

# ROYAL ACADEMY OF MUSIC

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# GUIDE 2026/27



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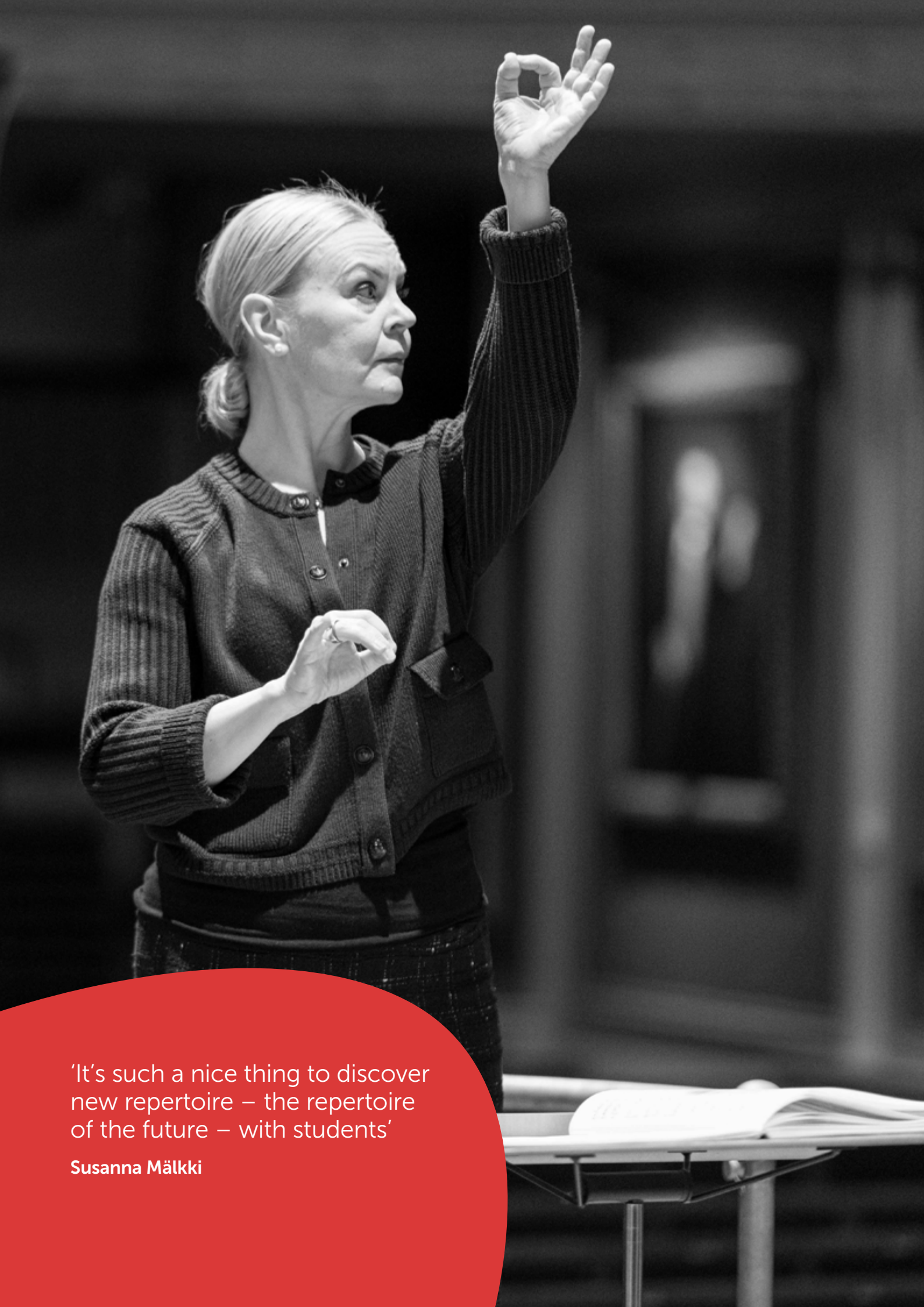
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'It's such a nice thing to discover new repertoire – the repertoire of the future – with students'

Susanna Mälkki

# TODAY'S ASPIRATION, TOMORROW'S ARTIST

We look for musical potential, then encourage students to find their own voices and develop individual excellence.

From undergraduate to doctorate level, we help students turn aspiration into achievement.

We embed artistic risk-taking and professional reality into everything we do. Our graduates leave ready for a life in music.

Continually embracing new ideas, we are adapting our vision to the musical world of the future.







# MOVING MUSIC FORWARD



## WELCOME FROM OUR PRINCIPAL

The Royal Academy of Music is an extraordinary place with extraordinary people – for over 200 years, we have been training and inspiring successive generations of music-makers and cultural leaders.

Today, we are more confident than ever in our ability to shape the future of music – by finding and supporting talent wherever it may be, and attracting exceptional teachers and mentors who help that talent to thrive.

As Britain's oldest conservatoire, the Academy is steeped in tradition, but it is also one of the most progressive musical institutions in the world. You are encouraged to develop your own voice and trust your instincts, while building the skills necessary to perform at the highest level.

We have access to cutting-edge technology in our renowned performance spaces, our programming is groundbreaking and in all our disciplines – from classical performance to jazz, musical theatre and many types of composition – we encourage you to explore your horizons to the limit. One of the biggest influences on your development as a musician will be your teacher, and at the Academy you will find the very best.

You will also work regularly with renowned visiting professors and guests – distinguished figures who are part of the Academy family – in performances and masterclasses that you will remember for the rest of your life.

The depth and quality of collaborative opportunities at the Academy provide a strong foundation for a rich and fulfilling musical life. While challenges are inevitable, our undergraduate and postgraduate programmes are thoughtfully designed to support you every step of the way, equipping you with the know-how and mindset needed to thrive in a rapidly evolving world. Today's musicians must be imaginative, versatile and resilient; at the Academy, we will help you to shape your unique talent to meet the demands of the present and the possibilities of the future.

I hope this guide will help you to decide whether the Academy is the right next step for you. We have a rich archive of recordings on our YouTube channel for you to explore, and we invite you to attend one of our many performances to experience our famously friendly atmosphere first-hand – we'd welcome you warmly.

**Professor Jonathan Freeman-Attwood CBE**  
Principal





## 1800s

**1822** The Royal Academy of Music, Britain's first conservatoire, is founded on Tenterden Street, Hanover Square (A)

**1826** Carl Maria von Weber conducts our first orchestral concert

**1830** King George IV grants a Royal Charter

**1856** Arthur Sullivan enters the Academy (B)

**1886** Franz Liszt visits the Academy (C)

## 1900s

**1903** Aged 13, Myra Hess wins a scholarship to study piano at the Academy (D)

**1911** The Academy moves to custom-built premises on Marylebone Road

**1923** Sir Henry Wood, a former student, joins as a professor (E)

**1935** Junior Academy is founded

**1936** Richard Strauss visits the Academy

**1953** Queen Elizabeth II becomes the Academy's Patron

**1957** Harrison Birtwistle becomes a student (F)

**1961** Former student Sir John Barbirolli becomes conductor of the first orchestra (G)

**1968** HM Queen Elizabeth The Queen Mother opens our library

**1969** Felicity Lott becomes a student

**1971** Simon Rattle becomes a student (H)

**1976** The Sir Jack Lyons Theatre is opened

**1982** Evelyn Glennie becomes a student at the Academy

**1991** The Academy introduces the first bachelor's degree in performance in the UK

The Sinfonia travels overseas for the first time, to the Republic of Korea

**1992** The refurbished Duke's Hall reopens

**1994** Ligeti attends the 10-year anniversary of the International Composer Festival, which has previously celebrated Messiaen, Berio, Henze and Tippett

**1997** The Academy is the first conservatoire to found its own recording label

**1998** HRH The Duchess of Gloucester becomes the Academy's President

**1999** The Academy becomes the first conservatoire to be admitted as a full member of the University of London

## 2000s

**2001** The two-year postgraduate Royal Academy Opera course is introduced

**2002** A Royal Opera House performance with Sir Elton John raises nearly £1m for scholarships (I)

**2005-19** Academy-Juilliard orchestras perform at the BBC Proms under Sir Colin Davis, John Adams and Edward Gardner (J)

**2009** The Bach Cantata Series, which will run over a 10-year period, is launched (K)

**2010** Stephen Sondheim, Pierre Boulez and Daniel Barenboim receive Honorary Doctorates

**2011** Royal Academy Opera presents the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* (L)

**2012** The Privy Council grants degree-awarding powers to the Academy

**2012-18** Visiting professors appointed include John Adams, Semyon Bychkov, James Ehnes, Sir Mark Elder, Edward Gardner, Richard Goode, Dave Holland, Steven Isserlis, Oliver Knussen, Claude-Michel Schönberg, Nikolaj Szeps-Znaider and Christian Thielemann

**2013** The Sir Elton John/Ray Cooper organ is installed in Duke's Hall (M)

**2017** The Academy is rated Gold in the Teaching Excellence Framework

**2018** Student cellist Sheku Kanneh-Mason performs at the Duke and Duchess of Sussex's wedding (N)

Susie Sainsbury Theatre and Angela Burgess Recital Hall open (O)

**2019** Hans Abrahamsen becomes the first Oliver Knussen Chair of Composition

**2020** Student performances shared on social media as part of our #RAMplaysON campaign reach five million people

**2022** Sir Elton John Global Exchange Programme is launched in collaboration with 12 world-leading partner conservatoires

The Academy becomes the first UK conservatoire to create endowed Chairs

Lin-Manuel Miranda and Semyon Bychkov are given Honorary Doctorates

**2022-23** The Academy's Bicentenary is marked with celebratory concerts, 200 new commissions and the £60m Future of Music fundraising campaign

**2023** Academy staff and alumni perform at the coronation of HM King Charles III

**2024** Dame Evelyn Glennie receives an Honorary Doctorate (P)

Alfred Brendel becomes Honorary Vice-President


HM King Charles III becomes the Academy's Patron

**2025** Brian Eno receives an Honorary Doctorate (Q)



OUR PAST  
INSPIRES  
OUR FUTURE





'Music can and should transcend borders, and I am delighted to be supporting a scheme which offers high-level, tangible opportunities to talented young musicians coming together from many different countries'

**Sir Elton John**

# A GLOBAL OUTLOOK

The Academy leads an extraordinary programme with the world's great conservatoires. Together, we offer unique exchange opportunities for talented young musicians to collaborate and learn.

The Sir Elton John Global Exchange Programme offers Academy students opportunities to study and experience life at top conservatoires, including

- The Juilliard School, New York
- Glenn Gould School of the Royal Conservatory of Music, Toronto
- Hanns Eisler School of Music Berlin
- Sibelius Academy of the University of the Arts Helsinki
- University of Music and Performing Arts, Vienna (mdw)
- Reina Sofía School of Music, Madrid
- Conservatoire National Supérieur de Musique et de Danse de Paris

Outside of the Sir Elton John Global Exchange Programme, we have exchange arrangements with

- Lübeck Academy of Music
- University of Mannheim
- University of Miami (for Jazz students)
- Conservatoire National Supérieur de Musique et de Danse de Lyon

'Performing at Carnegie Hall is the dream of so many musicians, and I still can't believe that for several days, this magnificent venue was our musical home'

**Julius Maknickas**, Academy cellist who performed at Carnegie Hall with the Czech Philharmonic, sharing the stage with Yo-Yo Ma





DUKE'S HALL



ANGELA BURGESS  
RECITAL HALL



DAVID JOSEFOWITZ  
RECITAL HALL



SUSIE SAINSBURY THEATRE

# WHERE YOU CREATE PLAY GROW

## Our spaces have inspired generations of world-class musicians

Most of your studies will take place in our historic main building, backing onto London's Regent's Park.

Our major performance spaces include the Duke's Hall, a flagship concert venue seating 350 people, the Susie Sainsbury Theatre and Angela Burgess Recital Hall (which have won three Royal Institute of British Architects (RIBA) awards, London Building of the Year and a World Architecture Award), and the David Josefowitz Recital Hall.

## SPACES FOR STUDENTS

- Teaching and practice studios
- Rehearsal and lecture rooms
- Exclusive use of nearby St Mark's Church and further dedicated practice rooms, including a state-of-the-art composition suite, at Cross Keys
- Professional recording services
- Our internationally significant library
- The Academy Museum, which hosts regular research events and includes onsite instrument workshops
- A canteen offering healthy options at affordable prices
- Spaces for social activities including our convivial bar



# TEACHING

Your professor will be one of the most significant musical influences in your life

We know how vital it is to find someone who brings out the best in you. Learning is student-centred at the Academy, and you will be supported by outstanding teachers who challenge you to find your own voice. Your teachers will share not only their artistic and technical expertise, but also practical advice on how to prepare for a career in music.

You'll find plenty of inspiration beyond your one-to-one classes. Our academic staff provide the intellectual background to your studies, fuelling your curiosity and offering a firm foundation for your musical development.

Students benefit from bespoke masterclasses to train specific elements of musicality, performance technique and historical knowledge, as well as public masterclasses with the greatest industry names.

The Academy currently holds a 'Gold' rating from the Office for Students as part of the Teaching Excellence Framework (TEF), which recognises excellence in teaching, learning outcomes and the student experience.



# PERFORMANCE

Academy students work with luminaries in the musical world

Our orchestras are regularly conducted by renowned figures including **Semyon Bychkov**, **Roderick Cox**, **Sir Mark Elder**, **Edward Gardner**, **Barbara Hannigan**, **Jonathon Heyward**, **Susanna Mälkki**, **Sir Simon Rattle**, **Masaaki Suzuki** and **John Wilson** as part of a programme of 500 public events each year.

From chamber performances to piano festivals to new music programmes and late night jazz, our lively calendar of events is the richest showcase of the next generation of musical talent.

Students perform in the Academy Symphony Orchestra, small ensembles and in fully staged musicals and operas, both in our own venues and at Wigmore Hall, Snape Maltings, Southbank Centre and London's other major concert venues, partnering with the likes of the London Sinfonietta and the Knussen Chamber Orchestra.

The annual *Students Create* festival is an essential part of Academy life, and sees our performance venues taken over for three days of student-led creativity. It is an opportunity for students' imaginations and voices to be showcased.

**'I never imagined I would meet my heroes, let alone work with them'**

**Desmonda Cathabel**



# DEVELOPING FUTURE ARTISTS

For over 20 years, our professional collaboration projects have played a unique and indispensable role in high-level musical training at the Academy

Our artistic work placements give students the experience of world-class collaborative music-making.

At the heart of the SIDE-BY-SIDE experience is the mentorship provided by professional partners.

The projects enable students to develop their professional networks, and make a significant contribution towards their long-term employability.

In addition to SIDE-BY-SIDE projects, the Academy's dedicated Artist Development team collaborates with influential arts partners including Glyndebourne Festival Opera, Southbank Centre and the Courtauld Institute, providing opportunities for students to make meaningful industry connections and gain real-world experience.

**'The Academy really is the best environment to prepare the musicians of tomorrow'**

Lucy Crowe

SIDE-BY-SIDE partners include:

LONDON PHILHARMONIC ORCHESTRA  
CZECH PHILHARMONIC ORCHESTRA  
LONDON SINFONIETTA  
ACADEMY OF ANCIENT MUSIC  
KNUSSEN CHAMBER ORCHESTRA  
RIOT ENSEMBLE  
CHROMA  
NASH ENSEMBLE  
SEPTURA



# RECORDING OPPORTUNITIES

We have a professional recording culture at the Academy, ensuring students have access to industry-standard tools and practices

## A LEGACY OF COLLABORATION

For over 25 years the Academy has worked with world-renowned label Linn Records to produce outstanding recordings. Albums include *Bach Partitas, re-imagined for small orchestra* conducted by Trevor Pinnock and *Stravinsky: Chamber Works* performed by the Academy-Juilliard Orchestra and directed by Barbara Hannigan.

Other recent collaboration highlights include a groundbreaking project with Miami's Frost School of Jazz to record the lost works of Kenny Wheeler at the iconic Abbey Road Studios, a release The Times hailed as 'one of the best jazz albums of 2025'.

## CREATE, CAPTURE, REFINE

Our in-house Recording Department supports students in the creation of high-quality recordings for portfolio development, grant applications, scholarships and coursework. Our system enables unattended, professional-standard recording. In our five fully-equipped venues, students

log in, press record and save high-quality footage to their account, with editing tools for refinement.

## WORLD-CLASS PERFORMANCES ONLINE

The Academy's extensive online catalogue showcases student artistry through professional multi-camera recordings of major Duke's Hall performances, offering a digital experience rivalling top concert halls.

Explore highlights including *Rhapsody in Blue*, which has been viewed over 3.1 million times on our YouTube channel.

**'Recording is a distinctive and fulfilling creative process alongside concert life. You learn here how it can contribute to your musical journey'**

**Jonathan Freeman-Attwood**  
Principal and producer

click here to explore  
our YouTube channel





# CREATIVE PARTNERS

A world of music comes to us, and we send music back out into the world. Our creative partners include

- **Hans Abrahamsen** Oliver Knussen Chair of Composition
- **Lorenza Borrani** Visiting Professor of Chamber Orchestras
- **Semyon Bychkov** Klemperer Chair of Conducting
- **Colin Currie** Visiting Professor of Modern Ensembles
- **Sir Mark Elder CH** Sir John Barbirolli Chair of Conducting
- **Edward Gardner OBE** Sir Charles Mackerras Chair of Conducting
- **Barbara Hannigan** Reinbert de Leeuw Professor of Music
- **Sheku Kanneh-Mason MBE** Menuhin Visiting Professor of Performance Mentoring
- **Trevor Pinnock CBE** Principal Conductor, Academy Chamber Orchestra
- **Rachel Podger** Micaela Comberti Chair of Baroque Violin
- **Hannah Roberts** Jacqueline du Pré Professor of Cello
- **Ryan Wigglesworth** Richard Rodney Bennett Professor of Music
- **John Wilson** Henry Wood Chair of Conducting
- **Anthony Marwood MBE** and **Lawrence Power** William Lawes Chairs of Chamber Music

Academy and Juilliard Prom with Edward Gardner, 2019

# ARTISTIC AND EDUCATIONAL EXCELLENCE



'The Royal Academy of Music is the UK's finest classical conservatoire'

The Sunday Times



# ACCORDION

FIND  
OUT  
MORE

In 1986, the Royal Academy of Music became the first British conservatoire to introduce teaching for the classical accordion. The department has been a pioneering force ever since, developing new repertoire and producing some of the world's most successful accordion players. Head of Accordion, Owen Murray, is a celebrated performer, recording artist and international soloist with experience in all aspects of accordion performance.

Students and professors work together in a lively and creative environment. As part of your course you will perform solo repertoire, hone technical skills, form chamber music ensembles and connect to the wider musical world.

The accordion is thoroughly integrated into the life and work of the Academy. Our undergraduate and postgraduate students enjoy numerous collaborations with Academy composers and performers of other instruments.

## HEAD OF ACCORDION

Owen Murray

## VISITING PROFESSORS

ACCORDION

Friedrich Lips, Martynas Levickis,  
Ksenija Sidorova

BANDONEON

Mario Stefano Pietrodarchi



# BRASS

FIND  
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MORE

The Academy's Brass Department is widely considered to be one of the leading conservatoire departments in the world. We offer individual lessons with our team of distinguished professors and visiting professors who are active at the highest professional level, an unparalleled range of masterclasses with the many internationally renowned artists who visit regularly and a rich orchestral and chamber music programme.

As well as receiving the essential musical and technical grounding in the core repertoire, our undergraduate and postgraduate students take advantage of a wide range of performance opportunities. Collaborations with prestigious venues across London, partnerships with orchestras and competitions – both internal and external – will help you make the most of your time at the Academy and prepare you for a fulfilling career in music.

## HEAD OF BRASS

Professor Mark David

## VISITING PROFESSORS

HORN Mark Almond, Radovan  
Vlatković, Katy Woolley

TRUMPET Éric Aubier, Jeroen  
Berwaerts (Artist in Residence),  
Laura Vukobratović

TROMBONE Ian Bousfield,  
Jörgen van Rijen

LOWER BRASS Rex Martin







# CHORAL CONDUCTING

Our distinctive postgraduate degree is the UK's longest-established specialist course in conducting for choirs. It covers a wide range of sacred music for both concert and liturgical events, as well as selected secular repertoire. With expertise in conducting, rehearsal technique, choral repertoire, vocal technique and aural skills, our professors will ensure that you graduate with the tools you need for an active and diverse career.

The Academy's location in the centre of London, at the heart of the British choral tradition, provides an enviable learning environment and enables us to collaborate closely with leading professional, amateur, youth and collegiate choirs.

We offer choral conducting as a principal study at postgraduate level only. At undergraduate level, it is offered as an optional choir-training class.

## FERNside CHAIR OF CHORAL CONDUCTING

Nicholas Chalmers

## VISITING PROFESSORS


Roland Börger

David Hill MBE

James O'Donnell LVO

**'With 2.8 million people in the UK engaging with choral music each week, choral conductors are much sought after. My role is to prepare students for the delights and challenges they will face in their careers'**

Nicholas Chalmers



# COMPOSITION AND CONTEMPORARY MUSIC

Our collaborative degree courses offer opportunities for performance and recording in a wide range of contexts.

Our undergraduate course is shaped to give you a strong foundation in compositional techniques, whether your interests lie in writing for concert, media and film, staged productions or electronic music.

At postgraduate level, our demanding courses comprise a full schedule of project work, including workshops, performances, recordings and filming of student compositions. Over the past year, the Composition Department has staged at least 20 concerts of new works, both inside and outside the Academy.

Courses are taught by dedicated teachers and active composers who are engaged in a broad range of compositional activities.

## HEAD OF COMPOSITION AND CONTEMPORARY MUSIC

Professor Philip Cashian

## VISITING PROFESSORS

Hans Abrahamsen *Oliver Knussen Chair of Composition*

John Adams

Eleanor Alberga OBE

Gareth Coker

Tod Machover

James Newton Howard

Andrew Norman

Helena Tulve

Ryan Wigglesworth *Richard Rodney Bennett Professor of Music*





# CONDUCTING

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The Academy's postgraduate conducting degree is one of the most respected in the world. By focusing on a small, high-quality intake, we are able to offer students many opportunities to rehearse and perform in different settings, from two-piano workshops and intimate chamber ensembles to full symphony orchestra.

The course begins with technical and rehearsal skills, followed by opportunities to integrate students' work into other departments, including Historical Performance, Opera and Composition and Contemporary Music.

We offer a two-year course of principal study conducting at postgraduate level, leading to an MA or MMus. We have also launched a one-year Continuing Professional Development Diploma aimed at professional musicians who want to move from their own specialism into conducting. At undergraduate level, students can learn conducting as a second subject, starting with introductory classes, which can be continued as an intermediate or advanced elective.

## HEAD OF CONDUCTING Professor Sian Edwards

Our students work closely with some of the finest conductors in the world. See our creative partners on page 18.

'It was without doubt thanks to the top-of-the-line education I received at the Academy that I was able to dip straight into intense professional work as Assistant Conductor of the Hallé'

**Jonathon Heyward**

# ENSEMBLE PIANO

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We offer an immersive and enriching experience designed to cultivate the next generation of ensemble pianists. Students are mentored by world-renowned artists and receive personalised instruction tailored to their career aspirations.

Our programme provides a comprehensive curriculum to hone students' collaborative abilities, artistic expression and professional skills, including coaching, continuo training, orchestral piano performance, chamber music, historical performance practice, working with conductors and opera repertoire.

Performance lies at the heart of our programme, with regular recitals, masterclasses and ensemble performances providing invaluable stage experience. Students collaborate with a huge array of vocalists, instrumentalists and chamber ensembles, enriching their musical exploration and overall development.

The versatility of our alumni, many of whom are pursuing exceptionally accomplished careers, reflects our emphasis on flexibility.

## SENIOR PROFESSOR OF ENSEMBLE PIANO James Baillieu

**VISITING PROFESSORS**  
Helmut Deutsch  
Hartmut Höll  
Susan Manoff  
Malcolm Martineau  
Mark Padmore (Lieder)  
Sini Simonen (Chamber Music)  
Graham Johnson OBE

'Graduates emerge as versatile and skilled ensemble pianists who are equipped to thrive in diverse professional settings'

**James Baillieu**



# GUITAR

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The Academy is recognised worldwide as a leading centre for classical guitar study at undergraduate, postgraduate and doctoral levels. Our curriculum, unique musicological resources and outstanding instruments help students reach the highest standards as soloists, ensemble players and teachers. Past and present students regularly win top awards in international competitions and secure recording contracts with major labels. You will study every aspect of the guitar's repertoire with professors knowledgeable in its historical evolution and distinctive national traditions, from Julian Bream and John Williams onwards.

Each year includes masterclasses, lectures and concerts by visiting artists, luthiers and composers, with regular performance opportunities. Promoting new guitar music is integral to our work, as are termly collaborations with vocal and instrumental departments on innovative projects. At all stages, you'll be supported in using the latest technology to develop skills, reach wider audiences and pursue your career.

**HEAD OF GUITAR**  
Michael Lewin

**VISITING PROFESSORS**  
David Russell  
Fábio Zanon



# HARP

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The Harp Department's undergraduate and postgraduate courses cover solo, concerto and chamber repertoire and all aspects of orchestral playing. From Baroque to jazz, our harpists are trained to take on anything the music profession requires.

The harp is thoroughly integrated into the life and work of the Academy, with students collaborating regularly with composers and other instrumentalists. Our professors include celebrated performers and recording artists. You will have the opportunity to work with specialists in orchestral and contemporary repertoire, early harp, jazz and opera as well as with distinguished visiting professors.

Academy harpists have won prizes in prestigious international competitions such as the USA International Harp Competition and the International Harp Competition in Bloomington. Many alumni hold prominent orchestral positions in ensembles such as the London Symphony Orchestra and the Berlin Philharmonic, as well as teaching roles at leading conservatoires worldwide.

**HEAD OF HARP**  
Catrin Finch

**VISITING PROFESSORS**  
Anne-Sophie Bertrand  
Anneleen Lenaerts  
Gwyneth Wentink  
Sylvain Blassel  
Alexander Boldachev  
Remy van Kesteren

JAZZ HARP Park Stickney





# HISTORICAL PERFORMANCE

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Many of the outstanding specialist Historical Performance artists from all over the world are graduates of our department.

As a student, you will learn how to develop your musicianship skills and forge your career in this exciting part of the professional music world.

Our department has a lively atmosphere and collaborative approach. All students work alongside world-class professors and performers on repertoire from the Middle Ages to the present day. They participate in dance, continuo, vocal and education workshops alongside seminars on performance practice, and have access to the Academy's outstanding collection of instruments.

The department has a high profile across the Academy, with performance opportunities including opera, orchestral projects, chamber music, consort playing and collaborations with some of the best known professional ensembles.

## BECKET CHAIR OF HISTORICAL PERFORMANCE

Professor Margaret Faultless

## VISITING PROFESSORS

Rachel Podger *Micaela Combetti*

*Chair of Baroque Violin*

Laurence Cummings OBE

*William Crotch Chair of*

*Keyboards and Coaching*

John Butt OBE

Philippe Herreweghe

'The most delightful musical experience of my life was a trip I made to the Royal Academy of Music in London to listen to Baroque instruments'

Courtney Love

# JAZZ

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Our Jazz Department has produced an outstanding array of versatile, creative and highly employable jazz musicians since its foundation in 1987.

We support students as they find their unique creative voices, which will speak equally across performance, improvisation and composition. We do this through full and varied undergraduate and postgraduate courses that cover many aspects and forms of jazz and its meeting points with other genres.

We foster an encouraging environment in which to learn and experiment with this extremely broad art form, equipping you with all the skills you'll need as a working musician. Thanks to the scale, focus and personal approach of our training, students get frequent performance opportunities. Our regular ensemble projects, wide-ranging Jazz Orchestra programme and annual Jazz Festival offer students the chance to work intensively with some of the world's finest players and composers.

## HEAD OF JAZZ PROGRAMMES

Professor Nick Smart

## JAZZ ARTIST IN RESIDENCE

Dave Holland

## VISITING PROFESSOR OF JAZZ

Ingrid Jensen







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# MUSICAL THEATRE

The Musical Theatre Department functions as a theatre company. Rigorous training gives both our Performance and Musical Direction and Coaching students an embodied understanding of the profession, equipping them with the skills needed to succeed.

Our daily acting, voice, speech, movement and dance tuition for performers, and conducting, orchestration, arrangement and accompaniment for music directors and coaches, are delivered by working artists and practitioners, offering direct industry links. We've created an environment where individuality is nurtured and diversity embraced. Performance opportunities are a priority, enabling students to learn through doing.

Recent graduates have performed in *Cabaret* (West End and Broadway), *Hamilton*, *Hadestown*, *Les Misérables*, *The Lion King* and *Fiddler on the Roof* and worked on *My Neighbour Totoro*. Alumni have also appeared with the National Theatre, Almeida, Donmar Warehouse and on tour across the UK, Europe and Asia.

**GATSBY CHAIR OF  
MUSICAL THEATRE**  
Professor Daniel Bowling

**VISITING PROFESSOR**  
Claude-Michel Schönberg

**SONDHEIM PROFESSOR  
OF MUSICAL THEATRE  
VOCAL STUDIES**  
Mary Hammond



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Royal Academy Opera (RAO) functions as a small opera company and a bridge to the profession. The two-year, highly selective postgraduate Advanced Diploma\*, which includes invaluable performance experience, is for exceptionally talented singers with the potential and aspiration to succeed as principals at the highest level. Generous bursaries are available for RAO students.

Our focused study environment includes one-to-one tuition, group classes and opera scenes, as well as three fully staged productions per year, which are regularly attended by representatives from opera companies, artist agencies and the national press.

You will work closely with distinguished in-house professors and international visiting artists, and will also benefit from acting and movement classes, language coaching and classes in many other areas of professional development.

\*For undergraduate training, see Vocal Studies (page 36)

**HEAD OF OPERA**  
Dr Christopher White

**VISITING PROFESSORS**  
John Mark Ainsley OBE  
Sir Thomas Allen  
Barbara Bonney  
Susan Bullock CBE *Marjorie Thomas Visiting Professor*  
Lucy Crowe *Giulia Grisi Professor of Performance Mentoring*  
Christian Gerhaher  
Brenda Hurley *Martin Isepp Professor of Opera Mentoring*  
Sir Simon Keenlyside  
Angelika Kirchschlager  
Anthony Legge *Sir Arthur Sullivan Visiting Professor of Opera*  
Dame Felicity Lott  
Ann Murray DBE  
Dennis O'Neill CBE  
Nicky Spence OBE  
Edith Wiens



# ORGAN

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As an undergraduate or postgraduate student, you will learn the crucial aspects of playing, from solo repertoire in a wide variety of styles to improvisation, harmonium and organology.

Frequent performance opportunities are supplemented by study trips abroad to play important historic instruments. Many of our organ students hold cathedral or church positions that complement their studies with real-world experience.

The Academy has mechanical-action practice organs built by Flentrop Orgelbouw and Peter Collins, and daily access to our main teaching instrument, the four-manual classical organ by Rieger in St Marylebone Parish Church.

In 2013, a three-manual symphonic organ built by Orgelbau Kuhn was installed in the Duke's Hall, with generous support from Sir Elton John and Ray Cooper. We also own a rare 1763 Neapolitan organ by Michelangelo and Carlo Sanarica, which is housed in nearby St Mark's Church.

## HEAD OF ORGAN

Professor David Titterton

## VISITING PROFESSORS

Bine Bryndorf

Franz Danksagmüller

Jean-Baptiste Robin

**'The undergraduate and postgraduate programmes of study are truly comprehensive and inspirational, led by equally inspiring and supportive professors. I can't recommend them highly enough'**

**Peter Holder**

Organist at Christ Church, Oxford

# PIANO

FIND  
OUT  
MORE

The Academy's dynamic Piano Department is headed by the internationally acclaimed concert pianist and curator Joanna MacGregor.

Our students are given plenty of opportunities to perform publicly – including in our Wigmore Hall Piano Series – and to compete in international competitions. We encourage pianists in improvisation, composition, conducting and leadership. Eminent visiting professors give one-to-one lessons and masterclasses each term, alongside renowned Academy professors.

We offer year-round careers sessions, and Piano Lab develops students' experiences of contemporary music. Students have opportunities to promote their work in the media as well as to create debut recordings. In addition to solo, concerto and chamber repertoire, we encourage students to curate exciting performances, develop identities as musicians and collaborate across diverse artistic boundaries – an approach that lies at the heart of our annual Autumn and Summer Piano Festivals.

## DAME MYRA HESS

### CHAIR OF PIANO

Professor Joanna MacGregor CBE

## VISITING PROFESSORS

Leif Ove Andsnes

Adrian Brendel

Dame Imogen Cooper CBE

Richard Goode

Sir Stephen Hough

Megumi Masaki

Steven Osborne CBE

Pascal Rogé

Yevgeny Sudbin





# STRINGS

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The Strings Department provides a structured framework for undergraduate and postgraduate study. During your time with us you will receive intensive training in the crucial disciplines of solo performance, chamber music and orchestral playing. We will nurture your talent and help you to become a versatile, creative and practical musician.

Our highly distinguished professors and visiting professors range in age from their 20s to their 80s, encompassing an incredible breadth of knowledge and boasting an extraordinary musical lineage.

You will have access to instruments from the Academy Museum's extensive collection, from newly minted modern instruments to 'golden period' Stradivari violins. The Academy is unique in also having a professional team of luthiers permanently on site.

Our approach is to create rounded musicians whose progression into the music profession is natural, informed and positive.

**HEAD OF STRINGS**  
Graham Mitchell

## VISITING PROFESSORS

**Lorenza Borrani**

*Visiting Professor of  
Chamber Orchestras*

**Timothy Ridout**

*Visiting Professor of  
Performance Mentoring  
Nikolaj Szeps-Znaider Viotti  
Visiting Professor of Music*

**VIOLIN James Ehnes,  
Giovanni Guzzo, Hilary Hahn,  
Chloë Hanslip, Daniel Hope,  
Tasmin Little OBE**

**VIOLA Juan-Miguel Hernandez,  
Garth Knox, Hartmut Rohde,  
Su Zhen**

**CELLO Mario Brunello,  
Colin Carr, Steven Doane, Steven  
Isserlis CBE Marquis de Corberon  
Professor, Li Jiwu, Sheku  
Kanneh-Mason MBE Menuhin  
Professor of Performance  
Mentoring, Sung-Won Yang**

**DOUBLE BASS Matthew  
McDonald, Božo Paradžik,  
Joel Quarrington**

# TIMPANI AND PERCUSSION

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The Academy's Timpani and Percussion Department has an international reputation for outstanding training. Our teachers include soloists, principal players and leading session musicians, all of whom understand the priorities and challenges of an ever-changing profession.

Your employability is central to our mission – whether you come to us as an undergraduate or a postgraduate, you will develop all the skills you need for your lifelong musical and professional development through a course that offers a variety of experience across related instruments.

By focusing on a small number of talented students, we are able to provide ample resources and dedicated practice spaces, as well as a wide range of performance opportunities and projects, which are some of the reasons our graduates go on to have rewarding and diverse careers.

**HEAD OF TIMPANI AND  
PERCUSSION**  
Neil Percy

**VISITING PROFESSORS**  
**DRUM SET Peter Erskine**  
**VIBRAPHONE Joe Locke**





# VOCAL STUDIES

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We recruit young artists with something interesting to say – we look for potential, whatever your background and experience.

Prepare for a career in music. Collaborate with dynamic, highly skilled teachers, whose valuable insights into the challenges and rewards of an evolving industry will help you learn. Thrive in our diverse environment.

Vocal Studies students are dedicated and versatile, with a reputation for quality and originality. Our training incorporates vocal and performance techniques, acting and movement, repertoire and languages, historical performance, new music and audition preparation. Academy vocal students benefit from exceptional opportunities and one-to-one lesson time. We prime students for the next steps in their career.

Our graduates succeed as international opera singers, choral singers, teachers, presenters and artistic originators.

## HEAD OF VOCAL STUDIES

Professor Kate Paterson

## VISITING PROFESSORS

John Mark Ainsley OBE

Sir Thomas Allen

Susan Bullock CBE *Marjorie*

*Thomas Visiting Professor*

Lucy Crowe *Giulia Grisi Professor of Performance Mentoring*

Christian Gerhaher

Sir Simon Keenlyside

Angelika Kirchschlager

Anthony Legge *Sir Arthur Sullivan Visiting Professor*

Dame Felicity Lott

Ann Murray DBE

Dennis O'Neill CBE

Nicky Spence OBE

'My teachers and coaches are inspiring, and I know I am in the best place to learn and grow as an artist'

**Emilia**  
Master's student

# WOODWIND

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Our professors have decades of experience as internationally renowned soloists, established chamber musicians and principal players in London's top orchestras, and have trained many of the finest woodwind players in the UK and around the world.

Undergraduate and postgraduate students benefit from the widest variety of opportunities and professional training schemes. We make ensemble experience a priority, in contemporary music groups and as part of a full symphony orchestra.

In a stimulating learning environment, students perform regularly and work with a range of specialists in performance classes, chamber coaching and instrument-specific sessions covering aspects of performance practice, technique and repertoire. These core activities equip students with the skills they need to enter the music profession at the highest level.

## HEAD OF WOODWIND

Fraser Gordon

## VISITING PROFESSORS

FLUTE Emily Beynon, Denis

Bouriakov, Silvia Careddu

OBOE Jonathan Kelly

CLARINET Patrick Messina,

Andrew Marriner

BASSOON Julie Price







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# OPEN ACADEMY

Open Academy, our community and participation department, works with more than 4,000 people beyond our enrolled students and staff each year.

As the importance of participatory and community music programmes continues to grow nationally and internationally, it is crucial that our students have the opportunity to obtain skills and experience in this exciting and expanding area of work. Open Academy electives at both undergraduate and postgraduate level are available to all students, offering seminars and workshops alongside hands-on experience in the field. We also offer fellowships to graduating students who will be the future leaders of this work.

Open Academy works closely with artistic and community partners, offering opportunities for students and project participants to explore making music together. Through Open Academy you will develop your musicianship, skills and confidence and make connections with people from all walks of life.

## HEAD OF OPEN ACADEMY

Julian West

## VISITING LECTURERS AND PROJECT LEADERS

Rosie Bergonzi

Sam Glazer

Hazel Gould

Jessie Maryon Davies

Yshani Perinpanayagam

Electra Perivolaris

Tony Robb

Jackie Walduck

John Webb

Caroline Welsh

Suzi Zumpe

**'Open Academy didn't  
just sharpen my skills.  
It transformed how  
I see the power of  
participatory work when  
it's truly well-facilitated'**

**Kimberly Lo**  
Undergraduate student



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# JUNIOR ACADEMY

Saturdays are dedicated to Junior Academy and all the programmes under its umbrella. Excellence is developed in a caring, nurturing environment that helps young musicians to become more confident performers.

Whatever your background, if you love music and are committed to your individual musical journey, Junior Academy might be the perfect place for you. Young musicians travel from all over the UK to take part. Strong bonds and lifelong friendships are formed along the way, and nearly 70% of our leavers go on to study music.

Our teachers are successful performing musicians and educators who combine active careers with the reward of helping young performers and composers fulfil their potential.

We offer a unique opportunity for talented young musicians of all backgrounds to be inspired and challenged in their music-making. At Junior Academy, you will find yourself among others who share your love for music.

## HEAD OF JUNIOR ACADEMY

John Hutchins



**'My daughter is  
blossoming – she  
relishes every Saturday'**

Parent





UNIVERSITY  
OF LONDON

# COURSE INFORMATION

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The Royal Academy of Music is a member institution of the University of London. This means that students studying for our BMus, PGCert, MA, MMus, MPhil and PhD courses will receive degrees/awards from UoL when graduating

The University of London is one of the oldest and largest universities in the UK, so you can be sure that your qualification will be recognised around the globe.

## COURSES OFFERED 2026/27

### UNDERGRADUATE

Bachelor of Music (BMus)  
Gap Year  
Organ Foundation  
Study Abroad/Exchange

### POSTGRADUATE

Master of Arts (MA)  
Master of Music (MMus)  
Postgraduate Certificate (PGCert)  
Professional Diploma (ProfDip)  
Advanced Diploma (AdvDip)  
Continuing Professional Development  
Diploma (CPD)  
Study Abroad/Exchange

### RESEARCH

MPhil/PhD

For more information go to [ram.ac.uk/courses](https://ram.ac.uk/courses). You can find the courses available for your chosen Principal Study in the relevant area of [ram.ac.uk/departments](https://ram.ac.uk/departments). These details relate to 2026/27. Tuition fees are listed at [ram.ac.uk/fees](https://ram.ac.uk/fees).

For information on financial support and loans, visit [ram.ac.uk/financial-support](https://ram.ac.uk/financial-support).

# RESEARCH PAST & FUTURE

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Pursue your creative and intellectual passions with our MPhil/PhD research degrees

Our research degrees are aimed at performers and composers with highly developed skills and focused career aspirations. You will work with a supervisor and a team of creative staff on a substantial research project. This will normally be driven by your activities as a performer or composer, but will also require critical context and reflection.

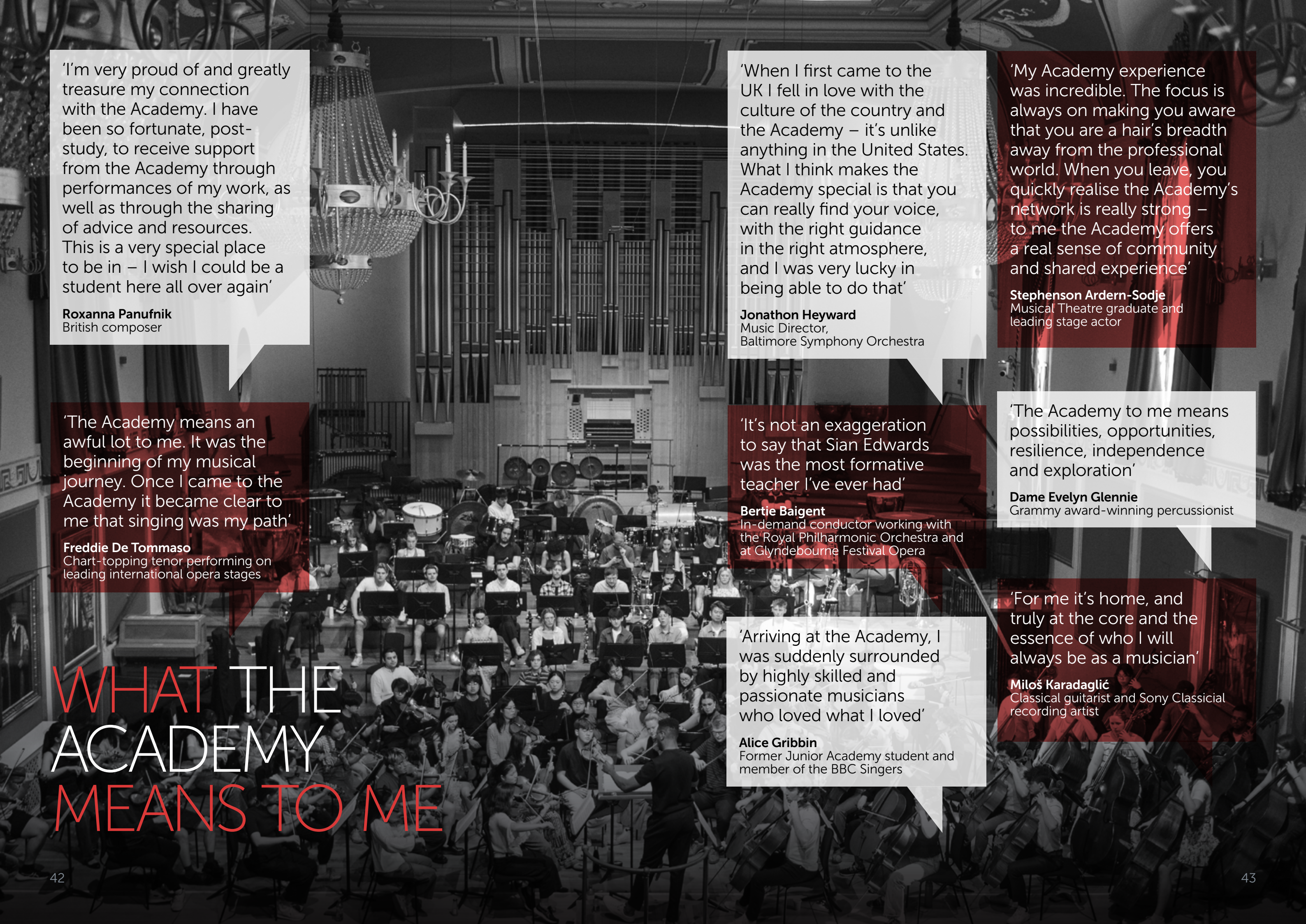
The Academy offers an integrated MPhil/PhD degree over four years. Transfer to PhD status usually takes place at the end of the second year, and students are eligible to submit for their MPhil and exit at that stage.

'I had space to experiment in a community of thoughtful and creative musicians'

**Freya Waley-Cohen**

Henry Purcell's  
original  
manuscript of  
*The Fairy Queen*





'I'm very proud of and greatly treasure my connection with the Academy. I have been so fortunate, post-study, to receive support from the Academy through performances of my work, as well as through the sharing of advice and resources. This is a very special place to be in – I wish I could be a student here all over again'

**Roxanna Panufnik**  
British composer

'The Academy means an awful lot to me. It was the beginning of my musical journey. Once I came to the Academy it became clear to me that singing was my path'

**Freddie De Tommaso**  
Chart-topping tenor performing on leading international opera stages

'When I first came to the UK I fell in love with the culture of the country and the Academy – it's unlike anything in the United States. What I think makes the Academy special is that you can really find your voice, with the right guidance in the right atmosphere, and I was very lucky in being able to do that'

**Jonathon Heyward**  
Music Director,  
Baltimore Symphony Orchestra

'My Academy experience was incredible. The focus is always on making you aware that you are a hair's breadth away from the professional world. When you leave, you quickly realise the Academy's network is really strong – to me the Academy offers a real sense of community and shared experience'

**Stephenson Ardern-Sodje**  
Musical Theatre graduate and leading stage actor

'It's not an exaggeration to say that Sian Edwards was the most formative teacher I've ever had'

**Bertie Baigent**  
In-demand conductor working with the Royal Philharmonic Orchestra and at Glyndebourne Festival Opera

'The Academy to me means possibilities, opportunities, resilience, independence and exploration'

**Dame Evelyn Glennie**  
Grammy award-winning percussionist

'Arriving at the Academy, I was suddenly surrounded by highly skilled and passionate musicians who loved what I loved'

**Alice Gribbin**  
Former Junior Academy student and member of the BBC Singers

'For me it's home, and truly at the core and the essence of who I will always be as a musician'

**Miloš Karadaglić**  
Classical guitarist and Sony Classical recording artist

# WHAT THE ACADEMY MEANS TO ME



# ALL TOGETHER NOW

Student wellbeing is critical. We want you to make the most of your time here and develop your ability to sustain your physical and mental health throughout your career

The Academy fosters an environment of mutual support and understanding – qualities at the heart of effective music-making.

Alexander Technique and Feldenkrais skills will train your physical awareness, and wellbeing and performance technique sessions will develop your understanding of your psychological needs as a musician.

If things get tough, it's important to know where to turn. This may be to your teacher or Head of Year, or to one of our accredited Counsellors in our Psychological Support Services, to whom you can talk about any aspect of your life. Our experienced and dedicated team will be there to help.

Students with specific learning needs can get practical support (including assistance with funding applications, where relevant) from our Disability Advisor. We also have an Additional Support Tutor who can arrange supplementary tuition and work with you to develop strategies that will help your musical learning.

Our specialist English Language Support tutors can help international students improve their communication skills.

## SAFEGUARDING

We recognise that things can sometimes go wrong, and we were the first conservatoire to institute a Report + Support procedure.

## BELONGING

We want our students, staff and visitors to value not only what we have in common, but also what makes us different. We want this to be a place where everyone feels that they belong.

An inclusive Academy is a place where creativity and innovation can flourish. That's why we're working hard to increase the diversity of our student body, curricula, repertoire and the musicians who regularly teach for us.

# NOTE FROM THE STUDENT UNION PRESIDENT

At the time of writing, I have just been elected President of the Students' Union. I am honoured to be representing such a passionate, diverse and committed student body. This role provides me with the opportunity to advocate on behalf of my peers and contribute to strengthening the student experience during Academy life.

What truly sets the Academy apart, beyond its world-class training and teaching, is the unique culture that defines it, shaped and refined over more than 200 years. Students are well supported across academic, artistic, personal and social areas.

My appreciation for this culture has deepened over time through a range of meaningful experiences — from joining societies, to celebrating at the boat party on the Thames, to taking part in the *Students Create* Festival and the Summer Ball to the everyday moments of connection that quietly shape our community. These experiences have given me a genuine sense of belonging and purpose here at the Academy.

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**Gabriel Alves Candido  
da Silva** SU president

One of the most valuable aspects of your studies will be the chance to collaborate with fellow students from different parts of the world across a diverse range of disciplines and electives. These connections aren't just enriching in the present, they lay foundations for creative partnerships and professional relationships that may last well into the future.

I'm confident and satisfied in my decision to study here, not only because of the Academy's high standard of teaching and tradition of training outstanding musicians, but also because of its supportive and inspiring environment. This is a place where students are encouraged to grow, take creative risks, and thrive as both artists and individuals. I hope to meet you in the new year. Know that you can count on the support of the Students' Union.





# MEET THE NEW GENERATION

Recent graduates are already shaping musical culture in countless ways

## Elizabeth Bass

Principal Harp, BBC Symphony Orchestra

## Alim Beisembayev

Leeds International Piano Competition winner; Warner Classics recording artist

## Tom Blomfield

Joint Principal Oboe, Philharmonia Orchestra; Academy professor

## Liam Bonthron

Winner of 2022 Clonter Opera Prize; member of Bavarian State Opera Studio

## Matthew Brett

Percussion section leader of the Royal Liverpool Philharmonic Orchestra

## Sasha Canter

Winner in the Brass Final of BBC Young Musician of the Year 2022

## Junyan Chen

Winner of the Second Prize (and other awards) in the 2024 Leeds International Piano Competition

## Jacob Collier

Seven-time Grammy-winning jazz and pop multi-instrumentalist

## Tabea Debus

Virtuoso recorder player

## Freddie De Tommaso

Chart-topping tenor and Decca Classics artist

## Plínio Fernandes

Guitarist signed to Decca Gold

## Nicolò Umberto Foron

Winner of the Donatella Flick Conducting Competition 2023; Assistant Conductor of London Symphony Orchestra

## Tom Fetherstonhaugh

Founder and Artistic Director of Fantasia Orchestra

## Ben Glassberg

Principal Guest Conductor of the Vienna Volksoper

## Christopher Hart

Principal Trumpet, Royal Scottish National Orchestra

## Ashley Henry

Jazz pianist and composer signed with Sony Music UK

## Jonathon Heyward

Music Director, Baltimore Symphony Orchestra

## Ben Hulme

Principal Horn, Royal Philharmonic Orchestra

## Ossian Huskinson

Royal Opera House Jette Parker Artist for 2024/25

## Kyeong jin Lee

Principal Cello, Korean National Symphony Orchestra

## Matilda Lloyd

Trumpet soloist; HarrisonParrott artist; Classic FM Rising Star

## Helena Mackie

Principal Oboist, Royal Liverpool Philharmonic Orchestra

## Rafael Marino Arcaro

LSO Panufnik Composers Scheme Artist 2022/23

## Fergus McCready

Principal Oboe of the Orchestra of the Royal Opera House

## Enyi Okpara

Bournemouth Symphony Orchestra (BSO) Calleva Assistant Conductor

## Sam Oladeinde

Aaron Burr in the West End production of *Hamilton*

## Alexandra Oomens

Joined Deutsche Oper Berlin in 2024/25

## Hilary Punnett

Assistant Director of Music at St Paul's Cathedral

## Emma Rawicz

Saxophonist described as an 'astonishing new talent' by BBC Radio 2

## Chloe Rooke

Assistant Conductor of the Netherlands Radio Philharmonic Orchestra for the 2022/23 season

## Harry Rylance

Winner of the Accompanist's Prize at the Kathleen Ferrier Awards 2023

## Paige Smallwood

Sally Bowles in *Cabaret* at the Kit Kat Club; Eponine in *Les Misérables* with Broadway National Touring Company

## Angharad Thomas

Principal Second Bassoon, BBC Philharmonic Orchestra

## Freya Waley-Cohen

Composer in residence with the London Chamber Orchestra 2021/22

## Amy Yule

Principal Flute, the Hallé



# HOW TO APPLY

Every great musical journey starts with a single step. If you're interested in joining us, here's what to do next

- **Find out** more about the Academy at one of our many free concerts, or at a Discovery Event
- **Ask** the relevant department or our Admissions Team if you have any questions – email [admissions@ram.ac.uk](mailto:admissions@ram.ac.uk) or call +44 (0)20 7873 7393
- **Check** which course is right for you by visiting [ram.ac.uk/courses](http://ram.ac.uk/courses).
- **Apply** for Academy courses through UCAS Conservatoires. Our ID is R53. Make sure you meet the application deadline. Visit [ucas.com/conservatoires](https://ucas.com/conservatoires).

## AUDITIONS – WHERE AND WHEN

The main audition session is between

**1 and 12 December 2025** except for Repetiteur, Musical Theatre Performance/Musical Direction and Coaching, Conducting, Choral Conducting, the CPD Diploma and Research degrees. Auditions for some Principal Studies are held in North America. Details are updated on our website [ram.ac.uk/apply](http://ram.ac.uk/apply) and [ram.ac.uk/audition](http://ram.ac.uk/audition).

You can see further details about your Principal Study on our website at [ram.ac.uk/departments](http://ram.ac.uk/departments).

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# THE ACADEMY AT A GLANCE

500<sup>\*</sup> — 75%  
EVENTS FREE TO ATTEND

BMus  
89%  
graduated with first or upper second degrees

INVESTMENT  
£6.3m  
in scholarships and financial support for talented musicians

775 STUDENTS  
from 59 countries\*\*

MA/MMus  
94%  
graduated with distinction or merit

60 students received a DipRAM for an outstanding final recital

\* includes concerts as well as informal events such as recitals  
\*\*data is from 2024/25 academic year  
All other data is from 2023/24 academic year





'The Royal Academy  
of Music is a place  
of possibility'

**Barbara Hannigan**



**PATRON**

HM The King

**PRESIDENT**

HRH The Duchess of Gloucester KG GCVO

**PRINCIPAL**

Professor Jonathan Freeman-Attwood CBE

DISCOVER MORE AT



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