

COMMITTEES OF THE COURT

With the exception of the Master and Wardens', for brevity, only the Chairmen are listed.

Master and Wardens' Committee:

The Master; Senior Warden; Junior Warden; Immediate Pastmaster; Treasurer; Deputy Treasurer; two senior Pastmasters (for two years only); Junior Warden elect; a Junior Assistant (for one year only).

Finance Committee

The Treasurer

Working Party for the Future of the Company

Dr. John Hosier

Quincentenary Committee

Alderman Sir Alan Trill

John Clementi Collard Committee

The Master

Maisie Lewis Young Artists Fund Committee

Jeffrey Lockett

Broadwood Scholarship Committee

John Morley

WT Best Adjudicators

Jonathan Rennett

Carnwath Scholarship Committee

The Master

Special Awards Committee

(Percival Hart Fund; Charles Santley Memorial Gift; Walter Willson Cobbett Medal; Priaux Rainier Fund)

The Master

Westrup Library Committee

Richard Crewdson

Donations and Awards Committee

The Master

John Christie Award Committee

The Master

Livery Club and Social Committee

The President of the Livery Club

Jazz Medal Committee

Jeffrey Lockett

Brass Band Committee

John Iles

Public Relations Committee

Adrian Davis

Constant and Kit Lambert Fund Committee

Anthony Rubinstein

Individual Grants and Cremona Trust Committee

Tony Pool

Membership of some Committees is open to Liverymen and in special circumstances to those outside the Company. Occasionally, vacancies and opportunities arise. Interested Liverymen with relevant experience who would like to participate in a particular Committee or activity should contact the Clerk.

THE COMPANY OFFICE

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Clerk

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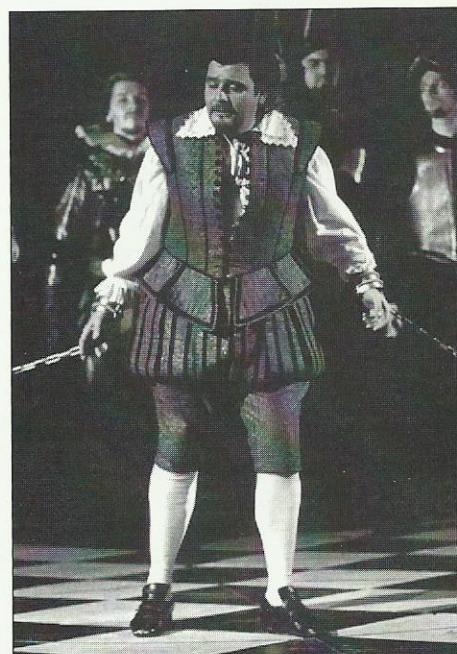
OPERA AT THE ROYAL NOR

This article has been prepared by Liveryman Col. George Cauchi CBE, Pastmaster of the Worshipful Company of Chartered Secretaries and Administrators in collaboration with Director of Opera Studies, Stefan Janski, and his colleagues.

The Royal Northern College of Music prepares gifted students of any background or nationality for a professional career in music. Since its establishment in 1973, it has earned for itself a reputation for excellence in all fields but particularly for its training for Opera. Anyone who reads the biographies in their opera programmes will find the name of the RNCM appearing with gratifying regularity. Amongst their alumni who have embarked on or are well on their way to an international performing career are Jane Eaglen, Sara Fulgoni, Pavlo Hunke, Simon Keenlyside, Diana Montague, Joan Rodgers, Amanda Roocroft, Andrew Shute and Paul Whelan.

The Opera Department is a vibrant, active hub of the singer's operatic training. It is soon to be relocated to a newly-built extension which lies next to the old main building. The teaching staff are highly experienced professionals and specialists in all their fields of study. It is unique in its course structure which introduces all Vocal Studies students to opera, drama and performance training from their first day of entry to the College; embarking on either a four year undergraduate course [BMus(Hons), BA(Music)], Professional Performance Diploma (PPRNCM), or two year postgraduate course, postgraduate diploma in Advanced Studies, postgraduate extension course, or Master of Music (MusM). Opera requires the artist to perform in many languages which are also taught by expert tutors in the School of Academic Studies. The Department schedules each individual student (currently 139) for integrated studies which embrace the several demands of Opera – vocal, musical, linguistic, and dramatic.

Communication is the first essential of all performance. Training in this art involves participation in regular and fully-staged opera excerpts. During the 1995/96 academic year, 31 such excerpts were prepared, rehearsed, and presented in the RNCM Opera Theatre. This ranged from opera composed by Monteverdi to Menotti and utilised the valuable facilities provided by the RNCM workshop of props, furniture, and extensive wardrobe of costumes, wigs, and make-up. First year students undertake the responsibilities of Assistant Stage Managers in these productions in order to increase their awareness of the demands of their chosen profession. As many students



The Mexican tenor Rafael Rojas in the title role of the 1996 production of the rarely performed Robert Devereux by Donizetti. Photo: Gerald Murray

have no acting experience, they channel the techniques learnt in stagecraft tutorials into performances of a full-length play.

The professionally staffed and equipped Opera Theatre seats some 650 and has recently acquired a high-quality surtitle facility which compares to that of Glyndebourne Festival Opera. Productions are video recorded for archival and educational use by the RNCM Recording Department which is of BBC standard and output. Valuable professional assets are the large stage and full size orchestra pit (complete with hydraulic lift). This enables the RNCM, supported by the College Symphony or Chamber Orchestra, to stage opera productions of the highest standard and scale comparable with those of major professional companies. Since 1973, it has presented over 50 new full productions of opera open to the paying public and has received both national and international acclaim. Productions have toured in the UK and abroad, visiting Sadlers Wells (London), Cheltenham, Bath, Copenhagen, Grenoble, and, most recently, Los Angeles as part of the UK/LA Festival.

Opera training at the RNCM introduces students to highly respected guest conductors, directors, designers and lighting directors. The high professional standards achieved have attracted joint productions with Welsh National Opera and Opera North. Cooperation with the Royal Opera, Covent Garden, continues to develop following the loan of John Piper's setting for *A Midsummer Night's Dream* and magnificent costumes from the Visconti production of *Don Carlo*.