

PLAY

**The
Guildhall
School
Magazine**
Spring/
Summer
2018



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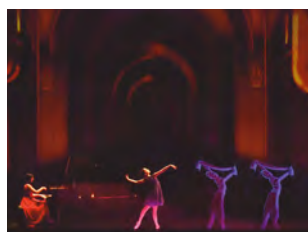


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Welcome to the latest edition of PLAY

What stands out most in Guildhall School staff, students and supporters is their dedication. Whether it is the time they give, the distance they travel or the scholarships and projects they donate to, everyone plays their part in helping the School achieve its artistic vision and mission. This dedication builds connections which last for decades and transcend generations. It is simply awe-inspiring.

As the School's mission develops under our new Principal, we are keen to make sure that our engagement programmes work for all of our audiences, alumni, supporters and partners. In particular, we have lots of plans for our alumni programme over the next few months and hope to have as much of it as possible shaped by alumni from across the globe.

In this issue of PLAY, we see the dedication of several alumni to their craft as they tell us about their experience of working within a sacred tradition, share their top tips for putting together a feasible festival and reveal the latest innovations in digital technology and performance art. On page 33, Kirsty von Malaisé, Headmistress of Norwich High School for Girls, tells us about her programme for inspiring young female leaders and Kate Phillips will tell us about fighting for equal representation for actresses. Following the theme of inspiring young people, our first feature focuses on the staff and students of Junior Guildhall, one of whom travels weekly from Italy to train as a pianist.

With our Production Arts Graduation Exhibition opening soon, our upcoming Summer Musical, *Fiddler on the Roof* and the recent Gold Medal performances, life at Guildhall is as busy as ever. We hope you'll come back and join us at the School soon.

Best wishes,
Helen Bradley,
Deputy Head of Development
(Engagement)





START AT THE VERY BEGINNING

Junior Guildhall is a specialist Saturday School, training over 500 4-18 year olds in music and drama. Most students go on to study their chosen discipline full-time at

undergraduate level, before starting careers in the profession. PLAY joined a Saturday morning session to talk to students and staff about life at Junior Guildhall.

Chen-Chen is a ten year old violinist who joined Junior Guildhall in 2013

I started playing the violin when I was five. I had asked for one for my birthday as I liked the sound and was interested in playing it. The year after that, I joined Junior Guildhall after a competitive selection process.

I have been going there for 5 years now and it is a creative, exciting place that makes me think about music in many ways. The first time I went to class I enjoyed it so much that I could not wait for the next lesson! We learn through singing, movement and playing the instrument. We take Kodály (an interactive way of learning music), rhythmic and chamber music classes as well as violin classes.

I was really happy when I discovered that chamber music could be so fun and I was especially pleased last year when I turned ten and received my Grade 8 Violin certificate with distinction from my violin teacher Vanessa David. To achieve this took a lot of hard work and I practice for many hours every day. I have sections I need to practice on over and over again and then work on details to improve my playing. My mum will often ask for a concert when I am ready, pretending our living room is the Barbican Hall.

I work with really top musicians. In November 2016, I was given an opportunity to play Mozart's *Violin Sonata No 18 in G major, K 301* in a masterclass with Pedro Lopes, a violin professor from the National Conservatoire in Portugal. I also successfully auditioned for the upper school at Junior Guildhall where I played *Romance* by Johan Svendsen and the first movement of A minor concerto by Johann Sebastian Bach.

For me music is magical. I see myself as a musician, and music is what I enjoy doing every day. But Junior Guildhall is my special place on a Saturday and I feel very proud of it.

Georgie is seventeen years old and joined the Junior Guildhall Drama department in 2014

When I started at Junior Guildhall, the whole concept was new and overwhelming. I had no idea what to expect and was quite intimidated about acting in small groups. I have been attending the course for 4 years now and as my first year went on I began to enjoy and appreciate the challenges that we were set in class.

What I have realised through doing the course is that drama is an industry where you can use lots of initiative. I aim to challenge myself in order to improve and learn a lot about who I am in the process.

In class we usually begin with a physical and vocal warm up. Sometimes we do this in pairs, on our own, or as a whole class, using tongue-twisters and stretches. Then we work on parts of texts and go over any Actioning. At the moment we're focusing on monologues, as well as poetry and movement work but we have worked with loads of different texts and plays including *Dido, Queen of Carthage* by Marlowe and *Marriage* by Gogol, which are some of my favourites. I hadn't read either of the plays before studying them at Guildhall and the way in which we worked with them, questioning the texts and our intentions, was completely new to me.

When I am working on text, I always think back to what one of my teachers told us: remember to be present onstage rather than revert back to playing a sort of state. To help me with this, I check back on my objectives and actions so I can go onstage with clear intentions!

The opportunities and people I've met at Junior Guildhall have been invaluable and I've never been more motivated, pushed and challenged.

Thomas is an eighteen year old pianist. He travels from his home in Italy every Saturday to train with Junior Guildhall

Junior Guildhall has been like a second home for me. It has given me lots of incredible moments and opportunities that have made up for the long hours spent travelling. Every Friday, as soon as I finish school in Italy, I drive an hour to the airport near Milan and catch an evening flight to London then a train to my grandparents in Earley, Berkshire. My Grandad gets me up very early in the morning to catch a train into London for a full day of lessons at Guildhall. I then catch an evening flight back to Milan.

I began playing when I was eight at a local music school in my home town Ivrea, Italy. My parents found out about Junior Guildhall through research into the most prestigious conservatoires in London. I auditioned when I was 15 and was overwhelmed and excited to hear that I had passed. A part of me was nervous to be starting a new school so far from home and I was not really sure what to expect. It was very different from my previous music school in Italy and it took me a while to get used to

everything but I immediately found lots of wonderful people ready to help me out and help me fit in. My outstanding moment was winning the Piano Prize last year, awarded by the teachers of the School.

The School provides great opportunities for students. I represented Junior Guildhall in a piano competition in Manchester playing Beethoven's *Sonata 32 Op. 111* and next year I have been offered a place at senior Guildhall for BMus Classical Piano which I've happily accepted. I am sure that I'll find the same great atmosphere I encountered on this programme and I hope that I will have the opportunity to come and assist young students on a Saturday at Junior Guildhall.

Music is everything for me. I think it's the greatest of arts; it can give you emotions that nothing else can create. I really couldn't live without my music.

Zands is an alumnus of Junior Guildhall and the Guildhall School and is now a percussion teacher at Junior Guildhall.

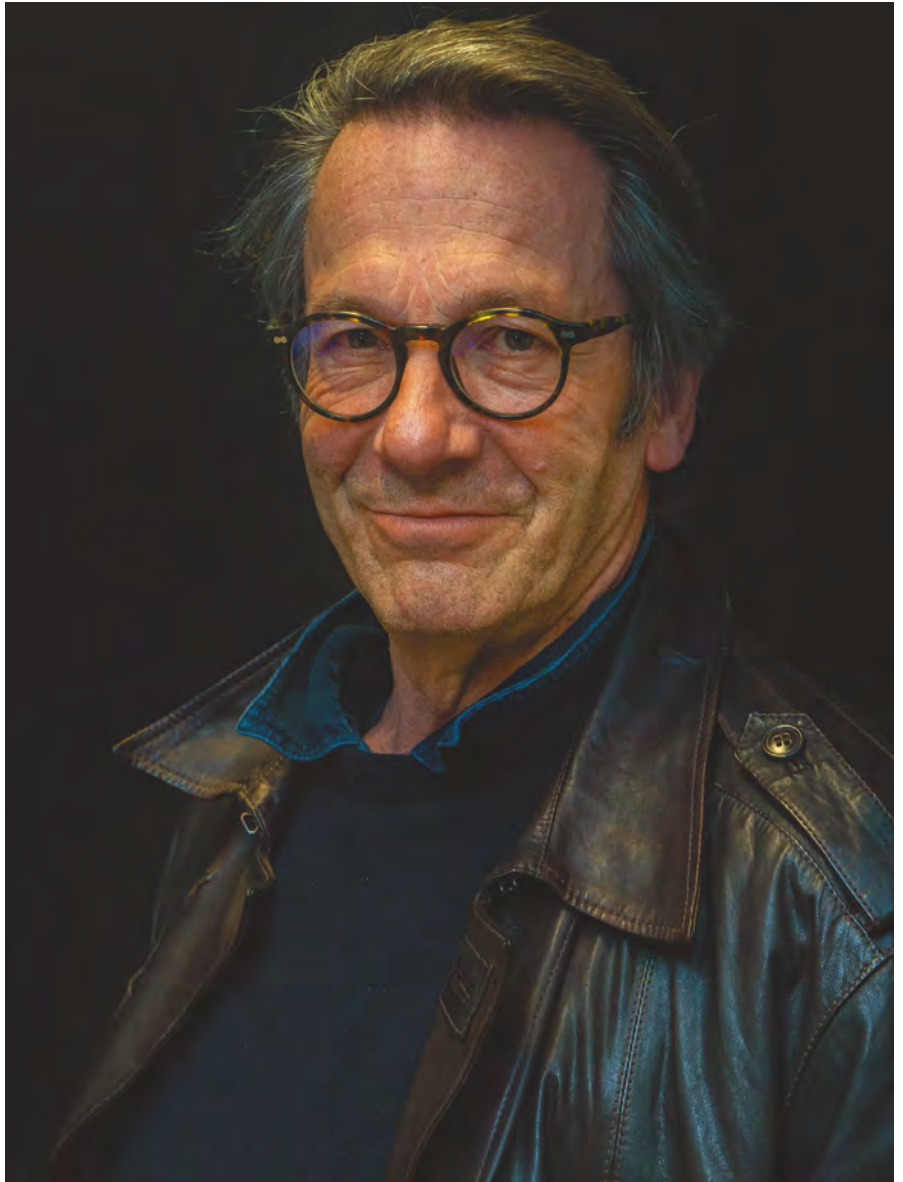
I have been part of the Guildhall School for 19 years, starting at the age of 14 and then continuing to the senior school on the Percussion course. I started teaching at Junior Guildhall about 5 years ago, having already been teaching in the senior school.

I enjoy the talent and great personalities of the students. It's a great team and we've produced brilliant players who we are very proud of. Our lessons are usually one-to-one and I also lead a percussion ensemble. It is usually very repertoire-based and, wherever possible, I encourage students to explore pieces that they want to learn and in some cases even make their own arrangements for a particular instrument. We also spend time studying styles and percussion techniques from around the world.

It's very exciting to follow the successes of students, past and present. Many of my Junior students are completing their studies in conservatoires and colleges both in Europe and the USA. Many of the senior students are working musicians in orchestras, bands and the West End and sometimes we get to work together or I go to gigs and see them play.

Junior Guildhall is a fun place to be and everyone aims for excellence – that creates an atmosphere which is bursting with potential.

For more information about Junior Guildhall visit gsmd.ac.uk/juniors.



School news

Farewell to Christian Burgess

Christian Burgess, Vice Principal and Director of Drama, will be leaving the School at the end of this academic year.

Christian graduated from the Acting course in 1974 and continued onto a successful career in film, theatre and television. He was appointed Head of Acting at Guildhall in 2004 and, alongside his teaching, has directed dozens of projects and public productions. He was appointed as Director of Drama in September 2010.

Lynne Williams, Principal of the School, said: 'Christian's dedication to the School and his students for the past 14 years have been truly inspiring. He has

trained hundreds of actors who have gone on to make a significant contribution to the performing arts both nationally and internationally and established Guildhall actor training as world leading. On a personal note I will miss his thoughtful and inclusive leadership style and, as a Member of the Executive team, his commitment to the strategic development of the School as a whole. We all wish him well in this next chapter.'

We encourage any of his former colleagues and students to send in messages of thanks, memories and photos for inclusion in his leaving book to alumni@gsm.ac.uk.

School news

Law Firm Eversheds Sutherland becomes Guildhall’s Founding Corporate Partner

In September 2017, global law firm Eversheds Sutherland came on board as the School’s Founding Corporate Partner. This exciting new partnership brings together the Guildhall School and Eversheds Sutherland’s like-minded aspirations for supporting exceptional talent, social mobility, community outreach and global citizenship.

Alongside their other cultural partnerships with the Design Museum and Saatchi Gallery, Eversheds Sutherland are working with the Guildhall School to develop a roster of performances and events for staff and clients to engage with, as well as exciting opportunities for knowledge exchange and learning between the arts and business sectors.

School news

Guildhall School partners with National Open Youth Orchestra



The Guildhall School and the Barbican are the official new partners for the National Open Youth Orchestra (NOYO), the world’s first disabled-led national youth orchestra. The institutions will become a joint training centre for the orchestra, helping to signpost potential musicians aged between 11 and 25, hosting auditions and providing music tuition and rehearsal space to budding young musicians.

Director of Learning and Engagement for the Guildhall School and the Barbican, Sean Gregory added: “We are extremely proud and delighted to be partnering with the National Open Youth Orchestra as the London training centre on this significant and timely new initiative.”

Chief Executive of the National Open Youth Orchestra, Barry Farrimond, said: “It is often said that music is the universal language, but unfortunately a great many disabled people are still left out of the conversation. We are overjoyed to be working with the Barbican and the Guildhall School to deliver the world’s first disabled-led national youth orchestra!”

The orchestra will be ready for launch for autumn 2018.



School news

Technical Theatre Department transforms into Production Arts

In March 2018 the Technical Theatre department began the process of becoming an independent faculty sitting separately to Drama. By the start of June 2018, the new faculty will be formally launched as Production Arts. This change in name reflects the variety of disciplines taught in the faculty, not only those within the long-standing BA Technical Theatre Arts programme but also new disciplines included in the BA Video Design for Live Performance and the MA Collaborative Theatre Production and Design.

The Director of Production Arts, Ben Sumner, has now become a Vice Principal and will sit on the Executive Group of the School.

Ben says “We’re delighted to introduce these structural changes. Our technical theatre training continues to be world-leading, and this new structure gives parity to the department alongside Music and Drama, allowing room for future growth, especially in Production Arts where we are keen to expand our offer further in new performance contexts.”

School news

Guildhall School joins the Diversity School Initiative

The Guildhall School is pleased to announce its partnership with the Diversity School Initiative, a non-profit campaign organisation set up to address under-representation and diversity in UK drama schools.

As one of five drama schools entering into the three-year partnership, the School’s Drama and Technical Theatre departments will join work with Arts Educational Schools, Bristol Old Vic, Mountview and RADA in collaboration with the Diversity School Initiative.

The partnership includes a programme of events and workshops for staff and students, a mentoring and networking scheme for students across the five participating drama schools and outreach activities into schools and colleges, as well as sharing knowledge and information and auditing progress on diversity.

Christian Burgess, Vice Principal and Director of Drama, said: “The Guildhall School is proud to be working with The Diversity School Initiative on this vital partnership and programme to address diversity and inclusion in UK drama schools and affect positive change.

There is a strong will throughout the School for our students, staff and curriculum to reflect the people living in our society, and for our culture to be sensitive to the lived experience of all. We welcome The Diversity School Initiative and very much hope that together we can empower artists of the future.”

School news

Creating a new Code of Ethos

In light of recent events across the globe concerning sexual abuse and harassment in the entertainment industry, the Guildhall School is producing a guidance document called ‘Safe Spaces: A Code of Ethos’ which will help staff and students to continue to create safe, creative spaces for training, rehearsal and performance.

Brodie Ross, Acting & Widening Participation Tutor, explains: “Some of the ariforms we teach at Guildhall, particularly in drama, deal with powerful and emotive issues, often exploring content that requires students to go outside their comfort zones and work with courage, openness and sensitivity. The work can - and should - be challenging, exploratory and bold. This can only happen if we have a creative space that is safe, enabling us to work with freedom, honesty and mutual respect. That’s why we’re setting out our commitment to creating and maintaining safe spaces for all students and staff. This code is the start of that process.”

We hope to publish the Code of Ethos on the School’s website in the coming weeks. You can also view the School’s policies on Safeguarding and Staff/Student Relationships here: gsmd.ac.uk/policies.

Hospital partnership project wins Building Better Healthcare award

A project that uses music “to bring sunshine” to the days of older patients has won a prestigious award.

Music, Memory and Me, a partnership project between University College London Hospitals NHS Foundation Trust and Barbican Guildhall Creative Learning triumphed at the Building Better Healthcare awards in the category of Best Collaborative Arts Project (Performance).

The project, funded by the UCLH Charity and The Friends of UCLH and established and coordinated by alumna Rhia Parker (Leadership 2015), takes place once a week in the elderly care wards at UCLH.

Rhia commented on the project, “In every session that we do, myself and the team of MMus Leadership students witness first-hand the transformative potential of music. Whether it’s a moment of re-connection to one’s own past via a childhood song, or a new connection made to a carer through the shared act of listening and singing, *Music, Memory and Me* allows patients to have a voice, a history, and a present. We are incredibly grateful to UCLH for their ongoing support, and feel honoured to have received this award.”



Guildhall School appoints Vice Principal and Director of Advancement

In April, Jeremy Newton joined the School as Vice Principal and Director of Advancement providing executive leadership and strategic direction for the School’s Development & Alumni Relations and Marketing & Communications teams.

Jeremy was previously Chief Executive of Children and the Arts, a charity set up by HRH The Prince of Wales in 2006, and is also a Teaching Fellow at Cambridge Judge Business School.

Jeremy says: “I’m excited to be joining Guildhall School at a time of such opportunity and potential for future growth and development. Our task of enabling the most talented performers and technicians to fulfil their potential, regardless of their background or means, has never been more relevant and necessary and I am greatly looking forward to playing a part in pursuing that mission with such an exceptional group of colleagues and partners.”

In brief...

Guildhall Professor **John Sloboda** has been awarded an OBE in the 2018 New Year’s Honours list for his services to psychology and music. Alumna **Julia McKenzie** (Acting 1962) was awarded a CBE and alumni **Cleveland Watkiss** (Jazz 1988) and **Anthony Marwood** (Violin 1986) were awarded MBEs.

Laurence Crane, Professor of Composition, has been granted a Paul Hamlyn Foundation Award for Artists 2017. The awards are the largest made to individual visual artists and composers in the UK, providing recipients with significant support and the time and freedom to develop their creative ideas.

Internationally acclaimed design studio **Diller Scofidio + Renfro** have been announced as the lead design team for the Centre for Music project, in which the Guildhall School is a partner. They will work to deliver a concept design which will be submitted to the City of London Corporation by December 2018.

Letters

Please get in touch with your thoughts and memories for the next edition of PLAY.

Dear PLAY,

Since winning a Buckinghamshire County Scholarship and attending the Guildhall School, I have spent all my adult life teaching music to anyone who would listen and I hope, as it says on your website, “making an impact on society on a daily basis with the skills learned here”.

During the past few weeks I have been in contact with the Secretary-General of the Guild of Musicians and Singers and I have now been granted membership of the Guild as a Fellow. It made me think of the last time I was in this position some 57 years ago, when I received my certificate as an AGSM at a ceremony a short distance away at the Mansion House.

How life has changed in all those years since I attended Guildhall. My main instrument was the clarinet, with teachers Wilfred Kealey and Pamela Weston. We were taught orchestral studies by Sir Norman Del Mar and Sir Adrian Boult and formed an orchestra dedicated to the works of Mozart. A highlight was being hired by Fluff Freeman when he put on a live performance of *A Midsummer Night's Dream*, in the garden at his home one lovely summer.

The buildings of Guildhall were in Fleet Street then of course and near Blackfriars Bridge. In the summer, when it was hot, it was possible to walk round the outside of the building and listen to all the singers sing their scales and their arpeggios.

With happy memories,

Susan Elizabeth Cheyne (Clarinet 1961)

Dear PLAY,

I have been oboist, music teacher and composer since leaving the Guildhall School in 1977, and graduating as an AGSM. I opted to stay an extra year to train with the late Anthony Camden, Oboe LSO and then Professor of Oboe in 1978.

Last year, I accepted a commission to compose the music for a German technology advertisement. I composed the ideas using the whole tone scale and out of five ideas sent to Berlin he chose the whole tone one with its many discordant tonalities! The director later rescored it himself to oboe, cor anglais and bass oboe with keyboards.

2017 was an exciting year with this commission and I hope there will be more to come. It was a simple case of

being with the right person, at the right time, at the right place. I was so lucky. It just shows you that even at sixty you can achieve and continue to achieve in music. Music is my life and always shall be.

The Guildhall School will always be a most special place for me. It completely changed my whole life.

Best wishes,

Martha Watson Brown (née Watson)
(Oboe and Composition 1977)

Dear PLAY,

I played (still do) the viola, with piano as second instrument. My viola teacher was Gerhard Schmidt and Bob (Robert) Porter was our choir teacher.

I really loved my time spent at Guildhall - first at John Carpenter Street and then at the new and shiny Barbican(!). I was there from (I think) 1974/5-1981, but lost touch in my 20s with a lot of my fellow students. I would love to hear of any groups of former young musicians from then.

I still play viola in Bromley Symphony Orchestra, so I didn't completely step away from the musical world! step away from the musical world!

All the best,

Vanessa Townsend
(Junior Guildhall 1981)

(If you would like to get in touch with Vanessa please email alumni@gsm.ac.uk)

Dear PLAY,

In response to your Flashback photo of the musical *Girl Crazy*, 1989, I wanted to say that I recognised several now well-known faces including Conleth Hill, Lennie James and Ben Miles. In particular, my stage management colleagues and our beloved production manager PJ stand out!

I am no longer in the theatre profession but have many treasured memories of the School. I try to attend the technical theatre graduate evening each May, and still feel a rush of excitement as I turn into Silk Street!

Please keep up the good work everyone.

Kind regards,

Richard Parsons
(Technical Theatre 1988)

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alumni@gsm.ac.uk

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Guildhall School
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Silk Street
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Flashback

The first British Horn Festival, held at the Guildhall School in 1980

Were you involved in the Festival? Are there any familiar faces in the photo?
We would love to hear your stories and see your photographs of your time at Guildhall.
Please get in touch on alumni@gsmg.ac.uk

Peter Rose

For the past thirty years, Peter Rose (Opera Studies 1985) has appeared in productions all over the world. Winner of the prestigious Music Gold Medal, he tells us about a Day in the Life of a professional bass and how he prepares for performance.

I got into opera rather by accident. When I went to university I thought I would end up teaching music. Instead, after graduating, I trained for a further three years at the Guildhall School, then for a year at the Opera Studio and went straight into doing opera for a living. 31 years later I am still thinking 'How the hell did I get into this?!'.

I perform a lot in Europe where opera culture is quite prominent. I find it fascinating performing in different countries, as everyone has such different way of rehearsing. In the early years of my career, I was with Glyndebourne and then on



contract for three years with Welsh National Opera. At that time, for most productions, you had 6-8 weeks rehearsal period where you explore the role and can make all your mistakes in the safety of the rehearsal room. This is almost unheard of in Europe where sometimes you have the other extreme, with only two days of rehearsal followed by a few performances. Therefore, if I am working under these conditions, for my own sanity, I tend not to do a role I haven't done before!

For my debut in Vienna as King Marke in *Tristan* I had two days rehearsal without any orchestra. The first time I did it for real was the opening night. Sometimes, when you are doing really big roles like Baron Ochs in *Rosenkavalier* you only just get through the whole piece in rehearsal which is really terrifying. When performing in that role, I remember coming down a huge flight of steps in act three and thinking oh that's what the director meant about going round the corner and seeing a bar – I didn't really know my way around the stage!

On the day of a show, I get up between 9am and 10am, then potter around a bit and do some work, catch up on emails and letters, pay bills, just to have something to do to distract from the day. I might do a bit of gentle vocal warm up and make sure things are ok. I still use the techniques that I learnt during my training at Guildhall. Obviously your voice changes as you get older and we all get into bad habits, so when I am back in London, I try and have a lesson with Theresa Goble. This means that I can tweak any problems and deal with any challenges. It's always good to have a second pair of ears.

In the afternoon, I will have an hour and a half nap. Often opera productions are very long; I am doing a concert in Canada in a couple of weeks' time that is five hours. To get through that kind of evening you have to have some stamina, so I have to have a rest. Then, I will get up and have an early dinner at 4pm.

When I was younger, I didn't used to eat at all on the day. I had this weird thought that it would adversely affect my voice because the food passing through my throat would scratch it – which is total nonsense! Then of course, I found that at the end of the show I was starving. Now I am the other way around, I try not to eat anything post show as I find it difficult to digest. Although I have to admit that when I am in Vienna and have friends with me we will always go and eat at this wonderful little Italian place I know and have a decent plate of pasta. I often break my own rules about having food and a good beer, after a five hour show I feel I deserve a pint or two!

I like to get to the show early, a couple of hours before it starts, so I can relax and look through the music. Even if I have done it before, I just like to go through the whole thing and relax.

Then curtain up and do the show. Usually when it's over, my first instinct is to feel relieved.

Afterwards, I need to decompress. The best analogy I can give is if you are winding up a spring, it gets really tense and taut and it takes a while for it to unwind. I am sure it's true of anyone that has to perform in public. It's horses for courses, everyone is different, but in my case I take a couple of hours to calm down.

When I reflect on where I am at the moment and how I got here, I feel really lucky. If I stopped tomorrow, I could turn round and say I have done all the major things I want to achieve and I have sung everywhere I want to sing, which is satisfying.



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How to build your own festival

Diverse, exciting, unpredictable, uncompromising and unashamedly specialist: welcome to the new wave of boutique festivals. From modern art to 19th century song, these events are finding a ready audience, eager to experience something immersive and real. So if you've ever wondered how to build your own festival, this is our guide – with advice from the people who are making it work artistically and financially.

Know why you exist

It sounds obvious, but a successful niche festival must have a reason for existing: a story, a goal, a theme. It doesn't matter what that reason is, but it's not usually anything to do with wanting to make a vast amount of money. "I never had a master plan," says Sholto Kynoch (Piano 2005), pianist and founder of the Oxford Lieder Festival, now the biggest song festival in the UK. "At the start, it was just about finding a way to perform some amazing music with friends."

Andrew Monks, a final year video design student who worked on The Temple stage at Glastonbury 2016, points to the success of events like LeeFest. This festival was born in a 16-year-old's back garden in 2006 when his parents weren't home, and now has 5,000 attendees and headliners such as Clean Bandit and Jake Bugg. "That's how you start a festival," he says. "Don't follow a trend, set a trend."

Make the most of your setting

Boutique festivals thrive in quirky settings. The Oxford Lieder Festival has the city's rich building heritage to call upon, from churches to colleges. Internationally renowned cellist Alexander Chausian (Cello 1997) founded the International Pharos Chamber Music Festival. This takes place in the Gothic Hall of The Royal Manor House at Koukolia, a former sanctuary of Aphrodite, surrounded by archaeological sites. He is also artistic director of the Yerevan Music Festival in Armenia. "The Pharos festival is 10 days long, and everyone stays in a wonderful hotel on the beach, so it feels more like a holiday," says Chausian. "Being in such historical and beautiful surroundings makes for a wonderful atmosphere in which to play. The Yerevan festival is very different – it is longer, lasting over a month, and there are much bigger events, including 10 concerts with orchestra, spread out over the city."

Consider being free

Think of free festivals and you inevitably conjure up images of the early days of Woodstock or Glastonbury (though

Glastonbury's first incarnation wasn't actually free: it was £1, an entry fee which included free milk). They're eulogised because they spoke to an era before the excessive commercialisation of festivals, a time where these artistic events were free in more than just the monetary sense.

"If a festival is cheaper, or free, you can offer somebody a place to be for an extended time, surrounded by art or by naughty or exciting things, without them feeling like they have to take a photo or put it on social media to show that they've paid their entrance fee," says Dominic Spillane (Acting 2014), co-founder with Adam Gerrett (Acting 2014) of Matchstick Theatre. The pair have also run a stage at Danny Boyle's Shuffle festival and regularly put on their own underground festivals. "They're not attached to their phone. They can immerse themselves in a place or an idea. We performed *Frankenstein* in a graveyard for Shuffle. When you charge, you lose the 200 or so people who were walking through the graveyard out of chance that weekend and stumbled upon us."

Embrace growth – don't fear it

Scale up and risk losing what makes it special, or stay the same size and risk stagnation? It's a tough choice that the founder of any successful festival has to make, but ensuring that any expansion is done with thought and care is key, Kynoch believes. "We don't want song to remain niche," he says. "We all want to see it thrive, and share in that. Nobody wants it to have some exclusive sense of it being *recherché*. As wonderful as it is to have just 150 people in the audience for an art that thrives on intimacy, that doesn't go very far in terms of the box office receipts. We have to find a balance, fitting the space to the event: big enough to let lots of people be part of it, but never cavernous and impersonal. We also make sure that we are always providing something brilliant and with a fresh feel to it, so that it never feels stale."

Don't have a performer formula

The best festivals somehow create a time and place where sparks can fly between audience and performer, whether that's at a 19th-century Schubert recital in an Oxford chapel or an illegal installation in the middle of a Welsh forest. But how do you create that atmosphere? Much of it is down to spontaneity, says Gerrett.

Gerrett recalls the time that a big-name band played an underground event. It should have been a disaster – but it wasn't. "There was power outage: a pint of beer had gone on to the mixer and everyone went quiet. The lead singer just continued and they played acoustic. They played in the dark. Some stuff worked and some didn't, and everyone had a great time. Afterwards, we were apologising and the band said no, that actually created the atmosphere that they wanted. And we thought: 'Wow! You're looking for excitement and engagement with the art that you are producing'. And that happens in festivals."



THRIVE AND GROW



KNOW YOUR ART

Invite your friends

One of the best things about putting on a festival is inviting your friends to play, says Chaasian. “With the Kouklia festival, I initially invited friends and musicians I knew. Then friends recommended people. Then new people came, and everyone who played at the festival became friends and started performing together. That was a wonderful thing: you can both learn from each other and you can network, which is a great professional benefit.”

Practicalities matter

Ask anyone who’s ever run, worked at or attended an outdoor festival in the UK and the biggest challenge is obvious: the weather. It affects everything you do, every decision you make. It can send a festival’s atmosphere soaring to the heavens, or mire it in the mud before your punters even arrive. So whatever you do, be prepared, says Monks – you don’t have money to spare, after all. “You’ve got to think about how you’re going to get there if it’s muddy. Then, how are you going to get your equipment there? You might need to be out there with boards or tracks for lorries in a muddy field. How are you going to keep equipment dry? A projector can cost upwards of £50k. Have you got everything you need? You can’t pop back and get it, because you’re in the middle of nowhere and everyone is panicking. It’s very different from the theatre...”

Indeed, just getting permission to use that field can be a struggle, says Gerrett, who reckons red tape is a significant threat to a festival’s very existence. “I don’t think festivals are leading the frontier on progressive art or political art because the legalities force them underground. Everything else is very easy. It’s very easy to get people to come and do stuff, as long as they have a platform to do it on. So the challenges are all conforming with the requirements: the complex and boring stuff.”

Find the balance between your festival and your career

Festival artistic directors are commonly performers as well, but finding a balance between the two worlds can be tricky. Kynoch identifies this challenge as his biggest in recent years: he performs all year round, and plays a dual role of performer and host during the Oxford Lieder Festival. “I’m the face of the festival, I’m at every event, and I know a lot of the audience and our supporters,” he says. “To switch from that mode – shaking hands, enthusing, meeting sponsors – into performance mode, where you must be at the top of your game, is definitely a challenge. I have to be very careful with my time and how I organise things. I do a little bit more playing in every festival than I think I should, as I find it almost irresistible. Having a team that you trust is a huge help: you know they are on top of things if you need to detach and practise.”

Know your art

Smaller, more specialised festivals are different because their founders are themselves specialists in their form: what makes it work, what its limitations are, and how to present it in the best way. Kynoch says that people usually need to go to more than one song recital to appreciate it, if they’re not used to the form, and a festival is the perfect space for this kind of exploration.

“It can be quite intimidating. There is just one person singing and if they are good, they will look into your eyes and tell you something incredibly personal. It’s unsettling, the first time it happens, but it can become addictive. It’s like having a great actor in front of you, right there, giving a sort of 40-minute soliloquy right into your eyes – about love, death, every subject under the sun.”

It’s very different, he says, to walking into a big concert hall, listening to a concert, then walking out. “At a festival, you’re seeing the same people. You’re in small gatherings, and going to them again and again.”

“when you come down to it there is really just one factor that will make the difference between success or disaster: quality. The rest will come in time, and things will blossom,”

When in doubt, keep standards high

Whatever your festival aims to do, Chaasian says that when you come down to it there is really just one factor that will make the difference between success or disaster: quality. “The rest will come in time, and things will blossom,” he says. “But if you concentrate on the best possible artists, the best possible repertoire, that is what will prevail.”

A photograph of a field of golden wheat in the foreground, slightly out of focus. The background is a bright, hazy sky with a soft, glowing light source, possibly the sun, creating a warm, ethereal atmosphere. The overall color palette is dominated by yellows, golds, and soft whites.

THE SPIRIT
MOVED
ME

Opera singer and former choral
scholar Roderick Williams



From the Kyrie to Qawwali, faith has always provided artists with inspiration. But what it is really like to work within a faith tradition in the 21st century? Which comes first: music or faith? And can you understand devotional music without faith?

‘I think for many Jewish people it’s not just about God but about connecting to your culture. We still have a lot of connections to people who were killed in the Holocaust’

Opera singer and composer Roderick Williams (Opera 1995) trained as a boy chorister and won a choral scholarship to Magdalen College, Oxford, before completing his education at the Guildhall School. He says that for him, religion has been the context in which he learned his trade. “The structure and framework which link music and Christianity were given to me in the choir stalls,” he says. “There’s the musical language and then the spiritual language.” However, even though the music takes place within a sacred setting, it need not necessarily follow that the composer’s intentions were devout. Indeed, historically, many composers have subverted the constraints and forms of their musical/religious tradition to provide magnificent secular entertainment too. “Handel’s oratorios have some fantastically gruesome sections of the Old Testament – particularly some of the evil female characters. They made for terrific plots when he was prohibited from writing opera,” says Williams.

Perhaps that is because music is often a space in which religion, culture and community can intersect, as Katie Hainbach (Vocal Studies 2015), Head of Music and Arts at the Alyth Synagogue, points out. “I think for many Jewish people it’s not just about God but about connecting to your culture. We still have a lot of connections to people who were killed in the Holocaust, including my own great-grandparents. My grandfather is in his 90s, and not a spiritual person, but he sings Jewish music all the time; and when he comes here it makes him think of being a boy and that he’s connected to his family.”

At the same time music has a specific spiritual role in Judaism, she explains. “Music is what brings us back to our faith: to celebrate and also to mourn.

You have lots of different types of music in Judaism, but the one thing that doesn’t change is the words. With a lot of the older music, you’ll also hear the same tunes for which we don’t have a composer.” Her own role in this is even more specifically spiritual. “I came in as a performer – but I’m not employed as a performer. My job is to lead people in prayer and facilitate spiritual experience. Every week people come in, in mourning or celebration, and all of those have their own musical forms and parts of the liturgy. Everyone experiences it differently, but we all have a shared experience together.”

That shared experience is something that Williams recognises. As an opera singer, he often works with large groups of musicians. But being part of a church choir, he says, takes that one step further as you sing – literally – from the same hymn sheet. And choristers – from a

young age – play their role as virtually professional musicians. “As a chorister from the age of seven, it was part of my job to lead the service in a loud, confident voice. Then my experience later in life of dropping into a sung Evensong, anywhere in the world where the Anglican church flourishes, is that it’s the same familiar format. I’m sure I’m not alone in taking comfort from that.”

In other traditions, spirituality is the force that underpins music. Jan Hendrickse (Flute 1991) is an artist and composer who has had a long engagement with the philosophy and aesthetics of Islam and now teaches at Guildhall. He specialises in the ney, a Turkish end-blown flute which has an iconic significance in the Mevlevi Sufi order. “There are some schools of Islam where music is not permitted at all, but within the Sufi orders, those brotherhoods that do use



Jan Hendrickse playing a Turkish ney



Katie Hainbach performing
in the Alyth Synagogue



Evensong in the chapel of Magdalen College, Oxford

‘You can go and pay money to hear a concert, and use concepts that come from outside that tradition, like musical excellence. But that’s very different from a performance within the tradition for which the music was intended.’

music within their ceremony use it as a practice rather than entertainment. Sema, a ceremony performed in many Sufi orders, is translated as ‘audition’ or listening. It’s a spiritual practice in which people listen to music with the intention of transcending ordinary consciousness, and it is a very specific activity. In fact, my understanding is that the music itself is not perceived as spiritual; the important thing is the context and intention with which it’s performed and listened to.”

One of the best-known performers of Qawwali (a form of devotional music popular in Pakistan and North India) was the late Nusret Fateh Ali Khan. However, explains Hendrickse, ideas of perfect performance (as they are understood in the West) are possibly less important than the devotional feelings that music arouses in listeners. “You can go and pay money to hear a concert, and use concepts that come from outside that tradition, like musical excellence. But that’s very different from a performance within the tradition for which the music was intended.”

While musicians needn’t necessarily share the faith of the music they perform, the impact of performing devotional music can sometimes be overwhelming, as Williams explains. “I sang the role of Christus in a staged performance of Bach’s *St John Passion* in Berlin. It was a very dramatic reading of the Passion Play and I found it an extraordinarily cathartic experience. I glimpsed a sense of what it might actually be like to ‘take the sins of the world upon you’; for example, there was one moment when, as Christus, I faced the 50-strong chorus, all baying as a mob for my execution – and I experienced a moment of forgiveness despite their violence. That was a spiritual revelation arrived at through performance.”

If that is the legacy of the past, what about the future? The tension between old and new, spirit and performance, is still there – often very creatively – for contemporary musicians. “Jewish music is alive and developing,” says Hainbach, who has specialised in the Jewish influence on Western classical music. “There’s so much musical history within Judaism and it’s very interesting hearing that within western music. It’s very obvious when you hear the traditional Jewish modes. A lot of composers have Jewish backgrounds, like Reich, Glass and Bernstein. In some of Glass’s choral music, for instance, you hear the ancient words but it’s also very contemporary.”



Williams agrees. He has composed, among other things, the *Oxford Blues Service*, an entire jazz evensong. “As a composer, the choral tradition I was brought up in is one I go back to a lot for inspiration,” he says. “For the *Oxford Blues Service*, I used the old Common Prayer Book text, in all its majesty and resonance, but set it to jazz – sometimes almost ‘lounge’ – music. I was confident that the format was strong enough to survive being set in virtually any musical idiom.”

However, this is not the case for everyone, Hendrickse explains. “My relationship to the ney tradition is very much

one of being a student and wanting to understand the traditions. Composition in the west is associated with the individual. In Sufism, the idea is to become closer to God, or a Universal Principle. The meaning isn’t embedded in the music and the intention of the composer: it emerges in the relationship between the listener and the music.”

Yet despite the differences between these different religious communities and traditions, music – and its potential to bring about spiritual awakening – is central. “My own feeling about music and performance has changed,” says Hainbach, describing how her job leading others in prayer and remembrance has built on her training as a vocal performer. “Here, I’m part of a community, which gives you fulfilment and helps you grow. It’s made me appreciate being able to sing and help people through difficult times with my voice. I feel more now that I sing for others, not for myself.”

Williams adds: “I’m also aware that if any of the religious music I have written resonates with someone of faith, then I am very glad of that. It’s not as if I’m standing on the sidelines. I would love to think that something I had written had helped someone strengthen their faith, irrespective of my own personal beliefs.”

That sense of enriching the lives and devotions of the audience, rather than the performer, is something that Hendrickse recognises. “The aim, in the Sufi tradition, is simply to produce the perfect human being. Music is one of many practices that contribute to this.” Which makes sense because, sometimes, whether as a performer or audience, and across whatever tradition, it is simply not possible to make the distinction between faith and music – and the essential humanity of both.

STRIKING : BALANCE

*Kate Phillips (Acting 2014)
tells PLAY how she's helping
to change the gender balance
of the acting industry*



Kate Phillips is excited: she's just heard that *Peaky Blinders*, the wildly popular television series, has been nominated for a Best Drama Series BAFTA. A long-time admirer of the show, she's thoroughly enjoying the reactions her character, deeply religious Linda Shelby, is getting from fellow fans.

"The fanbase is incredible. They really love the show," she says. "I don't get recognised much, but when they do recognise me, it's: 'I know who you are, and I don't like you at all. In fact, I hate you.' I enjoy that! Being in a production you've loved is funny though. I'm going into my third season, but I still need to shed the feeling of being a fan and seeing it with an outsider's eye."

Not that Phillips is an outsider, in any sense. Following her debut as Jane Seymour in *Wolf Hall*, Screen International dubbed Phillips a 2014 Star of Tomorrow, and more prestige TV and film jobs soon followed: *Peaky Blinders*, Lise in the BBC's *War and Peace*, and Venetia Scott, Winston Churchill's secretary, in Netflix's *The Crown*, alongside the role of Abigail in the West Yorkshire Playhouse production of *The Crucible*. She's just finished feature film *The Aftermath*, starring Keira Knightley, and is looking forward to shooting the next season of *Peaky Blinders*.

Nonetheless, getting started in the business was challenging. After studying performance and cultural industries at Leeds,

Phillips decided to apply for drama schools. She auditioned for six schools – Guildhall included – and didn't get a recall for any of them. "That was disheartening," she says. "I remember it being very hard. I've always been a rabbit-in-the-headlights person. I had a sense of knowing I could do it, but walking into that room, I don't think that I instilled confidence in anyone else! But looking back, I must have had some kind of self-belief which pulled me through."

"I think failure is actually good. It's a lot easier to say that looking back! But it gave me a sense of perspective."

The following year, she threw herself into auditioning again. "I did a lot of work on myself, getting to a place where I could be as connected and soft and light as possible in the work, while being authentic and as much myself as possible," she says. It worked: she won a place at Guildhall. And, she says, that initial failure taught her a lot. "I think failure is actually good. It's a lot easier to say that looking back! But it gave me a sense of perspective. When I got in, I knew exactly why I wanted to be there and how to jump straight into the work."



As Lise Bolonskaya in *War & Peace*



As Jane Seymour in *Wolf Hall*

It's lucky that she did, as the work came sooner than she expected. In her third-year production of Chekhov's *Three Sisters*, she played Masha: and on the back of that performance, Independent Talent quickly snapped her up. Then came her audition for Jane Seymour in the acclaimed BBC production of Hilary Mantel's best-selling novels *Wolf Hall* and *Bring Up The Bodies*. She won the part – and ended up missing the final term of her final year. “I wouldn't change the opportunity for the world, but that was very hard,” she says. “I bloody loved Guildhall – the ethos of being playful and committed, and having the support of your friends and that company every day. And being part of that company meant a great deal to me.”

But if anything was worth missing that last term for, it was a project like *Wolf Hall*. With a cast bursting with talent and experience, from director Peter Kosminsky and writer Peter Straughan, to actors including Claire Foy, Mark Rylance, Damian Lewis, Tom Holland and Mark Gatiss, it was a superb opportunity for Phillips to hone her craft in an atmosphere that was both passionate, demanding – and also, she says, welcoming. Many of her scenes as Anne Boleyn's lady-in-waiting provided the perfect opportunity to watch seasoned performers and learn from them, as she quietly sewed in the background.

“My first scene was with Mark,” she remembers. “Peter announced to the crew: ‘This is Kate Phillips' first ever scene in television. Everyone give her a round of applause.’ It was so kind, because it meant that everyone knew I was allowed to be rubbish! It took the pressure off. Such a lovely gift that he gave me that day! He's an amazing director: very actor-led. It was an incredible first job to have. Jane Seymour was very nervous, and so was I. A perfect match!”

After that first job, being part of *Peaky Blinders* and working with John Lithgow as Winston Churchill in *The Crown* have been standout experiences. “I read all these books by women who worked with Churchill, and they talked about his fierce grumpy persona. But he always had a twinkle, and John has that. What's been great about a lot of the work I've done is getting into the world of these characters. My character in *The Crown* was one of the few who didn't exist, so I could bring my own self to it, but at the same time I could call on these stories of the wonderful women who worked with Churchill.” Right now, she's looking forward to shooting the next season

of *Peaky Blinders* in the autumn, as well as being part of a rising campaign on gender equality within the performing arts. The Equal Representation for Actresses (ERA) 50:50 campaign is asking all major broadcasters, theatres, film and TV companies to commit to a basic requirement of a 50:50 gender balance across their yearly programming and content by 2020. “Lizzie Berrington and Polly Kemp, who started the campaign, are two amazing women,” she says. “We have this fantastic opportunity in the entertainment industry to change things. It's an amazing thing to be part of.”

And momentum is building fast: the two-year-old campaign has sparked conversations in Parliament and has had a strong presence at many high-profile industry events, with ambassadors wearing ERA 50:50 rings, badges and T-shirts. Many of ERA's named supporters are Guildhall graduates, including Lily James, Emily Berrington, Nikesh Patel, Ferdinand Kingsley, Ben Lloyd Hughes, Tom Glynn-Carney and Chloe Pirrie.

Phillips, who is a committee member and helping to raise the profile of the campaign, believes there's a huge need for action. Currently, there are two parts for a man to every one for a woman on both stage and screen. This rises to three to one on children's television. In fact, as she points out, the BFI recently released statistics showing that the more TV a girl watches, the lower her self-esteem. The more TV a boy watches, the more sexist he is.

“We want to see 50:50 men and women, in writers' rooms, on stage, on screen, on crews. The women are there, but they are just not being employed because of deep, entrenched unconscious bias. Until we start to shift that, I think we need quotas.”

“There's a direct relation to what we see on our TV to the way that we understand ourselves and the way our culture works. And we can totally shift that if we change the narrative and use quotas,” she says. “We want to see 50:50 men and women, in writers' rooms, on stage, on screen, on crews. The women are there, but they are just not being employed because of deep, entrenched unconscious bias. Until we start to shift that, I think we need quotas.”

As to the future, Phillips says her ambitions are to emulate the actors she most admires (she namechecks Helen McCrory and Vanessa Kirby in particular). “These are people who do a real selection of varied stuff: theatre, film, TV. I'd love to do more theatre – I adore being in a company of actors and I love the journey of rehearsal. But most of all, I'd love to carry on doing productions that have a lot of care, and that people are excited to do.”

For more information about ERA 50:50 please visit: equalrepresentationforactresses.co.uk.

Digital technology has moved beyond the simply new to the genuinely creative. We speak to the artists exploring the frontiers of sound and vision in performance.

SOUND & VISION



A cartoon girl – a stick figure in an A-line dress – walks to a piano, pulls herself up on to the stool and begins playing the prelude from *The Nutcracker*. As snowflakes fall, the child transforms into the very real shape of Alexandra Dariescu (Piano 2011, Creative Entrepreneur 2017), and a ballerina begins to dance Tchaikovsky's Christmas fantasy. All the characters she encounters, from the Prince to the Sugar Plum Fairy, exist only as digital images. It's a feat soon forgotten as the magic takes hold.

Mixing live action and animation has long been a staple of the movies, all the way back to Max Fleischer's silent cartoon shorts of the 1920s. But this is a live performance, with Dariescu and the dancer in perfect synchronisation with the projected video produced by London design studio Yeast Culture. It's a feat that would have been beyond the technology that existed just 15 years ago.

Digital advances are shifting the frontiers of creativity, opening up new ways for artists to combine sound and vision in live performance. Many alumni are taking advantage of these new possibilities – and according to Dan Shorten, the video lecturer who wrote the programme for the School's BA in Video Design for Live Performance, they're doing so in increasingly sophisticated ways.

He says: "Maybe 10 or 15 years ago, a lot of digital work was really about the medium itself; the artistic aspect of it wasn't quite as evolved. People develop the technology and want to show off what they can do with their new application or tool. It's only when it starts to bed in that the art becomes more interesting."

A good example is provided by one of Shorten's areas of expertise, projection mapping – a technology that can turn irregular shapes, such as buildings, into a canvas for moving images. "There was a time when it was mostly about the fact that you could do it," he says. "Then artists saw it, realised what was possible, and worked out what they wanted to do with it in a creative sense. And so the aesthetics of video mapping have evolved."

Take *Waddesdon Imaginarium* at Waddesdon Manor, near Aylesbury. Using state-of-the-art video projection, Guildhall's students brought the country house's history to life. Their nocturnal installation turned the facade into a fantasia of roaming porcelain animals, dancing musical clocks and fluttering butterflies. The show was created by seven Video Design undergraduates, with a soundtrack produced by students on courses including the BMus in Electronic Music. More than 100,000 visitors witnessed the spectacle over Christmas 2017.



Above all, Shorten believes that technology is creating a new language through which people – particularly young people – can express themselves. “Art should be a reflection of the society it’s trying to engage,” he says. “Take the average 12-year-old. Some may go to dance or painting classes, but they’re a minority. However, every 12-year-old sits in front of a computer every day, so it’s a language in which they’re fluent.”

Engaging young people was Alexandra Dariescu’s prime motivation in creating *The Nutcracker and I*, which premiered at Guildhall School’s Milton Court Concert Hall in December 2017. She says: “I wanted to challenge the concert format, because bringing the younger generation into piano recitals is the hardest thing ever. Having performed all around the UK and Europe, I could see that the average age in the audience was definitely not getting lower. I felt a responsibility as a young artist to do something that engaged with children and teenagers, as well as their parents and grandparents.”

The technical challenges were considerable. “Both the ballerina and I are very spontaneous,” she says. “So we have a lot of cue points for the visuals, and the live projection mapper has to be on the ball to keep everything synchronised. But that’s the beauty of live performance – it’s never the same twice.”

The Nutcracker and I condenses Tchaikovsky’s three-hour opera into a family-friendly 50-minute programme. But the

animation technique chosen by Dariescu meant that only six seconds of animation could be produced each day. “We used rotoscoping, so everything was hand-drawn. We thought we’d be able to work with five animators. However, at 15 frames a second we needed 35,000 drawings in all, so in the end we had 32 animators working all over the world. I’ve not met them all in person.”

It’s a reminder that however clever the technology, realising an artistic vision can still demand a great deal of groundwork. This has certainly been the case for composer Oliver Leith (Composition 2014), whose recent multimedia works have been inspired by digital culture. His composition, *664 Love Songs Guaranteed to Cure Heartache*, analysed the most popular words from all 664 number-one love songs between 1952 and 1990. In performance, these lyrics are flashed up on a screen with images synchronised to his music.

He says: “That piece was inspired by what you can do with a collection of digital data. It was only possible through exploiting the new means that we have now. But I still had to painstakingly copy all the lyrics, and feed this humongous file into word-analysis tools. I’d hoped to find that the syntax and vocabulary had changed over the years, but they hadn’t all that much. The same words came up, and even the same names, such as Mary and Joseph. I don’t think it’s a Biblical thing; I think they’re just nice words to sing!”



For Leith, a great advantage of the latest technology is that he can produce the visuals as well as the music, without the need to engage a videographer. “I have all the equipment of a recording studio in the space of one laptop, and I also have access to video software, so I can put that side together myself. Because it’s so important that the material in the video is synchronised with the music, I like to do it myself.”

By contrast, collaboration is vital to the work of Joby Burgess (Percussion 2000), who founded the experimental trio, Powerplant with visual artist Kathy Hinde and sound designer Matthew Fairclough. As well as playing traditional acoustic instruments in performance, he uses digital percussion controllers such as the Wernick Xylosynth. This is not only able to trigger any sound source via MIDI – granting him access to an unlimited palette of sounds – but allows him to control the visuals in real time during concerts.

He says: “Kathy, our video artist, is also a composer in her own right, and we’ve been trying to get a really organic connection between the video element of the performance and the sonics. Every piece works in a different way. Sometimes she’ll work almost as a video painter, reacting live to what’s happening in the auditorium. With other works, when I play a note on the Xylosynth, it’ll trigger some change in the visuals.

“For example, we did some arrangements of the American composer Conlon Nancarrow, using some of his early work from the 1950s. We use a bank of early images of a horse jumping by [Eadweard] Muybridge, and every time I strike a block, it advances the frame.”

Those images, photographed in 1878, are thought to have been used in the first-ever projection of a moving picture. Today, Dan Shorten believes that similarly profound advances in audiovisual experience may be around the corner. He says: “The concept of immersion is going to grow: lots of artists are talking about providing an immersive experience. Technologies like virtual reality are becoming extremely powerful but, for the moment, they’re solo or small-group activities. It’s not the same as going to the opera with hundreds of other people. So how do we take advantage of their aesthetics without eradicating the benefits of a shared experience?”

“Sometimes, however wonderful a piece of art, the audience isn’t ready for it. There was a time not too long ago when using projection in a theatre was seen as disrupting the aesthetics. Now it’s far more embraced. These things take time. As the way we interact with technology in our own lives evolves, so will what we demand of artworks and how we are prepared to engage with them.”





Kirsty von Malaise
Co-ordinator
V.I.P. PASS
Very Important Person
V.M.

THEN & NOW

Kirsty von Malaisé (Junior Guildhall 1985) is Headmistress of Norwich High School for Girls and co-founder of Inspiring Females, a programme which provides girls with opportunities to develop their confidence, know their strengths and explore connections in careers.

Here she talks about her own career path after beginning a performers' course at Guildhall, and why she is passionate about developing young people to be the best they can be.

At the same time as starting at the Purcell School, I joined Junior Guildhall aged 11 to study violin with the wonderful Pauline Scott, leading the Junior Guildhall Symphony Orchestra for my last three years, winning the Lutine Prize for instrumentalists, and playing Prokofiev's first concerto with the JGSO in the City of London Festival.

After seven years at Junior Guildhall, I progressed to senior Guildhall although I left at the end of my first year. In my first term, I was in a musicianship class with Paul Roberts, who played us an extract from Beethoven Op.130. He said at the end of it 'by way of commentary' 'After hearing that, if you don't think music is the greatest art form you shouldn't be here!' Unbeknownst to him, one of his students took him very seriously: it was one of the defining moments that contributed to my decision to leave the School and pursue English at Cambridge University. Music was and is fundamental to my life, but it took me a least a decade of intensive reading to feel that I had relieved my literature itch!

My time at Junior Guildhall had instilled a passion in me for music that I continued to pursue whilst at Cambridge alongside my academic studies. Even though I trained as a teacher soon after graduating, beginning my career in London state schools, I continued performing music up until about 10 years ago, playing chamber music and chamber orchestral work, and for a season in between teaching jobs was co-leader of the Orchestra of the Swan, which was a fantastic experience.

Even though I don't work in the music business now, my musical training is a huge part of who I am. I know how to listen, I know how to lead, and collaboration is in my DNA. This, however, took me rather a long time to learn about myself, and probably explains why I am an advocate of young people knowing their own strengths, and being able to network and make connections.

In 2016, in my first year at Norwich High School for Girls, I launched the *Inspiring Females* programme after a conversation with our former entrepreneur-in-residence Siobhan Eke. We wanted girls to be savvy about their own strengths, and about the changing opportunities in the world of work. The programme enables girls to network with women at various stages of their careers, and be inspired by their authentic journeys. What is it like to be the only

female in an engineering company? How can women best 'lean in'? How can we best collaborate together? These are all questions that we have had on the table. Networking is a key skill that every event is designed to actively encourage: we are all stronger together!

We hosted our first summit in Norwich in June 2016 bringing together over 30 professional women, working in fields from Acting to Law who volunteered to speak to, mentor, and ultimately inspire over 190 girls between the ages of 13 and 15. Over the three days, key themes of: Collaboration, Confidence, Commitment, Creativity, Compassion and Courage, were covered in keynote presentations, bespoke workshops, networking sessions, enterprise competitions and more.

Since then the programme has expanded rather radically and we have had over 130 women contributing voluntarily. We have found that they get as much out of the experience as do the girls. Our projects include a STEM event, a live radio broadcast focussed on Women in the Arts, a dynamic careers event called *FutureYou*, a 'takeover' of the Aviva offices in Norwich, a *Mums and daughters* event, and *Inspiring Females of the Future* which brings back recent alumnae to share their tips about the next stages. Our second Summit in 2017 was attended by over 300 young women and 40 VIFs (Very Important Females) attended over the three days. Our events are buzzy and youthful, as befits a programme that is tailored by girls for girls.

What makes *Inspiring Females* unique in that it is very much steered by the girls, who plan, shape and review the programme. This way of working shows the girls that their voices are important. The Girls' Day School Trust, of which our school is a member, has significantly supported *Inspiring Females* since its launch and together we are looking to expand the programme to benefit even more young people.

How did Guildhall shape me? I was so fortunate to have amazing opportunities which developed my leadership skills, and excellent teaching and coaching which challenged me to continually go out of my comfort zones. As Headmistress, this is what I hope to replicate for the students I have in my care.

If you would be interested in connecting, or know someone who is passionate about inspiring the next generation of young women, please get in touch via the Twitter feed @InspFemales

MUSIC

Catherine Backhouse (Vocal Studies 2012) and Patrick Milne (Piano 2017)
Catherine and Patrick have been named as Scottish Opera's Emerging Artists 2017/18.

Iestyn Edwards (Vocal Studies 1986)
Iestyn has published a book, *My Tutu Went AWOL*, about performing drag ballet during the Iraq War on a Combined Services Entertainment tour.

Rose Hsien (Violin 2013)
Rose was invited as Festival Artist at the Marlboro Music Festival in Vermont.

Johannes Kammler (Vocal Studies 2015)
Johannes has won 2nd Prize (Men) in the international Neue Stimmen competition.

Jenny Lewisohn (Viola 2012)
Jenny has been appointed Co-Artistic Director of the Jigsaw Players' Concert Series. Praised as 'magnificent' by Vladimir Jurowski, the Jigsaw Players' Concert Series involve a compelling group of professional musicians who bring exceptional classical and jazz concerts as well as 'Jigsaw Juniors' educational projects to the Wimbledon, Raynes Park and Merton areas of London.

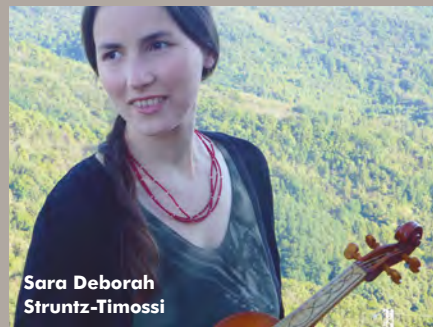
Tetsuumi Nagata (Violin 2010)
Tetsuumi has been appointed as the new violist of the Piatti Quartet.

Robert Scarmadella (Piano 2004)
Robert has been appointed as a Fellow of the Royal College of Organists.



Dominic Sedgwick (Vocal Studies 2015)
Dominic joined the Royal Opera's Jette Parker Young Artists Programme.

Sara Deborah Struntz-Timossi (Violin 2004)
Sara has won the prestigious international competition Premio Bonporti 2017 for baroque violin in Rovereto, Italy.



Philip Venables (Composer in Residence 2017)
Philip has won a British Composer Award in the Stage Works category for his operatic adaptation of Sarah Kane's *4.48 Psychosis* – a co-commission between the Guildhall School and The Royal Opera in association with The Lyric Hammersmith.



Alex Wide (Horn 2013)
Alex has been appointed Co-Principal Horn of Britten Sinfonia.

Simon Woods (Conducting 1986)
Simon was appointed CEO of the Los Angeles Philharmonic. Simon was previously President & CEO at Seattle Symphony for seven years.

DRAMA

Anya Chalotra (Acting 2017)

Anya was nominated for Best Actress in a Play at the Stage Debut Awards for her performance as Hero in Matthew Dunster's production of Shakespeare's *Much Ado About Nothing* at Shakespeare's Globe.

Tom Glynn-Carney (Acting 2016) and Luke Thallon (Acting 2017)

Tom has won the Emerging Talent Award at the Evening Standard Theatre Awards for his performance as Shane Corcoran in Jez Butterworth's *The Ferryman*. Luke was shortlisted for the same award for his performance in Mike Bartlett's *Albion* at the Almeida Theatre.

Ewan McGregor (Acting 1992), Alfred Molina (Acting 1975) and David Thewlis (Acting 1984)

Ewan and David were nominated for BAFTA Awards for their roles in the TV adaptation of *Fargo*. Alfred was nominated for his role in the FX series *Feud*.

Nikesh Patel (Acting 2010)

Nikesh won a BBC Radio Drama Award for his role in the BBC Radio 4 adaptation of *Midnight's Children* by Salman Rushdie.



Nikesh Patel with his award

Jean Rogers (Acting 1961)

Jean has been awarded a Women's Gold Badge by the Trades Union Congress for her work on gender equality.

Clifford Samuel (Acting 2004)

Clifford appeared in BBC Radio 4's adaptation of *Anansi Boy* and BBC One's *McMafia*.

Akpre Uzoh (Acting 2016)

Akpre has won the Audience Award at the Alfred Fagon Awards for his play ADITL *A Day in the Life*. The Alfred Fagon Audience Awards are given to the best new play by a Black British

playwright of Caribbean or African descent, resident in the United Kingdom, voted for by the public.



Akpre Uzoh receiving his award

TECHNICAL THEATRE

Neil Austin (Technical Theatre 1992)

Neil was awarded his second Olivier Award for Best Lighting Design, for *Harry Potter and the Cursed Child*, after winning in 2011 for *The White Guard*.

Jess Bernberg (Technical Theatre 2017)

Jess has won the Francis Reid Award, for students studying in the UK who have demonstrated strong, imaginative and creative lighting design.

Megan Smith (Technical Theatre 2017)

Megan was given a 'highly recommended' award by the Stage Management Association in the Stage Management Student of the Year Award in June 2017.

Gemma Tonge (Technical Theatre 2002) and Janice Hayes (Technical Theatre 1994)

Gemma and Janice have been appointed Head of Company Management and Deputy Head of Company Management at the National Theatre London.

Anya Chalotra in *Much Ado About Nothing*



Recent Releases



Medium Eyes, Blue Build
Tom Adamson
(Percussion 2011)
TASC Productions Ltd.



Freedom
Jenni Asher
(Violin 2012)
Self released



Golden Earrings
Sam Braysher
(Saxophone 2011)
Fresh Sound New Talent Records



Bardic Song
Jens Franke
(Guitar 2005)
Stone Records



Undreamt Dreams
Lola G.
(Piano 2001)
DeLirica



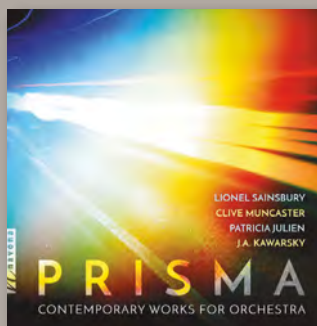
Passionate Isolation
David Hahn
(Lute 1983)
The Sublunar Society



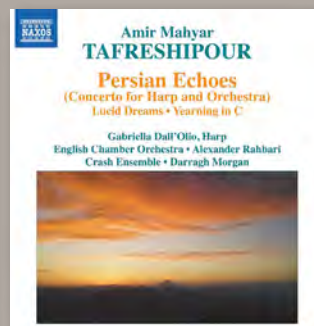
Arise
Zara McFarlane
(Jazz Singing 2009)
Brownswood Recordings



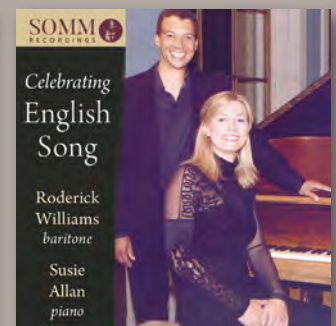
In Place
Colin Riley
(Composition 1993)
Squeaky Kate Music



Prisma
Lionel Sainsbury
(Piano/Composition 1980)
Navona Records



Persian Echoes
Amir Mahyar Tafreshipour
(Composition 2004)
Naxos Records



Celebrating English Song
Roderick Williams (Opera Studies 1995) and Susie Allan (Piano 1982)
Somm Recordings

In Memoriam

Eva Stewart **1972 – 2017**

(Flute/Piccolo 1993)

Aged 46, Eva suddenly and unexpectedly passed away in Egypt last August from a pulmonary embolism.

Eva began studies at Guildhall aged 15, travelling down fortnightly from Birmingham for flute lessons, and eventually becoming a full time student in 1989. From the outset, her playing was notable for its lyrical and expressive qualities, and she received many accolades along the way, including the Lord Mayor's prize upon graduating.

Eva's first orchestral post was in the Northern Sinfonia where she remained for nearly a decade. During that time she discovered her interests in community music-making and teaching, completing an MA in Music Education. In 2002 Eva moved to Cardiff as Principal Piccolo for BBC National Orchestra of Wales, also teaching at Royal Welsh College and later at Cardiff University. Eva's wider musical and creative interests blossomed in collaborations with singers, dancers and storytellers in mixed media and improvised performances.

In 2017 Eva played in the 'Relaxed Prom' for adults and children with sensory impairments where she dressed as a bumblebee for a flawless performance of *The Flight of the Bumble Bee*. Last July, Eva was present at a celebratory flute concert at Guildhall attended by dozens of alumni.

Eva is survived by her partner Bill Haskins and by her parents and sister. Alumnus Matthew Featherstone (Flute 2009) gave a moving eulogy at Eva's funeral.

Virginia (Ginny) Snyders **1930 – 2018**

(Former staff member and Director of Drama 1992 – 1995)

Ginny was born Elisabeth Virginia Snijders (later anglicised to Snyders) on the 12 September 1930 in Leiden, The Netherlands, to a Dutch father and an English mother.

During the war, Ginny went to a number of different English schools

(including a very progressive, vegetarian boarding school). An independent character and a spirited child, when things did not go to her liking she was prone to escaping (often successfully, even while very young).

Ginny married Lloyd George Shirley, a fellow actor and a Canadian from London, Ontario on 7 November 1953, and they travelled to Canada to live with her husband's family. Their son, Aaron, was born in 1954. When Aaron was three, they moved back to England and both went to work.

Ginny began her career at Guildhall School in the early 1970s as a freelance director and acting tutor. She was appointed Director of Studies in 1984 and Head of Acting Studies in 1988. It was during this time that the School's continuing links with the Teatro di Pisa and the annual summer school, Prima del Teatro were formed. Ginny became Director of Drama in 1992 before retiring in 1995. Her persistence and determination was responsible for the acting course becoming a degree programme in the 1990s.



When Lloyd and Ginny retired, they moved out of London to a house near the Forest of Dean. She kept in close contact with several of her students and travelled to London regularly to go to the theatre and exhibitions. Her granddaughters, Katherine and Joanna, was born in 1981 and 1984 and a great-granddaughter in 2017.

Ginny delighted in teaching her great-granddaughter to be as mischievous as possible. To her family, Ginny was known as something of a practical

joker. She once pushed a 'do not push' button on a Spanish airport luggage scanner just to see what would happen, then proceeded to pretend to be senile to avoid the wrath of the Spanish security guard. Ginny was very good at getting away with anything she put her mind to.

Ginny was diagnosed with stomach cancer in 2017 and died peacefully on 6 February 2018.

Averil Williams **1939 – 2018**

(Former Professor of Flute 1966-2016)

Averil Williams, revered professor of flute at the Guildhall School for 50 years, has passed away aged 78.

Averil was born the youngest of three in Headington, Oxford in 1939. Her family settled in Putney, where Averil attended Putney High School and developed her early love of music, playing the piano and singing in the local church choir. At this point, aged 16, Averil made the decision to study music and took up the flute. There followed a "wonderful & unforgettable" trip to Vienna in 1957 aged 17 for an International Young Musicians Congress, whose aim, according to Averil, was to convince skeptical Europeans that the English were in fact "not unmusical", which helped fuel her passion for music and travel. Averil then began her studies at RCM (winning an exhibition) alongside James Galway, who remained a close friend. Aged 22, after further studies with Geoffrey Gilbert, Averil's professional music life began when she was appointed Principal Flute of the Iceland Symphony Orchestra and she described this time in Reykjavik as a pivotal event in her life. Averil also trained in Music Therapy at the Society of Analytical Psychology. She worked in most areas of NHS adult psychiatry, including forensic work, dividing her time between clinical work and the music profession.

She joined the Flute department at the School in 1966 and was made a Fellow in 1995. In the summer of 2017, a celebration concert was held to honour 50 years of teaching at Guildhall and her generous gift of a contrabass flute. It was attended by a multitude of her colleagues and former students. Averil's wisdom, dedication and friendship have always been, and will continue to be deeply valued. From all those that have benefited from knowing and learning from Averil ... a huge, huge thank you.

Forthcoming events

Monday 4 – Monday 11 June
Silk Street Theatre

The Long Christmas Dinner

Libretto by **Paul Dehn**
Music by **Lennox Berkeley**

Dominic Wheeler conductor
Ashley Dean director

Wednesday 6 – Thursday 7 June
Milton Court Studio Theatre & foyers

Technical Theatre Arts Graduate Exhibition

Thursday 14, Friday 15, Sunday 17 June
Hackney Empire

Mamzer Bastard (world premiere)

Music by **Na'ama Zisser**
Libretto by **Samantha Newton** and
Rachel C. Zisser
Presented by the Guildhall School and
Royal Opera

Friday 29 June, 2pm – 10pm
Tate Exchange, Tate Modern

Curious

Wednesday 27 June, 7.30pm
Wigmore Hall

Guildhall Wigmore Recital Prize

Ming Xie piano

Sunday 1 July, 6pm
Milton Court Concert Hall

Singing our Lives

Tuesday 3 July, 7pm
Milton Court Concert Hall

FACULTY ARTIST SERIES

Capturing the Illusive Image: Debussy's Préludes

Paul Roberts piano

Wednesday 4 – Wednesday 11 July

Fiddler on the Roof

Martin Connor director
Steven Edis musical director

Friday 6 – Sunday 8 July

Chamber Music Festival

Tuesday 10 July, 7pm
Milton Court Concert Hall

Miles Ahead / Sketches of Spain / Bitches Brew

Guildhall Jazz Orchestra

Marvin Stamm and **Robbie Robson**
trumpets
Directed by **Scott Stroman** and
Stuart Hall

For full information and booking, visit gsmd.ac.uk/events
To find out about priority booking for Guildhall Circle
members, visit gsmd.ac.uk/circle