

Inside this issue:

Letter from the Editor	2
Guildhall At Large	3
Research Special	4
Staff News	7
Cross-Arts Collaborations	8
Student News	10
Special Events	12
Reunions	13
Recent News of Alumni & Friends	14
Over To You	16
In Memoriam	18

Ukrainian pianist Sasha Grynyuk wins the 2008 Guildhall Gold Medal

Pianist Sasha Grynyuk has been awarded the Guildhall School's most prestigious prize - The Gold Medal - for his outstanding performance.

The prize included a sum of one thousand pounds alongside the medal, generously donated by The Worshipful Company of Musicians.

The three finalists - pianist **Alexander Karpeyev**, cellist **Bartholomew LaFollette** and pianist **Sasha Grynyuk** each performed a concerto with the Guildhall Symphony Orchestra conducted by David Angus. Sasha's winning programme was Brahms's Piano Concerto No 1 in D minor, Op 15.

The final took place before a distinguished panel of judges including: Jonathan Vaughan, Director of Music at the Guildhall School; conductor David Angus who currently holds the position of Honorary Conductor of the Symphony Orchestra of Flanders and conducts the Guildhall Symphony Orchestra; Sir Andrew Davis, one of the world's leading conductors, who is currently Music Director of the Lyric Opera of Chicago having



previously been Chief Conductor of the BBC Symphony Orchestra for eleven years; Costa Pilavachi, former president of the Decca Music Group and current president of EMI Classics, he was also an artistic administrator for the Boston Symphony Orchestra; Helen Wallace, the consultant editor of BBC Music magazine and a freelance writer.

The runners-up Glass Trophy, generously donated by The Worshipful Company of Glass Sellers, was awarded to Bartholomew LaFollette who performed Walton's Cello Concerto.

IN THE COMING MONTHS, EXPECT TO SEE A LOT MORE OF...

Dominic West Acting 1995

The 5th series of *The Wire* (HBO) has just started. This gritty drama has already developed a cult following in the UK, despite only being available on DVD (and now the FX channel).

Dario Marianelli Composition 1994

Winner of Best Original Score at both the Academy Awards and the Golden Globes for *Atonement*.

Daniel Craig Acting 1991

Yes, Bond is back. *Quantum of Solace* is released in the UK on 31st October.

Judy Craymer SMTT 1978

The film release of *Mamma Mia!*, the musical Judy knew she had to make, has been an enormous success and the press are fascinated with the three women who have made it all happen: Judy Craymer, Phyllida Lloyd and Catherine Johnson.

Letter from the editor

A few weeks ago, I met with a group of volunteers from our alumni community to discuss what the School currently does for and with its alumni and to look at where we go from here.

The discussion was free and open and incredibly helpful. I cannot thank them enough.

The most striking thing that emerged during this discussion was the fact that a large proportion of the group were puzzled about why the Guildhall School had taken such an interest in its alumni in the last two years, so I thought that I should try to explain.

The simplest explanation I can give is that the involvement of our alumni community 'nourishes' the School.

What does that mean?

Well, in practical terms, having been through the School and gone on to all of the enormously varied careers that they have, both in the performing arts industries and elsewhere, our alumni demonstrate the many paths open to our students and by sharing their experiences with us, they help us to adapt to changes in the industries that in which our current students will go on to seek employment.

Over the past year, our students have been able to hear first-hand about how one Composition graduate became one of the most innovative and successful record producers of all time (Sir George Martin), a Stage Management graduate went on to create a global hit musical which is now a hit film (Judy Craymer) and an Acting graduate became an international star of stage and screen (Ewan McGregor).

The involvement of our alumni community 'nourishes' the School. What does that mean?

Each of them gave concrete examples of how the skills and experience they gained at the Guildhall School have served them in their careers, and each of them answered questions that the students put to them directly, telling them exactly what they wanted to know.

But it's not just the big names from among our alumni that help the School to grow by sharing their expertise and 'feeding back'.

Last term, for instance, Helena Gaunt asked our alumni to help her look at the low number of children learning double reed instruments, which is leading to a shortage of double reed players at a national level.

As Guildhall alumni teach and play at all levels, Helena was able to hold a brainstorming session with a number of alumni volunteers (one of whom had travelled from Ireland) and double reeds specialists from other institutions. Together they looked at the problem in detail, its possible causes and how these issues might be addressed, both by the Guildhall School and music education nationwide. We expect to see some of their ideas being put to good use in the near future.

These are just a couple of examples to demonstrate how crucial the involvement of our alumni is to the future of Guildhall School, but there are other, seemingly small ways that Guildhall alumni make a great deal of difference to the School today.



By coming in to the School and watching recitals, plays and operas, providing our students with an audience who knows exactly what it feels like, they support our students immeasurably.

By talking to others about their time at the School and what they learnt, alumni become ambassadors for the School, providing us with the kind of marketing we could not buy.

I could go on.

So when a member of the Focus Group said to me "But really you just want our money, don't you?" I was honestly able to say "No".

Of course donations are very important to the School and we are enormously grateful to anyone who is willing and able to give financial support to the School and our students. Each year a quarter of our students receive support from the scholarships fund, many of whom would not be able to pursue their studies here without this help.

Our alumni support the School in so many ways; sometimes without even realising they are doing it.

Thanks and best wishes,

Rachel Dyson
Alumni Relations Manager

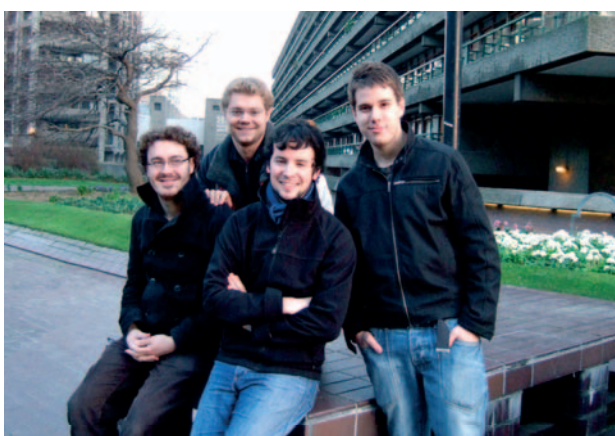
Guildhall At Large

Chamber Music in Japan

Students of the Guildhall School and the Royal Academy of Music have recently returned from a unique collaboration in Japan.

At the invitation of Suntory Hall, eight performers and a composer took part in the Rainbow 21 festival in Tokyo. This was the first time there has been overseas participation in this project designed to promote the best young talent in Japan.

The group gave four concerts in the greater Tokyo area, including the Blue Rose Hall at Suntory Hall.



Members of the Cappa string quartet (above), led by David Coucheron, were joined by four instrumentalists from the Academy, and a Guildhall composition student, Ed Nesbit, wrote a new piece, *Albedo*, which was played twice on the tour. All combinations of players worked extremely well and the performances were well received by large audiences.

Our thanks go to Mr Hara at Suntory Hall for extending the invitation and funding the trip, and to Caroline Palmer, Chamber Music Co-ordinator, and Nicola Mutton from the Royal Academy for organising the programme.

Singspiel in Weimar

Guildhall students scored a notable success in Weimar where their production of *Erwin und Elmire* was received with great acclaim.

Erwin und Elmire is a two-act singspiel composed by Anna Amalia, Duchess of Sachsen-Weimar-Eisenach, to a text by the young Goethe, in 1776.

The Guildhall production, directed by Opera Studies Language Coach Norbert Meyn, was presented first in the private Liebhabertheater at Schloss Kochberg, and on the following day, in the ballroom of the Stadtschloss in Weimar itself. Period costumes and wigs were kindly provided by the Deutschen Nationaltheater Weimar and the tour was made possible by support from the Klassik Stiftung Weimar.

The production attracted a great deal of interest in view of Anna Amalia's and Goethe's strong associations with Weimar, and particularly as the score was the only musical item to survive a recent fire at the Anna Amalia library. Weimar is also the home town of Norbert Meyn.

Experts in the audience commended the Guildhall performers for their outstanding singing and playing, and the way in which they captured the spirit of 'Empfindsamkeit'. A film of the production is being made in Weimar to a soundtrack made in the School's own recording studio.



Junior String Training - the African Connection



During the past year, professors from the String Training Programme (STP) have forged informal links with two centres of music education in Africa – the Hout Bay Project in South Africa and the Bulawayo Music Academy in Zimbabwe. Both projects work with school-age string players and, against all the odds, are making a real difference to the lives of those young people fortunate enough to participate.

On 17 May the John Hosier Annexe resonated to sounds of an STP 'Sing With Africa' event which included students, staff and parents and was arranged to coincide with a similar activity taking place in Bulawayo. Vocal material in London was themed on Africa and led by the STP Kodály and Rhythmics teachers. The fact that Zimbabwe is much in the news at present also added a real sense of poignancy and relevance to the joyous music making.

Dr Helena Gaunt recently appointed Assistant Principal overseeing the School's research portfolio.

Helena Gaunt was appointed Assistant Principal (Research and Academic Development) in 2008. She is an oboist, having been a member of the Haffner Wind Ensemble and Britten Sinfonia, and continues to take an active role in the Wind, Brass and Percussion Department, teaching the oboe, mentoring, coaching chamber music, and directing ensembles.

Helena's research focus is one-to-one instrumental/vocal tuition.

Publications include articles for *Psychology of Music* and the *British Journal of Music Education*, and a forthcoming chapter "Individuality in the learning of musical skills" for Oxford University Press.

She has been active in promoting professional development opportunities for teachers in conservatoires, and she directed the Reflective Conservatoire Conference: *Apprentices and Sorcerers?* at the Guildhall School in February 2006.

A second Reflective Conservatoire Conference: *Building Connections* is planned for February - March 2009 (for more information or to book, visit the Guildhall School website at www.gsmd.ac.uk).

Helena will be leading on specialist modules for conservatoire teachers developed in collaboration with the Institute of Education as part of Professional Certificate and Masters qualifications for teachers in Higher Education. She currently chairs the Innovative Conservatoire (ICON), an international group of conservatoires collaborating on enhancing one-to-one instrumental/vocal teaching and research, and the Research group of the Polifonia project for the Association of European Conservatoires (AEC). She is also on the Partners Board of the London Centre for Arts and Cultural Enterprise (LCACE - www.lcace.org.uk).

Helena's interest in education took root when she set up the education department for the London Symphony Orchestra in 1989-90. Since then she has run workshops for several London orchestras, and has been involved as the oboe tutor for the National Youth Orchestra of Great Britain.



A Resounding Success!

Led by composition professor, Emily Hall, Guildhall School students have produced 6 short programmes of original work for cult community arts radio station, Resonance 104.4 FM.

The idea behind the project was to explore ways of making and transmitting radio programmes as simply as possible, with a view to passing on the skills and techniques developed throughout the project with African institutions, who would then be able to use them to produce their own radio programming.



© Emma Hardy

Over the course of 10 weeks, the students (volunteer composers, electronic musicians and instrumentalists) attended a series of workshops and lectures given by Richard Thomas and Linden

Jones. Richard Thomas, Content Manager at Resonance and a sound artist, spoke on various subjects including aesthetics, why we listen to radio and what radio can be for. Meanwhile Linden Jones, who was a producer at BBC Radio for 25 years, discussed practical topics like interviewing and recording techniques, content and research.

The students were given the broad theme of 'Africa' for their programmes. The results varied from a live transmission of a piece performed by instrumentalists and sampled safari animal noises to interviews with Africans living in London and a montage of sounds from parties in London and Africa.

The first part of this research project is therefore complete. Hopefully, with further funding, the second phase can begin – continuing to hone the skills of the students, simplifying the processes and sharing what they have learnt with their African counterparts.

So, keep your eyes and ears open!

Music Therapy Department undertakes the School's first Clinical Research

Ann Sloboda, Head of Music Therapy, and Catherine Carr, 2006 graduate, have undertaken clinical research into Music Therapy as a treatment for Post Traumatic Stress Disorder (PTSD). The study was done in collaboration with East London Foundation NHS Trust, and is the first of its kind in the country.

Patients suffering from PTSD as a result of complex or repeated trauma, such as torture or abuse, were referred to the study group by Dr Patricia D'Ardenne, Clinical Director of the Institute of Psychotrauma, based at Barts Hospital. All of those selected had not responded to the standard recommended treatment of cognitive behaviour therapy.

The participants were split into two groups. The first group was invited to 10 weekly music therapy group sessions at the Guildhall School from January to March, while the second group was a control group. Patients from both groups had weekly assessments at the Institute and were then escorted to the School. Participants from the control group were given the same treatment from April to June after the research period was over.

The sessions were based around free improvisation; in the early sessions the participants were introduced to some basic musical structures and then they were free to use the instruments as they chose. There was a high level of attendance and the patients attending sessions showed significant improvements over the course of the 10-week study.

A paper outlining the results of the study will be submitted for publication. Early indicators show that music therapy is a feasible and effective treatment for PTSD patients, although the study sample was too small to demonstrate this conclusively. It is hoped that the study will provide a stimulus to further research in this important area of mental health.



Left to right: Dr Patricia D'Ardenne, Catherine Carr, Ann Sloboda, Carleen Scott

What are Conservatoires for?

Biranda Ford is conducting interviews with music professionals and students to discover what they perceive to be the purpose of conservatoire education, in preparation for writing her PhD thesis entitled *What are conservatoires for?*

Having originally planned to interview students and staff at the Guildhall School, Biranda has since broadened her study group to include music professionals who did not necessarily receive a conservatoire education in order to understand how the training is viewed and understood in the wider context of the modern music industry.

Although still very much at the early stages of this work, Biranda's discoveries will certainly be of interest to those involved in the Reflective Conservatoire Conference next year and indeed anyone with an interest in the future of musicians' training at the higher education level.

Recent Publications

- ◆ *The Musician's Body: a maintenance manual for peak performance* by Dr Jaume Rosset and Professor George Odam (Ashgate Publishing, 2007)
- ◆ *Gustav Mahler: new insights into his life and work* translation and commentary by Dr Jeremy Barham (Ashgate Publishing, 2007)
- ◆ *An indifference to success: a song biography of Gabriel Fauré* by Graham Johnson (Ashgate Publishing, 2008)
- ◆ *Landscapes of the mind: the music of John McCabe* compiled and edited by George Odam (Ashgate Publishing, 2007)
- ◆ *Claude Debussy* by Paul Roberts (Phaidon Press, 2008)
- ◆ *Mendelssohn's Unpublished Songs* edited by Eugene Asti (Bärenreiter, 2008)

Research Special

Pages 4 - 6

Research is key to the pulse of the School, underpinning reflective practice, innovation and creativity amongst staff and students alike.

The School's main research themes are the art forms themselves, the processes through which artists develop, and the artistry of performance.

There is particular emphasis on questions of research as practice and practice as research, and how interconnections between them yield insights and expertise across a range of areas including

composition, performance practice, processes of learning and teaching, performance, and the student experience.

Since 2006 the School has been a member of London Centre for Arts and Cultural Enterprise (LCACE), and through this forum has developed ground-breaking collaborative research into improvisation as a way of developing collaboration within the arts, and between the arts and other sectors such as nursing (jointly with King's College London School of Nursing and Midwifery); and the use of visual, auditory and spatial awareness to transform fear and enhance performance (jointly with the brain-imaging institute at the University of Liverpool). Both of these areas of work complement the School's more general concern with the health and well-being of performing artists.

In 2006 the School hosted the first

Reflective Conservatoire Conference, bringing researchers and practitioners together to exchange and debate key issues relating to instrumental/vocal tuition, the creative performer and musicians' health and well-being.

A second Reflective Conservatoire Conference: *Building Connections* is planned for February - March 2009

It will bring together leading researchers, professional performers and teachers from all over the world to address the following key issues within music in Higher Education in papers and practical workshops:

- Teaching for learning
- Artistry and creativity
- Playing together - collaboration, exchange and partnership
- Health, well-being and the student experience
- Lifelong learning and performing artists in the 21st century.

Innovative Conservatoire (ICON)

In 2006 the School initiated and now chairs the Innovative Conservatoire group (ICON), with European partners including the Sibelius Academy, the Royal Conservatoire of the Hague and the Norwegian Academy of Music. The group aims to:

- create a shared understanding of existing relevant research, map further priorities and appropriate methodologies;
- undertake collaborative and comparative research;
- initiate international professional development modules for teachers;
- support the development of teachers through engagement in and with research;
- develop a series of platforms to present and disseminate research evidence and methodologies.

The first pilot international module brought together a large group of teachers from the partner conservatoires in Helsinki in April 2007. Further development of such international modules is planned through the Polifonia project of the Association of European Conservatoires (AEC), and in the UK the School is collaborating with the Institute of Education, London University, on specific modules for conservatoire teachers within the Institute's Professional Certificate of Teaching in Higher and Professional Education.



LCACE
London Centre for Arts and Cultural Enterprise



Association Européenne
des Conservatoires,
Académies de Musique
et Musikhochschulen (AEC)

ERASMUS THEMATIC NETWORK FOR MUSIC

polifonia

Staff News

Peter Gane steps down...

Head of Wind, Brass and Percussion Peter Gane stepped down from his Head of Department position at the end of the 2007/8 academic year.

Peter has taught at the School for a remarkable 37 years, and was elected a Fellow in 1981. He is one of the country's leading brass specialists, having joined the LSO at the tender age of 19, taught at the National Youth and European Union Youth Orchestras, and helped to found the British Trombone Association.

He has written several publications and his leadership of the Wind, Brass and Percussion Department has left a great legacy: the Principal Trombone position at all five major London orchestras is now held by Guildhall alumni.

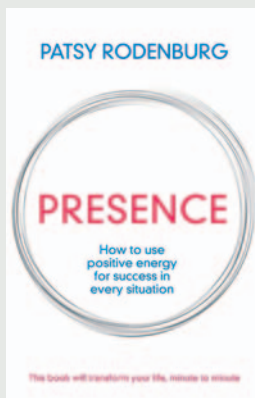


... and Paul Archibald takes up the reins

Paul Archibald has been Co-Principal Trumpet of the Royal Opera House, Principal Trumpet of the BBC National Orchestra of Wales and played as Guest Principal with many other orchestras. He has been a member of the London Sinfonietta, Nash Ensemble and Philip Jones Brass Ensemble as well as organising and promoting his own group English Brass. He is currently a member of the Fibonacci Sequence. He has been a regular soloist with London Mozart Players, the Britten Sinfonia and Orchestra of St John's.

Jonathan Vaughan, Director of Music, said on Paul's appointment: "I am confident that Paul will continue to build on the wonderful work that Peter has done over the years. Thanks to Peter's terrific commitment over the years he will inherit a department full of innovative and creativity which is underpinned by a systematic approach to team building within a robust teaching strategy. I am delighted that Peter has agreed to stay on in the Department and will continue to have an active role in its development."

Two eminent professors launch their new books at the School



Patsy Rodenburg, Head of Voice in the Drama department and a distinguished voice tutor, has worked with many of the national theatre companies, including Royal Court, RSC, English Shakespeare Company, Théâtre de Complicité, and at the Royal National Theatre. In February, Patsy led a public workshop with Guildhall School actors, discussing and demonstrating principles from her new book, *PRESENCE: How to use positive energy for success in every situation*.

Presence is a skill that can be learnt by everyone, according to Patsy Rodenburg, and in her book which was published by Penguin in 2007, she explores how to obtain this much sought-after skill, which she believes is within everyone's reach. Patsy Rodenburg has worked with acting veterans Dame Helen Mirren, Nicole Kidman, Dame Judi Dench and Sir Ian McKellen, and has taught teachers, doctors and politicians throughout the world.



Paul Roberts's long-awaited biography of Claude Debussy was published in April, and the book was launched by Paul and the book's publisher, Phaidon Press, at a special event hosted by the Guildhall School.

During the event, Paul, who is professor of piano, performed a selection of pieces by Debussy, read excerpts from the book, and offered some insights into the overlapping disciplines of writing and performing.

Claude Debussy contains a revealing insight into the life and works of Debussy, whose music formed a link between the Romantic and Modern eras and examines the way in which Debussy's innovative compositional methods reflected developments in the written and visual arts of the period. Roberts traces how Debussy's often controversial works were created, performed and perceived, and how their influence has endured into the 21st century.

Cross-Arts Collaborations

Professional Development at Aldeburgh

What do you get if you take four Gambian drummers, add an Argentinean composer and percussionist, six Guildhall leadership students, a Senegalese kora player, a cellist, a Brazilian percussionist, a kit drummer, a bassist, plus four RCA artists?...

The truth is, none of us knew what to expect as we trundled up the A12 in a cramped minivan on our way to Snape Maltings – and that seemed to be the point.

After all, this was the Aldeburgh International Mapmaking week organised by Guildhall Connect – an experiment in cross-cultural, cross-genre, cross-media creativity, when artists from the Guildhall School and artists from around the world are brought together for the first time, like chemical constituents in a zany professor's lab, to see what rare and exotic elements the resulting mixture produces. Or not, as the case might have been.

It was left to Sean Gregory to suggest some loose themes on the opening afternoon, to emphasise, naturally, the African and Latin American rhythmic traditions as a good departure point, considering these were so nobly embodied in our visiting Gambian, Argentinean and Brazilian friends, Mambiran, Biran, Bouba, Laity, Adriano, Alejandro and Potolo.

The whole group used each morning for collective warm-up sessions, then split into smaller ensembles to pursue their own ideas. Alejandro brought along a couple of delightful tango compositions, beautifully interpreted by the three cellists, Potolo on percussion and Andreas on accordion. Sam Mumford led a sweetly melodic, improvisatory piece, Kadialy Kouyate's kora interweaving with flute and guitar, accompanied by the light, expressive touch of Bouba and Laity on sabar. Ross McDouall guided a disciplined clan of percussionists through complexly-patterned polyrhythms,



underpinned by Mike Goodey's delicate piano motifs. And while all this was going on, Ben, Anne, Hannah and Tanya from the RCA flitted in and out and across the Snape Maltings site, snapping pictures, sketching, filming, collecting, donning hard hats and boots and delving into the dilapidated farm buildings in the throes of redevelopment.

By midweek some deep musical connections had been forged, and subtle bonds were developing between the artists and surrounding landscape, the flat, brown reed bed stretching up the Alde estuary, so still and enigmatic. Indeed, it seemed like the great sweep of pebbled beach and vast expanse of North Sea on the doorstep of our residence at Orlando House – not to mention the clear blue skies – symbolised an opening up of creative possibilities and new horizons.

Magical moments abounded. Kadialy gave an impromptu

performance late one night, beguiling us with ancient melodies passed down through his family, his fleet finger work on the 'African harp' and gentle singing transporting imaginations to another world. And we were forcefully reminded of the extraordinary vitality and power of the African drum when the four Gambians displayed their effortless talents to a mesmerised audience in the performance space at Snape. As Biran joked, 'Back home, people tell me if I don't play my talking drum they get sick!'

But the crowning memory for me was the ensemble piece performed at the end by the entire group, a textured, woven composition that could never have worked without the combined musical sensitivity of everyone, a mutual understanding that had been nurtured over our week's stay. It began as a glimmer, ethereal, gentle, then it danced with layered rhythms, fragile yet forceful, like a wetland of young reeds bustling in the wind.

So, when all was said and done, what did we get from our week in Aldeburgh? Serendipitous discoveries, unexpected fusions, surprising collaborations and cross-fertilisations – the kind of pure alchemy that wouldn't have happened if such an open-ended, spontaneous approach hadn't been the order of the day. And yes, at the end of it all, real gold was created.

Lucy Hunt
Professional Development
Department

Cross-Arts Collaborations

Sir George Martin - Tomorrow Never Knows

"It's not often someone gets to see their own memorial service when they are still living!"

...And some people might not enjoy it if they could, but Sir George Martin seemed genuinely moved by the experience when he came to *Tomorrow Never Knows* - an evening exploring and celebrating his enormous achievements as a record producer.



Sir George Martin in the audience for *Tomorrow Never Knows*

The idea for putting on a show celebrating the life and work of Sir George Martin came about as a result of a presentation he gave at the School in April 2007. During the talk, full of fascinating and often amusing anecdotes he described 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 of a sound collage gave us the perfect starting point: a unique Guildhall School project incorporating songs, characters and story lines of the albums Sir George had produced in the spirit of his recent work with his son, Giles, on the *Love* album.

There was a fantastic response from all of our students and staff - from composers, arrangers, performers and theatre crew - as well as from our alumni, some of whom were eager to be involved.



The performance started with Sir John Dankworth kindly giving an introduction to the show and his own tribute to Sir George. The first half, in the Music Hall, celebrated the wide-ranging, eclectic mixture of Sir George's work (both familiar and lesser known) with comedians such as Peter Sellers, the Beyond the Fringe team, jazz legends and a classic James Bond sound track. There were three main sections to the second half, which took place in the Theatre: the first focusing on The Beatles' vocal harmonies, the middle taking on more of the experimental nature of their '66-'68 output and the finale made up of some of their big anthems.

The performance 'sold out' within hours of going public (tickets were free, but had to be booked in advance) and we could have filled both venues twice over.

A week later, a letter arrived addressed to the staff and students of the Guildhall School of Music & Drama:

Dear Friends,

I am not sure how I begin to thank you all for that wonderful evening you gave last Friday. I would dearly love to go up to each and every one of you to shake your hand as I say it was one of the greatest moments I have experienced, virtually watching my past life rolling before my eyes. There were so many incredible moments that I do not wish to single them out, for the general standard was far higher than I could have imagined. It was a show worthy of the West End, and I was aware that I was watching a number of future stars in our world of music, drama and dance.

Not the Guildhall that I remember, for my time was just post war and life was comparatively drab compared to today. A lot of the students then were, like myself, ex-servicemen, who were given a final opportunity to make something of their lives. Without the Guildhall I could never have accomplished anything like what I eventually managed to do, and it was a time for making it up as we went along.

But today your professionalism, your inventiveness, your musicianship and dare I say showmanship, not to mention a lot of sheer hard work, all paid off.

YOU WERE ABSOLUTELY BRILLIANT!

Thanks you so much.

George Martin



Student News

Getting their feet in the door at the National Theatre

Each year 9 students in the final year of the Acting course are given a remarkable opportunity: to demonstrate their skills on the stage of the Olivier Theatre, in front of the Artistic Director, Head of Casting and Casting Assistant of the Royal National Theatre, along with other invited guests.

The Michael Bryant Award is a prize for verse-speaking that was set up by Judith Coke in memory of her late husband, the actor Michael Bryant who was a lynchpin of Olivier's original company at the National Theatre.

All third-year students present a sonnet and a speech from Shakespeare before an independent panel of judges at the School. That panel then select 9 students to perform before the final judges on the Olivier stage. The winner receives a copy of the *Cambridge Companion to Theatre* signed by the judges and a cheque.

This year's winner was Rhys Rusbach, pictured here (bottom right) with the other finalists and Judith Coke (centre bottom), on the South Bank.



Tyler Rix wins Junior Guildhall's top award, the Lutine Prize

Junior Guildhall's most prestigious award, The Lutine Prize, was won by saxophonist Tyler Rix on Saturday 12 July in a showcase of young talent at the Guildhall School.

Tyler, aged 15, beat five other finalists with a programme including a Bach sonata and the first movement of Spanish composer Pedro Itturalde's *Pequena Czarda*.

His prize includes the chance to perform with a top Junior Guildhall ensemble as well as a cash award.

Tyler has attended Junior Guildhall for almost five years, studying the alto and soprano saxophones with Christian Forshaw.

Last year he competed in the BBC television show *Classical Star*, where he reached the semi-finals. He

signed a recording contract with Universal Records at the beginning of this year, and is planning to release a classical saxophone album.



He has been awarded the sax.co.uk scholarship for 2007-08.

He is currently studying at Dame Alice Owen's School in Hertfordshire and hopes to continue at the Guildhall School at undergraduate level after his A-levels.

The Lutine Prize was founded in 1982, originally supported by Lloyds of London, who named the competition after their Lutine bell. The bell was formerly rung at the insurers' offices to announce the loss of a ship or other news of great importance to the underwriters.

Previous winners of the Lutine Prize include Thomas Adès, Thomas Poster and Annabel Thwaite, and many others who have gone on to pursue professional careers in music.

Student News

Silk Street Award: Final report from Lisa Wilson

It is with some sorrow that I am writing now my last report as the recipient of the 2007/8 Silk Street Award.

It's always hard to leave an institution you have been very fond of, especially one in which so many wonderful experiences have come your way. I am so glad so many of

you were able to attend the Silk Street Award Recital this year and meet the next award recipient. It was a pleasure indeed to work with Sara and Rob, and a joy to be able to make a concert programme of many of our favourite arias!

Of all my terms at the Guildhall, this last was the most amazing. The Rossini opera *L'Occasione fa il ladro* was such a marvellous showcase for the soprano, and I had such great fun working on it - I marvel still that all the hard work we do, although exhausting and time consuming and truly difficult, contains within it such joy, fulfilment and stimulation for the emotions and the mind. I've been lucky enough since the Rossini to find that this is also the case post-Guildhall, as I have just come back from Germany, where I've been singing Fiordiligi for the Lyric Opera Studio of Weimar, and even made it onto German TV!

I'm currently working on two operas, one of which is the Covers

show of the British Youth Opera production of Jonathan Dove's *Flight*, directed by the marvellous Martin Lloyd-Evans and conducted by Nicholas Cleobury.

I feel very strongly that without my time at the Guildhall, the fantastic teaching, the professional expectations and the inspirational work of my teacher, Professor Rudolf Piernay, none of these things could have happened for me.

I find myself in a very secure position for the future - I am in talks with two agents, a British-based agent and a German-based agent, and I have just discovered that I have been awarded a place on the

Cardiff International Academy of Voice - one of the two highest-level opera training courses in the UK.

This is extremely exciting for me, and will give me a great deal of exposure to current working professionals and more opportunities to be heard by and to work with people who may wish to employ me in the future.

This is more than ever I hoped on starting the course at the Guildhall School, and it is with heartfelt thanks that I sign off this last report. I truly could not have done these things without the help of all my sponsors. I do hope you will continue coming to Guildhall events and getting as much joy out of seeing us work as we get out of performing for you, and following this most fulfilling of careers.

I truly could not have done these things without the help of all my sponsors.



Junior pianist wins Keyboard Final of BBC Young Musician of the Year

Erdem Misirlioglu won the Keyboard Section of the famous competition and competed in the Grand Final

Erdem, who attends Junior Guildhall every Saturday, won his section with a programme of Bach/Bussoni, Rachmaninov and Chopin. His performance of Rachmaninov's *Rhapsody on a theme of Paganini* at the Grand Final, with the BBC National Orchestra of Wales and its Principal Conductor Thierry Fischer, was broadcast on BBC2. Another finalist, trombone player Peter Moore, went on to win the top prize.

Erdem is eighteen years old and comes from Ipswich. He is due to take up a place studying the piano at undergraduate level at the Guildhall School in September.

Special Events

Concert to celebrate the 90th birthday of one of our well-loved former professors, James Gibb (in his own words)

On the 14th March 2008, the Guildhall School gave me one of the most heart-warming experiences of my life - their celebration of my 90th birthday.

The initial idea came from Ronan O'Hora, Head of the Keyboard Department; not only were we to have a party but, in addition, a concert of music by Schubert, my most loved composer, performed almost entirely by members of the teaching staff who were at the same time amongst my dearest friends and colleagues at the School.

To Ronan goes my deep gratitude for his initiative and for the way he planned and organised the evening's programme. As for the performances, I was completely overwhelmed by the insight, zest, sensitivity, energy and devotion to that wonderful music—a real privilege to have heard it. So to each and every performer my

heartfelt thanks.

As for the guests, I was staggered, not only by their numbers but also by their spontaneous warmth of feeling for the occasion. Some of those I spoke to dated back to the beginning of my four decades at the Guildhall School. For many it was a joyful reunion with old friends, spanning from the time I first joined the staff at the invitation of the then Principal, Gordon Thorne. Up until then my musical life had been almost entirely as a performer with miniscule experience of teaching. I'm therefore especially grateful that, in my case, he took such a big risk!

Since March 14th I have received so many enthusiastic comments on the general atmosphere of the whole event. I owe so much to them.



After all, the Guildhall School has been the central focus of all my life as a teacher.

From the first day I came to the School, I was made to feel at home by the staff and students alike. To have been a witness to the remarkable evolution of the School - from John Carpenter Street to Silk Street and on, has been a privilege that added a whole new dimension to the quality of my life - and, there is no doubt in my mind, to its longevity! Bless you, I owe so much to you. To the end of my days, I will treasure the memory.

James Gibb
Professor Emeritus

Geoffrey Gilbert Flute Room Concert success

Geoffrey Gilbert is remembered as one of the pioneers of British flute-playing as well as a former teacher at the Guildhall School. To honour his lasting legacy and to celebrate his achievements, this concert took place on Friday 15th February to raise money in support of naming a teaching studio at the Guildhall School after him.

The concert was a great success in terms of artistic achievement, alumni relations and fundraising. We were delighted to receive a large number of donations in memory of Geoffrey Gilbert from family members, friends, flute players, former and current students and staff at the Guildhall School and elsewhere. We have since exceeded our fundraising target of £10,000. Thanks to all who contributed.

Special thanks go to the Flute Professors (Ian Clarke, Philippa Davies, Sarah Newbold and Averil Williams), Guildhall Flute Ensemble (Emily Callaghan, Sarah Drake, Matthew Featherstone, Ana Martin Medina, Fiona Paterson, Sara Urena Cabrera, Chloe Vincent, Kate Walter, Hannah Watts and Jose Zalba) and guests Edward Blakeman, Tim Carey, Matthew Jones and Christina Rhys.



Reunions

A photo of some of the Graduate Course students from '65-68, sent to Friends Reunited by one of those students which was copied by a second and sent to a third, led to the organising of a reunion lunch on October 23rd '07 at the New Cavendish Club in London.



We all agreed this was an immensely enjoyable occasion, which was the culmination of much 'Googling', emailing and phoning, eventually gathering together 19 of us who were able to come on the day.

It was as though those 39 years had never passed, and of course some of us have stayed in touch through them. The day ties in with the memories of John Carpenter Street which have been shared in the magazine and Alumni Common Room. We had many of them - strange how food seemed to feature frequently, with references to the college canteen and the Soup Kitchen, off Fleet Street where you could get a bowl of soup, French bread and a pancake for 2s 9d! Also various professors like Alfred Nieman, the Peppins and Guy Eldridge, the porters and that rather bare but sociable 'Waiting Room' near the entrance!

Below is a group photo - one of many which has circulated since the day. The wonders of email, CDs etc, which certainly weren't around in the 60s!

Sue Crisp (née Bullough)



NEW YORK, NEW YORK!

In April, the School held its first overseas reunion at Trattoria Dell'Arte on Seventh Avenue, New York.

We invited all of our alumni that we have US addresses for, 20 of whom have addresses in New York State. We were delighted by the level of interest and very pleased to welcome the people who were able to attend.

We hope to make this an annual event, timed to coincide with the New York auditions for Music and Drama in the Spring.

Contact the Alumni Office for more information.

Third Time's a Charm

The third annual Recent Graduates Reunion for Drama and Technical Theatre took place on the first night of *City of Angels*.

Graduates from the previous two years were invited back to the School to toast the soon-to-be Class of 2008 and to be reunited with each other and staff from their departments.

Building on the success of the last two years, around a third of those invited attended the performance and joined the cast and crew for a celebratory drink after the performance.

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.

Mishka Adams Voice 2007

At just 23 years old, Mishka Adams has released her second album on Candid Records, *Space*.

Lee Henderson Tech. Theatre 2007

Lee Henderson has been working his way through a number of West End shows since graduating last July: as an ASM for *Carmen Jones*, *Desperately Seeking Susan* and *Gone With The Wind*. He has recently started as Assistant Company Manager for *The Wizard of Oz* at the Southbank Centre.

Bushra El-Turk Composition 2006

Bushra El-Turk's recent composition, *Marionettes*, was highlighted as 'Premiere of the fortnight' by *Classical Music* in May.

The piece was commissioned by Lebanese flute player Wissam Boustany and premiered at St John's Smith Square, in a concert held in aid of humanitarian charity Lebanon United.

Luciano Botelho Opera 2005

Luciano Botelho played Percy in English Touring Opera's production of *Anna Bolena*:

"the young, Guildhall-trained Brazilian tenor Luciano Botelho, as Percy, could soon have an international career, with his easily produced Latin lyricism"

Hugh Canning, *Sunday Times*

Mariah Gale Acting 2003

"Fast-rising young actress Mariah Gale has won one of the most coveted roles of the season: playing Ophelia opposite the Hamlet of *Dr Who* star David Tennant.

Ms Gale is an award-winning performer who has garnered two

important acting prizes since she graduated from the Guildhall School of Music and Drama five years ago.

I first saw her perform with Charlie Cox in a splendid production of *'Tis Pity She's A Whore* at the Southwark Playhouse, and in a string of roles for the Royal Shakespeare Company."

Baz Bamigoye, *Daily Mail*

Nicolas Papageorgiou Perc. 1997

In addition to his position as Principal Timpanist of the Cyprus Symphony Orchestra, Nicolas regularly appears as recitalist and chamber musician and recently formed the Cyprus Contemporary Music Ensemble. He collaborates with the National Theatre of Cyprus, including the Athens Festival at Ancient Epidaurus, and with the experimental Dance/Theatre Group Echo Arts and more recently the Cairo Experimental Theatre Festival.

Duncan Wilson Trombone 1997

Appointed Resident Conductor for the City of Cambridge Brass Band, working alongside the Band's Musical Director, Peter Bassano.

Linn Andrea Fuglseth Voice 1995

Norway's Trio Mediaeval was created in 1997 by Linn Andrea Fuglseth, who wanted to sing mediaeval religious music from England and France – her main area of study.

Nowadays the repertoire for one concert in Seattle was more varied: rural lullabies, mediaeval ballads, religious folk songs and hymns, love and nonsense songs and an epic tale from 'The Song of Roland'.

Ten years on, the trio tours Europe and the US twice a year each, although not for long periods as each of the performers has three children.

Denis Coe HonGSMD 1993

Denis Coe, founder of British Youth Opera and Honorary Member of the Guildhall School of Music & Drama, has written about his work with young singers, including many from Guildhall.

His memoir, entitled *Variety Certainly Adds Spice* (The Book Guild), covers the whole of his life

Going for Olympic Gold

Having fully recovered from an horrific hit and run accident in October 2004, **Elise Laverick (Double Bass 1997)** will compete in her third Olympic Games this summer.



Elise joined the Thames Rowing Club while studying at the School.

In 1996 she won bronze for Great Britain at the under-23 World Championships. The following year she was part of the women's eight which claimed bronze at the World Championships and she remained part of the crew through to the Sydney Olympics, where Britain finished seventh.

In the Athens Olympics Elise paired with Sarah Winckless to win bronze in the double scull.

We will all be cheering Elise on at Beijing on 18th August.

Recent News of Alumni & Friends

starting with a childhood on Tyneside, experiences during the War, and a working life which encompassed all levels of education, four years as a Member of Parliament and also arts development in the North East.

Guildhall School graduate wins an Oscar for *Atonement* score

Composition graduate **Dario Marianelli** (1994) won an Academy Award for his score for the hit British film *Atonement*.

Dario won the Academy Award for 'Achievement in music written for a motion picture (original score)'. He was also awarded a Golden Globe.

He received a total of nine award nominations for the *Atonement* score.

He has previously been nominated for an Oscar for his score for the film *Pride and Prejudice*.



Charles Edwards Acting 1992

Earlier this year Charles made his Broadway debut as Richard Hannay in *The 39 Steps*. He is the only actor from the London production to transfer to the US productions, first in Boston and then New York.

"Charles Edwards gives the most dashing performance in New York."

Playbill Magazine

Bruce Bonnell Horn 1990

Assistant Professor of Horn at Central Michigan University and Principal Horn with the Sainaw Bay Symphony Orchestra, Bruce Bonnell has released a CD, *Souvenirs*, which was recorded during a summer with CMU colleagues Vieri Bottazzini (flute) and Peter Green (piano).

Rebecca Evans Opera 1990

Rebecca Evans did not have much time to celebrate her Grammy Award win – just hours later she was back in rehearsals with Welsh National Opera.

The soprano won her coveted gong in the Best Opera Recording category. The award-winning album of Humperdinck's *Hansel & Gretel* is conducted by Sir Charles Mackerras and features Rebecca as one of the principal soloists.

But Rebecca was unable to travel to Los Angeles for the ceremony as she was needed at last-minute rehearsals for *The Magic Flute*.

Charles Beale Piano (Jazz) 1989

Charles Beale recently moved to New York to become Music Director for Big Apple Performing Arts (aka New York City Gay Men's Chorus).

Rupert Dussmann Piano 1987

Rupert has been appointed Head of Music at the National Opera Studio. He replaces Ray Laughlin and will take up the post in September.

Gillian Barber Acting 1978

Gillian runs a theatre program at Capilano University in North Vancouver. One of her musical theatre graduates, Elicia Mackenzie, won the role of Maria in *The Sound of Music* after competing live on the CBC show *How do you solve a problem like Maria?*

Robert Sprayberry Comp/Cond 1975

Musical director on US tour of Disney's stage adaptation of *High School Musical*.

Former Director of Music receives MBE for services to music education

Damian Cranmer, one of the country's leading musical educators who recently retired from his post at the Guildhall School of Music & Drama, was awarded an MBE in the 2008 New Year's Honours List.

For nearly twenty years as Director of Music, Damian fostered generations of talented young musicians from the UK and around the world and prepared them for successful professional careers. He pioneered the teaching of jazz at conservatoire level, and the School's outreach programme Guildhall Connect which he championed for many years was awarded the Queen's Anniversary Prize in 2005. In 2001 he led the School to the first BBC Prom concert by a British conservatoire, performing Berlioz's *Grande Messe des Morts* conducted by Sir Colin Davis.

Damian has been tireless in giving students the training best suited to their musical needs and finding money to support their studies. He also deployed his exacting scholarly standards to great effect by editing the majority of the musical examples in the 20-volume *New Grove Dictionary of Music and Musicians* and he has produced valuable editions of Handel and the Italian vocal masters.

Over To You

This section been set aside for you, friends and alumni of the Guildhall School, to share your news, views, messages and stories.

Leah Gordon Voice 2005

In September 2005, Leah started to work as a principal for Musik Theater im Revier in Gelsenkirchen, Germany, and is in her third season with this opera company. This season she sang in *Le Comte Ory*, *La bohème*, *L'incoronazione di Poppea* and *L'Africaine*.

Leah will then move to Nuremberg to begin a 3-year contract with the Staatstheater.

Sarah Hubrich Violin 2002

I am living in Cologne where I play and record regularly for Koelner Akademie, directed by Michael Willens.

Last year I recorded a CD for Staatsoper Stuttgart with string quartet Lautlos Berlin, with compositions by Swiss composer Ruedi Haeusermann.

I am also part of the rock band Miasma & the Carousel of Headless Horses, which has just released its second album.

Victoria Simmonds Opera 1998

I recently created the role of Pinocchio in the world premiere production of Jonathan Dove's new opera *The Adventures of Pinocchio* for Opera North.

I'm looking forward to lots of Rossini roles over the next year or so, including my first Cenerentola for Garsington next summer.

I'm married to an electronics engineer called Matt, and we have a little girl, Emily, who is 2 years old.

Stella Dickinson Music Therapy 1994

Stella continues to integrate her professions as a performer and teacher with that of music psychotherapy clinical leader, innovator and researcher.

In April 2008 her doctoral research project prepared over four years

was formalised through Kings' College London at the Institute of Psychiatry.

Stella is instigating research in the health service which will contribute to the rehabilitation of offenders. She is testing the effectiveness of an integrated form of music psychotherapy to improve emotional relatedness in people with anti-social personality traits. She hopes to prove the power of jointly-created improvised music as a curative factor that can create positive changes in people who have committed dangerous and serious offences.

Her antidote to such heavy work is to play and teach the oboe. For Stella this is vital, both as a philosophy and a passion.

Stella was recently voted on to the Board of the International Association of Forensic Psychotherapist. Her clinical work is published at www.musictherapyworld.net. online magazine *Music Therapy Today*.

Her work with the ethnic minority hospital population was recognised in 2004 with nomination for the valuing difference award in Nottinghamshire Healthcare NHS Trust. Over the past six years Stella has built up an Arts Therapies department at Rampton high-security hospital from one to twelve music and art therapists.

Sarah Ioannides Conducting 1994

Sarah Ioannides and husband Scott Hartman proudly announce the birth of their daughter, Audrey Rose, born February 12, 2008.

Currently serving as Music Director of two American Orchestras, the El Paso Symphony Orchestra, Texas



and the Spartanburg Philharmonic Orchestra, South Carolina since 2005, Sarah served as Assistant Conductor to Paavo Jarvi at the Cincinnati Symphony Orchestra from 2002 – 2004 and was awarded the Bruno Walter Assistant Conductor Chair during her tenure.

Following graduation at Guildhall, Sarah was awarded a Fulbright Scholarship and entered the Curtis Institute of Music as a conductor, where she was awarded the Presser Foundation Scholarship to study in St Petersburg. She subsequently received a Masters of Music in Conducting at the Juilliard School, was awarded the Bruno Walter Scholarship, and was assistant conductor to Otto Werner-Mueller. From 1997-2000, she was music director of the Swarthmore Orchestra, and associate in performance at Swarthmore College.

In 2001 she received the Jo Ann Falletta award as the most promising female conductor.

In addition to her Music Director duties, Sarah is a frequent guest conductor in the United States and abroad. Her debut recording with the Royal Philharmonic Orchestra is scheduled for release in April, 2008. Sarah, Scott and Audrey live in Stafford Springs, Connecticut.

Eleftheria Kotzia Guitar 1985

Eleftheria teaches in the Royal Welsh College of Music and Drama and, since the summer 2008, directs the Guitar Course at the Chateau de Ligoure.

The course was founded in 1977 by Carel Harms, professor then of the Conservatoire National Supérieur in Paris. Prof. Jean Mark Roulet and Prof. Raymond Giraud directed the course for 20 years.

Teachers and performers for summer 2008 included Jean Pierre

Over To You

and Antoine Billet, Eleftheria Kotzia, Elizabeth Petit, Jean Marc Roulet

John Dalby Piano 1953

I shall be eighty next year but I am still busy playing the piano and singing, doing the odd concert, and composing. My most recent composition was a church anthem, *If You Have Angels, Send Them Now*, which was sung last November at St. Paul's Church, Covent Garden, in the presence of the Archbishop of Canterbury.

I have also been contributing to a book on my friend Kirsty MacColl, the singer-songwriter who was killed by a motorboat while scuba-diving with her sons off the coast of Mexico. The book, *Sun on the Water*, written by her mother was published in April.

Douglas Payne Piano 1950

I had three very happy years at the Guildhall (1948-50) when I was a student of the Teacher's Course, intended primarily for those wishing to work in schools. These three years were crucial to enabling me to enhance my life and career and I am eternally grateful.

Orlando Morgan was one of the tutors and, despite being in his eighties he was excellent in giving us hints and advice on piano teaching. I still use his edition of the Bach 48 and play some of Orlando's compositions. My piano professor was Frank Griggs and I still remember the shock of arriving for a lesson to be told that he had died after a very short illness. I also had conducting lessons with Barclay Wilson.

My own teaching practice developed into Harewood School of

Music and Elocution. I ran this until I went to Manchester University to get a Masters degree. I had been lecturing part-time for the WEA and after university I obtained a full-time post in adult education, which enabled me to organise Meet The Composer sessions – I especially remember the visit of Edmund Rubbra.

I got a mention in *Who's Who in Music* (1969).

I have lost count of the number of operas and plays I have attended at the Guildhall School, both in John Carpenter Street and the present building, all excellent and enjoyable.

If there are any students still around from my time there, and who still remember me, I would be pleased to hear from them via the Alumni Office.

Leonard Davis Violin/Viola 1938

When Leonard Davis was a student at the Guildhall School, he practised with a viola that was loaned to him by the School. Seventy years later, when he could no longer play his own instruments, he generously offered them to the School so that many more young musicians could be as fortunate as he had been.

The violin, which was purchased on his behalf by William Primrose and until now has only ever belonged to him, is currently on loan to Jia Zhang and Grigory Tsyganov has the viola. Leonard came in to the School to meet the students (see right) and to hear them play a short recital on the beautiful instruments he had donated. Leonard also sent this message:



Having just received my copy of the Newsletter it has brought back many happy memories of my time at John Carpenter Street over seventy years ago, with its mention of people I vividly remember with much affection and respect such as Orlando Morgan whose wonderfully informative course of lectures on the History of Music I was privileged to attend, and Max Morgan who was then one of my fellow violin students. It also brought to mind many other talented fellow-students like Norman Walker, Gwen Catley, David Lloyd among the vocalists and instrumentalists Vera and Ursula Kantrovitch, Joshua Glazier, Kenneth Moore and countless others.

The Newsletter mentions among the School's porters, Mr Steadman, known affectionately as 'Steady', who, with his colleagues, was always so cheerful and helpful to us students, as were the much-loved Mrs Dalton and her assistant Annie in the cloakroom. The staff must have had a lot to put up with from we sometimes rowdy and hyperactive youngsters.

Now at the age of nearly 93 I am living out my retirement years at Ivor Newton House, the Musicians Benevolent Fund's residential home for retired pros and their dependants. It gives me much satisfaction to know that my violin and viola have gained a new lease of life now that I can no longer use them, and that they will be of assistance to some of your talented young people in launching their musical careers.

Greetings and best wishes to any of my contemporaries at the Guildhall School who might chance to read this. I would be pleased to hear from them.

In Memoriam

Mary Barclay 1916 - 2008

Stage and screen actress Mary Barclay has died at the age of 91.

Mary Barclay was best known for appearing in the 1973 film *A Touch of Class* with George Segal and Glenda Jackson, and for playing the domineering mother-in-law Stella Dane in the long-running TV series *Crossroads*.

Mollie Hudson 1911 - 2008

Actress and teacher who co-founded the Studio School

After graduating, Mollie Hudson (whose stage name was Leigh) toured with Walter de la Mare, giving readings of his poems.

During the war, she went to Devon to entertain the troops alongside Vera Lynn before returning to London to teach. She co-founded the Studio School in Pinner.

She continued to teach until her retirement 10 years ago, aged 86.

John Beckett 1927 - 2008

John Stewart Beckett had a long and full career as a musician, composer, conductor and radio producer.

An accomplished player of the harpsichord, organ, recorder and viol, Beckett began composing at an early age - he wrote his first fugue at around the age of 14. At 18 he won a scholarship to study composition at the Royal College of Music and three years later he received a travelling scholarship for a year at the Paris Conservatoire.

Although his musical tastes were wide, he developed a special interest in mediæval and Renaissance music. In 1960 he, along with Michael Morrow, founded *Musica Reservata*, a group that pioneered revolutionary styles of performing early music throughout the 1960s and 1970s.

For 10 years from 1972, Beckett conducted an annual series of Bach cantatas at St Ann's Church in Dublin. Many of the concerts,

performed by the specially formed Cantata Singers with the New Irish Chamber Orchestra, were recorded for the BBC's archive, an association that led to a Proms engagement in 1979 - the first time an orchestra and choir from the Republic of Ireland performed in the Henry Wood Proms.

In the early 1980s Beckett moved to London and began working as a producer for BBC Radio 3 where he remained until he retired. A former colleague, Adrian Jack, described him as "incredibly conscientious and altogether selfless as a producer."

He died, sitting in his chair, on his 80th birthday.

John Beckett was predeceased by his partner of 25 years, Ruth David, who had taught strings at Junior Guildhall.

Mr Beckett included a bequest in his will to significantly increase the Ruth David Memorial Fund, which supports students of Junior Guildhall on an annual basis.

Leo Birnbaum 1911 - 2008

Viola player and youngest founding member of the LPO who went on to play with the Coldstream Guards, Mantovani and The Beatles.

Leo Birnbaum was born near King's Cross in 1911 to Polish Jewish parents who had moved to England some 5 years earlier. His father, Abraham, was a fiddle maker so he was surrounded by music from birth.

He won a scholarship to study at the Guildhall School, where he changed his principal study from violin to viola. His tutor, Ernest Yonge, introduced him to Frederick Laurence, who was recruiting for Sir Thomas Beecham's new London Philharmonic Orchestra, and at 21 Birnbaum became its youngest founding member.

He remained with the LPO until 1938, when he briefly joined the London Symphony Orchestra before playing in Mantovani's band in the West End and in 37 wartime recordings, many with Vera Lynn. He later joined the Coldstream Guards with the rank of 'musician' for the remainder of the war.

By the end of the 1950s he decided to work entirely freelance. He was in great demand as a perfect sight reader, dinging plenty of lucrative recording work and occasionally deputising for the major orchestras at home and on tour. He was in the backing orchestra for the Beatles' first studio recording of *Hello Goodbye* at Abbey Road, and from 9pm until 2am each night he transcribed Paul McCartney's piano-playing to provide the string parts for the musicians the next morning.

He retired in 1986 when osteoporosis made it too painful for him to play the viola, and took up the piano. He and his wife, Brenda (née Heimann), celebrated their 61st wedding anniversary two days before his death.



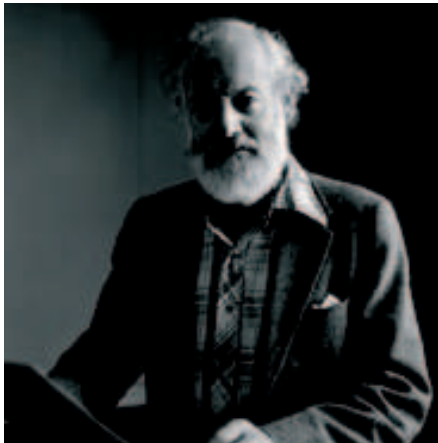
Leo Birnbaum playing viola with Sir Thomas Beecham's LPO during a tour of Germany in 1936

In Memoriam

Tony Church 1930 - 2008

Founder member of the RSC and Director of Drama at the Guildhall School.

James Anthony Church was drawn to the stage from childhood. Throughout his studies at Cambridge he was involved in theatrical ventures with friends and contemporaries that included Peter Hall, John Barton and Peter Wood.



He became a professional actor in 1953 and spent 7 years in TV, radio and repertory theatre before becoming a founder member of the RSC in 1960, where he remained an associate artist until 1987. Meanwhile he founded and ran the Northcott Theatre, Exeter, from 1967 to 1971.

Tony Church was also committed to the future of the theatre industry, which later in his career led him into posts with the Arts Council in the early 1980s and subsequently the British Council.

He was appointed Director of Drama at the Guildhall School of Music & Drama in 1982. He left to move to Denver, Colorado, where he assumed the post of Dean at the National Theater Conservatory in 1989.

As Alan Strachan wrote in *The Independent*, "Church was the complete theatre animal, self-confessedly committed to the stage." In 2004 he was rehearsing Tubal in *the Merchant of Venice* in Denver but became too ill to perform. He was, however, able to appear on the stage of the Royal Shakespeare Memorial Theatre, along with fellow RSC actors past and present, before it closed for reconstruction last year.

Nissan Nativ 1922 - 2008

Director, actor and founder of acting studios in Tel Aviv and Jerusalem

Nissan Nativ was due to receive the Israel Prize, the country's highest honour, within weeks when he died. Many of Israel's leading actors studied under him, including Keren Mor, Udi Ben-Moshe and Rami Heuberger.

Nativ had already received awards by the city of Tel Aviv in 1992 and the Israel Theater Academy in 1999.

Marjorie Potts 1925 - 2008

Singer, dedicated teacher and Secretary of the Worcester Festival Choral Society (WFCS)

Highlights of her work with WFCS included major concerts at the Royal Albert Hall, at Liverpool and in the cathedrals of Gloucester, Hereford and Worcester.

Marjorie Potts taught at Christopher Whitehead Girls' School for 29 years where she was Head of Music and Religious Studies.

Tony Holland 1940 - 2007

Screen writer best known for co-creating BBC1's most popular show, the hit soap opera *Eastenders*.

Tony Holland took an apprenticeship in the Royal Army Medical Corps before deciding to pursue a career in acting. He received a scholarship to study at the Guildhall School.

His performing career included appearances in fringe theatre and a



year-long run in *The Mousetrap*.

He moved into scriptwriting after coming up with the idea for a BBC 'Thirty Minute Theatre' production, *The Isle is Full of Noises* in 1967, about a woman who tries to combat her hatred of noise.

In 1970, he became script editor for the BBC series *Z Cars* and it was while working on this that he met Julia Smith, who was directing. The pair formed a working partnership that was to include dramas such as *Angels* and *District Nurse* before

their greatest success, *Eastenders*.

John Yorke said "Tony's contribution to popular drama on BBC One is immeasurable".

He received a Special Achievement Award at the 2002 British Soap Awards.

Tony Holland had been in ill-health for several years after suffering a road accident. He died in a London hospital on 28th November, at the age of 67. He is survived by his long-term partner Paul Wade.

Andrew Tansley d.2008

Former Head of Stage Management and Technical Theatre, who also worked at Tussauds and the RSC, and went on to lead a highly acclaimed stage management course in Hong Kong.

Please note, a full obituary will appear in the next edition of the Newsletter.

Notices

Sunday 21st September, 10am - 5pm

The Guildhall School opens its doors as part of Open House London's annual event.

Visitors can take a tour of the backstage area, enjoy music performances and sit in on drama rehearsals. Current and former staff will be on hand to lead tours and answer questions.

This is the third time that the School has taken part in this event and it has proved very popular. The tours are free and you do not need to book, but you may wish to arrive early to secure a place.



Note to 2008 leavers

In November, some of 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 will be posted to all (randomly selected) participants by Registry, so please ensure that we have your current address. A link to an online version of the questionnaire will also be sent to those we have current email addresses for.

We are required to achieve an 80% response rate so please do not ignore it—either version, paper or online, should take no more than 5 minutes to complete and would help the School enormously.

MISSING IN ACTION

The Alumni Office has current contact details for approximately 5,600 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.

IF YOU HAVE ANY COMMENTS ABOUT THE NEWSLETTER, OR TO SUBMIT AN ITEM FOR A LATER EDITION, CONTACT:

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1998 Data Protection Act

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

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

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