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Guildhall School Newsletter

GUILDHALL SCHOOL OF MUSIC & DRAMA

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Milton Court Redevelopment

The long-awaited project to find additional teaching and performance space reached a major milestone in December when the planning application to redevelop the redundant building at Milton Court was lodged.

If approved, the proposed new building will house additional

world-class performance facilities: a 650-seat concert hall, 200-seat training theatre, a studio theatre, and space for teaching, office and support services.

With major financial support from both the City of London and the developer already committed, the School's Milton Court fundraising campaign will have a target of £10million.

More details on pages 2 & 3



New Director of Music appointed

We are pleased to announce that **Jonathan Vaughan**, who is currently Director of the National Youth Orchestra of Great Britain, has been appointed the School's next Director of Music. He will take up the post in September 2007.

Damian Cranmer retires as Director of Music this summer, after twenty years of outstanding service to the School.

2007 Gold Medal Competition

The Gold Medals are the most prestigious awards the School has to offer. They are awarded annually in each of the School's key areas: Music, Drama and Stage Management and Technical Theatre.

The final stage of the competition for the Music Gold Medal (a public concert in the Barbican Hall) is judged by an appropriate panel of experts and is the highlight of the music performance calendar. Due to the breadth of musical talent nurtured at the School the Gold Medal alternates year on year between instrumental and vocal musicians. This year it will be a competition of singers.

We are particularly delighted with the panel of judges for the 2007 competition:

Dame Josephine Barstow
Hugh Canning

Damian Cranmer (chair)
Simon Keenlyside

Sir John Tusa

An exclusive dinner in honour of this year's winner will shortly be announced. Tickets for the Gold Medal concert are already on sale via the Barbican Box Office (020 7638 8891).

Milton Court Redevelopment

FACTS & FIGURES

Why do we need it – and why now?

The Guildhall School came to the Barbican in 1977 with a complement of 340 students. We now have 800.

We have never had our own concert hall and, with only one theatre, our actors do not get to work on the main stage until their final year. We desperately need a professional standard concert hall, a second theatre, an accessible studio theatre and somewhere we can train actors for working in television. Without these basic tools of our trade we cannot hope to maintain our competitive position, and we will not be able to meet the needs of prospective students and the creative professions around the world.

We have searched high and low for a place to expand, but only Milton Court gives us the options we need in this area. A detailed study was undertaken in March 2001 to see if we could adapt the redundant fire station and morgue to meet our requirements, but no amount of re-modelling could provide the large volumes needed for a concert hall and a theatre. Only a new, purpose-built facility on that site would give us the necessary facilities within reasonable reach of the main School.

With the help and support of the City of London, we have developed a scheme which will provide world-class performance venues, improve the training for our students, and enhance the urban landscape of the City. After a tough competitive process, we chose Heron as a high-quality partner with extensive experience in delivering complex projects in sensitive locations.

TIMELINE:

April & November 2006

Public exhibitions of plans

December 2006

Plans submitted to planning authority

March 2007

Public exhibition of plans

May 2007

Planning decision announced

Summer 2007

Demolition

Winter 2007

Laying of foundation stone

Spring 2010

Topping out

September 2010

Open for business!

What new facilities will it provide?

Teaching Spaces

TV Studio for the training of actors.

Gymnasium to replace the gym in the main school that is of insufficient size for the teaching of dance, stage fighting and movement.

Drama & Technical Theatre teaching rooms to replace the 3 drama teaching rooms in the main building which are of insufficient size for class numbers and provide classrooms for lectures for the training of stage managers, theatre technicians and post graduate costume supervision students.

Computer Aided Design Rooms/Computer Rooms for Technical Theatre training.

Costume Department will move from the main school to the top floor where there will be natural light for this busy department.

Public Spaces

Purpose-built entertainment & reception spaces: including private reception room

Refreshment areas

Box office

Customer Services & Duty Manager's Office

Administrative Spaces

Drama Department: Administration offices, Heads of Department and Staff Room.

Technical Theatre Department: Administration offices, Heads of Department, Staff Room and Production Offices for student productions.

Admin Office: Stage door, cleaning services, bar staff and stewards rest rooms, engineering & IT.

Milton Court Redevelopment

PERFORMANCE SPACES

The new building will house three new public performance spaces. Each will be fitted out to professional standards, including full backstage support (dressing rooms, green rooms, instrument storage, props, set, lighting, sound and costume facilities).

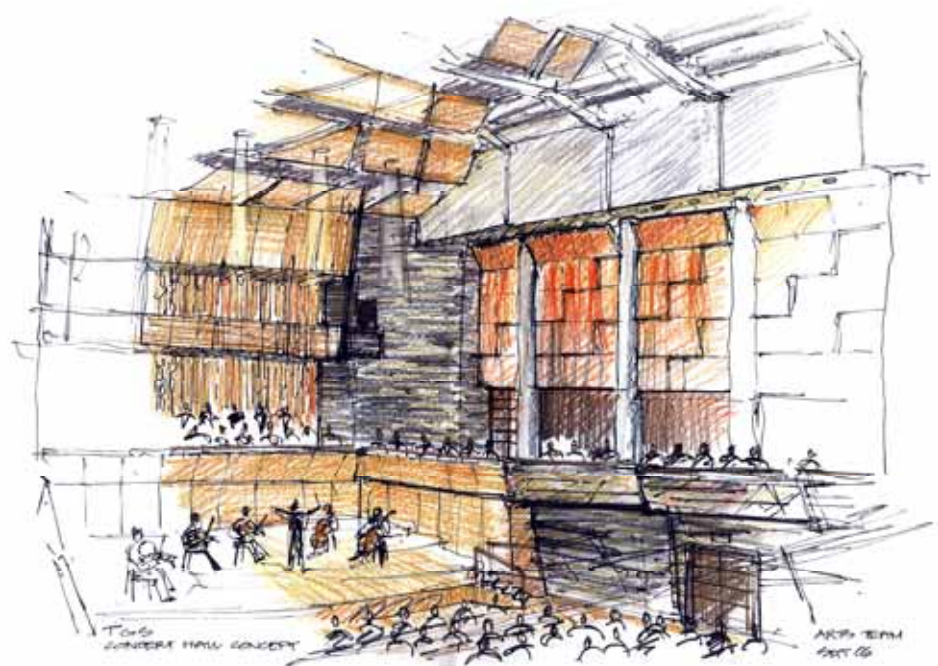
World-Class Concert Hall

The Concert Hall will seat 650 people (comparable in size with Wigmore Hall).

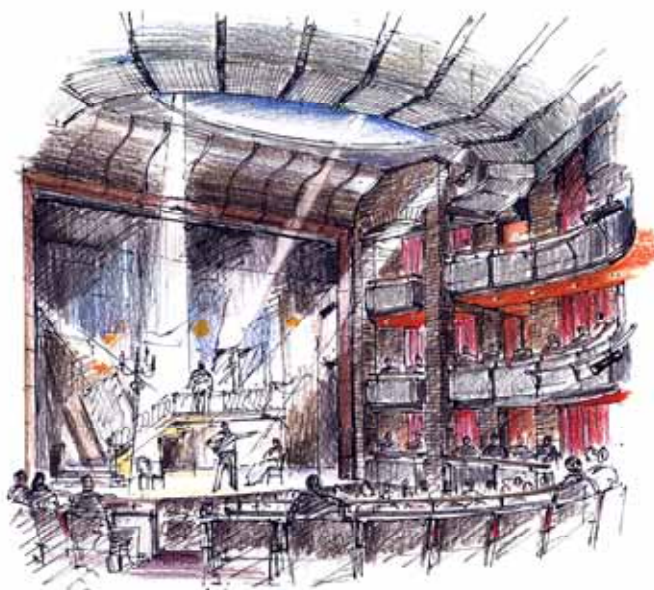
The audience will be seated on 2 levels, orchestra stalls and balcony.

The performance area will be fully adaptable to suit all performance formats (full orchestra, chamber orchestra, solo recital, etc.).

It will have the facilities to be commercially let as a world-class chamber concert hall.



Proscenium Arch & Studio Theatres



There will be two theatres in the new building:

200-seat Proscenium Arch Theatre with audience seating on 3 levels (see left).

120-seat Studio Theatre with flexible seating (the existing Studio Theatre in the main School building is not sufficiently accessible for public performances).

For further information, please contact Deborah MacCallum, Director of External Relations, by email at deborah.maccallum@gsm.ac.uk or call 020 7382 7117.

Recent Visits

We are very grateful to those alumni who have given up their time to return to the School, either to share their skills and experiences with current students or participate in an event.

Matthew Barley Cello 1987

Matthew Barley's pioneering approach to education and community music and training orchestral players is internationally renowned. He has worked with the Philharmonia, Los Angeles Philharmonic, Melbourne Symphony, Brussels Opera and Malaysia Philharmonic orchestras. He has also conducted workshops in schools, hospitals, youth clubs, homeless centres, homes for the elderly and prisons.



On Saturday 4th November, the Junior Guildhall Symphony Orchestra sat in trepidation at the thought of improvising for 2 hours. However our special guest, a former student of the Guildhall School of Music & Drama - the cellist Matthew Barley - immediately put them at ease by breaking down improvisation to a few simple instructions. After a mere 10 minutes of briefing each section, the orchestra had launched confidently into a 20-minute improvisation with just some enthusiastic arm directions from Matthew and a bass line made up by one of the students. With their confidence well and truly in tact and after some proud whooping from the students at the end, Matthew continued to encourage each section to work

together on their own riffs and by the end of the two hour session, he had miraculously created a complete piece with no music at all. Matthew wholeheartedly believes that musicians, particularly the younger generation who are still finding their way in music, should not feel constrained by any genre or style or even by the music in front of them.

To quote Matthew himself, "Improvisation can teach a musician what it really means to be playing 'in the moment' – in repertoire, you can go on automatic (although you certainly shouldn't!), but if you are making up every note as it happens, there is nowhere to hide...every time we have a conversation, we are improvising. It takes time to marry that with our technical abilities on

an instrument, and to learn to bypass that inner judge, and trust ourselves once again to make it up. Or maybe we should completely re-think the way we train classical musicians from the beginning, so we don't have to re-learn childlike spontaneity as adults?"

The workshop was part of an intense tour called On the Road which saw Matthew performing and workshopping every day in November all over the UK. His aim is to break down genre boundaries and reach as wide an audience as possible to encourage open minds and the freedom of creativity. His programme combines improvisation, classical repertoire and new commissions with electronics - his mantra being Music is Music.

Alison Balsom **Trumpet 2000**

On 2nd November, visiting trumpet professor Alison Balsom gave a public masterclass in the Lecture Recital Room. The masterclass was filmed by the Performance Channel, who will transmit the recording in 2007.

Alison's career continues to progress at breakneck speed. In September she won the Listeners' Choice Award at the Classic FM Gramophone Awards and released her third album *Caprice* (EMI Classics).

In November Alison gave the premiere performance of **Joby Talbot's** (Composition 1995) first major orchestral commission 'Desolation Wilderness', a 40-minute trumpet concerto written for Alison. Alfred Hickling in *The Guardian* said, "The trumpet is rarely the most subtle of instruments, yet the suppleness and fluidity of Balsom's technique is astounding. The long, liquid lines she plays in the central slow movement defy conventional lung capacity, while the finale sees her swooping and fluttering through passages that even a flautist might find impossible to play."



Alison Balsom shared her expertise with Year 2 students Chris Evans (left) and Philip Cobb during the public masterclass

Simon Woods **Conducting 1986**



Damian Cranmer, Simon Woods and Leslie East

Simon Woods is Chief Executive of Royal Scottish National Orchestra. On Wednesday 25th October, he came back in to the School to speak at The Musician's Company Debate 'Elitism of Mindless Populism: Concert Presentation for the 21st Century'.

Simon has had a varied career. From 1988 to 1997 he worked as a record producer for EMI Classics. In 1997 he moved to Philadelphia, rising to the position of Vice President for Artistic Planning and Operations at The Philadelphia Orchestra before taking over as President and Chief Executive Officer at New Jersey Symphony Orchestra in March 2004. One year later he was announced as the new Chief Executive at RSNO.

HONORANDS 2006

At the Graduation Ceremony last October the School continued the tradition of awarding honorary degrees and fellowships to recognise remarkable individual contributions to the performing arts and education industries as a whole or the School in particular.

This year's recipients were Jason Barnes, Martin Connor, **Judy Craymer** (SMTT 1978), Philip Dukes, **Joseph Fiennes** (Acting 1993), **Lennie James** (Acting 1988), Johannes Johannsen, **Sarah Lancashire** (Acting 1986), **Damian Lewis** (Acting 1993), Rosamund McGuinness, George Odam and Julian Philips. Unfortunately Judy Craymer and Lennie James were unable to attend the ceremony due to prior work commitments.



(Clockwise from back left) Julian Philips, Jason Barnes, George Odam, Johannes Johannsen, Martin Connor, Damian Lewis, Julian Philips, Sarah Lancashire, Principal Barry Ife, Rosamund McGuinness and Joseph Fiennes



As one of this year's Drama Gold Medal winners, **Paul Woodson** (Acting 2006) was invited to meet those honorands who were formerly Acting students at the School. **Owain Arthur** (Acting 2006), who was joint winner of the Gold Medal, was unable to attend Graduation due to work commitments.



School News

Belcea Quartet joins the Guildhall School as Quartet-in-Residence

We are pleased to announce that the Belcea String Quartet has been appointed the School's new Quartet-in-Residence. They took up their residency in September 2006.

Established in 1994 the Quartet have quickly gained a reputation as one of the world's leading chamber ensembles, winning first prize at the Royal Philharmonic Society's Chamber Music Awards in both 2001 and 2003.

They signed an exclusive recording contract with EMI in 2001 and won the Gramophone Award for the Best Debut Recording in the same year. Recently described by The Daily Telegraph as "one of the most gifted ensembles of the younger generation", their collaborations during the 2005/06 season included work with Ian Bostridge, alumna **Anne Sofie von Otter** and Angelika Kirchschrager.

Their new role at the School will include chamber music coaching, lessons and regular masterclasses.

The Quartet will also have a presence in the School's annual Ensemble Festival, which sees visiting and associate ensembles work alongside Guildhall ensembles in workshops and public performances over a three-week period.



Sir Simon Rattle Congratulates John Hosier Music Trust Scholars



Two students who have recently received the John Hosier Music Trust Scholarship were delighted to meet the Trust's patron Sir Simon Rattle in September.

Sasha Grynyuk (right) who received the award in 2006 and **Miloš Karadaglić** (left) who received it in 2005, were both invited to sit in on the morning rehearsal of Bruckner's 7th Symphony, one of Sir Simon's two Promenade concerts last year.

Thanks to the generosity of another John Hosier supporter, Nicholas Kenyon, the Trust was also able to give them tickets for the two Promenade concerts given by the Berliner Philharmoniker.

Unique new collaboration with the Performance Channel

The Guildhall School is delighted to announce its unique collaboration with the Performance Channel.

In Autumn 2006, after 10 months of filming at the School, the Performance Channel began broadcasting a selection of programmes highlighting the breadth of activity at the School including excerpts from a complete cycle of Beethoven Piano Sonatas, a series on the School's making of Verdi's *Falstaff* and the Gold Medal 2006 for Instrumentalists.

Going forward the Performance Channel will include a six-part series of the 2006 Guildhall Fellows Recital Series, the final of the 2007 Gold Medal Competition for Singers, and key masterclasses including a session with recent trumpet alumna Alison Balsom.

Performance Channel is committed to broadcasting the performances of some of the world's greatest music, musicians and actors, from Mozart and Mahler to Schumann and Shostakovich; Brian Wilson and Van Morrison to Count Basie and Herbie Hancock; and from Clint Eastwood to Charlize Theron.

Professor Barry Lfe commented: *'Performance is the core business of the Guildhall School and we are delighted to have developed such a positive relationship with Performance Channel. The School attracts some of the most talented young singers and instrumentalists in the world and by working with Performance Channel we can give them world-class opportunities to develop their skills as the next generation of top performers. We hope our audiences will enjoy the*

music and be inspired by what our young people have achieved.'

'The level of genuine talent has been a complete revelation for us and it's been an enormous pleasure to co-operate with the Guildhall School of Music & Drama. The quality of the performances by the students has been outstanding and the enthusiasm of the staff has meant that we have been able, for the first time on British television, to develop an exclusive relationship with one of the world's top conservatoires and bring exciting new musical talent to the screen. We look forward to developing this relationship over future years.'
Performance Channel Manager, Matthew Clements.

Performance Channel: Sky - channel 271 or Telewest - channel 312

School News

Silk Street Bursary 2006/7

LISA WILSON

The Silk Street Bursary scheme began in 2000. The generous support that the scheme has received each year enables a remarkable singer to study at the School who would not otherwise have been able to do so. This year the Bursary was awarded to Lisa Wilson. Below is a message from Lisa to her supporters.



I have had a wonderful term here at the Guildhall. I've understudied two main roles in the second-year opera performances and performed two roles in the first-year end of term scenes. I've learned so much in my understudying – not only getting my head around two very difficult modern operas (Berkeley and Hindemith), but being privileged to watch rehearsals and shows, and to see how a professional standard opera takes shape. Not only that, but I've had a chance to try it out myself as Mozart's Countess and Britten's Lady Billows in the opera scenes.

We are protected and challenged, given an encouraging environment in which to grow, experiment, fail and succeed and it is such fun to be working at what I have always wanted to do every study hour of the day. I really feel I am developing as a performer and losing my fear of vulnerability. I feel so lucky to be able to explore and live these fascinating characters in such depth and to present them on stage. Thank you so much to everyone who is supporting me, you are changing everything for me, and I can't wait for my first public opera performance to show what I have learned!

If you would like to make a donation in support of the Silk Street Bursary, please either send a cheque payable to the 'Guildhall School Trust' to Rachel Davis at the Guildhall School of Music & Drama, Silk Street, Barbican, London EC2Y 8DT, or visit our website: www.gsmd.ac.uk under 'Support the School'.

Sir Colin Davis Leads the Combined Orchestras of the Guildhall School and the Royal Academy for a Concert in Memory of Ian Horsbrugh

The concert, which took place in the Barbican Hall on the 15th October, was played to a very appreciative full house, and was attended by the Duchess of Devonshire.

The programme of music consisted of pieces with which Sir Colin Davis has long been associated: the Overture to Berlioz's *Beatrice and*

Benedict, the Fantasy Overture to Tchaikovsky's *Romeo and Juliet* and Elgar's Symphony no.1 in A flat.

The same programme was also performed at the Snape Maltings Concert Hall in Suffolk on the 13th October.

This was the second such collaboration between orchestras

from the Guildhall School of Music & Drama and the Royal Academy of Music. Sir Colin Davis is the International Chair of Orchestra Studies for both schools.

Ian Horsbrugh was Principal of the Guildhall School of Music & Drama for fourteen years, 1988—2002.

New Year's Honours List Recognition for Guildhall Friends

Three significant friends of the Guildhall School received awards in this year's New Year Honours, adding to the School's growing list of alumni and staff who have been recognised for their achievements in the arts and their contributions to society.

Sally Greene, who studied acting at the Guildhall School, was awarded an OBE for services to drama. As chief executive and owner of Old Vic Productions, Sally was responsible for appointing Kevin Spacey as artistic director of the Old Vic, and co-produced the phenomenally successful West End show *Billy Elliot The Musical*. She has overseen the restoration and rejuvenation of four London venues, including the Old Vic Theatre, the Richmond Theatre, and, most recently, the renowned jazz club Ronnie Scott's. Her company have set up a subsidiary, Old Vic Productions (Films) Ltd, to invest in and develop new UK filmmaking talent.

Laura Sarti, singing professor at the Guildhall School, received an MBE for services to music. Laura has been a key influential figure in establishing British opera at the forefront of the international opera scene, helping to found Scottish Opera and Kent Opera in the 1960s, as well as singing with most of the British opera companies. In the 1970s she became a professor at the Guildhall School and was awarded a fellowship in 1976 in recognition of her outstanding contribution to the teaching of singing. Many of her former students are now pre-eminent in the profession and perform in the major opera houses of the world, some of whom were only able to continue their studies because Laura personally raised the funds to support them.

Alderman David Brewer, a trustee of the Guildhall School Trust, was also honoured. Lately Lord Mayor of London, he received a knighthood for his services to the City of London.

Recent News of Former Students

The following information has either been sent in to the Alumni Office or gathered from press stories and the internet.

As you will notice, there are a disproportionate number of Acting and Opera alumni listed, and some performers appear in these pages in each edition of the Newsletter. This is simply because they are much easier to trace, and tend to mention their training at the School in their biographies and in interviews.

We would love to include more instrumental Music and Technical Theatre news. Please try to include the School in your biographies, mention us in interviews and send us your news so that we can share your achievements with your friends and colleagues.

Timothy Allsop Acting 2006

Tim has appeared in *The Power Play* at the Vanbrugh Theatre, London and is an understudy in *Thérèse Raquin* at the National Theatre.

Owain Arthur Acting 2006

Having won the Drama Gold Medal, Owain began rehearsals for the tour of the National Theatre's award-winning production *The History Boys*, which has since transferred to the Wyndham's Theatre in the West End.

Catharin Carew Voice 2006

Catharin appeared in *The Midnight Court Opera* at the ROH's Linbury Studio.

Simon Gilliver Flute 2006

Simon won the Albert Cooper International Flute Competition 2006. He has also given the premier performance of *Will o' the Wisp*, composed by David Horne, at Stratford-upon-Avon.

Richard Howell SMTT 2006

Winner of the 2nd prize from the Michael Northern Bursary, which was set up to reward students who show exemplary talent in lighting design.

Joel Sams Acting 2006

Joel made his professional debut in *Blue Sky State* at the Mercury Theatre, Colchester.

Joana Seara Voice 2006

Joana performed an "enchanted Dorinda" (Sunday Times) in Independent Theatre's sell-out production of *Orlando* at Sadler's Wells.

Rosalind Ventris Juniors 2005

Won the Gwynne Edwards Memorial Prize and the European Chamber Orchestra Engagement at the 2006 Lionel Tertis International Viola Competition.

Tim Harper Juniors 2004

Tim is the Senior Organ Scholar at

Clare College, Cambridge.

Katie Van Kooten Opera 2004

In November, Katie gave her ROH debut, playing Mimi in *La bohème*. According to Rupert Christiansen in The Telegraph "This young American soprano... looks like a major operatic talent. Her singing has something of the same glow radiated by Te Kanawa or Freni, and her endearing charm and bright smile make her a winning stage personality"

Mariah Gale Acting 2003

Mariah played Miranda in the RSC's production of *The Tempest*. The Stage described her portrayal as "charmingly naïve... she captures the truce essence of her character with a gentle wit".

Kate Royal Opera 2003

In October it was announced that Kate had been signed up by EMI Classics whose president Costa Pilavachi said "Kate is an exquisite artist with a voice that is instantly recognisable. Her rise to stardom is inevitable". Meanwhile Hugh Canning wrote that she is "everyone's favourite English rose of the moment...[her] cool, evenly produced soprano and musical instincts seem destined to shine in the Mozart, Strauss and Britten roles that have been [Dame Felicity] Lott's specialities".

Kate had her debut season at the ROH last Autumn, performing Miranda in **Thomas Adès'** (Juniors 1982) *The Tempest*.

She sings on the new EMI recording of Paul McCartney's oratorio *Ecce Cor Meum*; her debut solo album will be released next summer.

James McOran-Campbell Voice 2002

James received excellent notices for his performance as Figaro in *The Barber of Seville* for Pimlico Opera. Hugh Canning in the Sunday Times said "James McOran-Campbell's Figaro

is a real charmer, with voice and looks to match. Clearly a name to watch", while David Gutman in The Stage wrote "The star of the show... His confident, leather-jacketed Figaro is a fully realised portrayal, tonally mellifluous and forcefully projected."

Other recent engagements have included the title role in *Don Giovanni* and the Count in *The Marriage of Figaro* for Opera North, Mozart's *Requiem* at the Royal Albert Hall and Belcore in *L'Elisir d'Amore* for Grange Park Touring Opera.

Andrew Bain Percussion (Jazz) 2001

After gaining his Bachelor's degree at the Guildhall School, Andrew went on to complete a Master's at Manhattan School of Music in 2003. Still based in New York, he nevertheless manages to perform regularly throughout the UK and directs the National Youth Jazz Orchestra of Scotland.

Alice Biddulph Juniors 1998

Alice has recently qualified as a Suzuki cello teacher. She also performs regularly with the London Charity Orchestra.

Jonathan Broadbent Acting 1998

Jonathan played the title role in John Doyle's revival of Peter Shaffer's *Amadeus* at Wilton's Music Hall.

Hazel Brooks Violin 1997

As one half of Duo Dorado, Hazel launched a season of classical recitals at the Sam Newsom Music Centre in Boston, Massachusetts as part of the Boston Concert Club's 2006-7 season. Boston Today described the concert as a "musical feast of passion and virtuosity with sumptuous melodies and ravishing textures".

Jocelyn Jee Esien Acting 1997

In 2006 Jocelyn became the first black woman in the UK (or USA) to have her own sketch show on television, *Little Miss Jocelyn* (BBC3).

Recent News of Former Students

Stuart MacRae Composition 1997

Stuart has collaborated with poet Simon Armitage to create his first opera, *The Assassin Tree*. It was premiered at the Royal Lyceum as headline new music event at the 2006 Edinburgh International Festival and repeated at ROH a month later.

"Scored for 15-piece ensemble... the music has all the intensity and focus of MacRae's recent work, with its ritualistic power and elemental energy" (Tom Service, *The Guardian*).

Serena Robins Acting 1997

Serena is Associate Director of the Blue Elephant Theatre in Camberwell. For Christmas 2006, Serena directed a devised, physical theatre production entitled *Tales From Mumbai*, an all-male production 'exploring the characters and stories from the magical city of Mumbai'.

Paul Rissmann PCS: Saxophone 1995

Last October Paul Rissman presented a radical concert experiment entitled *Naked Classics* for the RSNO. In each of 4 concerts, Paul introduced a mainstream repertoire piece such as Stravinsky's *Petrushka* or Beethoven's *Eroica* Symphony, he then broke it down for the audience, analysing it, picking out landmarks to take the listener through the piece, describing how the composer did it and what it's all about, illustrated with examples played by the RSNO. The pieces were then played in full to a newly informed and enlightened audience. His professional experience prior to this made him the ideal choice for

such an experiment. Michael Tumelty of *The Herald* described him as "Europe's leading music animateur: the man who has held thousands of three-year-olds in thrall (400 per sitting) as he guides them through the intricacies of music from Bach to Stravinsky; the man who has opened the door to music for countless tens of thousands of primary and secondary pupils in schools ...; and the man who has an almost legendary ability to demolish the barriers that surround the toughest, most inaccessible music in the book".

In a period when orchestras the world over are desperate to attract new audiences, young and old alike, skills like Paul's are in increasingly high demand.

Paul Lewis Piano 1994

Winner of the 2006 Premio Internazionale award from the Accademia Chigiana in Siena.

Joseph Fiennes Acting 1993

In addition to the releases of *The Darwin Awards* and *Running With Scissors*, Joseph Fiennes filmed *Goodbye Bafana* and *The Red Baron* and was cast in the lead role of a biopic about the early years of the life of Antonio Vivaldi.

At the School's graduation ceremony in October, he was awarded an Honorary Fellowship.

Damian Lewis Acting 1993

Following the critical success of *Keane*, in which he played the title role (described along with another British actor as, "the rawest, most committed

and ultimately most transcendent performances of the year"), Damian Lewis has been cast in the leading role of Raoul Ruiz's period feature *Love and Virtue*. Based on the legends 'The Song of Roland' and 'Orlando Innamorato', he plays the hero, Orlando, a knight in King Charlemagne's court.

At the School's graduation ceremony in October, he was awarded an Honorary Fellowship.

Daniel Craig Acting 1991

Daniel Craig's portrayal of James Bond at the launch of his career as a 007 in *Casino Royale* was an overwhelming success, achieving the highest ever box office receipts for a James Bond film and earning him the nomination for Best Actor in the 2007 BAFTA Awards. He is now expected to appear in at least two more James Bond films.

Janice Graham Violin 1991

Recently appointed Leader of the orchestra at English National Opera. According to the *Evening Standard*, "To pluck a Leader of Graham's calibre is a coup for ENO and a sign that, in terms of musical confidence, it may have turned a corner. Members of the pit orchestra... were smitten by her solos in Jenufa and look forward to having a forceful personality in their front seat."

Prior to this appointment Janice was Leader for English Sinfonia for 10 years, who also made her Artistic Director in 2005.

Continued over

PROBLEM SOLVED!

With the mutually agreed departure of Simon Shepherd from *The Sound of Music* during early previews, **Alexander Hanson** (Acting 1986) who had previously starred in numerous West End smashes such as *Aspects of Love*, *Sunset Boulevard*, *Arcadia* and *We Will Rock You*, was brought in to take over the role of Captain von Trapp.

He was cast in the role on Sunday morning, went to director **Jeremy Sams'** (another Guildhall alumnus) home that afternoon to begin work on the show and was on stage for a gala performance on Thursday night. Less than a week later was press night, when the critics were voluble in their praise for both director and actor.

"**Jeremy Sams'** opulent production... that pays Rodgers and Hammerstein the compliment of taking the musical seriously... I left with a spring in my step and a smile on my face." (*Daily Telegraph*)

"**Alexander Hanson**... admirably suggests a man of stiff-necked naval rectitude who slowly melts under the benign influence of Maria." (*The Guardian*)

"**Alexander Hanson** was so sound as her employer turned husband, Captain von Trapp, that he could have been playing the role for as long as box-office success will surely compel him to perform it." (*The Times*)

"The hills are alive and that's pretty wonderful in **Jeremy Sams'** adorable revival... **Alexander Hanson** is excellent as Captain von Trapp... And the moment when he allows the sound of music to melt his iced heart by joining the superb children in their heavenly rendition of the title song would make even the hardest eye mist with tears." (*The Independent*)

Recent News of Former Students cont...

Rhys Ifans Acting 1989

"Rhys Ifans gives an absolute tour de force in the title role" of *Don Juan in Soho*, Patrick Marber's adaptation of the Molière classic (Charles Spencer, Daily Telegraph). "Ifans plays all this with a swish and a velveteen anarchy that hits exactly the right note of blasé, self-indulgent terror and disgust" (Michael Coveney, Whatsonstage.com).

Bryn Terfel Voice 1989

His album *Simple Gifts* has been nominated for Best Classical Crossover Album at the 2007 Grammy Awards.

Andrew Clark Horn 1987

Still playing with the Orchestra of the Age of Enlightenment, which he went to immediately after completing his PDOT in 1987. He now owns 'about 20' horns and was described by Jasper Rees in the Sunday Times as "one of the world's great players of the natural horn".

Andrew has been teaching at the School since 2000.

Judy Craymer SMTT 1978

Not content with over 18,000 people worldwide seeing the show, *Mamma Mia!*, every night and having signed a deal with Playtone to have it made into a film to be released next year, Judy Craymer, Benny Andersson and Bjorn Ulvaeus have released a book about ABBA entitled 'Mamma Mia! How Can I Resist You?'

At the School's graduation ceremony in October, she was awarded an Honorary Fellowship (in absentia).

Catherine Bott Voice 1975

Catherine presents The Early Music show on BBC Radio 3 and is a regular contributor to Radio 4's Saturday Review. She has recently released a CD entitled *Convivencia* on Fred (Label) Ltd. Which was listed as the Evening Standard's CD of the Week.

Glyn Bailey Voice/Piano 1972

Glyn's first full-length musical,

Phoenix [a musical based on the life of D H Lawrence], premiered at the Guildford School of Acting in 2006.

Roger Gale MP Acting

Roger has been the Member of Parliament representing Margate, Herne Bay & The Villages since 1983. In that time he has served as Parliamentary Private Secretary to two Ministers of State, served on the Home Affairs Select Committee, served as Chairman of the All-Party Animal Welfare Group and served as Vice Chairman of the Conservative Party.

Roger has been appointed as a senior member of the Speaker's Panel of Chairmen, as the senior Conservative member of the Broadcasting Select Committee and is president of the Conservative Animal Welfare Group. He holds office with a number of local and national charities - and in his 'spare' time he carries out duties as a warrant-holding Special Constable with the British Transport Police.

Sir George Martin Composition & Conducting

In late 2006 Sir George Martin was inducted into the UK Music Hall of Fame.

Around the same time he and his son, Giles Martin, released the new Beatles album *Love*. This is an 80-minute collage of Beatles tracks pieced together originally for Cirque du Soleil's Beatles-inspired show which opened in Las Vegas in June. The album was an enormous critical success.

Marian McPartland Piano 1938

Known as Margaret Marian Turner whilst a student at the School, Marian McPartland is officially a "Jazz Legend" (Washington Herald). She has hosted *Marian McPartland's Piano Jazz* - a weekly 60-minute radio show whose guests have included Dave Brubeck, Bill Evans, Rosemary Clooney, Elvis Costello and many more

- for over 25 years. The show is still going strong and is broadcast on more than 200 public radio stations in the USA, as well as Canada, Denmark, Sweden, Switzerland and Japan.

In addition to hosting *Piano Jazz*, Marian maintains a busy schedule, recording, touring, lecturing and teaching. She is deeply committed to music education in America's public schools and was inducted in the International Association of Jazz Education Hall of Fame in 1986. She has received honorary degrees from Hamilton, Union, and Bates Colleges, Bowling Green University, and the University of South Carolina.

Her books include *The Artistry of Marian McPartland*, a collection of transcriptions released by Columbia Pictures Publications, and *All in Good Time*, jazz profiles published by Oxford University Press. In 1983, *Marian McPartland's Piano Jazz* received a George Foster Peabody Award for excellence in broadcasting. In 2001, the long list of honours bestowed upon Marian and the show added a "Gracie" - the Gracie Allen Award given annually by American Women in Radio and Television - and the National Music Council's American Eagle Award.

AND THE WINNER IS...

No less than five Guildhall School alumni have been nominated for the 2006 Whatsonstage.com Theatregoers' Choice Awards, the only major UK theatre awards entirely chosen by the theatre-going public.

The nominees are:

Daniel Evans (Acting 1994) and **Alexander Hanson** (Acting 1986) for Best Actor in a Musical, **Clive Rowe** (Acting 1987) for Best Supporting Actor in a Musical, producer **Danielle Tarento** (Acting 1994) for both Best Musical Revival and Best Off West End Production and finally **Jeremy Sams** (Piano) for Best Director.

Reminder to all 2006 Graduates

In April 2007, you will be asked to take part in a Survey. It is a National Survey of all 2006 graduates, and the School is required to participate as a condition of its funding. The survey aims to discover what graduates are doing on one particular day in April.

You will receive a short questionnaire, which Registry will post to you, so please ensure we have your current address. We need you to fill in the form and return it to us quickly as we have to complete the survey within 2 weeks. We are required to achieve an 80% response rate so please don't let us down.

Spotlight on...

The London Symphony Orchestra

In 1977 the Guildhall School moved from John Carpenter Street into the Barbican Estate. The Principal at the time, Allen Percival, saw this an ideal opportunity to establish a firm and lasting partnership with another resident of the Barbican Estate: the London Symphony Orchestra.

'I don't want the [Guildhall] School to be simply a school for virtuoso and prima donna' he said, 'It has got to be a hard, completely practical training ground for the craft of music. There will be some exceptionally talented students who will go on to train for a soloist's career; but the School's aim will be to send out at the end of each year a substantial number of orchestral musicians who are prepared and fitted to make a long, useful and satisfying contribution to the musical profession.'

The students were to see first-hand the rigours of life as an orchestral musician by being attached to members of the LSO either as observers or apprentices, in return the LSO would benefit from a steady supply of fresh young talent. Ernest Fleischmann was also enthusiastic about Percival's plans. Unfortunately, Fleischmann left the LSO before they could be implemented and so a formal arrangement was never made. This has not, however, impeded the development of a unique relationship between the two neighbouring organisations.

To celebrate the Barbican Centre's 25th anniversary, the Guildhall School has commissioned a new work by composer James MacMillan, entitled *Stomp*, to be premiered by the LSO and young brass musicians from the Guildhall School, conducted by Sir Colin Davis. Also throughout Spring 2007 a programme of Guildhall Fellows recitals in the Barbican Hall has been arranged preceding LSO concerts with complementary repertoire and Guildhall students will perform with the LSO in their series of Discovery concerts.

The success of the collaborations between the Guildhall School and the LSO is best illustrated by the number of Guildhall alumni who are currently members of the LSO. They include the following:

Robin Brightman 1973 1 st violin	Gareth Davies 1994 principal flute	Dudley Bright 1974 principal trombone	Axel Bouchaux 1991 double bass
Paul Robson 1980 2 nd violin	Angela Barnes 2005 horn	Patrick Harrild 1974 principal tuba	Matthew Gibson 1991 double bass
Noel Bradshaw 1978 cello	John Ryan 2001 co-principal horn	John Alley 1972 principal keyboard	

PRESS CUTTINGS:

LSO / Gardiner / Andsnes concert on 9 November 2006

"The LSO's own magic flute, played by Gareth Davies, made, with Kieron Moore's oboe, a little sinfonia concertante of the central slow movement, with each solo piano entry beautifully poised and weighted before giving voice to its own intimate aria." - Hilary Finch, The Times

"a fine contribution from John Alley, a troubled voice in the midst of the brooding orchestras" - Diarmuid Dunne, classicalsource.com

LSO / Adès - *Powder Her Face* on 8 June 2006

"I'd be willing to bet that the wit, panache, compassion and sheer theatricality of its musical language has never been revealed with such accuracy and flair as in this performance by an ensemble of LSO soloists." – Hilary Finch, The Times

"I cannot believe that Adès's scintillating instrumental parts have ever been played better." – Richard Fairman, Financial Times

LSO / Sir Colin Davis/London Symphony Chorus *Fidelio* on 23 May 2006

"Far from being a mere comedic foil, Marzelline was made by Sally Matthews into a feisty microcosm of Leonore herself" – Hilary Finch, The Times

LSO / Haitink concert on Wed 19 Apr 2006

"the highlight of this concert was pianist Paul Lewis's performance of Beethoven's Emperor Concerto... Lewis's playing was a dramatic contrast with the strength and single-mindedness of the LSO and Haitink's conducting, but together, they turned the second movement into an exotic, otherworldly vision that magically evaporated in the transition to the finale." - Tom Service, The Guardian

Over To You

The next two pages have been set aside for you, friends and alumni of the Guildhall School, to share your news and views.

Messages from Alumni

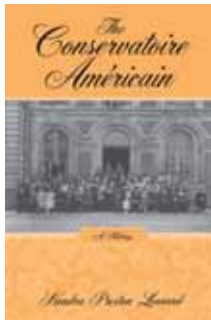
Kendra Preston Leonard Cello 1996



Kendra Preston Leonard is a musicologist specializing in the music and musical culture of twentieth century America, France and Britain; women and music; and music and film.

Trained initially as a cellist, Leonard performed throughout the USA and Europe as a soloist and chamber musician before sustaining a career-ending injury. Shifting her focus from performance to historical musicology, she did her doctoral work at the University of Cincinnati College-Conservatory of Music, where she won a Research Fellowship.

Leonard is the author of *The Conservatoire Américain: a History*, and was a keynote speaker at the American Music Research Center's Fourth Annual Susan Porter Memorial Symposium on "Nadia Boulanger and American Music." She has presented her research regularly at conferences including those of the American Musicological Society, the Society for American Music, the International Association of Women in Music, Women in French, the British Shakespeare Association, and the Popular Culture Association/American Culture Association. She received the Yosef Wosk Award for Independent Scholarship in 2004 and in 2006 was appointed the National Coalition of Independent Scholars' representative to the American Council of Learned Societies.



Leonard is based in the United States, where she lives with her husband, research scientist Karl Rufener.

Jonathan Hill Violin 1995



Jonathan is principal violin and second assistant musical director of the London production of *Guys and Dolls* starring Patrick Swayze.

Just to do something 'different' Jonathan participated in a reality television documentary with RDF Media. They documented his search for a property as a first time buyer and looked into the complicated life of a studio violinist. The hour long show was first broadcast on 13 January 2006.

In collaboration with Helen Jane Long he is also working on numerous recording projects including tracks for film and television and two albums.

In September 2005 he recorded the first three tracks of an album with the amazing pianist James Pearson. The ideas are flowing and the album is taking shape very nicely...

On the 7th July 2007 he is getting married to an American girl in Alabama.

Linda Ang Piano 1986

Singapore born pianist Linda Ang was recently rediscovered by two members of the Guildhall Circle while they were holidaying on a luxury cruise ship. Her success at this unique venue and other such venues was noted in a review of her recent show *Vienna Revisited* at the Edinburgh Fringe Festival "That's

what made this recital so different to other piano concerts—Ang's ability to merge her classical training with the pizzazz of show business."

Whilst at the Guildhall School, she won several prizes including the Royal Overseas League Accompanist's Prize. She was a member of the Guildhall String Ensemble when they won first prize at the Internationales Jeunes Musicales Competition. Their subsequent tour ended in Spain where Linda joined Jean-Pierre Rampal in Bach's 5th Brandenburg Concerto.

Other prestigious engagements followed. Linda was an official accompanist for the International Vocalisten Concours in Hertogenbosch, Holland.

To the surprise of many, including herself, Linda then ventured from being an accompanist to stepping onto centre stage as soloist. Since then, she has played extensively in the UK, Germany, Poland, Tenerife, Mauritius and Singapore. She has also appeared on Dutch and Mauritian television, Radio Scotland, Radio Oxford and broadcast live on Classic FM and Premier Radio. To date, Linda has 7 CDs on the market.



The Singapore 'Straits Times' and the 'Silver Kris' (Singapore Airlines In-flight Magazine) have written enthusiastically about her career to date and 'Woman Alive' featured Linda as a cover girl in 1999.

Whilst her training at the Guildhall School was invaluable, it has been a struggle to take her place as an artist with something unique to offer in a sea of talented and excellent pianists.

Over To You

More Messages from Alumni

Linda is especially grateful to those who have continued to share so generously of their wisdom, encouragement and musicianship in recent years.

Theunis Botha Speech & Drama 1967
Rev. Theunis Botha graduated from the Guildhall School of Music & Drama

in 1967. Upon his return to South Africa he was accepted into the Transvaal Performing Arts Council situated in Pretoria. He subsequently studied Theology and entered the Ministry in 1971.

He became involved in politics in 1994 has served as a Local Government councillor, as well as a Provincial

Parliamentarian. In 1999 he founded the Christian Democratic Party in South Africa and is presently the Leader of this Party.

He would love to hear from old friends. Please email him at theunis@cdp.org.za

The Guildhall School, Revisited

by Dr Gillian Steggles

I arrived back at the Guildhall School of Music & Drama for composition lessons in 1993, having been taught harmony and counterpoint there by the late Dr Edmund Rubbra, twenty years earlier. At that stage, therefore, I adored harmonic rhythm but could not apply it. Dr Rubbra's comments always hinged on "You can hear it, can't you? - therefore it's right". Or, again, "It's alright for Brahms to use low thirds, but not anyone else": wholesome truths, like everything else he said.

I was greatly blessed with Dr Darla Crispin as my Professor in my second great adventure at the Guildhall School, where I was hoping to construct shape from the meanings so lucidly clarified for me by Dr Rubbra. Multitalented Dr Crispin can hear seven musical parts synchronously, among her many other gifts, and being taught by her was sheer joy. She had clearly planned her lessons with the greatest care and lived in the moment every session, on one occasion rushing out for some sheet music from the Library just to illustrate a point for me.

Her demonstrations at the piano always hit home dramatically, keeping vivaciously alive my progress. Her cheery greetings every fortnight in

themselves were life-enhancing, and her energy was contagious through her piano technique: she also helped me regain some keyboard skills.

But her greatest gift to me was my ear's development. How she achieved this I do not know, but her choice of listening music for next lesson unerringly woke up my ear to the points she had been making, and left some gaps for me to fill in creatively. It was a magical music course, tailored specifically to my particular needs and abilities, and fulfilled ultimately, and beyond my wildest dreams, what I could aim for. I wrote preludes and fugues—me, a novice—short pieces in the style of Scriabin, a song cycle, and put together an amateur CD (dreadfully badly played on the piano) which, however, was very good for my morale. Larger scale work was more demanding, so my greatest happiness was to be able to give copies of my very modest home-made CD produced with my Japanese friend next door, the singer Kyoko Arai, to all my friends and hear their comments. "Very relaxing", "Your colleague's voice is sweet" and, quite often, "I like 'Bells'" were my favourite comments.

I know one of the Guildhall's principal goals is to provide music education to

reach the highest possible standard. I know I reached well beyond the highest possible standard I ever dreamed was within my capacity: really and truly I had not done well at Grade VIII piano or beyond, and was rather clutching at straws to explore composition. Dr Crispin, with her extraordinary gifts, coaxed me along and produced true miracles and proved beyond all doubt the validity of the Guildhall's philosophy to one intensely joyous and grateful student.

I was also lucky enough to receive lessons from Mr Adam Kay and Ms Pamela Lidiard, who again helped me with composition and my piano-playing. I attended a brilliant audio-visual demonstration at the Bloomsbury Theatre, University College London, with Pamela where the painter Mark Rowan-Hull demonstrated live how he illustrates vivid sound (e.g. Messiaen's beautifully played bird-song) in dramatic colour, synaesthetically. My own eidetic imagery appreciated this very much, and it was good to come along with Pamela back to UCL, straight from a lesson with her.

How wonderful is life at the Guildhall School!

If you have a message or news that you would like to appear in the next issue of the Guildhall Newsletter (Autumn 2007), please send it to: alumni@gsmd.ac.uk or

Alumni Office (Room 203)
Guildhall School of Music & Drama
Silk Street
Barbican
London EC2Y 8DT

Alumni Office

WEBSITE LAUNCH

As of mid February, all former students and staff will have access to a secure area on the School's website: the Alumni Common Room.

The site will include a message board where you can post notices, discuss issues that interest you, contact old friends and share your

news. You will also find information on forthcoming events, benefits and services available to alumni and notice of any casting and job information and music competition details that come into the Alumni Office.

To access the site go to www.gsmd.ac.uk/alumni, click on

Alumni Common Room, and complete the registration form (this should take no more than 2 minutes).

If you have any suggestions as to how we might improve the website, please do pass them on to the Alumni Office (contact details below).

INVITATION TO ALUMNI RECEPTION

8th February 2007

On the 8th February, Paul Lewis will be giving a piano masterclass in the School Music Hall. We would like to invite all former keyboard students to attend this event. There will be a short drinks reception immediately following the masterclass, hosted jointly by the Keyboard Department and the Alumni Office.

It is an opportunity to meet Paul Lewis along with current Keyboard staff, including Ronan O'Hora (Head of Keyboard), Pamela Lidiard (Deputy Head) and Joan Havill (Senior Professor), Caroline Palmer & Laura Roberts, as well as your fellow alumni.

The masterclass itself will be open to the general public, however the drinks reception will be ticketed in order to ensure that we cater sufficiently for the number of guests.

If you would like to attend the drinks reception please contact the Alumni Office (contact details below).

MISSING IN ACTION

The Alumni Office has current contact details for approximately 4000 of our former students. With more than 300 students graduating each year, this is only a small proportion of the overall alumni body. Given the nomadic nature of the industries that the majority of our former students work in, it is not surprising that we have lost touch with so many. **WE NEED YOUR HELP TO GET BACK IN TOUCH WITH THOSE WHO ARE MISSING IN ACTION.**

If you are in touch with or meet fellow alumni of the Guildhall School, and you are not certain that they hear from us, please send us their current contact details or ask them to get in touch with us directly.

We will of course, respect the wishes of anyone who has specifically requested not to receive mailings from us. Our Data Protection Statement (below) is published in every edition of the Guildhall School Newsletter.

CONTACT: Rachel Dyson, Alumni Office, Guildhall School of Music & Drama, Silk Street, London, EC2Y 8DT
 Direct Tel: 020 7382 2325 Email: alumni@gsmd.ac.uk
 Website: www.gsmd.ac.uk/alumni

1998 Data Protection Act

All data is securely held in the External Relations Office and will be treated confidentially and with sensitivity for the benefit of the Guildhall School of Music & Drama and its members. The data is available to our international offices, faculties, academic and administrative departments, recognised alumni societies, clubs associated with the School, and to agents contracted by the School for particular alumni-related projects.

Data is used for a full range of alumni activities, including the sending of School publications, the promotion of benefits and services available to alumni, notification of alumni events and of programmes involving academic and administrative departments. Data may also be used in fundraising programmes which might include an element of direct marketing.

Under the 1998 Data Protection Act you have the right to object to the use of your data for any of the above purposes.

In Memoriam

Ovidiu Haidu

The following message was sent in by Scott Johnson



We regretfully announce the death of Ovidiu Haidu who passed away after suffering a stroke whilst in hospital in Glasgow.

The 38 year old tenor studied singing at Guildhall School of Music & Drama on the BMus course from 1993-7 before joining the postgraduate Opera Course at Royal Scottish Academy of Music and Drama. He subsequently worked as a freelance soloist and was a regular chorister at Scottish Opera.

He was a unique and flamboyant character who will be missed by all who knew him.

Ovi will be laid to rest in Romania although you are invited to add your memories of Ovi to his online memorial at:

<http://oviduhaidu.blogspot.com/>

The Guildhall School Trust would like to thank everyone who made a donation to the **Ian Horsbrugh Memorial Fund** at the funeral and the Memorial Service.

In all over £3,000 was raised.

Elsbeth Iliff

The following is taken from an article published in the Camden New Journal, 19 October 2006 (written by Dan Carrier)

Elsbeth Iliff, a popular violin and viola teacher who died aged 76, will be remembered by hundreds of pupils who flourished under her tuition at her home in North London.

Born in Switzerland, Ms Iliff travelled to England after World War II to work as an au pair and improve her English. She stayed for a time at the house of renowned classical musician Emmanuel Hurwitz, with whom she studied the violin.

She was at the forefront of the 1970s music movement inspired by American music teacher Paul Rolland. His musical philosophy was to produce

young violinists "who not only play in tune with a good sound but who also feel comfortable and happy in doing so".

The hundreds of pupils taught by Ms Iliff will recall her belief in holding the violin in a relaxed way, and in making sure the bow hand was as light as possible. This was as much a focus of her lessons as learning scales.

She spoke German, French and English, and translated Paul Rolland's work into German.

Ms Iliff became vice-president of the European String Teachers Association. And she sought to instil in her pupils

not just individual skill, but a love of performing with others.

She would not only organise individual teaching sessions, but offered sessions for chamber orchestras.

Many of her pupils would be invited to play with other pupils of hers, and at the end of each term parents, friends and neighbours would be invited to concerts in her front room to see how well her charges were progressing. Away from music, she was a keen art lover and gardener.

Ms Iliff is survived by a nephew and cousins.

Clive Lythgoe 1927—2006

Clive Lythgoe, who died in September aged 79, was a top British classical pianist who specialised in American repertoire and was hailed as "Britain's answer to Liberace".

A protégé of Dame Myra Hess, he performed with the leading British orchestras of the 1950s and 1960s, under the direction of world renowned conductors Sir Adrian Boult, Sir John Barbirolli, and Sir Colin Davis. In 1967, his recording of George Gershwin tunes made the British top 10 alongside the Rolling Stones.

He hosted a classical music television show, "The Lythgoe Touch."

A devotee of modish Carnaby Street,

Lythgoe reputedly was the first concert pianist to perform in a polo shirt. In the early 1960s, he sported a Pierre Cardin suit that was to have inspired Brian Epstein to clothe The Beatles in similar collarless outfits.

Things, it seemed, could hardly be better. But appearances can be deceptive.

"The glory days were hell," Lythgoe told the New York Times in 2001. He was so nervous about his New York debut in 1973 at Town Hall that he needed "two days of Valium until I could look at the reviews," he said. "I don't even remember playing."

In 1976, he abandoned most performance and moved to Cleveland

to become director of a children's school offering lessons in music therapy to the underprivileged. Ten years later, he moved to New York and spent the last two decades of his life directing a charity that brought classical music performances to AIDS hospices, homeless shelters, retirement homes, and schools in low-income neighborhoods.

He described himself to friends as "a geriatric Robin Hood".

"I suppose I am a kind of musical evangelist, God forbid, but I believe that is what music is for," he told the 'Today' show in 2001. "What I'm doing now is the happiest work I've ever done in my life. I've found what I was about."

FORTHCOMING PUBLIC PERFORMANCES

Drama

Certain Young Men

by Peter Gill

A sharp and poignant comedy of contemporary manners.

1, 2, 5 & 6 February at 7.30pm
5 & 6 February at 2pm

GUILDHALL SCHOOL THEATRE

Inherit The Wind

by Jerome Lawrence & Robert E. Lee

Based on a real-life case in 1925, a science teacher is accused of the crime of teaching evolution.

23, 26, 27 & 28 March at 7.30pm
26 & 27 March at 2pm

GUILDHALL SCHOOL THEATRE

The Workshop

adapted by Tom Kempinski

Brings to life the struggles of a group of women in post-war Paris.

13, 14, 15 & 16 February at 7.30pm
15 & 17 February at 2pm

BRIDEWELL THEATRE

The Real Inspector Hound

by Tom Stoppard

& Black Comedy

by Peter Shaffer

Classic comedy double-bill.

22, 23, 24 & 25 May at 7.30pm
24 & 26 May at 2pm

BRIDEWELL THEATRE

Musical

My Favorite Year

by Neil Simon

Based on the 1982 film of the same name, starring Peter O'Toole, this is a good old-fashioned musical comedy.

3, 4, 5, 6, 9 & 10 July, 7.30pm
6, 9 & 10 July, 2pm

GUILDHALL SCHOOL THEATRE

Opera

Mozart: Le nozze di Figaro

One of the pinnacles of the operatic repertoire, Mozart's wry commentary on the human condition provides a suitably demanding challenge for the Guildhall School's talented students.

1, 3, 5 & 7 March at 7pm

GUILDHALL SCHOOL THEATRE

Sung in Italian with English surtitles

R. Strauss: Capriccio

Richard Strauss's last opera is a bold and ambitious choice; it's vocal and orchestral challenges are sure to bring the best out of the School's students and promise an unforgettable experience for performers and audience alike.

6, 8, 11 & 13 June at 7pm

GUILDHALL SCHOOL THEATRE

Sung in German with English surtitles

Junior Guildhall

Junior Guildhall Recital Series

5 February, 5 March & 4 June, 1pm

WALES MILLENIUM CENTRE, CARDIFF

Junior Guildhall String Ensembles

3 February & 23 June, 6pm

MUSIC HALL

Junior Guildhall Chamber Music

2 February, 1pm

ST MARTIN-IN-THE-FIELDS

Junior Guildhall Chamber Choir

30 March, 1pm

REGENT HALL

Music highlights

Guildhall Artists at the Barbican

Senior musicians from the School precede LSO concerts with complementary repertoire.

6 Jan, 1 & 18 Feb, 22 Mar,
9 May & 3 July, 6pm

BARBICAN HALL

Guildhall Symphonic Wind Ensemble

Directed by Peter Gane

28 February, 1.05pm

MUSIC HALL

Guildhall Baroque Orchestra

Directed by Rachel Podger

22 March, 6pm

MUSIC HALL

Guildhall Brass Band

Directed by Paul Cosh

23 March, 1.05pm

MUSIC HALL

Guildhall Sinfonia

Directed by Barry Griffiths

26 March, 1.05pm

MUSIC HALL

Jazz Festival

26—29 March

BBC Singers/Guildhall Composers

BBC Singers perform new works by Guildhall composers

1 May, 5pm

ST GILES CHURCH

The Gold Medal

The School's highest accolade

3 May, 7pm

BARBICAN HALL

Ensembles Festival

8—22 May

Guildhall Gold

Annual gala concert in memory of Gold Medallists Gwen Catley and Allen Ford

11 June, 7.30pm

WIGMORE HALL

New Music Festival

4—12 July

TO BOOK TICKETS for all productions, call the Barbican Box Office on 020 7638 8891.

FOR GROUP BOOKINGS call 020 7382 7211.

For more information go to: www.gsmd.ac.uk/events