

PLAY

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Guildhall
School
Magazine**
Spring/
Summer
2019



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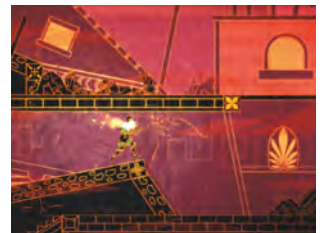
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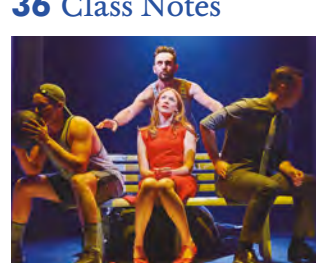
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Forthcoming events

Thursday 20 June, 7.30pm
Barbican Hall

London Symphony Orchestra Side by Side

Sir Simon Rattle conductor
London Symphony Orchestra conductor
Guildhall School musicians

Tuesday 2 – Wednesday 10 July
Silk Street Theatre

Merrily We Roll Along

Music and lyrics by Stephen Sondheim
Book by George Furth
Martin Connor director

Wednesday 3 – Monday 8 July
Milton Court Studio Theatre

Opera Makers

Dominic Wheeler conductor
Ashley Dean director

Wednesday 3 July, 7pm
Milton Court Concert Hall

Guildhall Session Orchestra

Mike Roberts director

Saturday 6 July, 5.30pm
Milton Court Concert Hall

Junior Guildhall Symphony Orchestra

Sofía Gómez Alberto violin
Julian Clayton composer

Wagner *Overture* and *Venusberg Music*
from *Tannhäuser*
Saint-Saëns *Violin Concerto No 3*
Stravinsky *The Firebird Suite (1919)*

Friday 5 – Sunday 7 July

Chamber Music Festival

Guildhall's second summer Chamber Music Festival: three days of student-professor collaborations featuring world-renowned performers from the chamber music faculty.

Wednesday 10 July, 7.30pm
Milton Court Concert Hall

Guildhall Jazz Orchestra: Celebrating Coltrane

Steve Williamson saxophone
Scott Stroman director



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

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**GUILD
HALL**
SCHOOL

Welcome to the latest edition of PLAY

This year, as always, has been a very productive and collaborative one at the School. Partnerships, communication and creativity are at the very heart of everything we do. In this edition of PLAY, we explore the notion of partnerships across our faculties. Our music therapists explain the dialogue they have with their clients and drama tell us how teamwork creates challenging and original productions. We also hear from composer Tansy Davies and Principal Trumpet of the LSO Philip Cobb, as well as costume lecturer Vanessa Lingham and urban designer Genevieve Hayes who talk about how they work in creative partnerships.

As an organisation, we are committed to building partnerships within the arts. Several new and exciting projects have recently been announced including the unveiling of the first concept designs for the new Centre for Music, our collaboration with the Barbican and London Symphony Orchestra. We have also begun work with Islington Council, launching Music Education Islington which aims to provide free music education to those aged 5 to 18 in the borough. This is the first time a conservatoire has led on the delivery of music education for a local authority working as part of a wider partnership involving several other outstanding music education providers. We look forward to announcing further partnerships as the year progresses.

I do hope you enjoy reading this issue of PLAY, and we hope to see you at the School soon.

Lynne Williams
Principal



BEHIND THE SCENES

COSTUME CALL



regularly with previous productions' old costumes. It's where Lingham's students turn for inspiration.



look for the character, Herodiade. She showed us a picture of a supermodel wearing a long, gold, sequined, backless haute couture dress – and wanted us to match that exactly. The students were brilliant and really rose to the challenge. It took them a few weeks, but the results were incredible, and it became one of our department's 'go-to' exhibition pieces." In fact, while it was on display at Guildhall, a television company got in touch to hire it for set dressing, so it ended up being featured in a shop window in the ITV drama, *Mr Selfridge*.

This term has been very intensive, says Lingham, especially with the overlap between productions. For the dramas, students get a fortnight of preparation, a week of fittings, a week of alterations, a week of rehearsals, and a week of performance and wrap. But it's never straightforward. "This term, as ever, we had lots of changes during rehearsal. This can be down to various reasons, such as a designer's preference or the shape and fit for actors. Lighting quite often affects change as garments we thought looked one colour in daylight look very different on stage under lights. Sometimes costumes need to be quick-changed, so alterations happen to ensure garments are quick and easy to take off and put on."

Lecturer in costume Vanessa Lingham explains how she and her students make every production at Guildhall possible, from page to stage

With more than 22 years' experience in the field of costume, including a Master's Degree in History and Culture of Fashion, you'd forgive Vanessa Lingham if her passion for costume had waned. But it's clear the passion burns as bright now as it has ever done.

"I just love the challenge of helping students make it happen, literally taking a design from page to stage," says Lingham, currently a doctoral student and Lecturer in Costume at Guildhall, researching costume design. "My working background is in film and television, covering most fields of costume – styling, costume design, supervision, standby, you name it – and I think that's why I enjoy teaching, because this too is so broad-based."

Lingham's focus is teaching practices in costuming, as well as mentoring the students as they go through the School. The costume sourcing process begins in Guildhall's costume store, located about 15 minutes off campus. It's a small space but an essential resource, filled with donations and replenished

"We use the costume store for formal teaching, such as fashion history, and we introduce students to the range of practices in costuming," says Lingham. "I also like to make the students aware of the context of a costume: to know where those types of people would have got their clothes, what fabrics were available and so on."

This term the focus has been on two plays, *Detroit*, a timeless 21st century world within a generic North American suburb, and *Fury*, a contemporary production set in London. With the two productions running concurrently, it was important that the students had spent a fair bit of time looking at the costume line-up before the fitting with the designer, so they had a good understanding of what was available and priority choices.

"Each designer works differently so each fitting is different. Some draw designs, some just have an idea, so we have to work closely with them to interpret their ideas and come up with some creative solutions. The ones I enjoy most are the designers who inspire me and challenge us to interpret that character and their costume. As part of our teaching we help students adapt to different working practices and shape these crucial moments to benefit artists and the art."

"On a production of the oratorio, *San Giovanni*, for example, the costume designer had in mind a very particular



But, for Lingham, it's that moment of the fitting that is still completely magical. "You have a rail of clothes sourced from all over the place and then the artist puts them on. That moment is electric, the best feeling ever. I've seen actors change into the character within a split second – and it's all to do with how costume – transforms things. That fitting moment makes it all worthwhile."



School news

First concept designs released for London Centre for Music

The Barbican, London Symphony Orchestra and Guildhall School of Music & Drama have released the first concept designs developed by leading architects Diller Scofidio + Renfro for their project to create a world-class Centre for Music in London.

The Centre would include a new concert hall and superb spaces for performance, education and rehearsal. Harnessing the power of three internationally recognised cultural organisations, the venue aims to inspire a new generation with a love of music. Above all, it would be a place

for people of all ages and backgrounds to experience the joy of making music firsthand.

These designs follow the news that the City of London Corporation has backed the next phase of work by providing £2.49 million to undertake further design development, and to progress fundraising, business modelling and capital funding plans.

For more information visit culturemile.london/centreformusic

Yellow Submarine

Immerse yourself in the magical world of The Beatles Yellow Submarine as Guildhall presents this iconic film with live orchestral accompaniment for the very first time.

This exclusive screening on Thursday 5 December will feature an orchestra of Guildhall musicians performing the film score, which includes some of the Fab Four's most famous songs.

The event will celebrate the work of Guildhall alumnus Sir George Martin CBE and raise vital funds for the School.

For more information please contact: development@gsmd.ac.uk



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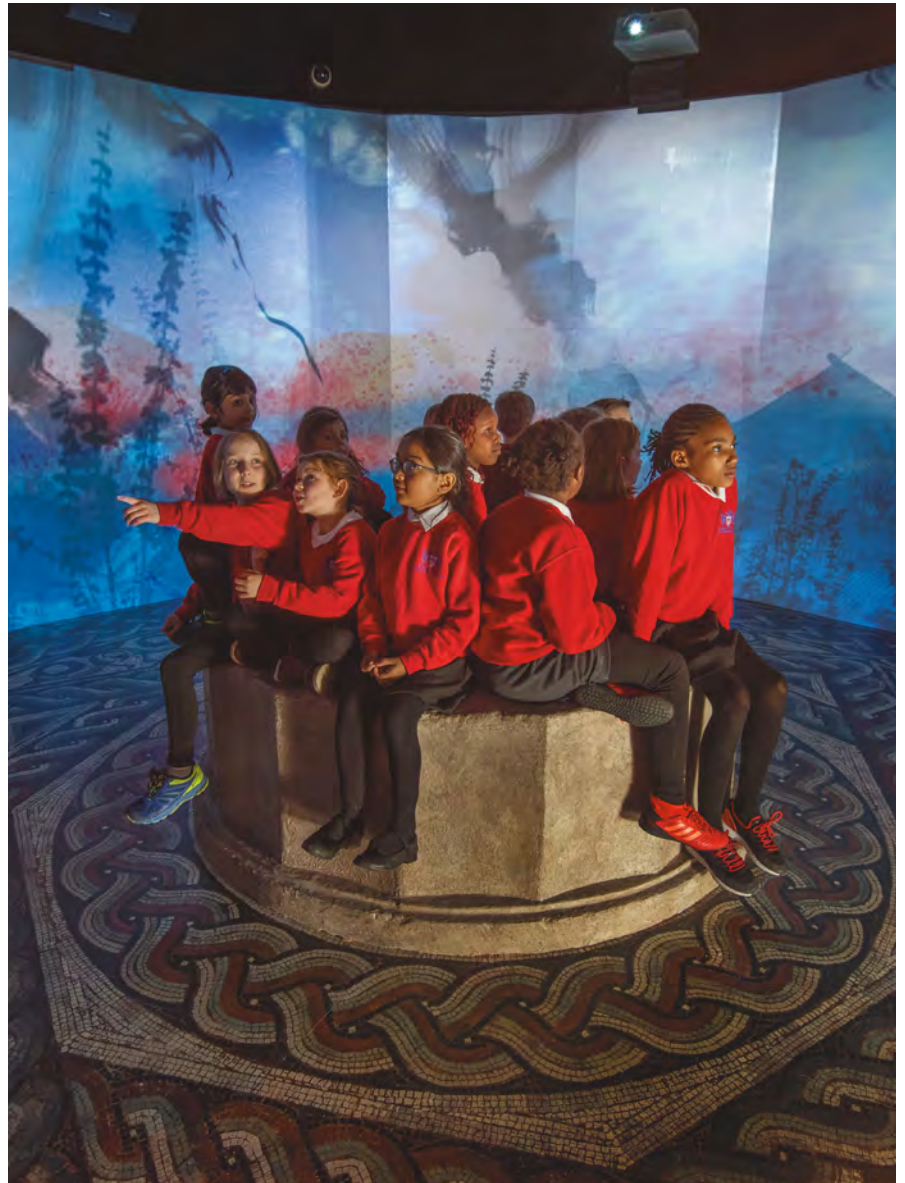
Release the Beasts

In partnership with the Museum of London, the School was proud to open the interactive immersive experience *Beasts of London* in April.

Inspired by objects in the museum's collection, *Beasts of London* is a fully immersive digital installation that uses video projection mapping to guide the visitor through London's beastly history, narrated by the animals themselves. The project is led by multi award-winning director, designer and audio-visual specialist Dan Shorten. Over 100 Guildhall students and staff were involved in its creation and several household names are voicing some of the animals including Kate Moss, Brian Blessed, Pam Ferris, Nish Kumar, Stephen Mangan, Angellica Bell and Joe Pasquale.

Lauren Parker, Senior Commissioning Curator at the Museum of London said: 'This is the first time the Museum of London and Guildhall School of Music & Drama have worked together in this way and by using cutting edge technology we will be able to create a visually arresting world which will present an alternative and fresh insight into London's past.'

Beasts of London is open until 5 January 2020.



Join one of our Guildhall Short Courses this year

We offer a wide range of short courses and summer schools across music, drama, production arts and cross-arts. Whether you're thinking about learning something completely new, or just brushing up on existing skills, we have something for you. Courses are led by experienced Guildhall School teachers and industry-leading guest tutors. Courses vary in length from a few days up to three weeks and are open to a range of ages and abilities. We're also offering an exclusive discount to Guildhall Alumni on our new Self-Tape Technique course which will take place on 27 October 2019.

To find out more please visit gsmd.ac.uk/shortcourses or email us at shortcourses@gsmd.ac.uk



School news

Guildhall School receives grants from the Leverhulme Trust and the Wolfson Foundation

We are delighted to announce that the School has been granted up to £490,000 in funding by the Leverhulme Trust and £90,000 by the Wolfson Foundation, over the next three years.

The grant from the Leverhulme Trust includes major scholarship support for postgraduate musicians, students at Junior Guildhall and Centre for Young Musicians. The grant also includes support for undergraduate musicians and the Production Arts faculty for the first time in recent years.

The grant from the Wolfson Foundation was awarded in celebration of the 30th anniversary of its music education programme. The programme has awarded £5.6 million to young musicians attending UK conservatoires, helping individuals from all backgrounds access high quality music education.

Principal Lynne Williams said: 'We are determined that no student should face financial barriers to studying here, and we cannot do that without the generous support of our donors. We are truly grateful for their support.'

Find out more about supporting the School by visiting gsmd.ac.uk/support

Celebrating the everyday with Made at Uni

Barbican Guildhall Creative Learning band, The Messengers, has been featured in the Made At Uni campaign which celebrates the everyday impact universities have on people and communities across the UK.

The Messengers is a unique collaborative venture which sees people from vastly different backgrounds find a common purpose in writing and performing music together. The group is comprised of Guildhall musicians and people who seek support from St Mungo's homelessness charity, and are at varying stages of recovery from issues related to homelessness.

Since their formation five years ago, the band has graduated from performing in a small community hall in Hackney to appearing on the main stage at Field Day alongside US musician Doug Hream Blunt.

Find out more at madeatuni.org.uk



Guildhall ranked as top conservatoire



Guildhall School was announced as the top conservatoire in the UK in the 2019 Guardian University Guide for Music and the Complete University Guide League Table 2020.

Earlier this year, Guildhall was ranked seventh out of 100 universities in the world for performing arts in the QS World University Rankings, which is based upon academic and employer reputation and research impact. The School joins the likes of The Juilliard School, Austria's University of Music and Performing Arts Vienna and the Curtis Institute of Music in the top ten institutions in the ranking table.

The School was positioned third overall in the Arts, Drama & Music League Table 2020 which ranks specialist colleges and conservatoires.

In Brief

Principal Lynne Williams has been awarded Member (AM) of the Order of Australia for significant service to the performing arts.

John Bennett, Deputy Chairman of Guildhall School, was awarded an MBE in the New Year's Honours Lists 2019 for services to the City of London

and education.

In May, *Samantha Clark* was announced as winner of this year's Gold Medal for music. *Sir Bryn Terfel CBE (Vocal Studies 1989)* returned to the School to judge the competition, 30 years after he won the prize himself.

Jodie Whittaker (Acting 2005), Kate

Royal (Opera Studies 2003), Principal Lynne Williams and Professor Patsy Rodenburg OBE have been given the Freedom of the City of London. The award has been made to more than 100 women in commemoration of the centenary of the Representation of the People Act 1918, which gave women the right to vote.

Seen and Heard

Share, tag and tweet our Guildhall School accounts to be included in the next issue of PLAY.

Email
alumni@gsm.ac.uk

Twitter
@GuildhallAlumni

Facebook
@GuildhallSchoolAlumni

Instagram
@guildhallschool

In performance



Found some hilarious photos of a wildly, miscast, teenage me playing Aldonza in Man Of La Mancha at @guildhallschool

Rebecca Caine (Vocal Studies 1979)
via Twitter

Having caught up on #DoctorWho with @JodesWhittakerr and the #longsong with @hayleyatwell I've never been more proud to be a @guildhallschool alumna. Ladies..... Troilus and Cressida is still 1 of the best pieces of theatre I've ever worked on.. was a joy to work with you

Suzy Somerville (Production Arts 2005) via Twitter



Three generations of Guildhall stage management over ten years apart! @GuildhallSM @guildhallschool Detroit was fab and amazing to see the "new" facilities!!!

Emily Palmer (Production Arts 2009)
via Twitter

Memories from the School

My most rewarding and inspiring moment was and will remain, my fabulous teacher Miss Johanna Peters. I miss her so so much. A fantastic teacher, friend and lady x

Rachael Tovey (Opera Studies 1991)
via Facebook

I too have some great memories... that shared ethos/vision/passion that I experienced most days to create and to further develop our craft. Actual moments... playing Ellington with Big Band and guys from Jazz at Lincoln Center and Wynton Marsalis at Spice of Life Soho - the other would be a moment in my third year when I suddenly began to overcome my performance anxiety and find creative direction. That was a really freeing moment.

Sam Merrick (Jazz Singing 2014)
via Facebook

My most inspiring moment was to witness the long queues of students at the reception desk haunting for rooms on a daily basis. That was a signal we all have something in common - we are here to become as good as we possibly can #GuildhallGrad

Tatjana Ostrovskva (Violin 2005)
via Facebook

Career highlights



Most memorable? Definitely moving to Montserrat 2 days after graduating and spending 2 years making music with amazing young people! Gave me the confidence to start @wearerealvoices on my return with support from @GuildhallTreds #NCW2019

Becky Chalmers (Flute 2012)
via Twitter

Releasing my debut album, "Be In Today", last July, surrounded by all my friends and family was definitely a career highlight so far! I look forward to more highlights like this! #NCW2019 #Guildhallgrad

Giles Thornton (Jazz Composition/Arranging 2018) via Twitter



Flashback

A performance of Rossini's *La pietra del paragone* (The Touchstone), the summer opera of 1989, starring a young Sir Bryn Terfel CBE

Were you involved in this production? Or do you have any images from your time at the School? We would love to hear your stories and see your photographs of your time at Guildhall. Please get in touch on alumni@gsmd.ac.uk

Philip Cobb

*Philip Cobb (Trumpet 2009),
Principal Trumpet for the LSO
and newly appointed Brass Artist
in Residence for Guildhall, tells
us about the variety in his life*

Diverse and dynamic: that's the music business in London at the moment, and it certainly sums up my working life. I could be rehearsing in a studio ahead of a live broadcast show one day, or working on the technicalities of a new piece with a brass ensemble the next. Or I could just spend a lot of the day on a bus! Often, no two days are the same, and it's that variety I love.

It's the way I've always liked it. I went to Guildhall with the intention of coming out the best player I could be, wherever that took me, but I never for a minute thought I'd hit the heights I have. I had a fantastic time here, though, and I made friends that I still have. To be able to give back to a place that kick-started my career is just fantastic, and some days I have to pinch myself about where all the hard work has led me.

I'm currently one of two principals in the London Symphony Orchestra (LSO), and I balance that with freelance work. In some ways I'd love to be playing with a big symphony orchestra all the time but I do like to be kept second-guessing, and being in up to three different places in a day is exciting! It keeps everything fresh.

And often the pressure to perform is what really appeals – recently I spent a day in the studio at Abbey Road, doing six hours on a recording. I'll turn up, be given the music and go – and while it is scary, I enjoy working like that. I'm also interested in how the music is made, and I've been spending time in Munich developing a cornet with an instrument manufacturer I work with.

My freelance work could see me running brass band music courses on the south coast or working to develop younger kids' appreciation of the music, something I have a very close connection with. The Brass Band tradition for brass players in the UK is huge, and I'm so proud to have been part of that. I came up through the fantastic tradition that is the Salvation Army, so I joined a youth band when I was about seven, then later on I graduated to the senior band, and in the process was involved in the National Youth Brass Band, the local borough wind band and also the LSO Brass Academy scheme.

It shaped everything I know and love about music, and that early development of a love of music in kids remains a central part of everything I do today. In a climate where state music provision is continually under threat, I'm keen on extending opportunities to young people wherever and whenever I can, so during the half term I work with youngsters following a similar path I did via the LSO On Track programme, a partnership between the LSO and ten East London Music Services to give young players a chance to shine.

The bottom line is that I never dreamed I'd be doing what I do now. As Brass Artist in Residence, my aim is to embrace the chance to really make a difference – I'm prepared to be very flexible about what's required in order to inspire the next generation of brass devotees. Someone wiser than me once said that this business chooses you, not the other way round, and so for I've been very lucky in that respect. Now I intend to make the most of it.





Key Change

In a locked acute psychiatric ward in London, a 40-year-old female patient shuffles into Cerrita Smith's music therapy room. It's the first time they've met, but Smith knows her background. This patient is restless. She chooses not to sleep in her bed and is constantly distressed by disturbing hallucinations. She dresses very expressively, often covering herself in dark layers – even black veils – to try to conceal herself. She is impossible to organise and is disturbing others on the ward. So, now it's Smith's job to see if she can engage her.

“During the first few sessions she would only stay in the therapy room for a few minutes, playing very loudly on the piano, shaking the maracas, hitting the drums, producing a real cacophony of sound,” Smith remembers. “Her playing was explosive. She played so forcefully until she couldn't sustain it any more, then left without a word. Slowly she started staying longer, noticing that I was responding to her music. She began to sing. Gradually this became the way she accessed and communicated her distress verbally. Now she has gone back to living in the community.”

This is music therapy in action, the art of using music, in all its forms, to facilitate meaningful interactions and communication in order to improve quality of life. “The therapist is always seeking to respond to the client's musical expression, or to create a frame around it,” says Smith (Music Therapy 2012), a flautist and singer who manages Guildhall's music therapy outreach programme. “It's important to let them explore the instrument on their own, but also to be able to step in and move things along. And while some are happy to improvise, others can't access music at all, so it can help if you choose a familiar song so you can then talk about the piece of music's relevance to them.”



“Taking an instrument and spontaneously expressing yourself is not as unusual as you might think, especially with children,” explains Donald Wetherick, one of the teachers for the Master's in Music Therapy at Guildhall. “But if someone is angrily beating the drum, and then someone else adds harmony over the noise they are making, that changes the creative expression and creates a connection. And you can slowly draw people into expressing themselves in a different way.”

It was this unique power of music as therapy that first attracted Head of Department Ann Sloboda to the field. “I had become disenchanted during my undergraduate degree in Musicology – it seemed to me we were only studying the structure of music without the emotional content.” Having decided she wanted to work more directly with people than a performing career as a pianist would allow, Sloboda considered training as a social worker, but couldn’t bear to give up music. “Then I discovered music therapy, which ticked both my boxes – playing music and working with people.”

music therapy in mainstream schools. Work with the elderly, and dementia care in particular, is a huge field of growth. Work in prisons is increasing. Music therapists also work very well with homeless people and those with HIV/AIDs.”

Another field is working with adopted children and their families, an area Smith specialises in. “Music can provide a way for the children to explore earlier trauma as well as help them build better relationships with their new parents and siblings.”

“Music can provide a way for the children to explore earlier trauma as well as help them build better relationships”

Music Therapy and Outreach Tutor, Marianne Rizkallah (Music Therapy 2013) stresses that through the outreach programme, “music therapy is now available in places which wouldn’t have access to it in the past, such as community centres and schools in deprived areas. Music therapy can work at any age – I’ve had clients ranging from age 2 to 100.”

“Age can be a cultural factor.” adds Wetherick. “The music children and teens engage with is different. I have become very familiar with the theme tunes from children’s television. But sometimes clients playing music they know can be a way of avoiding improvising – which might be more helpful for them.”



Sloboda went on to qualify as a psychoanalyst at the Institute of Psychoanalysis in London, and today’s Guildhall music therapy students, in line with the usual training for anyone to be a therapist, all undergo personal therapy, as well as group experiences during their training programme. Here they can explore interpersonal dynamics and consider the impact people have on each other, personally and through their musical interactions. “It’s very important for them to have the experience of dealing with their own reactions in such circumstances, in a safe place, before encountering them in real-life clinical situations.”

Those situations vary widely, as Wetherick explains: “I have been a music therapist for 25 years and over that time the diversity of work has grown. Whereas I started off working in SEN schools or with excluded pupils, now you see a lot more



The audition process for a place on the Music Therapy Master's programme at Guildhall is in two stages. At the first stage, applicants play pieces they have prepared and then undertake an improvisation task with one of the interview panel. It doesn't always go according to plan, as Rizkallah remembers: "I auditioned with singing and flute, and I completely messed up the flute. I simply forgot where I was in the piece and my accompanist looked absolutely horrified. But somehow that got me through because what they were looking for was someone who can improvise – which I certainly needed to then!"

She survived the experience, and Sloboda agrees that the ability to be flexible musically is crucial. "Improvising is simply playing around with the skills you already have. Personally, I was classically trained, but I have always enjoyed 'fiddling around' on the piano." What matters just as much are inter-personal skills, she says. "When I am interviewing, I want to know what part music has played in a candidate's life and why they want to become a music therapist. They have to want to work with people."

"Improvising is simply playing around with the skills you already have. Personally, I was classically trained, but I have always enjoyed 'fiddling around' on the piano. What matters just as much are inter-personal skills"

Wetherick acknowledges that it's a vigorous audition process, but says they are looking for particular attributes. "We are interested in that individual's personality and how they use their music in interaction." As well as teaching and his clinical work, Wetherick is halfway through a part-time PhD on musicianship as it relates to music therapy training – in other words, what kind of musician makes a good music therapist. "It is not always true that the best musical performers make the best therapists; but if you are musically limited, you will struggle."

Sloboda cites the example of a group playing with adults with learning disabilities. "Someone wants to play the drum and that's fine. But what if they want to play it so loudly that no-one else's part can be heard? Or what if everybody wants to play the drums? It's the music therapist's job to help people negotiate so that everyone gets something out of the session. The end product could be anything in musical terms, but seeing a group of people come together is very invigorating."

The students hone their interactive skills during a series of placements on the Master's course. In their first year, they will be sent one day a week on different placements, in contrasting settings, be that a hospital, school or adult residential care. Initially they observe before participating. In their second year, students spend two days a week working on clinical

placement. "It can be very revealing," says Sloboda. "You might come to Guildhall convinced that you want to work with children with special needs, but end up concluding that you enjoy working with adults in a psychiatric unit."

Whatever route the students choose after graduation, they will need to be resilient. "It's hard work," Sloboda says, "and funding pressures mean each organisation wants to gain maximum benefit from their music therapist, who is generally working on their own within the unit." It can be stressful too, as Smith, who has experience of working with addicts as well as those in acute stages of psychosis, knows only too well. "Managing risk is always part of the work. You need to be mature, and resilient as a person, to be able to cope."



The personal rewards, however, are great. As Rizkallah puts it: "It can be very liberating for the therapist as well. You can be free with the music – you don't have to stay within traditional music idioms, it can be entirely improvised. And as you listen to the tapestry of sound your clients create, you wonder why someone should make that particular sound on that instrument right now. That can lead you to a greater understanding of the way they are feeling, so you and others can better help them understand themselves – which is what we all want to do."

Visit gsm.d.ac.uk/musictherapy for more information

THEATRE OF



JUSTICE



When an audience member at the National Theatre (NT) fainted this year during a production of Martin Crimp's *When We Have Sufficiently Tortured Each Other*, it proved a point that has been known for many centuries: theatre is the perfect arena to challenge audiences, shift attitudes, articulate discontent and put the stories of marginalised lives front and centre.

'Social justice has been the eternal subject for theatre and theatre artists'

This production of Crimp's text, which explores the messy, often violent nature of desire and the fluid, complicated roles that men and women play, runs at the same time as the sell-out musical of the moment – *Hamilton*, the story of the founding fathers of America told by non-white actors through rap battles, with the central themes of immigration, ambition, jealousy and how history gets written. Now, as much as ever, audiences expect to be challenged in the theatre as well as enjoying themselves.

"Social justice has been the eternal subject for theatre and theatre artists," says Eliot Shrimpton, Head of Academic Studies (Drama). "It's no coincidence that the arrival of democracy in ancient Greece coincided with the birth of western theatre. The Greeks put very sensitive political issues in front of the leading politicians of the time. It's not hard to find issues of social justice in Shakespeare, whether that be the dignity of how he characterises working class people or individual speeches that argue for comparison and equality of treatment, such as Thomas More's plea on behalf of immigrants in *The Book of Sir Thomas More*."

Although Shrimpton notes that the importance of relevance in theatre is nothing new, he is excited by the current climate. "Theatre as a medium feels very potent right now. I'm interested in the type of theatre that speaks to young people and am often asked: 'Is it entertainment or is it politics?'" The answer, of course, is that it can be both, but we work with the belief that the actor is not merely a mouthpiece for the playwright. The traditional view is that the actor is there to serve the text and the vision of the playwright and director. While I believe

this is an important part of what an actor should be able to do, and I also think this is a political act in its own right, we are now exploring how training ensures that actors can bring all of themselves to a part, and realise a range of political and other creative voices within their identity as artists."

Charlotte Gwinner, who directed *Orestes* at Guildhall this year, agrees that in the current fevered political atmosphere it's difficult to put on plays that don't feel relevant. "It's no longer enough to claim that you are introducing a rare classic to a new and wider audience. It's becoming physically more difficult to put on traditional plays without a message." And within that notion lie issues about casting. "Directors can no longer make assumptions about casting, they need to see past gender and cultural specificity and respond to the world we live in – and the world we aspire to."



Gender was an issue Gwinner encountered when she directed *Orestes*. "The gender politics of Kenneth McLeish's translation of *Orestes* are at best described as arcane, and while there is no doubt McLeish was aware of the complexity of gender in Euripides' work, the translation does not extend to gender politics now."

"It would have been interesting to explore this further, but our focus was on the generational conflict in the play, where a group of young people are left rudderless and bereft by a lack of leadership from an aged middle class, and take control by whatever means necessary. I am fascinated by this and how it relates to today's new forms of activism among young people, such as Extinction Rebellion."



That approach was one also adopted by Ameera Conrad, who created the recent Guildhall production, *Towers*, centred around the housing crisis in London. "As a director, if you don't know who you are making theatre with, you don't know what kind of theatre you are going to arrive at. For *Towers*, I put a soapbox in the middle of the room and asked students to stand on it whenever the mood took them and talk about what was concerning them. Taking a diversion from the topic of housing helped me understand the actors, and we spent a lot of time in rehearsal discussing social issues."

The result was a powerful production with 15 student actors and a set which was a minimalist rendering of a corporate space. "We felt it was very important for the audience to be able to see each other. We set up the production so that no-one was sitting more than





'I am always searching for new angles to invigorate the audience rather than preaching to the converted.'

four rows back, with the seats semi-lit and arranged on three sides around the actors. It was important to me that there should be no 'best seat in the house', so that we could create a shared experience between the audience and the actors."

But in the end, as Conrad is keenly aware, 'relevance' has to have emotional truth and serve the story. "If the story doesn't hold water, then the audience is just looking at a box of tricks." Having grown up in South African theatre, Conrad is accustomed to working with what is on hand. "We don't have a lot in South Africa, but we do have a make-do attitude. Everything has to serve the quality of the work and tell the story above all else." Gwinner agrees. "Social justice and the arts don't really happen unless the art itself is great. We need to spend time perfecting our art as well as getting across a message."

For Shrimpton, that raises questions about the identity and role of the actor. "The way in which young people's minds work has become more associative than linear. As creative practitioners, young actors may have other sides to them, whether as writer, director, dramatist or teacher. 20 years ago, agents were suspicious of actors who wanted to write their own material. They didn't want people with something to say or with a portfolio of creative skills. Now, of course, they love it!"

This more involved approach is reflected in Guildhall's approach to teaching. "In the first year of training we ask the actor, whatever text they are working with, to speak as honestly as they can," Shrimpton explains. "In the second year, we explore character and genre, with human situations which are extreme, perhaps removed from the students' own

daily experiences. They have to learn how to transform themselves. Finally, in their third year, students have the opportunity to write, produce and perform their own work in a solo show. This work is a powerful vehicle for them to experiment with what they want to say as young artists in the world today."



What is important to Shrimpton is the ability of the student to bring the character and situation alive in the present, whether that is in a play by Shakespeare or Mark Ravenhill, or in their own writing. "Acting will always have an element that is also apolitical. You have to honour the part as a human being rather than make a decision about whether or not you like the character. I notice that students today expect more immediacy around a range of socio-political issues such as sexuality, ethnicity, gender, mental health and ability. They want agency, to know there is choice rather than assumption. Theatre schools have to respond to that demand."

Not that it's easy. "I am acutely aware that I am a white, middle-aged man, and my view of opportunity and representation may be very different from those from other backgrounds," says Shrimpton. The issue is different for Conrad. "To be a Muslim and a woman of colour making theatre in

the UK is an act of political defiance in itself. And yes, I am unapologetically political in my work. It's a terrifying time, but also a most exciting time to be part of any form of minority group."

Conrad feels at her most comfortable producing work for the theatre. "You can speak directly to an important issue. The timeframe is short, so you can put your message out there with immediacy." Shrimpton agrees that the theatre is the ideal forum for addressing issues of social justice. "It is in the very fibre of theatre to be problematic. And it is in the nature of an actor to be challenging, just by impersonating another individual. You are always going to annoy someone."

Which is part of the point, according to Gwinner. "I am always searching for new angles to invigorate the audience rather than preaching to the converted. I try to bring a different voice to bear rather than looking for a direct political conversation. It's not helpful to back the audience into a corner. But what is happening right now in the political landscape is so huge that we run the risk of being blind to it unless we explore different approaches, including in the theatre." The perfect place for it, according to Conrad. "Theatre is where people are talking about the issues facing us all right now."



THE INTERVIEW

A REBOOT TO THE SYSTEM_





*Tansy Davies (Composition
1998) tells PLAY about
transformation, exploration
and pushing the boundaries*

When Tansy Davies was four, her parents came upon her standing transfixed in their sitting room, her face just a few inches away from the television. She was watching an opera. “They closed the door and left me to it,” she remembers. “They could see I was having a good time! The feeling of opera just reached me, even at that age. But sadly, I can’t remember which one it was. Nothing modern, I’m fairly sure.”

But it wasn’t just opera that obsessed the young Davies, now one of the UK’s most exciting contemporary composers: it was music – any music. She lists a glorious grab-bag of musical memories and obsessions: Bonnie Tyler’s pop-rock *Lost in France*, the Desmond Dekker and the Aces rocksteady classic, *007 (Shanty Town)*, the theme tune from the TV series, *The Life and Times of David Lloyd George*, and the seven-inch singles she bought religiously, every week. “I was influenced by whatever landed in my vicinity,” she says. “My ears were very open.”

And they still are. Her career – like her music – has been characterised by unexpected shifts, a sense of fearlessness and an urgent need to explore. Her early commissions – the jumpy, funk-driven and wildly original *neon* back in 2004 and the alternately dreamy and nervy *salt box* (2005) announced the emergence of a major new talent. *Between Worlds*, her first opera (with libretto by poet Nick Drake and directed by Deborah Warner), debuted at the English National Opera in 2015 and was inspired by the events of 9/11. “At times, it tears at the heart,” said Ivan Hewett in the *Daily Telegraph*, while Charlotte Valori’s *Bachtrack* review praised Davies’s “vivid, shattering sound world”.



Transformation, both personal and in the wider world, is a thread that runs through much of her work, she says. She segued from the horrors of 9/11 to the joy of renewal with her conductorless collaboration with the National Youth Orchestra, *Re-greening*. In 2017, she imagined a forest in music: her *Forest*, a concerto for four horns and orchestra, was premiered by the Philharmonia at the Royal Festival Hall and conducted by Esa-Pekka Salonen. Her most recent opera, *Cave*, also a collaboration with Drake, is a call from the future for urgent action to save the planet.

“If writing an opera doesn’t transform you, you’re probably not doing enough. You need to get down to all the dark, frightening stuff within and find clarity.”

“It’s always the difficult things that create transformation. If writing an opera doesn’t transform you, you’re probably not doing enough. You need to get down to all the dark, frightening stuff within and find clarity. Joni Mitchell said that when she was writing *Blue*, she was scraping the bottom of her soul. You have to go there if you’re going to find the good stuff and make something that reaches people.”

Davies has never been afraid of pushing the boundaries – or crossing them. At primary school, she played in a recorder group led by a headmaster obsessed with musical excellence. They won every competition they entered. His insistence on being the very best didn’t scare her, she remembers: it excited her. She was in awe of music: its weight, its power, the need to take it seriously, and she took whatever she could get from it. Given a French horn to play in her secondary school orchestra rather than her first choice, a flute, she made it her own. She played Schubert, joined rock bands, took up the guitar, discovered *musique concrète*, Pink Floyd and the Kronos Quartet, and composed prog-rock songs. “The horn and the guitar were two sides of me. They felt like very different sides and I always thought I wanted to bring them together, but I didn’t really know how.”

During her undergraduate degree, she met composer Alan Bullard, who gave her the confidence to enter competitions. In 1996, she was one of 12 composers selected at the BBC Young Composers’ Competition. It was there that she met Robert Saxton, then Head of Composition at Guildhall, who suggested she apply. “And I had no idea what I was doing, but they let me in.” And it was at Guildhall, she says, that “the world really opened up”.

She studied with Saxton and with Simon Bainbridge, and found in her class a group of musicians who were “spectacularly brilliant. It was just amazing to be in that environment with so much positivity, and desire to explore and experiment”. There were strong personalities, as well: all the better for striking creative sparks. “Robert is a very serious teacher and wanted us to take music incredibly seriously, which was great for me. And I got on fantastically well with Simon Bainbridge. He conducted a piece of mine called *Ocean* that I had written in the summer before we started – a really complex piece which he helped me pare down a little and make slightly more



transparent.” Bainbridge also arranged for Gillian Moore, then artistic director of the London Sinfonietta, to hear a concert in which Davies had a piece, which resulted in her first commission.

“From that point on, there’s always been a commission,” she says. “That first commission, though, was a very good experience for me. It was the beginning of something. Then, I had a lot of instrumental commissions, which helped me define a rhythmical language that was quite unusual: it was complex as well as groovy. There aren’t that many people doing that. The groovy stuff tends to be quite simple. For a time that line of rhythmical exploration and archaeological digging into what’s possible for me was very fruitful. And later on, I came to write for the voice, which was my breakthrough. They’re two very primal things: rhythm and voice.”

But her Master’s in composition also had an education element, which Davies credits with helping her learn how to communicate with anyone, using musical materials such as rhythm. “It was wonderful to talk with not only incredible players but also amateurs and people who, from a sociological point of view, needed something in their lives and, amazingly, were open to it. And at the same time, I was learning as a composer, learning how to communicate with professional musicians at the highest level.”

Davies is currently Composer in Residence at the Concertgebouw, Amsterdam, for the 2018/19 season, and has “some thrilling potential things” in the works. More and more, she says, her work is about finding the right collaborators for each piece. “Finding the right tribe, if you like. And then it’s just: enjoy the ride. I get so much from collaborative work. Once I find the right musicians, I know we’re going to get very excited and sparks are going to fly. There will be problems, but it will be a roller-coaster ride. A good one!”

And the trick to enjoying that ride, she says, is not to be afraid: not always easy if you’re the person who wants to do things differently. “I think the strength of what I do is the fact that it’s something slightly different. Now, I’m older and I’m confident and I’m happy with that. But it can be confusing if people are telling you this or that, and you don’t know what to do. Trust your instincts. The universe has got your back. Don’t worry if they’re slightly different. Work hard, and always go to what feels like the highest vibration.”

“I get so much from collaborative work. Once I find the right musicians, I know we’re going to get very excited and sparks are going to fly.”



Playing the Game

When audio designer Ashton Mills (Leadership 2012) wanted sound effects inspiration for the BAFTA-winning video game, Among the Stones, he simply went for a walk in his garden. “I was smashing up rocks and recording that, or rubbing a car tyre on the ground,” he says. “You just have to be creative. I’ve since been to a farm – and to an armoury to record the sounds of coal and fire and hot metal for a bit of a game where you can mine and smelt metals. We’ve brought children into the studio to record laughs and squeals.”



This is sound design – the artistic engineering of sound – and it’s everywhere, from films and adverts to interactive exhibitions and video games. The discipline started, so the story goes, in the 1920s, when Jack Foley recorded sound effects live over a silent movie in California. Now, in an era of technological possibility, the only limit for students going into the field is their imagination.

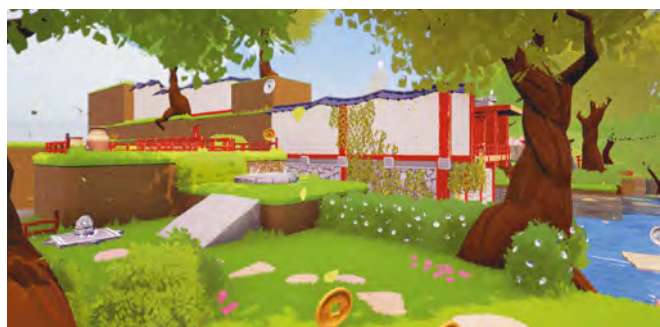
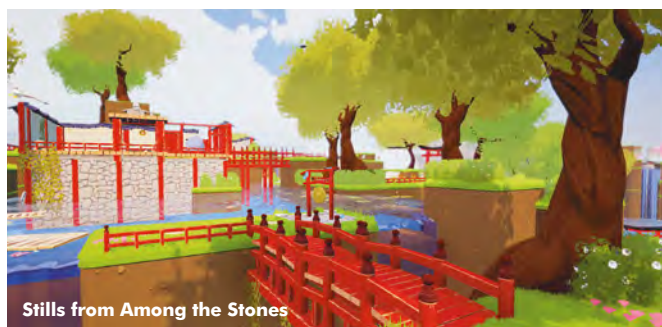
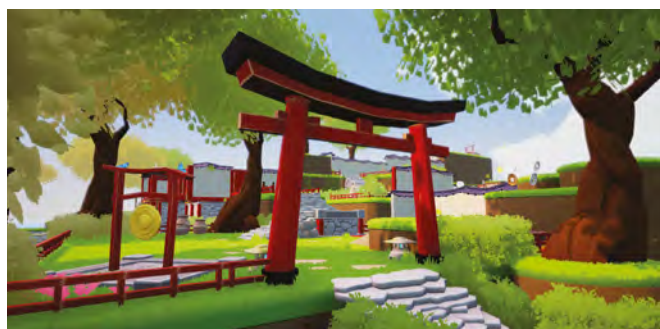
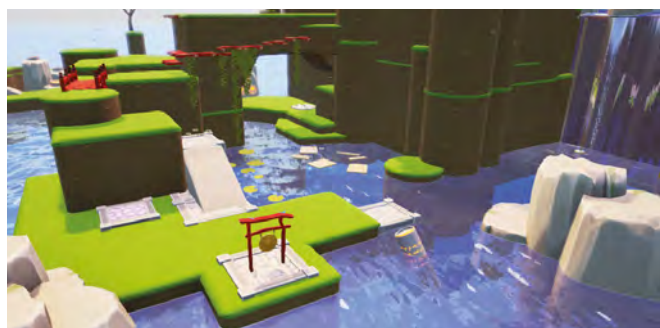
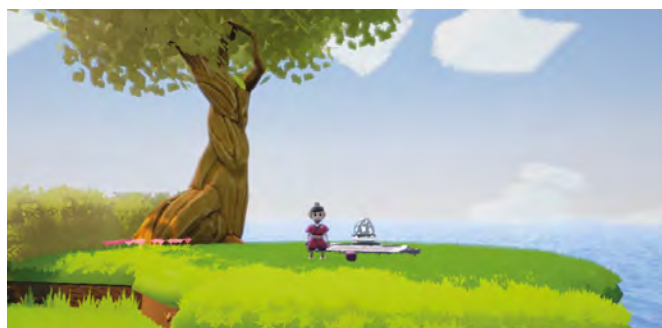
“In our department, sound design underlies everything we do,” says Professor Mike Roberts, head of Electronic Music and Music Technology. “All the boundaries are crumbling. It used to be when you worked on a film that the sound effects department and the music department didn’t really talk to each other. They were very separate. But now they’re morphing. Composers get involved in musical effects, sound effect artists venture into music. From the moment you’re dealing with sound sources being ambiguous – special effects like bowing cymbals, for example – then that’s sound design.”

Whether it’s for a game, film, advert or trailer, the “act of creating sonic manipulations” is very similar, continues Roberts, and there is more and more crossover between media and genre. “Memorably, Ford commissioned an artist to make musical instruments out of car parts for an advert, for example, and a Honda advert featured a choir to replicate the

sounds their cars make. The technique of sound design is artistic and exploratory and that doesn’t change. What changes are the commercial realities.”

Roberts has recently worked with students on an exhibition for the Museum of London, called *Beasts of London*. “I had about 12 composers and eight sound designers. The sound designers were doing the diegetic, narrative work – recreating what you would expect to hear if you were in that situation. The music enhances the emotional experience of the visitor. The two work in parallel and collaboration is about balance, not conflict. In the real world it’s more complicated – it depends on the director, and the musical underscore can get cut. The relationship between sound design and music is being redefined, project by project.”

“If your character is going to walk on grass or on a wooden bridge, it needs to trigger a different sound. As a sound designer for a game you work a few steps behind the developer, not quite alongside. You attach sounds to the animation.”



Stills from Among the Stones

Mills, who works for game company Jagex, started out in composing, but soon “fell in love” with sound design. “There’s something very immediate about it,” he explains. “It’s granular, you work on lots of different elements that build up. And sound effects are part science. You know what they should sound like.” Mills usually finds himself working with developers and designers, working on the ‘dark art’ of implementation. “If your character is going to walk on grass or on a wooden bridge, it needs to trigger a different sound. As a sound designer for a game you work a few steps behind the developer, not quite alongside. You attach sounds to the animation. To implement audio, you need to write code in game scripts so that the sound effects you’ve made play in the right place. You need to think creatively about the technical side.”

In fact, the way a sound designer works on any given project will depend on a wide range of factors, from the medium you’re working on to the size of the company. “On a small, indie game you might record the ambient sounds, the game play effects, the music and the voiceover yourself,” says composer and sound designer Marios Aristopoulos, who lectures in Game Audio at Guildhall. “On a game like *Blizzard*, however, there were 45 sound designers! 3,000 people worked on *Red Dead Redemption*. You might work in a studio, often in a basement with no windows, or you might work from home. I once did a game in China where I didn’t meet anyone, not even on Skype. I did the whole thing via email.”

Despite the technology, sound design often begins organically, says Roberts. “A lot of the richest pickings start with an acoustic sound, then use technology to manipulate it. It’s hard work to create any natural resonance from something purely electronic. It sounds very alien, artificial. We are not so far from the days of radio studios using coconut shells for horses’ hooves.”



Apotheon soundtrack being performed for the 2018 Special Olympics

When Aristopoulos was composing music for the hit PlayStation game, *Apotheon*, he used traditional instruments such as the Armenian duduk, or the ney, which was popular in ancient Greece, finding musicians in Greece who could play the instruments. “This was probably my favourite project to work on because the music is so loved,” he says. “I’m proud to say my music was used in Athens at the torch-lighting ceremony of the Special Olympics World Games Abu Dhabi 2019.”

Game soundtracks are becoming increasingly valued in their own right, and James Allen, an Electronic Music student specializing in Film Music, is so convinced of their value, he has started an orchestra at Guildhall to perform game music in a traditional concert hall setting. His first concert will be music from the game, *Everyone’s Gone to the Rapture*, composed by Jessica Curry. “I’d love composers to see that game music is as viable, respectable and exciting as any music,” says Allen.

“If the definition of art is creating a story or a vision for someone via some kind of medium, then a game, with its visuals, actors, poetic words and incredible music, is the best kind of art. And when you listen to the music, you’re back in the game.”

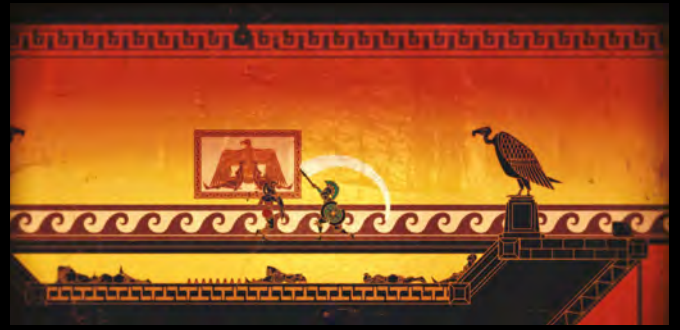
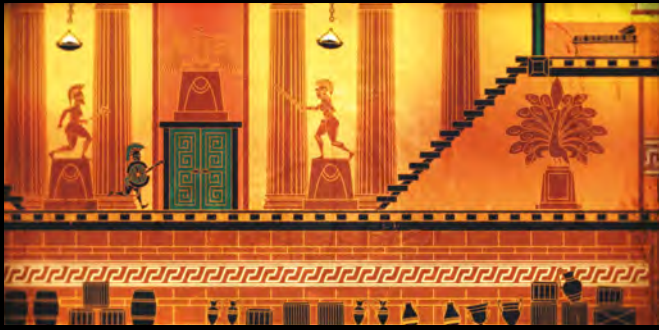
In this story-based game, you move slowly through a town in Somerset that has become a quarantine zone. “To me, it’s the most amazing experience of any art form,” says Allen. “If the definition of art is creating a story or a vision for someone via some kind of medium, then a game, with its visuals, actors, poetic words and incredible music, is the best kind of art. And when you listen to the music, you’re back in the game.”

The word ‘experience’ here is key. “When you play a game you can control a very detailed story for 20 or 30 hours,” says Allen, “and the way you play it is completely unique.” Aristopoulos agrees: “That aspect puts the creator in a different position. You don’t know what the player is going to do. You might create the sound of footsteps, but if the player is going to run for half an hour, you need to vary that sound.”

Teaching students the breadth of skills required in sound design is a challenge. “The evolving nature of technology means no-one knows where we will be 10 years from now,” says Aristopoulos. “You could be fully trained in one thing that is outdated in a few years. In virtual reality right now, for example, there are no experts yet, people are figuring it out as they go along. The role of education is to expose students to a wide range of stimulating influences, widen their horizons, and help them develop their own voice.”

“The evolving nature of technology means no-one knows where we will be 10 years from now. You could be fully trained in one thing that is outdated in a few years.”

“To be a great sound designer, yes, you have to have the technical skills, but you can learn skills on YouTube,” says Mills. “What I got from studying was discipline, ways of thinking, developing my ears. In the real world you need to communicate and collaborate. You need to be nice! You need to be able to build an idea. To do something, reflect on it and change. And I learned how to do all that at Guildhall.”



Stills from Apotheon



THEN & NOW

Genevieve Hayes (Stage Management and Technical Theatre 1993) grew up in the theatre. Today, she works in urban planning. Yet, as she explains, it's all related, and the skills she learned as a student have stood her in very good stead.



From stage management to urban design, via the West End, 32 states and being married in a dress designed by an American drag queen, there has been plenty of drama in my life! It's just that these days it comes in a slightly different form.

The golden thread running through everything I've done has been creating environments and making them work for the end user. I'm a fifth-generation theatre person – my grandmother was at Guildhall herself as a singer until she left to join the Auxiliary Territorial Service performing in *Stars in Battledress* during the war, my mother was a performer and my father a stage manager. I was destined to start down that road. It's just not where I ended up.

I went to stage school from the age of 10, but after college and a spell in Hong Kong, I decided I wanted to be more formally trained, so at the age of 21, came to Guildhall (and overlapped with the likes of Ewan McGregor, Joseph Fiennes and Damian Lewis). Studying Stage Management and Technical Theatre definitely gave me theoretical as well as practical knowledge, which was really invaluable and completely transferable.

There were fewer than 30 of us on the course and we had a huge sense of camaraderie. It was very hard work; 12 shows a year with very little downtime, which was quite realistic but really made

us feel we were all going through it together. This is one of the reasons we're all still so close and meet up when we can.

After graduating I toured on musicals for years in the UK and USA – I got married on tour in a bookshop in Colorado, and the head of wardrobe who was a drag queen, helped with my dress. For a while, my husband and I moved back and forth from the US to the UK. He did his Master's in Spatial Planning, we had two children and I continued to work in theatre.

Realising that theatrical working hours were not going to work for our family at that time, I made the decision to go back to university and took a Master's degree in Urban Design. I'm fundamentally interested in environments and how they work for the user, whether that's an actor or a member of the public. I was at the South Downs National Park Authority for a while, but have recently joined Troy Planning + Design as Design Director, which has offices in the UK, US and Amsterdam.



A stage manager's skill set is completely transferable to Urban Design. You have the creatives, the technical specialists and the money people. Instead of a director and set designer, you have the developer and the architect, and the end users are like the actors. The town planners are like the technical directors who let you know about all the rules. Managing a project is essentially the same as managing a production. Now I get to do it all outside, rather than inside a theatre.

I know others from my course who have made a move like this, such as into garden design, and some who are working on theatre buildings and have to deal with planners. I really believe that all your skills are linked for the rest of your life, and the course I was on certainly equipped me well.



MUSIC

Lauren Fagan (Opera Studies 2014)

Lauren has been awarded the Dame Heather Begg Memorial Award. She will also participate in the upcoming BBC Cardiff Singer of the World competition 2019 representing Australia.

Daryl Jamieson (Composition 2003)

In January, Daryl became the recipient of the 3rd annual Toshi Ichiyonagi Contemporary Prize, given to works which enrich the field of new art music and advance the cause of a more creative and musical society. Daryl was awarded the prize for his sung meditation, *Is nowhere free of bad tidings?* (2017) which is based on a deep consideration of the flux of Japanese history.

Dr. Richard Jenkinson (Cello 1994)

Richard recently received a PhD from the University of Birmingham on the music of Zoltán Kodály.

Barbara Kendall-Davies (Vocal Studies 1966)

Barbara published her debut novel *Truth Will Find a Way* in April 2019. She will soon publish the first volume of *Love and Music*, based on the letters and diaries of her and her husband, Christopher Davies, from their meeting at the School in 1961. A second and third volume will soon follow.

Ting-Ru Lai (Viola 2017)

Ting-Ru has been appointed as the new No. 4 violist at the London Philharmonic Orchestra.



The Dionysus Ensemble

Emma Martin (Violin 1996) and Deian Rowlands (Harp 2002)

Emma and Deian are part of chamber group, The Dionysus Ensemble who have been appointed as the first ever Ensemble in Residence for The Commonwealth Resounds, one of only two accredited Commonwealth music organisations. They were invited to perform at the Commonwealth Day Service which was broadcast live from Westminster Abbey by the BBC on Monday 11 March 2019.

Amy Morrow-Plant (Clarinet 2008)

This summer, Amy will undertake a music exam marathon of eight ABRSM exams to raise money for Petals, a charity which provides counselling for trauma or loss during pregnancy and birth. She will be taking exams from grades 1-8 in one day with each exam on a different instrument. This will require her to memorise 184 scales and arpeggios, learn and perform 24 pieces of music, perform 8 sight-reading pieces and take 8 aural tests.

Oliver Pashley (Clarinet 2014)

Oliver was appointed Sub-Principal Clarinet of Britten Sinfonia.

Robert Reid Allan (Composition 2018)

Robert has been appointed Apprentice Composer-in-Residence for Birmingham Contemporary Music Group.

Natalya Romaniw (Opera Studies 2011)

Natalya made her ENO debut as Mimì in the fourth revival of Jonathan Miller's production of *La bobème*.

Colin Roth (Clarinet 1971)

Colin has translated a Danish book on the civic musician system by Jens Henrik Kondel which will be published in 2019.

Luke Russell (Flute 2012)

Luke has been appointed Principal Piccolo in the BBC Scottish Symphony Orchestra.

Dinis Sousa (Piano 2014)

Dinis has been appointed as the first ever Assistant Conductor to Monteverdi Choir and Orchestras.

Ashley Zhangazha at the UK Theatre Awards 2018



Ashley Zhangazha (Acting 2010)

Ashley was the winner of Best Performance in a Musical at the UK Theatre Awards 2018 for his performance in *Guys and Dolls* at the Royal Exchange Theatre, Manchester.

PRODUCTION ARTS

Neil Austin (Technical Theatre 1992)

Neil was shortlisted for Best Lighting Design at the WhatsOnStage Awards 2019 for *Company* at the Giugud Theatre. The production also starred actor George Blagden (Acting 2011). Neil was also shortlisted in the Best Lighting Design of a New Production of a Play or Musical category at the Broadway World UK Awards 2018 for *Translations* at the National Theatre.

Charlie Smith (Technical Theatre 2013)

Charlie was the Associate Sound Designer for *Six the Musical* which was shortlisted at the Olivier Awards for Best New Musical.

Luke Swaffield (Technical Theatre 2008)

Luke was a finalist at the OffWestEnd Awards in the Sound Design category for *Forgotten* at the Arcola Theatre.

Richard Watkin (Trombone 2006)

Richard has been appointed Principal Trombone of the City of Birmingham Symphony Orchestra.

Joshua Miles (Acting 2011)

Joshua has written his first play, *Be Reet*, which he directed at Higher Walton Community Centre in April.

Simon Money (Acting 2012)

In March, Simon joined the permanent staff at the National Theatre as a voice coach and has been working on productions of *Top Girls* and *Rutherford and Son*.

ACTING

Marcello Cruz (Acting 2016)

Marcello is currently playing Sebastian in *Twelfth Night* and Laertes in *Hamlet* as part of the Shakespeare's Rose Theatre, York summer season.

Monica Dolan (Acting 1992)

Monica won Best Actress in a Supporting Role at the Olivier Awards 2019 for her performance in *All About Eve*, which played at the Noël Coward Theatre.

Isabel Ellison (Acting 2010)

Isabel has produced a new production of *A Streetcar Named Desire* which features a genderqueer actor in the iconic role of Blanche DuBois for the first time.

Fraser James (Acting 1991)

Fraser was nominated for Best Breakthrough Performance at the National Film Awards 2019 for his performance in the feature film *Yardie*, Idris Elba's directorial debut.

Company, lit by Neil Austin and starring George Blagden



Recent Releases



Haydn: String Quartets
Jubilee Quartet with Lorena Cantó Woltèche (Current viola student) and Toby White (Cello 2015)
Rubicon Classics



Complete Preludes Vol.3: Boulanger, Fauré, Messiaen
Alexandra Dariescu (Piano 2011)
Champs Hill Records



Brahms: The Complete Sonatas for Violin and Piano
Elmira Darvarova (Violin 1982)
Solo Musica



Twelve Piano Prisms
Tanya Ekanayake (Piano 1999)
Grand Piano



A Cure for the Curious
Solasta with Elisabeth Flett (Recorders 2017)
Self Produced



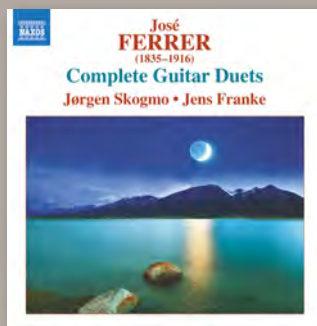
Josef Mysliveček: Complete Keyboard Works
Clare Hammond (Piano 2011)
BIS Records



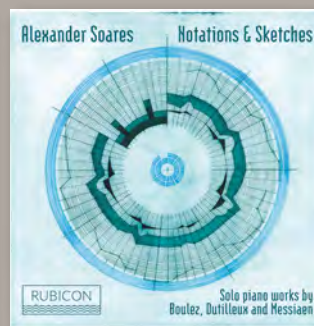
Vienna: Fin de Siècle
Barbara Hannigan Vocal Studies (1995)
Alpha



The Polish Violin
Jennifer Pike (Violin 2007)
Chandos



José Ferrer: Complete Guitar Duets
Jørgen Skogmo (Guitar 2006) and Jens Franke (Guitar 2007)
Naxos



Notations & Sketches
Alexander Soares (Piano 2016)
Rubicon Classics



Janáček: The Diary of One Who Disappeared
Nicky Spence (Opera Studies 2009)
Hyperion

In Memoriam

Margaret Ball **1954 – 2019**

(Acting 1977)

Margaret (Maggie) Ball died in February, aged 64, having had dementia for the last few years. Maggie joined Guildhall in 1974 on the joint acting and teaching course with Middlesex University where she soon became popular, not only as a result of her humour but also for her calm unflappable demeanour. She was everyone's friend.

After Guildhall, she went into the world of outdoor advertising. Her drama skills came to the fore as she gave advertising campaign presentations to multi-million pound clients from around the world. In Japan, she was known as 'Maggie San'. Away from work she kept up her drama by acting as stage manager in student and opera productions. Maggie was generous with her time to others and was usually behind the success of parties and family events. Whilst she had several relationships, she never married and in later years seemed to revel in her single status and therefore able to give of herself to so many friends.

As her illness took hold (she was diagnosed with dementia at the age of 50), she returned to her native Suffolk to be with family and became a much-loved auntie to her many nephews and nieces. Whilst she is missed by family and friends, she is remembered with great affection and all would say that they were pleased and proud to have known her.

Gillian Cadell **1922 – 2019**

(Former Head of Acting and Director of Drama 1974 – 1985)

Gillian (Jill) Cadell, who was Head of Acting at Guildhall from 1974 and Director of Drama from 1978 – 1985, passed away at her home in Woodbridge, Suffolk on 20 May, aged 97. In the words of Principal Lynne Williams, Jill was 'a remarkable individual and an exceptional teacher: under her leadership the method by which Acting was taught at the School was revolutionised and to see her legacy still going strong after 35 years is quite astonishing'.

Jill brought three longstanding members of the Acting Department to Guildhall – Patsy Rodenberg, Ken Rea and Martin Connor – all of whom have been crucial to its success over the past four decades and who remember Jill's mentorship with great appreciation. She trained hundreds of students including Neil Morrissey who also remembered her fondly: 'she was a wonderful woman and influenced my career greatly.'

Jill left Guildhall in 1985 to look after her husband, John, who was in ill health. Upon John's passing in 1989, she moved to the Cevennes in France, converting a dilapidated old apple store into a magnificent, family home where she remained for over a decade. In 2000, she moved back to the UK and set down roots once more, this time in Woodbridge, where she became a much-loved presence in the community. Jill is survived by her daughter Selina, her son Patrick, and grandson Edwin Thomas who himself studied acting at Guildhall, graduating in 2012. Guildhall remembers Jill's remarkable contribution to the School with gratitude.

Christopher Davies **1937 – 2018**

(Vocal Studies 1961 – 1965)

Christopher (Chris) was a choral scholar at Gonville and Caius College, Cambridge from 1956–59, studying alongside Clive Swift and Derek Jacobi. On graduating, he spent his national service as baritone soloist with the Band of the Royal Signals, touring the British Isles and Germany. He was demobbed in 1961 and won a scholarship to Guildhall School to study with Walter Gruner. In the first week, he sat next to a young soprano, Barbara Kendall, whom he would later marry.

In 1962, he joined the Welsh National Opera Company's training scheme and relocated to Cardiff, touring with their Opera for All Group. In 1963, he and Barbara married in the chapel of his old college. They later bought a flat in London and, on her graduation, Barbara joined Chris in the English Opera for All Company. In 1965, together with pianist Jillian Skerry, they formed the Apollo Group, performing one act operas and concerts. It was so successful that it expanded into the Apollo Group of London, performing full length operas and themed concerts in costume.

Chris and Barbara retired to Jersey in 2004. He loved teaching singing, and

enjoyed gardening, reading, cricket and crosswords but, with the loss of his hearing, his health began to deteriorate. On 15 December 2018, he passed away peacefully at home with Barbara at his bedside. His career spanned more than 40 years and has left a legacy of love and light for all.

Sabrina Vlaskalic **1989 – 2019**

(Doctoral student from 2015)

Sabrina Vlaskalic, born in Serbia and for some years resident in the Netherlands, was a student on the doctoral programme at the School. She was knocked off her bicycle and killed in Groningen on 17 January, the day before her 30th birthday. She was a well-known classical guitarist with an established teaching practice of her own and the beginnings of a very distinguished international performing career.

From the moment Sabrina was interviewed, it was clear she was among the most passionate of students. Even filtered through an imperfect Skype connection, the force of her personality and commitment to her instrument were abundantly clear. When she arrived at the School, her energy, enthusiasm and musicality continued to impress those around her. Her curiosity was direct and challenging, and she never failed to enliven the seminars in which she took part. She was endlessly animated and, in the words of one of her supervisors, she always brought the sun with her wherever she went. Colleagues report how excited she was about all the plans she had for 2019: research, tours, commissions, concerts and recordings. Her passing represents a great loss, not only for her friends and family, but also for the guitar community and the wider musical world. The hole in the School's research community she leaves behind will take a long time to heal.

NOTICES

Jennet Campbell
1928 – 2019 (Flute)

Elyse Dodgson
1945 – 2018 (Acting)

Joseph Karl Lewis-Nunes
1979 – 2019 (Composition 2017)

Hugh McDowell
1953 – 2018 (Cello)

Thursday 5 December
Milton Court Concert Hall

The Beatles Yellow Submarine in Concert

Immerse yourself in the magical world of *Yellow Submarine* with an exclusive screening with live orchestra, raising vital funds for Guildhall School.

From alumnus Sir George Martin CBE, *Yellow Submarine* is a psychedelic musical spectacle, featuring iconic Beatles' songs.

Tickets: £85 (pre-show reception and film screening), £250 (champagne reception, three-course gala dinner and screening). To register your interest please email development@gsmd.ac.uk

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