

The Tuition

- A distinguished tutorial staff includes **Darius Battiwalla, Kevin Bowyer and Jeffrey Makinson**. Regular classes are given by **Graham Barber, David Briggs, Margaret Phillips, David Sanger and Matthew Owens**.
- Masterclasses are a regular feature and have been given by **Ludgar Lohmann, Nicholas Kynaston, Thomas Trotter and Gillian Weir**, among others.
- Organists have regular access to the RNCM's magnificent 3-manual Hradetsky organ. A new 17-stop Walker organ has recently been installed in the Organ Room, and two smaller organs are available for practice.
- Students also have regular access for classes on the Renn organ at St Philip's Church, Salford and the Cavaille-Coll organ at Parr Hall, Warrington.
- Annual trips to gain first-hand experience of other organs have included visits to Oxford, Paris (including masterclasses with **Naji Hakim** at La Trinité) and the Netherlands (including classes with **Jacques van Oortmerssen** in Amsterdam).

The Courses

The RNCM offers a full range of undergraduate studies (BMus, BA), and postgraduate courses leading to the PG Certificate, M Mus and M Phil.

The Scholarships

- Several RNCM students hold organ scholarships locally (Manchester and Chester Cathedrals, St Ann's Church, Manchester and UMIST)
- A generous award for advanced study in France is available for graduates of the RNCM through the generosity of the Pilling Trust

The Successes

- RNCM graduates currently hold scholarships and posts in cathedrals all over the country including Clifton College, Edinburgh, Gloucester, Manchester and St Asaph.
- Recent competition successes by RNCM-trained organists have included Neil Cockburn's achievement in winning the Lili Boulanger Memorial Fund 2000 Award and Jonathan Scott's as runner-up in the RCO Performer of the Year Competition.

For more details about studying at the Royal Northern College of Music, contact the Senior Assistant(Admissions), RNCM, 124 Oxford Road, Manchester M13 9RD.

Tel.: 0161 907 5260; Fax: 0161 273 7611; email: info@rncm.ac.uk www.rncm.ac.uk

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Photo: Prior Park College, Bath.



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Cabaret

Dillie Keane

Russell Churney, piano

Back with You

8pm

Stahl Theatre, Oundle

My average morning *

Magazine Song

Music & Lyrics by Adele Anderson

Internet Love

Lyrics by Adele Anderson Music by Dillie Keane

Middle age *

Let's hear it for fake *

My flat

Lyrics by Adele Anderson Music by Sarah Travis & Adele Anderson

Out of practice **

Joyce **

Single again **

Back with you *

Love late **

Go back to Surabaya, Johnny *

'Allo, Bonjour Monsieur **

Song of sexual re-orientation *

Look mummy, no hands *

Pudding on the Ritz *

*Lyrics by Adele Anderson Music & Dillie Keane, Music by Dillie Keane

** Music & Lyrics by Dillie Keane

"At least twice a year, I find myself updating my biography for some new, expensive and lavishly produced programme. Yet something in me now rebels at having to dress up this fiction differently yet again. After all, my private life has been one of blameless rectitude, or at least that's the way it seemed when I sobered up. Frankly, this makes for dull reading, and career wise I've been in Fascinating Aida so long I've almost fossilized.

So rather than charge you good money for reading a whole lot of tosh about my past, I will tell you for nothing that I've been doing this show with the lovely Russell off and on for two years, and it has been a complete joy to work with him. Exotic travel has been involved: we've been to Germany several times, not to mention America, Switzerland and Sark, and he has always carried my suitcase. In between gigs I have been to Birmingham Rep to be in Present Laughter, and toured in Charley's Aunt with Eric Sykes, Chris Biggins and Neil Mullarkey. Both (shows) were enormous fun.



In June, Sandi Toksvig and I are closing the Palace Theatre Watford. The play, by Sandi, is already written - Big Night Out at the Palace Theatre - and I shall spend the intervening months toiling at the piano to write the songs. We shall appear in it together, after which the builders and decorators move in to gussie up the theatre. I am both excited and nervous, not least because I rather rashly told Sandi that it was well nigh impossible to make me corpse (laugh) on stage. From the challenging gleam in her eye that followed this foolhardy boast, I feel I may live to regret it.

Having had a break for some two years, the new Fascinating Aida show is being vaguely planned for New Year 2003, as this will be our twentieth anniversary. If everything goes according to plan, it will be thrillingly different. If it doesn't, it'll just be three old trouts singing in sequins again.

In order to survive one's middle years, one simply needs three things: a good dentist, a corsetière with no sense of humour, and friends.

Dillie Keane 2002