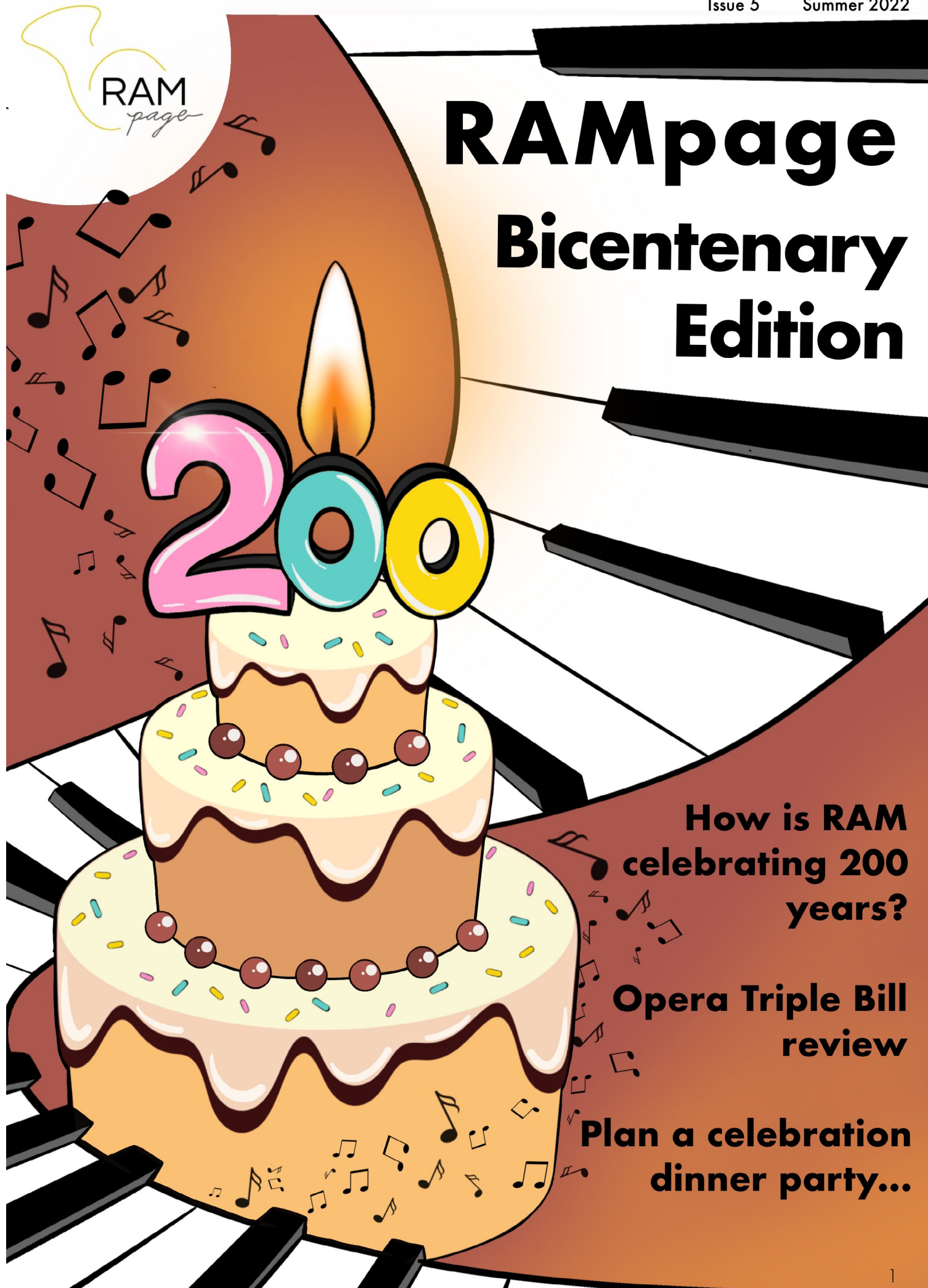


RAM  
*page*

# RAMpage

## Bicentenary Edition

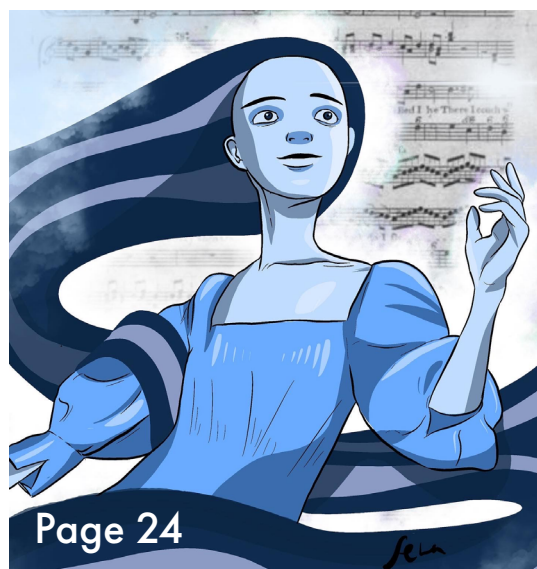


**How is RAM  
celebrating 200  
years?**

**Opera Triple Bill  
review**

**Plan a celebration  
dinner party...**

# TABLE OF CONTENTS



Editors' Note	3	Shakespeare's Modern Melodies	24
Arianna, Ariadne, and Witch: Triple Bill Review	4	200 Pieces for 200 Years	27
An Interview With Valorie Kondos Field, Gymnastics Coach	6	Tip-Off! RAM Basketball Takes to the Court	31
The Spirit of the Page; or, a selection of early nineteenth-century periodicals	10	Host your own dinner party: 3 RAM recipes!	32
Should we all care less?	13	Meet your new SU President: Shona Masson	35
Room gets a new name!	13	Sir Elton Visits the Academy!	35
The Royal Academy of Music: The First Two Years	18	The Crossword	36
Bicentennial Playlist	20		
Bicentenary Campaign: The Royal Academy of Music's Future	23		



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# Editors' Note

It's a special year at RAM, since 2022 sees the celebration of our bicentenary. There has been lots going on around the Academy and, with help from Campaign Events Coordinator Anna, we are going to detail some of it in this edition.

But first we have someone important to introduce – our new co-editor for this edition, Jonty!

Jonty is a second-year postgraduate composer and has been working with RAMpage over the last year as an editor and writer. Before coming to RAM, Jonty studied in Oxford, where a tortuous regime of essays almost put him off writing completely. Jonty is looking forward to overseeing RAMpage with Ellen, which will make a nice change from his usual position of seeing over Ellen...

This edition's 200-themed content is loosely divided into celebrating the past, present and future. Looking back on RAM's history, Ellen's Granny, Audrey Carpenter, details the circumstances surrounding RAM's inception in 1822, while Declan Hickey takes us on a humorous tour of some periodicals that were circulating London at this time. To honour the present, we introduce new SU President Shona Masson with quiz-handly fun facts; there is also a rundown of the Basketball society's inaugural tournament, which took place in June.

Looking forward, Milette considers the future of the sometimes murky territory of singers' rights in the industry, and RAM students provide tasty recipes for you to include in a celebratory dinner party.

Finally – do NOT miss our crossword competition and the **chance to win a £50 theatre voucher!** Head to the back page and get your entries in as soon as you can...

Have a wonderful start to the term, and happy reading!

Jonty and Ellen 😊 x



# Arianna, Ariadne and WITCH: Triple Bill Review



By Milette Gillow

Photographer: Craig Fuller 2022

In March 2022, I went to see my first production since before the pandemic. The RAO triple bill showcased a highly talented cast directed by Polly Graham and a stellar orchestra conducted by Ryan Wigglesworth. As someone entering all three works completely blind, I was intrigued: an opera triple-bill implies some connection between each piece, yet it was unclear what this shared essence might be, particularly given one of the operas wasn't shown in its entirety. After seeing the production, however, the logic made complete sense. First, Monteverdi's mini-opera *L'Arianna*, a 'play within a play' starring Arianna (the Italian iteration of Ariadne, based on the same story). Following the Monteverdi, the self-referential prologue to *Ariadne auf Naxos*, in which theatre directors, composers and actors quibble amongst themselves over the order in which they should present their productions. In the end, the fictional director insists that they perform the two competing plays at the same time, one serious, one light-hearted, each with

a female lead. To finish the programme – the world-premiere of Freya Waley-Cohen's *WITCH*, featuring two simultaneous storylines (both serious, although one with distinctly lighter undertones), each again with a female lead. These links were emphasised by the continuity in casting, with the same singer portraying the character of Arianna in the Monteverdi and the equivalent Ariadne in the Strauss – on the night I went, these were played by the highly talented Cassandra Wright. It would have worked well to have the same two female leads in *Ariadne* and *WITCH* as well, though the roles' different voice types made this impossible (Jane in *WITCH* is played by a mezzo-soprano, while the others are sopranos).

All three productions in some way focused on female empowerment and issues affecting women. In *L'Arianna*, the title character, deserted by Theseus on the island of Naxos, feels betrayed and abandoned, crying out "lasciatemi morire" ("let me die") against agonising dissonance.



The staging for this worked well: a multitude of women dressed as Arianna, mimicking her emotions in a surreal display reminiscent of Ari Aster's *Midsommar*. Such a conceptual idea would have hit harder with a bit more attention to detail: the 'reflections' of Arianna didn't quite match, with different styles and lengths of clothes combined with a lack of uniformity in hair and makeup. This could be attributed to the 'play within a play' element of the production – the Monteverdi is portrayed as a show put on by the same production company shown in the Strauss – but it looked a little sloppy.

Strauss' *Ariadne* brought a change of tone - a nice contrast to the more melancholic Monteverdi. Ironically, the prologue itself depicts a production crew discussing the effects of pairing a lighter production with a heavier one. The Major-Domo (Liam Bonthron) gave a convincingly German performance tinged with just the right amount of humour, and Zerbinetta (Luiza Willert) showed impeccable comic timing, particularly when she suggested 'spicing up Ariadne's story' by cheering her up with a troupe of her four lovers. It felt fitting to re-cast the *in travesti* (a male role played by a female) role of the Composer (Georgia Mae Ellis) as a female character, especially given the fact that *WITCH* was composed by a woman.

This brings us to Freya Waley-Cohen and Ruth Mariner's *WITCH*: the main event of the evening. Based on the poetry book *WITCH* by Rebecca Tamas, it was truly a spectacle, every detail thought out, the staging immaculately put together, captivating from start to finish.



Photographer: Craig Fuller 2022

*WITCH* examines societal attitudes to witchcraft and how they've changed over time. Two stories are told simultaneously: that of Sarah, a young girl who is harassed at school and online, finding solace through social media; and Jane (Georgia Mae Ellis), a healer tried as a witch in sixteenth-century Scotland. I particularly enjoyed Jane's story, with Waley-Cohen's score cleverly taking twists on medieval plainsong, although the colourful world of Sarah and her online coven was spellbinding in its own right. The use of projections both to change the mood between scenes and to throw us deeper into the virtual reality of the online sphere worked really well.

## **"the pyrotechnic element added a spark of showmanship"**

One thing that felt mismatched was Sarah's sound world: the music seemed inaccessible in contrast to the social media bubble that it portrayed. With this artform so frequently criticised as elitist, it's a shame that the music fails to represent the very audience it is portraying.

Perhaps contrary to expectation, Jane isn't executed in the story; neither is she shown to be a direct descendent of Sarah's. It might have been more powerful either to have her killed, contrasting even more strongly with Sarah's experience of empowerment and subsequent rebirth as the Sun Witch, or to link the two stories together through a direct relationship. Additionally, unlike Jane, Sarah was shown to have genuine supernatural abilities. Although the pyrotechnic element added a spark of showmanship, it would perhaps have been a more cutting social commentary to focus only on the societal attitudes to witchcraft (and by extension to women in general). The doubling of singers as multiple characters worked really well, although it could have been more obvious why those roles in particular were doubled: if, for example, Jane's friend Agnes (Julia Portela Piñón) had played a similar role to the Internet Troll, we would have seen a clearer duality between the two realities.

*WITCH* is an accurate insight into the lives of many young women today, functioning as a sort of time capsule; Mariner's naturalistic libretto effectively illustrates the way in which today's younger generations view the world around them.

Overall, the RAO triple bill made for a highly entertaining and thought-provoking production. By using a creative mix of existing and new material, it was possible to showcase dated perspectives in a fresh light, finding new angles on beloved classics. We don't often see this sort of juxtaposition in opera (a lot of productions are simply too long for it!), and there is certainly a place for this sort of 'mashup'. I would be particularly interested in seeing which other works *WITCH* could be performed alongside in the future. A truly unique and inspiring evening that warrants a re-watch, put together by a fantastic production team.



The entire triple-bill is available to stream on the Academy's Youtube page, a link to which can be found here: <https://www.youtube.com/watch?v=Bzrkcp8G-z4>

## An Interview with Valorie Kondos Field, Gymnastics Coach

By Emma Baird

Valorie Kondos Field, commonly known as 'Miss Val', is a highly revered Greek-American gymnastics coach. During her time as the head coach of the University of California, Los Angeles Bruins Gymnastics Team (1991-2019), she led the team to seven NCAA championship titles. She was named 'PAC-12 Gymnastics Coach of the Century', is in the UCLA Athletics Hall of Fame, and is a four-time 'National Coach of the Year', to name a few of her accolades. Gymnasts who flourished under her mentorship have included Olympic Gold medalists Madison Kocian and Kyla Ross, as well as the viral sensation and esteemed former gymnast, Katelyn Ohashi. Valorie is known for her unique, unorthodox, vibrant and holistic coaching style. She is now much in demand as a public speaker, and her TED Talk, 'Why winning doesn't always equal success', has received over 4 million views.



Photo credits: Valorie Kondos Field 2022



The most extraordinary fact, however, is that she has never done gymnastics. Valorie grew up training and working as a classical ballet dancer until the age of 22 before beginning at UCLA, allowing her to bring a fresh perspective to the world of athletics training. She spoke to me about her coaching philosophy, applicable to all genres of performance, and shared the most important lessons that she has learned.

**Emma Baird: What is your attitude towards the traditional methods of coaching elite gymnasts, and the 'win at all costs' culture?**

Valorie Kondos Field: 'I have spent many years considering this question. I first went to UCLA in 1982 as the choreographer and assistant coach for the UCLA gymnastics team. Eight years later, I was promoted to head coach. I had never done a cartwheel in my life and had no clue what I was doing. This whole world of athletics was so foreign to me, but there was one main thing that I could not grasp: coaches are hired to win, so I had to figure out how to win, and it did not matter at what cost because my job was to win. Thankfully, with this approach, we did not do well in our first two years at all. I say 'thankfully' because had we had success, I don't know if I would have been motivated to change.

**"I was going to develop champions in *life* who were going to make a difference in the world"**

Athletics is, for the most part, about being able to say 'haha, we beat you', and it's about bragging rights. How many gazillions of dollars are spent every year, worldwide, on athletics, the World Cup, and the Olympic Games, for bragging rights? How immature. There has to be more to it than that. Then, I understood: athletics is a masterclass in learning really tough life lessons that one does not learn in a classroom. These include resilience, how to be able to make a mistake (we call it shortening the distance between failure and recovery), finding motivation in working hard at things we don't like to do, and how to be a team player. I was going to

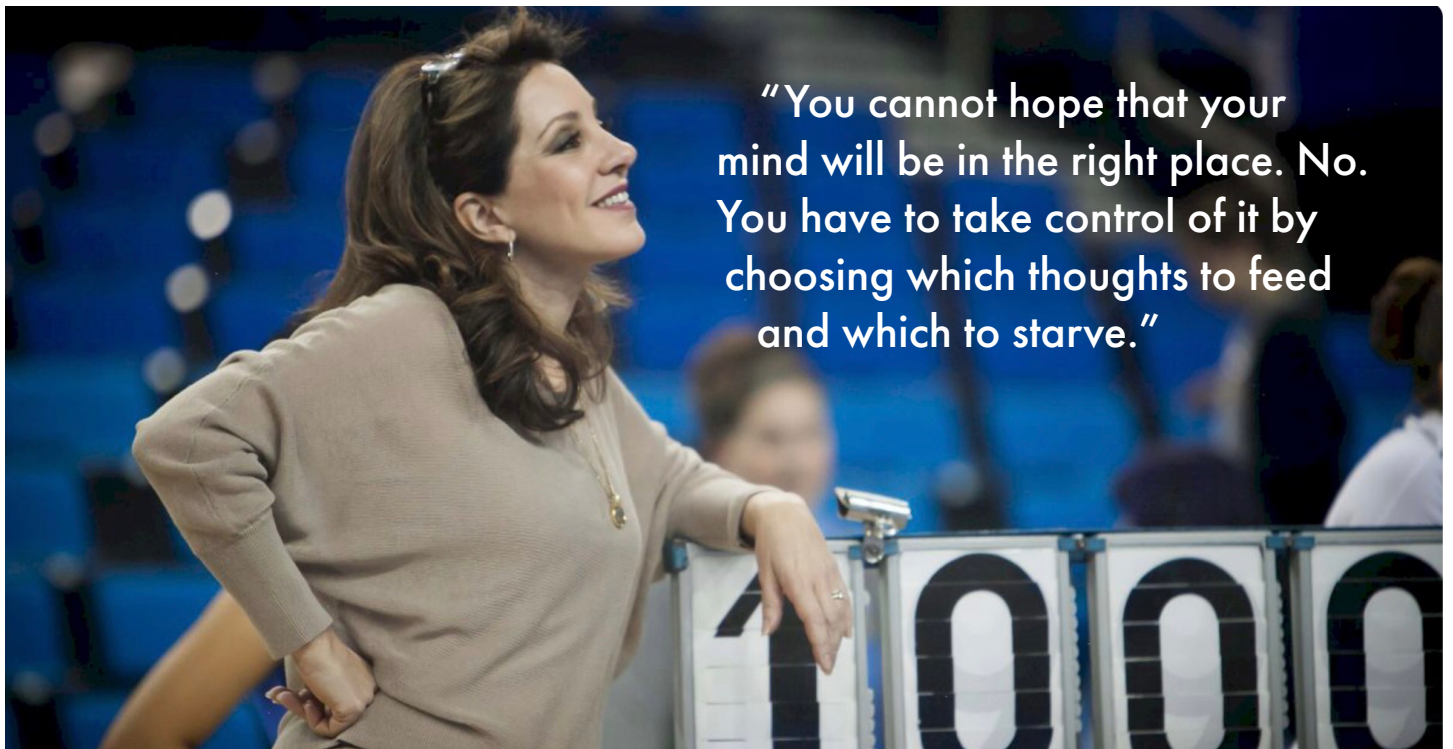
develop champions in *life* who were going to make a difference in the world, and my classroom would be the gym.'

**EB: Please could you explain the holistic way in which you approach your athletes, and how this can lead to better performances?**

VKF: 'In order to develop champions in life, instead of just looking at the one part of this person that was an athlete, I looked at everything else too, and what made them come to life. I grew up enjoying a very full and varied life: I was a ballet dancer, a pianist, a cheerleader, and I went to football games, Greek dances, church, choir rehearsals and so on. Every once in a while, I would tell our ballet director that I couldn't make a rehearsal because, for example, I was the homecoming queen, and he would become very angry. However, he later told me that I came to life on stage unlike anyone else in the company and that was because I was a whole human being who had fuelled the parts of me that made my heart sing instead of just the parts associated with classical ballet. For my athletes, I felt the same way. Yes, we should focus on technique and skills, but to make the performance come to life I had to develop the whole person. One way I did this was by encouraging them to look up TED Talks, to find what interested them beyond gymnastics. They started paying attention to what they gravitated towards, and it would open up their world. LeBron James has coined the motto: "I am more than an athlete". I have believed this for virtually my entire career.'



Photo credits: Valorie Kondos Field 2022



**“You cannot hope that your mind will be in the right place. No. You have to take control of it by choosing which thoughts to feed and which to starve.”**

Photographer: Christy Ann Linder 2022

**EB: The late John Wooden (former head coach of the UCLA Basketball team) was a great friend and mentor to you. What lessons did you learn from him that you would like to share with us? Could you elaborate on the Wooden Pyramid?**

VKF: ‘It took him fifteen years to develop that pyramid. When you study it, it is a masterpiece. He not only thought about which blocks to include, but he chose where to put them in the layering of the pyramid up to the top, which is competitive greatness. I could teach a whole class on the Pyramid of Success. I teach a graduate class at UCLA on transformative leadership, and the first leader we study is Coach Wooden. If you don’t have time to study the Pyramid of Success, the most important part to grasp right off the bat is to understand the two cornerstones which hold up the structure: enthusiasm and industriousness. Bringing these two qualities together, no matter what you are doing in life, you are going to have success.

Another thing he taught me is not to waste time on things that you cannot control. In gymnastics that means taking the steps to become as fully prepared as possible before competing, and not focusing on scores, social media, or what your parents will say. In UCLA, we have what we call the ‘Bruin bubble’. Everything inside it is what we can control, and it’s in our power to fortify the walls of the bubble. Everything outside is simply *noise*, things we can’t control. Noise which takes up brain space which could be used in better ways. Control the controllables.’

**EB: Which methods of mental preparation for peak performance did you teach your athletes?**

VKF: ‘A visual that I have come up with is ‘thought bubbles’! In any given situation in life, thought bubbles pop up. When I was dancing and waiting in the wings to go on stage, bubbles would pop up which were not productive: ‘I hope I don’t fall’ or ‘there are so many people in the audience’ and so on. It is an important skill to practise inserting another thought bubble which is positive and calming, and we must feed that one and therefore starve the rest.

I also coached balance beam at UCLA. It is a harrowing event. The beam is only 3.8 inches wide. More often than not, athletes will say to themselves as soon as they get up there, ‘don’t fall’. So, we trained their mental cues. I call it ‘*mental choreography*’. Most people think of choreography



Photo credits: Valorie Kondos Field 2022



as movement to music. But choreography is any *intentional movement*... which starts with our thoughts. Laurie Hernandez, Olympic gold medalist, had the simple thought bubble 'I've got this' which she would repeat over and over again when she felt nervous. You cannot *hope* that your mind will be in the right place. No. You have to take control of it by choosing which thoughts to feed and which to starve.

When I was a ballet dancer, there often was a bucket in the wings for dancers that needed to throw up before performing due to nerves. I never understood that: I didn't understand why they didn't train with more *intention* so that they could show up mentally, emotionally and physically calm, confident and enthusiastic. Actions are a repercussion of emotions, and emotions are a repercussion of thoughts. We have to be *intentional* with our thoughts.'

**EB: Could you explain your process of working with troublesome or damaged athletes, such as Katelyn Ohashi?**

VKF: 'Katelyn was stuck in this world where she hated gymnastics, so she needed a coach to help her move through that. The only way to help her was to motivate change, not dictate.'

The first step, with any athlete who is having difficulties or being rebellious, is to get them to talk. Ask them 'what would you like me to know right now?'. They were allowed to say anything to me, as long as it was honest and respectful. Then, the most important part is to listen. I love this: when you rearrange the letters in the word 'listen', it spells 'silent'. You cannot truly listen unless you silence your mind. Most of us, when someone else is speaking, we are too busy formulating our response.

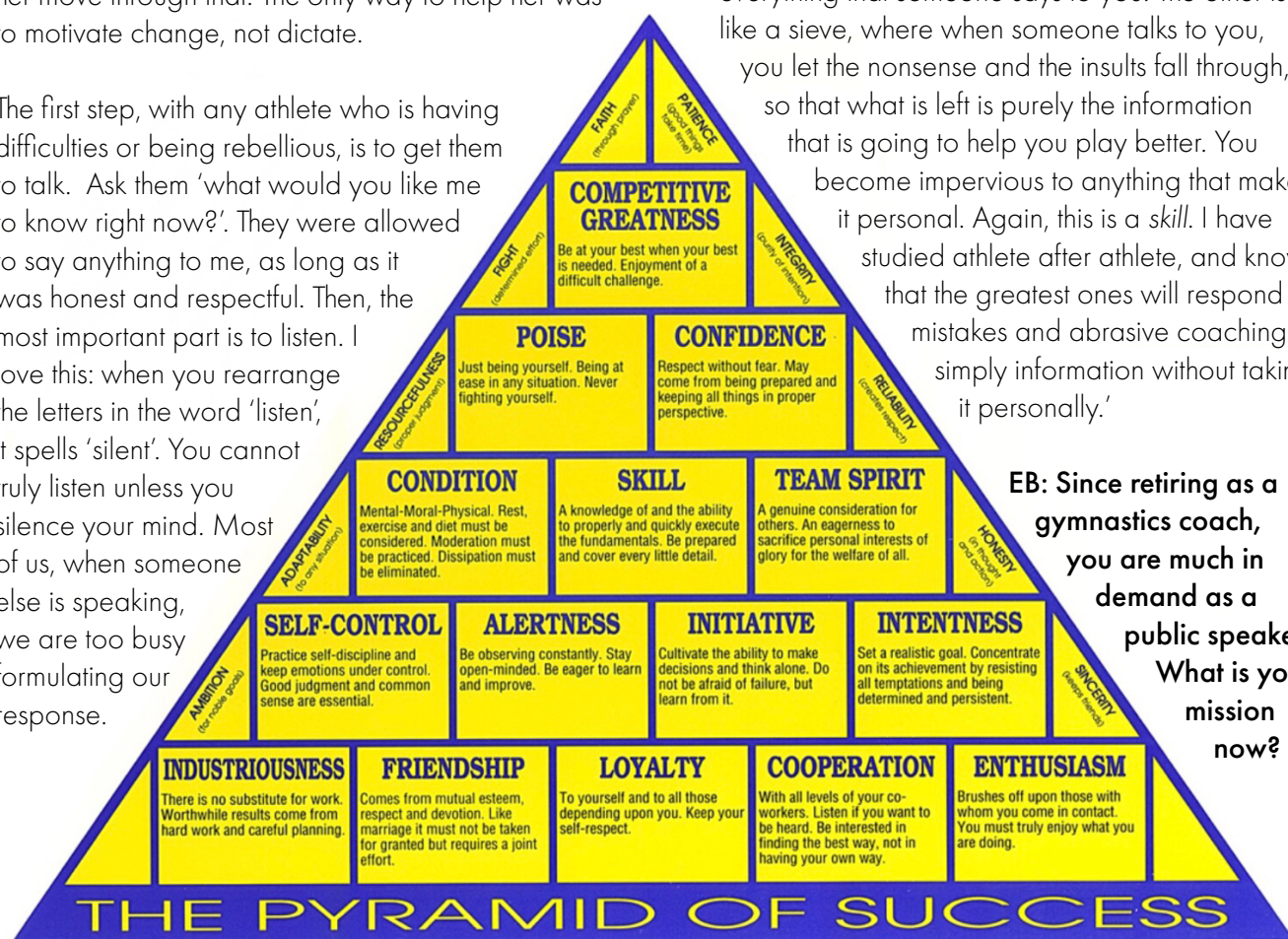
**"You cannot truly listen unless you silence your mind ... this is a skill which must be intentionally practised, daily"**

When you do that, you are not hearing the person and you are also not observing how they are speaking to you. Again, like the thought bubbles, this is a skill which must be intentionally practised, daily.'

**EB: Do you have any advice on how athletes and performers can thrive whilst working in competitive and judgemental environments?**

VKF: 'First of all, define success: what does success look and feel like to you personally? Then, simply ask how you will get one percent better towards that vision of success today. Don't ever try to be perfect. Perfection doesn't exist. A basketball player, who was coached by Bobby Knight (a famously volatile coach) once told me that one of the greatest lessons he learned from being coached by him was this: there are two ways to go through life. The first is like a sponge, where you take in everything that someone says to you. The other is like a sieve, where when someone talks to you, you let the nonsense and the insults fall through, so that what is left is purely the information that is going to help you play better. You become impervious to anything that makes it personal. Again, this is a *skill*. I have studied athlete after athlete, and know that the greatest ones will respond to mistakes and abrasive coaching as simply information without taking it personally.'

**EB: Since retiring as a gymnastics coach, you are much in demand as a public speaker. What is your mission now?**



VKF: 'We are living in a really exciting time right now. During the 1980s when I first entered the world of athletics, there was no talk about mental health and wellness, and it wasn't on the radar. I currently teach a class at UCLA on transformative coaching and leadership versus transactional coaching. The latter is a reward-based system which most of us have been brought up with. Transformational coaching, however, involves helping the student to transform into an amazing human being whilst they learn the craft. By doing so, you actually transform into a better person yourself. I love speaking with groups of parents. One thing I encourage them to do is to ask their child questions about the experience, instead of reward-based questions such as 'Did you win?' and 'Did you get an A?' One of my favourite books on this topic is *The Conscious Parent* by Dr. Shefali Tsabary. She explains that when a parent asks questions about winning and

status, it ultimately is all about the parents' need for validation. If you are really wanting to help your child to develop into a true champion in life, you will ask questions about the process, such as 'what did you learn today?', and 'did you figure out how to work really hard at something you don't like to do?'

**EB: Are there any final words you would like to share?**

VKF: 'As I mentioned earlier, I used to think that 'choreography' meant movement to music, but it is not. Choreography means any *intentional* movement: how you walk into a room, or how you choose to address someone, it is all your personal choreography. Often when I speak to an audience, I like to leave them with the invitation to 'choreograph' their life, one intentional and courageous choice at a time.'

## The Spirit of the Page

### or, a Selection of Early Nineteenth-Century Periodicals

By Declan Hickey

The 1820s bear a special significance at the Royal Academy of Music, but the legacy of this decade is not limited to Britain's first music conservatoire. London Zoo, the Metropolitan Police, and the neoclassical opulence of the British Museum are all fruits of this curious chapter in our national history—gifts of varying fortune, it must be said. Such milestones, coupled with a dearth of distinguished British composers from the period, have rendered music something of an also-ran in the contest for historiographical significance. Indeed, in his 1825 series of sketches on contemporary notables, *The Spirit of the Age*, William Hazlitt included not a single musician (the closest approximation being poet and lyricist Thomas Moore).

My purpose here is not to compensate for this imbalance. Much work is being done

by musicologists elsewhere to improve our understanding of British musical life throughout the nineteenth century: the Routledge series *Music in Nineteenth-Century Britain* is a prolific example. Instead, as befits a student newspaper, I wish to draw readers' attention to the inexhaustible repository of written source material found in the early nineteenth-century periodical press. Owing partly to rising literacy rates, the early decades of the nineteenth century witnessed an explosion in the circulation of journals, magazines, and newspapers on all manner of subjects. Many of them were short-lived, but a handful remain in circulation today: *The Spectator* (1828–) has proved the most durable. Below, I spotlight a few choice examples from 1822–23. Consider them an invitation to join me down the periodical rabbit hole.

## Are you enjoying this edition of RAMpage?

We are always looking for new contributors and editors! If you think you'd like to get involved, email Ellen at [ellenwilkinson19@ram.ac.uk](mailto:ellenwilkinson19@ram.ac.uk)





## The London Magazine

Although today's *London Magazine* proudly traces its history back to the eighteenth-century publication of the same name, it has undergone a number of transformations since then. One of its incarnations neatly spanned the years 1820–29. Its content was primarily literary, but also included political essays, reports on agriculture and commerce, and news of domestic and foreign affairs. Among the more frivolous contributions to the April 1822 issue was a 2,500-word essay entitled 'Brief Observations on Brevity' by the so-called Tom Thumb the Great. For a flavour of the humour as well as the prolix style of writing typical of these journals, consider the following extract:

'I am brief myself: brief in stature, brief in discourse, short of memory and money, and far short of my wishes. In most things too, I am an admirer of brevity; I cannot endure long dinners. All the delicate viands that sea and land, with the points "on the shipman's card," produce, are not so irresistible a temptation to gluttony, as the ennui of a needless half-hour at table: certain motions of the jaws are undoubtedly infectious; such are laughing, yawning, and eating. Should the nightmare, "and her nine fold," descend visibly upon the dishes; should indigestion, after the old fashion, assume the shape of Abernethy to

## LONDON MAGAZINE.

JANUARY TO JUNE,

1822.

Why should not divers studies, at divers hours, delight, when the variety is able alone to refresh and repair us?  
BEN JONSON'S Discoveries.

VOL. V.

London:

Printed for

TAYLOR AND HESSEY, 93, FLEET-STREET.

1822.

admonish me, and gout appear in the yet more formidable likeness of a racking toe, the mere dead weight of time would turn the balance of my resolves.'

The irony is thankfully not lost on modern readers. Of course, this sort of journalism uses style as a cudgel with which to obliterate substance, saying as little as it can in as many words as possible. If only twenty-first century comment journalists did so with the same self-awareness as Mr Thumb.

## The Harmonicon

The foremost musical journal of this period, *The Harmonicon* survived an unusually healthy ten years from 1823 to 1833. Its editor William Ayrton was explicit in his intention: to give music the same 'powerful auxiliaries' which upheld the other arts. In other words, a journal devoted to the cultivation of musical interest and expertise. Below, I include part of a review of Henry Bishop's opera *Maid Marian*; or, *The Huntress of Arlingford*, printed in the February 1823 issue:

'The introduction, a glee for six voices, is a smooth, tranquil piece of harmony, extremely

## THE Harmonicon, A JOURNAL OF Music.

VOL. I.

PART I.—CONTAINING

Essays, Criticisms, Biography, and Miscellanies.

LONDON:

PRINTED FOR THE PROPRIETORS, AND PUBLISHED BY

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EDINBURGH; MILLIKEN, DUBLIN.

MDCCLXXIII.

well calculated for the scene—a chapel, in which the nuptials of Matilda, the heroine are about to be solemnized. A passage of sixths, frequently repeated in this glee, produces a very pleasing effect. The song “A Damsel stood to watch the fight” would be good, but for the noise whereby some account of a battle is accompanied. This is an error into which composers are so apt to fall: a battle cannot be mentioned, or a storm alluded to, in mere narrative, without an immediate clamour from all the loudest and harshest instruments in the orchestra; as if it were the intention of the relator to imitate rather than to narrate.’

The composers and works which litter the pages of *The Harmonicon* are often alien to modern readers; Bishop and his opera are no exception. The re-discovery of forgotten repertoires is part of the journal’s appeal. So, too, is the style of musical criticism: never shy of invective or wanting

in controversy. A refreshing contrast to the kaleidoscope of unctuous praise which bedevils today’s musical press. In the case of Bishop, controversy extended beyond the boundaries of his music. Together with his wife (and Academy alumna) Anna Bishop, and Nicolas-Charles Bochsa, founder and professor of harp at the Academy, he formed a love triangle which sated the scandalous appetites of contemporary readers.

**“A periodical is, as journalist  
E. S. Dallas put it, a creature  
of the day”**

## ***The Ladies’ Monthly Museum***

Or, to give it its full title, *The Ladies’ Monthly Museum; or, Polite Repository of Amusement and Instruction; being an Assemblage of Whatever Can Tend to Please the Fancy, Interest the Mind, or Exalt the Character of the British Fair*. The nineteenth century was no stranger to verbosity. Predictably, this monthly publication catered to the tastes and social expectations of the genteel woman. Many column inches were devoted to reports of fashionable clothing, verbal portraits of respectable women in public life, and essays with such titles as ‘On the government of the temper of the female sex, considered as a moral and religious duty’. In other words, reactionary drivel. See below a description of actress Miss Edmiston in the April 1822 issue:

‘In person, Miss Edmiston is of the middling stature; her features are of the most pleasing cast, and her eyes very expressive. She is of a truly amiable disposition, her manners gentle, and her whole deportment so truly modest, that we may be permitted to express a hope, that she will long prove an ornament to the stage, and a pattern of female virtue.’

Nauseating as such passages may be, they remain a valuable primary source to historians of gender and social values. No account of this period is complete without these considerations, and for that reason I include *The Ladies’ Monthly Museum* in this brief historical snapshot.



An image from an 1822 edition of the *Ladies’ Monthly Magazine*

Readers will inevitably reach different conclusions on the utility of these publications. Some will treat them as sources of social history, others as light entertainment. Perhaps some will find them best left to the dilettantes of the nineteenth century. A periodical is, as journalist E. S. Dallas put it, a 'creature of the day'. Yet the historical reflection of a bicentenary year draws us to such creatures, made all the more accessible by the freely-available goldmines of Google Books and the British Newspaper Archive. A bicentenary also draws our attention to our own times, and it would be remiss of me not to mention RAMpage as a worthy contribution to the lineage of British periodical publications. Our editor has done the Academy a great service in founding its first student newspaper. I can only hope that its pages will continue to be filled until the next centenary.

## Should we all care less?

### *The future of workers' rights in the singing industry*

By Milette Gillow

As a first year undergraduate at Leeds University, I had a bad experience with a choral director. I was over the moon to have been accepted into the university's auditioned Chamber Choir as a 2nd soprano: despite not coming from a choral background, despite my sight-reading being average at best, despite not being a music student. I had got in. I had made it. The pinnacle of success! As the year went on, I grew to hate it. My student director wasn't very kind to me. He would phone me up at home when I was sick and demand I come to rehearsal. He got visibly agitated with everything I said to him, and would belittle me in front of his friends. The year culminated in him kicking me out of the choir, right before our last rehearsal, over a dispute about a gig two days before my biggest exam; when I'd previously expressed that I was uncomfortable with this commitment, he had pressured me into agreeing to it, saying that when I'd accepted my place in the choir I'd accepted any and all performances that came up.

After this happened, I was devastated. Not only had I let him treat me the way he had for a full year; I hadn't even made it to the end as part of the choir. All year he had made me feel like he might kick me out at any point, and now he had. I was embarrassed that this had happened; that I'd let him walk all over me and talk to me the way he had. This may sound melodramatic to say now, but I remember feeling like my music career was over. The director of this choir was also the President of the Music Society, and his friends in the choir were in other leadership positions as part of the Executive Committee. My overwhelming memory of the experience is of utter powerlessness. I ended

## Room Gets New Name!

The winner of the Bicentenary Room-Naming Competition, announced at the Bicentenary Campaign Launch on 27 April, was singing student Francesca Pringle. Francesca proposed to name room 204 for Mary O'Sullivan, head of staff in RAM's Sound-bites Canteen, who has over the decades become such an important colleague and friend to staff and students alike. Francesca said in her nomination:

'Since I joined the Academy, Mary has been a constant, even throughout the pandemic. Every day she's the first person I see and she makes time for a chat with everyone. Mary goes out of her way to make each individual student feel special and is always a welcome smiling face.'

The panel agreed that Mary's 24 years of service, her exceptional commitment to the wellbeing of the Academy community and the vital role she plays in the Academy family make her an ideal dedicatee for this room.

In addition, the panel noted that Mary's nomination reflects the importance of all the service and professional staff who work so hard to support the Academy, and who rose to every challenge in the pandemic.

Mary's name will appear on the door of 204 in the weeks ahead.



up quitting singing for a year, and only picked it up again during my year abroad. When I returned, the entire Music Society was different. People were friendly, understanding, compassionate. I realised the power balance was off in my first year, but I hadn't realised by how much until I saw a change.

## **"I remember feeling like my music career was over"**

Fast forward a few years, to my first encounters with the professional music world: to stories of people getting fired on the spot in front of an entire choir and orchestra, to rumours of singers not getting re-hired for seemingly insignificant reasons (not socialising in the pub, making a critical comment to the wrong person, or returning late from a tea break). When you consider that most singers are essentially working on zero-hours contracts, it becomes clear how few workers' rights musicians really have.

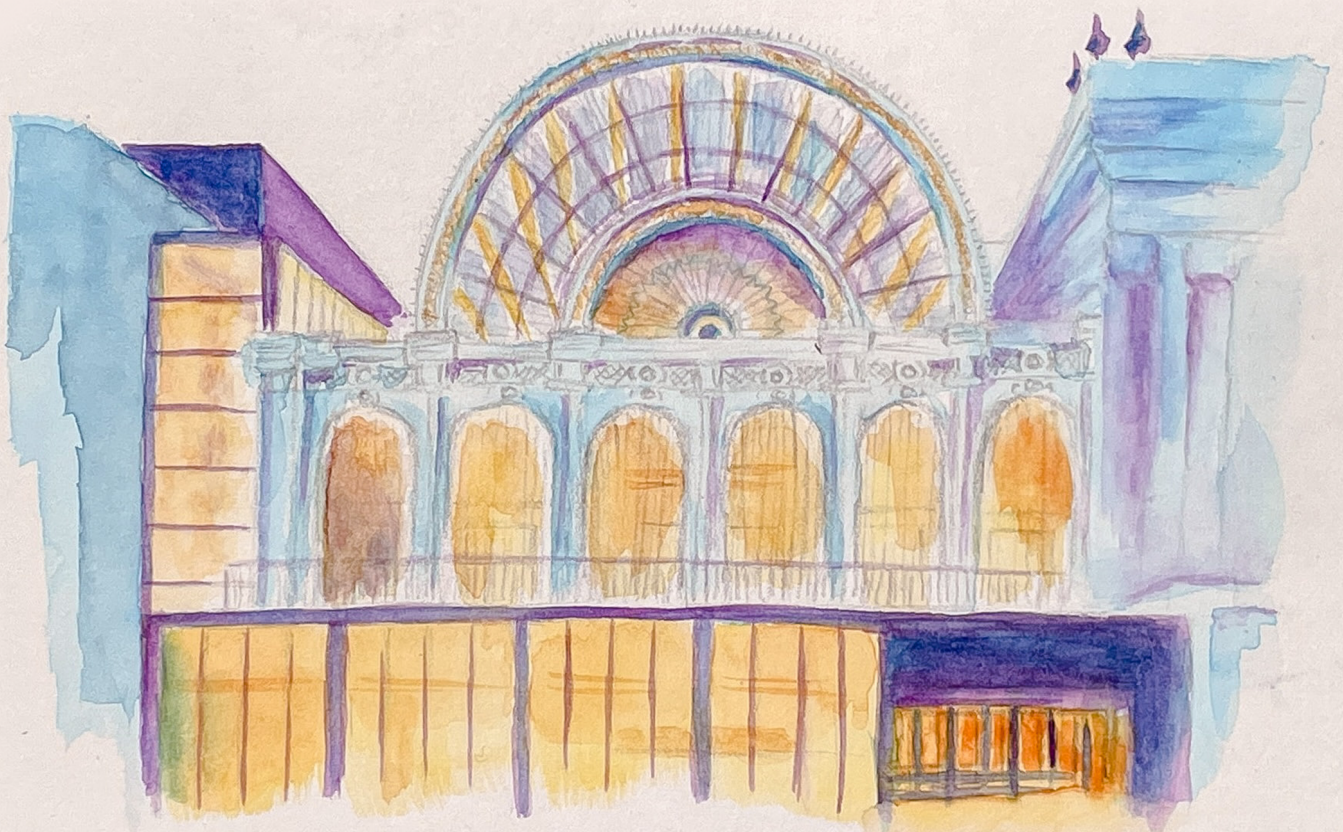
In order to thrive in the professional singing sphere, I've found it helps to have a doe-eyed, receptive attitude — one that makes the hierarchy apparent,

the dynamic clearly defined. I spoke to Brenda Hurley, head of Royal Academy Opera, who says:

*'In general I would say singers are very compliant. They tend to just come in, they prepare the music, they do the music rehearsal, and they do everything that they're told.'*

Many directors I've worked with were unwilling to take my musical opinions seriously. I've also worked with many musicians who, for whatever reason, seem to take issue with female leadership (when I was on a choir tour as an undergraduate, we wandered past a cathedral and peered inside, after which one of my colleagues exclaimed 'ew, a female conductor!' He later justified himself saying that he only meant he'd never personally met a good female conductor). It's unsurprising that many singers choose to adopt a persona — a meek, watered-down version of themselves that smooths over any rough edges — in order to fit in.

Artwork by Milette Gillow



I spoke to Margaret Bridge, a mezzo-soprano from Dublin who has been freelancing as a singer for several years, as well as working as a software engineer on the side since the pandemic:

*'I've never sat through an intro day for a company which has included even an acknowledgement that harassment is a problem. Certainly never sat through a company safety presentation where I've been told who to talk to if there are any concerns around harassment. Never sat through anything that discusses what constitutes harassment. I think that tacitness about it – there's always that feeling of 'maybe it's not real, maybe I'm overreacting, maybe it's fine' – and even the feeling that if things aren't fine, that you don't want to rock the boat, you don't want to be the person that's difficult.'"*

This notion of 'not wanting to be seen as difficult' comes up again and again – whether in the context of harassment or of more subtle displays. Although it's now becoming more and more acceptable to

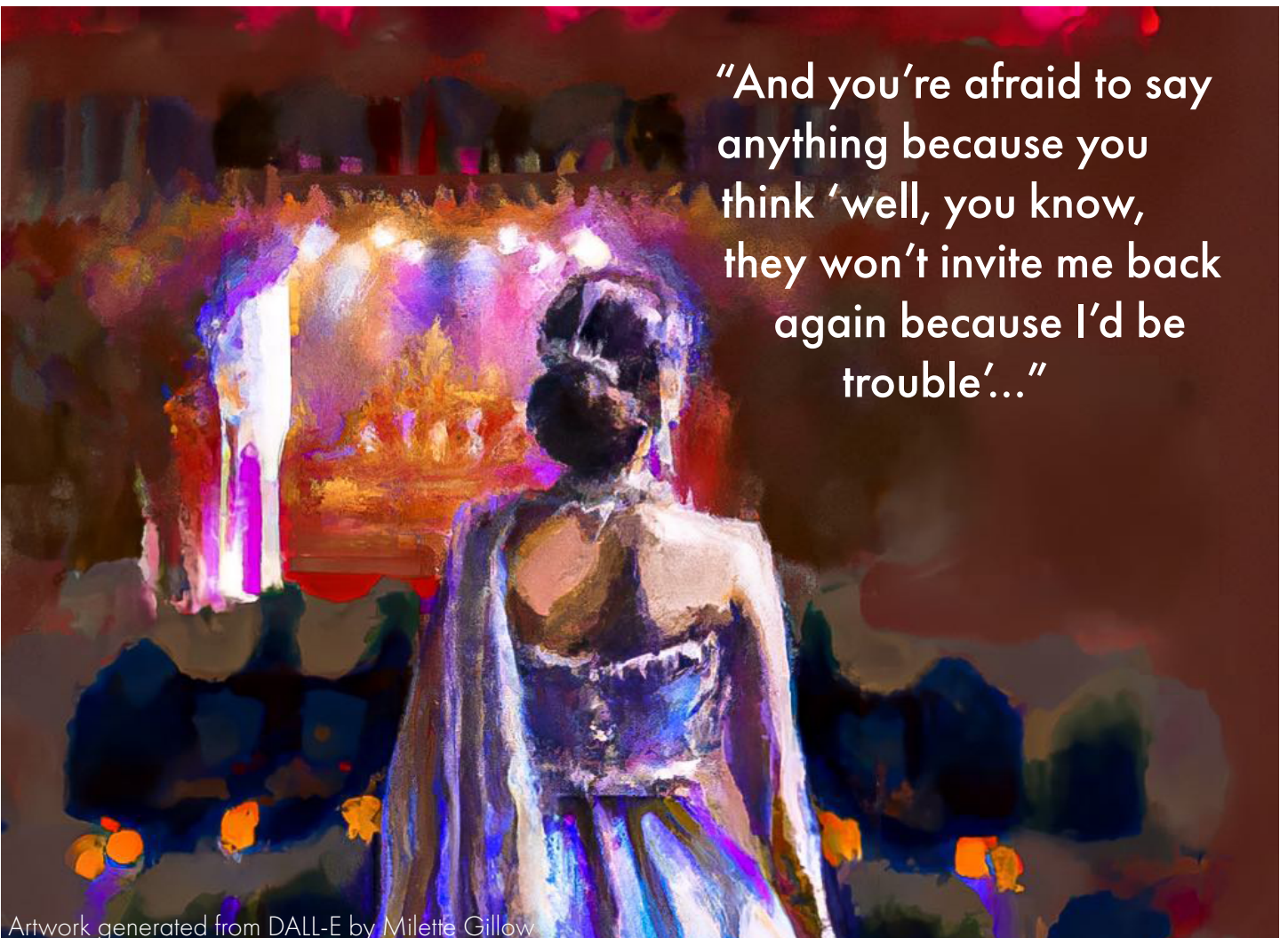
report sexually inappropriate behaviour, there are still huge issues with bullying and abuses of power that are non-sexual. Brenda Hurley says, about behaviour in the rehearsal room:

*'It might be more difficult if it's something like "I think the director doesn't like me". And how do you word that? You know, because if you're going home in tears or something... I don't know how they're going to react to that. They may think "oh for goodness sake" or, you know, "that's your problem", if they're not touching you up or something. That is a very difficult one. And in my opinion and in my experience there can be power games going on.'*

It's not uncommon for directors to shout or swear at the cast in rehearsal. They might disregard people based on how important they feel they are, or pick on someone if they see them as weak. Hurley adds:

*'You'd just feel left out all the time. And maybe bullied, maybe working through tea breaks,*

**"And you're afraid to say anything because you think 'well, you know, they won't invite me back again because I'd be trouble'..."**



Artwork generated from DALL-E by Milette Gillow





Artwork generated from DALL-E by Milette Gillow

*not getting proper breaks. And you're afraid to say anything because you think 'well, you know, they won't invite me back again because I'd be trouble' [...] It's quite a toxic environment, hearing myself talking.'*

\*\*\*

Coming from a non-musical background and having previously worked in tech, I was very aware of the stark contrast between these two industries. While the worlds of business and finance are all telling me how many opportunities there are and how much money there is to be made, the world of singing is telling me how replaceable I'd be. Sadly, singers are often treated as disposable

commodities. Bridge says:

*'One reason I wanted to get a day job was to feel more empowered, so that I can say no if I don't want to do something, and I don't have to particularly justify to myself or to anybody else why I've said no.'*

When asked how she feels about having a second qualification to fall back on:

*'I think I'm a better singer because of it. Every audition becomes less life-and-death and more something I'm choosing to do out of love for what I do — I sing better.'*



Having clearly defined boundaries is something that's been important to me over the past few years, and it's something I wish more singers could feel empowered to do. However, the sad truth is that there are simply many more singers than there are spots available, and the world of singing is small. If a reputation starts to follow you around, it can be extremely damaging. I asked Hurley whether she thought this concern over not being invited back was always justified:

*'I think people should be more empowered and they don't need to worry, but unfortunately I think a lot of people just aren't prepared to do that. ... People aren't normally fired for any reason other than that they don't know their music. There's a huge supply of singers all over, and yes, you can be replaced, easily. Even if it's niche, there will be people.'*

## **"Setting boundaries is an easy way to ensure you only put yourself in situations you're comfortable with"**

Bridge comments that it might be more beneficial if conservatoires accepted the fact that the majority of their students won't end up as principals, and instead encouraged them to have a hard think about their priorities when pursuing other kinds of work. There's often a mismatch between the kinds of careers the teachers will have had and the kinds of careers the majority of the students will have, and it's important to recognise this:

*'When they say things like "you need to be prepared to do x", they're often talking about a very specific career path, probably in opera — but there are lots of ways of making a living as a musician.'*

Hurley echoed this sentiment when asked if it's important to take every opportunity:

*'No, I wouldn't say that, I wouldn't agree with*

*that. I've told people to turn things down as well, also vocally. You have to weigh it up and take advice of course.'*

The question of how someone can feel empowered to make and rank personal priorities is a tough one. The fear of missing out on future opportunities appears to be a big driving factor — but I truly believe it's possible to obsess over this too much. I feel that we as singers have largely become a bland mass, projecting perfection, not wanting to stand out too much or have too much personality or deviate too much from the expected, for fear of negatively standing out.

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Taking all of this into consideration, I've decided to accept the fact that I will miss out on some opportunities. Frankly, setting boundaries is an easy way to ensure you only put yourself in situations you're comfortable with — in reality it would probably be a blessing never to have to work with someone who swears or shouts at you in rehearsal. Hurley says:

*'It's hard to describe. ... It can happen that directors can be so intimidating that there's an atmosphere of fear in the room, and people just don't stand up to them.'*

I asked her what she thought would happen if every single singer had a very clear boundary for how they're treated, how they're spoken to. Even if they find themselves right at the bottom of a given hierarchy:

*'I think that would be great. It should be like that.'*



Artwork generated from Midjourney by Milette Gillow

# The Royal Academy of Music: The First Two Years

By Audrey Carpenter

On 16 July 1822 a short report headed 'Royal Academy Of Music' appeared in the London newspaper *The Morning Post*:

'We learn that an Institution for the Encouragement of Music and the Education and Maintenance of a certain number of Students in that science, to be called the *Royal Academy of Music* has been established under the patronage of the king, and that very liberal subscriptions have been entered into for its foundation. The whole is to be conducted by a committee of Noblemen and Gentlemen. Dr. Crotch is appointed the Principal of the Academy, and the assistance of the most eminent Musical Professors for the instruction of the Pupils is now obtaining. They are to be taught Music in all its branches, and it is confidently expected that by means of this establishment the musical talents and genius of our own country will be so cultivated and promoted to make us in future less dependent on other nations as to this delightful branch of the Fine Arts.'

This was probably the first public intimation of the outcome of a meeting held earlier that month at the Thatched House Tavern in London's St James's Street. It was chaired by Lord Burghersh (John Fane, later 11th Earl of Westmorland) who, apart from having a distinguished career as a politician, soldier and diplomat, was an accomplished amateur violinist and composer. It was his enthusiasm that was largely responsible for the foundation of the Academy. Two notable books document the early history of the Academy (written by W. W. Cazalet in 1884, and by Frederick Corder for the centenary in 1922) but at the time the only information the general public would have had about the project would have been from newspapers.

Regulations for the proposed institution were soon drawn up and published. *The Examiner* (21 July 1822) reported that 'no student would be admitted at an earlier age than 10 years, nor later than 15 years' and they must be 'able to read and write with tolerable proficiency and shew some decided aptitude or disposition for Music', and 'always be properly attired'. Fees would be paid, but the costs of the Academy were largely to be met by donations from four classes of subscriber. Subscribers would be invited to ballot at public examinations for selection of students, and the number of votes given varied according to financial generosity rather than musical knowledge. By August over 90 persons had already promised from 5 guineas to £105 each; many subscribers were from the nobility and the list was headed by His Majesty (King George IV, who had in fact given £210 and would receive the privilege of proposing a student without examination) and the Vice-Patron, the Duke of York.

Lord Burghersh and his committee drew up a list of distinguished musicians in five categories (Organ, Piano-forte and General Instruction as Conductors of Orchestra; English and Italian Singing; Harmony and Composition; Corded Instruments; Wind Instruments) who would be invited to be visiting professors at the Academy. These included the pianist John-Baptist Cramer and his violinist brother Franz, the singer Domenico Crivelli, and the violinist and conductor Paolo Spagnoletti. Dr Crotch was already appointed Principal. William Crotch (1775-1842) had shown exceptional early talent as an organist and was Professor of Music at Oxford before moving to London; he spent ten successful years in charge at the Royal Academy. His name caused a mild joke, syndicated in several papers:

'Two gentlemen were conversing on the Royal Academy of Music, recently established. It was mentioned by one of them that Dr Crotch had been fixed upon as the principal instructor. "Indeed!" says the other, "Then the students will stand a chance of becoming strictly *musical characters*; for it appears they will be *Crotchites*."'

Although not in the first list of professors, the name 'Mr Bochsa' appeared as a subscriber with the footnote that he had 'offered two Harps to the

Establishment and gratuitous instruction for one year'. Nicolas-Charles Bochsa was a talented composer and harpist but, unknown to the Academy, he had fled his native France where he faced arrest on charges of bigamy, fraud and forgery. He served the new school well and organised several of their early concerts until eventual disclosure of his misdemeanours led to dismissal in 1826.

The proposals for the new Academy did not meet with universal encouragement, however. A long letter to the Editor of *The Sun* on 9 August 1822 contained heartfelt reservations. It was headed ROYAL ACADEMY OF MUSIC and began:

'As a Musical Professor who has devoted the chief part of my life to the attainment of knowledge in the art of music I could not but have felt great alarm on reading of a new project under the above-mentioned designation. ... What occasion is there for such an Academy? Is not the musical profession already overcharged with musicians in every branch of the art? ... I see that the plan of this new Musical Academy

is supported by the names of subscribers of high rank, but high rank by no means includes professional taste and knowledge although their motives are doubtless pure and patriotic. ... At the end of seven years the pupils of the new Academy are to be thrown upon the world at large but they will be countenanced, recommended and employed by its Patrons, and what will be the inevitable consequence? – why, that the regular Professors of Music who have devoted their lives to the attainment of their art, will be deprived of employment and ... reduced to hopeless distress.'

The writer, who signed himself 'a professor with a Wife and Eight Children', pointed out that existing charitable funds would by no means be adequate to relieve the innumerable claimants who would apply to them following the establishment of the new institution. He asked that those who had hastily and inconsiderately enrolled to become its Patrons and Subscribers reflect on his remarks before they 'rashly bring forth a new musical generation'. While *The Sun* later reiterated 'some of the evils which are likely to result from the projected speculation of a Royal Academy of Music', the *Morning Post* was invariably supportive and pointed out: 'If the Professors are too numerous already, it must be remembered that this surplus is composed of foreigners who drive the talent of our own country out of the field'. It was an aim of the proposed Academy to enable 'our own countrymen' to compete not only in Church music (as already taught to cathedral choristers), but 'in the lighter and more diversified music of the stage'.

**Article continued on page 22.**



Lord Burghersh, whose enthusiasm largely contributed to the founding of the Academy



# BICENTENNIAL PLAYLIST

By Ruby Howells

Over the course of 200 years, the Academy has helped music grow and develop, itself producing some of the most significant figures in the creative arts. To celebrate this, I want to create a 'bicentennial playlist' which spans RAM's existence. Initially I thought it would be fantastic to choose a piece of music from each year, right from 1822 to 2022; I quickly dropped that idea, however, after realising that would take me more hours than watching the entire *Ring* cycle. So, instead, I picked music from each decade and enlisted the democracy of RAMpage's Instagram stories, where the winners were chosen. To truly represent RAM, I wanted to include not just classical music, but also jazz, musical

theatre and a sprinkling of popular music.

Definitely have a listen to all of the works in this list, whether they won the vote or not - you may find a new favourite! One thing these results do show is that we still need more concerts programming the fantastic works of composers who have historically been marginalised; I have a feeling that some of these results may be slightly different if some of these works were better-known! I'm sure that in a hundred years, for RAM's tricentenary, this list will be full of composers that we haven't even heard of yet. In the meantime, I'm going to revel in the joy of knowing that RAM in 2022 is a bunch of Swifties.

Artwork by Ruby Howells

## The Results

1822 - 1831

Symphony No. 9  
Ludwig van Beethoven



Symphonie Fantastique  
Hector Berlioz

1832 - 1841

Symphony No. 4  
Felix Mendelssohn



Ballade No. 1  
Frédéric Chopin

1842 - 1851

Hungarian Rhapsody No. 2  
Franz Liszt



Violin Sonata No. 2  
Louise Farrenc

1852 - 1861

*Orpheus in the Underworld*  
Jacques Offenbach



*Faust*  
Charles Gounod

1862 - 1871

*Tristan und Isolde*  
Richard Wagner



*Night on a Bald Mountain*  
Modest Mussorgsky

1872 - 1881

*Peer Gynt Suite*  
Edvard Grieg



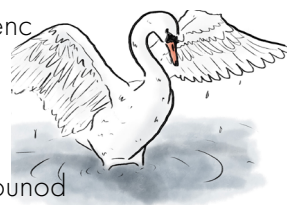
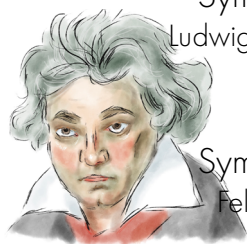
*Swan Lake*  
Pyotr Tchaikovsky

1882 - 1891

"Organ" Symphony  
Camille Saint-Saëns



*Scheherazade*  
Nikolai Rimsky-Korsakov



## 1892 - 1901

*Prélude à l'après midi*  
Claude Debussy



*Hiawatha's Wedding*  
Samuel Coleridge-Taylor

## 1902 - 1911

Symphony No. 2  
Jean Sibelius



Symphony No. 9  
Gustav Mahler

## 1912 - 1921

*Daphnis et Chloé*  
Maurice Ravel



*The Rite of Spring*  
Igor Stravinsky

## 1922 - 1931

*Rhapsody in Blue*  
George Gershwin



*Wozzeck*  
Alban Berg

## 1932 - 1941

*Romeo and Juliet*  
Sergei Prokofiev



Symphony No. 3  
Florence Price

## 1942 - 1951

*Concerto for Orchestra*  
Béla Bartók



*South Pacific*  
Rogers and Hammerstein

## 1952 - 1961

*West Side Story*  
Leonard Bernstein



*The Sofa*  
Elizabeth Maconchy

## 1962 - 1971

Symphony No. 13  
Dmitri Shostakovich



*Sgt. Pepper's*  
The Beatles

## 1972 - 1981

*Spiegel im Spiegel*  
Arvo Pärt



*Satyagraha*  
Philip Glass

## 1982 - 1991

Symphony No. 3  
Sergei Prokofiev



*The Phantom of the Opera*  
Andrew Lloyd-Webber

## 1992 - 2001

"Helicopter" Quartet  
Karlheinz Stockhausen



*Wannabe*  
Spice Girls

## 2002 - 2011

*The Tempest*  
Thomas Adès



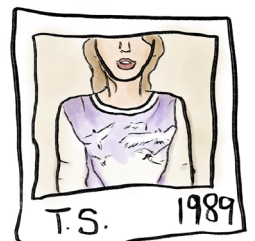
*Adriana Mater*  
Kaija Saariaho

## 2012 - 2021

Concerto for Tuba  
Wynton Marsalis



1989  
Taylor Swift



# The Academy's First Two Years (Continued)

## New premises and first students

The *Morning Post* complimented the British public on its support for the idea of the Academy and devoted a column to details that had already been put forward by Lord Burghersh's committee. It was emphasised that all professors would have freedom to teach in their own individual style, and:

'The ultimate proficiency of the scholars appears to be most scrupulously considered ... A thorough knowledge of harmony, and of the piano-forte in conjunction with it, is indispensably prescribed; and were the difficulties generally known to which our best orchestra performers, from their early neglect of the science of harmony are sometimes reduced, the propriety of attending to this branch of education would not require to be enforced.'

To prevent 'injury from premature display of their talents', students were not to perform without express permission, although some would take part in arranged concerts (for the benefit of the institution), and there would be prizes awarded for progress and merit. Strict attention would be paid to the religious and moral instruction of all pupils who, as well as various branches of music, would also study the English and Italian languages, writing and arithmetic. Most students would pay for their board and lodging and tuition, but extra students might attend on a daily basis and pay for tuition only. There was interest throughout the country, with several regional newspapers copying much that was published in the *Morning Post*. Notices concerning nominations of candidates for the new Academy appeared in newspapers as far afield as Yorkshire, Norwich and Dublin; the committee was keen to attract a true cross-section of British talent.

In November 1822 the Earl of Carnarvon's disused town mansion at 4 Tenterden Street, just off Hanover Square, was leased as a home for the Academy. The location was convenient, especially for visiting professors, but alterations had to be

made to the rambling building. The girls and boys were to be wholly separated; there was a garden at the back and it was later recalled that:

'this was little better than a yard, for a high wall was erected down the length of it to keep the little people in muslin skirts and straw poke bonnets from associating with the little people in nankeen tights and blue swallow-tailed coats. History relates that an incessant shower of notes – not musical ones – flew over this wall.'

Mrs Wade, widow of a military General, had been carefully selected to be a strict Governess of the girls, and the Rev Miles, a clergyman of unblemished reputation, was appointed as Superintendent of the male department.

The improvements needed to the Tenterden Street building meant that nomination of candidates and their examination had to be delayed and it was clear that the first students could not arrive until well into 1823. There was still some opposition to the idea of an Academy of Music. *The Sun* reminded readers of its opinion that 'it would overstock the musical profession' when it reprinted a long article that had appeared in *The Lady's Magazine*. This had denigrated the conservatorios of Europe which it suggested were used as a model for the London school and considered that 'music, as an art' would not be improved by the methods set out in the proposed constitution. Interestingly there was a concluding hint, naming no names, 'of the appointment to an important and responsible office in the establishment of a man who has absconded from his native land to escape the dreadful sentence' of the laws of that country. This must refer to Nicolas Bochsa, but the implication that his crimes would bring disgrace not only to 'a house devoted to the education of the youth of both sexes' but also to the country, was not noticed for he was to remain at the Royal Academy for almost three years.

The supportive *Morning Post* countered by reporting in early March 1823 that considerable progress



had been made with the Academy and its premises. Ten girls and ten boys had been selected as foundation scholars; all had received testimonials from the examining professors as to their suitability and these first pupils would be admitted on the 8th of the month. The *Post* continued:

‘Our sincere wish is that the Institution may proceed as it has begun and that the Public may shortly have ample proofs that the intentions of the Founders of the Academy are founded upon most excellent and patriotic grounds. Similar establishments abound in France and Italy ... and infinite good has resulted from these. In regard to our own Royal Academy of Music it appears ... that

it shall exceed those on the Continent in the good to be received by the students, inasmuch as the education will be attended to in many points besides music.’

In the event there were eleven boys admitted as William Henry Holmes, son of a musician from Derbyshire, was recommended by His Majesty and not subjected to examination. He became an accomplished pianist and composer and was Professor of Piano at the Academy for over 50 years.

**Article continued on page 29.**

# Bicentenary Campaign: The Royal Academy of Music’s Future

On 27th April 2022, the Academy launched its philanthropic Campaign to raise £60 million for The Royal Academy of Music’s Future.

More than 150 students and staff attended this lovely event in the Duke’s Hall, at which we premiered our Campaign film, unveiled the priority projects for the Campaign, and announced recent successes in important areas that will help to secure the future for the Academy itself and also for music in the world at large. Priorities include creating a new suite of endowed posts, which will help us to attract and retain the very best teachers; expanding our provision of student support and wellbeing services; building an ambitious widening-access programme to support our talented students; and improving and renovating our buildings and teaching spaces.

In his speech, Professor Jonathan Freeman-Attwood thanked our Academy donor, staff and student communities for their contributions, and shared his confidence in the good progress that has already been made toward our Campaign target:

‘The Bicentenary Campaign that we are proudly launching today gives us the opportunity to set out these pillars for the Academy’s third century. A campaign’s success relies on generosity at every level, from as many

people as possible. That is how we create momentum. ... This is the most ambitious campaign of any conservatoire outside the USA, and will enable us to pursue our most pressing strategic priorities. I can tell you that we are already a significant way towards our target, having raised £41 m to date. This is an incredible achievement.’

For those who were not able to attend the launch of our Bicentenary Campaign, the Online Launch recording has been made available on the Academy intranet.

Photographer: Frances Marshall 2022



# Shakespeare's Modern Melodies

Jasmine Morris on 'Gig-Theatre' and accessibility in The Wildcard's *Tempest*



By Ellen Wilkinson

Photographer: Lidia Crisafulli 2022

I entered the Pleasance Theatre in Camden on an unusually sunny afternoon in March of this year, thinking I had possibly seen enough versions of *The Tempest* for a lifetime. It was a solo trip, prompted by my short research project on how contemporary music enhances modern productions of Shakespeare. The Wildcard Theatre company's explosive gig-theatre rendition, directed by James Meteyard, was an ideal case study: live, newly composed music by Jasmine Morris underscored almost every scene, in an eclectic array of genres, from drum and bass to sea shanties.

I visited the gender-neutral bathroom, briefly admired the shelf of second-hand books in the bar, and entered the theatre. The setting took a moment for my eyes to adjust to; colourful strobe lighting illuminated candle-lit cabaret-style seating, complete with QR codes which provided table service drinks in the interval. Performers milled around in festival-style raincoats, intermittently grooving to the blasting French techno music. A flicker of anticipation raced through me – the

atmosphere was more that of a nightclub than a performance of Shakespeare's contemplative last play.

I interviewed the composer Jasmine via video call a couple of weeks before seeing the production. I was intrigued by the concept of 'gig-theatre', in which every actor is a musician (or vice versa) and how this style of production could widen audiences for Shakespeare. Jasmine is a twenty-year-old BBC Young Composer studying at the Royal College of Music. She has growing expertise in writing music across various mediums, having collaborated with dancers from Trinity Laban and, as a Britten Pears Young Artist, composed an operatic retelling of *Animal Farm*, which premiered at the Aldeburgh Festival in June. I started off by asking her what she enjoys most about collaborating with other art forms.

Jasmine Morris: I find it really refreshing to work with people who don't think in the same way as I do, as it encourages finding new ways to work and compromise. It is also great to be surprised



about how dancers or actors will interpret my music. Sometimes it is best as a composer to provide your ideas and then sit back, and see how the performers respond.

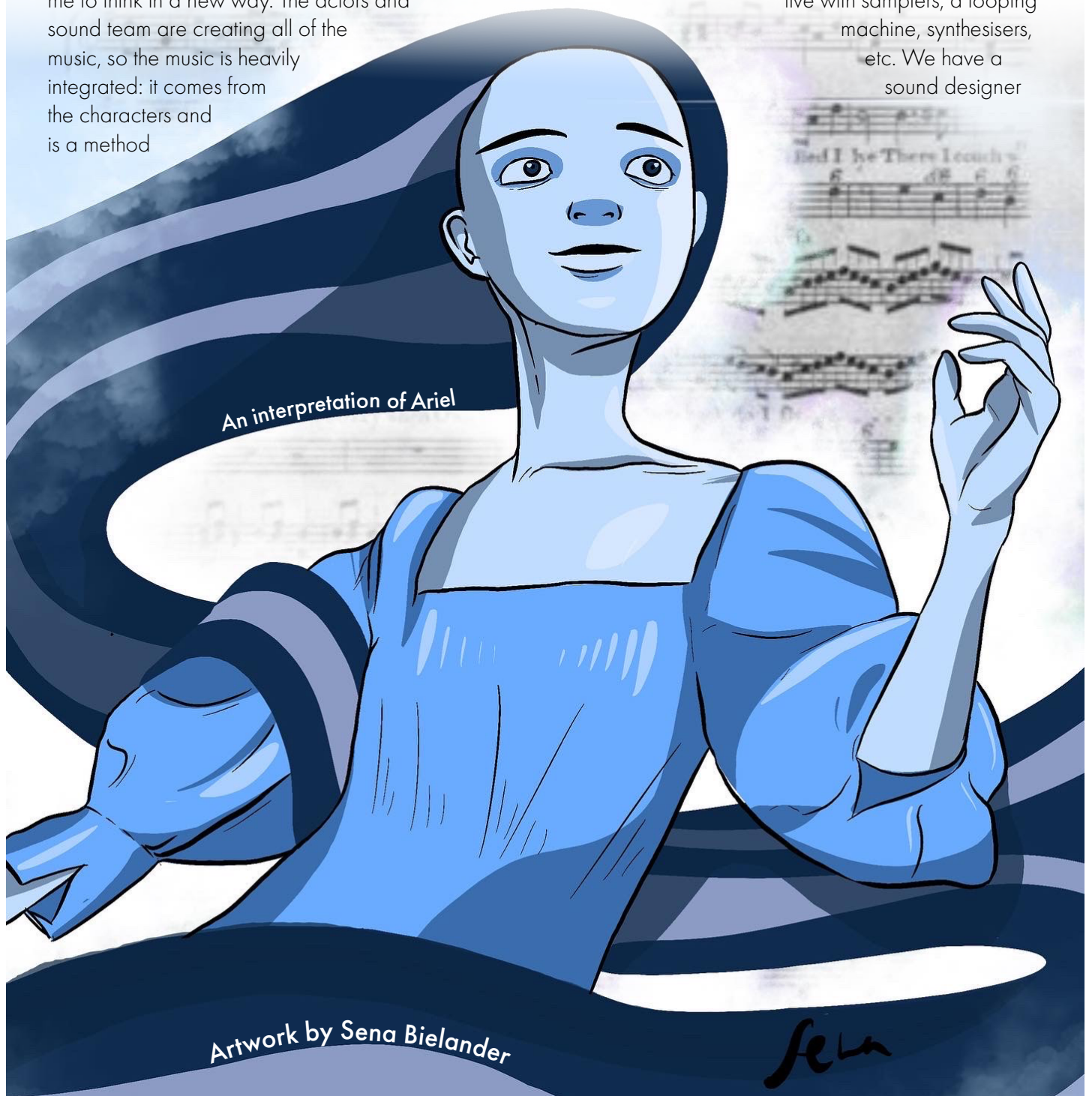
**Ellen Wilkinson: And how did you find the performers responded to your ideas for The Tempest? What inspired the style/s of music?**

JM: The actors aren't trained in a conventional conservatoire environment, so they are open to anything, which is refreshing. Some of them can read music and some can't, so we have to work aurally, and experiment, which is really helpful for me to think in a new way. The actors and sound team are creating all of the music, so the music is heavily integrated: it comes from the characters and is a method

of characterising their performance.

As for the style, James really wanted to make this production accessible, and that was partly through taking on influences from popular culture. There is funk, rock ballads, a sea shanty, drum and bass... It's pretty eclectic. The production isn't really aimed at a particular demographic because of how broad it is, and there are different sound bubbles that the audience can latch on to.

For the first half, Ariel the spirit is portrayed only through light and visual effects. She is under my care, and I had to create an underscore for the character which is triggered live with samplers, a looping machine, synthesisers, etc. We have a sound designer





who will map the movement of the sound, so the sounds will move in and out of the audience, and you feel Ariel's presence all around.

\* \* \*

As part of my dissertation research, I learned that 1600s productions of Shakespeare would hide the ensemble which portrayed the 'fairy music' – likely featuring lute, viola da gamba, and bells – offstage, to generate this same sense of music dwelling from the spiritual realm. I was intrigued by how else Jasmine adapted Elizabethan musical traditions, and how closely she had adhered to the script for musical inspiration.

\* \* \*

JM: The majority of the influence comes from the script, I would say. Caliban's character and language are very rhythmic and percussive, so in our production he is a drummer and a rapper. We took the original words from Shakespeare's 'Ban Ban Caliban' and turned it into rap, meshing it with James' new lyrics. Another key song from the text is Ariel's 'Full fathom five', which we made a bit kooky, in a Radiohead style. We do have completely original songs as well, including Miranda and Ferdinand's ballad 'I want your love'.

We also very much rely on the text for word painting, which is when the music directly reflects the words. Caliban describes being 'prickled' at night because of Prospero's spells, and we have Ariel scraping a harp with a tuning fork, which creates a horrible scratchy sound. The violin also makes creaky, groaning sounds when describing Sycorax and Ariel being pegged into a tree.



Photographer: Lidia Crisafulli 2022

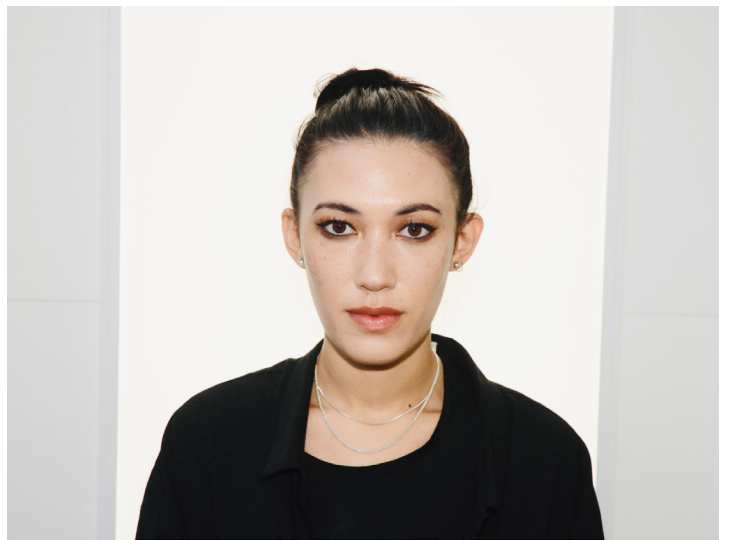


Photo credit: Jasmine Morris 2022

**EW: You mentioned that accessibility is at the heart of the production. Would you say that music is a key medium in achieving this?**

JM: I think the gig style automatically lowers the age of the demographic audience. There is rave/dance style music, which I wouldn't typically associate with Shakespeare. It almost feels like you are going to a concert at points. In the 'three men of sin' scene, where Prospero enchants Antonio, Sebastian and Alonso, there is a kind of strip club setting, with upbeat music, and dancers with animal head costumes. The spirits are trying to expose the immorality of the three men. It feels very sleazy and is a reflection on the current political climate, and how many main government figures are involved in sex scandals or illegal parties. We use acid house music to make it feel modern, and to highlight this immorality.

The accessibility also goes beyond the music: we include gender reversals, and Trinculo is portrayed by a drag queen – the washing line clothes scene includes a whole comedy 'RuPaul'-style sketch. I can't think of many people of my age that go to The Globe on the weekend, so we are trying to dispel old-fashioned practices, and pull out cultural and social reflections in the text which, when combined with contemporary music, people hopefully find engaging.

To conclude, I asked Jasmine what she wanted audiences to think or feel after the production.

JM: I would like everyone to have a lot of fun. It is a highly enjoyable production, regardless of whether it is what Shakespeare would have wanted or not!

I want everyone to really understand the play and feel that the narrative was presented to them, rather than forced upon them. I would like people to be able to make the connections like 'oh Ariel is there because of that sound', and that it feels organic, natural and fun.

Fun is the overarching achievement of the production, and it ends, in the essence of a Shakespeare comedy, in jubilant celebration, with dancing, audience involvement and a recap of all of the key musical numbers. I left the theatre, blinking into the sunshine, with a spring in my step, and considered the effectiveness of 'gig-theatre' in this context.

On the one hand, the form reflects the play's

original genre of the Elizabethan masque, while pushing boundaries as to how much music can be integrated into Shakespeare, and creating 'sound-bubbles' as accessible reference points for the often confusing world of his characters. However, I found it sometimes stifled the more poignant poetic scenes, and was a touch discordant to the reflective essence of the play. Despite the modernisation of her gender reversal – Prospero, the serious, only non-musical character in the production – seemed a little out of place compared to her all-singing, all-dancing comedic counterparts.

Nevertheless, Jasmine's music has undeniably breathed new life into a classic, and I am excited by future 'gig-theatre' renditions of Shakespeare - and *The Tempest*..!

## 200 Pieces for 200 Years

By Jonty Watt

Perhaps the largest project undertaken as part of the Academy's bicentenary celebrations has been the commissioning of 200 brand new pieces for solo instruments. Each of these pieces would then be given world premieres by Academy students between January 2020 and November 2022. In addition, each piece will be professionally recorded and compiled on a dedicated website, which is due to be launched at the end of this year. Thus, the entire catalogue of works will be available around the world for free, indefinitely.

The 200 Pieces project has been masterminded by the Academy's head of Composition, Philip Cashian, who had the idea over four years ago. Philip says that he hadn't fully considered at the time quite how much work it would be to coordinate such an ambitious project. Just getting 200 composers to agree in the first place is a mammoth task, but this difficulty has resulted in an interesting and diverse cast of musicians, with composers like Hans Abrahamsen, Carmen Ho and Jessie Cox all participating.



Isabella Gellis and Lotte Betts-Dean

**“one of the legacies of the 200 Pieces project will be its contributions to the repertoire of instruments which have historically been neglected”**

One of the major challenges in this project has been the outbreak of Covid-19, but this also led to one of its most resounding triumphs. In the height of lockdown, the 200 Pieces project was one of the few musical activities that could keep going in full swing. By its very nature, the project does not require any ensemble playing, and was therefore

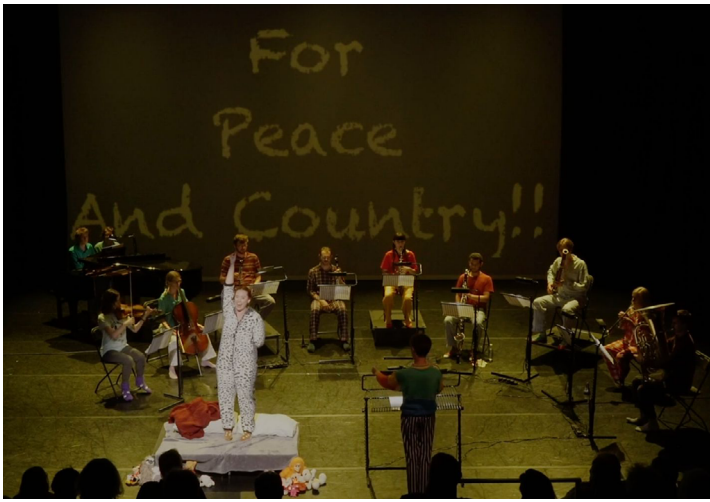


Photo credits: Isabella Gellis 2019

possible to continue remotely. There were a number of successful premieres conducted entirely online, including Jesse James's work for solo viola, *Amorphia*, performed by Wenhan Jiang and Howard Skempton's *Unbroken* for solo accordion, performed by Lore Amenabar Larrañaga. Such performances were a testament to the resilience shown by musicians during the pandemic, allowing performers and composers alike to contribute to something larger during such remarkably difficult times.

Academy Master's composition student Isabella Gellis was one of the composers selected to contribute to the 200 Pieces project. Her composition, *Dead Horses*, was performed by Lotte Betts-Dean in November 2021. Isabella had worked previously with Lotte on her chamber opera *For Peace and Country*, which features one singer playing eleven different characters. Following this, Isabella wanted to develop this way of working with music and text, and indeed wrote the text for *Dead Horses* to match her desired balance of silly and sincere. The collaborative chemistry between the two was palpable in the performance; Isabella says 'Musically, we seem to understand each other quite instinctively – she brings my thoughts to life exactly as I want them, whilst still showing me unthought-of dimensions. This is an element of the composer/performer relationship I particularly relish'.

Another successful collaboration was that between composer Tod Machover and Academy violinist Charlie Lovell-Jones. Charlie premiered Tod's piece *Resolve Remote* for violin and electronics. As a part of their collaboration, Charlie visited MIT in Boston, where they spent two days recording and developing the material that would ultimately be

used in the piece. 'Tod's community in the studio was so close-knit, mutually inspiring, and imaginatively liberating, and he brought all of those qualities to our sessions, pushing past the boundaries of what I am used to doing with the violin and enabling me to grapple with a very different sound world' says Charlie. The final piece is a combination of electronically manipulated recordings of Charlie's violin playing alongside a live performance: 'As I played, I became surrounded by the sounds that at times almost entirely blended with my playing, and at others accompanied it, and at still others contradicted it. It was electrifyingly dynamic and so much fun to play around with. Working with Tod was such a treat, and I hope the future holds opportunities to do so again!'

The 200 Pieces project has been a success, having fostered creative partnerships between musicians all over the world. It has also stimulated the production of a huge amount of new repertoire, much of which will surely enter the standard literature for its respective instrument. The composers involved in the project were given free choice of instrument out of RAM's principal study departments; every single department has been represented in the project. Two of the most popular choices turned out to be viola and accordion, so one of the legacies of the 200 Pieces project will be its contributions to the repertoire of instruments which have historically been neglected.

Tod Machover, Charlie Lovell-Jones and Kimy Lecamwasam





# The Academy's First Two Years (Continued)

## First concert and a growing reputation

After only a few months' instruction, subscribers were invited to the 'First Private Exhibition of the Progress of the Pupils'. This was held in the Hanover Square Concert Rooms, conveniently across the square from Tenterden Street, on the afternoon of Saturday 5 July 1823. 'The whole performance was most satisfactory and though it lasted for upwards of three hours the time passed imperceptibly'. HRH Prince Leopold attended and presented several medals. The outstanding performance of the violinist Henry Gamble Blagrove, then aged eleven, achieved a first prize. Two young harpists, Misses Jay and Morgan, were deemed equal in merit and a draw was held to determine who should have the medal for that instrument. Miss Morgan won, but Miss Jay was quite unable to bear the disappointment; both girls shed tears, which made such an impression on His Royal Highness that he called for Miss Jay and presented her with a prize, for which he was much applauded. The Hanover Square Rooms would provide the venue for many

concerts by pupils of the Royal Academy in the years to come.

'Almost all important musicians in London promise their support in a cause so interesting to the musical world'. Thus had been advertised a Grand Concert to benefit the Academy which was held in the King's Theatre on 24 April 1823; Dr Crotch presided and selections from his oratorio *Palestine* were performed. The *St James's Chronicle* considered the concert the most brilliant witnessed for many years; the audience included members of the Royal Family and, with the orchestra on the stage, its usual space was taken by pupils from the Academy. The *Sun* praised the concert but unsurprisingly used its report to further condemn the institution, but it did conclude though that 'We heartily approve of the motives of the Founders and Benefactors but we doubt not that in the end they will find that they have been misled by visionary taste and fallacious humanity'. The proceeds from the Concert were welcome, but

The Hanover Square Concert Rooms, venue for the Academy's first concert in 1822



in the summer of 1823 there were rumours that the Royal Academy of Music, despite the patronage of the King, was failing due to lack of funds and the consequent inability to achieve its original intention of catering for up to 80 students. The *Oxford Journal* denied it would close, but reiterated the old opinion that 'the market is already overstocked with musicians of every description ... and the Academy ... will only train its pupils for starvation'. Nonetheless, more pupils were selected and there was more help from fund-raising events.

**“with the precision and spirit of veterans, and the whole performance was such as to draw down enthusiastic applause”**

A First Anniversary Festival was held at the City of London Tavern on 28 April 1824, with the Duke of York in the Chair, and the Duke of Wellington and the Chancellor of the Exchequer among the distinguished stewards who sold tickets at a guinea a head. Following an elegant dinner there were entertainments. The pupils of the Academy entered and

‘took their respective stations; the display of females, uniformly attired and ranged in front, had a most pleasing and indeed a powerful effect on the whole room. The compositions they executed, both vocal and instrumental, were given with remarkable excellence.’

Then on 10 May a Grand Ball was held at Almack’s – a most fashionable venue – to benefit the Royal Academy of Music. HRH the Duchess of Clarence headed a list of noble patronesses.

Funds were improving somewhat in the summer of 1824 and pupils gave an acclaimed concert in the Argyll Rooms for the benefit of two charities for indigent musicians. Following one of their Hanover Square concerts in July 1824 the *Morning Post* reported that Academy pupils played

‘with the precision and spirit of veterans, and the whole performance was such as to draw

down enthusiastic applause and to show that the hopes held out at the foundation of this establishment have already been to a great degree realized.’

By the end of 1824 even *The Sun* acknowledged a manifest improvement in the pupils under the care of the professors of the Royal Academy of Music. Weekly concerts attracted a fashionable audience; the juvenile orchestra played remarkably well, compositions by three young students had been favourably received, and ‘Concerts during the approaching season will attract considerable notice in the musical world, and procure for this national school a further extension of public patronage’.

Although it did have to overcome further financial and other difficulties, the Royal Academy of Music succeeded and developed in the years ahead and initiated the careers of many competent musicians. The Academy remained in Tenterden Street until 1911, when it moved to its present purpose-built home.



Photographer: Frances Marshall 2022

These very special cupcakes were baked to celebrate 200 years of RAM, and consumed in the Duke’s Hall , found in our lovely new premises!



# Tip-off! RAM Basketball Takes to the Court in its Inaugural 3v3 Tournament

By Jonty Watt

On Friday June 24th 2022, the world witnessed one of the great sporting firsts, up there with Roger Bannister's four-minute mile and Nadia Comăneci's perfect ten. The Royal Academy of Music Basketball Society held its first annual 3v3 basketball tournament, and it was surely the stuff of legends. RAM Basketball was set up earlier this year, the brainchild of fourth-year violist Joe Lucas. When he posted in the RAM SU Facebook page asking if anyone wanted to play basketball with him, he had no idea of the avalanche he had set in motion. Fast forward a couple of months and Seymour Leisure Centre is full to the brim with eager Rammers, lacing up their shoes in anticipation of a heated competition.

For those who don't know, 3v3 basketball is a format of the sport particularly popular on outdoor courts. Though already the most popular urban sport in the world, 3v3 basketball is finding new audiences since having been added to the Olympics. Its advantage over the usual game is that it requires fewer players and only a single hoop, making it much more practical when facilities are limited. Its other primary advantage: it's a lot less tiring!

RAM students were given the opportunity to sign up for the tournament with teams of their friends, or as individuals who were teamed up on the day. Eight teams competed, and Joe's efficient schedule meant that everyone played at least five games.

In a way, everyone was a winner for taking part, but in another, more accurate way, there could only be one winning team. As a member of the team that took second place, I wish I could say that the final match was close. Alas, it was a whitewash. It felt as though Flávio, Gonçalo and Ibai couldn't miss as they rained in shot after shot, to uproarious jubilation from the enraptured spectators. The final score of



10-3 does little to capture the excitement of the occasion.

Congratulations are in store for our three winning teams: taking the bronze medal, Charles Lin, Pavlos Papaefthymiou and Zak El-shirbiny; the silver medallists Jonty Watt, Nathan Wafflart and Will Parker; and with a well-deserved gold medal Flávio Rodrigues, Gonçalo Caetano and Ibai Pijoan. Special mention to Flávio, who was voted our tournament MVP. Also to Micaela Abreu, whose fantastic shooting earned her newcomer of the tournament. Thank you to everyone who came, either to play or support, for making the whole occasion so much fun.

*RAM Basketball is excited for its first full year of existence starting in September. Free outdoor sessions will be hosted while the weather is nice, and then indoor sessions during the colder months (with a small attendance fee). Sessions are informal – they are just a fun way to stay in shape, meet some lovely people and maybe sharpen your basketball skills a little bit. They are open for everyone (all genders equally welcome!!)*

The winning team: Ibai Pijoan, Gonçalo Caetano and Flávio Rodrigues





# Host your own dinner party and celebrate with these 3 recipes!

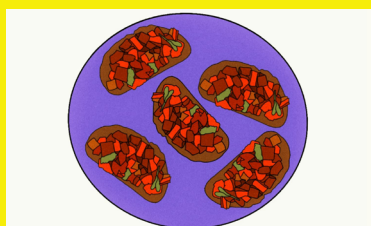
From RAM's big birthday to the start of an exciting new year, there is always an excuse to celebrate. As we enter freshers' season, your diary will fill up with social activities and chances to meet new people. It is the perfect opportunity to have friends over and host a dinner party, whether in honour of a birthday or just as a chance to flex your culinary skills.

We have compiled three recipes from Emma, Jack and James which will provide a tasty bedrock for your evening. They range in difficulty, and there is something for vegans, veggies and meat-eaters. Crack open the prosecco, get cooking and celebrate!

## Emma's Breathtaking Bruschetta (Easy)

### Ingredients:

Sourdough bread  
Garlic  
Olive Oil  
Salt and Pepper  
Tomatoes



Artwork by Jess  
Abrahams

### Recipe:

Start by cutting up the tomatoes into small pieces and placing in a bowl. To the bowl, add a few tablespoons of olive oil and salt and pepper to taste. Then slice the bread and toast it. After it is lightly roasted, rub garlic over each slice (the more, the better) and then pour a little olive oil on top. Spoon the tomatoes onto the bread. Tear up some basil as an optional garnish on top.



Emma's Bruschetta

## Jack's Asparagus and Brie Pastries (Medium)

### Ingredients:

Ready made puff pastry  
Brie  
Asparagus  
1 egg (beaten)  
Coarse black pepper

### Method:

1. Preheat your oven to 200°C/Fan 180°C.
2. Bring a saucepan of water to the boil. Add the asparagus and blanch for just 30 seconds. Remove from the heat, drain and rinse with cold water to stop the cooking process. Allow to cool completely.
3. Take your pack of puff pastry. If you are using a block, roll out using a rolling pin to the thickness of half a centimetre or alternatively use pre-rolled sheets. Cut your pastry into approximately 10x10cm squares.
4. Take your brie and cut into 1cm thick slices.
5. Take a square of pastry and place a slice of brie diagonally across it. Top the brie with two or three spears of asparagus (depending on their size) and then fold the opposite two corners of the pastry diagonally across the filling. Pinch the join to secure.
6. Take your beaten egg, brush the outside of each pastry liberally and sprinkle with a little coarsely crushed black pepper.
7. Place your pastries evenly across a baking tray lined with baking parchment and bake for 15-20 minutes or until golden brown and flakey.
8. Remove from the oven and transfer to a wire rack to cool (if you can resist the smell). Enjoy hot or cold. These can be made in advance and simply reheated for 5 minutes in the oven when needed.



Jack's asparagus and brie pastries

## James's Thai and Chinese Mini Pork Pies (Advanced)

### Hot Water Pastry

250g	plain flour
70g	bread flour
55g	unsalted butter (cold)
130g	water
1 tsp	salt
60g	lard
1	egg

### Chinese Filling

20g	lap cheong 臘腸 (Chinese sausage)
20g	lap yuk 臘肉 (Chinese bacon)[*]
65g	pork shoulder
½ tsp	Chinese five spice
½ tsp	shoaxing wine (or dry sherry)
1	spring onion
3	quail eggs
	white pepper (optional)[†]

### Thai Filling

50g	shrimp
100g	pork shoulder
1 tsp	fermented shrimp paste
1 bunch	Thai basil
1	bird's eye chilli
1	spring onion

### Jelly (optional)

200g	chicken broth (or use stock cube)
2	gelatine leaves

### Equipment

muffin tin with six holes  
pastry brush  
baking sheet  
round cutters (12cm and 9cm)  
food processor (optional)  
small piping tip (optional)

### Method

1. Preheat oven to 180°C/170°C fan.

### Chinese Filling

2. Prepare an ice bath.
3. Bring a pot of water to a boil, then boil the quail eggs for about 3 minutes.
4. Plunge the eggs into the ice bath to stop the cooking. Once cool, peel the eggs.
5. Chop the lap cheong and lap yuk into small dice; roughly chop the pork shoulder; thinly slice the spring onion.
6. Put all the filling ingredients except for the quail eggs into a food processor and season with salt and (white) pepper. Pulse until a fairly coarse mince. Do not overmix. (Alternately finely chop the pork shoulder and combine the ingredients.)
7. Cover and chill.

### Thai Filling

8. Roughly chop the shrimp and pork shoulder; finely chop the Thai basil and bird's eye chilli; thinly slice the spring onion.
9. Mix the shrimp paste with a little bit of the pork shoulder to ensure even distribution and avoid clumping, then put all the filling ingredients into a food processor and season with salt and pepper. Pulse until a fairly coarse mince. Do not overmix. (Alternately finely chop the pork shoulder and combine the ingredients.)
10. Cover and chill.

### Hot Water Pastry

11. Combine both kinds of flour in a large bowl.
12. Put butter, lard, water, and salt into a pan; heat until the lard and butter have melted, then bring to a boil.
13. Pour the mixture onto the flour and mix with a wooden spoon.
14. When the dough is cool enough to handle, tip onto a lightly floured surface and knead until smooth. If the dough is too pliable, let cool until it is firm enough to work with.
15. Divide into two portions of roughly one third and two thirds.
16. Roll the larger portion to about 3mm thick and cut out 6 circles with the 12cm cutter.

17. Line the muffin holes with the pastry, leaving a slight overhang.
18. Roll out the smaller portion of dough and cut out 6 lids with the 9cm cutter.
19. With a piping tip (or the tip of a knife) cut a small hole in the centre of each lid to allow steam to escape.
20. Optionally, cut out small letters or other identifiers to distinguish between the two fillings. Reroll scrap dough for this if necessary.

## Assembly

21. Fill three pastry cases with the Thai filling, almost to the brim; make sure to pack it tightly as it will shrink when cooking.
22. Fill the remaining pastry cases with a small layer of Chinese filling, put in the quail eggs, then fill up to the brim with more filling, once again packing tightly.
23. Brush the edges of the pastry cases with beaten egg, then cover with the lids.
24. Press down to seal and trim the excess.
25. Crimp simply with a fork, or decoratively, with the thumb and forefinger of one hand on the outside edge, and the forefinger of the other hand on the inside edge, creating a fluted edge.
26. Brush the top of each pie with beaten egg.
27. Bake for about 45 minutes or until the pastry is golden brown and the filling is cooked through.
28. Allow to cool before removing from the tin.
29. If not adding jelly, enjoy cold or room temperature.

## Jelly (optional)

30. Hydrate the gelatine leaves in cold water until soft.
31. Heat the chicken broth to a simmer.
32. Squeeze out excess water from the gelatine leaves, then off the heat, dissolve into the chicken broth.
33. Once the pies are cool, very carefully pour the broth into the pies through the holes on top until full.
34. Chill overnight to set the jelly then enjoy cold or room temperature.

[\*] or substitute with 20g more of lap cheong.  
 [†] white pepper is traditionally used in Chinese cooking but black pepper may be substituted.



James's Chinese and Thai pork pies



Jack proudly showing off his asparagus and brie pastries



RAM's own very talented baker, James Chan, who created this pork pie recipe



Look how much fun Emma is having preparing her bruschetta!



# Introducing your new Student Union President: Shona Masson!

As a new academic year approaches, it's time for us at RAM to welcome in our new SU President. In the coming year, this prestigious role will be held by Shona Masson, who will be taking over from the steady hands of Dan Latham. Shona has just finished her MA in Musical Theatre at RAM, which makes her the first MT student to serve as RAM's SU President. She is hoping to bring a fresh perspective to the role and has a keen interest in integrating the Academy's many different departments.

Shona's not all business, though. We've compiled some facts about our new Pres which will hopefully give you a fuller picture. This is also prime material for SU pub quizzes, so read carefully!



Photographer: Sam Mackay 2021



Photographer: Craig Fuller 2022

- 1) Shona's background is in dance, which she started when she was just two!
- 2) She dreamt of becoming a ballerina but ultimately found a love for singing.
- 3) Her favourite films are Mary Poppins and The Sound of Music.
- 4) Despite her accent, Shona is actually Scottish.
- 5) To make up for her lack of Scottish accent, she made it her mission in drama school to perfect her Caledonian burr. She now deploys this at every opportunity.
- 6) The favourite roles Shona has ever played are Anne in A Little Night Music and Franca in The Light in the Piazza.
- 7) Shona can sail a yacht. Impressive.
- 8) She also loves maths and all things numbers.
- 9) Finally, Shona has what is quite probably an unhealthy obsession with tea (builder's with oat milk, if you ever pop by the SU office).

# Sir Elton visits the Academy!

It was a great pleasure to welcome Sir Elton John and David Furnish to the Academy in early May. 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.

Sir Elton John attended the Royal Academy of music for five years as a student in the Junior department. Though he left before taking his final exams, he is remembered by his tutors as a diligent and talented student.



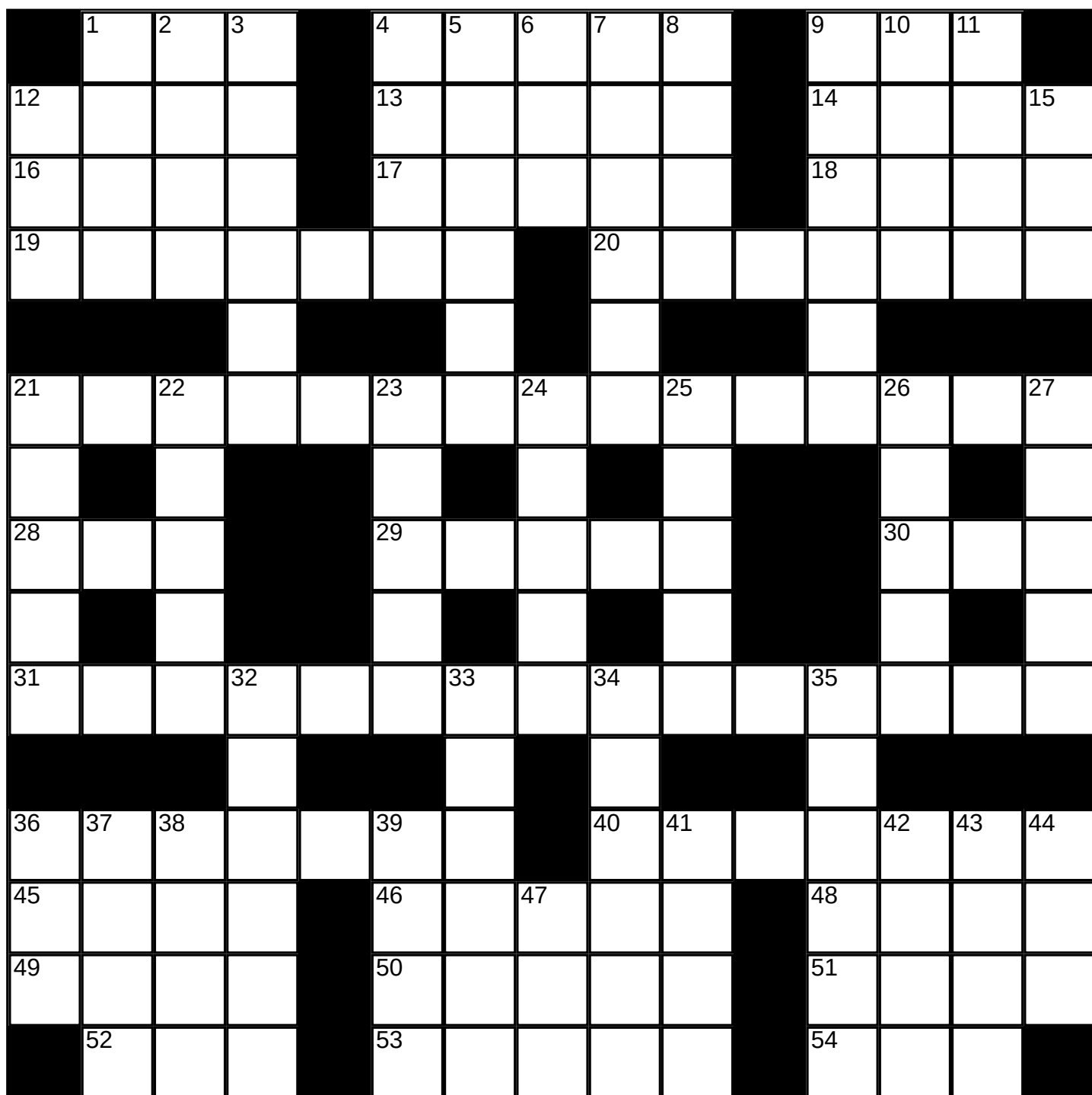
Photographer: Frances Marshall 2022

# THE CROSSWORD

If you fancy a challenge, why not have a go at this edition's crossword puzzle? Especially created by a RAM student, it features lots of musical clues and answers, as well as things that only a Rammer might know... Clues on next page.

**For a chance to win theatre tickets for two people worth £50, submit your completed puzzles to [jonty.watt21@ram.ac.uk](mailto:jonty.watt21@ram.ac.uk). Entries must be received before Saturday, October 1st to be considered.**

By Jonty Watt



## Across

1. Moment of realisation (3)
4. Type of atomic bond (5)
9. "I don't have the energy!" (3)
12. Greek God of fertility (4)
13. What not to do between movements! (5)
14. Music is one of these (4)
16. Common speech impairment (4)
17. What a bored Frenchman feels (5)
18. The *Rite of Spring* caused one of these (4)
19. Tim Minchin musical (7)
20. A place one might study music (7)
21. Our benevolent overlord (1, 7, 7)
28. They're yellow in New York (3)
29. The receiver of money (5)
30. Not hers (3)
31. Virtuoso composition for kilt-clad musician (7, 8)
36. Some musicians, surely (4, 3)
40. Bland breakfast option (7)
45. A society for organ lovers? (abbr.) (4)
46. You should at least be able to get this one... (5)
48. Dies \_\_\_\_ (4)
49. Opera featuring Jack the Ripper (4)
50. \_\_\_\_ Krenek, composer (5)
51. Like two notes connected over a barline (4)
52. Like six games of tennis (3)
53. RAM has lots of these (abbr.) (5)
54. A vote of assent (3)

## Down

1. What one might sing at Covent Garden (4)
2. One who boasts the most (4)
3. Hope for (6)
4. Like some coffee (4)
5. "\_\_\_\_\_, what's my name?" (2, 2, 2)
6. A holy Halloween costume, perhaps (3)
7. Big Mexican lizard (6)
8. Stylishly fashionable (4)
9. Experimental composer who founded the Scratch Orchestra (6)
10. Soft French cheese (4)
11. We are all made of these (4)
12. A common tree (3)
15. Where pigs live (3)
21. Grammy-winning Academy alumnus, to his friends (5)
22. What one might do if it doesn't fit the first time (5)
23. Wipe away excess liquid (3, 2)
24. Justin Timberlake's band (5)
25. Old-timey word for in the middle (5)
26. Different (5)
27. Where one might dance the night away (5)
32. Hopefully you'll never have to take one of these (6)
33. Tolerate (6)
34. Primary occupation of RAMpage founder (6)
35. Feeling of hostility (6)
36. What you might turn up for Abba (abbr.) (3)
37. A not-quite-resolved chord (4)
38. A diva might land the star one of these (4)
39. How many pick-up lines are delivered (4)
41. Parts of a play (4)
42. Ohio lake (4)
43. The first notes of a particular harmonic series (4)
44. Light-emitting circuit component (3)
47. Nicola Sturgeon's party (3)