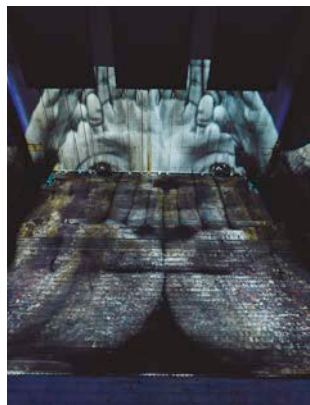


PLAY

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Guildhall
School
Magazine**
Spring/
Summer
2017



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Acting Head of Development
Jo Hutchinson

Marketing & Communications
Manager
Rosanna Chianta

Copywriter
Caroline Bishop

Art Direction & Design
Jessie Earle

Contact

Email
development@gsmd.ac.uk

Twitter
[@guildhallschool](https://twitter.com/guildhallschool)

Facebook
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Post
Development & Alumni
Relations Office
Guildhall School
of Music & Drama
Silk Street, Barbican
London EC2Y 8DT

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Welcome to the latest edition of PLAY

I would like to take this opportunity to introduce myself. My name is Helen Bradley and I have been appointed to replace Rachel Dyson, former editor of PLAY as Deputy Head of Development (Engagement).

I arrived at the School in January 2017 and it seems change is in the air. The arrival of Lynne Williams as the new Principal marks a new era in Guildhall's history. Editing this magazine has been a wonderful way for me to get to know a bit about the School's past, present and future.

In this issue we will talk about many of the changes the School has faced and continues to face: buildings, courses, staff, students and funding. But as you can see from the 40 years of Silk Street feature, regardless of the changes the Guildhall spirit is what endures.

When I arrived at the School I was struck by how friendly and welcoming everyone is. Despite being surrounded by brutalist architecture, the Silk Street building is not reflective of the atmosphere created by the staff and students. There is energy as soon as you enter the School, students practicing in corridors, meeting in the foyer, auditioning opposite the Development office. Staff and students create and thrive off this energy and I am sure in the coming months and years our new Principal will harness this to drive forward the institution to do even greater things.

I look forward to putting together many more editions of PLAY magazine and meeting as many of you as possible in the months and years to come.

Best wishes,
Helen Bradley, *Editor*



CHAMBER OF SECRETS

This February, Guildhall artists collaborated on an event like no other. *Terra Incognita: Here Be Dragons* was a site-specific light and sound installation in the unique setting of the Bascule Chamber of Tower Bridge – a dramatic, subterranean space hidden below river-level.



Chris Earlie
Head of Tower Bridge

The inception of *Terra Incognita: Here Be Dragons* was the *Son et Lumiere* event in Guildhall Yard last summer. Having seen how fantastic that was, I was having a coffee with Head of Guildhall Libraries Sara Pink and she suggested doing a video mapping event at Tower Bridge. We'd just had the Bascule Chamber approved for our *Totally Thames* event; Sara and I couldn't think of a project and space more perfectly matched.

The Bascule Chamber is located within Tower Bridge, directly beneath one of the iconic towers. It's a completely unique shape designed to allow the counterweights to swing in when bridge lifts take place. It's almost like the Victorians set it up to be an event space – it's an operational space, but the acoustic is fantastic. The Bascule Chamber is still used today for bridge lifts.

There are huge challenges to staging an event in this space. The biggest challenge is that we're bound by an act of parliament which means we have to raise the bridge at 24 hours' notice. Basically this means we could arrange an entire weekend of performances and they could be scuppered. There are lots of stakeholders involved – vessel owners, TFL, the Port of London Authority – not just your tourist stood on the side. The way we designed the event was to plan very carefully so that if we got any requests we could accommodate them – we held 16 performances across the weekend, with an hour between each.

The event surpassed my expectations. Being sat down in the belly of the Chamber, looking at what Dan and the students achieved, was incredible, from the abstract dreamscapes to the more literal visuals – watching the bridge come apart brick by brick and water flowing into the space virtually. Everyone who went had fantastic things to say about it.

Dan Shorten
Programme Leader, BA Video Design for Live Performance

From a creative point of view, I was like a kid in a sweet shop. Walking in to the

Bascule Chamber for the first time is so extraordinary. What I couldn't get away from was that there's this instantly recognisable place that you've seen a million times, which has this mysterious, secret cavern beneath it that you didn't know anything about. I wanted to focus the project on a magnification of that experience. Ideas of alternate perceptions and realities became a running theme throughout all of our visual signposts, alongside the overarching themes of bridges, connections, water; symbolic references to the bridge itself.

With all architectural mapping, when you're treating a very well-known and beautiful building, your first concern is how to do it justice. You have to understand that people want to see the space, so it's about how you welcome them in to the work and engage them in the art while allowing them to become attuned to where they are and what that feels like. This site-responsive sensitivity is part of what we're trying to do.

I think it's really important for students to work on projects like this. From an employment point of view, it gives them a real head start.

The students we attract are very practical-minded and like to be vocational in their approach, so provided we've got the people and the time to accommodate that in to a production process without impacting on the quality of the work, that's my preferred method. We can't do everything like that because then there's no real freedom for the students to make mistakes, so there needs to be some offline, classroom-based teaching too.

Amelia Kosminsky
BA Video Design for Live Performance

As first years, we only started working on the project the week before the event. Our role was to help the second years, Ruairidh Nelson and Andrew Monks, with the show and to help Dan with the maintenance. There was a bit of content creation – I made a small piece with Toby McManus for the main chamber, and I made the soundscape for the machinery room.

The space is very eerie and incredibly beautiful at the same time. You feel like it's steeped in history. The first day we arrived on site, we were given the (very scary) security briefing and then they told us we had two bridge lifts that day. I've lived in London for nearly a decade and I've never seen the bridge lift, but we had two in one day! It's very hard to imagine but what happens in the main

chamber is the roof comes all the way down; the roof is the weight system for lifting the bridge. Behind where everyone was seated during the show was a row for all the projectors – anything that wasn't in that area had to be moved.

It's incredible that this experience is part of a course. So far, in my first year, our projects have been working on Blackpool Illuminations, a project for Guildhall Festival, and then this. There aren't many university courses where the third project you do is at Tower Bridge!

Ours is a brilliant course because we all work together. We're not just learning from the teachers, we're learning from the older students. When you're working on any live event, there's always a feeling of excitement and anticipation, but also, that until we open the doors to the public, it's our little secret. When you're inside Tower Bridge until 10.30pm and it's just you, your course mates, your teachers and no one else, it feels very special.

Abbi Asante
BA Performance & Creative Enterprise

I wrote, recorded and produced an original song entitled '*Wash Over Me*' which I sang as audiences exited the Bascule Chamber. I serenaded them as they walked out back into reality.

The main challenge I had was internal, my creative identity. At first, I tried to be abstract with the work I produced, to fit it into such an unorthodox performance space. But I decided that instead of changing my art for the space, I would change the space with my art by bringing in my personality and song style. I ended up bringing forward a pop song with strong roots in soul and R&B.

It sounds cheesy, but while I was singing up to the audience at the bottom of the cold and damp chamber, seeing audience members smiling, and stopping to listen, it made me feel all warm and fuzzy inside. Somebody approached me afterwards and said that my performance made them forget about the cold, claustrophobic environment of the chamber and guided them out with a skip in their step.

This experience at Tower Bridge concreted my vision as an artist and made me realise that it's not always necessary to compromise who I am to make a performance work. Staying true, and knowing who I am as an artist, which is naturally ever-changing, is vital. This experience has also taught me that I need to get fitter – it is nothing but stairs in that place!



Congratulations, Class of 2016

More than 200 students were presented with their degrees at the School's annual Graduation Day at City of London's Guildhall on Friday 4 November 2016.

A distinguished group of Honorands were also made Fellows and Honorary Fellows of the School over two graduation ceremonies (a first for the School), attended by over 800 staff, students and guests.

The Chairman of the Board of Governors, Deputy John Bennett, welcomed graduands and guests to both ceremonies, which also featured speeches from Vice Principal & Director of Music Jonathan Vaughan, Vice Principal & Director of Academic Affairs Professor Helena Gaunt, Alderman and Sheriff William Russell and the Right Honourable The Lord Mayor Alderman Alan Yarrow.

This year, those made Fellows of the School included:

Stuart Calder, Associate Producer
Janet Farmer, Opera Department Manager
Joy Farrall, Senior Tutor in Wind, Brass and Percussion and Chamber Music
Elizabeth Marcus, Vocal Coach, Staff Accompanist & Professor of Harpsichord
Derek Rodgers, former Head of Junior Guildhall

Honorary Fellowships were awarded to past Chamberlain and Finance Director of the City of London **Christopher Bilsland**, writer and composer **Stephen Hough CBE**, Music Director of The Royal Opera **Sir Antonio Pappano**, former Chairman of the City of London's Policy & Resources Committee **Sir Michael Snyder**, and long-term Guildhall School supporter **Peter Young**.

Elizabeth Marcus gave the acceptance speech on behalf of the Honorands in the morning ceremony, while Sir Antonio Pappano gave the acceptance speech in the afternoon.

The School's special prizes were also awarded over the course of the two ceremonies, including Gold Medals to **Oliver Wass** (Music), **Claudia Jolly** (Acting) and **Victoria Shillingford** (Technical Theatre). The Lord Mayor's Prize and Lady Mayoress' Prize were awarded to **Rory Beaton** and **Carl Maloney** respectively, while **Marina Koka** and **Emma Paetz** received Sheriff's Prizes. **Scott MacIsaac** was awarded the Chairman's Prize and **Francesca Chiejina** the Principal's Prize. **Didier Osindero** received the Lutine Prize for Junior Guildhall.

School news

Student and alumni success

No fewer than four Guildhall alumni were recognized at the 2016 British Composer Awards in December.

In the Choral category, baritone and composer **Roderick Williams** (Opera 1995) won for his reimagining of William Byrd's *Ave Verum Corpus*; **Oliver Leith** (Composition 2014) triumphed in the Small Chamber category with *A Day at the Spa*; **Tansy Davies** (Composition 1998) won the Stage Works prize for *Between Worlds*; and experimental musician **Leo Chadburn** (Recorder 2001) won best Chamber Ensemble piece for his work *Freezywater*.

Current student Baritone **Dominic Sedgwick** has been selected by the Royal Opera House as a Jette Parker Young Artist. One of five singers selected for the 2017 intake, Dominic will join the two Guildhall singers who continue on the programme into their second year,

soprano **Francesca Chiejina** and tenor **Thomas Atkins**. British baritone Dominic was selected from 365 applicants from 61 countries. The Young Artists are an international group of outstanding professionals at the start of their careers who have undertaken formal training and have already worked with professional companies. They are not students, but contracted, salaried employees of the Royal Opera House, who work full-time over two years. Outside the opera house, Dominic was seen creating Damyan in Julian Philips's *The Tale of Januarie* (see page 12) for the Guildhall School this March.

Elsewhere, current PhD student **Daniel Kidane** received the Award for Artists from The Paul Hamlyn Foundation. Daniel is a London-based concert composer whose music ranges from solo pieces to large orchestral works. Often drawing from experiences from his own background and upbringing, Daniel's compositions explore social narratives, especially multilingual interactions in everyday life.

School news

Professor Barry Ife receives knighthood



Professor Barry Ife became the first Principal of the School to be knighted in office when he was named in the New Year Honours list shortly before he stepped down from his post.

Sir Barry, who left the School on 31 January 2017, received the knighthood for services to performing arts education after working in higher education for 47 years and at the School for 12.

Speaking about his knighthood, he said it was "above all a resounding endorsement of the Guildhall School's world-leading training".

Alumnus Bryn Terfel (Opera Studies 1989) was also knighted in the New Year Honours list, while Honorary Fellow Sir Richard Eyre was made a Member of the Order of the Companions of Honour.

Alumnus Clive Rowe (Acting 1987) and Dr Stuart Wood, Research Lead at the School, received MBEs.

Guildhall says goodbye to Professor Barry Ife

Guildhall staff and students staged a special send off at the School on Friday 2 December 2016 to say thank you and goodbye to outgoing Principal Professor Barry Ife.

The Guildhall Festival, traditionally staged at the end of the autumn term, finished with a gala showcase in honour of Barry and his wife Dr Trudi Darby where students performed some of the couple's favourite pieces of music and theatre.



A travel scholarship for Guildhall students was also created in Professor Barry Ife's name. Despite the extensive planning surrounding the event, all involved managed to keep the plan secret from its honoured guests, who were duly surprised on the day.

Barry said: "We were completely overwhelmed by the warmth of the send-off and the affection with which everyone contributed to an unforgettable evening. I have already thanked the ring-leaders, but it seemed to me that the whole world came together to wish us well. The scale of the logistics does not bear thinking about – that alone would qualify you for world-leading status – and all without the slightest hint that anything was afoot!"



Highlights included a performance by the Guildhall-based Grainger Brass Ensemble, a rousing *Samba Claus* by the Guildhall percussionists and actors and singers coming together to perform the title song from *Oklahoma!*

Informal speeches by Student Union President Tom Steer and Head of Music Administration James Alexander were followed by drinks in the Silk Street foyer and a presentation of leaving gifts, including a whole School photo and framed architectural pictures of the Silk Street building when it first opened in 1977.

Students' digital designs bring exhibits to life

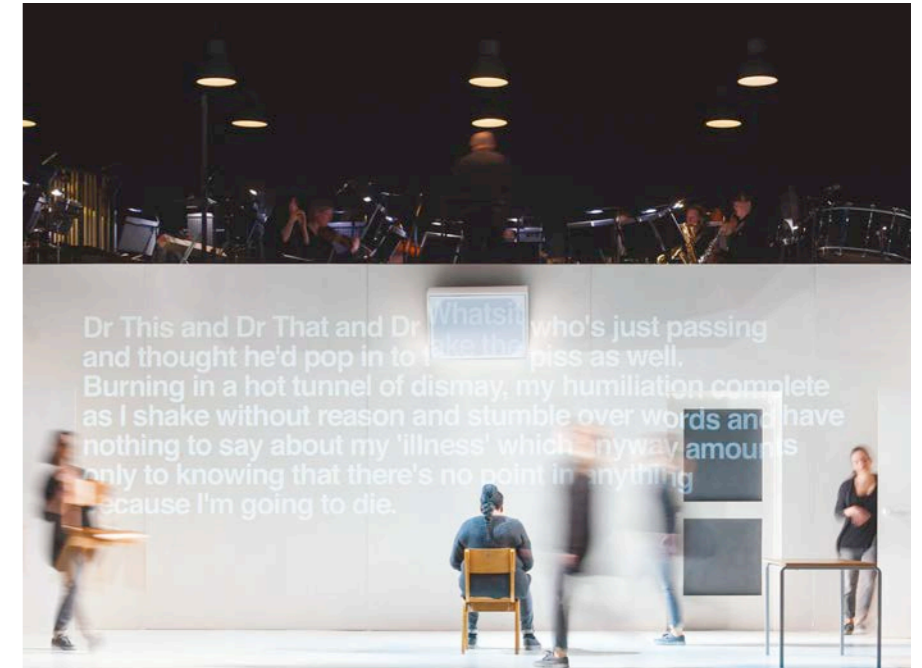
Digital technology developed by staff and students at the Guildhall School is helping bring to life exhibits across London.

At the Barbican, third-year design realisation student Oscar Selfridge was commissioned to build the sculptural installation *Numina* for artist Zarah Hussain. The sculpture was a series of tessellating pyramids based on Islamic geography, and was brought to life by digital mapping from lecturer Dan Shorten and second-year Video Design students Ruairidh Nelson and Andrew Monks. The electronic soundscape was designed by Head of Electronic Music, Mike Roberts and composed in collaboration with students of the Electronic Music department.

In the Barbican Curve Gallery, design realisation students Lana Rake-Lasmane, Sunny Smith and Rebecca Spall were commissioned to paint a backcloth for the Bedwyr Williams exhibition *The Gulch*. The cloth was the main feature of the first installation in the exhibition.

Over at the City of London Police Museum, Guildhall students on the BA Video Design for Live Performance and Technical Theatre Arts courses designed and installed several key exhibits linked to the stories surrounding Jack the Ripper. This included a virtual reality installation recreating a 1888 police cell and a 3D printed replica of the gun used in various crimes connected to the investigation.

The City of London Police Museum has free admission, and is accessed through the Guildhall Library on Aldermanbury.



Student and alumni success

Guildhall School and Royal Opera House production 4.48 Psychosis wins a UK Theatre Award

4.48 Psychosis by Philip Venables, the inaugural Composer-in-Residence at the Guildhall School and The Royal Opera, won the Achievement in Opera award at the UK Theatre Awards in October 2016. The show has also been nominated as Best New Opera Production at the 2017 Olivier Awards.

The first operatic adaptation of a work by the late radical British playwright Sarah Kane, *4.48 Psychosis* premiered last May to five-star reviews.

Venables' opera is the result of the Guildhall School's inaugural Composer-in-Residence studentship which leads to a doctoral research degree. Fully funded by the School and supported by The Royal Opera, it offers one composer every two years the chance to be Doctoral Composer-in-Residence over a three-year period. During this time the composer researches and writes a major work to be staged by The Royal Opera at the end of the residency.

The Guardian described *4.48 Psychosis* as "a remarkable achievement", adding: "Above all it confirms Philip Venables' reputation as one of the finest of the younger generation of composers working today."

Guildhall welcomes new appointments



Acclaimed saxophonist *John Harle* becomes Visiting Professor Guildhall was delighted to welcome **John Harle** as Visiting Professor of Saxophone in the Wind, Brass and Percussion department in October 2016.

John will prepare creative saxophonists on the Guildhall Artist Masters programme in Performance for the demands of modern professional life. As a result of his appointment, applications to study saxophone at Guildhall Artist Masters level remained open for an extended period this spring.

An Ivor Novello Award-winning saxophonist, composer and record producer, John has performed with countless orchestras and conductors worldwide, and his playing has been a catalyst for new saxophone concertos by composers including Michael Nyman, Sir John Tavener and Sally Beamish.

He is the composer of two operas and over 100 film and television scores including the epic 14-hour score to Simon Schama's *A History of Britain*, while his Saxophone Concertos album is seen as the definitive recording of the major classical works for saxophone.

Andy Taylor heads up Theatre Technology

In other staff news, **Andy Taylor**, formerly a Lecturer in Sound in the Technical Theatre department, was appointed Head of Theatre Technology in January following the retirement of Steve Huttly. Steve left the School after more than 20 years, six of them as Head of Theatre Technology.



Andy said: "The role of Head of Theatre Technology is a great opportunity to build on the solid foundation left by Steve Huttly. The whole team are great to work with and there are some amazing developmental opportunities on the horizon. The pathway has such a successful history that we have a lot to live up to, but it's an exciting and passionate place to learn and I'm very much enjoying being part of such a committed and inspiring team."



Flashback

Tartuffe by Molière, July 1974

Were you part of this production? If so, we would love to hear from you, hear your stories and see your photographs. Please get in touch: alumni@gsmd.ac.uk

MAKING A SCENE

With a ground-breaking partnership with the Royal Opera House and the premiere of the first opera to be commissioned from within the School's own ranks, opera making at Guildhall is going from strength to strength. But what goes in to this complex artform? And how do you train opera makers of the future? We spoke to Head of Composition Julian Philips and Writer in Residence Stephen Plaice to find out.

The theatre is full; the audience waiting with anticipation. In the orchestra pit, musicians from every faculty settle in their seats, eyes glued on the conductor. The deputy stage manager lines up her cue. Backstage, singers from the opera course are poised for curtain rising. They're all preparing for the world premiere of *The Tale of Januarie*, the first opera to be written by an all-Guildhall School team. But what does it take to get here? How do you make an opera?

"With huge difficulty", answers Professor Julian Philips, Guildhall's Head of Composition and composer of *The Tale of Januarie*. "There are all sorts of flippant ways of thinking about opera – the quote that springs to mind is by a conductor who once said 'opera is a monster, it eats everything'. There is something horrifically monstrous about the human demands it makes of everybody – it's like being put in a tumble dryer on maximum setting and whizzed round until you've got no energy left. But there's something so special about a creative enterprise that lots of people are contributing to."

The relationship between composer and librettist is key. "You've got to have an idea that a composer and writer feel jointly strong about so there's a shared connection to some material – that's how you make an opera", Julian explains.

For Julian and Writer in Residence Stephen Plaice, that material was Chaucer. *The Tale of Januarie* is based on Chaucer's *The Merchant's Tale*, a comedy of love and age which follows the story of a wealthy old knight (Januarie), whose young bride (May) falls in love with her husband's servant. Despite Januarie's controlling nature and occasional meddling from the gods, the lovers must find a way to consummate their passion. It's a bawdy tale of lust and cuckoldry and the comedy is enhanced by the use of Middle English – the first opera to be written in this language.

As programme leaders on the MA in Opera Making & Writing – a one-year programme delivered in association with the Royal Opera House which brings together composers and librettists and supports them in the creation of a new chamber work – it was only a matter of time before Julian and Stephen were asked to write an opera for the School. "We thought it would be useful for the singers and opera makers to see how that process works for a full-length piece" explains Stephen. "They've seen at every stage what we've been doing and how we've been putting it together."

Shadowing composers and librettists at work is an important part of the School's approach to training opera makers of the future. It's a model Guildhall has devised in partnership with the Royal Opera House, in close collaboration with Associate Director of Opera, John Fulljames, through the development of two game-changing programmes.

Launched in 2014, the MA in Opera Making & Writing allows composers and writers to focus on how new opera is created, developed and performed. There's a great emphasis on collaboration and artists understanding each other's process. Over the course of a year, students shadow works at the Royal Opera House (usually a chamber and a main stage production) so they acquire first-hand experience of the day-to-day workings of the institution. At the same time, they receive individually-

tailored tuition from Guildhall professors. The idea is that through mentoring and observation, students gain valuable insight into how to work successfully in opera with all the creative team members involved – conductors and directors, singers and instrumentalists, designers, stage managers and more.



"It's a strong link," explains Stephen. "The MA students go along to rehearsals and attend performances. They meet everybody in the commissioning hierarchy at the Royal Opera House so they know the leading personalities. Kasper Holten [outgoing Director of Opera] recently delivered a very good session for the students and his successor will hopefully do the same thing. There are also additional opportunities for our writers and composers to produce work, whether it's with the Royal Opera House's children's opera, or our composers getting involved with mentoring younger composers on the Fanfare project. We're always looking to make those bridges."

In addition to the MA, there's the Doctoral Composer in Residence studentship, a unique, three-year role which supports a composer in writing a major new work to be staged by The Royal Opera. It's another pioneering approach, spearheaded by Julian, who developed the programme following his tenure as the first Composer in Residence at Glyndebourne (2006 – 2009). Philip Venables was the first composer to take up the Guildhall and Royal Opera studentship. His adaptation of Sarah Kane's *4.48 Psychosis* premiered in May last year to rave reviews, won the UK Theatre Award for Achievement in Opera (see page 9) and has been nominated for an Olivier Award for Best New Opera Production.

During rehearsals for *The Tale of Januarie*, the theatre doors have remained open. "This year's MA contingent have been at rehearsals a lot, so they've seen the moments where the tension mounts and the fur might fly – that's all part and parcel of putting a show together" says Stephen.

"The great thing about working on an opera while you're teaching and helping students to do the same thing is that it's all terribly fresh. They can observe your choices – not as some kind of paradigm, but as one response to the challenges", adds Julian.

It's not just an important training process for composers and librettists. Singers on the Opera Course have followed the journey from page to stage – a process that began 18 months ago, with the first read-through of the libretto.



“The process of working on a new opera is incredibly liberating, because you're so used to coming to a piece that has been performed many times and there's a real weight of responsibility in that”, explains Anna Sideris, who plays May in the double-cast production. “For *The Tale of Januarie*, we had Stephen and Julian coming to all our rehearsals, so they could advise us all the way through.”

This is echoed by Bianca Andrew, who sings the role of the nymph Flycap. “No one had ever seen or heard *The Tale of Januarie* before, or met its characters, so we had freedom to create them ourselves. Julian's compositional style is fantastic and serves the drama so well – it is original and inventive, yet still acknowledges its operatic heritage. Some parts were so difficult at first that I wondered how I would ever learn them, but day by day it just seemed to happen naturally. I haven't felt this kind of osmosis before when I have prepared other roles from the canon of historical composers. I think that's because I was creating a character and learning its music at the same time – we were *playing* and creating instead of seeing ourselves merely as interpreters of an established piece.”

Then there's the challenge of singing an opera in Middle English, an artform that didn't exist when Middle English was spoken. Singers were coached throughout the process and the opera was supported with funds from the Arts & Humanities Research Council through the Cross-Language Dynamics project led by the University of Manchester.

Key to Guildhall's approach is the emphasis on the collaborative process, and on artists understanding each other's process. “I don't think we've had that in opera writing before”, muses Julian. “I think we're reinventing something that was there in the 19th century, even before, where librettists and writers were attached to opera houses so got to understand how operas were made and what goes in to the whole process. It's something that has been lost that we're restoring.”

The role of the librettist is central to the creation of new opera but it's a role that's little understood. “Throughout the 20th century, the librettist became rather a peripheral and marginalised figure”, explains Stephen. “It's largely because you can't have much of an effect in the last couple of weeks once you've moved on stage. That brings a sense that the writer is peripheral to the process and somehow that became historically ingrained in people's minds.” Part of the rationale of the MA programme was to raise the status of the librettist in the process again, a culture that is starting to take root in the wider industry through the work of its graduates.

One of those graduates is Ruth Mariner, who returned to Guildhall in February to chair a conference in collaboration with the Royal Opera House, which brought together writers from different backgrounds to share ideas and discuss opportunities in the sector. Demand for *The New Librettist: The Role of the Writer in Opera* exceeded expectations and the conference had to move to a larger venue. It also marked the launch of The Librettist Network, which aims to develop the craft of libretto writing, raise the status of librettists within the industry and find new voices within opera through an online community and regular programme of events.

Looking ahead, opera making at Guildhall shows no signs of abating. Na'ama Zisser, the second Doctoral Composer in Residence, will have her new opera exploring the relationship between Jewish Kantorial singing and traditional operatic singing premiered by The Royal Opera in 2018, and the MA programme continues to produce outstanding new works.



“What we're trying to do is establish a culture educationally and in practice”, says Julian. “Stephen and I lead the programme but I don't think either of us works as if we're the keeper of a sacred flame. We're just helping people to develop and understand the implications of the choices they make, and to support writers and composers from a range of different positions in what they're doing artistically. The special thing is establishing within Guildhall – which benefits from Music, Acting and Technical Theatre departments – a safe space for people to develop their craft.”



A photograph of a man in a blue and white checkered shirt playing a trumpet. He is in the foreground, looking intently at his instrument. In the background, other musicians are partially visible, including one playing a saxophone. The setting appears to be a jazz club or rehearsal space with warm lighting.

Takes one to know one

Guildhall's new Head of Jazz, Malcolm Edmonstone, tells PLAY how he's shaping the department to deliver training that mirrors the life of a professional jazz musician in the 21st century.

In four decades, Britain's longest-running jazz undergraduate course has delivered a succession of top flight jazz artists into the professional world. Stacey Kent, Jason Rebello, Cleveland Watkiss and, more recently, Anthony Strong, are just some of the names that studied at Guildhall – as did the department's new Head of Jazz, Malcolm Edmonstone.

Between studying jazz piano at Guildhall during the late 90s and becoming Head of Jazz in 2015, Malcolm's full and varied career has included playing, arranging and teaching. He toured with Marion Montgomery, wrote and played for three series of *Strictly Come Dancing*, became Jacqui Dankworth's musical director, accompanied Liza Minnelli, recorded extensively for radio and television and made his BBC Proms debut last summer.

After teaching at Guildhall for many years he is now leading the department as a man on a mission – to equip his students with the skills they need to become an employable jazz musician in the modern world.

"The thing that's at the core of our philosophy is that we understand the world after college," he says. "I take very seriously my responsibility to train our students for the jobs that do exist. As a jazz musician you can be uniquely placed to have an incredibly varied and fulfilling portfolio career. I don't know a single person who just plays. Instead, most professionals have careers that involve playing, recording, teaching, production, composing and arranging. I really think that a leading conservatoire education should mirror that."

To reflect the evolving nature of the industry, he's made significant changes to the course to ensure that teaching students how to make a living from jazz is not just a part of the curriculum but "absolutely integrated". So there's a new module on scoring for woodwind and strings – a big element of Malcolm's own career – that aims to give students confidence in writing before they get into the professional arena. A new 'world rhythm' class provides core rhythmic training, while a weekly combos class teaches students how to work with others in a small band, the results of which are showcased in twice-yearly public performances. What's more, by this autumn he hopes to create a resident studio orchestra along the lines of world-leading pop and jazz orchestra Metropole which would be a training

ground for students looking to get into that "financially and musically rewarding" part of the industry.

The vocational nature of the course has impressed first-year jazz pianist Sadie Roach. "I wasn't aware of half the things a jazz musician could do!" she says, adding that neither was she expecting the course to be so practical. "All the classes relate to each other. Everything is directly relevant to what we do and what we are going to be able to do as a professional musician. It's really emphasised how to work with other musicians."

Sadie is an example of another change Malcolm has implemented – opening up the course to musicians who don't come from a classical music background. Sadie was influenced by her blues musician father, and didn't study classical piano. At Guildhall, she's following the new commercial pathway, which offers non-classical tuition and doesn't require potential students to play a classical piece at audition.

"The classical pathway is still available and for some people is an extraordinary opportunity," says Malcolm. "But I had this sneaking suspicion that if on a jazz course you ask candidates to play a classical piece then there were a pretty hefty number of students who we just weren't getting through the door. I think a jazz course in 2017 should be as open to someone who came through the gospel tradition and arrived at jazz that way as it is to those who have classical training."

Since the commercial pathway was introduced, he's seen the results at audition. "We offer places to people from a much wider range of musical and social backgrounds than ever. I was so thrilled to see this and I can't wait to work with people who have backgrounds in classical music but also in blues, soul and RnB."

Though initially daunted by the prospect of joining students with classical training, Sadie says she has felt completely supported by Guildhall and doesn't think her lack of classical knowledge has affected her. "The teachers are very personal. They have seen what I have and they are working off the base I have provided," she says.

Personalised teaching is another core element of Malcolm's ethos, and key to that has been expanding the department to five or six professors per instrument in order to create stylistic variety. His extensive industry connections have resulted in some exciting new appointments including award-winning jazz singer Liane Carroll and acclaimed producer James Knight.

The wide-ranging talents of the teaching staff can help open students' eyes to professional opportunities, as third year saxophonist Sam Knight (no relation) discovered when Malcolm sent him to James Knight to further his understanding of commercial sax playing – not a side to the business Sam had previously had the opportunity to learn about. "Malcolm swayed me on to another path that is going to make me more employable for sure. He recommends something because he knows it's going to be best for you," he says.

Sam is frequently amazed at the size of Malcolm's crammed contacts book, which has led to some remarkable masterclasses. "He even brought in a pilot for a commercial airline to talk about how to cope in high pressure situations. That's an example of the realness, he's not just focusing on the music, he's focusing on anything that could help you flourish and improve in every area."

Students also approach Malcolm with ideas – and he doesn't recall saying no to anything just yet. "They have invested a huge amount, not just financially," says Malcolm. "If they need something and we are not providing it then it's a no-brainer to me to make sure their needs are met. I passionately feel I have a responsibility to make sure people are catered for."

As his students leave Guildhall and set out on their own path, it's clear they will be well equipped to forge a career in jazz with myriad possibilities. As for Malcolm, being Head of Jazz is one more strand in a varied portfolio career that has carried him a long way since his own student days, and still is – literally.

"I live in Bath, 104 miles from the front door of the School. I can assure you I am doing [the job] for the right reasons," he laughs. "I love the School, I love the staff. It's a living and breathing community and I really feel that. Every day I go to work and think 'this is amazing'. I'm doing it because it's an incredible opportunity to take something great and make it the best."



CHILD'S PLAY

In July 2016 a group of ten actors and musicians made an intense nine-day trip to refugee centres in Germany and Belgium as part of Wind-Up Penguin, a theatre company formed by Guildhall students with one admirable aim: to bring joy to disadvantaged children. Here, Guildhall actor Tegen Short reflects on the experience.

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Day One Willkommen in Berlin!

I have volunteered a lot in my life, it's a big passion of mine. I'd wanted to do something to help refugees for a really long time, so when I found out about Wind-Up Penguin at the Freshers' Fair in my first year at Guildhall, I jumped at it. We fundraised for some of the trip and then the rest of it came out of my own pocket. I worked at a greengrocer's all of last year to help pay for it.

We set off on the trip two days after the end of term, so we didn't have the chance to make the show before we went. It was exciting because we were very much thrown in the deep end when we all met up at the airport.

We arrived in Berlin in the afternoon, got to our hostel and then spent the rest of the day brainstorming and devising a new work, which was really fun. We were going to be performing to refugee children who didn't speak English, so it couldn't have any words. We discussed

themes with a global appeal to kids and decided on animals. We devised a story about a little penguin that was travelling around different countries, trying to make friends and finding new skills, partly mirroring the lives of refugee children.

Day two first performance

We did our first two performances in a school in Berlin, first to refugee children and then to the German kids. The first show was very nervewracking, but we managed to pull it out of the bag! The show itself was only around 30 minutes long, and then we staged a workshop which was the best bit, because we could interact with the children. Watching the show, the kids really wanted to delve into everything we were doing; they wanted to learn the songs, they wanted to copy a mime sketch that me and another actor, Ellis, created for the show, and they wanted to play with the penguin! When we performed it to the German kids, two girls from the refugee group asked their teachers if they could come along and see it again, which was really lovely.

Day three to five a hectic schedule

We would get up at around 6.30am, get a train far out of Berlin to a refugee centre, do a show, get the train back, have lunch, get the train somewhere else and then do a second show in the afternoon. By the time it got to about 5pm we were all absolutely shattered – but it was fantastic.

The show evolved with every performance, and we figured out what worked and what didn't. We would add some music or maybe a bit of movement, or get the kids

involved. It just developed like that, in a really organic way. It could be hard seeing the children as they were so young and sometimes distraught, but watching their faces light up and laugh at the little sketch was beautiful. In general we were really impressed with what Germany is doing for the refugees. It's fantastic. They have so many camps in Germany, so well organised; very clean, very kind places. And all the people working in the refugee camps were so lovely. I think the way in which they run things is something that everyone – including us in the arts world – need to make people aware of.

Day six on to Belgium, Walloon region

The refugee camps were much bigger in Belgium. I think that's because there's much more space; they're in the middle of nowhere, mainly. The response from the children was very similar to in Germany. In the workshops, the kids just loved having violins and guitars to play with – they'd tackle us to the ground trying to play one note on the violin. There was one boy of about three years old. All the parents, even his dad, tried to play the trumpet, and then this little boy picked it up and absolutely destroyed all the parents! It was fantastic, and so funny!

One of the hardest things was leaving and knowing the joy they felt would not be sustained. You would get such a close connection with the kids for two hours, having an absolute laugh, running around and making a fool of yourself, and then it was time to go. They'd cling on to your legs and chase you down the stairs. Some of the kids who could speak English asked 'when are you coming back?' It was so tough because the likelihood of me seeing them again was extremely small.

Day nine coming home

It was a really great experience. As an actor, I got a lot out of it. I found out about my own process, about working with a team and communicating things very clearly, very simply and very quickly without using language at all. It was really helpful and you don't really get that skill without going to another country and doing something like that.

But I wish we'd had more time to teach the people who are working there some of our games or songs, so they could continue what we started. I think that should be the next stage of the project.

The trip has spurred on my love for volunteering. Being able to do something creative whilst volunteering was really lovely as it combined my two passions. I think we are going to try and keep doing as much as we can. It was nine days out of my life, just a speckle of dust in my energy and my time, and I feel I could do so much more.



In 2012 two charitably-minded Guildhall students, Elisabeth Swedlund and Ioana Macovei-Vlasceanu, had the idea of performing original musical theatre pieces to children in orphanages in Romania, Macovei-Vlasceanu's native country. And so Wind-Up Penguin was born. Since that first trip more than 50 Guildhall students have volunteered to join them in their mission to uplift the lives of underprivileged children in difficult circumstances. Drawing on the global contacts of the School's international student body, Wind-Up Penguin has now organised ten projects abroad, performing to over 10,000 children across the world, from hospitals in Colombia to schools in Brazil and the slums of Mumbai.

"I'd done lots of previous volunteering in developing countries but I always wanted to do something more artistic," says Elisabeth. "Guildhall was a great place for that to be done."

Now a registered charity, Wind-Up Penguin does fundraise, but the trips are at least part-funded by the students themselves. "Guildhall has helped us significantly. But the concept is still that when someone joins one of the teams they agree to take part in the fundraising and then fund the rest themselves."

But it's all worth it. "The reception is amazing, and that's why we always want to go back. These performances are really special moments both for the team and for the children."



40 YEARS OF SILK STREET

Four decades after Guildhall moved into its Barbican home, PLAY looks back through the years to find out how, after a somewhat chaotic start, the building has allowed the School to grow into the world-leading, innovative institution it is today.

Shortly after the Guildhall School moved into the Barbican complex in 1977, student Paul Fryer (Acting 1978) found himself back in the empty Victorian building in John Carpenter Street that had housed the School for 90 years, a building beloved by those who studied there for its vitality, its history and its eccentricities.

“I think we all had a great affection for the old building,” recalls Paul. “There was an extraordinary atmosphere because it was so full of life. It had been such a vital space for such a long time and then all of a sudden there was no one there. I think we were all a little bit sad to leave.”

But after nine decades, it was time for the School’s actors and musicians to make memories in new premises that had room for them – something the cramped old building was sorely lacking. “There was a real shortage of practice rooms for musicians, so they used to use the cubicles in the gents’ loo!” says Paul. “You’d go in and there would be an oboist in there practising. It was very funny.”

Guildhall’s new home would mark a decisive step away from its Victorian origins and towards the future. As part of the avant-garde Barbican development, set to be a new landmark for London, the School would gain bespoke, state-of-the-art facilities and cement strong relationships with the London Symphony Orchestra and Royal Shakespeare Company, which would become resident next door at the Barbican Centre.

After years of planning and building, students finally decamped to Silk Street on 2 May 1977 at the beginning of a hot summer, only to find it wasn’t completely finished. Teething problems included

a heating/cooling system that veered between extremes and threatened to damage the School’s new fleet of Steinway grand pianos; no common room or canteen; and an unusable theatre that, as Paul Fryer explains below, spoiled plans for a trio of opening productions.



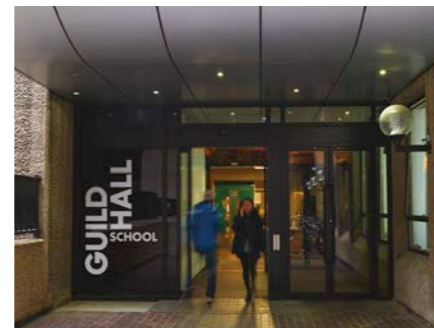
The Silk Street foyer in 1977

It would take time for students and staff to get used to this new environment: instead of the noise and lively atmosphere of John Carpenter Street there were sound-proofed studios, empty streets and a big hole in the ground next door where the Barbican Centre was yet to be built.

But despite this inauspicious start, that initial cohort of 570 full time students soon adapted to the new building’s hard-edged, ultra-modern style, most teething problems were ironed out (although some may say the air conditioning still doesn’t work properly), and the School bedded into its home, expanding its student body year on year and helping to inject new life to the

Barbican area. In the 40 years since it opened the Silk Street building has done what it was intended to do – allowed the School room to grow and its students’ creativity to flourish. Its world-class performance facilities and close collaboration with the professional companies at the Barbican Centre have helped attract top flight professors to the teaching staff and produce world-leading musicians, actors and theatre technicians. Its location has been key to the development of the School’s pioneering outreach programme Creative Learning, established in 1984, which gives students opportunities to innovate outside Silk Street’s immediate walls and has cemented the School’s reputation in the local community and beyond – so much so that Guildhall Connect, as it was then known, won the Queen’s Anniversary Prize in 2005. In 1993 further investment allowed Guildhall to open student accommodation in Sundial Court, catering in particular to the increasing number of international students applying to the School and thus boosting its global reputation.

Over the years Guildhall’s first-class facilities have helped draw the industry’s best through Silk Street’s front door. To name just a few, in 1983 Stephen Sondheim came to Guildhall to oversee the first British production of his musical *Merrily We Roll Along*, with then student Jacqui Dankworth in the cast. In 1986 Leonard Bernstein collaborated on a memorable production of his ambitious musical theatre work *Mass*, while in 1988 William Christie directed Guildhall actors and singers in an acclaimed production of Purcell’s *The Fairy Queen*.



As the School launched world-class performers and technicians into the industry, it reaped the rewards, with many famous alumni coming back to share their expertise and experience with current students. Cellist Jacqueline

du Pré visited for the School’s 100th anniversary celebrations in 1980. The recently graduated Bryn Terfel returned in 1995 to join Guildhall students in performing Britten’s *War Requiem* conducted by Richard Hickox at St Paul’s Cathedral. Alumnus Sir George Martin became a fellow of the School in 1996 and returned again in 2006 to give a talk about his remarkable career, which kickstarted an extraordinary celebratory event in his honour two years later.



However, as the School’s student body grew in line with its ambitions, by the early 21st century the resources at the Silk Street building had become almost as stretched as they had been at John Carpenter Street so many years before (though students hadn’t yet resorted to practising in the toilets). So it was that in 2013 a further capital project saw the School expand over the road into Milton Court, a phenomenal £90m new building whose cutting-edge facilities gave the School the resources it needed to continue to nurture its unique creative spirit into the future, just as Silk Street did back in 1977.

“John Carpenter Street was a bit rough and ready. But rough and ready places are usually highly creative and that was the feeling in that building,” says Paul Fryer. “When we moved to the Barbican we thought it was a little bit cold and clinical to start with. But I would say now it’s anything but. It has a wonderful kind of vibrancy, I think because you have different creative disciplines working together. That kind of creative energy is what makes it a very attractive place to be.”

A Brutalist phoenix from the ashes

Intended to bring new life to a part of the City of London devastated by German bombers in World War Two, the development of the Barbican area in the 1960s was considered the largest and most ambitious urban scheme in Britain at the time.

Young British architects Chamberlin, Powell & Bon were appointed to the task in the mid-1950s. Inspired by the urban developments of Franco-Swiss architect Le Corbusier, they devised plans for a mixed complex of luxury housing and office buildings incorporating cultural and leisure facilities, aiming to entice new residents to an area whose population had declined sharply. With its high-rise towers, terraced apartment blocks, network of pedestrian walkways elevated above the ground, and lakes and green spaces nestled around the concrete structures, this remarkable complex would showcase modern, high-density, inner-city living.

Plans went through numerous incarnations during the late 50s and early 60s. Initially Guildhall’s concert hall and theatre were to be shared with professional companies – a notion later quashed by the School’s Principal from 1965, Allen Percival, who insisted it should have separate facilities from the Barbican Centre, which was itself a late addition to the plans and had to be shoehorned in.

Chamberlin, Powell & Bon’s ambitious designs led to a lengthy and complicated construction process starting in 1963 and finishing nearly 20 years later. Challenges included constructing the highest residential buildings in Europe at the time (126m), fitting out more than 2,000 flats and mounting part of the underground tracks between Moorgate and Aldersgate on rubber bearings to reduce vibrations to the flats and arts centre above ground.

Despite a year-long strike halting construction work in 1966-7, the first part of the development opened in 1968 – the residential block Speed House. One of its first tenants was Peter Hall, outgoing director of the Royal Shakespeare Company, which was itself to find a home at the Barbican Centre when it eventually opened. But that wasn’t going to be for many years yet, and in 1972 the City of London nearly abandoned the arts centre project altogether when inflation quadrupled the £10m estimate. Finally, the Guildhall School opened its doors in 1977, joined by the Barbican Centre next door in 1982, when the Queen, attending the official opening, described the entire £153m complex as “one of the wonders of the modern world”.

Love it or hate it, this vast monument to concrete is now Grade II listed and remains one of London’s best examples of post-war Brutalist architecture.



Barbican Centre

‘John Carpenter Street was a bit rough and ready. But rough and ready places are usually highly creative’



Stephen Sondheim's Company, 1980



Adrian Thompson (Opera 1977), Professor of Vocal Studies

For my last term as a student at Guildhall we moved into the new building, after Easter. In the first week they were actually still on the roof finishing off and there were pneumatic drills and everything going on; there was an awful lot of noise everywhere. I remember the first day like it was yesterday. It was a great move and I think Guildhall wouldn't be what it is today if we hadn't have moved.

I know many people are rude about the Silk Street building but I love the style of the whole Barbican complex and I think the Guildhall School is actually very welcoming. When you come in the entrance, there are students hanging out in the foyer and all sorts of activity going on, which is quite different to the more formal entrance halls of a lot of other conservatoires. A lot of students that come to audition find it very friendly and welcoming.

The Guildhall School is really my natural home. I do teach elsewhere but all my affections and emotions are with Guildhall. But it's not just affection for the building, it's the people that are in it. We have a great staff and I have had some fantastic students over the years, so the whole thing adds up to being a great experience.

John York (Piano 1971), Professor of Piano from 1975 to 2008

I went to John Carpenter Street as a student from 1966. I remember it being adorably eccentric. The room where my teacher, Cimbro Martin, taught was on the top floor miles away from anything. The noise was incredible from all the rooms, all playing piano at the same time. When we came to the new Silk Street building there was a certain amount of calmness. All the studios were more or less the same size, unlike in the old school. Everybody felt in the same boat and equal, which was a new thing.

The Silk Street building was very much a creature of its time, extremely hard-edged, concrete, there were no soft colours anywhere. I quite liked that. It felt bang up-to-date. And the rooms themselves, they had very much industrial carpeting, nothing very nice on the floors, but it was smart. The paint was that sort of airforce green, which nowadays would probably be very Farrow & Ball but in those days was obviously very job lot!

I remember distinctly that they had not fathomed out how to have proper refreshment availability during the day. Coffee and tea was served on trestle tables in the foyer made by the cleaning ladies.

They forgot completely about air conditioning. When they discovered the shortfall they installed massive air conditioning units between all the studios which were all completely self-contained and sound-proofed when Silk Street was built. The aircon then destroyed the sound-proofing completely, because the sound bled through the aircon ducts! Plus the heating didn't work very well and there were many days when it was either so hot or so cold in the studios.

In various places around the building there were storage radiators which had stone benches upon which were upholstered cushions. They were wonderful places to sit; you could warm your bum before you dashed back into your freezing cold studio to teach a lesson! I brought my kids in once, years ago, and they always remembered what they called 'the warm places' in the building!

Paul Fryer (Acting 1978), Professor at Rose Bruford College

We were the first people into the new building, half way through our second year. I remember it very distinctly indeed. The idea was that the theatres would open with three realisations of the Dream – Shakespeare's *A Midsummer Night's Dream*, Britten's opera based on the play and Purcell's *The Fairy Queen*. But it never quite happened! The orchestra pit in the new theatre had been designed so that it would go down in two sections, front and rear. But they didn't bother to find out if both sections would go down to the same level. And one of them wouldn't – it literally had concrete underneath and couldn't be moved! The idea was to do the Shakespeare with Mendelssohn's original score with a live orchestra in the pit and singers on stage. In the end what we had to do was record the score with the orchestra in the concert hall, and then use a recording of the score with live singers on stage. The opera of course couldn't go ahead because they couldn't get the opera into the pit, so we had to go back to John Carpenter Street and use the old theatre, and we were

the only people there. Then unfortunately I think the poor old *Fairy Queen* just got cancelled! So you might say it was slightly chaotic.

The orchestra pit issue was fixed later on. Certainly when we did our musical in our third year they had a 24-piece orchestra in the pit so they must have solved it by then. I think they had to dig out underneath so the other half of the hydraulics would go down.

When we moved to Silk Street there was nothing there. The Barbican arts centre was a hole in the ground. We used to look out of our dressing rooms and all you could see was straight down into this huge pit which was going to be the Barbican. At the weekends, if we were called in for rehearsals, the place was deserted. There were no shops around, no cafes. I think we felt a little bit as though we were pioneers, and I guess we were!

Pamela Lidiard (Performance 1980), Deputy Head of Keyboard Studies

There was a wonderful porter called George who knew everyone and ruled the roost at both John Carpenter Street and then Silk Street. You had to stay in with George because if you weren't, you never got a practice room. He was friendly if he was in the mood to be friendly but managed things his way and there was no court of appeal! I remember stories of professors who got in his bad books and suddenly found themselves without a room to teach in. George's right hand man was the much-loved Dusty, who used to visit the student bar when his shift was over and then rather unsteadily ride away on his bicycle.



Nick Hirst former Facilities Manager who worked at the School from 1983 to his retirement in 2016

Originally we were called Hall Keepers. In those days we were all dressed like the Blues Brothers with dark Burton suits on and black ties and white shirts. I took advantage of that. I play blues myself and in the early 90s I did a spot in the student revue in the theatre. I came on in my Hall Keeper's outfit and someone brought a hat and a pair of sunglasses out and I did this transformation into a Blues Brother!

We've had more and more students through the years, so there's been this sense that the building was getting busier and busier. For the Facilities department there are a lot more people to deal with now. In the old days people would set their own classes up if it was a small arrangement, but now we do this for them. I think part of the reason is health and safety; 30 years ago there was less emphasis on that. Back then if people had a big request they came to the desk and wrote it in the diary, but with the sheer number of requests now, this wouldn't work. It's all done online these days. It's a much more professional operation.

The most interesting night of my whole career was in the early 90s when I was working on a Saturday evening and Ravi Shankar came in and did a concert for Indian high society in London. It was just invited guests. He set up in the hall with burning candles. Then George Harrison came in. I was walking around the building with him trying to find Ravi Shankar's dressing room. That was the most memorable thing I've done!

Another time Rostropovich came in – as well as conducting the Guildhall Symphony Orchestra he was putting on *Peter and the Wolf* at the Festival Hall and the narrator was Christopher Plummer. I was on the front desk and he telephoned saying 'This is an urgent request, I'm calling from JFK airport and I need to speak to Mr Rostropovich'. I asked my colleague, Roy, to go upstairs. He went up and Rostropovich was talking to his students and his wife was right by the door. She said 'We don't know Mr Plummer'. She hadn't met him! So I had to tell him 'I'm terribly sorry but they don't seem to know you'. At which point I had to hold the phone away because he was bellowing so loud! I managed to calm him down and finally Rostropovich came to take his call.

During my time at the School it was great to meet all the students and staff. Thinking of ex-students who become famous, I struck up a friendship with Dominic West and remember how after he left I met him one time for a drink in the Blues Bar, Soho. He was always so down to earth, not just with me but with the other Hall Keepers too.

Back then when the building shut at 9pm the students would go to either the St Paul's or the King's Head pubs on Silk Street. I'd lock the building up and then go and join them. On one occasion in the St Paul's I even met Leonard Bernstein. He conducted the Bernstein Mass in 1986 and after one performance he came to the pub after and offered to buy us all a drink!



THEN & NOW

Matt Smith (Tuba 1997) explains how keeping an open mind at Guildhall led him to create Education Group, the world's leading provider of interactive workshops for school children, covering diverse subjects including music, dance, forensic science and even virtual reality.

I started playing piano at the age of seven, until one of the teachers at my school spotted my potential on tuba. I was fortunate to go on to win a sixth-form scholarship to Chetham's School of Music.

My experience of Guildhall was an interesting one. I had wanted to be a professional tuba player, but when I got to Guildhall I realised there were so many other tuba players that it wasn't necessarily going to be a viable option. I went to an audition for the Hong Kong Philharmonic and there were 300 other tuba players going for that job. It highlighted for me the lack of job opportunities.

However, because Guildhall offered so many other opportunities it pushed my career in a different direction. There were lots of side courses at the school that really took my interest. For example, there was a brilliant man called Trevor Ford teaching people about the business side of being a musician. I found that fascinating and something I really enjoyed. These lessons at Guildhall prepared me very well for the practicalities of business.

Also, as part of the Performance and Communication Skills course [now part of Creative Learning] we had the chance to apply improvisation skills in a classroom setting, and that really appealed to me. This area of performance highlighted other opportunities for me and other musicians. I found working with children rewarding and I enjoyed teaching in a classroom environment.

I had another brilliant teacher called Jim Anderson. He came along to a lesson and told me about his visit to a school where he demonstrated the tuba. At the time, I lived in a house full of teachers, and they said if music was linked to the curriculum then they would be interested in having workshops in their schools. I thought that idea had real potential so I started thinking about setting up a company to meet this need.

Whilst still at Guildhall I won the Deutsche Bank Award, a bursary awarded to undergraduates with an idea for a creative business. This helped me to set up the business and move it forward. Before that point money was very tight. Schools preferred to meet me in person, so I used to catch a train or borrow someone's bike, put the tuba on my back and go to a few different schools. When I was at Guildhall there was only one computer. I think I was actually banned from the library because I used to print out my sales brochures and I used up all

the ink! The Deutsche Bank money went towards buying a computer and a car.

My business was initially called Music Education Workshops because it was just music workshops. It was just me at the beginning. I would deliver the workshops and do pretty much everything. In 2001 we started to deliver dance workshops, and then it grew and grew. We now have around 300 people trained to deliver workshops on a huge range of topics – art, history, forensic science, dinosaurs and then the big one, virtual reality (VR). I think it's fair to say we are the largest company in the world delivering workshops in schools in the interactive, curriculum-linked format we have. We work in the UK, Australia and in America.

I love the variety of the job and I feel we can really make a difference, for example our new VR workshop on anti-bullying can really challenge and change children's perspectives. So, it's not just about running a successful company. Some years ago, I went into a school to deliver a workshop alongside a top trumpet player, Niall Keatley. A few years later one of the pupils from the workshop said to me 'Oh I remember your workshop, it was so inspiring.' That pupil was James Fountain, who went on to Guildhall and is now Principal Trumpet with the Royal Philharmonic Orchestra. He must have been about 10 or 11 when we did the workshop. It shows we really are making a difference. Many kids say our workshops are one of the best days they've ever had at school.

I now sit on the advisory board for Guildhall's Creative Entrepreneurs Scheme, a business incubator supporting creative start-ups. I think it's important to emphasise that all musicians are small businesses. They need to know how to run all aspects of their career including the legalities, accounting, insurance and time management. These are things I enjoy, and it's exciting to see such a wide range of creative ideas pass through the school.

My advice to Guildhall students nowadays would be to take as much advice as you can! Don't be blinkered to simply learning your instrument, try and learn about all the things around you, meet as many people as you can and keep your options open because you never know when you might need these skills. That's the good thing about Guildhall, there are so many different opportunities to be creative.

Since leaving Guildhall Jules Buckley has forged an innovative career writing, arranging and conducting non-classical orchestral music. He tells PLAY about his varied experiences including working with Quincy Jones, winning a Grammy, bringing the sound of Ibiza to the BBC Proms and setting up the Heritage Orchestra, which comedian Tim Minchin described as the 'coolest symphony orchestra on the planet'.

CHANGING THE TUNE

How did your interest in music begin?

Learning the trumpet at school was the beginning of my love affair with music. But at heart I wasn't a classical musician, I was definitely a jazz musician from a very early age. I was determined to get into that.

I started at Guildhall studying trumpet on the joint course – it was a jazz course really, but you had to do two years of core classical studies as well. After two and a half years I stopped that course, took the rest of the year out, re-auditioned and went back on the composition course – which was a classical course completely.

Why?

Looking back now, it's quite clear. When I arrived at Guildhall a whole new world opened up to me – I was hearing all these amazing chamber ensembles, visiting soloists and guest conductors. I hadn't been exposed to that when I studied music in an after-school environment in Aylesbury. I think I felt 'jazz is the way, I don't know what that classical music is about'. Then I got super inspired at Guildhall by hearing all this amazing music played with care and passion.

I began to feel the need to express myself through composition – a seed that had been there anyway when I had started to write for brass bands and big bands in my teenage years. But the ultimate catalyst for swapping course was the fact I needed to change my embouchure. Anyone who has had to go through an embouchure change knows there is a moment where you go back to square one and you can't really play that much for a certain period of time, maybe six months. During this time I started to write even more, then I decided to quit and re-audition, much to the shock of my folks!

I don't play the trumpet now at all, not since 2002. It sits there on my piano looking at me.

Was Guildhall supportive?

Totally, which is good because it was quite a risk. There were a million things I didn't know about writing and I needed to find them out and learn. At that age when you have all these amazing students around you, you do feel that pressure to be at a certain level and there were definitely some black holes in my understanding.

Despite studying on a classical course you then moved into non-classical orchestral music when you founded Heritage Orchestra with your producer friend Chris Wheeler in 2004. Was it a case of wanting to break the rules you'd learnt?

I'm not so sure. I think to me, so much of the image of classical music is steeped in something that's not really what it is. I felt it was so formal and stuffy that I just wanted to try to not be bound by those things. Musically speaking it is unbelievable. But if you walk down the street and see a poster for classical music, it's like, who are they trying to attract with this advertising style? When we set up Heritage it was about seeing opportunities to perform and not wanting to do it in a conventional way. I think

at the time I had a disdain for authority, let's put it like that!

We were just going to do one gig at [London club] Cargo and that was it. We got about 35 players crammed on to the stage – we stole all the stools from the restaurant to get enough chairs. It was hilariously scrappy style, but it seemed to capture the imagination. I think part of that was because it didn't feel like there was a barrier between the ensemble and the audience.

We did five or so of my pieces and a selection of stuff that was hip at the time. We didn't play classical music and actually we've never done that. You could say it's a non-classical ensemble. Not anti-classical but non-classical.

You've since worked with many symphony orchestras on non-classical projects. Is it hard to get them to adapt?

I don't think so. The key to getting the orchestra on board quickly is to make sure they really dig what you've written and feel like you understand their language and their instruments.

There are a lot of arrangements out there that are really boring to play, and at a certain point orchestras just start to think 'we just play loads of long notes and the guy at the front takes all the acclaim and we are just like wallpaper'. These incredible orchestras should never be wallpaper. So I always try to give them a challenge and make sure the craft I put on paper is as high as I can make it. I also think the choice of soloist with orchestra is key. I try to make sure that a project has artists involved that are going to inspire the musicians sat with them.

You've collaborated with such a varied roster of artists, including Basement Jaxx, Skepta, Arctic Monkeys and Coco Rosie. How do you approach their different musical styles?

When I was growing up I'd listen to loads of pop music and music from all different spheres. Now, when meeting a musician for the first time to discuss a programme, I try as quickly as possible to get on the same page as them. I think most of the musicians I work with feel I have a good understanding of their world. There's often a presumption that because you studied at a music college you only looked at classical music and maybe a bit of jazz, but actually I think the case is that thousands of super talented students are into a lot of other stuff, and it just so happens that they are ninjas at the violin or whatever. So I guess a life learning about popular music has stood me in good stead.

You became Chief Conductor of the Metropole orchestra in 2013. What have been the highlights of your time with them?

One was our first BBC Prom with Laura Mvula in 2014. That was a highlight because when I took the position of Chief Conductor my aim was to try to raise the profile of the orchestra on an international level. The second highlight was winning the Grammy Award together with Snarky Puppy last year. That was something I never imagined happening. It felt a bit like being ten years old playing a five-a-side football tournament and winning in the last minute – you lose control of your emotions. It was amazing.



Jules Buckley and Quincy Jones at the BBC Proms

Doing the Ibiza Prom with Pete Tong in 2015 was a big risk. Were you worried it wouldn't work?

Definitely. The BBC Proms is a fantastic festival that supports great ensembles and new music the world over and there was a lot of cynicism and scepticism about why this event was taking place. When you have dedicated your life to music and to hopefully pursuing it in some form of excellence, it felt like we could be machine-gunning everything we had worked so hard on. So I was really worried about it, but luckily for us it went the other way.

You've cited Quincy Jones as an influence, and then you got to arrange a BBC Prom with the man himself. How was that?

If you look at Quincy's path in music, he was a jazz trumpet player from a very young age. He got into writing and producing, and had a real entrepreneurial spirit. I suppose it's something I've always greatly respected and was massively inspired by, so when the opportunity came from the Proms to try and put together a programme, he was top of my list. I didn't imagine he would go for it – but then he did!

I went over to LA and hooked up with his team and we talked about a game plan. It was like a dream. It was great on so many levels because I was able to bring in other writers from my generation and involve them in the concert too. Q sent me a letter afterwards that was very humbling and I think we will probably be seeing each other again in July in Stuttgart.

What advice would you give to students at Guildhall now?

Take advantage of everything that's on offer but don't take everything super seriously. Use the opportunity to explore all the different things you could do, and just try and enjoy it, because it will be over after a few years.

I only have positive things to say about the teaching I received at the School. The teachers are all working professionals at the top of their game, so it's an incredible environment to be around. And if you look at some of the Guildhall alumni who are smashing it week in week out, it shows there's no challenge too high. Absolutely anything is possible.

Find out more about Jules at serious.org.uk/artists/jules-buckley, the Heritage Orchestra at theheritageorchestra.com and the Metropole Orkest at mo.nl

MUSIC

Nick Betts (Trumpet 1989) and Daniel Newell (Trumpet 1998)

Earlier this season, two Guildhall alumni were appointed to the prestigious Orchestra of the Royal Opera House. Nick joins as Sectional Principal Trumpet and Daniel joins as Principal Cornet.

Elitsa Bogdanova (Viola 2012)

Already a Leverhulme Fellow, Elitsa joined the Consone Quartet, winners of the Royal Over-Seas League Ensemble Prize 2016.

consonequartet.com

Anthony Bramall (Conducting 1981)

Anthony has been appointed Chief Executive of the Munich's Münchner Gärtnerplatztheater.

anthony-bramall.com

Audun Breen (Trombone 2014)

Audun has been appointed Principal Trombone in the Oslo Philharmonic.

Ben Gernon (Conducting 2012)

Ben has been announced as Principal Guest Conductor of the BBC Philharmonic. The 27-year-old British conductor has worked with the orchestra for two years, conducting interactive concerts as part of The Red Brick Sessions and core repertoire. He will formally take up the position in autumn 2017.

bengernon.co.uk

Kris Garfitt (Trombone 2015)

Kris has been appointed to the Wechsel Posaune position in the German Radio Philharmonic Orchestra.

Emma Kerr (Opera Studies 2015) and Elgan Llyr Thomas (Opera Studies 2015)

Emma and Elgan have been announced as Scottish Opera 'emerging artists' for 2016/17.

Mezzo-soprano Emma will play Cherubino in the dementia-friendly performance of *The Marriage of Figaro*. Emma and Elgan will both perform in *The Trial* and *Opera Highlights*.

Mica Levi (Composition 2008)

Mica has been nominated for an Academy Award for Best Original Score. Her nomination for the score of Pablo Larrain's *Jackie* makes her only the fifth woman in Oscar history to be nominated in this category. Mica previously garnered critical acclaim for her work on the 2013 film *Under the Skin*.



Mica Levi

Hamish Mackay (Vocal Studies 2014)

Hamish has founded his own company The Opera Story which commissions new work and performances. The most recent is an opera based on Snow White called *Snow*, written from the libretto to three different composers writing an act each.

theoperastory.com

Nao (Jazz Voice 2010)

Singer Nao has been nominated for best British Female at the 2017 BRIT awards.

thisnao.tumblr.com

Joanna Park (Violin 2015)

Joanna has won a position in the Southbank Sinfonia.

Sam Wilson (Percussion 2015), Maddie Cutter (Cello 2016) and Andrew Power (Cello 2015)

This trio of alumni have been touring internationally with contemporary music composer, producer and performer, Anna Meredith.

annameredith.com

DRAMA

Josh Dylan (Acting 2016)

Josh has been announced as the Best Supporting Male at the 2017 Offies (Off West End Awards). Josh was awarded the honour for his role in *Sheppey* at the Orange Tree Theatre.

Simon Haines (Acting 2014)

Simon made his West End debut as Christopher Wren in Agatha Christie's *The Mousetrap*, playing at the St Martins Theatre until September 2017.

Sarah Lancashire (Acting 1986)

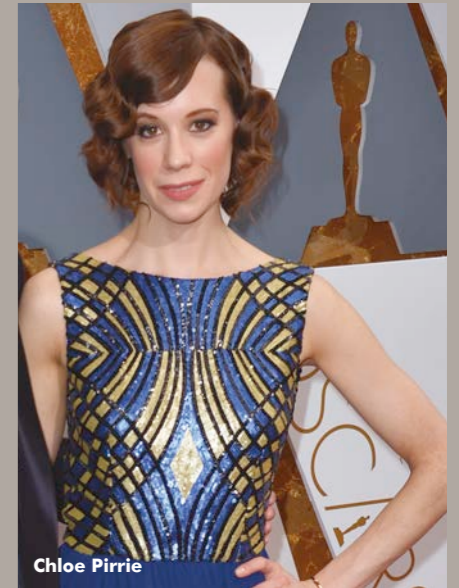
Sarah was awarded Best Drama Performance at the National Television Awards for her role in BBC crime drama *Happy Valley*.

Emma Paetz (Acting 2016)

Emma has been playing in *You're Human Like the Rest of Them* at the Finborough Theatre, the first UK revival of three short plays by British poet, novelist and literary critic B. S. Johnson.

Chloe Pirrie (Acting 2009)

Chloe recently starred as Emily Brontë in the BBC drama *To Walk Invisible*. The drama focused on the three years in which the sisters wrote the novels that would make them famous.



Chloe Pirrie



Sarah Lancashire

Arieh Rosen (Technical Theatre 2005)

Since his graduation Arieh returned to Israel, where he has had an extremely interesting and varied career. He has been involved with festivals and with innovative fund-raising events for Israeli museums. For the past five years he has had a job with the Polish Cultural Institute in Tel Aviv, arranging reciprocal cultural events in Poland and Israel. Recently, he has been appointed as Cultural Attaché at the Israeli Embassy in Tokyo.

Olivier Award Nominations

Three Guildhall alumni have secured nominations for the 2017 Olivier Awards. **Freddie Fox (Acting 2010)** has been nominated as Best Actor in a Supporting Role for *Travesties* at the Apollo theatre, **Niall Ransome (Acting 2015)** wins a cast nomination for Best New Comedy with *The Comedy About a Bank Robbery* and **Neil Austin (Technical Theatre 1992)** receives a nomination for Best Lighting Design for *Harry Potter and the Cursed Child* at the Palace Theatre.

Recent Releases

CDS



Danish String Quartet
Thomas Adès (Composition 1988) Per Norgård, Hans Abrahamsen
ECM Records



Jubilo
Alison Balsom (Trumpet 2001)
Warner Classics



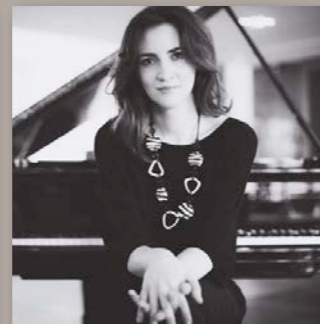
The Ben Cox Band: Round and Round
Ben Cox (Jazz Studies 2015)
Cinnamon Records



A Midsummer Night's Dream
Ceri-lyn Cissone (Acting 2014), Alexander Knox (Acting 2015), Frankie Wakefield (Acting 2015)
Monteverdi Choir and LSO
LSO Live



Fours Vol. I
Alam Nathoo (Saxophone 2006) Tom Farmer (Bass 2006) Hannes Riepler, Dave Ingamells
Self released



Ivana Gavric: Chopin
Ivana Gavric (Junior Guildhall)
Edition Classics



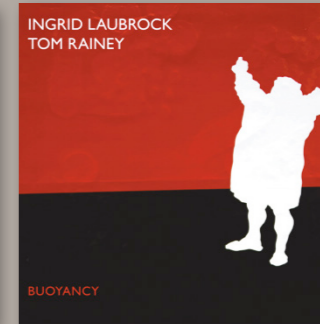
Sounds to Pictures Volume 1
Tim Arnold featuring Jonathan Hill (Violin 1995)
Conversations
TA Music



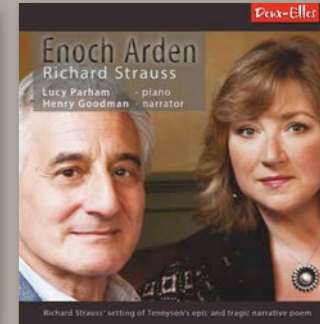
Aziza
Dave Holland (Double Bass 1967), Chris Potter, Lionel Loueke, Eric Harland
Dare2 Records



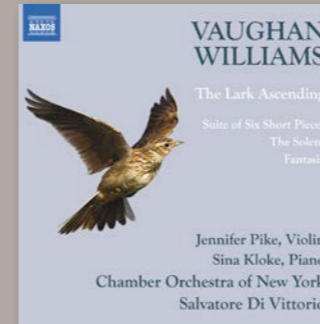
What the World Needs Now... Is Love!
Stacey Kent (Jazz Voice 1991)
Candid Records



Ingrid Laubrock / Tom Rainey: Buoyancy
Ingrid Laubrock (Saxophone 2000)
Relative Pitch Records



Enoch Arden
Lucy Parham (Piano 1989) and Henry Goodman
Deux-Elles



The Lark Ascending
Vaughan Williams
Jennifer Pike (Violin 2009)
Chamber Orchestra of New York, Salvatore Di Vittorio
Naxos



Buxton Orr: Songs
Nicky Spence (Opera Studies 2009), Iain Burnside, Jordan Black, Nikita Naumov (Double Bass 2010) and members of the Edinburgh Quartet
Delphian

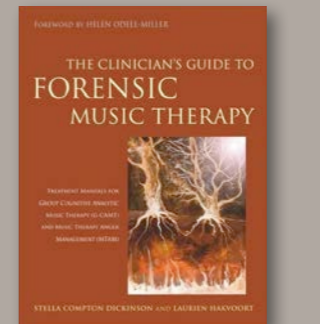


K-Syran Smoke In My Veins
K-Syran (Acting 1995)
Intimacy Records



So Many Things
Anne Sofie Von Otter (Opera Studies 1982)
Brooklyn Rider
Naive

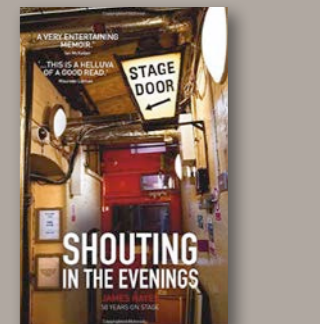
BOOKS



The Clinician's Guide to Forensic Music Therapy
Stella Compton Dickinson and Laurien Hakvoort (Music Therapy 1994)
Jessica Kingsley Publishers



Hello at Last
Sarah Gilbert (Speech and Drama 1991)
The Write Space Publishing



Shouting in the Evenings: 50 Years on the Stage
James Hayes (Acting 1965)
Matador

In Memoriam

Trish Arnold 1918 – 2017

(Head of Movement 1989 – 1995)

Trish was born in Peebles, Scotland on June 19 1918. From an early age she loved to dance. This led her to train at the Sadler’s Wells School, followed by a brief career as a dancer. In 1947 she made the decision to stop performing and have her children Sonia and Peter.

Encountering the work of Sigurd Leeder led Trish to experiment with the dynamics of movement and their spatial implications, concentrating on the ‘why’ of a movement rather than merely the steps and form. As Head of Movement at LAMDA and later at Guildhall, she would embrace these principles. Her attention to detail continued long after she had officially retired, tutoring the MA in Training Actors. Trish’s influence at Guildhall is inestimable and her work continues in Canada, Italy and most of the major English drama schools.

I used to call her ‘Movement Teacher’s Anonymous.’ She was always ready to give advice at the end of a telephone line, or in person. Whatever the question, she would give you her carefully considered opinion, with “Have you tried....?”

We celebrated her 90th birthday in the old gym at Guildhall; she had come to visit an Historical Dance class. Trish accepted an invitation to the dance and we watched amazed as this old lady transformed in the arms of her young man and danced a section of the Waltz Quadrille.

I shall miss her.

Farewell Trish.

She is survived by her daughter Sonia Olsen, seven grandchildren and eight great grandchildren.

Wendy Allnutt
(Head of Movement 1995–2017)

Barbara Bines

(Vocal Studies 1972)

Barbara Bines (née Large) had a delightful soprano voice which was matched by a charming personality.

Like many of us on leaving Guildhall, Barbara dabbled in light music and what used to be called ‘musical comedy’, and sang in several summer season shows in coastal resorts. But before long, she returned to her real loves of oratorio and song, and was much sought after as a soloist for choral societies in the south and east of England. She also developed a thriving practice as a voice teacher, taking great pride in her students’ successes. She cared passionately about how young people were taught, so it was a natural progression for her to venture into adjudication at music festivals where she was renowned for her informative, friendly and fair criticism.

She died on 9 February 2017, two days after her 74th birthday, of ovarian cancer – an illness she had tackled uncomplainingly and with typical stoicism. She is survived by her husband, Jeffrey.

Christine Webber (Vocal Studies 1968)

Sara Coward

1948 – 2017

(Acting 1970)

Actor Sara Coward has died of cancer aged 69.

Since 1977, Sara has been best known for her role as Caroline Sterling in *The Archers*. In addition to appearing in *The Archers* she was also a writer and stage actor. Born in Eltham, south east London, Sara attended the local girls’ grammar school before taking a degree in English and Drama at Bristol University. She then trained at Guildhall where she won a competition for a radio contract, then joined the BBC Drama Repertory Company.

Initially she joined *The Archers* for a period of three months, yet her character proved so popular she stayed on the show for the next 40 years. She was sympathetic to her character’s love life, once saying: “The poor girl was only

trying to find the right man; she just happened to search in some pretty peculiar places.”

Princess George Galitzine

1925 – 2016

(Acting)



Princess George Galitzine has died aged 91.

Born Jean Mary Dawnay in 1925, Jean attended the City of London School for Girls and then the Guildhall School, studying acting. When the Second World War broke out she joined the WAAF aged just 17, then transferred to FANY (First Aid Nursing Yeomanry), serving in a unit that undertook espionage. Posted to Bletchley Park, she worked with famed codebreaker Leo Marks.

After the war Jean got into modelling and was courted by major fashion houses and magazines. In 1958 Jean made her film debut in romantic comedy *Wonderful Things* and was hailed as the new Grace Kelly. But she later moved away from the movies, becoming the presenter of BBC panel show *What’s My Line?* and, later, a freelance fashion advisor for clients including Marks & Spencer.

In 1961 she met her future husband, Prince George Galitzine, descendant of one of the noblest houses of Imperial Russia. They married and had a daughter.

In later life Jean devoted herself to charity work and received an MBE in 2012 for her work with Youth UK. She was also

the President of the Terence Rattigan Society, having been a neighbour and long-time friend of the playwright.

Anne Pashley

1935 – 2016

(Music)

Anne Pashley, who has died aged 81, was both an acclaimed soprano and an Olympic medal-winning sprinter.

Sport came first. In 1956 she was one of only nine women to compete for Britain at the Melbourne Olympic Games, winning a silver with her teammates in the 100m relay. She retired from the sport shortly afterwards and turned to music.

Anne studied singing at the Guildhall School where she met her future husband, tenor Jack Irons. After graduating she made her professional debut in 1959 at Sadler’s Wells, before going on to perform at Glyndebourne. She made her Royal Opera debut in 1965 as Barbarina in *The Marriage of Figaro*. Over the next 30 years she performed numerous times at Covent Garden, Glyndebourne and opera houses across the world, as well as starring in BBC TV opera productions and radio broadcasts. She later retired to a small town in the south of France.

Sue Phipps

1931 – 2016

(Music)

Agent and manager Sue Phipps, who has died at the age of 84, first became interested in music during her childhood in Kenya, before arriving in London aged 16. Two years later she enrolled at the Guildhall to study singing and piano whilst keeping house for her father’s younger brother, the tenor Peter Pears, and his partner, composer Benjamin Britten.



After graduating Sue took a job with London concert agency Ibbs and Tillett – who represented Britten and Pears – and also worked for the Aldeburgh Festival. She then married arts administrator Jack Phipps and the pair set up their own agency in London, taking Britten and Pears with them at the height of their careers.

In later years Sue resumed singing herself, and she and husband Jack ran the Summer on the Peninsula festival at Alderton in Suffolk.

David Rose

1924 – 2017

(Acting 1950)

David Rose, television director and producer, was born on November 22, 1924 in Swanage, Dorset. He came to study acting at Guildhall, graduating in 1950.

In 1971, David Rose was appointed Head of English Regional Drama at the BBC. On his watch young talent such as David Hare, Willy Russell and Stephen Frears were nurtured and developed. His work was diverse and innovative and he produced dramas including *Z-Cars*, *The Ken Campbell Roadshow*, Mike Leigh’s *Nuts*, Alan Bleasdale’s *The Black Stuff* and *Penda’s Fen* by David Rudkin.

David was two years off retirement when Jeremy Isaacs invited him to become Head of Fiction at the new Channel 4. Over eight years he approved the making of 136 films and the commissioning of iconic soap, *Brookside*.

He died on January 26 2017, aged 92 and is survived by his wife Karin Bamborough and his children.

Peter Skellern

1947 – 2017

(Piano 1968)

Born in the Lancashire mill town of Bury, Peter was from a musical family, and after attending high school he won a place to study the piano at Guildhall.

After graduation he formed a progressive rock group and after the band disbanded, he continued to compose songs. The heartfelt ballad *You’re a Lady* became

his breakthrough hit in 1972 and rose to No 3 in the hit parade.

Although his only other Top 20 hit was *Hold on to Love* in 1975, Peter was now set on a career of live shows and broadcasts. In the 70s, he was a regular on the Radio 4 show *Stop the Week*, for which he wrote and performed topical songs. There were also television series, including *Happy Endings*, which took the form of six mini-musicals.

Alongside the tours and television appearances, Peter continued to compose for television and the stage. He wrote and sang the theme for the series *Billy Liar* and co-wrote *One More Kiss Dear* for the soundtrack of the 1982 film *Blade Runner*.

Peter was a committed Christian and in 2014 he was accepted for ordination training; shortly afterwards he was diagnosed with an inoperable brain tumour. He completed his training; and became a minister in October 2016 when the Archbishop of Canterbury approved his simultaneous ordination as deacon and priest.

Peter is survived by his wife, Diana, his children, Timothy and Katherine, and four grandchildren.

Hazel Wood

1936 – 2016

(Vocal Studies 1968)

Talented Mezzo-soprano and singing teacher Hazel Wood has passed away at the age of 80 after suffering from dementia and cancer.

Hazel took postgraduate studies at the School in the late 1960s before embarking on a singing career with particular focus on French song and German lied. She worked with BBC singers until 1970 before taking on roles for the Glyndebourne Festival Opera and Atelier Lyrique de Tourcoing.

Hazel was also a widely respected teacher, working in the drama department of Arts Educational as well as Christ’s College, Cambridge, Trinity College of Music and Birkbeck University. She later chaired the Association of Teachers of Singing and was awarded honorary life membership in 2011 for services to teaching and the association.

Ailsa Wynn-Williams

As Wardrobe Assistant on West End show Peter Pan Goes Wrong at the Apollo Theatre, Ailsa Wynn-Williams (Technical Theatre 2016) is charged with maintaining the costumes and managing quick changes during the show. She tells PLAY how setting someone on fire, fixing Captain Hook's boots and washing moustaches is all in a day's work.

I've always enjoyed maintaining clothes, even before doing anything theatrical. Clothes washing was my favourite chore in the house, I find it really satisfying! Initially I went to Guildhall as a stage manager. But because on the course we were able to do both costume and stage management I found myself enjoying my costume allocation more.

Myself and the Head of Wardrobe are always the first people in the theatre and the last to leave. Tuesday is the first show of the week so there's a bit more maintenance to do to get the costumes back to their top look, because they've done a whole week of shows. We arrive at around 1pm and wash the wigs, sort the clothes we get back from the dry cleaners, check there's nothing wrong and fix anything that is. We may need to reglue shoe soles, restitch seams that have come apart, or replace feathers that have fallen off Peter Pan's hat. We also have four loads of machine washing and four different types of hand washing to get through every day.

Everything is labelled, down to tights, socks and the dress shields that fit in the armpit of costumes to save them from sweat. When we were learning the dressing plot [the document that outlines all the costume cues in the show] we didn't know the costumes very well, but now I can look at a pair of socks and know exactly who they belong to and where they should be.

If you work on a show where you are acquiring the costumes beforehand often you will know each actor's dress size, shoe size and height before you meet them, which is a bit strange! Out of everyone on the show we have the most contact with the actors; we are getting them changed and seeing them in vulnerable positions. So it's really important to have good communication and you definitely need a good rapport. In quick changes it's a team effort between yourself and the actor, so you have to be able to talk to each other and ask if what you're doing is ok. Communicating is the key to getting along. At the half of the show I'll go to the stage and set up all the quick changes as far as I can, which means setting out the costumes in a particular way that you've rehearsed with the actors so you're able to put the costumes on as fast as possible.

There are a lot of quick changes in the first act, so it's non-stop running from one side of the stage to the other. The first act is so busy; when I was learning the dressing plot I had to write as much of it as possible on my hand and arm because there's no time to get out a piece of paper and look at the next thing to do as you're constantly moving. Now it's all in the brain.

Even though we do know the show well there are always things that can go wrong, so there's always adrenaline going when the quick changes are coming up and you have a mini rehearsal of the moves you need to do before the actor appears in front of you.

One of the most challenging dressing points in the show is when I have to get Captain Hook changed. I can only get him changed so far until I hear my next cue and then I have to run, set up another quick change and start doing that. On one particular occasion, I was dealing with the second quick change when another actor came up to me and said Hook's boots were broken. The situation taught me how well I needed to know the show because I had to go back and look at the actor's shoes and see what was wrong with them, all the while remembering what was going on onstage.

I wear a dressing belt which looks like a waiter's apron and in that I have bits and pieces I need for the show, like a lot of safety pins! One of the characters gets set on fire before he goes on stage so I carry a lighter with me ready to set him alight.

Once the show comes down we reset as much as we possibly can onstage. That gives the actors a chance to go back to the dressing rooms and get changed, and put all their costume pieces and towels into washing bags. As I make my way back to Wardrobe I knock on everyone's doors and collect their washing bags. Each evening we have to clean the two moustaches that are worn in the show to get the glue off. We'll also do all the hand washing and one load of machine washing, and then we'll put another load of washing on overnight. I finish at roughly 10.30pm, around 45 minutes after the show comes down.

For me the job is always fun. I really love the show and enjoy dressing people and doing quick changes. It's really nice to see the transformation of the actors from when they are not in costume to when they put the costumes on and become the characters on stage. On this show, my favourite is a crocodile costume worn by a character called Max, which looks like a giant squishy onesie – he needs a lot of help getting into it. I'm not sure it's fun to wear though, as it gets pretty hot inside!



Forthcoming events

Friday 5 May, 7pm
Barbican Hall

The Gold Medal

Finalists:

Bianca Andrew mezzo-soprano

Samuel Carl bass-baritone

Josep-Ramon Olivé baritone

Daniel Shelvey baritone

Guildhall Symphony Orchestra
Dominic Wheeler conductor

Friday 26 – Saturday 27 May, 7pm
Silk Street Theatre

The Wager (UK premiere)

A co-production from Shanghai Opera House and the Guildhall School

Wen Deqing composer / librettist

Chen Xinyi director

Zhang Chengjie conductor

Monday 5 – Monday 12 June, 7pm
Milton Court Theatre

Handel's Radamisto

John Ramster director

Chad Kelly conductor

Wednesday 7 – Thursday 8 June
Milton Court Studio Theatre

Technical Theatre Arts Graduate Exhibition

Monday 12 June, 7.30pm
Wigmore Hall

Guildhall Wigmore Recital Prize

Michael Petrov cello

Erdem Misirlioğlu piano

Stravinsky *Suite italienne*

Dutilleux *Trois Strophes sur le nom
de Sacher*

Debussy *Cello Sonata*

Carter *Figment for solo cello*

Poulenc *Cello Sonata*

Tuesday 4 – Wednesday 12 July
Silk Street Theatre

Crazy For You

Martin Connor director

Michael Haslam musical director

Ewan Jones choreographer

Sunday 9 July, 7pm
Barbican Hall

A Trip to the Moon

London Symphony Orchestra

Guildhall School musicians

Sir Simon Rattle conductor

LSO Discovery Choirs

LSO Community Choirs

Simon Halsey chorus director

Andrew Norman *A Trip to the Moon*
(UK premiere)

Sibelius *Symphony No. 2*

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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