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30 years on from John Carpenter Street



2007 marks the 30th anniversary of the School's move to the current Barbican location from John Carpenter Street, its home since 1885.

From the outside the old building appears unchanged, although the interior must have changed beyond all recognition. It now belongs to JPMorgan.

If you were at student at the John Carpenter Street site, we would like to hear from you. We will be gathering together memories and images of the old building to feature in the Spring 2008 edition of the Newsletter.

GUILDHALL IN CHINA

The School will make its first 'official' visit to China (in recent memory) in October.

Principal Barry Ife and Head of Keyboard Ronan O'Hora will be joined by senior music students Tanya Cooling (soprano) and Jue Huang (piano) for this unique opportunity to visit both Beijing and Shanghai as part of the Lord Mayor's delegation from the City of London.

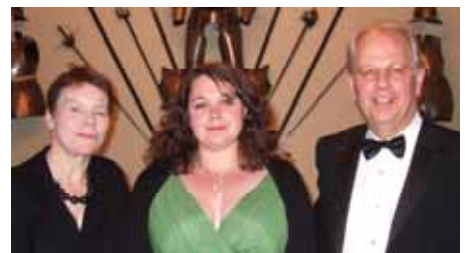
It promises to be an action-packed week with performances planned at four receptions hosted by the Lord Mayor and the British Ambassador, plus working visits to both the Central Conservatoire in Beijing and the Shanghai Conservatory.

2007 Gold Medal Competition & Gala Dinner

The Gold Medal for Music 2007 was a competition for singers and the winner, decided by a unanimous jury, was soprano Katherine Broderick (centre with Chairman of the Board of Governors, Catherine McGuinness, and Principal Barry Ife), who also won the 2007 Kathleen Ferrier Award in the same week.

This year we held the first annual Gold Medal Dinner, a gala fundraising evening in honour of the winner, at the Armourers' Hall, home of the Worshipful Company of Armourers and Brasiers.

The evening was a great success and the proceeds from the event will provide a full scholarship for a UK student at the School in



The 2008 Gold Medal for Music competition will be for instrumentalists.

Competition Final: Tuesday 6th May, Barbican Hall

Gala Dinner: Wednesday 14th May, venue tbc

Fond Farewells

Damian Cranmer

After 20 years of dedicated and loyal service, Damian Cranmer has now retired from the post of Director of Music. He has left a lasting impression upon hundreds of former students and staff - two of his former colleagues share their thoughts on how he has influenced themselves and the School.

Alessandro Timossi, Head of Undergraduate Music

"With patience and with attention to individual qualities and aspirations, and following a tremendous musical instinct and knowledge, Damian has built a fantastic department over the years.

His leadership style and human qualities have enabled both staff and students to find their voices and pursue their visions. He has treated people not as executors of his will but as collaborators in the academic and artistic life of the School; he has always had his mind focused on the good qualities and the underlying creative contribution of each staff member and each student..

The buzz of the Music Department, where the creative juices of everyone are always at work, is a testimony of this. Believing in the good energies of staff and students implies of course a certain amount of risk-taking, something Damian has a taste for, but, as musicians know, only performances that take risks beyond the most meticulous preparation are worth remembering for ever.



Damian Cranmer conducting *Belshazzar's Feast*, (William Walton) performed by staff and students of the Guildhall School to commemorate his retirement.

Robin Bowman, Head of Vocal Studies

"The most recent twenty years of Damian Cranmer's life's work—Director of Music at the Guildhall School of Music & Drama—has ensured that the study of music at the Guildhall School has unwaveringly prioritised the developmental needs of the individual student, rather than the building of some kind of institutional grandeur. This is witnessed by the outstanding success of countless students from those years in many and varied strands of the music profession, in Britain and beyond. This same attitude, often self-effacing, has also provided the comfort and strength that I have consistently experienced over twenty years of working with Damian.

We only sometimes caught glimpses of an evidently rich life beyond the confines of the School, in a devotion to family and the church, where he was organist and singer, and serious enthusiasm for railways, sport, the editing of eighteenth-century music, a garden and, curiously, washing-up!

I have no concerns that Damian will feel idle or directionless once the daily journey in from Harpenden Central and wish him a long and happy life after Guildhall. Life at the Guildhall School will continue to be enriched by the positive legacy of his twenty years here."

Bernard Lanskey

Bernard Lanskey has been on secondment to the Yong Siew Toh Conservatory, National University of Singapore, for the last year, where he has been Acting Director. He has now accepted their offer to make his role there permanent.

Principal Barry Ife said, "Bernard has been a great visionary at the Guildhall School and will be

remembered particularly for the many recent developments which he has led at postgraduate level, including embedding leadership, composition, jazz and music therapy as intrinsic parts of our Master's-level offer, and the integration of academic studies and performance at all levels.

Other highlights of his time in the Guildhall School have included

leading the organisation of three major orchestral collaborations with other conservatoires, all conducted by Sir Colin Davis: the 2000 BBC Proms performance of Berlioz's Requiem (with the Paris Conservatoire), the 2005 European Academies' Symphony Orchestra tour and the first Guildhall-RAM collaboration in October 2006."

Warm Welcomes

New Director of Music

Jonathan Vaughan

The Guildhall School of Music & Drama is pleased to announce the arrival of Jonathan Vaughan as its new Director of Music.

Previously Director of the National Youth Orchestra of Great Britain, Jonathan Vaughan is an experienced artistic planner and administrator, and in his role at NYO was also responsible for developing training and education programmes. Prior to this he was a double bass player with the London Symphony Orchestra for ten years, spending his last three years there as Chairman of the Board.

His responsibilities at the Guildhall School will include the provision of artistic and educational leadership to the Music department, maintaining the School's high standards of teaching and performance and

participating in the management and governance of the School. The Music department currently consists of more than 600 students, with over 60 members of establishment staff and 300 teaching professors.

On his appointment, Jonathan said, "I am absolutely delighted to have been appointed Director of Music at the Guildhall. The School is at a tremendously exciting point in its evolution. The vision of an integrated Barbican Campus with all its opportunities for showcasing student performances on an international stage combined with the chance to create really integrated training programmes with the LSO and



BBC Symphony is exhilarating. Add to this the development of new performance and practice facilities at Milton Court and we have an extraordinary opportunity to further develop a world-renowned programme."

New Deputy Director of Technical Theatre

Ben Sumner

We are also delighted to announce the return of Ben Sumner to the School in his new position as Deputy Director of Technical Theatre. Ben takes over from Peter Dean who has retired and moved to France with his family.



Ben trained in technical theatre at the Central School of Speech and Drama. So far his professional career has included education, lighting design, production management, props construction, scenery construction, set design, stage management, technical management and theatre administration. He has worked in corporate events, dance, drama, musical theatre, opera and television. Ben has a wide international experience having worked not only in the UK, but also in Australia, Finland, France, Hong Kong, Greece, Japan, Northern Ireland, Macau and USA.

Ben started to teach at the Guildhall in 1987. In 1990 he became Senior Lecturer in Technical Management at the Hong Kong Academy for Performing Arts where he remained for twelve very happy years. In 2002 he was finally persuaded to leave to accept the post of Programme Director (Production, Design and Arts Management) at the Western Australian Academy of Performing Arts in Perth, Australia.

After returning to the UK with his family in 2006 Ben picked up his freelance career in Production Management working on circus and corporate events in the UK, and the Far-East. In the summer of 2007 he finally came home to the Guildhall as Deputy Director of Technical Theatre.

Sir George Martin

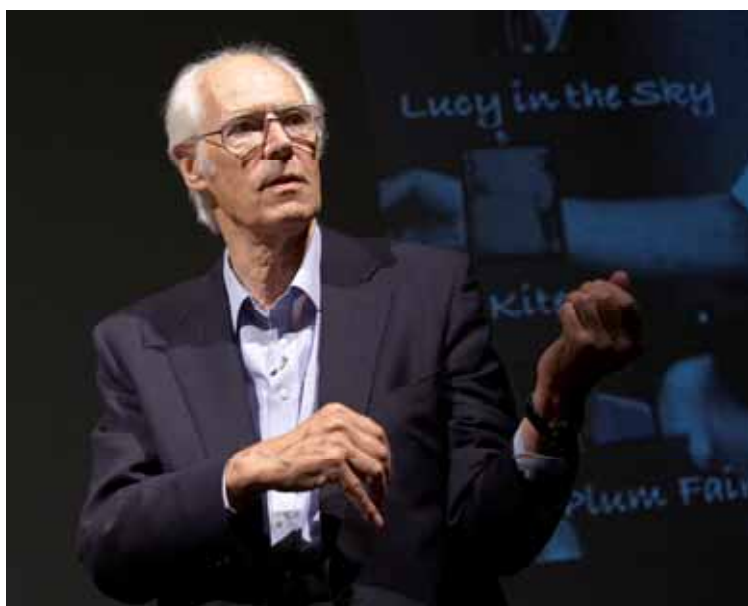
Talks to the students & staff

Sir George Martin, world-famous record producer and graduate of the Guildhall School, returned to the School on 25 April to give a talk on his professional life and the making of the renowned album *Sgt. Pepper's Lonely Hearts Club Band*.

Sir George, who studied the oboe and composition at the Guildhall School and graduated in 1949, gave a 45-minute presentation to a capacity audience in the Guildhall School Theatre.

As well as focusing on the details of his fascinating production career and his own memories of making *Sgt. Pepper*, he talked about his recent collaboration with his son, Giles, on the album *Love* for the highly successful Cirque du Soleil show currently running in Las Vegas.

It was the first time this alumnus had visited the Guildhall School in its Barbican location; when he was a student the School was based in John Carpenter Street, EC4.



After the presentation Sir George went on to answer questions from the current students and give advice to those about to graduate on starting out in the music industry.

His wife, Lady Martin, and **Erich Gruenberg** (left, with Sir George), another distinguished Guildhall alumnus and old friend of Sir George, accompanied him to the School.

We have embarked upon a school-wide project to celebrate Sir George Martin's life-long success and the pride that the School takes in its continued association with him (see page 5).

A living legend

George Martin is arguably the world's most celebrated record producer. His name is synonymous with that of The Beatles; however, he was recording classical music, jazz, pop and comedy long before he signed The Beatles to the Parlophone Label.

He has worked with innumerable artists including Ella Fitzgerald, John Williams, Peter Sellers and Peter Ustinov, Spike Milligan, Cilla Black and composed several film scores throughout the past few decades.

He left EMI (who owned Parlophone) in 1965 and with three other producers formed the AIR London group of companies. He has since led the design and construction of one of the largest and most successful studio operations in the world - AIR studios in North London - and built another state-of-the-art complex on the Caribbean island of Montserrat which opened in February 2007.

Sir George Martin

'Tomorrow Never Knows' project

Sean Gregory, Head of Professional Development

As a result of the success of Sir George Martin's visit, we are now planning the creation of a special performance event currently entitled *Tomorrow Never Knows* to celebrate his life-long success as a musician, arranger, composer and producer. The event is scheduled is expected to take place in May 2008.

The project will involve students and staff from the Music, Drama and Technical Theatre Departments, as well as young people involved with our Connect programme.

The content of the event will draw on some of the fascinating anecdotes that Sir George shared with us in his talk. One such example is how, as a producer, he would start from a blank canvas and gradually superimpose collages of sounds and stories as the album's material unfolded.

This image, a reference to how he and The Beatles went about conceiving *Sgt Pepper's Lonely Hearts Club Band* forty years ago, has given us the perfect starting point: a unique Guildhall School project incorporating the songs, characters and story lines of this particular album. However, rather than trying to recreate the music song by song, we will take motifs, themes and characters and mix them together as a kind of 'Pepperesque' collage, perhaps referencing other songs from the '66-'68 era in the spirit of the recent *Love* album.



During his talk Sir George spoke fondly of some of his other collaborations, for example with Peter Sellers, Spike Milligan, Alan Bennett and Peter Ustinov. This should also give us the perfect opportunity to go 'beyond the fringe' in our creative process and to highlight all manner of goonery in the final event!

When in conversation with Sir George a few weeks ago about these ideas, he suggested there could be an 'A' side focusing on his comedy and other spoken word work and the 'B' side having more emphasis on the music of The Beatles, as if playing a vinyl record. Building on this suggestion, we are now hoping to have the show on two 'sides' – one in the Guildhall School Theatre and one in the Music Hall. Both halves would be performed simultaneously twice, with the audience swapping venue during the interval. This should give plenty of scope for crossover between sides A & B (or should it be a Double A side?!): the Vaudevillian element of *Sgt Pepper* could easily incorporate the comic entertainment and vice-versa.

Tomorrow Never Knows will be a unique experience for us all; an exciting, interdisciplinary collaboration involving a range of musical genres and theatrical styles that capture some of the magic of Sir George Martin's work over the past few decades.

Details of the dates and times of the performances will be confirmed in the autumn, so watch this space... whatever happens, we hope you will enjoy the Show!

Alumni Events

Keyboard Alumni Drinks reception 8th February 2007

On the 8th February 2007, **Paul Lewis (AGSM 1994)** gave a public masterclass in the Music Hall, which was followed by an informal drinks reception for Keyboard Alumni hosted by the Keyboard Department and the Alumni Office.

We were delighted to see such a broad range of alumni present, from those who completed their studies in the 1950's to those who had left the previous year, along with some much-missed former members of staff including former Head of Keyboard Studies, James Gibb (pictured right), with the current Head of Keyboard Studies, Ronan O'Hora).



Judy Craymer: 'Q & A' Session with Technical Theatre Students

2nd March 2007



On Friday 2nd March, **Judy Craymer (SMTT 1978)**, global producer of *Mamma Mia!*, returned to the School to receive the Honorary Fellowship she was awarded in recognition of her extraordinary career to date.

Judy very kindly agreed to do a question-and-answer session with the current Technical Theatre students. She spoke fondly of her time at the School, when there were only 7 students a year in Technical Theatre, and said that she felt her training had given her a thorough grounding in theatre work and had proved invaluable throughout her career.

The students were particularly interested to hear if, as an employer, she would look more favourably on an application from a graduate with a BA in Stage Management & Technical Theatre and, fortunately for all concerned, she thought she would. In fact she looks for candidates that 'are Stage Management', i.e. have the attitude and approach to work that come with being experienced in stage management.

The students' questions ranged from 'What exactly does an Executive Producer do?' to 'I've got this idea for a musical based on Rolf Harris's back catalogue.... What advice could you give me?'. All of Judy's answers were full and frank.

We are very grateful to Judy for taking the time to share her experience and expertise with the students.



Alumni Events

Musical Reunion 1 **Recent Alumni from Acting & Technical Theatre**

Following on from the success of last summer's Drama Reunion for recent graduates, on Tuesday 3rd July the classes of 2005 and 2006 from Acting and Technical Theatre were invited the first night of the class of 2007's final production: the musical *My Favorite Year*.

The production was a testament to the hard-work and talent of the graduating year-group and was loved by all who saw it. After the performance, the alumni joined the cast, crew and staff from their departments for a celebratory drink and catch-up in the Music Hall.

This is now an annual event: reuniting the most recent two years of leavers with the graduating class in both Acting and Technical Theatre. At the early stages of their careers, it is a great opportunity for the alumni and students to share their experiences and remind themselves of the support they have from the School and among their peers.

So, Drama alumni from 2006 and 2007 please make a note in your diaries that you will be invited to the first night of next year's musical, Tuesday 8th July 2008.

Musical Reunion 2 **Acting Class of 1994**

Not long after the Spring/Summer Events Guide was published, **Danielle Tarento** contacted the Alumni Office to point out that this year's summer musical, *My Favorite Year*, was the same production that the class of 1994 had done as their final show (with the same director, Martin Connor): this was surely a prime opportunity for a class reunion.



A short while later invitations were despatched: please come for a pre-show drink with your classmates and members of the original production team and staff, before taking a trip down memory lane to revisit *My Favorite Year* in the Theatre.

The response was fantastic. 75% of the class replied, all of whom were delighted by the idea and although a few people could not attend due to work commitments or because they now live overseas, most eagerly accepted.

Diana Devlin had tracked down the photographs from the 1994 production which were put on display at the drinks reception, much to the amusement (or, in some cases, horror) of those in attendance. One member of the class had even brought along the brochure of all of their professional photographs from their final year.



As the curtain came down at the end of the show, there were roars of appreciation and support for the cast and crew from a group who had 'been there and done that'.

Finally, as the class of 1994 were leaving the building in 2007, plans were already under-way for their next reunion...



More information and photographs of some of our Alumni Events can be found in News section of the Alumni Common Room (www.gsmd.ac.uk/alumni)

School News

Recent Developments in the Composition Department

Richard Baker – Deputy Head of Composition

For the past couple of years, Richard has been a widely respected Professor of Composition and he has now taken up the post of Deputy Head of Composition. In addition to working on academic issues and course development, he will have specific responsibility for the performance end of the department.

Julian Anderson – Composer-in-Residence & Professor of Composition

Distinguished British composer Julian Anderson returns to the UK from Harvard to take up the post of Composer-in-Residence and Professor of Composition here at the Guildhall School as of September 2007.

This is a significant appointment both for the composition department and the school as a whole. In addition to his composition and teaching, Julian will also be embarking on a major research project focusing on modern orchestration.

Emily Hall, Paul Newland – Composition Professors

Emily Hall and Paul Newland joined the staff this year as composition professors. With their distinctive experience and approaches, both are already helping to shape the compositional culture of the School in a very positive way.

PhD in Composition

Work is underway on a new PhD pathway for composition at the Guildhall School, a unique practice-based research degree which will offer specialised paths – opera/music theatre, orchestral music, chamber music, combining acoustic and electro-acoustic media. Subject to validation by City University, the course is anticipated to commence in September 2008. It will depend on the Composition Department's developing links with external partners such as the Wigmore Hall, BBC Singers, London Contemporary Dance School or City of London Festival.

Pyramid Awards 2007

"If it's May – It must be the Pyramid Awards!

Each year in May, I look forward to the afternoon when I sit on the panel to judge the Pyramid Award, an award of £8,000 given by Deutsche Bank to graduating students who have a good business idea.

Each year 4 or 5 students are short-listed from those who apply, to make their business presentation to a panel of judges from the Bank and from the School. It is always a wonderful event when the skills and the vision of our students are on display. From the initial introduction each year of the Award in a seminar in March to their final presentation before the panel, the students are on a steep learning curve discovering the skills of business planning and presentation. Rachel Davis in the Development Office is always on hand to give advice and support about how to present their ideas both on paper and with DVD or Powerpoint and make their presentation convincingly to the panel.

This year again the 4 short listed candidates/groups showed a very high standard of presentation and the judges from the Bank remarked how really impressed they were and that students from Guildhall consistently have such imaginative and creative business ideas.

This is an opportunity that graduating students should take notice of as it offers a way to develop both business and presentation skills for the future. Best of all, somebody goes home with £8,000!"

Sue Thornton, Director of Technical Theatre



Eimear Saunders, received the 2007 Pyramid Award to launch Oboe Reeds Direct, a web-based company, aimed at addressing the shortage of oboe players in youth orchestras and ensembles by supplying consistent, quality reeds for players of all levels.

School News

Postgraduate Diploma in Costume Supervision validated by City University, London From September 2008

This is an exciting and unique new programme, which is designed to provide the skills required to become a successful Costume Supervisor within the entertainment industry.

Centred around achieving the costume requirements of productions in both Drama and Opera working with professional designers, it also offers training in Practical Craft skills and the opportunity for a professional secondment.



Students on the programme:

- will work with the Technical Theatre Department which is responsible for producing up to 15 fully designed and costumed productions in both Drama and Opera over the academic year
- will experience productions comparable to those in professional theatre, working within real time scales and budgets to buy, hire and make costumes and accessories
- will run large-scale shows, with close contact with the performers, professional designers and creative teams. negotiating and solving costume issues backstage during rehearsal and performance
- will be responsible for the financial control of realistic costume budgets including costing, reconciling and record keeping, using computerised accounting and ordering systems
- will be taught by experienced theatre professionals, work closely with freelance professional Designers, Directors, Costume Supervisors and Makers
- will have time allocated for a secondment to a professional company or Costume Supervisor
- will develop close links with theatre costume professionals, costume houses and a wide range of suppliers
- will benefit from an excellent student:staff ratio enabling them to focus on developing their individual knowledge and skills and integrate theory with intensive practice
- will develop technical and artistic skills across a wide range of styles and periods

Entry requirements

Successful applicants will have completed a BA in Costume or Fashion or the relevant degree in Theatre with additional industry experience. Alternatively they will have worked for three years or longer within the costume or theatre industry and be over the age of 21 on entry. Applicants will undertake a practical test to demonstrate their practical sewing and costume skills and will be expected to present a costume portfolio.

For further information, contact the Technical Theatre Department: Tel: 020 7382 7173 Email: tt@gsmid.ac.uk

Guildhall Circle News

Introducing Annual Booking for Opera Productions

For the first time, we are delighted to offer members of the Guildhall Circle at 'Supporter' level and above the opportunity to book for all of the School's opera productions over the course of this academic year.

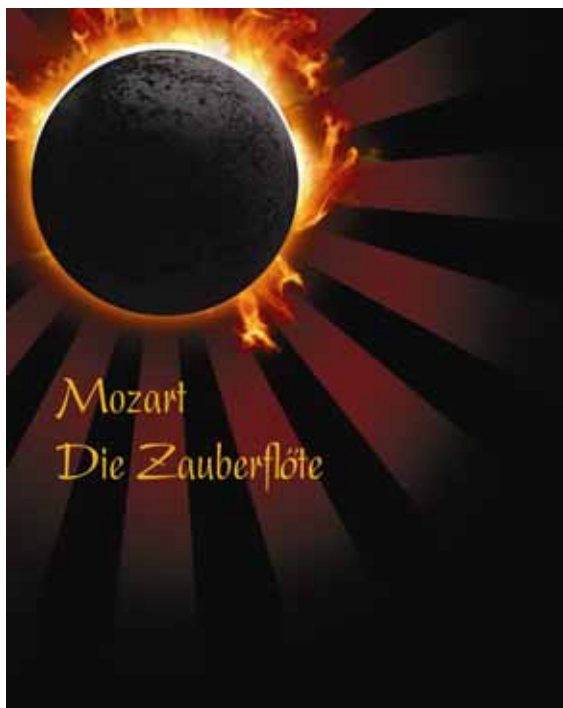
These include

- Mozart's *Die Zauberflöte* (November 2007)
- Offenbach's *La vie parisienne* (March 2008)
- double-bill of Gounod's *La colombe* and Rossini's *L'occasione fa il ladro* (June 2008)

In addition, it will be possible to book for one of three evenings of Opera Scenes being given by singers from the School's prestigious opera programme which will be held at the Bridewell Theatre, near Fleet Street, in early March 2008.

This is the first time in a number of years that the School has been able to open these performances to the general public. Seats will be very limited so Circle members should book soon to avoid disappointment.

If you are interested in joining the Guildhall Circle or increasing your donation to take advantage of annual booking for the three opera productions and opera scenes evenings, then please contact Rachel Davis on rachel.davis@gsmd.ac.uk or 020 7382 7157.



Season Opening Event

11 October 2007

To mark the start of the new season and academic year, Guildhall Circle members are invited to a special event in the School to introduce some of the performance highlights over the next year.

As well as hearing further details of the events already published in the autumn season events guide, Circle members will also discover insider details of some of the productions, performances, festivals and other events planned for January 2008 and beyond.

This informal evening will be hosted by the Principal, Barry Ife, who will be joined by Sue Thornton, Director of Technical Theatre, Wyn Jones, Director of Drama, and the new Director of Music, Jonathan Vaughan (see profile on page 2).

For further information contact Joanna Newell in the Development Office on joanna.newell@gsmd.ac.uk or 020 7382 2366.

Priority booking

All performances to which Guildhall Circle members receive priority booking are indicated in the current edition of the Events Guide by this symbol.



Spotlight on...

LEAVING A LEGACY

Our Legacy to the Guildhall School

Anonymous

"When my partner died last year, he left me a message. In the cupboard where he kept important household documents I found a folder that contained school report cards, employer references, testimonials and a timetable of his childhood homes, all neatly set out in order. He wanted to tell me something.

He was born into a single parent family in the late 1920s, his mother found work where she could and provided him with the best education that she was able to. Despite their necessarily nomadic lifestyle (living in 12

homes over 11 years) he excelled academically, through a combination of talent and extremely hard work, and went on to become Head of English in a major London university.

I think he wanted me to know how hard he had to work to succeed and to show me how far he had come. He was not looking for sympathy or pity, but recognition of his achievements. I am very proud of him and want to honour his memory.

I was a Junior Exhibitionist (what would now be a Junior Guildhall

student) in the 1940s, which enabled me to win a piano scholarship into grammar school.

We shared a love of music and of theatre. We also shared our home.

When I die, the proceeds of the sale of our house will go to the Guildhall School of Music & Drama in order to provide scholarships, in both our names, for talented and diligent individuals to study at the School regardless of their background or circumstances.

That will be our legacy, his and mine."

Planning for the Future

Remembering the Guildhall School of Music & Drama in your will with a legacy gift is a wonderful way of ensuring that future generations of actors, singers, instrumentalists, composers, theatre technicians and stage managers are able to continue our vibrant tradition of performance and artistic excellence.

As those close to the Guildhall School will know, our students and alumni are at the heart of the performing arts in London, the UK and on the global stage. Their names are pre-eminent in the worlds of music (including opera, jazz, music therapy, and education and outreach work), drama (stage, screen, TV and radio) and technical theatre.

Many of these performers and technicians could not have been able to undertake their training without the support of previous legacy donations. Over the years, the endowment fund in the Guildhall School Trust (charity no. 1082472) has been augmented through the generosity of various individuals and their donations in the knowledge that their gifts will continue to support young musicians, actors and theatre technicians for years and years to come.

Every legacy gift helps us to ensure that the most talented individuals are able to access the highest standard of professional training and the huge variety of opportunities for which the Guildhall School's reputation is internationally renowned.

For many people, a legacy gift represents one of the few opportunities when it is possible to make a major donation in support of a cause or institution that means a lot to them. Legacy gifts really do make a difference to institutions like the Guildhall School. These gifts enable us not only to help students with their tuition fees and living costs each year, but also to offer vital opportunities for working with world-class musicians, actors and theatre technicians through performances, productions and masterclasses, and develop world-class facilities that help prepare our students for major careers in the performing arts.

If you are interested in finding out more about planning a legacy gift to benefit the Guildhall School and its students or, indeed have already made such a provision in your will and would like to let us know in advance, please contact Duncan Barker, Head of Development on 020 7382 2313 or duncan.barker@gsmmd.ac.uk. All enquiries or discussions are treated in complete confidence.

Recent News of Alumni & Friends

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

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.

OLIVIER AWARDS SUCCESS FOR GUILDHALL ALUMNI

Daniel Evans (Acting 1994), who recently returned to the School to direct third year Acting students in *Certain Young Men* by Peter Gill, won **Best Actor in a Musical** for his performance in *Sunday in the Park with George* at the Menier Chocolate Factory and the Wyndhams Theatre.

Mike Robertson (SMTT 1994) won **Best Lighting Design** also for the Menier Chocolate Factory's production of *Sunday in the Park With George*.

Neil Austin (SMTT 1992) also received a nomination in the **Best Lighting Design** category for his design of *Thérèse Raquin* at the National's Lyttelton Theatre.

Marie Bagley Music Therapy 2005
Marie Bagley flew 18,000kms for a 20-minute job interview. Fortunately, it paid off.

Marie now has a job as a music therapist at The Raukauri Music Therapy Trust in Auckland, New Zealand.

The trust runs a centre in the Auckland inner suburb of Newton, providing music therapy for special needs children of school age and younger. It is New Zealand's first music therapy centre.

Kristen Bush Acting 2004

Kristen played Cordelia opposite Kevin Kline in the Public Theater (NY) production of *King Lear* this summer.

Michelle Dockery Acting 2004

Michelle plays Eliza Doolittle in Theatre Royal, Bath's production of *Pygmalion*, directed by Sir Peter Hall.

Charles Spencer in The Telegraph said "Michelle Dockery is a delight... there is a real depth of feeling in Dockery's Eliza and in the final scene you feel like cheering when she wipes the floor with the bewildered Higgins". Michael Billington of The Guardian thought Eliza was "perfectly played by Michelle Dockery" and Paul Traynor of the Independent wrote that "the ravishing Michelle Dockery projects Eliza's lively, independent spirit so attractively that the callous irresponsibility of the experiment conducted on her comes across with particular sharpness".

This production continues to tour until 29th September.

Kate Royal Opera 2003

Winner of the Royal Philharmonic Society 2007 Young Artist Award.

Ben Ellin Composition 2002

Ben took 2nd prize in the First Svetlanov Conducting Competition (there was no first prize awarded). He also won the Public Award which was voted for by members of the audience and the orchestra.

The August edition of BBC Music Magazine contains a feature on him as a 'Rising Star'.

CLASS OF 1998, TECHNICAL THEATRE

At the suggestion of **Jim Nelis**, we are planning to hold a small reunion for your group alongside the 2008 summer musical.

Please make a note in your diaries and pass the message on to any of your classmates who may not have seen this notice.

Alexander Scherf Cello 1997

Alexander is a well sought-after cellist, chamber musician and conductor.

Since 1999 he has held the position of conductor of the Junges

Kammerorchester Stuttgart, part of the Stuttgarter Musikschule and funded by the City of Stuttgart. He has also been in charge of the Orchestra Department of the Stuttgarter Musikschule since 2000.

He has performed in the concert series of Stuttgarter Philharmoniker and has worked with Stuttgarter Kammerorchester. Future plans include projects with Stuttgarter Philharmoniker and Wuerttembergisches Kammerorchester Heilbronn.

As a cellist he regular works with Concerto Koeln, with whom he has appeared in the Théâtre des Champs-Élysées Paris (*Figaro* – with René Jacobs), Carnegie Hall New York and the Barbican Centre London and recorded for Deutsche Grammophon, harmonia mundi and Teldec.

PLAY IT AGAIN

Play It Again is a BBC initiative involving a TV series, an accompanying book and a series of live events all devoted to learning a new instrument.

The 6-part TV series on BBC1 featured six celebrities who took up the challenge of learning a new instrument with a master within months, culminating in a grand performance.

The Guildhall School's own **Paul Roberts** (staff) taught Diane Abbott MP to play the piano, while **Debbie Sargent** (staff) played a duet with Robert Winstone on saxophone.

Highlights from the series, including photos of Paul and Debbie with their respective celebrities have been collected together in a BBC book.

Mike Robertson SMTT 1994

The 2007 Olivier Award Winner (for

Recent News of Alumni & Friends

Sunday In The Park With George), Mike now works in most sectors of the lighting industry from plays to opera and events to architecture.

His international career has included work in Norway, Sweden, France, Germany and Ireland. Further adventures in Zimbabwe for the Harare International Festival of the Arts in 2000 and 20005, lighting a wide variety of indoor and outdoor dance, drama, opera and pop concerts.

Working principally in the theatre his practice, Lighting Plan, is involved in all sectors where creative lighting solutions are required including exhibitions, architectural projects, launches, concerts, and events.

Recent projects include *Havana Rakatan*, *West End; Days of Hope* by Howard Goodall; *Sit and Shiver* starring Steven Berkoff; *The Fireworkmakers Daughter* for Det Norske Teatret, Oslo, *Face Value*, and *Three Men in a Boat*, Tours.

Gavin Reid Trumpet 1991

Gavin was appointed General Manager of Manchester Camerata in 2002. During his tenure, the orchestra broadcast for the first time on BBC Radio 3, gave its debut performance at the BBC Proms, launched its own series of live CD recordings, successfully completed Arts Council England's Recovery Programme and announced a major new partnership with the Royal Northern College of Music.

In 2004/5 he was inducted onto the Clore Leadership Programme – an initiative by the Clore Duffield Foundation which aims to develop the next generation of cultural leaders.

In 2006 Gavin became Director of the BBC Scottish Symphony Orchestra.

Claire Rutter Opera 1991

This Autumn, Claire Rutter performs the title role in *Aida* at ENO. This will be her debut in the role and concludes one of her busiest years in the profession. It is a new production conducted by Ed Gardner, directed by Jo Davies and

designed by Zandra Rhodes.

Other 2007 opera engagements included singing Countess in *The Marriage of Figaro* for Bordeaux Opera, and Donna Anna in Belgium for the Flemish Opera.

Claire will also sing in this years' Prague International Bel Canto Festival with a programme of Bel Canto repertoire conducted by Jean Yves Ossonce, in September, and will be recording Verdi duets with Sir Thomas Allen later this year for Chandos.

Her concert schedule continues to flourish, performing with the CBSO and Halle during the summer season, with conductors Sakari Oramo and Carl Davis.

QUEEN'S BIRTHDAY HONOURS LIST

Judy Craymer (SMTT 1978) and **Emma Kirkby** (staff) both received honours this year

Judy Craymer was made an MBE (Member of the Order of British Empire) and Emma Kirkby was awarded a DBE (Dame Commander of the Order of the British Empire).

Harry Gregson-Williams Voice & Piano 1981

Credited on more than 40 feature films since 1997, ranging from the *Shrek* and *Spy Kids* series to *Kingdom of Heaven*, *Bridget Jones: The Edge of Reason* and *Smilla's Feeling for Snow*, Harry Gregson-Williams is a versatile and prolific film composer.

In the next twelve months, four more films with his soundtracks are scheduled for release: *Em*, *Gone Baby Gone*, *Jolene* and *The Chronicles of Narnia: Prince Caspian*.

George Kinnear Piano & Conducting 1954

On leaving Guildhall School, George Kinnear undertook freelance work as accompanist and conductor and was engaged in both capacities by the then ILEA and other organisations.

In 1961, he was invited to join the professorial staff at Trinity College

of Music, London, where he became a most active and valued member serving on a number of committees – often as chairman – in addition to his work teaching piano and lecturing on the Principles of Piano Teaching. He was elected to be the first chairman of the newly formed Inter Faculty Council. In 1972 he was asked to take charge of all second year Aural Training Classes.

In the same year he was invited to join the panel of examiners, eventually becoming a senior examiner undertaking the training of new examiners. Prior to his retirement from the College, he was involved, along with the then Chief Examiner, in assessing the entire panel of examiners. Also in 1972, he was awarded Honorary Fellowship of the College (HonFTCL) in recognition of his work for the College, but also for the influence he exerted in musical education elsewhere through lectures seminars etc., in places as far afield as New Zealand, Australia and Hong Kong. George was appointed a Principal Lecturer in 1979.

In addition to the above, in the late 1960's he was asked to become a part-time member of staff in the music department at the University of London, Goldsmith's College, and for a short period of time acted as music editor for the music publishers Ascherberg, Hopwood and Crew.

George speaks warmly of his years at the Guildhall School and still visits the School for various events – particularly the opera performances.

SWEENEY TODD

One of the opening productions of the revamped and re-branded Royal Festival Hall was Stephen Sondheim's *Sweeney Todd*.

The production, which received enormous critical acclaim, featured numerous Guildhall alumni: the conductor was **Stephen Barlow** (Conducting 1976) and in the principal roles were **Bryn Terfel** (Opera 1989) as Sweeney Todd, **Daniel Evans** (Acting 1994) as Tobias and **Adrian Thompson** (Opera 1977) as Pirelli.

Over To You

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

Johan Tötterström Voice 2004



"I am currently working at the Malmö Opera and Musikteater in south Sweden where I did a year (2004-2005) in the opera chorus following my years in the UK. Since then I have been cover for and performed smaller roles at that same institution. Most recently, I created the role of an evil henchman in Forssell's newly composed opera *Träskoprinsessan* (The Pauper Princess). In September 2007 I will perform 'Nick', the bartender, in Puccini's *La Fanciulla del West* (The Girl from the Golden West) on that same stage, which will be one of the main roles in the production.

Outside of the Malmö Opera, I have kept myself busy appearing frequently in concerts and recitals throughout south Sweden.

For more info, do check my site:
<http://www.johan-totterstrom.com>"

Tamandra Ford Clarinet 1981

"Hello to everyone on the GGSM course around 1978-1981. Hope you have found something wonderful to do with your lives! I was a Head of Music for 20 years, became an AST for Primary/Secondary music but moved into more management 2 years ago and now wonder what I have done! Still teach loads of music though and have taught thousands of musicians since 1982.

I have three teenagers who all play, sing and dance and attend the same comprehensive that I work in.... poor things! Would love to hear any news... Tamandra"

Vera Ivanova Composition 2001

After teaching in 2006-07 as an Assistant Professor of Theory and

Composition at the Setnor School of Music (Syracuse University, NY, USA), Vera Ivanova has completed all the work towards her Ph.D. in composition at the Eastman School of Music (University of Rochester, NY, USA) and has accepted a tenure-track position as Assistant Professor of Music at Chapman University (Orange, CA, USA).

Buddug Verona James Opera 1984



Buddug Verona James was born in Cardigan, West Wales. She studied at the Guildhall School of Music and Drama, National Opera Studio and Rome. She is a Welsh Singers Competition Winner.

Among her operatic roles Buddug has performed Gluck's *Orfeo* in America and Canada, Dardano in Handel's *Amadigi* in New York and Europe, and Cherubino in Mozart's *Marriage of Figaro* in Tokyo and Toronto. She has worked with Netherlands Opera, Cleveland Opera (USA), Glyndebourne, Almeida Opera, Opera Theatre Company, Opera Northern Ireland, Opera North, Opera Atelier, Opera Circus, English Pocket Opera, Opera 80, Cambridge Handel Opera Group, Operavox Cartoons, Siobhan Davies Dance Company, Music Theatre Wales and Mid Wales Opera.

Buddug has premiered in operas by Gerald Barry, Jonathan Dove, Deirdre Gribbin, Wolfgang Rihm and John Woolrich.

She has filmed numerous straight acting roles for BBC, HTV and S4C and recently performed Lady Capulet in *Romeo and Juliet* for the National Theatre of Wales.

Buddug's one-woman shows *Castradiva* and *A Knife at the Opera* are co-productions with her local theatre Theatr Mwldan and are supported by the Arts Council of Wales.

In the Autumn Buddug will tour with four other Guildhall School Alumni - **Jacqui Dankworth, Jonathan Peter Kenny and Cleveland Watkiss** in Julian Joseph's jazz opera *Bridgetower* (English Touring Opera/ City of London Festival co-production) directed by Helen Eastman as well as touring her one-woman show *A Knife at the Opera*.

For further information go to her website: www.buddug.co.uk

Chris Laurence Double Bass 1969

Chris Laurence has been the driving force behind many projects across all musical styles – classical, jazz, rock and film music.

His newly released album *New View* (Basho Records SRCD 18-2) features long time collaborators Frank Ricotti on vibraphone, John Parricelli on guitar, Martin France on drums and very special guest singer Norma Winstone.



The compositions on the album are all by musicians Chris has worked with over the years including Steve Swallow, Joni Mitchell, John Surman & Kenny Wheeler.

Over To You

Tom Boyd Music/Drama 1956

"I was a student at Guildhall in 1955-56, studying both music and drama - musical theatre being my primary interest.



While a student, I wrote a musical play based on Tom Sawyer which was presented at Guildhall

(four performances in the John Carpenter Street theatre) in July, 1956, under the title of *We're from Missouri*. In 1960 the musical was produced with a professional cast at Joan Littlewood's Theatre Workshop, Theatre Royal, Stratford East, re-titled *Tom Sawyer*.

As a student, I studied opera production under Sumner Austin, who was a distinguished opera director at Sadler's Wells Opera, but I had to wait 40 years before getting the opportunity to produce operas.

In 1996 I became a co-director of Bel Canto Opera, and have been writing new English libretti and directing productions ever since. We have employed many young ex-Guildhall professional singers, such as **Amanda Boyd, Philip O'Brien, Paul Sheehan, and Eamonn Dougan**, who is singing Papageno in my current production of *The Magic Flute*, opening next week for 6 performances in Gloucestershire (Stroud and Cheltenham).

Full details on our website:

<http://www.belcanto-opera.com>"

None of this was in my career plan... **Angela Kilmartin (née Mendham)** Opera 1967

"I came to the Guildhall Drama Course first on Essex Council Performers Awards, swiftly followed by Awards for the Opera Course and many scholarships for singing from the Corporation and other benefactors such as May Cattel and Ricordi. John Carpenter Street was a second home!

My contemporaries were **Jill Gomez**, the late **Keith Erwin, Teresa Cahill, Sandra Dugdale, Terry Jenkins, Alan Opie** and **Sheelagh Squires**.

I married in 1966 and immediately had 'honeymoon cystitis', but I battled on through attacks of cystitis every 2-3 weeks and gave up the opera and concert career despite many offers.

I reached suicide day in 1971 and as 'luck' would have it was given a piece of self-help advice that day in Harley Street that gave me the first three months clear in five years. I decided to attack the attacker and launched a self-help group for cystitis sufferers inviting the medical profession and patients to liaise through a newsletter.

I learnt and discovered and pioneered all the current self-help available and after 40 years have written in excess of ten books, made two films, written unnumbered leaflets and appeared on thousands of television and radio shows all over the world. These include two coast-to-coast tours of the States having sold a manuscript to Warner Books which became America's first book on the subject. I have been a first in radio and TV for

this subject matter and am now involved with my 33 year old son in a huge new international website, www.angelakilmartin.com

By 1975, I was considerably improving but was left with terrible thrush from years of antibiotics, so I also wrote UK's first book on that.

My husband took me to Lagos, Nigeria which put an end to the magazine publishing and left me without staff, friends, children, phone... a descent into depression. In Lagos I was forced back to singing as a change from sitting on the sofa.

There were wonderful amateur musicians there forming a whole orchestra and I took the leads in operas and soloed in many concerts. We went on to Jeddah in Saudi Arabia and I continued my strong musical presence there singing and organising shows. I did much broadcasting, too, and we had in Jeddah a Gold Medal Paris Conservatoire pianist; we soon became a performing match!

Back in UK 1982, I auditioned for Leon Lovett and walked immediately into a solo in the Queen Elizabeth Hall. Repertoire was upgraded and, although still writing, I hoped for a greater singing presence.

In 1986 I divorced my husband and in a short time began some mystifying health symptoms which had me bed-bound for the next nine years. Once again, courage and refusal to accept the situation found me discovering

that now I had mercury poisoning from added gold caps into a mouthful of mercury teeth fillings. They were all safely removed and I was well in three months, with a rising fury, as may be imagined. I began writing, researching and lecturing on the this subject with lots of television and radio work again and another magazine.

Publishing ties you down but I remained singing having discovered the Church of St Anne and St Agnes, a stone's throw away from Guildhall. Here, Peter Lea Cox was organist, composer and Director. So, for almost fourteen years, I took delivery of six-page Bach-style solos every week and with one rehearsal we performed them on Sundays. Peter wrote for my high voice on the text of the day and last year we put out a CD of a few of them recorded live called *Holy Solos*.

I am now 65 and have had to stop all singing because of repetitive strain injury on my left jaw and Tinnitus; hymns and readings in St Michael's, Cornhill is all I do!

Without my natural and fostered performing skills, I could not have entertained and taught so many doctors, nurses and TV audiences the basic rules for a cystitis-free life and how to recover from mercury poisoning!

I enjoy coming to the Guildhall as a Circle member and appreciate the huge syllabus and course options that have taken place since my day."

Over To You

Friends Reunited!

Sarah London Acting 1982

" 'Be there or be square' read the message on my mobile telling me the impending Guildhall Reunion to be held on the third of February 2007. Twenty five years on. Was it possible to have a face lift in three weeks I wondered, go to the gym every day perhaps, tone up?

It is impossible to describe all the crazy thoughts that went through my mind in the weeks preceding our gathering at the Victoria Pub in Camden Town. Twenty five years literally flashed by me, the good times, the bad times, the successes, the mistakes. I found myself becoming quite emotional as I thought of my first professional stage job, *Sisterly Feelings*, a tour directed by Peter Barkworth and where I met for the first time, Wyn Jones, the now Head of Acting at Guildhall. "Golden times" as he described them, and they were. My first telly, my first long period out of work, even the birth of my first child – the memories flooded back.

The day arrived and, after several costume changes, I drove from Brighton up to Camden where I waited for the arrival of my dearest friend and fellow student Elizabeth Heery, now a successful writer. We entered and crept up the stairs to the function room which we could hear had started to fill up with fellow Guildhall-ites. A quick make-up check and in we walked. Wow, faces we had not seen for such a long time, hugs from people who had meant so much to me so many years ago.

Having vowed not to leave Elizabeth's side I did not see her for the rest of the evening as we were both swamped by people laughing and sharing as much news as one can in that space of time. It was like being back in the drama corridor at Guildhall all over again. The third years who had looked after me when I first arrived at Guildhall stood back in amazement as I told them I had three little girls. They remembered me as a young innocent from Wales who didn't even know how a tube train worked.

I can not speak for everyone but, for me, it was a nerve wracking experience. An evening like that does make one question oneself and one's life. I went feeling a failure but came away feeling immensely grateful to have been there and a success.

Thank you, Guildhall."



If you have a message or news that you would like to appear in the Spring 2008 issue of the Guildhall Newsletter, please send it to:

alumni@gsmd.ac.uk or

Alumni Office
Guildhall School of Music & Drama
Silk Street
London EC2Y 8DT

Over To You

Once an actor, always an actor!

David Cunard (né Gooch) Speech & Drama 1960

"Fifty years ago, my one ambition was to be an actor – not then considered to be a 'suitable' profession by many, including my parents.

In those far off days there were few if any university degrees in drama, and the conventional way of entering the profession was by training at one of the drama schools, of which (unlike today) there was but a small choice. Guildhall offered something which particularly appealed to my parents – it had a course for potential teachers of drama, but the audition process was the same as for would-be performers.

Guildhall was then located on the North bank of the Thames, in John Carpenter Street – a Victorian building which housed a large auditorium where I duly auditioned. Some weeks later, a letter arrived to say that I had been accepted and providing the date when term commenced. Thus at least part of my dream came true.

A comprehensive scheme of classes was provided: speech, acting, improvisation, make-up, movement and fencing. Advanced students were chosen for 'microphone technique', since radio drama was a great feature of BBC Radio. All students had a personal tutor assigned. Student 'producers' auditioned fellow students for student productions and official School Productions were listed.

Make-up was especially fascinating, for those were still the days of greasepaint and powder. Miss Leonard was our instructor and students were provided with a list of materials where were necessary—Tubes of Lechner, brushes and powder—all of which could be purchased at a small shop in Cranbourn Street, off Leicester Square.

In Movement we were taken from Elizabethan to contemporary times, making one's 'courtesie' (curtsey) was a lesson not to be forgotten quickly!

With regard to the all-important classes in acting, there were two schools of thought about performance styles – on the one hand, 'technique' was considered extremely important, and on the other, a more Stanislavskian approach. The emphasis on technique was simply practical, an actor's goal was to be able to play night-after-night, sometimes year-after-year in the same part, each time appearing as fresh as the first.

Having departed from Guildhall, unlike some of my fellow students, I was unprepared for the problems of finding work. A little agency just off the Charing Cross Road found me occasional parts and I did the regular summer rep. After a successful run in a production which ran at the Old Vic on Waterloo Road and then transferred to the Phoenix Theatre, I found employment in a number of television productions and commercials as well as tending bar in a pub off Shaftesbury Avenue.

Then I made a decision which I regret to this day. I turned down a 12 month for 'ASM and small parts' at Bristol Old Vic, expecting the television work to continue, just before Equity went on strike against the commercial television companies. After the strike young players such as myself

were no longer employed with any frequency.

Around this time, Mike Sarne (who was to become a respected film director) had a hit recording; a novelty number called *Come Outside*. I produced my own record which I hoped to lease to one of the major record companies. Although this did not occur, it did give me a foothold in the recording industry and I went on to join EMI as a producer, totally leaving theatre behind.

We cut now to twenty years later, having moved to California and established a well-regarded 'boutique' label that released musicals and cabaret recordings and which led to a Grammy Nomination. Almost overnight the record industry changed with the introduction of Compact Discs and essentially my company was out of business. I needed to find work again.

It occurred to me that the Universal Studios tour might sometimes have openings, and that my still very evident English accent might have some appeal. I had anticipated this as a stop-gap until more lucrative employment came along in the record industry, but, coincidentally, Universal was creating an entirely new area at the time with a new live show. The appeal of performing once again won me over.

The audition process was very stringent: there were call-backs and more call-backs. I survived it and we embarked on a long rehearsal period, the first for twenty-five years! It was a light comedy which permitted more than a little improvisation with the script, with a well-known director and multiple effects. After we opened to an invited and sympathetic audience, I played to approximately three thousand people a day – about the number that Drury Lane holds. The pay was good, the responses wonderful and I was recognised at the supermarket or even going to the theatre!

I did this for almost ten years, and although I had always wanted to be an actor, I had never anticipated one role running for so long. Several of my colleagues simply could not maintain their performances day-after-day. What saved me from burnout was what I had learned at Guildhall – technique.

Apart from the importance and practicality of perfecting technique, I have learnt one other lesson of yet greater importance. If I could turn back the clock, then it would be to the time I was asked to join the Bristol Old Vic. In retrospect, my potential was recognised and I was given the opportunity to learn more about the craft of acting. The bottom rung of the ladder is where all our greatest actors have started, save for the few who have been propelled into stardom as children.

My advice to others in a similar situation would be to discuss it—even by returning to the Guildhall for advice. If a fine repertory company offers work – Stratford, the National, wherever – it can be the first step to a life of performing. You may never be a 'star' but being a working actor is not to be sneezed at! "

In Memoriam

Max Morgan 1914 - 2007



Max Morgan played a huge part in the life of the School virtually his whole life. He studied here in the 1930s and taught violin from 1947 for over 40 years. Even after his retirement he continued to be a great supporter of the School and endowed the Max & Peggy Morgan Prize, alternately for violins and violas.

He started the Junior Exhibition Scheme, after the War, with Cimbro Martin. Max and Cimbro helped Senior Students of the School to teach Music to a hundred children aged nine and upwards who came to the School on Saturday mornings. Max was made an honorand of the School in 1961 and founded the Past Students Association in 1962 which he ran with Sybil Thorndike and later Geraint Evans as President. He was also a highly valued member of the Examinations Board for the External Examinations Department and travelled extensively on their behalf

Max Morgan was a marvellous character, is warmly remembered and will be sorely missed.

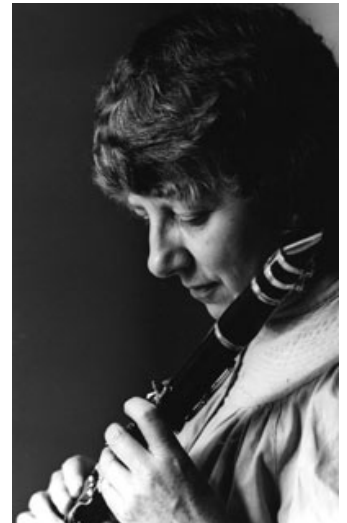
Dame Thea King, DBE 1925 - 2007

The doyenne of English clarinetists, Dame Thea King was a greatly loved and respected artist who enjoys a varied career as soloist, chamber musician, orchestral player and teacher. She appeared at all the major festivals in Britain, and also in Europe, Hong Kong, Japan, Brazil and the USA, frequently as soloist with the English Chamber Orchestra for whom she played principal clarinet.

Her solo recordings feature nineteenth-century repertoire and British music of this century (many were première recordings), including a recent issue of Britten's posthumously-published Concerto Movement, together with concertos by Malcolm Arnold and Elizabeth Maconchy. Her versions of Mozart and Brahms have often been the preferred choice of critics in both broadcast and magazine reviews.

Thea King also played the solo repertoire for basset clarinet and basset horn, and recorded all three parts in Mendelssohn's *Konzertstück*, Op 114, for clarinet, basset-horn and piano for the BBC's 'Double Exposure' series.

She was a professor at the Guildhall School of Music, and was created a Dame of the British Empire in 2001, having earlier been awarded the OBE in 1985.



Lawrence Folley 1928 - 2007

South African baritone Lawrence Folley had a long and distinguished career, appearing in opera, operetta, musicals and concert platforms around the world.

Born in Benoni, Lawrence studied and sang with various local groups before moving to London in 1953 where he studied at the Guildhall School of Music, Morley College, and the London Opera School.

In 1957 he joined the Sadler's Wells Opera Company, where he soon went on to become principal baritone. Ten years later, Lawrence returned to South Africa, where he became one of the country's first full-time professional opera singers.

He is widely regarded as having been the greatest single inspiration to generations of young South African singers who went on to become professionals themselves.

Lawrence also demonstrated a flair for musicals and operettas. In 1986, his unforgettable performance as Don Quixote in *The Man of La Mancha* marked the Cape Performing Arts Board's celebration of Lawrence's 30 years as a singer.

He won the Nederburg Opera prize five times, and the coveted Artes Award.

In 1993 Lawrence retired from the stage and moved back to the UK to be near his three daughters.

Elizabeth Brazell 1944 - 2007

A graduate of the Guildhall School and examiner for the Associated Board, Elizabeth Brazell was one of the first women to be ordained as an Anglican Priest in 1994, and served the parish of St Agnes with St Paul in Reading from 1984-1996, with her husband Denis.

She was founder and Co-Director of the Word for Life Trust and Arts in Mission.

She was also a founder member of the Church of England's College of Evangelists.

In Memoriam

Siegfried Landau 1921 - 2007

Siegfried Landau was born in Berlin, the son of an Orthodox rabbi. He moved to London to escape the Holocaust in the late 1930s, where he enrolled at the Guildhall School of Music & Drama and Trinity College of Music. He then continued his studies in New York.

Before founding the Brooklyn Philharmonic in 1955, he guest conducted for the Carnegie Pops concerts, the Hunter College Series and Brooklyn Museum concerts. He taught at the New York College of Music and was music director for

Shearith Israel Synagogue in Manhattan. He taught cantorial lore at the Jewish Theological Seminar and led the 92nd Street Y Chorus for a number of years.

Landau served as music director and conductor of the Brooklyn Philharmonic for the first 17 years of the orchestra's history. From the start, he championed new music at the Philharmonic (known as the Brooklyn Philharmonia during his tenure), programming at least two or three new compositions each season, or revivals of neglected symphonic

scores. He told the New York Times, "If I stayed with the same old warhorses year after year, if I permitted the repertoire to stagnate and become impoverished, I would no longer be serving the course of music. What is of enormous importance is that we take a stand against a tendency that is absolutely deadening to the future of Western music."

The Brooklyn Philharmonic dedicated a concert featuring new works of Osvaldo Golijov to Siegfried Landau and his wife, Irene Gabriel, who died with him in a house fire.

Celia Franca 1921 - 2007

Celia Franca was the founder of The National Ballet of Canada in 1951 and its Artistic Director for 24 years. Born in London, she began to study dance at the age of 4 and was a scholarship student at the Guildhall School and the Royal Academy of Dancing.

Franca joined the Ballet Rambert in 1936. She later worked with the Three Arts Ballet and International Ballet before joining Dame Ninette de Valois' Sadler's Wells Ballet (now The Royal Ballet) in 1941. In 1947 she joined the Metropolitan Ballet as a soloist and ballet mistress, where she began choreographing for television, creating the first two ballets - *Eve of St. Agnes* and *Dance of Salome* - ever commissioned by the BBC.

In 1950, a group of Toronto ballet enthusiasts asked de Valois' advice on starting a Canadian classical company. She urged them to speak with Franca.

In 10 months she recruited and trained dancers, staged Promenade Concerts, organized a summer school, gathered a talented artistic staff and whipped her uneven but enthusiastic new company into shape for its opening at Toronto's Eaton Auditorium.

Once she had formed the company, Franca guided it ably. She trained her dancers by her own example, both before and after her official retirement in 1959, when she and Betty Oliphant founded Canada's National Ballet School.

In 1967 Franca was invested as an Officer of the Order of Canada and in 1985 was made a Companion of the Order of Canada. In 1987 she received the St. George's Society of Toronto Award and that same year was among the first to be honoured with the Order of Ontario.

The National Ballet of Canada's 2006/07 performance season is dedicated to Celia Franca.



Edmund Tracey 1927 - 2007

Edmund Tracey made a significant contribution to opera in Britain in the behind-the-scenes role of literary manager of Sadler's Wells Opera and English National Opera, after working as a music critic on national papers.

He studied the viola and composition with Benjamin Franke at the Guildhall School of Music and Drama. A short spell as film critic and on the music desk of The Observer was followed by a move, in 1959, to the Times Educational Supplement, where he spent

five years as its music editor.

A committed opera buff, his criticism could often be scathing, but it was always informed and incisive. In 1965, it earned him an invitation to join Sadler's Wells Opera as its dramaturge. He flourished at the company, contributing to programming, writing translations improving its programme notes and, famously, reviving the career of conductor Reginald Goodall, and instigating his acclaimed Ring Cycle.

Together with Lord Harewood, Tracey played an incalculable role in defining the character, purpose and direction of SWO and its metamorphosis into English National Opera in the early seventies. He would remain at the company until his retirement in 1993, latterly as its artistic adviser.

Tracey was also much admired for his elegantly singable translations of libretti, most notably for Gounod's *Faust*, Offenbach's *La Belle Helene* and Massenet's *Manon*.

Alumni Office

WEBSITE UPDATE

The Alumni Common Room now also features an optional Member's Directory, which enables users to share selected information with each other and search for friends and colleagues who are registered on the site.

Since its launch in February, around 200 former students have registered to use the Alumni Common Room website.

The site includes 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 two minutes).

Reminder to all 2007 Graduates

In November, you will be asked to take part in the Destinations of Leavers from Higher Education (DLHE) survey. It is a National Survey of all graduates from Higher Education and the School is required to participate as a condition of its funding. The survey aims to discover what graduates expect to be doing on one particular date in January 2008.

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 a limited period of time in which to complete the survey.

We are required to achieve an 80% response rate so please do not ignore the questionnaire.

MISSING IN ACTION

The Alumni Office has current contact details for approximately 4,200 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.

INFORMATION AND RECOLLECTIONS WANTED

Concerning **Dr William Sands**, who taught at the Guildhall School of Music & Drama during the 1950s.

If anyone remembers him, or his student, **Yvonne Ashton-Hutchison**, please contact David Aprahamian Liddle:

E-mail: dliddle@waitrose.com Tel.: 020 8365 7320

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

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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.