like performing at Wigmore Hall. I wouldn't have experienced half of the things without it and there's no way I would be here without my RNCM scholarships and external funders, so I feel really blessed to have received so much support.

Do you go home much?

I've just been back because I won the Standard Bank Young Artist Award for Music, which is for people who are most promising in South Africa. It was brilliant because they flew me out there and I had the chance to play a couple of recitals and a concerto with the Cape Town Philharmonic, but sadly I was only able to spend one day with my family. I try and go home once a year if I can, but I'm always in touch with family and friends which helps.

What's next for you?

One thing I'm really looking forward to is a return to Cadogan Hall in November. I'm performing Elgar's concerto with the New London Orchestra and I'm really excited about it. You should come!

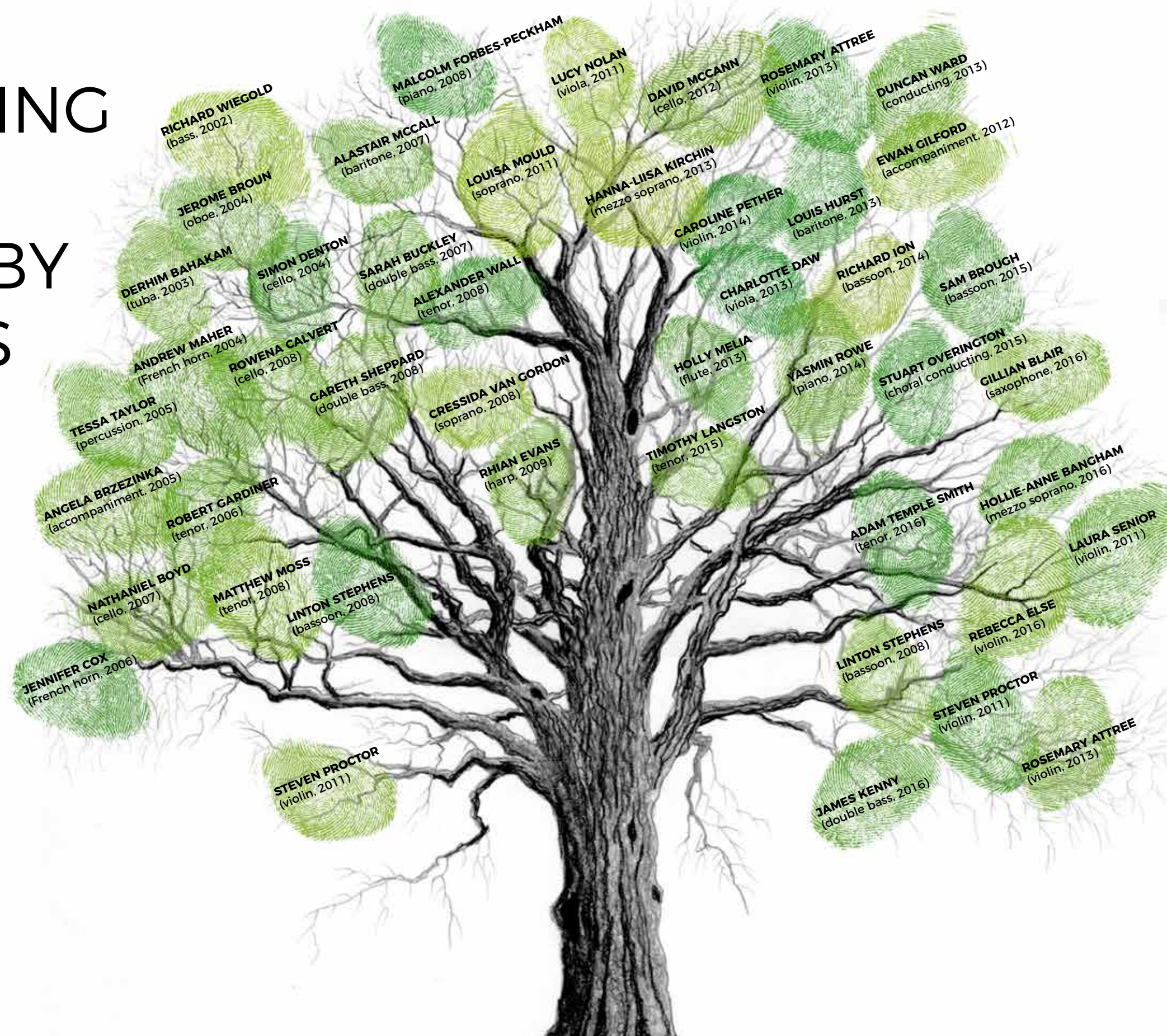
Abel was able to complete his Master's thanks to the generous support of a Motesiczky Scholarship, the Allan and Nesta Ferguson Charitable Trust, the Haworth Trust, and the Thomas Jellis Bequest.

He performs regularly with Kabantu, a quintet featuring alumni Delia Stevens (percussion, 2014), Katie Foster (violin, 2015) and Ali McMath (double bass, 2016), and guitarist Ben Sayah. Learn more at kabantu.com and abelselaocoe.com

CELEBRATING 15 YEARS OF OGLESBY SCHOLARS

Since 2002 the Oglesby Charitable Trust has provided invaluable financial support to RNCM postgraduates via bursaries and an instrument loan scheme. So, to celebrate 15 wonderful years, we got in touch with Oglesby Scholars past and present to ask what this backing meant to them...

'Supporting RNCM students was a very personal thing for us to do and we take an interest as far as we possibly can. We always have dinner with the Scholars while they are at the College and encourage them to keep us abreast of what's happening in their careers once they leave. One of the things I enjoy is listening to an orchestra such as the Hallé and seeing three or four of our former students performing.' Michael Oglesby CBE DL



FROM 2002...

'Being one of the first Oglesby Scholars proved to be a crucial factor in my professional development. It allowed me to spend a year working intensively with a new teacher, Anthony Roden, who remains my teacher to this day, and who has guided me to an international career, and also to sing the role of the Commendatore for the first time, a role I have since sung all over the world.' Bass Richard Wiegold enjoys an international career in opera and concert performance. This year he sings Bonze in Welsh National Opera's *Madama Butterfly* and Il Commendatore in Utah Opera's *Don Giovanni*.

TO 2017...

Mezzo-soprano Emma Wheeler is this year's Oglesby Scholar. In addition to performing in RNCM operas, Emma recently sang in *Citizens of Nowhere*, a miniature opera-ballet by 2016 alum Anna Appleby and choreographer Dane Hurst. She said: *'Thanks to The Oglesby Charitable Trust I've been able to enrol on the postgraduate vocal studies course at a crucial time in my development as a singer and performer. The scholarship will be a considerable contribution towards tuition fees which I am hugely grateful for.'*

**HAVE YOU BEEN INSPIRED BY
OUR OGLESBY SCHOLARS?**

If you're interested in learning about ways you can support RNCM students and help transform a young musician's life, email development@rncm.ac.uk or call **0161 907 5394**.



Were you in the 1992 cast of *Cendrillon*? Do you have any pictures of the production you'd be happy to share with us? If so, we'd love to hear from you. Visit page 2 for full contact details, and please note that we'll return any hard copies you send our way.

Once Upon a Time...

...at a conservatoire far far away a cast of young singers took to the stage to present one of the greatest fairy tales ever told. The year was 1992 and the story was Massenet's *Cendrillon* (Cinderella).

Produced by Stefan Janski and conducted by David Lloyd-Jones, Sara Fulgoni took the title role alongside Stephen Chaundy as Prince Charming, Kathleen Wilkinson as the wicked stepmother, Louise Walsh as the Fairy Godmother, and Marianne Joseph and Claire Bradshaw as the evil stepsisters.

'Sara Fulgoni as *Cendrillon* is the latest in the long line of RNCM sopranos capable of a fully professional first-night assumption of an extremely demanding role.' David Fanning, *The Independent*

Fast forward 25 years and we're set to do it all again in a double cast production between 6 - 16 December. Following Stefan's retirement as Head of Opera last year, we're pleased to welcome guest director Oliva Fuchs, conductor Martin André and set and costume designer Yannis Thavoris for what promises to be a fantastic festive treat. Full details can be found at www.rncm.ac.uk/cinderella.

CAST

Cendrillon
Pandolphe
Madam de la Haltière
Noémie
Dorothée
La Fée
Le Prince Charmant
Le Surintendant des plaisirs
Le Doyen de la Faculté
Le Premier Ministre
Le Roi

1992

Sara Fulgoni
Craig Smith
Kathleen Wilkinson
Marianne Joseph
Claire Bradshaw
Louise Walsh
Stephen Chaudry
Riccardo Simonetti
Andrew Fraser/Rees
Martin Snell
Gavin Taylor

2017

Fiona Finsbury/Caroline Taylor
John Ieuan Jones/Matthew Nuttall
Rebecca Barry/Eleanor Watts
Eliza Boom/Charlotte Richardson
Lucy Vallis/Rhiain Taylor
Daniella Sicari/Stephanie Poropat
Kamil Bie/Michael Gibson
Edward Robinson/Liam McNally
Michael Jones/Andrew Masterson
Stephen Fort/Eugene Dillon-Hooper
Timothy Bagley/Daniel Hayes



GET INVOLVED

REMAINING PART OF YOUR LIFE
AFTER GRADUATION IS REALLY
IMPORTANT TO US.

Whether you're an RNCM graduate or an alum of one of our two founding institutions (the Royal Manchester College of Music and the Northern School of Music), whatever you're doing, wherever in the world, we'd love to hear from you.

There are lots of ways that you can get involved with RNCM life, to inspire and support the next generation of students. To learn more email alumni@rncm.ac.uk, call **0161 907 5377**, or visit our webpages at www.rncm.ac.uk

YOUR DNA'S LEFT
ITS MARK ON US.
IT DEFINES WHO
WE ARE TODAY;
IT INSPIRES WHERE
WE COULD BE
TOMORROW – LET'S
TAKE THE JOURNEY
TOGETHER.

PHOTO CREDITS

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