

GUILDHALL SCHOOL



news

Autumn/Winter 2010



Kate Royal
finds the
perfect
balance

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And the winner is... p10

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begins at Milton Court

Forthcoming Events



The Soldier's Tale/ Belshazzar's Feast

24 September

Guildhall Symphony Orchestra and Chamber Ensemble

Martyn Brabbins, conductor, **Christian Burgess**, narrator, **Gary Griffiths** baritone



Festen 8, 9, 11, 12 October

The story of an affluent family who gather for a black-tie dinner to celebrate the patriarch's 60th birthday. Before dinner is over, the family's lives are changed forever.



Deoxyribonucleic Acid (DNA) 18, 19, 20, 21 October

A group of teenagers do something bad, really bad, then panic and cover the whole thing up. *DNA* is a poignant and, sometimes, hilarious tale with a very dark heart.



Guildhall Symphony Orchestra 25 October

Sir Colin Davis, conductor
Lauren Reeve-Rawlings, horn

Programme includes Bruckner's *Symphony No. 7 in E*



Spinalba

4, 6, 8, 10 November

Spinalba's libretto involves false identities, love scenes and madness, while Almeida's appealing and expressive music concentrates on the sentimental rather than the comic possibilities.



Faculty Artist Series

8 November

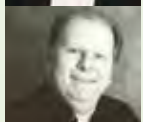
Alasdair Tait

Head of Chamber Music, cello



Ronan O'Hora

Head of Advanced Performance, piano



17 November

Adrian Thompson

Professor of Voice, tenor



Badenheim 1939

26, 27, 29, 30 November, 1 December

Based on Aharon Appelfeld's novel, *Badenheim 1939* is an allegorical satire that tells the story of a Jewish resort in Austria that hosts a yearly arts festival.

Music Masterclasses

Tuesday 21 September • 10am/2pm

Maria Radicheva

Violin Masterclass

Tuesday 21 September • 6pm

/ Wednesday 22 September •
10am/2pm

Arni Edisdon

Double Bass Jazz Masterclass

Friday 1 October • 2.30pm

Viktoria Mullova

Centre for Orchestra
Artist in Conversation

Monday 11 October • 2.30pm

Howard Shelley

Piano Masterclass

Monday 25 October • 4pm

Stephen Hough

Piano Masterclass

Thursday 4 November • 2.30pm

Gerald Finley

Voice Masterclass

Saturday 6 November • 2.30pm

Tabea Zimmermann

Centre for Orchestra
Viola Masterclass

Monday 8 November • 2.30pm

Takács Quartet

String Quartet Masterclass

Thursday 11 November • 10am

Susan Tomes

Piano and Chamber Music
Masterclass

Monday 15 November • 11am/2pm,

Tuesday 16 November • 11am/2pm

Dominique Merlet

Piano Masterclass

Saturday 20 November • 11am

Olli Mustonen

Centre for Orchestra
Piano Masterclass

Drama Platforms

Tuesday 30 November • 6pm

Christian Burgess and Julian Philips in conversation

Tuesday 7 December • 7.30pm

Patsy Rodenburg on Shakespeare in the Present

For further details and
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www.gsmd.ac.uk/events

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The Guildhall School of Music & Drama is provided by the City of London Corporation



Welcome to the Autumn/Winter issue of Guildhall School News.

A great deal has happened at the School since our last issue. The summer term was packed with events, competitions and prizes: the **Gold Medal** competitions, the **Junior Guildhall Lutine Prize**, and the summer musical, **Curtains**, with its sold-out Gala performance. We have seen changes to **senior staff in both Music and Drama** and we bid a **fond farewell to Sue Thornton**, who retires this summer. Meanwhile, contracts have been signed and **construction work has begun** on the School's new facilities on the Milton Court site.

In this issue you will also find several personal perspectives on the School, its training and its performances. Two **Leadership students** discuss some of the opportunities and challenges that have arisen from their course; **Kate Royal** tells us how valuable her studies at Guildhall were; **Mr & Mrs Rebak** describe the view from the stalls; and **Janet Farmer** takes us on tour with 38 students!

The **Alumni Pages** are full of celebrations – reunions that have happened recently and plans for those to come, and news of alumni successes at work (including Kathleen Ferrier, Tony, Classical Brits and Stage Management Association Awards).

If you have something that you would like us to include in the next issue, Spring/Summer 2011, email your news with an accompanying photograph to editorial@gsmd.ac.uk by 31 January 2011.

Best wishes,

Rachel

Rachel Dyson Editor



(Please note, we cannot guarantee to include everything that we receive and we reserve the right to edit submissions.)

Guildhall School shines in Guardian league tables

In this year's league tables the Guildhall School was rated amongst the highest placed institutions in the country for study in Music, Drama and as a specialist institution by The Guardian newspaper.

The School came joint second with Oxford University for the subject area of Music, receiving an overall score of 99.6, above Trinity Laban (8th), the Royal College of Music (9th), the Royal Scottish Academy of Music & Drama (19th), and the Royal Northern College of Music (34th).

In Drama (a category which also includes Dance, a subject the School does not offer) the School was rated 5th with a score of 94.4, and in the specialist institution league table, the School was rated 4th. It is the highest placed institution in this league table for an institution offering both Music and Drama.



Tokyo College of Music visits Guildhall

In May the Guildhall School was visited by Shohei Nomoto who is in charge of international affairs at the Tokyo College of Music. Mr Nomoto was visiting to discuss a proposed project, requested by Tokyo College, which would involve Guildhall offering short intensive periods of study to students from Tokyo. The students would be able to use the credits gained from their time in Guildhall towards their degree at Tokyo College. The plan is for a small number of piano students to commence this course in October.

By a happy coincidence during the time of Mr Nomoto's stay Noriko Ogawa, who is on the piano faculty both at Guildhall and Tokyo College, gave a lunchtime recital of Japanese contemporary piano works which proved to be both a highly memorable recital and an apt focal point to mark the collaboration with Tokyo College which will be furthered in June when I make a return visit to Japan to give masterclasses in Tokyo.

❖ **Ronan O'Hora** Head of Advanced Performance Studies

The School will also send a group of senior professors and students from the Music department to China this September. They will travel as part of the delegation from the Lord Mayor's Office and visit top Chinese conservatoires.

Back by popular demand: the Guildhall School Scarf



We are delighted to be able to announce that Chimes Music (Barbican) will soon begin selling Guildhall School wool scarves, as modelled here by Director of Music, Jonathan Vaughan.

Thanks to Anne Harvey (Speech & Drama 1953), who loaned us the scarf she has had since she was a student, we have been able to copy the original pattern of the Guildhall School scarf. The new scarf will, however, be slightly longer, for extra warmth.

The scarves are £24.99 each and will soon be available to buy from the shop (at Cromwell Tower, Barbican) or online at www.chimesmusic.com.

Richard Goode and Wynton Marsalis awarded Honorary Fellowships

Richard Goode, highly regarded pianist and International Chair in Piano Studies at the School, was awarded Honorary Fellowship of the Guildhall School in last November's Graduation ceremony but was not able to attend to collect it. He visited the School for a masterclass in May and, during his



visit, a ceremony took place in the Boardroom to hand over the fellowship. Professor Barry Lfe gave a speech about Richard's career and his contribution to musical life both on an international scale and at the School.



Later on in the term, jazz legend **Wynton Marsalis** finally received his Honorary Fellowship, which was awarded to him in 'absentia' at the Graduation ceremony in 2005! Wynton

Marsalis and the Jazz at Lincoln Center (JALC) Orchestra were at the Barbican for a week-long residency involving masterclasses, workshops and professional development work with Guildhall students. Professor Lfe gave Wynton his fellowship on the stage of the Barbican Theatre, before Wynton gave a keynote address, illustrated with contributions from JALC musicians.

School website relaunches with new interactive tour!

The current School website, with its distinctive gold strip and green menus, was launched in 2005. Features include online applications, prospectus ordering and open day bookings, downloadable podcasts, links to the Barbican Box Office for ticket purchases and, of course, the Alumni Common Room, a password-protected area dedicated to the School's alumni community.

Over the last five years, however, the School's activities and collaborations have grown at a rate of knots, and we've increasingly struggled to find places on the site to represent the vast array of activity that goes on here. Feedback from incoming students suggests that locating information is becoming more difficult as the site expands. In addition, websites have become more interactive, using video and audio content that bring the institution to life, leaving our website lagging behind. So we've decided to relaunch the site: our new website will give the School's growing areas – Creative Learning, Research, Centre for Orchestra, LINK

Alliance, the Centre for Young Musicians, and the campaign for Milton Court – the profile they deserve, as well as easing the navigation of many current areas so that larger numbers of users, whether prospective students, supporters, audiences, press, or alumni, can locate the information they need. In addition, it will feature an online tour which will guide users around the Silk Street building and showcase rehearsals, classes and creative activity as well as featuring interviews with students and staff to show what life at Guildhall is all about. We hope the website becomes an interactive experience that will get visitors excited about the work we do!

We're planning to go live at the end of September, and we'd love to know what you think. Don't forget to check www.gsmd.ac.uk and email marketing@gsmd.ac.uk with your thoughts.

❖ **Jo Hutchinson** Marketing and Communications Manager

Musical Chairs in the Drama Division

Technical Theatre Arts staff changes

As part of the development of the re-validated programme in Technical Theatre Arts the staffing structure is being revised to reflect the new "Pathways" available to the students.

The department will no longer have a Deputy Director; instead there will be three Pathway Leaders, one each for Stage & Costume Management, Design Realisation and Theatre Technology. A new position of Head of Production, dealing with the practicalities of getting our productions on to the stage, has also been created.

Three of the new appointments are already busily at work: **Vanessa Cass** is now Head of Design Realisation, **Steve Huttly** is Head of Theatre Technology and **Stuart Calder** is Head of Production. The remaining post holder will formally be in place very shortly.

❖ **Ben Sumner** Director of Technical Theatre

Sue Thornton's retirement

Sue Thornton leaves Guildhall this autumn after 17 years' outstanding service. She was one of the first women to break into the male bastion of technical theatre; as Director of Technical Theatre at Guildhall she put the training onto a formal footing; and she introduced the first TT degree programme in the UK. Since 2007 she has led the new division of drama, bringing acting and technical theatre together with unified support systems, and in 2009 she became Director of Drama, to be succeeded by Christian Burgess this September.



Sue has been a wonderful support to me over the past six years, offering wise advice and a friendly shoulder to cry on. In my first year she had a significant birthday and was wondering what to do for the finale of her career: she chose to spend that time at Guildhall. I'm sure she has never regretted that decision and I can't imagine how we would have coped without her. Back in the 1990s, she conceived the idea of Milton Court. I'm so glad we've made her dream come true!

❖ **Barry Ife** Principal

Sue is given her Freedom



On Monday 12 July, the day of her retirement party, Sue Thornton was granted the Freedom of the City of London in a private ceremony in the Chamberlain's Court at Guildhall (after which the School is named).

This tradition dates back to the medieval period (it is believed that the first Freedom was presented in 1237), at which time there were certain privileges that came with the granting of Freedom including, it is said, the right to herd sheep over London Bridge without having to pay a toll. Second year Technical Theatre students Georgina Foster and Jessica Stanton (led by Props Maker and Lecturer Pat Shammon) kindly made sure that Sue had appropriate accessories for the ceremony, providing her with her own small herd of sheep.

Senior Music Appointments



Richard Benjafield has been appointed Head of Wind, Brass and Percussion. Richard has been Professor of Percussion and Director of Percussion Ensemble at the Guildhall since 1995, and has led a distinguished career performing in contemporary classical music, both as soloist and ensemble musician.

More recently, his projects have included a UK tour with the *threestrangegangs*, and solo performances at the BBC Proms, Kings Place and Tate Modern.



Louise Hopkins, has been appointed Head of Strings. Louise, who was previously Deputy Head of Strings, takes over from Jacqueline Ross, who has stepped down to pursue a research career. Jacqueline continues to teach within the department.

Louise studied cello at the Guildhall School before making her debut at the Barbican Hall playing Witold Lutoslawski's Cello Concerto with the composer conducting. In 1995 Louise was one of the youngest-ever professors to be

appointed to the Guildhall School. Louise performs regularly with the pianist Aleksandar Madzar with whom she has recorded a recital disc for Intim Musik of sonatas by Schnittke, Carter and Rachmaninoff.

Richard and Louise will be responsible for the artistic leadership, driving of standards and day-to-day management of their respective departments. Jonathan Vaughan, Director of Music at the Guildhall School, said "As Heads of two of the largest departments in the School, Richard and Louise will play really significant roles in the School's strategic and artistic future. With the development of Centre for Orchestra, in collaboration with the LSO and Barbican Centre, and an increasingly significant chamber music programme, both departments are set to build on their international reputation. I'm thrilled to have appointed two leaders in their fields into these key roles."

Joy Farrall has been confirmed as the Co-ordinator for Chamber Music in the Wind, Brass and Percussion Department. Joy has been acting in this role for the last year. Joy is a long-standing Clarinet Professor at the School (and an alumna) with a very impressive solo, recital, recording and chamber music career.

Season Preview 2010

This year's exclusive preview of the new artistic season for members of the Guildhall Circle will take place on Thursday 30 September. The evening will include excerpts from our forthcoming drama productions *Festen* and *Deoxyribonucleic Acid* and our first opera of the season, Almeida's *La Spinalba*, as well as a sneak-preview of the sets for our autumn term productions. Guests will also have the opportunity to meet current students and senior staff from each department over a glass of wine and hear inside information about the artistic and performances highlights of the coming year.

For further details of the event or more information on becoming a member of the Guildhall Circle contact Jenny Beer in the Development Office on 020 7382 7179 or development@gsmd.ac.uk.

Fundraising Events

Over the summer term the School held its two annual fundraising events in support of the Scholarships Fund. **The Gold Medal Dinner 2010** in honour of pianist Martyna Jatkuskaite was held in the beautiful surroundings of the Apothecaries' Hall and raised over £10,500. **The Summer Gala 2010** was completely sold out with over 300 guests enjoying the end-of-year production of *Curtains* and raising over £12,000.

Annual Fund



Between Monday 30 August and Sunday 12 September, a group of current students – including Ieuan Davies, Katherine Drury, Helen Martin, Nikesh Patel, and Marion Wyllie (pictured) – will be calling alumni and members of the Guildhall Circle to update them on new developments at the School and our new Annual Fund, which aims to provide ongoing support for young musicians, actors and theatre technicians.

Leading by example



What made you decide to pursue Leadership, and what made you choose the Guildhall School?

Preetha: "Because I had already expanded my musical scope through my time in India [studying Carnatic Violin, a South Indian classical music tradition] and my interest in cross-cultural studies and music of other cultures, I did not feel ready to pursue a Masters in Performance as I had originally intended. When I discovered the Leadership programme and saw what it entailed, it seemed like the ideal way to continue to have exposure to new approaches, new

styles and collaborators while developing my creativity and exploring my own musical potential."

During the Summer term, **Rachael Perrin** and **Preetha Narayanan** talked to **Jenny Beer** about some of the creative projects and collaborations they have been involved in as part of the Leadership course.

Preetha – tell us a bit about the Leadership course at the Guildhall School and what it involves.

Preetha: "It is a unique course that allows students to explore their artistic identities in the context of collaborative composition, improvisation and workshop-leading. Along with coursework with a wide array of tutors that hone in on various components of musicianship, we take part in collaborations across artistic disciplines and with musicians of diverse cultural backgrounds and styles. Throughout, we work with children in primary schools as well as children in the Connect instrumental ensembles on creative approaches to music-making."

Rachael: "As an undergraduate at Guildhall you do a course called Creating and Communicating Music and this was what first engaged my interest in the course. Over the four years I found myself increasingly drawn towards collaborative projects with the drama department and workshops outside of School. I began to realise that although music was the right pathway for me my passion lies in creating music and workshop leading, rather than orchestral performance. I did look around at other courses when I graduated, however nothing compares to what the Guildhall offers; the leaders on the course are absolute experts and there is no competition out there."

What aspects of the course or projects have you most enjoyed working on?

Preetha: "If I had to choose a specific area that I have loved the most, it would be collaborating with peers within music and in other artistic disciplines. I really enjoyed exploring collaborative composition with my ensemble throughout the two years and also cross-arts collaborations, such as MAP [MAP/making is a cross-arts collaborative project with the Royal College of Art and London Contemporary Dance School supported by The Leverhulme Trust] and our own independent projects."

Rachael: "Personally, I have most enjoyed the projects out in the community working with children and writing music with them. I found the fundamental skills training absolutely brilliant because I now feel I have a head full of games, songs and exercises that are on hand should the right occasion arise!"

What has been your most challenging experience?

Preetha: "Getting out of my comfort zone to try new things musically and compositionally. The course has challenged me to bring concepts and philosophy into composition and our art. For instance, the projects that we have had working with visual artists that result in a full-scale performance have really encouraged us to be proactive in our ideas, analyse the concepts and produce high-level material."

Rachael: "I think that my most challenging experience has been the MAP project. I have never really collaborated with visual artists before, all of my previous collaborations having been with actors. It has been an interesting process learning how visual artists work and how you can create something together without tools such as improvisation as starting points."

There are some great opportunities for international work on the Leadership course – can you tell us about this?

Preetha: "Travelling has been one of the highlights of this course! In December, I spent three weeks in the Gambia with seven other students. We stayed in a camp in Berefet village, working with musicians from four different Gambian tribes. Getting immersed immediately in the culture and the performing arts, we realised how song, dance, and percussion are all seen as one entity in Gambian culture and one needs to have understanding of all the components to grasp the music or dance in its entirety. Because this part of the world has little access to technology as we in the modern world have come to take for granted, the Gambian people find entertainment through taking part in song and dance; the children in the village could sing all the songs we were learning! At night, the people would simply sit around a bonfire for hours, sharing stories, songs, conversation, and even silence.

"Following the Gambia trip, I had the opportunity to go to Israel with my ensemble, Sezenyum, to collaborate with Arab-Israeli musicians, which culminated in two performances, and work with the students of Beit Al Musica Conservatory. Having spent the previous summer leading

workshops and sessions in Singapore and Malaysia with the same ensemble, it was wonderful to be in a new setting with previous experience. We were exposed to the Palestinian sound world and the Arabic style of playing and working. Seeing how other cultures approach music and life influences our own approaches to creativity and collaboration; these experiences, although perhaps short in time, are constantly with us in our day-to-day lives in London and in the work we pursue here."

Rachael – what's in store for you next year?

Rachael: "I will be continuing onto the second year of Leadership if all goes to plan! I will also continue working for Southwark Bluenote where I am the General Musicianship teacher, coaching the woodwind section of the Stoneleigh Youth Orchestra, being a Support Team member of the National Youth Orchestra, running baby music workshops for Boppin' Bunnies in Greenwich and workshop leading. I am also going to keep playing with



folk trio Stingo, Guildhall Folk Ensemble, OTBSoul and Showstopper! The Improvised Musical. So it's going to be another busy but brilliant year and after that...I'll let you know!"

Preetha – what do you plan to do when you finish your course this summer?

Preetha: "I plan to continue to develop my musicianship in London, for I feel that I have planted many seeds on and off the course that need further exploration. I want to stay connected to the Guildhall and work on projects while simultaneously playing performances and gigs independently and continuing to collaborate with artists of various disciplines."

❖ **Jenny Beer** Development Administrator

Gold Medal results 2010



MUSIC: Winner: **Martyna Jatkauskaitė**

Martyna was awarded the prestigious Baltic State Scholarship in 2005 to study at the Guildhall School of Music & Drama with Joan Havill. She received a first class Bachelors Diploma in Music with Honours (2007) and completed her Masters Degree of Music in Music Performance (2009); Martyna is now a Fellow at the Guildhall School.

Runner-up: **Diana Ionescu**

ACTING: **Nikesh Patel**

Nikesh, aged 24 from London, made his professional debut at the Royal Court Theatre earlier this year, in *Disconnect*, while still a Guildhall student. He also recently appeared in the BBC Radio 4 drama *Leaving Normal* with Meera Syal and Imelda Staunton.

TECHNICAL THEATRE: **Alice Horsey**

Alice, aged 21 from West Yorkshire, completed her studies in July and immediately began work as Assistant Stage Manager for Scottish Ballet.

The Music Gold Medal award was founded and endowed by Sir H Dixon Kimber in 1915. The prize includes the medal itself plus £1,000 donated by The Worshipful Company of Musicians. The runners-up Glass Trophy is donated by The Worshipful Company of Glass Sellers.

In 1963 the first Drama Gold Medal was awarded to an acting student. The Technical Theatre Gold Medal was established in 2001.

Junior Guildhall Lutine Prize

We are delighted to announce that pianist Sophie Dee is the winner of this year's Lutine Prize, Junior Guildhall's most prestigious award. Sophie will be given the opportunity to perform a concerto with a Junior Guildhall ensemble and a cash award. The runner-up was Mary Tyler (17), a clarinettist from Guildford, who also receives a cash prize. Sophie Dee (16) is from Faversham in Kent and was a keyboard finalist in BBC Young Musician of the Year 2010. She is taught at Junior Guildhall by Senior Piano Professor Joan Havill.

Congratulations to Joan, whose students have won both the Music Gold Medal and The Lutine Prize this year.

The Junior Guildhall Lutine Prize 2010 is kindly supported by Lloyd's Charities Trust.



Correction to p.16 of the Spring/Summer 2010 issue

Brodie Ross appeared in Daniel Evans' production of *An Enemy of the People* at Sheffield in Spring 2010. We apologise to Brodie for the misprinting of his name.

Hazel Sharples Memorial Prize



The Hazel Sharples Memorial Prize is awarded each year to a graduating Technical Theatre student, voted for by his or her peers. The prize was established in 1999, in memory of a much-loved stage manager and arts officer who died suddenly in 1995 after a short illness.

Hazel's friends gather each year for a performance of the Guildhall School musical to remember her and to award the prize, which is given to a student who most embodies Hazel's characteristics: a bit of a maverick, firm and efficient, with a wicked sense of humour.

This year's prize winner was **Jennifer Ramsay**.

The Michael Bryant Verse Speaking Award

I decided to set up an award in Michael's name shortly after he died in 2002. I wanted it to be for verse-speaking because that was one of his greatest skills and one which he passed on to many young actors in the National Theatre (NT) company over the years. At the time, Patsy Rodenburg was Head of Voice at the NT as well as the Guildhall, and I thought that this was the link I needed. Patsy and Michael had a great mutual respect and, of course, I'd worked with Patsy many times at the NT.

The NT is close to my heart because it was there that I met and married Michael, and our whole married life took place within its walls. Three portions of his ashes are buried under the three stages. Every summer the eight finalists visit him and, in the case of the Olivier, stand directly above him and I know he watches benevolently. Each year some of the finalists end up in the NT company, which is exactly what I'd hoped for. I think that a real link has been established between the two institutions, which pleases me more than I can say because, of course, I'm ex-Guildhall myself and I suppose you could say that it's the other place in my life which means a great deal.

One duty which a finalist who subsequently finds himself or herself in the NT company has to fulfil, is polishing the brass plaque on Michael's dressing-room door. The duster and the Brasso are passed on and have been wielded by Tim Lewis, Tim Allsop, Gwilym Lee and Rhys Rusbatch, among others. Currently I think it's with Jake Fairbrother.

The real aim of the award is essentially a practical one: to enable eight young actors about to graduate to be seen by people who matter in classical theatre, and to do what amounts to a private audition on the Olivier stage for Nick Hytner and the NT Casting Department. One person ends



up with a cheque and the right to put Winner on their CV, but I think of all eight being winners, because it's all about generating work. Michael was a very practical man and would have liked the idea of jobs coming out of it. So that's why there's no cup or medal, just a bit of cash for the winner and the first step on the ladder for a good few.

❖ **Judith Coke** (AGSM)

The 2010 winner was Paloma Oakenfold, pictured above with Judith Coke. Special commendations went to Ashley Zhanghaza and Marene Vanhok.

Construction work begins for our new facilities at Milton Court

The construction phase of Milton Court is scheduled to take 137 weeks, with the building completed by February 2013. Since January 2010 the site has been occupied by McGee Ltd. who carried out advanced ground works, removing the existing ground floor and basement concrete slabs and providing retained wall supports to the perimeter of the site.

Designed by architects David Walker, RHWL and Arts Team, Milton Court will provide the Guildhall School with much-needed additional facilities including a 609-seat concert hall,



Heron International, the property group developing the School's new facilities at Milton Court, have announced the appointment of Sir Robert McAlpine Ltd as the Main Contractor for the development. A major milestone in the project, this has enabled construction work to begin onsite as of 5 July 2010 with equipment in place to lay the main foundations for the building.

225-seat training theatre, a studio theatre, and additional space for teaching, office and support services. The building is part of a bigger development that includes private residential accommodation and mixes living and working spaces with the performing arts. It will put the Guildhall School at the heart of an internationally significant cultural and educational quarter, forming the hub for the School's growing relationships with the LSO and the Barbican Centre. By 2013, the School's facilities will at long last match the outstanding quality of its training and the success of its graduates.

To receive updates on the project, email miltoncourt@gsm.ac.uk



A view from the stalls

Joanna Newell met Mr & Mrs Cyril and Sandra Rebak, longstanding audience members and supporters of the Guildhall School to ask them about their association with the School

Tell us how you first became involved with the Guildhall School?

CR: It was me initially: I came in to see one of the musicals, but I'm ashamed to say I can't remember which one it was. Of course, this was 20 years ago, so perhaps I have an excuse! I was working in the City in the Stock Exchange, and saw an advert. I introduced Sandra when we got married 14 years ago and since then we've become absolute fans.

What's special about watching productions by young professionals training for careers on stage and behind set?

SR: It's interesting to see new talent developing and there's always the hope you're watching a new Bryn Terfel [Opera Course, 1989] in the making! It's nice to think you may be able to spot the stars of the future.

CR: It's always the first thing we look for when we go anywhere else – we look through the programme to see where the performers trained. We get immense pleasure from seeing that they came to Guildhall.

I also think the students' enthusiasm for their craft really come across in their performances and we've had the opportunity to meet them after they've been on stage. They have no 'side' or pretence; they are very natural which is just wonderful.

What do you see as the challenges and opportunities for the School in the future?

SR: I suppose the first thing that comes to mind is finances – you can't avoid that at the moment. I think also competition from other conservatoires and drama schools – though the Guildhall is obviously reaching a very high standard.

CR: Of course, the new building will be a great opportunity for the School and will give you the chance to put on different productions – great for the technical theatre and performing students, I should think.

You are very active supporters and have come to lots of events. What do you enjoy most?

CR: The overall high standard of performance keeps us coming back. It's also a very nice and happy place to be. Our friends are always very pleased to be invited. We always try very hard to get them to join the Guildhall Circle too!

SR: The Season Preview was fascinating. We chatted to a few of the Technical Theatre students whom you never normally get the chance to meet. I particularly remember the talk by the guy who was involved in the technical production of *L'assedio di Calais* [November 2009].

What – in your words – makes the School unique?

CR: It's the feeling of 'togetherness' which I think is very important. Just in the foyer you get a terrific buzz from the students coming in and that carries through to the performances.

SR: There's a real feeling that the audience is an intrinsic part of the whole place. You feel like *you* belong here too.

CR: There's often a loudly supportive bunch of students at most performances, cheering everyone on.

SR: It gives the place a nice atmosphere – it's like a family.

What is your fondest memory of the School?

SR: It's great when alumni of the School come back – like at the Silk Street Award this year when we saw Lisa Wilson [Opera Course, 2008]. It's great to hear how their careers have developed since leaving.

CR: I think for me it was watching *Oh! What a Lovely War* [July 2006] a few years ago, which was simply the best production I've ever seen.

❖ **Joanna Newell** Development Officer

Careful planning and biding time

Kate Royal's rapid rise and busy varied schedule may look like someone on a 'fast track' scheme, but it has taken some tough decisions, learning by experience and a lot of careful planning to achieve. Between performances at Glyndebourne, Kate told Rachel Dyson about her journey so far and her plans for the future.



How would you describe your time at Guildhall?

I had a fantastic six years at Guildhall. At the start I found it quite overwhelming but I realised pretty quickly that it was a competitive world even at that stage. I got my head down and worked hard. And in my last two years there I started working with Rudolf Piernay who is still my teacher and mentor. Once you have left the college environment you suddenly realise how much you took for granted and how much all that coaching and tuition is actually worth! There were some elements to the course that I

ignored (talks about tax and organising finances etc) and I wish now I had attended!

When you left the Guildhall you went straight to the National Opera Studio, then you won the Kathleen Ferrier Award and two years later you signed an exclusive contract with EMI Classics... Was that how you expected your career to start?

I went to the NOS as I didn't feel ready to go into the profession. As anyone at college will know there is no 'fast track' though it might seem like there

is looking at my CV. In fact everything has been carefully planned and an awful lot of work turned down in order to keep producing what I hope is high quality work. I have been very lucky but I've also worked very hard.

What impact did winning the Kathleen Ferrier Award have on you?

The Ferrier win was a great stepping stone and gave me the confidence I needed to make that leap into the profession. It was a night I will never forget as it really did feel like a turning point for me.

It's important that each student feels pride in their place of study.

What one piece of advice would you give to the singers graduating this year?

That's a hard one. Perhaps a lot of people feel they are owed work simply because they have gone through the system. Unfortunately this is just not the case. Sometimes people with great voices seem to get left on the sidelines. It is a profession that doesn't make sense. A lot of it has to do with temperament. You have to develop a very tough skin to cope with the pressure and the strongest personalities win through most of the time.

A lot can be said for biding your time as a singer. A long career can take a very long time to establish. I now see some singers I was with at Guildhall emerging to the forefront having been quietly working away for years developing their technique.

You are on the Board of Patrons supporting the School's new building project. What excites you about this project?

I don't know how many hours I must have spent traipsing around the college looking for somewhere to practise. Often I ended up having to warm up in the loo or a corridor so a new building is overdue! The Guildhall building as it stands does not hold up to the reputation of the institution itself. It's important that each student feels pride in their place of study.

Last year the Evening Standard called you one of 'The new influentials' and added you to their list of London's 1000 "top movers and shakers". What did you make of that?

I think that is one of the funniest things I've ever heard! I'm not sure who or what I have influence on but it is very flattering anyway.

You never seem to stop working, and always on a range of projects (giving recitals, appearing as a soloist, recording albums, opera engagements)... How do you manage your time and your career?

I have fairly strict rules in terms of what sort of engagements I accept and when. My agent is absolutely amazing in organising my diary. Repertoire has to be chosen very carefully especially as most things are booked 2-3 years in

advance. It's sometimes quite hard to predict where your voice will be at any given time.

I do have a busy schedule but by no means as busy as some singers who really are non-stop. That kind of life is just not for me. My voice has its limits and I've been caught out a couple of times suffering from fatigue. Travel is the key – what looks like a quick flight on paper can often be much more tiring than you think, turning into a whole day on the road. It's really important to know the travel arrangements exactly so you don't get caught out.

I love the variety I have musically. Recitals are especially important to me as this is the music I find most fulfilling to perform. My commitments



Once you have left the college environment you suddenly realise how much you took for granted and how much all that coaching and tuition is actually worth!



Kate Royal and Gudrun Olafsdottir in the Guildhall production of *L'étoile* 2002

as a recording artist take up perhaps just two weeks a year in the studio but 6-8 months preparing for those precious studio hours. All that has to be factored into the schedule. It's really just one big juggling act especially with my 10 month old son factored into the equation!!

Your third album *A Lesson in Love* will be released in February. Can you tell us about it?

***A Lesson in Love* is a song cycle that I have developed from my love of the song repertoire and the poetry itself. It is a collection of songs in four languages and about 10 composers**

linked together by their texts which tell a love story. It is a young girl's journey in search of love, falling in love and then suffering a great heartbreak. I will perform it with few breaks as a mini-opera. Malcolm Martineau is the pianist and he is awe-inspiring. We will perform the programme on 14 October at Wigmore Hall.

Do you already have an idea of what you want to do for your fourth album?

Perhaps something a bit more traditional!

Next year you have debuts at both Carnegie Hall and the Metropolitan Opera...

Well I did actually perform at Carnegie with Paul McCartney's *Ecce Cor Meum*. It's an amazing place to sing. I will sing *A Lesson in Love* there in their recital hall and in the same season at the Met in Gluck's *Orfeo*. I love New York and to work there is a dream come true. Not in a million years did I think I'd get to sing at the Met.

If you could choose a professional project for yourself, work with anyone in the world, what would you choose?

I think Strauss *Four Last Songs* with Rattle and the Berlin Phil would probably be just about my dream ticket!

*Kate Royal's first two solo albums *Kate Royal* and *Midsummer Night* are out now on EMI Classics.*

David Hyde Pierce steps behind the Curtains



David Hyde Pierce won a Tony Award for his portrayal of Cioffi in the Los Angeles and Broadway production of *Curtains* in 2007. Currently appearing in *La Bête* at the Comedy Theatre in the West End, he was invited to see the School's production of *Curtains* in July. He readily agreed and met up with the cast and crew after seeing a matinee performance to talk about his career and answer their questions.

In an interview for The Independent later that week he told Michael Coveney about the experience: "It was very moving. I cried, seeing this show we had created done by these amazing kids, with a really fine orchestra."

What a term!

The Wind, Brass and Percussion Department of Junior Guildhall has had one of its most exciting terms ever.

The acquisition of Mr Tuba as a sponsor means that we now have scholarships available for each instrument in the Wind, Brass and Percussion Department sponsored by leading instrumental retailers.



In addition to the regular flow of leading players and teachers taking part in our "Wind Academy" programme there have been some extra-special highlights:

- The percussionists worked with Evelyn Glennie in the Felsted School Festival (taking all four places in the Masterclass) and then Ben Clark went on to be awarded runner-up in the Junior Guildhall Tuned Percussion Competition (in association with Mike Balter

Mallets) giving him the opportunity to take part in a workshop with the percussionists of the Royal Opera House.



- The flautists were invited to observe a rehearsal with Sir James Galway at St Martin-in-the-Fields and enjoyed meeting him after the rehearsal.
- Both Philip Cobb and James Watson have been in to coach our Brass section and towards the end of term the internationally renowned Øystein Baardsvik came in for a day to work with our superb tuba section. He is pictured above giving Ruben Cohen a tuba mute donated by Mr Tuba as a prize for most receptive student in the masterclass.
- The icing on the cake came towards the end of term when the whole department spent a day with the London Symphony Orchestra (LSO).



Students were lucky enough to sit in with the orchestra on the stage of the Barbican while they were rehearsing some pieces by Thomas Adès (Junior Guildhall Music 1982) conducted by the composer. The rehearsal was followed by a riveting and frank question-and-answer session with three of the LSO members which gave our students a revelatory insight into the world of the professional symphony orchestra.

Looking ahead, we will try to continue this level of activity, starting next term with a substantial contribution to the Big Double Reed Day on 10 October which the Guildhall School, and Junior Guildhall in particular are delighted to be supporting.

❖ **Bob Porter** Head of Wind, Brass & Percussion (Junior Guildhall)

Les Noces tour journal



In March the School sent a group of students accompanied by three members of staff on a week-long concert tour of France. The works performed were: Stravinsky *Les Noces*, Bernstein *Chichester Psalms*, Milhaud *Paris Suite for 4 Pianos* op. 284, Pontier *Domestic Scenes* and Putt *Cascabelada*. Vocal & Opera Studies Co-ordinator Janet Farmer wrote this personal account of the tour:

Having suffered from a life-long fear of being late I reluctantly left the cosy confines of my bed at 5am and made my way to St Pancras station.

James Berryman (who replaced an indisposed Armin Zanner at 24 hours notice) and I were due at St Pancras Station at 7.15am in order to hand out the Eurostar tickets. Apart from James and me, the group comprised 38 students (28 singers, 4 pianists and 6 percussionists) and John-Paul Williams (piano technician and tuner, known as JP). Apart from one singer who shall remain nameless – you know who you are – everyone checked in without incident. Having arrived in Paris and located Michel Faussurier, the tour organiser, we boarded the coach for the mammoth 480 km (12 hour) journey to Guebwiller.

Guebwiller is a lovely, medieval town close to the Swiss border in the Alsace region. The venue for the concert was a beautiful thirteenth century Abbey, entered via atmospheric cloisters.

We were told that there were to be magicians performing too, which we were more than a little bemused by! The door to the performance platform had a horizontal crack in it wide enough to see through so we were able to watch what was happening on stage. The ‘magicians’ came onto the stage from the audience but, instead of pulling rabbits out of hats, one read from a file while the other played the piano! We grew increasingly puzzled until finally the penny dropped – they weren’t magicians, they were musicologists! (The programme described them as ‘Magicologues’.)

The concert in the evening went splendidly – the venue said that it had been the best they’d hosted for five years!

The next concert was to be at a working farm in Bussy-Lettree, a village deep in the countryside east of Paris. The venue for the concert turned out to be the barn! It took over an hour to drop everyone off at the homes of their various hosts and by the time the coach had picked everyone up again there was little time to rehearse. In the meantime it had started to rain; by the time the coach arrived at the venue the area in front of the barn had turned into a quagmire!

James and I went to check out the barn: a vast corrugated metal structure so large that it easily accommodated the 300 seats for the audience at one end. We entered to find a wall of sound. The rain, which seemed relatively innocuous



outside, sounded like a freight train approaching once inside. Strangely contrasting with this was the surprisingly loud sound of birds singing! We found JP, who had gone ahead to set up the special double-ended pianos, battling against this cacophony, trying to tune them (the pianos, not the birds!). There are only 40 of these unusual pianos in the world and we would be using 8 of them during the course of the tour. The inside of the barn was bone-chillingly cold so our conductor, Leonardo Gasparini, told the students to keep their coats on for the concert. Luckily the rain eased off and the birds fell silent by the time the concert started and the extremely appreciative audience gave the performers a standing ovation.

The following morning we made an early start to go to the next venue, St Omer. On arrival we had lunch and then on to the venue where there was a short rehearsal followed by the concert at 4.30pm. Then straight on to Paris (making a total of 585 km for the day). Unfortunately one student developed a painful abscess under a tooth and had to return to London to seek treatment.

For our first full day in Paris we had the day free to explore the city. The 5pm rehearsal was replaced by a talk by Margarita Mazo, the editor of the new

edition of *Les Noces*, who gave the students insights into how the work was conceived and developed. Later that evening there was a rehearsal with the local choir who were to join us for the Paris performances.

The next day Linnhe Robertson, Head of Vocal Studies, joined us and Joshua Mills arrived to replace our indisposed tenor. That evening saw the first of two Paris performances. The following day Jonathan Vaughan joined us for the final performance in Paris as did Armin Zanner, who, having recovered from laryngitis, stayed for the remainder of the tour.

The final leg of the tour took us north to Rouen Opera House; with 1000 seats it had three times the capacity of any of the previous venues.

The following day we returned to Paris to catch the Eurostar home. Wary from long coach journeys (around 1700 km in all) and sleep-deprived we went our separate ways. All the concerts had been extremely well received and it was a valuable experience for all concerned. We all learned to cope with the sometimes adverse conditions and still managed to put on six super concerts.

❖ **Janet Farmer** Co-ordinator, Opera and Vocal Studies



Music, Drama and Mindfulness

Guildhall
ResearchWorks



In the summer term, Student Affairs responded to requests from students who wished to alleviate stress, improve their concentration and reduce performance anxiety, by organising classes in the practice of meditation.

Srivati, a meditation teacher from the London Buddhist Centre ran a five-week meditation course for students. The students learnt the Mindfulness of Breathing meditation, a calming meditation whereby one focuses on one's breath and which increases awareness, and the Metta Bhavana, which produces a positive mental state and feelings of compassion. Both practices complement each other and combined to have a tangible impact not only on the professional experience of Guildhall School musicians, in terms of improved performance due to increased concentration and feelings of deep-relaxation, but also on their general state of well-being.

At the end of the course, feedback from the students involved was positive with comments like: "I found myself

more available and efficient." "Meditation helps me to concentrate when I am playing; my mind just focuses on the music and interpretation." And, "Meditating regularly has given me feelings of calm and well-being that I haven't really experienced before."

In September, Rolf Hind, Professor of Piano, will be launching a groundbreaking research study to establish just what effect the practice of meditation (mindfulness) can have on music and drama students. Such studies have been conducted in other areas but this research marks a first. It will roughly follow the pattern of taught courses conducted both here and in the States, which have been shown to have beneficial effects on people suffering with stress and depression. The project will measure how these and other parameters are affected by a commitment to meditation over an eight-week period.

❖ **Graham O'Donnell** Health & Welfare Officer

❖ **Rolf Hind** Professor of Piano

Voiceworks goes Digital

Since 2006 Birkbeck Contemporary Poetics Research Centre and the Composition Department at Guildhall School have been exploring the collaborative possibilities of the making of new works for voice.

Each October a group of around eight poets and writers are matched with composers and singers, to form small creative teams. Through a process of workshops and seminars, in which students exchange work, listen to other traditions and practice, and become acutely aware of their own creative processes and assumptions, the groups develop songs. With Guildhall instrumentalists on board this process culminates in performance events in May at both the Guildhall School and Wigmore Hall, London's major international venue for song. Initially emerging from the Wigmore Hall song cycle project, this unique collaboration has developed an innovative richness that has been astonishing, not only enabling a reflective dialogue around the interface between text and music, but also establishing ongoing creative partnerships and new work.

This year, Voiceworks has entered an exciting new phase with the launch of www.voiceworks.org.uk, a bespoke digital platform for the project, which aims to allow participants to continue their collaborative work online, and for any and all interested practitioners to access and contribute to this creative dialogue. This year's Wigmore

Hall performance was live-streamed on the site, produced by Plushmusic, and audio recordings of previous years' collaborations are also now available, together with detailed information about the works and their creators. The website – built by celebrated design team Rebels in Control – has been made possible through an award from the Arts and Humanities Research Council, as part of their Digital Futures scheme.

It is intended that the site will not only archive the work of this project, but will become an important engine for creative research around text and music. An international advisory board of distinguished poetic and musical practitioners has been established to assist in identifying other relevant practice elsewhere, and the commissioning of articles, interviews, think pieces and other contributions. We hope that voiceworks.org.uk becomes an essential research tool for composers, singers and poets wanting to explore cutting-edge practice at the interface of their disciplines.

[Voiceworks is directed from the Guildhall School by Dr Richard Baker, Julian Philips and Armin Zanner, and from Birkbeck by Dr Carol Watts, Dr Stephen Mooney and Professor William Rowe.](#)

❖ **Richard Baker** Joint Head of Composition

Alumni Community News

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Class Notes



News

Guildhall alumni win Kathleen Ferrier Awards with 1st, 2nd & accompaniment prizes



Baritone Njabulo Madlala, who studied at the School from 2002-2009 on its Opera Course, Postgraduate Vocal Studies and BMus programmes, won the Kathleen Ferrier Award 2010, taking a prize of £10,000. Second prize was awarded to Sarah Power, soprano, who studied on the School's

Opera Course from 2006-2008 and who wins £5000. In addition, Accompaniment Fellow and graduate Anna Cardona Esteva won the Accompanist Prize, sponsored by the Musicians Benevolent Fund.

The Kathleen Ferrier Award is widely recognised as the country's most prestigious classical singing prize, bringing the winner international recognition as well as a generous cash award. The final takes place each April at the Wigmore Hall, and this year boasted four Guildhall singers: Anna Patalong, who was in the first year of the Opera Course at the time of the competition, and Duncan Rock, who was in the second year, also made it through to the final round.

Celebrating 75 years of Acting at the Guildhall

2010 marks 75 years since the School became Guildhall School of Music & Drama, having previously been known as Guildhall School of Music. On Sunday 28 November, we will hold an event to celebrate 75 years of training in Speech & Drama (as the course used to be known) both for Performers and Teachers and Acting (the current course).

With the help of a small team of alumni volunteers, this event is taking shape and promises to be a fantastic opportunity to meet up with old friends, reminisce, discover things you didn't already know about your department and make new connections.

Booking forms will be mailed out in September. If you are not currently receiving mail from the School, but are a Speech & Drama or Acting alumnus/a please get in touch to be added to the mailing (alumni@gsm.d.ac.uk or 020 7382 2325).

The Great Music 'Grad' Reunion of 2010

(Classes of '82 and '83)



In September 1980, my fellow 'Grads' and I met for the very first time at Guildhall. We nervously picked our way down the steep steps in the Lecture Recital Room, to meet our new music history teacher, Barbara Barry. She was standing at the front with a rather daunting looking crowd of Year 2 Grads and we were each allocated a 'mum' or 'dad' who would give us a tour of the college and show us the ropes. It was an exciting time and we soon settled into the routine of lectures and lessons and slowly got to know one another. Little did we know back then, that we would all be meeting up 30 years on.

In April 1990, I was working as the resident singer/pianist at the Hilton Hotel in Newbury, Berkshire. I worked between 8pm and midnight, 7 nights a week so I was rather bored during the day. I decided to track down as many fellow '80 – '83 Grads as possible for a summer reunion. In June 1990, we all met at Sweeney Todd's restaurant in Kensington for an evening of wonderful Guildhall reminiscing. Some people were married, some were expecting babies and it was lovely to see everyone

again. I even managed to persuade Harold Dexter, the famously grumpy (and yet loveable) head of our graduate course to come along with his wife, which made it extra special. The evening came to an end, we said our goodbyes and promised to keep in touch with one another...

In 2000, I was married and had a two year old son, Dominic. My rather wealthy (then) husband owned Newbury Manor Hotel which was the perfect venue for another reunion. On a sunny morning in May, we met at the hotel and enjoyed a buffet lunch outside the River Bar in the grounds. People came from far and wide with their babies and toddlers, their older children, their spouses or their new partners. I painted 'Hello Harold' on a huge banner and we all stood under the trees and had our photo taken in front of it. I posted it to Mr Dexter with a letter, not realising he had sadly passed away. Faith Dexter rang to say he would have been thrilled to know we were thinking about him and that she would very much like to keep the photo. The afternoon came to an end, we said our goodbyes and promised to keep in touch with one another...

2009 dawned. 2010 would be the '30 years since we met at Guildhall' reunion. Could I be bothered? In the words of Churchill the dog: 'Oh yes!' I started contacting people during the summer of 2009 and, slowly but surely, started to build up a picture of where everyone lived and who might be able to come along. I was emailing a school friend on the Friends Reunited website when I came across a chap named David Hooke. Now then, wasn't there a David Hooke in the year above us at Guildhall? I sent an e-mail and sure enough, it was the same one. I added him to my Grads email list and told him he would be very welcome to come along to our reunion. Then, David had a brilliant idea. Why not try and track down the others in his year and have a joint reunion? So that's exactly what we did.

On Sunday 25 April 2010, Grads from both the 1979 – 1982 and 1980 – 1983 courses met at Guildhall. With the help of our very own Alumni Relations Manager, Rachel Dyson, we set up camp in the Music Hall from 11.30am and it was a truly wonderful reunion. Grads from all over the UK beat the London Marathon traffic and chaos to be there and some even flew over (despite the eruption of the Icelandic volcano). It was a day of laughter, wonderful memories and an opportunity to catch up with Guildhall Grads from both years. The afternoon came to an end, we said our goodbyes and promised to keep in touch with one another...

Here's to the Great Music Grad Reunion of 2020!

❖ **Fiona Bennett** GGSM LTCL
(Piano 1983)

Old, very old, alumni...



A 1954 rehearsal shot of Jacqueline Forster and Victoria Watts with two unidentified beaux [possibly George Bartenieff and John McGee] in an Arthur Murphy romp *All In The Wrong*.

Your mention of Tom Boyd in your Bel Canto article in the alumnus page of the last magazine, led me to contact him and swap nostalgia...after my contacting Mary Dalley and Victoria Watts an avalanche of emails have been flying about...Marye Barton in Toronto and Jessica Segal

[née Taylor] among others...Sadly Stanley Segal died in 1987 and Tony Crutchley just a few years ago...his partner Michael lives in France and is in touch with Victoria Watts.

Imagine the haunts that are attached to all these names for those of us who were there doing young improvident things, almost sixty years since! Reunion lunches are being spoken of...if we can stagger that far...ah, youth...

Hopefully, to be continued...

❖ **Trevor Ray** (Speech & Drama 1954)



AGSM 1971 & '72 singers' reunion 2009 & 2010

In Summer 2009, Tony Southern organised a reunion of the AGSM singers he knew at Guildhall. The day was such a success (as you can see from the photograph) that a follow-up reunion was arranged for this year, which took place on Saturday 17 July 2010. Photographs from this year's reunion can be seen on the Facebook Group "Guildhall Singers of the 70s!!!".

Glynebourne filled with Guildhall Graduates!

Anne Larlee (Repetiteur 2008) reports that, in addition to at least 10 ex-Guildhall students in the chorus and Sally Matthews (2000) playing Fiordiligi, the *Così fan tutte* cover cast is also mostly Guildhall singers, Rebecca van den Berg (2009) as Despina, Duncan Rock (2010) as Guglielmo, Adrian Ward (2006) as Ferrando and Jonathan Sells (2009) as Don Alfonso.

Reunions

Recent

4 July 2010

Recent Grads (2008, 2009) of Acting & Technical Theatre

17 July 2010

Singers AGSM Classes of 1971 and 1972

24 July 2010

GGSM Class of 1980, 30th anniversary

Coming up

September 2010

GGSM Class of 1980, 30th anniversary

September 2010

Acting Class of 1985

10 October 2010

GGSM Class of 1970, 40th anniversary

28 November 2010

Acting reunion, celebrating 75 years since the School added "& Drama" to its name (see p21.)

January 2011

Annual New York Reunion

June 2011

GGSM Class of 1984

July 2011

Recent Grads (2009, 2010) of Acting & Technical Theatre

Note: Classes are listed by graduating year.

If you would like further information about any of the above, are planning or thinking about planning a reunion that is not listed, please contact the Alumni Office (alumni@gsm.ac.uk, 020 7382 2325).

Music

Philip Greene (Clarinet 1964)



Philip Greene has appeared with many of the major British orchestras on both clarinet and saxophone, including the LSO, RLP, RSNO, BBC Scottish Orchestra and is a former principal clarinetist of The Reid Orchestra and The Scottish Chamber Orchestra.

Based in Edinburgh, he pursued a thriving chamber music career with The Amphion Wind Quintet, Trio Concordia (soprano, clarinet & piano), The Scottish Saxophone Quartet and the Bernicia Ensemble, all of whom gave regular broadcasts for the BBC. With "Saxophone Classique" duo partner Sandra Brown he gave the first full-length saxophone recital for the BBC in Scotland.

Much in demand as a teacher, coach and adjudicator, he was for many years Head of Wind at the Edinburgh Academy. Now retired from teaching he pursues his interest in painting. During the last ten years he has had his works on view at many venues including a major exhibition at the FAL Gallery in Burnley.



Philip has two sons, both musicians. Mark pursues a career as freelance Timpanist/

Percussionist. Carl plays drums for the Rock Group "Fifty Caliber Smile".

In June 2000 The Edinburgh Society of Musicians honoured him with a gift in recognition of his musical contributions to Edinburgh.

Thomas Adès

(Junior Guildhall Music 1982)

Thomas Adès received the Composer of the Year Award at the 2010 Classical Brits for his composition of *The Tempest*.

Jason Carr

(Composition/Piano 1988)



Jason Carr recently received his second Tony Award nomination for Best Orchestrations for *La Cage aux Folles* (currently playing at the Longacre Theatre on Broadway, having won the Tony for best revival of a Musical 2010). Playing on the opposite side of the same street (W.48th) is *A Little Night Music*, also orchestrated by Jason.

Jason received his first Tony nomination in 2008 for *Sunday in the Park with George*, and won the Drama Desk Award for Outstanding Orchestrations that year.

This Christmas will see a revival of *A Christmas Carol* at West Yorkshire Playhouse, music and lyrics by Jason, book by Bryony Lavery, directed by Nikolai Foster.

www.jasoncarr.org.uk

Mark Armstrong

(Jazz Trumpet 1995)

Mark Armstrong has succeeded Bill Ashton as musical director of the National Youth Jazz Orchestra (NYJO). On his appointment Mark, who is also Professor of Jazz at the Royal College of Music said: "This is a great opportunity to get stuck in with the musical direction of the band and I hope we can build on our reputation and do even more for youth jazz."

Morgan Hayes

(Composition 1995)

20 June 2010 saw the premiere of *E Vesuvio Monte*, a new work by Morgan Hayes, performed by Exaudi and conducted by James Weeks. A setting of Pliny the Younger's eyewitness account of the eruption of Mount Vesuvius, the piece is scored for 8 a cappella voices and was commissioned by the Aldeburgh Festival.

Pablo González

(Conducting 1999)

Pablo González is Music Director of Barcelona Symphony Orchestra from 2010/11. Already working with all the major orchestras in Spain, Pablo is also beginning to be noticed by the rest of Europe. Current engagements include concerts with the Orchestre du Capitole de Toulouse, London Symphony, Deutsche Radio Philharmonie Saarbrücken Kaiserslautern and Warsaw Philharmonic Orchestras.

Tessa Grobel

(Junior Guildhall Music 1999)

I have recently set up a company called Music In Offices, targeting the corporate world and bringing the many benefits of music into the workplace.

On 16 March 2010 we held the Grand Final of the first Office Choir and Musician of the Year Competitions, in partnership with Classic FM, at Kings Place.

Agustín Castilla-Ávila

(Guitar 2000)



I kept a little article from a Guildhall magazine where you were asking about composing for stage and screen...

The premiere of my second chamber opera, *Don Quijote's Dulcinea*, takes place this summer, commissioned by the Passau Festival in Germany. My first chamber opera, *Adán de Eva*, was commissioned and played in Austria and Slovakia by El Cimarron Ensemble (www.elcimarronensemble.com)

I also had a music theatre work, *Strings: A play for a guitar player and a guitar composer* in 2006-2007 at Bodienssole Theater in Hallein, Austria. My second theatre music play *Keys* will be finished soon.

I wrote two choreographies: *Goddog* for the *Mammut Glyphix Festival* 2006 in Salzburg and *Musas y Musicas* for Lust am Risiko Festival and New Faces, New Dances Festival, both also in Salzburg.

I believe my future as an artist will be related to the stage. I developed strong theatre elements on my music. An example: "A piano piece for a guitar player" can be found on YouTube.

Deborah Lugg

(MusicTherapy 2003)

Since leaving Guildhall School, Deborah has been working for Cornwall Music Service, initially setting up pilot projects in schools, centres and the hospital paediatric unit. Though her work base is broad, she particularly enjoys working with adolescents. Her therapeutic approach has taken a particular focus, on using the voice and song to help understand yourself.

Naomi Burrell

(Junior Music 2004)



Naomi Burrell is pleased to report the launch of New Century Baroque (NCB).

These talented young musicians were selected to form 'The European Union Baroque Orchestra of 2009', playing over 30 concerts, over five tours throughout Europe. During their time together they grew strong friendships and a creative musical bond, which they want to continue as an exciting and innovative Baroque orchestra, the NCB.

Drama

Hilary Lister

(Speech & Drama 1974)

Currently an Examiner for LAMDA and the OCR Exam Board for Performing Arts, Hilary was previously External Examiner for Drama at Cambridge University, and Head of Acting & Head of Drama Foundation Course in association with RADA at Cambridge School of Arts and Sciences.

Ian Puleston-Davies

(Acting 1981)

Ian has joined Guildhall contemporary Reece Dinsdale (Acting 1980) as 'a regular' character on *Coronation Street*, filming for a minimum of six months. He plays Owen Armstrong, father of Izzy, the show's first disabled character to be a regular.

Neil Constable (SMTT 1985)

Neil Constable, one of the School's Governors and a Technical Theatre alumnus, has been appointed Chief Executive of Shakespeare's Globe. He will join them in October from his current role as Executive Director of the Almeida Theatre.

Neil Austin

(SMTT 1992) Lighting Designer

Neil won both the Tony award and the Drama Desk Award 2010 for his Lighting Design of *Red*, currently at the Golden Theatre on Broadway.

In both awards Neil was competing against himself with another nomination for *Hamlet*, starring Jude Law, at the Broadhurst Theatre on Broadway.

He also had 50% of the nominations in the 2009 Olivier Awards – one for *Piaf* at the Donmar Warehouse and the other for *No Man's Land* in the West End.

His girlfriend, the prima ballerina Tamara Rojo, won the Olivier Award for Best Dance Production this year for *The Goldberg Project* at the Royal Opera House.

Hazel Price (SMTT 1998)

Hazel was part of the *Quadrophenia* tour team who won the Team Award at the 2010 Stage Management Association Awards.



Richard Winsor

(Junior Guildhall Drama 2000)



Richard has been a member of Matthew Bourne's acclaimed modern dance company New Adventures in Motion Pictures since 2002, performing lead roles in *Swan Lake*, *Edward Scissorhands*, *Dorian Gray* and *Play Without Words*.

This year he plays a leading role in a motion picture, *Streetdance 3D*, which brings ballet and street dance together. Later this autumn Richard will return to the stage to make his Broadway debut in *Swan Lake*.

Jake Thornton (Acting 2002)



Earlier this summer, Jake and Siri Thornton celebrated their marriage in style with a dance up the aisle to the tune of Stevie Wonder's *Signed, Sealed, Delivered*. To see the YouTube video, search for "Jake and Siri Wedding Aisle Dance".

Marene Vanholk, Patrick Osborne, Paloma Oakenfold (Acting 2010)

These three 2010 graduates have been invited to perform the pieces created for their third year solo projects in The Netherlands for The English Theatre STET. They will perform at the literary theatre in Branouf for the week commencing 27 September.

Peter Cheeseman



Peter Cheeseman, "arguably the most influential director in British regional theatre in

the latter half of the 20th century" (Kevin Berry, *The Stage*) has died aged 78.

Peter, who had already helped to set up The Victoria Theatre in Stoke-on-Trent, fought for 20 years to open the country's first purpose-built theatre-in-the-round, and in 1986 succeeded in opening the New Vic in Newcastle-under-Lyme. He was Chair of the National Council for Drama Training (NCDT) and founded the pioneering Master of Fine Arts course in directing at Birkbeck, now led by his former associate director, Rob Swain.

Peter brought a new ideology to mainstream theatre-making; it emphasised local stories often told in documentary form, in which every word of the script had to have been previously spoken or written by the people whose stories were being told. The director Mike Leigh, who worked with him as an actor in the 1960s, said "Working with Peter was a special and creative time. The spirit in which we worked, to be political and truthful, was down to him. He was a genius, a vagabond, a facilitator. What he achieved is colossal and he will be remembered with great respect and love."

Peter Cheeseman was made an Honorary Fellow of the Guildhall School in 1972. He was appointed CBE for services to drama on his retirement as the New Vic's director in 1998, but remained its director emeritus and honorary archivist until his death.

Gerald Drucker



Gerald Drucker, former Principal Double Bass and official photographer of the Philharmonia

Orchestra, has died at the age of 84.

Gerald became interested in music at an early age, studying first the piano and later the violin. He attended the Guildhall School of Music & Drama in the early 1940s and by the end of the war, he had already mastered

several instruments, including the tuba. He took up the double bass when his friend, the bassist Gordon Pearce, was unable to attend an ENSA concert. Knowing his natural facility with instruments, he asked Gerald to fill in for him. In 1946, aged 20, he was offered the position of principal double bass with the newly founded Yorkshire Symphony Orchestra.

Gerald returned to London as the new principal bassist of the BBC Symphony Orchestra in 1953 and moved to the same seat at the Philharmonia in 1964, where he stayed until retiring in 1990. He first started photographing the Philharmonia in 1961 and his photographs have since been exhibited at the Festival Hall and featured in the international press.

After his retirement Gerald continued to play an active role in music, organising the anniversary Far East tour of the London Mozart Players, and mentoring violinists Vanessa Mae and Min Jin Kym and the pianist Hiromi Okada.

Note: Graham Drucker, Gerry's son, would like to receive recollections of or reminiscences about his father, both during his time at Guildhall School and throughout his musical life. If you have a memory that you would like to share with him, please send it to:

Graham Drucker
16 Steephill Court Road
VENTNOR
PO38 1UH

Mike Edmonds

Mike Edmonds was a classical guitarist with a passion for classical guitar composers from the South Americas.

A biochemistry/zoology graduate from Hull University, Mike played guitar from an early age. After completing his degree he studied classical guitar as an external pupil at the Guildhall School of Music & Drama, and later as a full time student at Trinity College of Music. After graduation he continued his studies with masterclasses with the Venezuelan virtuoso Alirio Diaz and the Cuban Manuel Barrueco, and was a finalist in the annual Guitar Foundation of America held that year at Milwaukee, Wisconsin.

1982 saw his London debut at London's Purcell Room performing as soloist and accompanist. Mike taught guitar at Junior Guildhall where he was also a senior examiner. Other teaching posts included the Universities of Kingston upon Thames and Essex (The Colchester Institute).

He moved to Devon in 1996 where along with his teaching and performing he ran the Blue Walnut Café, one of Torquay's most prestigious music venues and containing the smallest independent cinema in the world. During this time Mike performed with violinist Alison Holt as the duo "Ten Strings".

In 2010, Mike recorded the album *Milonga* following his passion for South American composers and guitarists. Mike died from pancreatic cancer in April 2010, aged 59.

(Edited from www.mikeedmondsmusic.com)

George Kitson

George Kitson, who has died aged 88, made a significant contribution to theatre education.

He became principal of the Central School of Speech and Drama in London in 1978. Tim Leggatt, his deputy principal 1984-86, wrote in *The Guardian*, "George presided over the speech therapy course and the drama teachers' course, which had both been diploma or certificate courses before his time, and were raised to degree level while he was principal. He also introduced a voice course, to train voice teachers."

George retired from the Central School of Speech and Drama in 1987, and subsequently served on the National Council for Drama Training and helped to set up the Conference of Drama Schools, of which he became chairman.

George Kitson was made an Honorary Fellow of the Guildhall School in 1998.

Sir Charles Mackerras



Sir Charles Mackerras, the world renowned conductor and leading exponent of Leos Janáček's

operas, has died of cancer. He was 84.

In the UK, Sir Charles was associated with English National Opera and the Royal Opera, was formerly Principal Conductor of Welsh National Opera and Principal Conductor of the BBC Concert Orchestra. He was Principal Guest Conductor of the Philharmonia from 2004. Throughout his career he also held conducting posts in Germany, Australia, the Czech Republic, the United States, Austria and France, and made many critically acclaimed recordings.

From the 1950s onwards he was a committed exponent of 'historically informed' performance practice and worked with period ensembles as well as encouraging modern ensembles to play in a period style.

Antonio Pappano, Music Director of the Royal Opera House told Associated Press that "Charlie Mackerras' impact on the development of musical performance practice over the last 60 years has been enormous. He was a force of nature, a true man of the theatre, who grappled with how to honour a composer's intentions with the utmost rhythmic flair, drama and enthusiasm."

Sir Charles was knighted in 1979 and made a Companion of Honour (an honour reserved for 65 living persons of distinction) in 2003. He became an Honorary Fellow of the Guildhall School in 2007.

Anthony Rolfe Johnson



British tenor Anthony Rolfe Johnson has died at the age of 69 in London.

Described by Gramophone.co.uk as "A late starter who

already seemed set in his career as a farmer before he was persuaded to train his voice [he studied with Ellis Keeler and Vera Rosza at the Guildhall School], he was in his thirties before his attention-grabbing 1973 major-role debut with the English Opera Group, in *Iolanthe*. By that time it was already evident that the sheer beauty of his voice, allied to an artistry and assurance of technique that took precious little time to mature, would propel him to an international career."

Over the course of his career he performed in Handel's oratorios, sang the role of Evangelist in J. S. Bach's *St John Passion* and *St Matthew Passion*, and sang solos in Haydn's *The Seasons* and *The Creation*. His opera recordings included Mozart's *The Magic Flute*, Gilbert and Sullivan's *The Mikado*, Mozart's *Idomeneo* and *La clemenza di Tito*, and Britten's *Peter Grimes*, amongst many others. He also performed much early music, including Monteverdi's *Ulysses* and *Orfeo*.

Anthony Rolfe Johnson performed at major opera houses around the world, including the English National Opera and Royal

Opera House in London, La Monnaie in Brussels, La Scala, Milan, the Metropolitan Opera, New York, the Vienna State Opera, and the Paris Opera.

In addition to his operatic performances he appeared in concert with many of the world's major symphony orchestras, including the New York Philharmonic and Boston Philharmonic, and conductors, such as Mstislav Rostropovich and Seiji Ozawa. He also gave song recitals with Graham Johnson, many of which were recorded, and was a founder member of Graham Johnson's *The Songmakers' Almanac*. In 1988 he re-launched the Gregynog Festival, remaining its artistic director until 2006.

Anthony Rolfe Johnson was made a CBE in 1992.

Stephen Shimwell

On Friday April 30th, Stephen Shimwell, a Guildhall alumnus from 1971 – 1974, passed away.

A gifted euphonium player and conductor, he had a very distinguished career in conducting, playing and as a civilian professor at the Royal Marines School of Music, Deal, Kent.

His early career was in several local authority Music Services: Brass Tutor to the City of Peterborough; Deputy Head of the Amber Valley and Erewash Music Centre, then Acting Head and finally Head of this Music Centre.

During this period, he was MD of several brass bands: he formed the Peterborough Concert Band; he led the Ransome Hoffmann and Pollard Brass Band to a top ten result at the National Championships and 3rd in the British Open Championships: he then led the Jaguar Cars City of Coventry Band, at the highest national level, including tours to promote

the European and American product launches of 1983 and 1984.

During his tenure with the Royal Marines School of Music, he was awarded a Citation for "outstanding contribution to training" (the first civilian recipient of this award) and was appointed Head of Aural Training and Examination Syllabus Development RMSM.

During this period, Stephen was appointed to the Guildhall Board of Examiners, becoming an Examiner Trainer after 3 years. He then continued in these roles as a Trinity Guildhall examiner following the change in administration of these examinations.

His distinguished career continued, following the closure of the Deal College, as Lecturer in Classical Music, responsible for "A" Level, diploma and theory tuition, aural training and keyboard skills at Clarendon College, Nottingham.

He then planned to travel to Oman, to take up a post with Royal Oman Symphony Orchestra, when a pre-appointment medical showed up his serious health problems and he was unable to take up the role.

He continued as a freelance teacher of music in the Derbyshire LEA and privately until his sad demise.

He was married to Gillian (née Foster) – also a Guildhall student, this time on the drama course, and they had 2 sons – James Joseph and Stephen Alexander.

All the members of his last band took the day of his funeral off and played in the service, a stunning tribute to the quality of his musicianship and leadership. He conducted them less than a week before his death, leading them in a performance of the highest standard.

He was a musician who will be sadly missed throughout the world of music.

❖ **Gill Gordon** (Piano/Voice 1974) friend and student colleague

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