

THE NORTHERN

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IN THE SPOTLIGHT

Great news! We were one of five institutions to win a spotlight prize at the Global Teaching Excellence Awards.

Presented by Advance HE in association with Times Higher Education, the GTEAs celebrate outstanding institution-wide approaches to teaching and are open to all universities and higher education providers worldwide.

And on top of this, our Learning and Participation Department is on track to win the Widening Participation or Outreach Initiative of the Year category at the Times Higher Education Awards, and our *Paris-Manchester 1918* collaborative project with the Paris Conservatoire is up for Best Event at the Manchester Culture Awards. Results for both will be announced in November.



CHAMPIONS IN CHINA

Huge congratulations to the RNCM Percussion Ensemble, winners of the chamber music category and gold trophy at the China National Youth Percussion Competition in Shanghai.

Directed by 2014 alum Le Yu (our International Tutor in Marimba and Honorary Associate Artist), and comprising Lizzie Brightwell-Gibbons, Leonardo Caleffi, Darren Gallacher, Aidan Marsden, Andre Nadais and Alex Smith, the Ensemble took part in the competition during a summer tour of China which saw them perform at Beijing's Forbidden City, Tianjin's Grand Theatre and Wuhan's Quintai Concert Halls.



BEST OF BRIT

Jess Gillam's certainly on a roll at the moment. The third year saxophonist not only won a Classical BRIT Award over the summer, but she stole the show at the BBC Last Night of the Proms in September with a dazzling performance of Milhaud's *Scaramouche*.



'Jess Gillam...whirled through Milhaud's Scaramouche, her outfit as dazzling as her fingerwork.'

The Times

THE MAGIC OF MANILOW

We were thrilled to award Grammy, Tony and Emmy Award-winning musician, Barry Manilow with a prestigious Honorary Fellowship during his concert at the Manchester Arena in September.

The legendary singer, songwriter and producer was presented with the accolade by our Principal, Professor Linda Merrick, and Head of Popular Music, Andy Stott, in acknowledgement of his significant contribution to music and the music industry over the past 50 years.

Watch the presentation at rncm.ac.uk/news



NEWS

DID YOU KNOW...?

We achieved 87% in this year's National Student Survey for overall student satisfaction, exceeding the Office for Students' benchmark of 81%. And we've received over €400,000 to fund an Erasmus+ Strategic Partnership to develop digital learning resources and online conducting studies, in conjunction with the University of Stavanger (Norway), the Universidade de Aveiro (Portugal), and the Open University.



PRINCIPAL JOINS ABO BOARD

Professor Linda Merrick is the first music conservatoire Principal to be appointed to the Board of the Association of British Orchestras (ABO), the national body representing all professional and youth orchestras.

She said: *'Whilst conservatoires already enjoy a very positive relationship with Britain's orchestras, I hope my appointment to the ABO Board will help to strengthen this and provide an opportunity to share opportunities and challenges to the mutual benefit of both organisations.'*

CONGRATULATIONS TO...

Anna Denisova (PG, piano), **Maksim Kinasov** (PG, piano), **Wayne Kwon** (UG4, cello), and **Michael Brailey** (UG4, composer), winners of our 2018 Gold Medal;

Jonian-Ilias Kadesha (Junior Fellow in Chamber Music), one of three artists to have been selected for representation by YCAT;

A4 Brass (International Artist Diploma), selected as 2018 City Music Foundation Artists;

Neil Bohanna, Head of Operations, on receiving his MBE from the Princess Royal at Buckingham Palace;

and **Grace Evangeline Mason** (UG4), on winning an RPS Composition Prize.

We also extend a very warm welcome to **Ashley Wass**, who joined us this term as Deputy Head of Keyboard Studies.

OVER AND OUT

We bid farewell to three RNCM legends over the past couple of months: **Ian Duckworth**, Orchestras and Ensembles Librarian; **Pat Hutchinson**, Executive Assistant to the Vice-Principal (Academic) and Director of Performance; and **Anna Wright**, College Librarian. Together they notched up an incredible 77 years' service and we wish them all a happy and healthy retirement.

To read more RNCM stories, visit mcm.ac.uk/news



Just six years after graduating, Carly Paoli is becoming one of the most talked about singers of her generation. From performing with Andrea Bocelli at the Roman Forum to securing a Classical BRIT nomination, the British-Italian mezzo is achieving one enviable success after another. The RNCM's Hallam Fulcher caught up with the 29-year-old to find out more about her incredible rise to fame.

I meet Carly in the lobby of a boutique hotel in Chelsea, London. She's accompanied by her mother Tina, a tray of tea and macarons already laid out on the table between them. Carly explains that she fell in love with the hotel last February while preparing for her début at Cadogan Hall, located a short walk away.

'We had 65 musicians called the Abiah Symphony Orchestra and they were just fantastic,' she recalls. 'The orchestra only had three hours to prepare for the concert with just one run-through, but it went amazingly well.'

An all Italian affair, Carly was joined onstage by an array of guest artists, including flautist Andrea Griminelli, tenor Federico Paciotti and conductor Steven Mercurio. Repertoire ranged from Dvořák to Edith Piaf, Disney and Morricone, and the recording, *Live at Cadogan Hall*, was given a rave review by David Mellor in The Mail on Sunday. As Carly's first headline concert with full orchestra, the evening was not only a critical success, but the culmination of a musical journey that had begun many years before.

'As soon as I could talk I was singing – it came very naturally'

Carly's singing career started in early childhood growing up in Mansfield, where her passion for performing was obvious. *'I never really considered another career path. As soon as I could talk I was singing – it came very naturally,'* she says. *'I've got home videos of me singing along to Disney films: Beauty and the Beast and The Little Mermaid. I would play every character, even putting on a Jamaican accent for Sebastian the crab.'*

Her love of musicals quickly led to the discovery of Judy Garland, Fred Astaire and Gene Kelly. *'Singin' in the Rain was one of those on repeat every day because I loved the dancing... Eventually I wore the VHS out,'* she laughs.

When Carly turned nine she joined Stagecoach Performing Arts in Southwell. It was here that opera singer Liz Hetherington recognised the incredible potential in her voice and advised Tina to let her daughter take private singing lessons.

'Liz was touring with Opera North and it just felt right that she was able to start teaching me,' Carly remembers. *'She's now my musical director so we've been together for around 20 years. I was really blessed to find the right person at such a young age, and to still be working with her is just amazing.'*

When secondary school beckoned, Carly won a scholarship to study at Tring Park for the Performing Arts in Hertfordshire, where she focused on academics in the morning and musical theatre each afternoon. After graduation she auditioned to study at the RNCM, where she immediately impressed the audition panel. *'It was one of those situations where I sang and they more or less told me on the spot that I was in,'* she recalls.

Carly remembers taking an instant liking to Manchester and relished the opportunities and musical diversity of the city. *'It was just an amazing experience to be around so much music and to be in such an exciting place,'* she says. Her studies with David Maxwell Anderson and classes with Thomas Schulze and Susan Roper proved to be particular RNCM highlights, as was time spent with her singing peers in rehearsals and workshops. *'It was great to see how other students learn... it helped me understand my own singing better,'* she adds.

After six years in the industry, what advice would Carly give to new students? *'The most important thing is that they should keep pushing forward to find their own path. Studying is just the beginning. Afterwards it's taking everything from what you've learned and transforming yourself into an artist.'*





Carly has certainly proven her own artistry since leaving us. In November 2014, she became the first person to perform at the International Women's Media Foundation Awards in Los Angeles, hosted by Kate Hudson and Olivia Wilde. Six months later she performed with the legendary Spanish tenor José Carreras for Prince Charles at Windsor Castle, and in 2016 released a modern *Ave Maria* (composed by Romano Musumarra), which became the official song for Pope Francis' Jubilee of Mercy and was played on Vatican Radio throughout the celebrations. She was subsequently invited to perform at a concert in the Roman Forum alongside another tenor heavyweight, Andrea Bocelli, producer and songwriter David Foster (think Celine Dion, Whitney Houston and Barbra Streisand), and musical theatre superstar Elaine Paige. Carly's dressing room was inside one of the few structures that still stood amidst the ancient ruins, replete with the headless statue of a Roman emperor. *'It was a very surreal and incredible experience,'* she remembers. *'To be surrounded by so much history and performing with such amazing musicians was a real privilege.'*

2017 brought further success, with the release of Carly's début album, *Singing My Dreams*, which reached No 1 in the iTunes Classical Chart and No 2 in the Official Classical Album Chart. Released on Abiah Records, *Singing My Dreams* is a selection of classical and classic songs and includes a duet with Carreras, who described Carly as *'a wonderful person to work with.'*

Carly is particularly proud of the way the songs for the album were chosen, which she explains happened organically. *'I was able to choose and write my own songs, which doesn't often happen for artists – they're often directed by the record label as to what they'll record and what they'll sing.'*



This artistic freedom helped Carly define her musical style and personality. *'I'm a lot more aware of myself and my own musical instincts as a result,'* she says. *'It's about trusting yourself. You can meet so many professionals and get their advice but at the end of the day, nobody knows you better than you do.'*

Earlier this year, following her appearance at Cadogan Hall, *Singing My Dreams* was nominated for a Classic BRIT award (coincidentally in the same category as third year saxophonist Jess Gillam, who went on to win the accolade). *'It is an evening primarily dominated by the major labels, so coming from an independent label and receiving a nomination was a real and unexpected honour,'* she says.

Live at Cadogan Hall was released in August and since then, Carly's career has shown no sign of slowing down. As well as engagements in the UK, Italy and beyond, she was recently named as a new ambassador for the Soldiering On Awards, an annual celebration of the achievements of current and former service men, women and their families. She was also appointed an Ambassador for the 2018 BBC Music Day alongside Kylie Minogue, Gareth Malone, Yolanda Brown, Gabrielle and Blossoms.

With an impressive checklist of recent successes, Carly's achievements stand testament to her own artistic talent and the fruits of first-class training. From performing Disney as a child in Mansfield to stepping out on some of the world's top stages, Carly Paoli is not only singing about her dreams, but living them too.

carlypaoli.com

Do What You Love

A LOVE OF MUSIC OPENS DOORS TO ENDLESS POSSIBILITIES...

The RNCM community is alive with people who achieve amazing things every day, inspired by a simple love of music. Together, our stories not only define who we are, but can also leave a lasting impression on the next generation of musicians.

Do What You Love is our 2018 – 2020 marketing campaign. Driven by our alumni, staff and students, it will truly embody who we are and what we do differently. Whether you're performing in venues throughout the world, standing in front of a classroom of children or making an incredible difference in hospitals and care homes, we'd love to hear about it. By sharing our stories, we can inspire others to do what they love too.

Get involved by tagging us on social media using **#DoWhatYouLove** or contacting our Alumni Team direct at alumni@rncm.ac.uk.

You're part of our story; let's share it together.



NORTHERN

INTRODUCING....

In September 2016 we were proud to welcome the first of our new Honorary Associate Artists.

Alexandra Dariescu (piano, 2008), Tom Harrold (composition, 2015), Mikhail Nemtsov (cello, 2015), Kathryn Rudge (mezzo-soprano, 2011), and Le Yu (percussion, 2014), were selected for the ambassadorial role due to their outstanding achievements after graduation.

This month, we're thrilled to say that the inaugural five have accepted our invitation to extend their tenure for three years, and we've welcomed a further seven to the scheme.

James Hendry (repetiteur/conducting, 2016, pictured), Daniel Kidane (composition, 2012), Soraya Mafi (soprano, 2010), Alexander Panfilov (piano, 2016), Abel Selacoe (cello, 2018), Andrés Yauri (bassoon, 2018) and the A4 Brass Quartet (2018) will play an active role in promoting and supporting our strategic initiatives over the next five years.

HIGHLIGHTS

Best of luck to Sir Harrison Birtwistle (RMCM), Laura Bowler (2008), Gavin Higgins (2005, pictured) and Matt London (saxophone, 2009) who have been nominated for British Composer Awards.

The 2018 shortlist features 37 composers across 12 categories, including orchestral, jazz, sonic art, chamber ensemble, stage works and wind or brass band.

Sir Harrison's *Deep Time* appears in the Orchestral category, while Laura's *A Damned Mob of Scribbling Women* competes in the Solo or Duo category, Gavin's *Dark Arteries Suite* is in the Wind Band or Brass Band category, and Matt's *Rituals* is up for best Jazz Composition for Large Ensemble. PhD students Robert Laidlow and Lucy Pankhurst also have works shortlisted. The results will be announced on Tuesday 4 December.

NORTHERN HIGHLIGHTS

SEWING SPECTACULAR

Last month, our Theatre temporarily became a gallery space to show an incredible piece of art by Linda Begbie, our multi-talented Senior Development Manager who also happens to be an alum (2010) and former Junior Fellow in Bassoon (2014).

Rising Circle was four years in the making and contains over 10,000 tessellating hexagons each individually pieced and sewn together by hand.

View more pictures and read what Linda says about the work at rncm.ac.uk/news



NORTHERN HIGHLIGHTS

ÁGREDA SIGNED BY HAZARD CHASE

Conducting alum Carlos Ágreda (2016) has been signed by Hazard Chase for general management.

The good news follows his recent appointment as Music Director and Conductor of the Empire State Youth Orchestra, which he took up after a two-year tenure as Conducting Fellow at the Curtis Institute of Music under the mentorship of Yannick Nézet-Séguin.



VOICE OF THE WORLD

Did you know that our President, Sir John Tomlinson, was the voice of the BBC's official World Cup trailer?

The famous bass, who studied with us in the 1970s before becoming President last year, was invited to take part in the video, entitled *The Tapestry*, while performing in a Shostakovich opera at Covent Garden.

Directed by Nicos Livesey, *The Tapestry* featured iconic World Cup memories, rendered entirely in embroidery – 227,000 metres of thread creating 600 unique frames of tapestry to be exact. The soundtrack was the traditional Russian folk song *Ochi Cheryne*, which Sir John recorded at Abbey Road Studios with the London Metropolitan Orchestra.



INTERACTIVE OPERA

Composition alum Michael Betteridge (2013) wrote the music to *#echochamber*, an interactive Twitter opera based on Jon Ronson's best-selling book, *So You've Been Publicly Shamed*.

The innovative theatrical event, brought to the stage by The Aequitas Collective and Folk Opera Iceland, starred vocal alums Rosie Middleton (mezzo-soprano, 2013) and Ísabella Leifsdóttir (soprano, 2009). It explored the impact of social media on our wellbeing and mental health, encouraging audiences to engage with the characters through a live Twitter feed, using their own social media accounts.

CONGRAT- ULATIONS TO...

Eliza Boom (soprano, 2018), who won \$20,000 at the Lexus Song Quest in New Zealand;

Alexandra Dariescu (piano, 2008), awarded the title of Officer of the Romanian Crown by the Romanian Royal Family and selected as a Young European Leader by Friends of Europe;

Ed Keeble (guitar, 2018), who's re-joined us as RNCM Development Officer;

Catriona Hewitson (soprano, 2014), winner of the Ferrier Loveday Song Prize at the Kathleen Ferrier Competition;

Stephen Hough (piano, 1980), awarded Honorary Membership of the Royal Philharmonic Society;

Dr Emily Howard (composition, 2003), whose Barbican commission will open the London Symphony Orchestra and Sir Simon Rattle's 2019 season;

Toby Hughes (double bass, 2016), chosen as a 2018 City Music Foundation Artist;

Adrian Kelly (repetiteur, 2002), on his appointment as Artistic Director of Buxton International Festival;

Daniel Kidane (composition, 2012), selected as a finalist in the 2018 Black British Business Awards;

and **Oliver She** (piano, 2016), who walked away with \$27,000 and a \$5,000 bursary at the Australian Piano Awards.

ARISE SIR SIMON

Special congratulations to baritone **Simon Keenlyside** (1987), who was awarded a knighthood in the Queen's Birthday Honours for services to music, and to mezzo-soprano **Alice Coote** (1992) who received a CBE.



SCOTT BROTHERS DUO

KIN AND
KEYBOARDS

You only have to witness the energy of their live performance or check out their YouTube channel (with its astounding 7 million views) to see that keyboard players Jonathan and Tom Scott share something special. Here, the talented siblings give insight into the creative connection that enthral audiences all over the world.

How did you both decide to play keyboards?

JS: I wanted to play the violin when I was about five years old, but I failed the 'clapping a rhythm' test at primary school (I'd probably still fail that today) so I chose the piano instead. A brilliant teacher called Marion Barnett lived round the corner from us. She was 80 years old and charged 50p a lesson. After a few weeks, I became organist of the Church near our school. Our grandfather played the piano and was taught by William Walton's father in Oldham, but I never heard him play.

TS: When I was younger, I really liked singing and had slightly eccentric interests. My first musical performances, aged eight, were George Formby impersonations (complete with banjolele). I used to sit in on Jonathan's piano lessons and then one day decided that I'd like to learn it too.

Was there ever any question of pursuing a different career path?

JS: I love science as well as being a practical person, so I would have loved to go into medicine as a surgeon or something like that. I could have still enjoyed music as a hobby I guess, but it doesn't quite work the other way around!

TS: When I was younger, if I wasn't playing music, I was drawing or painting. I now create visuals and animations for our concerts, so I suppose I'm ticking that box as well.

What are your favourite career moments to date?

JS: This changes on a weekly basis because we go to so many beautiful places and play amazing pieces of music. Playing the Royal Albert Hall organ is

always thrilling, and I feel privileged, and very lucky, when I'm handed the key to a huge cathedral or stately home and I have the entire place to myself. We performed in the Basilica of Montserrat in Barcelona last year, which was very special. And of course, The Bridgewater Hall has one of the greatest organs in the world. As their Associate Artist I always love performing my lunchtime concerts to a wonderfully supportive audience.

TS: I agree, we have performed at some amazing venues. We recently did a sold out piano and organ concert in front of 2000 people at The National Concert Hall in Taipei City, Taiwan. It was incredible. I've also really enjoyed performing on television on a number of occasions; from Blue Peter (I have a badge!) to playing the banjo on Stars in their Eyes.

You have successful careers as solo artists. What led you to make music together?

JS: We've always been best friends and played together – it was Lego and Scalextric when we were children – so I guess it made sense to play piano duets as we got older. Then we experimented with combinations like piano and organ, two pianos, harmonium and piano, and they all seemed to work. We're basically still the same as when we were five years old – our entire life is like playing out in the summer holidays except now we don't have to go back to school!

TS: Jonathan used to accompany me in the early days when I was singing or playing the trumpet at festivals and concerts. We're very 'in tune' with each other, and our keyboard duets were really just a natural progression for our musical activities.



Do you think being brothers brings an extra special quality to your performances?

JS: Everybody tells us that we seem to have a sort of telepathy, but we don't know any different. It's always really easy to play with Tom, which has been useful when we've played at venues where we can't hear or see each other! We recently arrived for a performance in Germany and found that the piano and organ were not only on different floors, but were also over 100ft apart at opposite ends of the church. Amazingly the whole concert was played in sync even though I didn't hear a note that Tom played.

TS: I think audiences find it interesting – some people think we're twins – but as well as having a really good connection, we also have very different performance styles and so we each bring something unique to the duo.

Your careers are very varied. What do you enjoy most about working in music?

JS: The variety. We never know what will happen next! Even when I was at Chetham's I used to arrive in the morning and be told I was giving a lunchtime concert that day – I'd sometimes be handed a train ticket and sent off somewhere. That was great experience and preparation, and it's never really changed. I'm very inquisitive too. I play piano, organ, harmonium and harpsichord and it amazes me how many new pieces of music I keep discovering; there's far more than I can get through in one lifetime, but I'm giving it a go!

TS: I enjoy everything I do really, especially teaching and sharing ideas with other musicians. I devise education projects for The Bridgewater Hall and the latest one, ORGANised Pictures, enabled me to take six primary schools on a tour of Manchester Art Gallery where I led drawing and composing workshops. Afterwards we all performed our music next to our art works on The Bridgewater Hall stage. Teachers from all over the world email me to tell me that they've played my

animations in their classes and that they've made a big difference to their students' enjoyment of classical music.

What skills and attributes are key to enjoying a successful career in music?

JS: Patience and hard work... and enjoy the journey! When you are practising for six to eight hours a day things seem to happen quite slowly. A lot of people want an X-Factor/Britain's Got Talent overnight success, but things take time – you have to work hard and accept that you'll have setbacks, rejection and a huge amount of criticism. If you have the determination to stick with it then it might all be worth it; otherwise you'll never know.

TS: You have to really love what you are doing, have great determination, and keep finding new opportunities and experiences, even if that may mean doing something you haven't done before.

What advice would you give to graduates just finishing their studies with us?

JS: I think it's important to question everything and how it works. Music needs to be fresh and alive so it can't just be presented in the same way forever. Don't try and be different for the sake of it, but try and stick to what you believe in. I was always told that I would have to choose to play either the piano or the organ, but I disagreed with that advice. I was lucky enough to study both instruments equally at Chetham's and the RNCM, and I'm still doing that today. I wouldn't be doing that if I'd listened to everybody else.

TS: Once you're determined to make a career in music, you'll never stop. Hopefully it will be a journey of experiences and learning that will last a lifetime, so make it as varied as possible, stay inspired, and keep practising!

Jonathan graduated in 2000 and is RNCM Staff Pianist. Tom gained his degree in 2003 and is an RNCM Tutor in Electro-acoustic Composition.

scottbrothersduo.com

WHERE ARE THEY NOW?



'The College Big Band gets better and better. We've been attending for about 20 years and find it hard to believe these wonderful musicians are students! Congrats to Mike Hall for his efforts in building such a splendid ensemble...'

Audience member



In this issue of Where are they Now? we celebrate one of the College's most popular performance ensembles: the RNCM Big Band. Always a hit with audiences, our musicians have performed with some of the biggest names in jazz over the years, including Sir John and Jacqui Dankworth, Nikki Iles, Julian Joseph, Gwilym Simcock, Clare Teal and Clark Tracey.

We hope these pictures bring back memories of your student days. Did you perform with the RNCM Big Band? Which guest artists did you play alongside? Do you recognise anyone pictured here? If so we'd love to hear from you. Email alumni@ncm.ac.uk with your stories and we'd be happy to include them either in the next edition of The Northern or on our alumni webpages.



SAVE THE DATE:

THE RNCM BIG BAND WITH PETE LONG

Benny Goodman Night: Jingle, Swing, Swing, Swing!

Friday 14 December
RNCM Theatre 7.30pm

www.ncm.ac.uk/whatson

THE RESILIENT MUSICIAN

As our students face life in a fast-changing, increasingly challenging environment, there has never been a more important time to focus on their physical and mental health. The music industry has changed considerably in recent years, and as such, it is vital that we continue to train resilient musicians well-equipped to cope with the demands of a career in music.

With this pressing need for mental health support, the 2018 Annual Appeal will raise funds for student mental health and physical wellbeing. With your help, we can continue to provide young musicians with the vital support they need throughout their studies. Musicians like flautist Kathryn Williams (2015), who developed a chronic sinus condition during her postgraduate studies which meant she had to adapt to a new way of practising whilst also dealing with the challenges of being a single mum.

Here, Kathryn shares insight into how her health impacted on her playing, and how the RNCM supported her journey as both a performer and parent.

As a musician you've worked through some exceptional circumstances. How have these impacted on your playing and approach to music?

Much of the way that I play is underpinned by the rigorous training I received from my incredible flute teachers at the RNCM and the sheer amount of practise I put in. However, a debilitating chronic sinus condition during my MMus studies forced me to completely rethink how I approached the flute. I could no longer use the set-up for breathing and phrasing that I had learned and had to find ways of measuring the amount of air required for every note to be as economical as possible. Playing caused me extreme pain so I learnt to prepare away from the instrument. This was all exacerbated by the fact that I was a single parent at the time. My daughter was one when I started my MMus, but having her as my audience meant that I found ways to make practise look more entertaining.

How did your time with us help you through this period?

To be honest, I've forgotten most things, apart from the constant cycle of changing nappies, practising, making meals, nursery drop-offs and pick-ups, flute lessons, grocery shopping, rehearsals, playdates and attending lectures. I was determined to forge a career as a flautist while managing life as a single parent, but wasn't always sure it was possible. I appreciated that I was treated no different to the other students at the RNCM; I won the Concerto Competition and I was given amazing opportunities, including performing at Wigmore Hall, the British Museum and Imperial War Museum North. I was trusted to make suitable arrangements so that it could work, and I truly learned to juggle my responsibilities during my studies.

What advice would you give to current students and graduates if they were to encounter similar issues?

Look after yourself as much as possible by thinking of your future self, even if it's packing a lunch the night before a busy day. Push yourself: I feel that if I can do this, anyone can – you rise up when you need to. But also don't be afraid of asking for help. You can find it in the most unlikely of places. I got a lot of support from the College's counselling service when things were particularly tough.

What are you working on next?

I'm in my second year of PhD study at the University of Huddersfield in their Centre for New Music Research. My research is made up of a collection of performance projects examining ways in which overcoming various forms of restriction can affect the collaborative process and performance practice. *Coming Up for Air* is a project that commissions pieces limited to a single breath. This idea grew from the healing process following surgical intervention for my sinus condition. There are over 100 single-breath pieces in the collection, and I'm making an album for Huddersfield Contemporary Records to be released next year. The other project, PIXERCISE, is a collaboration with Australian/Taiwanese composer Annie Hui-Hsin Hsieh. The piece is a 20-minute high intensity interval training workout in which I play the piccolo throughout. I'm very excited to be performing it at hcmf// in November.

Kathryn was generously supported throughout her studies by The Dorothy Stone Award and ABRSM. However, an increasing number of our students require extra support to enable them to successfully complete their training. For more information on how you get can involved or to support our Annual Appeal, please email rosie.kew@rncm.ac.uk or call 0161 907 5280.



In July, RNCM students took the picturesque trip to Montepulciano in Italy for the annual Cantiere Internazionale d'Arte.

It was the 18th time we've been involved in the festival over the past 25 years, and to mark the occasion we've chosen pictures from this year's festival and from our Archive to illustrate how the Tuscan village has retained its timeless charm.

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.

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.

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