

ANNUAL  
REPORT  
2021/22



ROYAL  
ACADEMY  
OF  
MUSIC 200

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UNIVERSITY  
OF LONDON

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Roscoe Jutter

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# WELCOME

Reflecting on last year – a very significant and exciting one for the Academy as we came out of the pandemic straight into our Bicentenary – we feel immense pride in the exceptional achievements of our staff and students.

We have invested in our future by way of new bursaries and endowed chairs; developed long-term educational projects; established opportunities for emerging talent; grown our major industry collaborations and built new relationships with fellow leading conservatoires, especially through the Sir Elton John Global Exchange Programme. The 255 successful events we held in the last year, in spite of Covid-19 restrictions, reflects the value we continue to place on our students working with the finest musicians in the world.

As we move into our third century, we are deeply conscious of monitoring the wellbeing of our students, and this has led to some significant reviews into how we invest in areas of support.

Our teaching is evolving to reflect a fast-changing cultural landscape with programming and the curriculum encouraging students to explore their personal creative ambitions more freely than ever.

We thank our Governing Body, Senior Management Team, and supporters whose dedication of time, expertise and resources help us accomplish our goals. The generosity of our donors translates, gratifyingly, into the continued success and destinations of our graduates. This confidence placed in our work gives us the optimism to continue believing in the profound value and importance of the Academy's mission.



**Professor Jonathan  
Freeman-Attwood CBE**  
Principal of the Royal  
Academy of Music



**Dame Jenny Abramsky DBE**  
Chair of the Governing Body

We were deeply saddened by the death of our Patron Her Majesty Queen Elizabeth II at the beginning of the new academic year.

During her 70-year reign, the Queen was a steadfast supporter of the Academy and our mission to support and strengthen the future of music. We thank her for her dedication.



# LOOKING BACK

Michael Johnson



## BRINGING MUSIC TO LIFE

### ACADEMY CALENDAR

The start of a new academic year is always exciting, but this year perhaps more than ever, as we emerged from many of the restrictions imposed by Covid-19. In September and October, we continued to livestream concerts. We were delighted finally to welcome the public back to the Academy from 1 November.

Our autumn programme included more than 30 world premieres by leading composers, all part of our ambitious 200 PIECES Bicentenary project. The Academy Symphony Orchestra performed works by Academy alumnus Joseph Howard and Michael Tippett conducted by **Edward Gardner**, and **Sir Mark Elder** took the podium for an all-Sibelius programme. **Lorenza Borrani** and **Clio Gould** directed the Academy Chamber Orchestra and Sainsbury Royal Academy Soloists respectively, and the Academy Big Band performed with **Jason Yarde**.

Pianist **Tamara Stefanovich** curated and performed in our Chamber Music Festival, and the Autumn Piano Festival examined the art of piano transcription. The final concerts in our Bach the European series were directed by **Rachel Podger**, **Philippe Herreweghe** and **Iain Ledingham**. Those sharing their expertise in masterclasses included **James Ehnes**, **Ning Feng**, **Hadley Fraser**, **Christian Gerhaher**, **Simone Lamsma** and **Anneleen Lenaerts**.



Craig Fuller

Sir Mark Elder conducting the Academy Symphony Orchestra

## LOOKING BACK

Royal Academy Opera's double bill of *L'heure espagnole* and *Gianni Schicchi*, directed by **Stephen Barlow** and conducted by **Alice Farnham**, was described by Operawire as a 'deft and witty' production showcasing 'a host of new talent'. The Musical Theatre Company's end-of term production '*Hello, Jerry!*', a celebration of legendary Broadway composer and lyricist Jerry Herman, brought our autumn term to a triumphant end.

Spring term was a particularly exciting time as it marked the official start of the celebrations for the Academy's Bicentenary. Our new Bach series, *Bach in Leipzig*, focused on the magnificent works created by Bach when he became Thomaskantor, around a century before the founding of the Academy. The first concerts of the series were directed by **John Butt**, **Rachel Podger** and **Eamonn Dougan**.

**Ludovic Morlot** and **Andrew Gourlay** made their debut appearances with the Academy Symphony Orchestra. Live streams of three concerts were shared by Classic FM: the Academy Symphony Orchestra's all-Elgar programme conducted by **John Wilson** had combined views across YouTube and Facebook of 17,500; Academy Song Circle's Wigmore Hall recital of Schubert Lieder composed in 1822 attracted an additional 3,500 views; and a Bicentenary Chamber Music Festival concert featuring Schubert's 'Trout' Quintet received 11,000 views.

The Academy Chamber Orchestra performed Schubert's 'Unfinished' Symphony and Mendelssohn's Violin Concerto with student soloist Preston Yeo, conducted by **Dinis Sousa**, and **Jessica Cottis** conducted the Academy's contemporary music ensemble, the Manson Ensemble. The Academy Song Circle and Academy Baroque Soloists both performed at Wigmore Hall, the latter with **Rachel Podger**, and the Academy Big Band performed with **Bill Laurance** at Ronnie Scott's.

The two-day inaugural Students Create Festival saw Academy students take over performance venues for an eclectic and imaginative mix of concerts, staged events and video. *Daylighting*, a community opera commissioned by the Academy for the Bicentenary, composed by PhD student



*Gianni Schicchi*



*Hello, Jerry!*

## LOOKING BACK

**Louise Drewett** and featuring students from two Camden primary schools, had its premiere performances in the Susie Sainsbury Theatre. 200 PIECES world premieres included works by **Hans Abrahamsen**, **George Benjamin**, **Sally Beamish** and **Daniel Kidane**.

Royal Academy Opera's spring production was a triple bill of Monteverdi's *Lamento d'Arianna*, the prologue to Strauss's *Ariadne auf Naxos* and the world premiere of graduate Freya Waley-Cohen's *WITCH*, conducted by **Ryan Wigglesworth**. The opening night was livestreamed, attracting more than 6,000 views.

Among the illustrious artists who held masterclasses in the spring were **Dame Sarah Connolly**, **Joyce DiDonato**, **Dave Holland**, **Angelika Kirchschlager**, **Igor Levit**, **Claude-Michel Schönberg** and **Imelda Staunton**.

The summer term kicked off with the launch of our ambitious £60m fundraising campaign, **The Royal Academy of Music's Future**, which included a film that captured in two minutes the essence of the Academy as a 21st-century institution. (For more about this campaign and its aims, see page 22.) A few weeks later, we welcomed **Sir Elton John** and **David Furnish** back to the Academy. They were inducted into the Regents' Court of Benefactors, a select group of our most generous donors, after which they took part in a Q&A session with students and the Principal.

Among the term's performances were twenty-eight 200 PIECES works, and two concerts in our Bach in Leipzig series directed by **Iain Ledingham** and **John Butt**. The Academy Big Band performed with **Julian Siegel**, and the always-innovative Summer Piano Festival included film improvisation, bold premieres, Bach's keyboard works and music from America. The second Seen and Heard Festival, presented by the Students' Union alongside the Feminist, LGBTQIA+ and Ethnic Diversity societies, celebrated diversity in classical music.

The final of the prestigious Royal Academy of Music Bicentenary Prize took place at Wigmore Hall, with five instrumental and vocal students performing for the £10,000



*The Royal Academy of Music's Future Campaign Film*



Visit from Sir Elton John

**//** A totally committed cast at a stunningly high level of accomplishment [...] a landmark occasion for a landmark birthday **//**

Four-star review of Royal Academy Opera's spring triple bill, *The Telegraph*



## LOOKING BACK

prize. (See page 11 for details of the winner.) There were masterclasses with, among others, **Eric Aubier**, **Mary Bevan**, **Cynthia Erivo**, **Giovanni Guzzo**, **Tasmin Little**, **Andrew Marriner**, **Aisha Orazbayeva** and **Stuart Skelton**.

Royal Academy Opera's summer production was Handel's *Imeneo* directed by **Paul Carr** and conducted by **David Bates**; and the Musical Theatre Company's end-of-year productions, Adam Guettel's *The Light in the Piazza* and Sondheim's *Merrily We Roll Along*, both received five-star reviews in the Musical Theatre Review.

One of the highlights of our Bicentenary celebrations was the performance of Mahler's Third Symphony at Royal Festival Hall in June, conducted by **Semyon Bychkov**, our Klemperer Chair of Conducting. The performance received a well-deserved standing ovation and four-star reviews in *Bachtrack* and the *Observer*.

### COLLABORATIONS

Collaborations have always played a critical part in life at the Academy, and this year we are thrilled to have announced the **Sir Elton John Global Exchange Programme**, developed by the Academy and endorsed by Elton John. From September 2022, students from 12 top conservatoires around the world will take part in educational exchanges with the Academy.

We welcomed principal players from the **Czech Philharmonic** in November and March as part of our ongoing partnership with the orchestra. They gave workshops and masterclasses, and performed in concert with wind, brass and cello students.

Over the course of the year, as well as opportunities to perform alongside illustrious Academy professors and visiting artists, students enjoyed side-by-side performances at the Southbank Centre with the **London Symphony Orchestra** and **London Sinfonietta**; at the Academy with the **Doric String Quartet**, **Septura** and **Riot Ensemble**; and at Wigmore Hall with the **Nash Ensemble**. Such invaluable opportunities make the Academy experience unique, offering significant educational and artistic benefits and broadening cultural horizons.



Semyon Bychkov conducting Mahler 3

// This was as satisfying a Mahler Three as we would expect even from the resident orchestras in this hall, a tribute to the great institution that brought the musicians together and prepared them so well

Bachtrack



## LOOKING BACK

### GRADUATION

Our graduation ceremony at Freemasons' Hall in July was a great opportunity to celebrate the achievements of our graduands in the presence of their families, friends and supporters. Receiving honours were **Susan Collier, Allyson Devenish, Helena Dix** and **Cliff Masterson** (Fellows); **Kadiatu Kanneh-Mason** and **Kirsty MacDonald** (Honorary Fellows); **Cynthia Erivo, Matt Lucas, Tom Poster, Dame Patricia Routledge** and **Tim Williams** (Honorary Members); and **Semyon Bychkov** and **Lin-Manuel Miranda** (Honorary Doctors of the University of London). It was a pleasure to hear the heartfelt addresses by Semyon and Lin-Manuel.



Frances Marshall



### RECORDINGS

Recording continues to be an invigorating part of Academy life. As part of the Royal Academy of Music Bicentenary Scholars Series, which highlights students with outstanding solo potential, violinist **Charlie Lovell-Jones**, cellist **Edvard Pogossian**, bass-baritone **Ossian Huskinson**, and pianists **Juynan Chen** and **Aidan Mikdad** made recordings in the last year.

## SUCCESS STORIES

### STUDENTS

With the Academy's full return to music-making, there were many significant achievements by our students. Here are just a few which we celebrated over the course of the year.

The Pavarotti Prize for final-year Royal Academy Opera students went to **Josi Ann Ellem** this year, with **Patrick Keefe** coming second. The Blyth-Buesst Operatic Prize was awarded to **Vitor Bispo**, and in the Richard Lewis/Jean Shanks Award, **Clara Orif** won first prize and Audience Prize, with **Samuel Stopford** coming second and **Razmik Melkonian** taking the Webb Award for Piano Accompaniment.

The five finalists in the Royal Academy of Music Bicentenary Prize at Wigmore Hall were trombonist **Isobel Daws**, pianist **Kenny Fu**, mezzo-soprano **Bernadette Johns**, violinist **Charlie Lovell-Jones** and bass-baritone **Michael Ronan**. The £10,000 prize went to Michael, with a special commendation for Isobel. Two further prizes were awarded: the Vivian Langrish Prize for Accompanists went to **Harry Rylance**, and the Alumni Audience Prize, supported by Academy community and voted for by the in-house audience, went to **Charlie Lovell-Jones**.

**Ariel Lanyi** won third prize in the Leeds International Piano Competition, **Kenny Fu** came third in the 5th Vigo International Piano Competition and **Gabrielè Sutkutė** won second prize and the Audience Prize at the Birmingham International Piano Competition.



Frances Marshall

Charlie Lovell-Jones



Tania Niwa

Josi Ann Ellem

## LOOKING BACK

**Edgar Francis** won the Cecil Aronowitz International Viola Competition, and violinist **Elodie Chousmer-Howelles** was awarded the Len Lickorish Memorial Prize for a String Player of Promise in the Royal Over-Seas League Annual Music Competition.

At the end of August 2021, the **Kanneh-Mason** family (Academy students past and present) performed at their Family Prom, which was broadcast on BBC Radio 3 and BBC Four.

**Sheku** and **Isata Kanneh-Mason** released a new album, *Muse*, on Decca Classics, which went straight to No 1 in the Official UK Classical Charts.

Jazz student **Daniel Higham** (trombone) won The Musicians' Company Young Jazz Musician Award 2021. The eighth and final recipient of the Richard Turner Jazz Fund was guitarist and composer **Stan Brunt**, and jazz saxophonist **Emma Rawicz** won Jazz Newcomer of the Year at the 2022 Parliamentary Jazz Awards.

Conducting student **Nicolò Foron** was announced as the new Assistant Conductor of the Ensemble intercontemporain in Paris, and was also selected as a 2022 Tanglewood Conducting Fellow. Doctoral student **Conrad Asman** was chosen to work with the London Philharmonic Orchestra on its Young Composers Programme.

**Liam Bonthrone** won the Clonter Opera Prize 2022. Fellow Royal Academy Opera student **Cassandra Wright** won the Bampton Classical Opera Young Singers' Competition, with **Ilan Kurtser** winning the accompanist's prize.

Several students were accepted by prestigious opera studios, starting in September 2022, including **Liam Bonthrone** with Bayerische Staatsoper, **Max Lawrie** with Opernhaus Zürich, **Sophie Sparrow** with Mascarade Opera Studio in Florence and Master's student **Jack Lee** with Wiener Staatsoper.

Piano Accompaniment student **Ilan Kurtser** won the Accompanist's Prize at the Kathleen Ferrier Awards, **Joseph Cavalli-Price** won the Pianist Prize in the Mozart Singing Competition and **Max Bilbe** was offered a place as a repetiteur on the National Opera Studio's Young Artists' Programme.

### APPOINTMENTS

We work hard to attract and retain the best teachers and collaborators so that our students can benefit from the expertise of some of the most distinguished names in the business. This year's appointments include **Sheku Kanneh-Mason**, who became our first Menuhin Visiting Professor of Performance Mentoring. Following the biggest single gift in the Academy's 200-year history from the Gatsby Charitable Foundation, **Daniel Bowling** became the Gatsby Chair of Musical Theatre – the first fully endowed chair at any UK conservatoire. A second anonymous gift funded the new Dame Myra Hess Chair of Piano, the first incumbent of which is **Joanna MacGregor**.



## LOOKING BACK

Musical Theatre student **Desmonda Cathabel** won the 14th Annual Stephen Sondheim Society Student Performer of the Year at the Sondheim Theatre in the West End.

### ACADEMY STAFF AND ASSOCIATES

Jazz professor **Nikki Iles** won the Jazz Composition Award at the Ivors Composer Awards. Nikki was also awarded a British Empire Medal (BEM) in the New Year Honours list. Visiting Professor **Steven Osborne** received an OBE.

Twelve new University of London Professors were appointed at the start of our Bicentenary year: Professors **Daniel Bowling, Mark David, Sian Edwards, David Gorton, Helen Grime, Brenda Hurley, Kate Paterson, Daniel-Ben Pienaar, Patrick Russill, David Sawer** and **Nick Smart**, and Associate Professor **Emily Kilpatrick**.

**Ryan Wigglesworth**, the Academy's Richard Rodney Bennett Professor of Music, was announced as the next Chief Conductor of the BBC Scottish Symphony Orchestra; **Edward Gardner**, Sir Charles Mackerras Chair of Conducting, was announced as the next Music Director of the Norwegian Opera & Ballet.

**Susie Sainsbury**, Deputy Chair of our Governing Body and long-time friend and supporter of the Academy, received a Special Recognition Olivier Award in March. She also received a Damehood in the Queen's Birthday Honours in June.

Historical Performance professor **Chi-chi Nwanoku** was made CBE in the Queen's Birthday Honours, and Visiting Professor of Piano **Stephen Hough** was awarded a Knighthood.

### RESEARCH

We continue to champion innovative research projects which inform performance and pedagogy throughout the industry. In the results of the Research Excellence Framework 2021, published on 12 May 2022, 61.8% of the Academy's research outputs were given the highest ratings of 4\* and 3\*, signifying world-leading and internationally excellent work.

Among the distinguished members of our community who died this year were **John Ashton Thomas**, who taught for many years in the Jazz Department; composer, conductor and organist **Malcolm Hill**, who taught at the Academy from 1969 to 1994; and **Roger Tapping**, former professor of viola. We were also sad to say goodbye to friend of the Academy **Stephen Sondheim Hon DMus**, and significantly, **Harrison Birtwistle**, Visiting Professor for over 25 years, and perhaps the greatest British opera composer.

The Academy hosted the AEC European Platform for Artistic Research in Music conference from 7 to 9 April 2022. Over 90 delegates attended in person, with an additional 44 attending the conference online. Of those attending in person, 42 institutions were represented, from 16 countries. From within the Academy 10 PhD students participated, either as performers, giving peer-reviewed presentations, acting as helpers, or a combination of these; **Timothy Jones** gave the key-note presentation, and **Robert Sholl** gave a peer-reviewed 'l8nite' performance.

We shape musicology through numerous book and journal publications. Keyboard research fellow **Roy Howat** and associate professor **Emily Kilpatrick** completed the fourth volume of Gabriel Fauré Complete Songs (Peters Edition), continuing the groundbreaking editorial work which have given unfamiliar repertoire a new lease of life. Head of Open Academy **Julian West** co-authored a report for the Baring Foundation about participatory arts practice with people with severe mental illness, expanding the reach of music research to a broader community.

## PAST, PRESENT AND FUTURE

### ACADEMY COLLECTIONS

The Museum and Library Collections continue to support our community by conserving and promoting access to our collections. In 2021/22, approximately 350 instrument and bow loans were made to students and staff. With the generous support of the Calleva Foundation, we added an Italian harpsichord made by **Matthias Griewisch** and a double bass bow by **Brian Tunncliffe** to the Calleva Collection. Special loans included the Girolamo Amati tenor viola, c 1620, to **Paul Silverthorne** for recitals in Cremona, Oxford and London, and the 1716 'Maurin' Stradivari violin to **Margaret Faultless**.

The Museum galleries hosted several virtual events and were used for classes, rehearsals and instrumental loan trials. Access to these instruments enhances players' exploration of the heritage that shapes current performance practice.

// Access to these instruments enhances players' awareness and exploration of the heritage that shapes current performance practice

Susana Caldeira





## LOOKING BACK

In June, after an extended period of closure owing to Covid-19, the Museum reopened to the public on Fridays. Temporary exhibitions in the Tertis Case in the basement of the main Academy building included a display about Alice Mary Smith for Women's History Month in March; and, in May, a celebration of May Mukle, who attended the Royal Academy of Music from the age of 13 and was one of the original members of the Society of Women Musicians.

Over the course of the year, 964 items were digitised for the Museum and 12,221 page images were digitised for the Library, most of which were scanned on a new roboscanner, which was part-funded through the generosity of a philanthropic donation. As part of ongoing collections care, the strings workshop, storage and office were refitted.

To find out more about our collections and view many of our objects, visit [ram.ac.uk/museum](https://ram.ac.uk/museum).

## NURTURING POTENTIAL

### JUNIOR ACADEMY

Junior Academy is a fundamental and integral part of the Academy. It provides music education of the highest quality to those aged 4 to 18 through its First Strings and First Guitar experiences, Primary Academy, Junior Jazz and Junior Academy programmes. We are grateful for the continuing support of the Wolfson Foundation, The Leverhulme Trust, **Sir Elton John** and a number of other individual benefactors.

Applications for Junior Academy places remained strong, and the 2021/22 academic year began with 412 students. We awarded 38 bursaries in addition to our 35 government-funded Music and Dance Scheme places, and 11 fully-funded Chance to Play places for our First String Experience.

After the disruption of Covid-19, September marked a return to normality and the reinstatement of the usual timetable. Parents were welcomed back for the last three Saturdays of each term to enjoy concerts by our larger ensembles, the Symphony Orchestra, Sinfonia, Senior Strings Chamber

## LOOKING BACK

Orchestra, Symphonic Wind, Choir, and Brass ensemble. We are grateful to our President, HRH The Duchess of Gloucester, who attended a concert each term and has been very supportive of our students.

**Lucas Dick** gave an assured performance on the clarinet in the woodwind category final of BBC Young Musician, and **Jaren Ziegler** was the first viola player to reach the final. 70% of our Year 13 leavers have chosen to study music at a university or conservatoire, and 28 students gained places in the National Youth Orchestra.

## MAKING A DIFFERENCE

### OPEN ACADEMY

Open Academy is the Academy's Learning, Participation and Community initiative. Working with its artistic and community partners, it offers opportunities for students and participants to make music together. Projects include workshops with children and young people in mainstream schools and special educational needs and disability (SEND) settings, disabled people, those receiving treatment in hospital, residents and staff of care homes, and people attending day centres.

After more than a year of working remotely with our schools and community partners, the return of face-to-face projects was met with renewed enthusiasm. Remote online work also continues where it remains valuable, including the second year of Out of the Ordinary, a partnership with Wigmore Hall and Rare Dementia Support, and online visits to children at the Royal London Hospital in Whitechapel.

Over the course of the year, we worked with several primary schools, exploring the children's creativity and making music inspired by topics as varied as theme parks, Earth from space, fossils, climate change and squishing mosquitoes. Our partnership with the City Lit Percussion Orchestra for adults with learning disabilities continued, and we also enjoyed projects with the Woodlands Centre for Autism and Robson House Primary Pupil Referral Unit, a specialist therapeutic and educational placement for children who cannot attend mainstream school.

// Our daughter is having a great time at Junior Academy. It's wonderful to see her buzzing with enthusiasm – she doesn't want to leave at the end of the day! //

Parent



## LOOKING BACK

Alongside our regular projects, this year also saw the culmination of two Open Academy Bicentenary projects. The first, sponsored by the Constance Travis Charitable Trust, was *Daylighting*, a new chamber opera by PhD composition student **Louise Drewett** with a libretto by **Clare Shaw**. Commissioned by the Academy as part of its Bicentenary celebrations, the piece revolves around the Tyburn, a subterranean river that flows within 300 yards of the Academy. Having learnt the music at a series of workshops, children from Netley and St Alban's CE primary schools performed the work in the Susie Sainsbury Theatre on four consecutive evenings, alongside Academy singers and instrumentalists.

The second Bicentenary project was 200 PIECES in Schools, which placed imagination, exploration and expression at the centre of music creation and encouraged the young people to value their individual creativity. We worked with 200 secondary school students in their classrooms, supporting them in the creation of their own pieces of music by introducing the concept of graphic scores. Students tried out their ideas 'live' on Academy players, getting to know the characteristics of their instruments and hearing the effect of the marks they were adding to their scores.

## REACHING OUT

### ACCESS AND PARTICIPATION

The Academy is committed to making our educational programmes, facilities and expertise accessible to as many people as possible, and we have invested heavily in our widening participation activities and projects in recent years, with the goal of increasing the economic and ethnic diversity of applicants to our Junior and Senior programmes.

The Widening Participation (WP) team works alongside individual departments with the aim of developing projects and events, identifying, supporting and mentoring individuals with the necessary range of skills from groups that are currently under-represented among those who choose to study at conservatoires.

// The children absolutely loved being involved in *Daylighting*. The whole Academy team treated them as equals – it's an experience they will remember forever //

Sheena Masson,  
Primary Music  
Co-ordinator, Camden  
Music Service

## LOOKING BACK

This year, WP worked with more than 480 young people through activities including Springboard to Grade 5 Theory Summer School, and Academy Clubs, a programme of intensive, small ensemble teaching for young composers, jazz and percussion players. We ran Audition Club with several local authority music hubs, giving tips to young people in Waltham Forest and Havering on applying to Junior Academy; and Mentor Club, a bespoke programme for participants of previous WP activities who showed significant potential, supporting further development of skills needed to be accepted into Junior Academy or our BMus course. As a result, two students were offered places at Junior Academy and four on Junior Jazz.



Through Community First String Experience (CFSE), we took our highly successful early strings programme, First String Experience, into two primary schools in Brixton and Rotherhithe. 90 Reception children participated in weekly classes throughout the year, culminating with celebration events at both schools and a visit to the Royal Academy of Music.



WP Summer School

We supported a student-led Accordion Workshop in Leeds, a Recorder Open Day, and workshops in three London schools introducing young people to the new Musical Theatre Junior Academy (MTJA). As a result of these workshops, five participants successfully auditioned and were offered places on the MTJA programme.

Plans for 2022/23 include developing relationships with schools and music hubs, expanding our Academy Clubs, mentoring, and Summer School offer. CFSE will welcome a new cohort of 90 Reception children, and instrumental lessons in violin or cello will be introduced to those continuing into the second year of the programme, resulting in a total cohort of 180.

We are grateful for the continuing support of the Howard de Walden Estate, Alex and William de Winton Trust, Thompson Family Charitable Trust, Q Charitable Trust and The Karlsson Játiva Charitable Foundation.



### DIVERSITY, EQUITY, INCLUSION AND BELONGING

This year, five students benefited from Disney Theatrical Productions scholarships, awarded to students from the global majority who are currently under-represented in the musical theatre industry. Our first recipient of The Sony Music UK Social Justice Fund Scholarship in partnership with Alexis Ffrench (an opportunity for black UK or international students to undertake funded study at the Academy) will begin study in September 2022.

Our diversity, equity, inclusion and belonging (DEIB) efforts continue to focus on curriculum, student experience and repertoire. Students are encouraged to develop research and programming skills around diverse composers, not only within the taught programmes but also in their own series and external performances.

A new elective, *Diverse Voices*, was launched in September, co-hosted by **Dr Jessica Walker** and **Uchenna Ngwe**. It explores expressions of identity through music creation and performance, with a focus on diverse and less represented musical voices. Guest speakers included **Yshani Perinpanayagam**, **Elaine Mitchener**, **CN Lester**, **Allyson Devenish**, **Peter Brathwaite**, **Cevanne Horrocks-Hopayian**, **Nadine Benjamin** and **Shabaka Hutchings**.

Student-led initiatives continue to be inspiring, too. The inaugural Students Create Festival in January saw students taking over Academy performance venues for two days. Produced in association with the Students' Union, the festival programme embraced an eclectic and imaginative mix of concerts, multidisciplinary staged events and video, created entirely by the students themselves. The second Seen and Heard Festival, curated by the Students' Union and focusing on under-represented voices and new perspectives in music, took place at the end of June.

'Women of the Academy', episode 1 of the Academy's new podcast series, traces stories of female performance from Fanny Dickens to the present and includes a backstage glimpse of the Glover-Edwards Conducting Programme

## LOOKING BACK

(previously the Sorrell Women Conductors Programme). Episode 3, 'The Class of 1918', tells the story of two black students, composer and multi-instrumentalist Edmund T Jenkins and mezzo-soprano Evelyn Dove.

You can read more detailed news of our DEIB work on our website.

## ALL TOGETHER NOW

### STUDENT WELLBEING

We continue to develop our support offerings for students. The Wellbeing module reached students in the first two years of undergraduate study. Sessions included Consent, Mental Health, Looking after Physical Health, Performance Anxiety, Study Hygiene, Sleep, Student Life and Housing. This module is being run by our Senior Tutor in Undergraduate Pastoral Support and was devised in close co-operation with the Students' Union.

The Mental Health Team is now a multi-disciplinary and diverse group of professionals who provided psychological support to 172 students and staff during the year. In total, 1,130 hours of counselling were undertaken.

The Response Fund, which was launched to assist students facing unexpected hardship as a result of Covid-19, continues to meet short-term needs. A significant donation pledged in 2022 will enable us to continue developing our wellbeing and mental health provision.

Physical wellbeing as a part of learning is the focus of popular Alexander Technique and Feldenkrais sessions which aim to improve the physical and mental ease with which students play and sing.



Students Create Festival

“ The counselling improved my playing enormously due to more confidence and clarity and gave me a structure in life and practice ”  
Student feedback

## A SENSE OF PLACE

### ESTATE AND FACILITIES

With Covid-19 causing disruption to plans to improve the estate, the Estates Team focused on maintaining the buildings and ensuring a safe environment for staff and students.

New directional signage was installed throughout the main Academy building. As our buildings reopened in March after the spring lockdown, attention turned to our use of space, and a comprehensive review began with the aim of consolidating and using all areas of the Academy as effectively and efficiently as possible.

As part of this process, during the 2021 summer break, a number of rooms were refurbished and reorganised to maximise space for teaching, practising and working. Much of this work has been enabled by generous philanthropic support. The area vacated by Academy Chimes Music Shop on the ground floor of York Gate was transformed into three new teaching rooms.

Essential external maintenance and the updating of our electrical infrastructure also began. Our lease on Aybrook Street came to an end in July, with staff relocated to the main building.

Our environmental programme, Sostenuto, continued behind the scenes, but with many members of staff working from home throughout 2020/21, the committee was not able to meet. Our planting collaboration with Monty Don, which will result in a wildlife-friendly garden in the Library courtyard, was put on hold because of the pandemic, although we hope to move forward with it in the coming academic year.

Our bees continued to work, regardless of Covid-19, and our beekeepers, listed as essential workers, were able to gain access to and maintain the colonies even when the Academy was closed. We have now had two successful honey harvests.



## TELLING TALES

Engaging the public, informing students (future, current and past) and interacting with our peers in the creative and educational industries remains important to our mission.

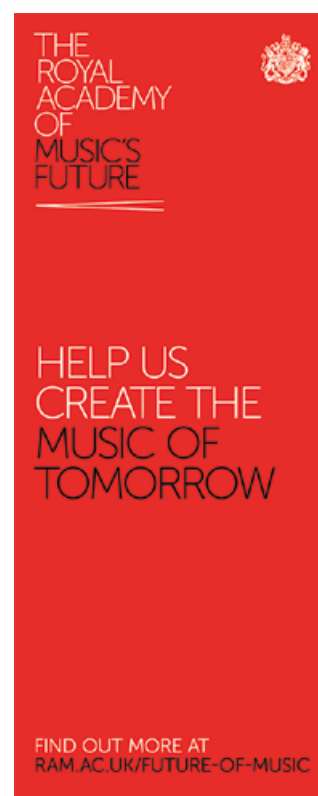
In April 2022 we launched *The Royal Academy of Music's Future*, a film to promote our Bicentenary Campaign. Alumni including **Sir Elton John**, **Sheku Kanneh-Mason**, **Jacob Collier**, **Dame Felicity Lott** and **Edward Gardner** appeared alongside **Imelda Staunton**, as well as teachers and students.

In July we launched *Short Stories*, a podcast celebrating the Academy's history through the people, past and present, whose stories have defined the institution. Episodes explored the life and careers of pianist Harriet Cohen, composer Edmund T Jenkins and mezzo-soprano Evelyn Dove, Black students from our 1918 cohort, and Fanny Dickens, elder sister of novelist Charles and one of the Academy's first pupils.

The podcast, downloaded 1,267 times so far, is available on major streaming platforms and the Academy's website.

We filled the windows of the David Josefowitz Recital Hall overlooking Marylebone Road with Bicentenary branding. Energy-efficient LED lights were added to the façade to enhance night-time visibility.

In this position, the Bicentenary branding on Marylebone Road is visible to both pedestrians and passengers in the 90,000 vehicles that drive past each day.



## OUR YEAR IN NUMBERS

255 EVENTS — 11% LIVESTREAMED

62% FREE

BMus

97%

graduated with first or upper second degrees

MA/MMus

98%

graduated with distinction or merit

61  
students  
received a  
DipRAM for an  
outstanding  
final recital

791 STUDENTS  
from 49 countries

INVESTMENT  
£5.3m  
in scholarships and financial  
support for talented musicians

598 STAFF

389  
teaching staff

209  
professional  
services staff

SOCIAL  
MEDIA



Facebook

81,715  
+14%



Twitter

39,494  
+4%



Instagram

31,460  
+19%



YouTube

25,870  
+14%



Michael Johnson

DONORS 971 individuals  
1,025 54 organisations

DONATIONS  
£13,069,526 ‡  
30%  
of all donations came from legacies

£5,810,962  
areas of greatest need and endowments

£3,184,309  
awards and prizes including the Principal's Fund

£3,949,255  
special projects

£125,000  
Capital

‡Total cash received in year  
(this figure differs from Donations  
and Endowments per the accounts  
due to accounting rules on  
recognition of income).

## PHILANTHROPY HIGHLIGHTS

295  
new donors

291  
alumni donors

123  
Hilda Bor Circle members\*

17  
Regents' Court of Benefactors\*\*

14:1  
return on investment

\*Those who have remembered the  
Academy in their will or are descendants  
of legacy donors  
\*\*Generous cumulative gifts of £1m+ from  
individuals or £2m+ from organisations



## PHILANTHROPY

2021/22 marked a hugely significant turning point for the Academy as it entered its third century. In April, we launched a £60m fundraising campaign, The Royal Academy of Music's Future. (The Bicentenary Campaign).

This is the most ambitious campaign of any conservatoire outside of the USA, and it is enabling us to pursue our most pressing strategic priorities: to provide scholarships to students who might not otherwise be able to study here, attract and retain the best teaching staff, fulfil our widening participation objectives, and ensure that our facilities keep pace with the times. It is making a great difference to how we support, encourage, prepare and inspire young musicians, creating a legacy that will be felt long into the future.

Supporting students is a major focus. That is why we set up the Ukraine Response Fund midway through the year. This is just one example of the myriad fundraising needs supported by the Bicentenary Campaign. Even in these challenging economic times, so many members of our community rallied to the cause to help young musicians affected by the war in Ukraine. Together, we raised over £250,000, which has enabled us to fund vital scholarships and bursaries for 11 gifted Ukrainian musicians. We have also been able to offer a financial lifeline to existing students from Ukraine, Russia and neighbouring countries whose situation has been impacted by the conflict.

In the pages that follow, you will learn more about the phenomenal philanthropic spirit of our donors, with some personal stories from two students and two generous donors.

“It is making a great difference to how we support, encourage, prepare and inspire young musicians, creating a legacy that will be felt long into the future

”

## STUDENT STORIES

### VOLODYMYR BYKHUN

#### UKRAINE RESPONSE FUND

I was in the UK on tour with the National Orchestra of Ukraine when Russia invaded my country. I live just 50 miles from the Russian border. My city was bombed and my family and friends fled; suddenly I had no home to return to.

While the orchestra was in London, I auditioned for the Academy and was offered a place on the spot. But the fees and living costs for international students meant it was totally out of reach – I had no access to funds to pay for my studies.

I couldn't believe it when I was given a full scholarship, plus a bursary to help with my living costs. My course doesn't start until September 2022, but in the meantime I've been having English language tutoring and I've been given access to rehearsal spaces so I can prepare for the new term. I even received a maintenance grant so I could finish my orchestra tour. To be supported in this way by strangers makes me feel very lucky. Such generosity is overwhelming and I can't wait for my new life at the Academy to begin.

### BEATRICE SLOCUMBE, BMUS (VIOLA)

#### JOY TREDENNICK AWARD

I was born into a British African Caribbean family in north London and my musical influences included classical music, traditional Caribbean soca and soul. I discovered the violin at the age of four after going to a friend's lesson. It sparked something in me, and I started having violin lessons and attending classes after school. I later spent my Saturdays at Primary and Junior Academy – this is where I was introduced to the viola, which soon became my main focus. This only happened because some very supportive people saw my potential and believed in me.

Music has always been very important to me, from singing in choirs to playing in orchestras such as NYO Inspire and Chineke!, both of which support musicians from Black and ethnically diverse backgrounds. I knew it was something I wanted to pursue further, and music college seemed like

// To be supported in this way by strangers makes me feel very lucky [...] I can't wait for my new life at the Academy to begin //



the best option for me. I applied to four conservatoires and was thrilled to receive offers from all of them, but the Academy already felt like home and I am extremely grateful to be studying here on a full scholarship.

## DONOR STORY

### HAMISH AND SOPHIE FORSYTH

We have donated to music in England for many years, mainly to opera. We've supported a lot of productions, performances and projects, but when the opportunity arose to make a gift to the Academy that would transform a well-loved but tired teaching and rehearsal room into a space fit for the 21st century, it felt like a departure from what we typically do and we jumped at it.

Our giving has always been motivated by finding organisations and people we like and admire, and where we can put some energy into getting involved. All of this is true of the Royal Academy of Music. [Hamish now sits on the Bicentenary Development Board, which was set up in early 2022 to help the Academy make the most of the campaigning opportunities arising from this exceptional milestone.]

We are enjoying our association with the Academy enormously: the opera performances, of course, but also the more intimate concerts in the Angela Burgess Recital Hall, the Scholars' Recital, the Bicentenary Prize grand final at Wigmore Hall and more. It is inspiring to see the nurturing and development of talent at the Academy, where the foundations of what we've enjoyed over the past 30 years are laid. Performance is what we love, and it is rewarding to play a small part in securing the future of performance for us all to enjoy.

We made our gift to the Academy in early 2022 and work got under way over the summer break, with official opening of the new Forsyth Room serendipitously timed for September 2022, exactly 30 years after we made our first gift to the arts. We are delighted to have been a part of this project.

// The Academy already felt like home and I am extremely grateful to be studying here on a full scholarship //

// Performance is what we love, and it is rewarding to play a small part in securing the future of performance for us all to enjoy //





# ALUMNI

Michael Johnson

Our graduates continue to make an impact globally. Here are some highlights of the last year, which demonstrate the breadth and diversity of their careers.

**Joel Sandelson**, conductor, won the prestigious Karajan Award for 2021. Winners at the first International Conducting Competition Rotterdam included **Bertie Baigent** and **Chloe Rooke**. Chloe was also appointed the new Assistant Conductor of the Netherlands Radio Philharmonic Orchestra for 2022/23. **Harry Bradford**, graduate of the Choral Conducting programme, came joint second in the Eric Ericson Award in Stockholm.

**Milly Forrest** won the Royal Over-Seas League Vocal Section. The Mixed Ensemble Prize was won by the Mikeleiz-Zucchi Duo, which includes accordionist **Iñigo Mikeleiz-Berrade**, and the **Echéa Quartet** (former Fellows) won the Strings Ensemble Section.

**Alim Beisembayev** won the Leeds International Piano Competition in September, with his debut EP released on Warner Classics the same month. (Read more about Alim on page 28.) **Anna Geniushene** won the Silver Medal at the Van Cliburn International Piano Competition in Texas, USA.

**Pavel Ralev** won the Adelaide International Guitar Competition 2021. **Claudia Lucia Lamanna** won first prize at the 21st International Harp Contest in Israel. **Anna Harvey** won the Paris Opera Competition 2022.

At the Ivors Composer Awards, **Alex Paxton** won the prize for Small Chamber Composition with the work *Sometimes Voices*. Among the winners at the RPS Awards were composer **Laura Bowler**, conductor **Hilary Campbell**, and The Hermes Experiment, which includes two Academy graduates, **Anne Denholm** and **Marianne Schofield**.

**Jacob Collier** was nominated for two more Grammy Awards, and at the BBC Music Magazine Awards, tenor **Freddie De Tommaso** won the Newcomer Award. Mezzo-soprano **Gabrielė Kupšytė** and Repetiteur Fellow **Edward Reeve** accepted places on the Royal Opera House's Jette Parker Young Artists Programme for 2022/23.

Conductor **Jonathon Heyward** was named as Music Director Designate of the Baltimore Symphony Orchestra (from 2023/24). **Chloé van Soeterstède** joined the artistic team of Orchestre National d'Auvergne as Conductor in Residence.

**Elizabeth Bass** and **Anne Denholm** were appointed to share the Principal Harp position of the BBC Concert Orchestra. Recent graduates **Charlie Ashton** and **Helena Gourd** were appointed as First and Second Flute respectively in the Royal Northern Sinfonia.

**Roshani Abbey**, **Samuel Sarpong-Broni** and **Maya Britto** joined the West End cast of *Hamilton*. **Meesha Turner** and **Nardia Ruth** both made their West End debuts, Meesha as Catherine Parr in *Six* and Nardia as Nefertari in *The Prince of Egypt*. **Fra Fee** joined the Olivier-Award winning production of *Cabaret* as Emcee and **Stephenson Ardern-Sodje** was cast as Simba in *The Lion King* UK and Ireland tour.

Among the numerous graduates who performed at the BBC Proms were accordion player **Ksenija Sidorova**, who performed Piazzolla's *Libertango* at the 2021 Last Night in September, and over half of the players in Sinfonia of London's Prom in July 2022.

Former Head of Brass **John Wallace CBE** was awarded The Queen's Medal for Music; cellist **Julia Desbruslais** was made MBE in the Queen's Birthday Honours.



Gabrielė Kupšytė



Jacob Collier



Nardia Ruth

## IN THE SPOTLIGHT

### ALIM BEISEMBAYEV (PIANO, 2020)

In September 2021, I won the Leeds International Piano Competition, which set the bar for what has been an extraordinary year. It was rewarding just to be able to play in the final, so to win the competition was an incredible and completely unexpected moment that I'll remember forever.

Shortly after winning I was signed by Askonas Holt management. Since then, I have been very fortunate to play with top orchestras, perform recitals in the UK and internationally and release my EP with Warner Classics. It's hard to pick just one highlight, but a particularly special moment was performing in my home country of Kazakhstan. I also made my BBC Proms debut over the summer, at the Hall for Cornwall in Truro.

A huge amount of credit belongs to my professor, Tessa Nicholson, and all the experienced teachers at the Academy, who were always so supportive.

Coming up next, I'm looking forward to returning to play at Wigmore Hall as well as making my debuts in Israel, France, Spain and India. I'm also releasing a new studio album recording of Liszt's *Transcendental Études* in December with Warner Classics.

### FREYA WALEY-COHEN (COMPOSITION, 2021)

The 2021/22 season was full of highlights for me, including the production of my first opera, *WITCH*, which was commissioned by the Academy for its Bicentenary and received its premiere in March, as part of a Royal Academy Opera triple bill in the Susie Sainsbury Theatre. It was an incredibly exciting process, and a joy to have so many talented and creative people working together to bring my work to life.

In September, I signed with HarrisonParrott's new publishing and management service, Birdsong Music Publishing. I was the London Chamber Orchestra's Composer in Residence for 2021/22, during which time I worked closely with them



Alim Beisembayev



Freya Waley-Cohen



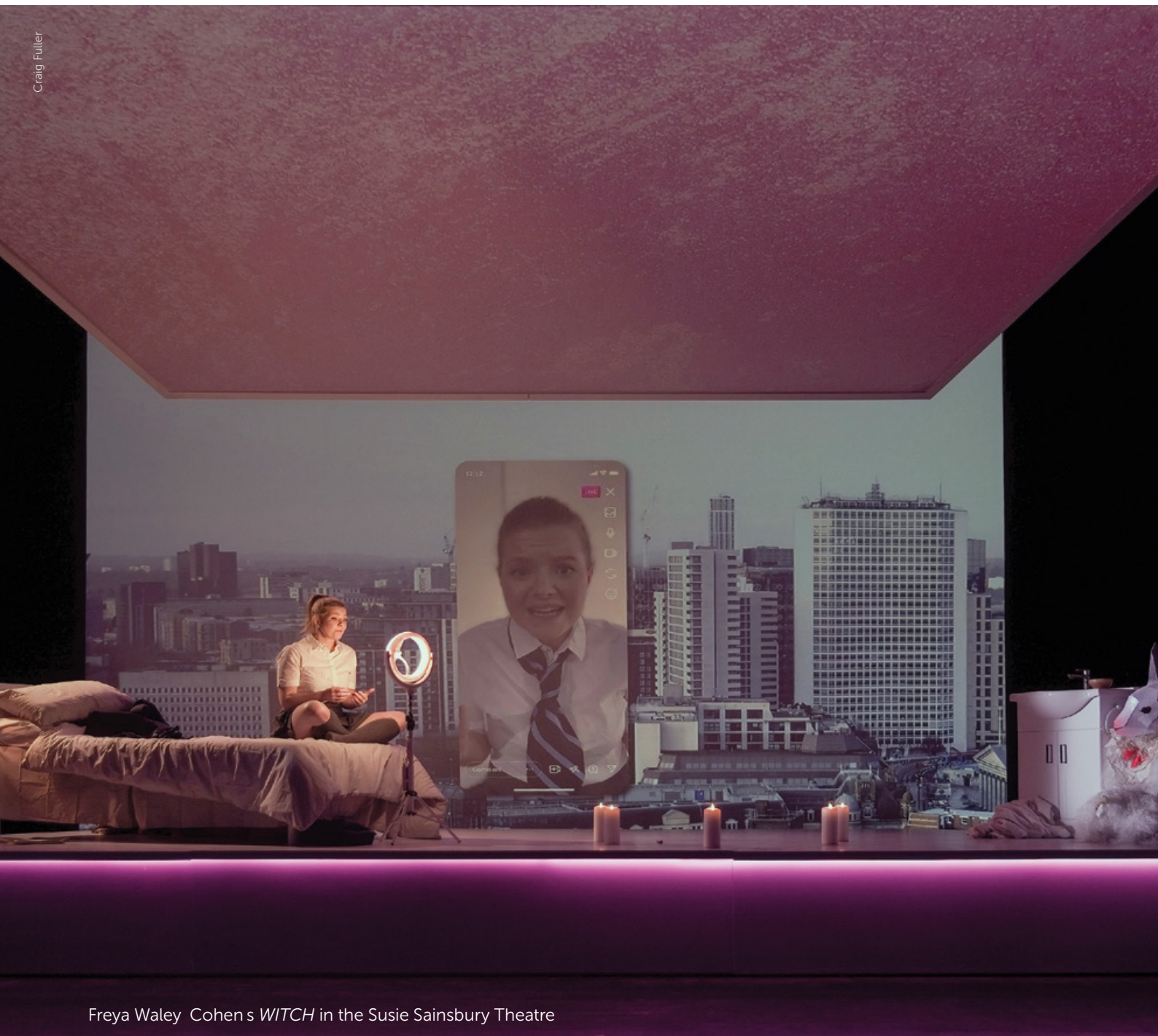
## ALUMNI

on performances of works from my catalogue as well as writing *Pocket Cosmos*, which had its world premiere in June, conducted by Pekka Kuusisto. My dramatic song cycle, *Spell Book*, was also staged at Longborough Festival Opera.

It's difficult to quantify how much the Academy has helped me. The generous support of my teachers, and their belief in me over the years, gave me the confidence to write the music I do.

“It was a joy to have so many talented and creative people working together to bring my work to life”

Craig Fuller



Freya Waley Cohen's *WITCH* in the Susie Sainsbury Theatre

# FINANCIAL OVERVIEW



Michael Johnson

## FINANCIAL PERFORMANCE

We are pleased to be able to report an improved financial out-turn for the year to July 2022. Our return to usual levels of activity after pandemic closures led to an increase in both costs and income, and although previous levels of income from ABRSM did not recover, we were pleased to report that we generated a surplus before unrealised gains of £6.1m in 2021/22, thanks to generous donations and continued careful management. Once long-term income and expenditure are excluded, our overall position for the year was an underlying operational surplus of £1.5m, a welcome improvement on the deficit of £1.7m reported in 2020/21.

## INCOME

The Academy's income (before donations) comes principally from tuition fees, government grants, investments, events and catering, and student residences. In 2021/22, this income was £18.9m, an increase of £1.6m from 2019/20 as a result of increased income from catering and events as we were able to reopen to audiences from autumn 2021, as well as increased tuition fees and grant income from funding bodies.

# DONATIONS AND ENDOWMENTS

During 2021/22, our fundraising efforts continued to focus on initiatives to widen participation, improve our facilities and provide bursaries and scholarships to students who might not otherwise be able to study here. We were also very grateful to receive gifts to endow chairs in our teaching departments, the benefit of which will be felt over many years.

The cost of educating a student at the Academy (up to £35,000 per year) is met in part by our earned income streams, but we rely on our extraordinary donor community to facilitate world-class tuition and to provide the majority of our bursary and scholarship funding. This is particularly important in the absence of contributions at present from the ABRSM, from which we used to receive over £1m annually. We recognised £13.7m in revenue donations in 2021/22, £4m of which was for long-term endowments, and we are very grateful for the generous support of our donors.

# EXPENDITURE

The largest tranche of our expenditure goes on teaching and educational support costs. Out of a total expenditure of £26.4m in 2021/22, £15.4m (58%) related to teaching, academic support and general education costs. This is in line with the previous year and includes significant investment of funds in student financial awards, to ensure the best and widest range of students are able to attend the Academy.

The other major cost area is the estate, which, in 2021/22, amounted to £5.2m (20% of total costs). This was a reduction from 2020/21, when we incurred additional increased costs as we welcomed students back to the Academy after Covid-19 closures.

Expenditure and project costs are monitored carefully to ensure that we achieve value for money. To optimise our resources, we continue to use dedicated procurement support via a cost-sharing group.



# INVESTMENTS

The Academy holds a substantial investment portfolio based on capital gifts donated or bequeathed over the years. The purpose of these gifts is mainly to provide scholarships and bursaries for students. The portfolio is managed by external fund managers within guidelines set by the Finance and General Purposes Committee. The value of the portfolio increased from £49.5m to £51.3m in the year to July 2022; market conditions in the second half of the financial year reduced the growth in values which we enjoyed during the previous year. Our expendable endowment funds are managed on a 'total return' basis, and we are working to move the majority of our permanent endowment funds to be managed on a total return basis also, to optimise the overall return on our assets to fund student awards.

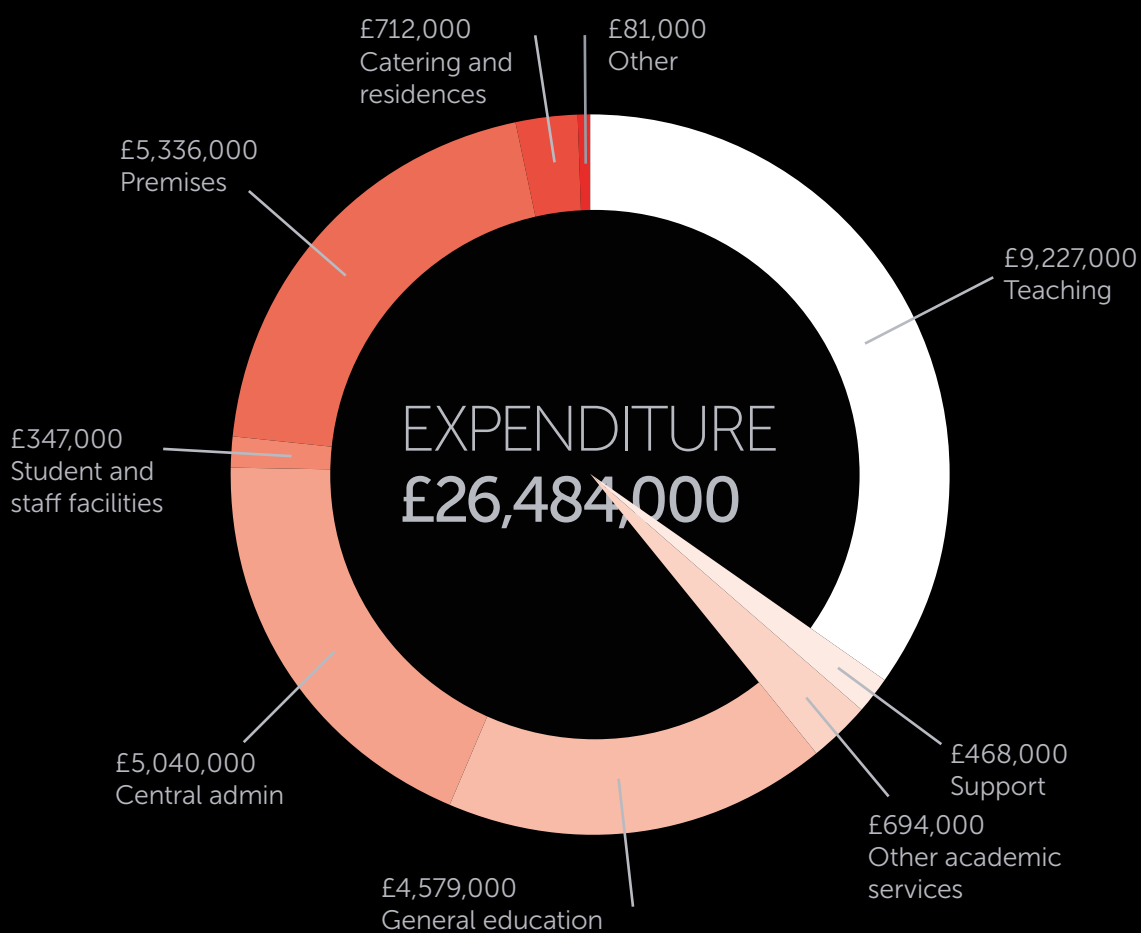
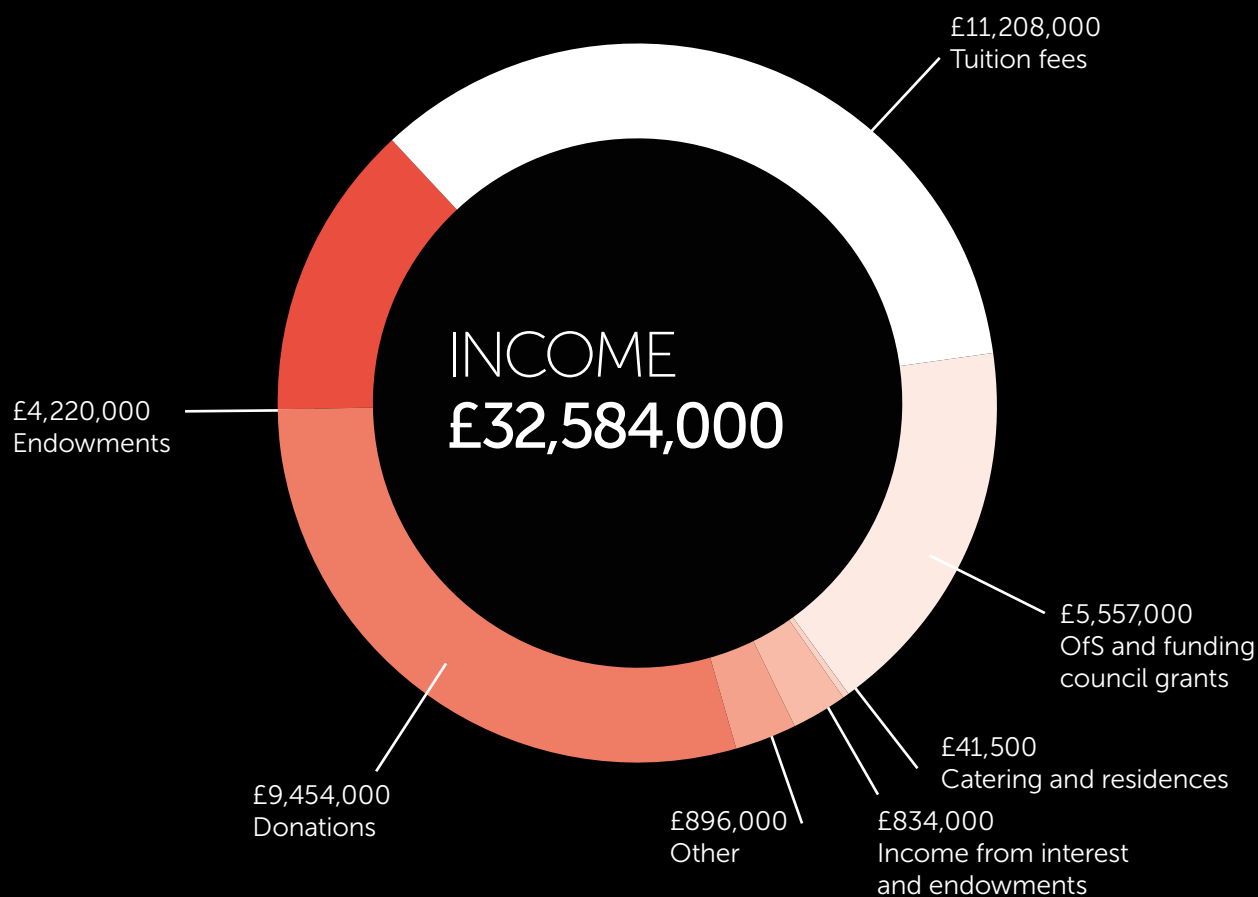
# CAPITAL PROJECTS

Our capital programme of works included essential works to improve our electrical infrastructure as well as to upgrade several teaching rooms.

**Karen Di Lorenzo**

Director of Finance

## FINANCIAL OVERVIEW



# ABOUT US

Roscoe Rutter

## DONORS

Many of the achievements in these pages were possible only thanks to generous gifts from our donors. Those who gave £1,000 or more during this financial year (1 August 2021 to 31 July 2022) are listed here – we are deeply grateful to you all.

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