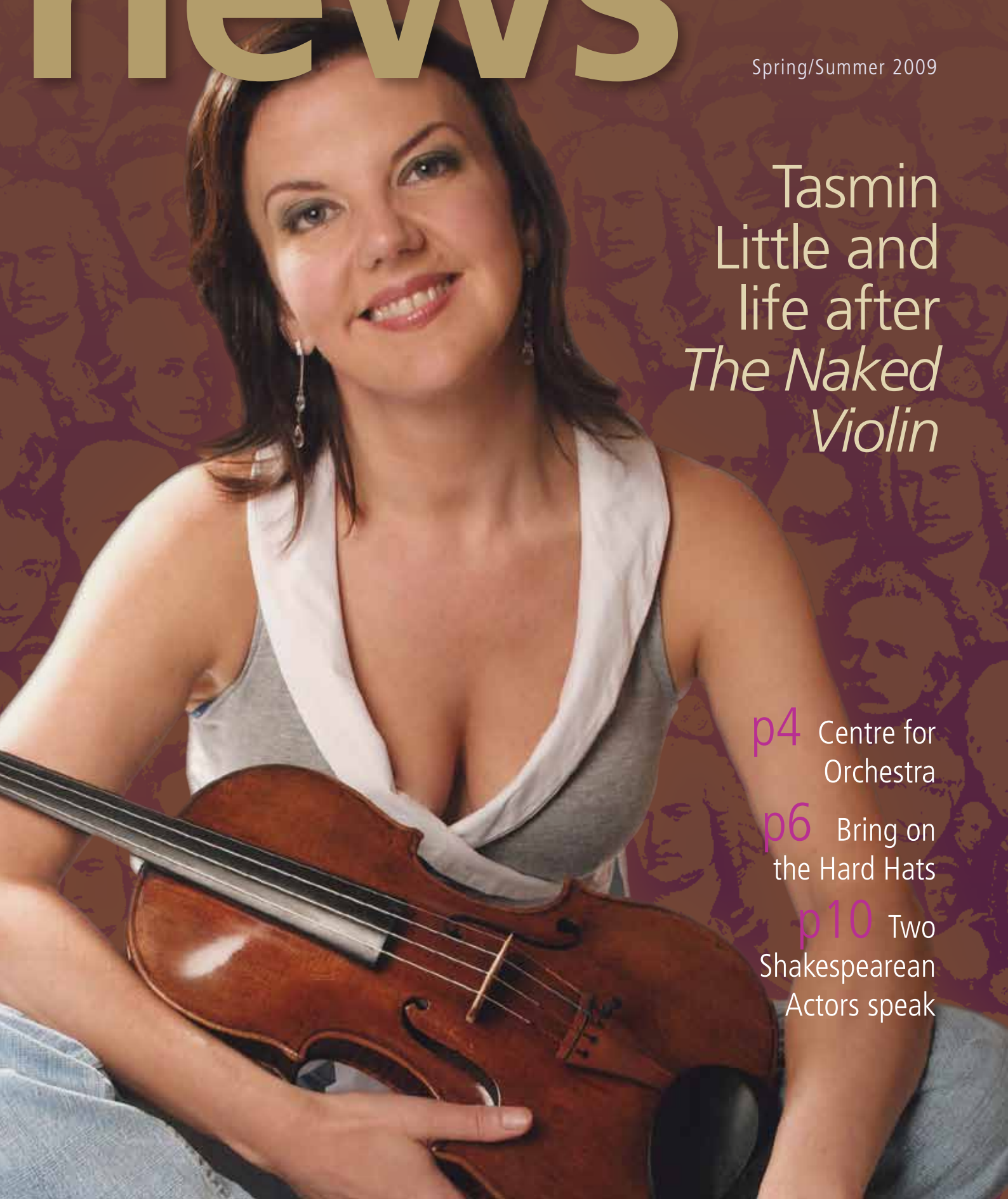


# GUILDHALL SCHOOL news

 Guildhall  
SCHOOL  
of Music & Drama

Spring/Summer 2009



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Little and  
life after  
*The Naked  
Violin*

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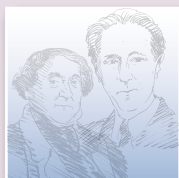


## ***Damn Yankees***

**30 June – 8 July**

Joe Boyd, a middle-aged fan of the ailing Washington Senators baseball team, sells his soul to the Devil for a chance to play for his favourite team. All goes well until the Devil comes to collect... *Damn Yankees* boasts a hilarious script and fabulous score, which includes 'Goodbye Old Girl', 'You've Got to Have a Heart', 'Near to You' and 'Whatever Lola Wants'.

**Tuesday 7 July** is the Guildhall School Summer Gala. Tickets are £65, which includes drinks reception, two-course supper with wine, entry to the performance of *Damn Yankees* and a programme. All proceeds will go towards the Scholarships Fund.



## ***The Marriage / La Cambiale di matrimonio*** (Martinů/Rossini)

**3 June – 10 June**

Martinů's one act opera was written in 1952 for NBC television. The libretto is based on the original play by Gogol and the music is humorous and witty, with many characterful ensembles. Rossini's entertaining farce, dating from 1810, makes a fitting companion piece.



## **New Music Festival**

**29 June – 3 July**

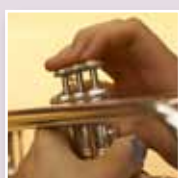
This year's festival features music by the School's Composer-in-Residence Julian Anderson alongside new works by composition students, and two exciting collaborations with the City of London Festival, whose theme this year focuses on seven international cities on or close to the 60°N latitude.



## **Junior Guildhall Lutine Prize**

**11 July**

Junior Guildhall's most prestigious award, The Lutine Prize, holds its final at the end of the school year with a showcase of young talent. Previous winners include Thomas Adès, Tom Poster and Annabel Thwaite, and the standard of this year's competition promises to be as exceptional as ever.



## **Faculty Artist Series**

**29 October** Martin Hathaway, saxophone

**16 November** Paul Archibald, trumpet

**15 January** Rinat Ibragimov, double bass

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



**Welcome to the Spring/Summer issue of Guildhall School News.** You may notice a few changes, both in style and content, which we hope will meet with your approval. We would love to know what you think, so please write to us at editorial@gsmd.ac.uk with any feedback.

In this issue we outline the latest developments in and around the '**Barbican Campus**', enabling the School, the LSO and the Barbican to join forces to create the **Centre for Orchestra** (pp 4-5); two recent productions **Two Shakespearean Actors** (pp 10-11) and **The King Goes Forth to France** (pp 8-9) are examined from very different angles; and Professor Barry Ife interviews **Tasmin Little** in the first of a new series of interviews with outstanding alumni.

The **Alumni Pages** (pp 21-25) include our regular **Over To You** and **Class Notes** sections along with details of reunions and a new feature '**What can you tell us about...?**'. For those of you who would like to receive more frequent alumni news, we have also launched an Alumni Ezine which will be emailed at least once a term (to subscribe, contact alumni@gsmd.ac.uk).

If you have anything you would like us to include in the Autumn/Winter issue, email your news (and pictures) to us at editorial@gsmd.ac.uk by 1st July.

Enjoy!

Rachel Dyson Editor



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

# Barbican Campus

**T**he Guildhall School of Music & Drama has been awarded a major grant from the Higher Education Funding Council for England (HEFCE) Strategic Development Fund to support the creation of the 'Barbican Campus'. The grant will enable the Guildhall School, the Barbican Arts Centre and the London Symphony Orchestra to create the world's leading centre for performance, training and education in the performing arts.

Specifically, the grant has been awarded to ensure effective delivery of the Guildhall School's new performance and teaching facilities at Milton Court, development of a 'common platform' of shared services and joint programmes between the three campus partners and initial three-year support for the Centre for Orchestra.

The Barbican Campus is a unique collaboration between a leading conservatoire, an international arts centre and one of the world's great orchestras. The submission to HEFCE promised the collaboration would:

- sustain excellence, build audiences, increase the impact of the Campus's work and make a fundamental difference to the lives of those it reaches locally, nationally and internationally
- create powerful links between young people, emerging and established professional artists, diverse audiences, the creative industries and society at large
- offer a model of large-scale, systematic artistic and institutional collaboration that will deliver significant benefits within and beyond the higher education and arts sectors.

**"I am delighted that HEFCE has agreed to support this programme and look forward to realising the vision in the years ahead."**

*Professor Barry Ife,  
Principal, Guildhall School*

## Centre for Orchestra: A Major New Initiative in Orchestral Training

Centre for Orchestra is a major new initiative in orchestral training, education and early career support for young professional musicians – led jointly by the Guildhall School and the London Symphony Orchestra together with the Barbican Centre.



Unprecedented social and technological changes are transforming the landscape of classical music. The technology used for recording as well as listening to music is continually evolving and the range of leisure pursuits available, due to the rapid expansion of personal and home entertainment, mean that the challenge of attracting audiences to orchestral music has never been greater. All of these changes present challenges and opportunities for established and aspiring players, conductors and composers as well as the listeners themselves. Centre for Orchestra will provide a forum for orchestral development in the 21st century.

What the  
musical  
world has  
been needing

Sir Colin Davis

**'The LSO believes this could transform the orchestral profession in the UK and Europe... Across the three partner organisations we have the potential to bring some of the world's greatest artists and players together to nurture and shape the orchestra of the future.'**

*Kathryn McDowell,  
Managing Director, LSO*

Centre for Orchestra will comprise a programme of postgraduate orchestral training and development based around works that will be performed within the LSO/Barbican season, and including:

- study of existing orchestral repertoire and the art of playing within a section
- advanced techniques for dealing with contemporary repertoire
- development of skills in devising and leading education and community work
- alternative approaches to maintaining well-being as a performer
- development of basic conducting techniques and skills
- administration, promotional and entrepreneurial skills for survival as a freelance musician in a fast changing world.

A pilot year is already underway with students benefiting from regular coaching and sectional work with LSO players as well as a mentoring programme of every student partnered with a professional player, masterclasses and orchestral rehearsals with leading conductors (such as Sir Colin Davis, Valery Gergiev, Daniel Harding, Pierre Boulez, James MacMillan) and a string ensemble led by Gordan Nikolitch.

Centre for Orchestra will also develop a range of research and development activities that amplify existing LSO, Guildhall School and Barbican initiatives and explore new ideas, making full use of the opportunities presented by the connections and technology available to the three partner organisations. Key artists from the LSO and Barbican seasons will be involved in talks, lectures, webcasts and video conferences; a range of new works for orchestra will be commissioned drawing in composers from different musical genres and leading composers (such as Guildhall professor Julian Anderson) will engage in practical research around the issue of orchestration; and examination of historical performance practice will be led by specialist directors and conductors through practical workshops and open rehearsals, while considering what it means for music-making today and tomorrow.

**'Centre for Orchestra will provide an unparalleled opportunity for the training and development of young orchestral players while keeping a focus on the evolution of the professional orchestra of the future.'**

*Professor Barry Ife,  
Principal, Guildhall School*

❖ Rachel Dyson



# Hard Hat Prom





Following the clearing of the site for the School's new development at the far end of Silk Street, we took the unique opportunity to hold an open-air concert: the Hard Hat Prom.

**As Professor Barry Ife said:**

"This concert is a small thank you to our neighbours for their patience while we redevelop Milton Court, and a foretaste of future delights."

Short clips from the concert can be found on the official Guildhall YouTube Channel at [www.youtube.com/user/guildhallschool](http://www.youtube.com/user/guildhallschool).



In 2012 the School's Milton Court facility will house a 610-seat Concert Hall, a 225-seat Theatre, a Studio Theatre, and additional rehearsal, administrative and public spaces.

## Recent Prizes

### Ian Horsbrugh Memorial Prize for Composition won by Edward Nesbit

Edward Nesbit is the inaugural recipient of the Ian Horsbrugh Memorial Prize for Composition named after the former Principal of the Guildhall School. The prize was given on the recommendation of the School's external examiner, Michael Zev Gordon, for Edward's orchestral work *Kojata* which formed part of the composition portfolio that he submitted at the end of his postgraduate course. Michael Zev Gordon said that 'Edward Nesbit's work is of the highest order of craft and impelled by a refreshingly direct urgency of expression.'

### Tylers' and Bricklayers' Company takes a Guildhall theme

At the instigation of Past Master Dr George Bird, the Tylers' and Bricklayers' Company ran an open composition competition for Guildhall students in the autumn term to provide a short theme that could be played at company functions. The resulting composition, *March*, by composition fellow Edward Nesbit was first performed at the Company's Carol Service in December and will be featured at future events.

### Guildhall Wigmore Recital Prize: Winner's Recital

March 2009 saw the launch of the Guildhall Wigmore Recital Prize, a prestigious new prize which will annually award an exceptional Guildhall School musician with a solo recital at the Wigmore Hall. This year's winner was Ukrainian pianist Sasha Grynyuk, selected after competing in the final against four other talented musicians by a jury comprised of John Gilhooly (Wigmore Hall's executive director), Wray Armstrong (senior vice president and co-director of IMG Artists), Adam Gatehouse (editor of live music, BBC Radio 3) and Jonathan Vaughan (Director of Music at the Guildhall School).

The next Guildhall Wigmore Recital Prize final will take place in October – look out for the date in the next Events Guide.

2008

2012

# *The Times* gives 'Ten Cheers' for Guildhall Opera

The Opera Department's production of Aulis Sallinen's third opera *The King Goes Forth to France* this spring was previewed on Radio 3's 'In Tune' programme and reviewed by *The Times*, *The Guardian*, *The Independent* and *The Financial Times* – to universal acclaim.



Derek Welton

**A**ulis Sallinen's *The King Goes Forth to France* was commissioned by Savonlinna Festival, the BBC and the Royal Opera House. It was performed at Covent Garden in the 1980s and this was its only subsequent production in this country.

The plot of this absurdist piece is hard to pin down. As the Prince of England approaches maturity, the Prime Minister attempts to keep him occupied (and out of affairs of state) by offering him four women from whom to choose his bride. Instead, the Prince chooses to mount a war against France.

As Anna Pickard explained in *The Independent*, it "has acquired a pertinence few could have predicted at its 1984 premiere. Battered by climate change, England is in hock, its economy unmoved by the Prime Minister's 'very best fiscal stimulation'."



Director Martin Lloyd-Evans, composer Aulis Sallinen and Principal Barry Ife

The School was delighted to be able to welcome the composer himself, when he came to see his work performed in the UK for only the second time.



## PICK OF THE PRESS

**"[This] production is as brilliant as one could wish. The Guildhall School's orchestra, conducted by Clive Timms, projects the music with subtlety and panache."**

**Andrew Clark,  
Financial Times**

"Lloyd-Evans's staging, imaginatively designed by Yannis Thavoris, is unflinchingly crisp and clever. Under Clive Timms's baton, the student performers, led by Derek Welton's unhinged king and Jonathan Sells's conniving prime minister, are finely focused."

**George Hall,  
The Guardian**

"This was nothing short of a triumph from all concerned."

**Serena Fenwick,  
Musical Pointers**

"Ten cheers for a conservatoire that stages something intriguing and contemporary."

"Hanging around are four young women from whom the King is expected to choose a wife. One of

them (lustrously sung by Raquel Luís) goes eloquently mad as the war gets nasty. Other excitements include a rebellious English Archer (Andrew Finden, compelling) who is flayed alive for speaking out against the invasion."

**Richard Morrison,  
The Times**

"Superbly designed and lit by Yannis Thavoris and Giuseppe di Iorio, Martin Lloyd-Evans's incisive Guildhall School of Music & Drama production deftly balances comedy and tragedy, while conductor Clive Timms produces a powerful account of Sallinen's sometimes arch, sometimes brutal but never boring score."

"Among the quartet of potential Queens, Rebecca van den Berg's sweet-toned The Nice Caroline and Raquel Luís's baleful The Caroline with the Thick Mane are outstanding, while Barnaby Rea's urbane Froissart and Derek Welton's arrogant, irrational, polymorphously perverse Prince/King are delivered with charisma and intelligence."

**Anna Pickard,  
The Independent**



Anna Devin, Hanna Hipp, Rebecca van de Berg and Raquel Luís

# Guildhall Singers of the World

**Three of the 25 singers selected to represent their countries in the 2009 BBC Cardiff Singer of the World competition are from the Guildhall School.**

Daniela Lehner, who will sing for Austria, graduated from the Opera Course in 2005.

Natalya Romaniw will sing for Wales. Natalya is currently in the final year of her BMus and will join the Opera Course in September.

Anna Stéphaney, representing England, also completed the Opera Course in 2005. In the same year, Anna won the Kathleen Ferrier Award and the Guildhall School's most prestigious prize, the Gold Medal.

We wish all three of them every success.

This biennial contest, which is organised by BBC Wales, was first held in 1983 to celebrate the opening of St David's Hall in Cardiff and is now generally regarded as one of the most important competitions for singers in the world.

Other Guildhall singers who have previously performed in this prestigious competition have included Bryn Terfel (Song Prize winner), Ailish Tynan (Song Prize winner), Luciano Botelho, Nathalie Christie, Gwyn Hughes Jones, Gwenneth-Ann Jeffers, Camilla Roberts and Teddy Tahu Rhodes.

**The final will be shown on BBC2 on Sunday 14 June, 5.30pm.**



Daniela Lehner



Natalya Romaniw



Anna Stéphaney

# Two Shakespearean Actors

*While our third-year actors were busy preparing for the production of Richard Nelson's play **Two Shakespearean Actors**, performed in The Pit theatre in the Barbican in March, we asked the actors playing the two lead roles in the play – Forrest (Nathan Hertz) and MacCready (Peter Champion) – to tell us a bit about their preparation for the play and their experiences as actors at the Guildhall School.*



**Tell us about some of your early experiences at the Guildhall School – what were you working on in your first two years here?**

**Nathan:** "I have, in the first two years of training, had many leading roles – but only in one act or a few scenes; not an entire play. It turns out that this exercise is actually much harder than when you have the whole play in front of you, and a path that seems clear. The experience, like being just an Act 1 Romeo for Janet Suzman, turned out to be more of a challenge than what I'm faced with now."

**Peter:** "During the previous two years at Guildhall we have been put through a huge range of different performance types. From musicals to circus acts, taking on the physicality of an animal to show dance. It's all in there!"

**Now that you are in your third year, your performances are open to the public. How does it feel to be regularly performing to a live audience? Does it make a difference to your performance?**

**Nathan:** "Well, one advantage of having a major role in the latter part of the third year is that you do get some experience first, in smaller roles, to perform in front of an audience. This has helped me understand, in terms of my performance, what changes with the introduction of the audience. An audience does change things, but it is good to rehearse every time as if performing to a packed house... so the shock of actual witnesses is less than 3000 volts of stage fright!"

**Peter:** "I have always been nervous before I go onto any performance space. The fact that these performances are public and not just to my peers in some ways makes it easier I think, but I don't know, that will probably change with this one."

**How long have you been rehearsing for **Two Shakespearean Actors**?**

[NB: This interview took place at the beginning of March; the production opened 23 March 2009]

**Nathan:** "We started rehearsing with the director just under three weeks ago. But the rehearsal began in my mind as soon as the casting for this play was posted and I had a copy of Nelson's play in my hands."



The company of *Two Shakespearean Actors*



Nathan Hertz and Nicholas Banks

**How do you go about learning lines when you are playing a major role, and how long does it take you to learn them?**

**Nathan:** “Learning lines seems to be the only thing my memory is really fantastic for. I learned almost all of my lines in the week we had off before rehearsals began. It helps, when trying to learn individually, to read the other actors’ lines carefully and also the scene descriptions; everything said on stage is a reaction to outside stimulus.”

**Peter:** “I wish I did have a method for learning lines. I take any chance I get really outside rehearsal time. On the bus, tube, on a coffee break...also weekends are great for line bashing. How long it takes depends on the size of the part really. I’m just about off book now, but it varies with each actor. It’s important to get off book as soon as you can.”

**What are you finding particularly challenging about this production?**

**Nathan:** “Both Peter and I must learn to act like another actor... but it becomes difficult when trying to achieve the level of excellence on stage that, in my case Edwin Forrest (the first great American star), achieved historically in his performance all over the early United States of America. It feels very ambitious and athletic to shift between present-day naturalist acting and 19th-century melodrama, without so much as a scene change to have a bit of a shake-out!”

**Peter:** “The lines!”

**Are you excited to have the opportunity to perform in The Pit, the Barbican’s theatre? How does it differ from performing in the Silk Street Theatre?**

**Nathan:** “I am very excited to work in The Pit theatre. I hold a great pride in the knowledge that the RSC spoke the same text of Macbeth and Othello as we will in Two Shakespearean Actors. I hope The Pit will help reinforce and prop up the more domestic and intimate scenes... maybe the in-house theatre would distance the audience and make those same scenes feel a bit alien.”

**Peter:** “I am extremely excited about working in The Pit; it’s a great privilege.”

**Do you have any plans yet for after you graduate?**

**Nathan:** “After I finish my training here in London, I will stay and continue to look for work. My mother is still a British citizen [Nathan is American] so there is always a possibility of becoming a dual US-British citizen and ideally I will be working on both sides of the pond.”

**Peter:** “Plans? Get an agent and get a job!”

❖ **Jenny Beer** Development Administrator

# Connect – full circle

For twenty-five years Guildhall Connect, the School's outreach programme, has enabled people of all ages and experiences to engage in live music making led by tutors and students from the Guildhall School.

In addition to the core work of the programme in East London and around the UK, our students and alumni have taken the Connect model worldwide. In the last twelve months there have been projects in North America, South America, Eastern Europe, Spain, India, Hong Kong and Japan.

❖ **Clare Catchpole** Projects Administrator



In recent years we have begun to see people who took part in Connect workshops when they were young coming into the Guildhall School at undergraduate and postgraduate level. The process has, in fact, come full circle, with former Connect participants graduating from the Masters in Leadership programme and taking the skills they have learnt here out to communities further and further afield.



#### **MARC PELL**

I first got involved with Connect while studying at NewVIC sixth-form college in Newham, East London. The music we made was so diverse and everybody

was deeply engaged in suggesting ideas, leading their own smaller ensembles within the larger body, improvising, structuring, and experimenting. The workshops embraced every age and playing standard.

In being so heavily involved with the Connect workshops I was brought closer to the Guildhall School to the point where I wanted to study there; my main ambition being to learn how to lead and run similar projects. The Connect workshops from college gave me a real step-up in learning how to collaborate with other musicians and art forms, which is a big part of Guildhall's ethos. I have used those workshoping skills in every band, ensemble, project, collaboration and my own personal practice since.



**MICHAEL GOODEY**

I took part in a week long World In Motion workshop one summer and loved it. I stayed in touch with my old college, where Connect

was very active. I knew lots of people regularly taking part in Guildhall Connect projects. After leaving university and wondering what to do next and how to move forward, I heard about the Masters in Leadership programme at Guildhall and knew that I had to apply to do it.



**EMMA WILLIAMS**

I first became involved in Guildhall's Connect project whilst I was a student at Newham Sixth Form College. I hadn't really heard of the Guildhall School before, and was really impressed with the World In Motion East workshops I had taken part in. As a result, I

applied for the Electronic Music Degree course. In my final year, I decided that I would like to continue my studies in the workshop area and was accepted onto the Leadership Masters course. Here I have learnt so many skills that have helped me to really focus my practice as a creative musician.

This experience will enable me to lead my own projects in the future, hopefully inspiring young people to get involved with music, just as Connect's projects and tutors inspired me.



## Leon Fleisher Masterclass

Many of the world's greatest pianists come to the Guildhall to give masterclasses and we in the Keyboard Department regard the masterclass programme as a very important part of the students' educational provision. Recent distinguished visitors include Murray Perahia and Richard Goode (who is our International Chair in Piano Studies). The recent visit to the School on 17 February of the eminent American pianist and teacher Leon Fleisher was a particular highlight however.

Mr Fleisher, who celebrates his 80th birthday this year, is a hugely respected and admired teacher. His playing career was interrupted for nearly three decades by the problem of focal dystonia which made it impossible for him to play with his right hand (during which time he became pre-eminent as an exponent of the repertoire for piano left hand) but happily in the last few years he has overcome this and plays regularly with both hands (during his time in London in February he also performed with the London Philharmonic Orchestra in the Royal Festival Hall).

The repertoire for the masterclass was chosen to reflect Mr Fleisher's particular concentration on the Austro-German musical tradition – Beethoven's Fourth Concerto and Schubert's Wanderer Fantasy. The Beethoven was played by Sasha Grynyuk (winner of the 2008 Gold Medal and Guildhall Wigmore Recital Prize) and the Schubert by Alexander Karpeyev (finalist in the 2008 Gold Medal). A packed Music Hall was treated to an afternoon of formidable insight, erudition and wit from Mr Fleisher who later declared himself delighted with the level of performance throughout. An occasion such as this exemplifies how the central educational work of the School can be directed outwards to give a public demonstration of the very high standards expected and achieved in the School.

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

*Tasmin Little (Violin 1986) is an internationally-acclaimed soloist, chamber violinist and, most recently, conductor. She is also an innovator, exploring ways in which new audiences can be drawn into the world of classical music and how musicians can engage with new and existing audiences.*

*Professor Barry Ife talked to Tasmin about her groundbreaking recent project, *The Naked Violin*, her subsequent album *Partners in Time*, and her thoughts on Centre for Orchestra and developments in music education in general.*



# The Naked Violin & Partners in Time

**B** The last time that we met you were just in the thick of the launch of The Naked Violin. How has that gone?

**T** What astonished me about The Naked Violin was the speed with which everything happened. Within literally a couple of weeks 250,000 people from all over the world had visited the website.

I began the project by setting out a 3-step challenge to people who were new to classical music. The three steps were: 1) to listen to the download carefully and get to know the pieces, not to just listen once but really get familiar with the sounds; 2) to write to me and let me know what they liked or didn't like about the music; and 3) to go to a concert or buy a classical CD – and, if they still didn't want to do either of those things, to tell me what barrier still remained for their enjoyment of classical music.

I didn't have anybody write to me to say that they still felt that there was a barrier. There was a variety of repertoire on the download and some people preferred different things, but everybody had found something that they really enjoyed and in some cases all of it. That for me was one of the most exciting parts of the project.

**B** How many people completed the 3-step challenge?

**T** Well, I didn't have thousands and thousands of letters. I had hundreds and hundreds. Sometimes it was just as simple as a letter in a foreign language saying "Thank you very much – beautiful!" but some people wrote very detailed letters.

One person wrote of mourning the loss of a loved one and the music helping them. Another wrote describing himself as an ageing rock'n'roller who [having completed the challenge] wanted to chuck away his whole rock'n'roll collection and replace it with

classical CDs. I actually wrote to him to say you don't have to chuck them out, just add to your collection. That's the great thing about music – you don't have to choose!

**B** What reactions did you get to the challenging repertoire on The Naked Violin?

**T** If I had to sum up the reactions that I got it would be surprise at how possible it was [to engage with classical music]. I'm sure that the spoken introductions that I had provided helped – in fact I know that, because people wrote to say so.

So many of the things that I have felt for a long time seemed to be proved right. First of all that everybody has the potential to appreciate classical music but also that it can help a great deal if we the performers can think of different ways to get through to an audience who might be new to the repertoire. In fact that was one of the things that I decided to do when I released my CD which is the next part of the project: Partners In Time.

**B** Do you see that as the follow-up to The Naked Violin?

**T** Very much so, yes. It is one in a set of CDs that BIS are putting out for me. Each one will build on The Naked Violin in terms of the repertoire. I hope people will follow me on a journey and if it is new for them the journey really will be one of fantastic discoveries.

**B** The repertoire on Partners In Time is a little more accessible...?

**T** Yes, I wouldn't say it was safer repertoire, but I would say that each of the pieces on Partners In Time is perhaps more immediate.

The idea of Partners In Time was first of all to present this chronological development – 200 years of classical

Within literally a couple of weeks 250,000 people from all over the world had visited the website.

music development condensed into a 70-minute CD, but each piece has a very distinctive development.

When you start with the Bach, the lines are very clean – in the Baroque era keyboard is very much the dominant role – and even in the Mozart, although the violin is becoming more equal in the partnership, it is still the piano that takes the initiative when there's new material. All of this changes around dramatically when you get to Grieg as it's actually virtuosic for both of the players. The Tchaikovsky are very 'violin and piano' pieces with the piano in an accompanying role, as is the Bartók.

**B** The Grieg [Sonata No.2 in G major, Op.13] is a wonderful piece and I think a lot of people will be interested to hear a less obvious piece...

**T** That's right. Although the repertoire is, I think, amazingly immediate, these are all complete gems.

The Grieg is not a piece that is regularly done in concert and the Mozart sonata – people tend to go for the tried and tested (the big B flat, the famous

A major) – is not a piece that is in every violinist's repertoire and regularly on the concert platform. In fact, even the Bach; often violinists will turn to the solo repertoire of Bach and the keyboard violin sonatas aren't pieces that are regularly aired.

After the success of the spoken introductions on *The Naked Violin* I decided to take it one step further and create a dedicated website [[www.partnersintime.eu](http://www.partnersintime.eu)] with substantial spoken introductions and also substantial chunks from the disk that people can listen to. It is a tool for learning. It can be used by teachers in classrooms or it can be used in the privacy of people's homes if they want to find out more. There's a big opportunity there for people to just go to the website and have some fun!

**B** Do you feel that the education and training that you got as a young professional prepared you adequately for what is an incredibly busy professional life? Do you feel that you got the best training and preparation that you could?

**T** I absolutely do! From a musical point of view I had a very varied training, but that was a deliberate choice.

I was at the Yehudi Menuhin School for 10 years and the training there is of an exceptionally high standard – academically very good and musically first rate. After that I wanted in a sense to offset the small size of the school and the fact that not every instrument could be represented there.

I chose to come to the Guildhall and not do the Advanced Solo Studies course but to do the full AGSM course because I wanted the experience of playing in an orchestra, playing in an opera orchestra, playing chamber music, the general musicianship studies – all of those aspects which the course offered – even a mini-jazz course (which was great).

I hoped that I would end up doing what I have ended up doing, but I had no way of knowing. I thought that I might end up in an orchestra, so I needed some orchestral experience and actually the times that I was leading the symphony orchestra and accompanying somebody playing a concerto taught me as much as standing up and playing a concerto myself. In many ways it taught me more about team-work and how you cannot neglect knowing your score and what everybody else is doing. They were exceptionally helpful experiences for me.

**B** Are you up to date with the latest developments here?

**T** I am – the very exciting partnership with the LSO and the Barbican!

**B** Yes, we are now going into a formal partnership with the LSO so that our students will get coaching from LSO players, take part in masterclasses, play in ensembles led by LSO conductors and players and collaborate in outreach.

**T** Wonderful! Almost makes me tempted to come back again!

**B** A lot of thought, effort, planning and resource is going into trying to improve music education in this country at the moment. Is there anything that you think we should be doing that we're not?

**T** The only thing that I felt I was not very up to speed on when I graduated is the business of how to run a career. For instance, how to get an agent, or get some decent photographs, or put together a CV, or write a letter to get an audition or ask someone to help you find an instrument. The very practical knowledge that is non-musical.

I know that in the States they are given department classes – how to walk on stage – and actually that is important

because you see some people walk on stage and your heart sinks. There's no acknowledgement of the audience, a shuffle of a bow...

It's all to do with presentation, which has nothing to do with the music but it has everything to do with the performance and audiences expect that. It's an international concert scene – people come from abroad, they dress well, they walk on stage and look very professional. Anybody that walks on stage, regardless of whether they're a soloist or in the orchestra, needs to walk on with a certain presence.

We need to be a bit more on the ball about that one aspect of performing but in every other way I think that we should be proud of music education in this country. We turn out fine musicians and the standard is just getting better and better.

[www.tasminlittle.org.uk](http://www.tasminlittle.org.uk)



Tasmin at the Guildhall School 125 Anniversary Concert





# Junior Guildhall

## Big Bassoon Day

*The initial idea was to arrange a special day with a couple of masterclasses but it simply took off. As student numbers increased we had to increase the teaching roster proportionally and finally ended up with 83 students, 6 undergraduate helpers and 10 staff.*

**It was a great team: Meyrick Alexander, Sarah Burnett, Martin Gatt, Tom Hardy, Graham Hobbs, Gordon Laing, Stephen Maw, Bob Porter, Stuart Russell and Richard Skinner.**

**As the day began Sarah Burnett remarked that "If I didn't know where the event was it wouldn't have mattered as I just had to follow the mass of bassoon cases flooding their way to the Guildhall doors!"**

The morning consisted of a number of carefully differentiated classes according to experience of:

- Try the Contra Bassoon
- Reed Care/Adjusting/Making

Just before the lunch break, a quartet of bassoonists from Senior Guildhall treated everyone to a wonderful performance

of Le Phénix by Corrette accompanied by Junior Guildhall String Orchestra. Then, during lunch, various bassoon quartets consisting of teachers, Junior Guildhall Students and undergraduates from Senior Guildhall serenaded everyone with quartet music.

The afternoon contained Masterclasses for all levels and then, after a short rehearsal, the grand finale of the whole day commenced with two groups of massed ranks of bassoonists, directed by Bob Porter and Graham Hobbs, performing on the balcony of the foyer for the assembled parents.

The whole day, which had been generously sponsored by Fox UK, had a wonderful atmosphere and excited buzz and was a tremendous success.

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

# Reflective Conservatoire Conference

**F**rom 28 February to 3 March 2009 the second Reflective Conservatoire Conference: Building Connections took place at the Guildhall School.

As with the first conference in 2006, it was designed to bring performers, teachers and researchers together to share and debate practice, and to reflect on key contemporary issues in conservatoires. The timing of the conference coincided with the exhibition in the Barbican Art Gallery dedicated to Le Corbusier: The Art of Architecture, and the title Building Connections thus resonated with important developments in the School as a whole, not least the partnerships evolving through the Barbican Campus.



The conference was organised in partnership with the 'Polifonia' project of the European Association of Conservatoires (AEC), Society for Education, Music and Psychology Research (SEMPRE) and London Centre for Arts and Cultural Exchange (LCACE).



Over two hundred people attended the conference from twenty-three countries, and twenty-nine members of Guildhall staff were involved in presentations. Sessions covered topics as diverse as masterclasses,

improvisation, interpretation based on facsimile, the nature of research which performing artists do, and health and injury prevention.

The overall themes of the conference were:

- 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

## Presentations

Three excellent keynote presentations framed the conference:

- **Professor John Sloboda** – Challenges facing the contemporary conservatoire: a psychologist's perspective. This focused on vital issues of what it means to be a reflective conservatoire: on the need for professional reflection (improving what you already do) and paradigmatic reflection (developing new things) and the balance between them at different times.
- **Sir Christopher Frayling** – Research in and through the arts: what's the problem? Sir Christopher spoke from his extensive experience in the field of fine art about the tensions and challenges of formulating and undertaking research as an artistic practitioner.
- **Professor Barry Ife, Sir Nicholas Kenyon and Kathryn McDowell** – **Playing as One: The Barbican Campus.** They discussed the potential of collaboration between a conservatoire, an arts centre and a first class orchestra, and what has already been achieved in the case of the Barbican Campus.

A particular focus was given in the preparation to the session chairs who were chosen for their expertise, and who met before the conference to discuss new formats and interventions to make the links between the presentations stronger and to assist the presenters in getting the most out of their sessions. Many presenters commented on their stimulating approach.





**A huge amount of positive feedback has been received about the excellent organisation of the conference, the inspiring programme and the opportunity to meet colleagues, debate and network.**

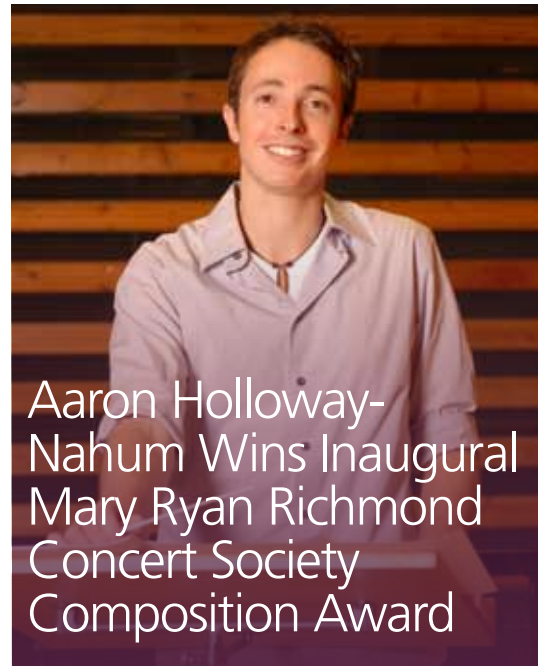
'I felt very stimulated and was glad I participated in this conference. There were many issues that were relevant to my own sphere of activity and several complex issues about conservatoire teaching were addressed in a thorough manner'.

'My congratulations to everyone involved in mounting such a well-organised conference'.

'I look back with great feelings of pleasure to the conference: the content was very interesting, the networking and organisation great and the keynotes superb!'

❖ **Hilke Bressers** Curriculum & Research Coordinator

Performance highlights included "Lads in their Hundreds" directed by Professor Iain Burnside, a Guildhall Connect ensemble, the 1st year actors in masks and performing their zoo in the Barbican conservatory, and a stunning piano recital to close the conference by 2008 Gold Medal winner Sasha Grynyuk.



## Aaron Holloway-Nahum Wins Inaugural Mary Ryan Richmond Concert Society Composition Award

The first Mary Ryan Richmond Concert Society Composition Award has been won by Guildhall composer Aaron Holloway-Nahum. This new prize, intended to be an annual award, gives an opportunity for a composition student at the School to write a new work for performance as part of the Richmond Concert Society's regular series. One of the conditions of the commission is that the composer will write a piece that will be performed by a Guildhall School ensemble. This year's submissions, in the form of proposals for the new work, were judged by a panel consisting of Julian Philips (Head of Composition), Kevin Raftery (Richmond Concert Society) and Laura Samuel (violinist, Belcea Quartet).

Aaron Holloway-Nahum studies with Julian Anderson, Composer in Residence at the School, and is supported by The Leverhulme Trust. He is the first student to follow the School's new DMus programme in Composition, which launched in September 2008. His new work will be performed in a concert promoted by Richmond Concert Society on Tuesday 14 July, St Mary's Parish Church, Riverside, Twickenham.

The prize was made possible by a bequest from Mary Ryan, a former member of the Richmond Concert Society. It allows subscribers to the Society to be involved in the creation of new music, and to provide Guildhall School composers with an audience. One of the long-standing members of the Society and Honorary Music Director is Guildhall School alumnus, Howard Greenwood.

❖ **Duncan Barker** Head of Development



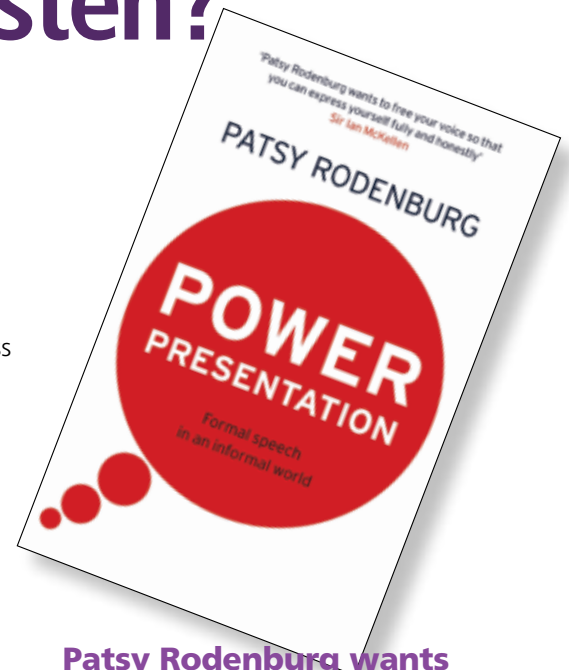
Patsy Rodenburg, Head of Voice (Drama) at the Guildhall School and voice coach for many highly successful actors, including Judi Dench and Helen Mirren, leading politicians and corporate executives, has spent her life working on voice, language and effective delivery. She believes that 'presence' in a speaker is the beginning and end of all good and powerful communication. When you communicate with your full presence your words will live, inspire, provoke and prevail. Contrary to popular belief, Patsy Rodenburg knows that true presence can be easily taught.

# Wouldn't we all love to know that when we talk, people listen?

In her new book *Power Presentation* Patsy Rodenburg applies her unique and highly effective 'Three Circles of Energy' system specifically to business and workplace scenarios.

Date for your diary: Following the success of last year's 'In the Presence of Patsy Rodenburg' workshop, Patsy will demonstrate and discuss the principles of the three circles in another public workshop with Guildhall students on 13 October 2009 (NB: Guildhall Circle members will receive priority booking for this event, which is expected to sell out).

❖ **Rachel Dyson**



**Patsy Rodenburg wants to free your voice so that you can express yourself fully and honestly**

Sir Ian McKellan

## Linklaters masterclass at Guildhall

Neighbouring City law firm Linklaters drew together its support of both the Guildhall School and the LSO in a recent masterclass in the School's Music Hall. The masterclass was given by violinist David Alberman, holder of the Linklaters Chair in the LSO, and featured Guildhall musicians, Anna-Liisa Bezrodny (violin) playing Prokofiev's Concerto in G minor, and Tetsuomi Nagata, John Doig (violins), Arthur Bedouelle (viola) and Ella Rundle (cello) playing Schubert's A Minor Quartet. The class was attended by Linklaters employees as well as members of the School and the public. Linklaters generously supports the annual Scholarships Fund at the Guildhall School.

Linklaters 



# Alumni Pages

Over to You Reunions Class Notes

## Distinguished alumni return to perform Beethoven's 9th

Three celebrated Guildhall alumni, Alan Opie, Claire Rutter and David Stout, gave their valuable time and considerable talents to support the school in March, taking solo parts in two performances of Beethoven's Ninth Symphony. The concerts were the most recent in an ongoing series performed by the combined orchestras of the Guildhall School of Music & Drama and the Royal Academy of Music, conducted by Sir Colin Davis. On this occasion the orchestras were joined by singers from both conservatoires and the King's College London Chamber Choir.

They performed to a packed house at The Anvil arts centre in Basingstoke on 18 March (Claire Rutter and David Stout) and a sold out auditorium at the Barbican Hall on 20 March (Alan Opie and Claire Rutter).

Hilary Finch from The Times came to the Barbican concert and gave it a four-star review:



**"As feathers in the cap go, this performance of Beethoven's Ninth Symphony was a magnificent one for the combined orchestras of the Royal Academy of Music and the Guildhall School of Music & Drama...**

**four alumni joined them as soloists, each one testimony to the vocal prowess fostered by those institutions.**

**"Claire Rutter, leading the quartet of soloists, sang with stellar assurance and clarity; and Anne Mason, Philip Langridge and Alan Opie were well-matched... The orchestral players – for many of whom this was surely their first Beethoven Nine – had anticipated that great choral finale in a thrilling tutti, preceded by a cello recitative of rippling muscle and excitingly rough, gruff energy."**

❖ Rachel Dyson

## The Gathered Throng

### Acting Class of 1997 reunion

It all began with a posting on Facebook just before Christmas. A long forgotten picture of the final day of our first term in the hallowed halls sparked a chain reaction of emails and speculative suggestions that a 10 year reunion of our leaving Guildhall was not out of the question. Suddenly over two thirds of the year had responded in the positive and the meet was on. A central London location was agreed upon – which unfortunately decided to carry out renovations on the crucial day – and so a quick change of plan found 17 of the year from 1994–1997 (and a refugee from 1993–1996!) gathering in the suitably named Shakespeare’s Head on Sunday 4 January 2009 to reminisce and recapture three years of our lives from over a decade ago.

The gamut of emotions had been experienced by the collected gathering: births,

marriages and deaths had all occurred and shaped our lives in one way or another. Little was made of the fact that a small percentage of the year were still acting, yet everyone was still involved in the arts in one way shape or form. Some of the gathered throng had travelled from as far afield as Los Angeles, Australia, Scotland and even Bradford (!) yet the years soon fell away as we saw the night out with tequila shots and happy memories and photographs. For any similar years wavering over the thought that your year may have little to talk about or not have much in common nowadays, abandon all such musings and revel in the memories of Ken’s green tracksuit, Wendy’s Elton John glasses and Robert Redford arm swings and take the plunge!

❖ **Simon Cole** Acting 1997

Acting Class of 1997



## A Meeting of the Clan

When Bob Porter emailed me to ask if I could promote the Big Bassoon Day I thought it was such a great idea that I got busy sending emails to pupils and other bassoon players. Word spread fast and news of the event was buzzing around cyberspace! I had met with Helena Gaunt and other alumni and professionals last summer to discuss double reed initiatives and so it was great to see this event being organised.

Judging by how quickly it filled up and the final attendance figures this is something that definitely captured the imagination of the bassoon world! I only managed to get six of my pupils there due to the half term break and too many of them going off for expensive holidays but those who came really enjoyed it and came back

with increased interest in practising and all wanted to attend again.

I had fun getting a young group to try the contra and another even younger group to adjust reeds and I was very impressed by the parental support and enthusiasm too. The bassoon world is always a friendly one and it did make me wonder what a Big Oboe Day would be like and if they could create something as large and fun as this so fast (yes, that’s an intentional challenge). It really was a meeting of the clan. Bob’s arrangement of “When the Saints” for huge bassoon ensemble was a riot and a great send off. I didn’t count the players as I was busy being the only contra amongst well over twenty other bassoons! Don’t miss the next one!

❖ **Tom Hardy** Bassoon 1983

## What can you tell us about...

### Composing for stage and screen?

A number of Guildhall alumni have gone on to forge successful careers in composition for theatre, film and/or television. Although we do not have a course dedicated to this subject, as both a conservatoire and a drama school, our students are in an ideal position to explore the different skills involved in composing music for both live and recorded drama and can do so in elective modules.

**If you have experience in this field, we would love to hear your thoughts on [editorial@gsmd.ac.uk](mailto:editorial@gsmd.ac.uk)**

# Alumni spotting..

One of the chief delights of being Principal of the Guildhall School of Music & Drama is the opportunity to follow avidly the careers of former students. Almost every visit to a concert hall or theatre, whether in London, elsewhere in the UK or overseas, unearths one or more of our alumni. Consequently, the gentle art of 'alumni spotting' has become something of a small obsession.

Invariably, Guildhall alumni are proud to remember their time at the School and rarely fail to mention they trained here no matter how long or short their professional biography. As Alistair McGowan recently commented, "Any admission of being a graduate of the School is usually met with an admiring nod (verging on jealousy) and the words, 'Oh! Guildhall.'" Insiders have always known that the Guildhall School is the institution to have on one's professional CV and the achievements of our alumni now inspire future generations of young musicians, actors, theatre technicians and stage managers to follow in the footsteps of our alumni and look to study at the School.

There are few auditions that can loom as large as the one that secures a place to study at the Guildhall School. Competition for places remains fierce in all areas and at all levels. Every year, audition panels hear the most talented musicians from across the world and those with the greatest amount of potential to benefit from the Guildhall experience. Indeed, our acting course now has such a strong reputation that we audition over 2,000 candidates for the 24 places on offer each year.

However, getting a place at the Guildhall School, no matter how intense the competition, is only half the battle. The other challenge is a financial one – how to support your professional training for your future career?

Imagine, for a moment, your reaction to winning a coveted place at the Guildhall School. Now, try to think about how you would feel if you discovered that you could not afford the expense of your tuition fees and living costs. Can you picture how different your life would have been if you had not been able to take up your place?



Training young artists is very expensive – on average the total cost is over £20,000 per student, per year. Part of this cost is met from City of London and government grants: the rest has to come from fees. Next year, an actor and a vocal student from the UK or EU will pay £3,145 and £6,800 respectively for their studies. Students from outside the EU have to pay even more. Without their continuing belief in the quality of the Guildhall School's training, many students would not take this vital step towards a professional career.

Every year, through the generosity of grant-making trusts, City businesses and livery companies, the School helps nearly 250 students with scholarships towards their fees. But we would like to help more. Despite having made good progress in recent years in increasing the number and value of scholarships available, we still have some way to go to provide the financial support our students need year on year.

This is where you can help. We will shortly be writing to alumni to ask if you are able to support us by making a donation to the Scholarships Fund. Donations to this Fund from our alumni community will really make a difference in helping a new generation of young musicians, actors and theatre technicians to come to Guildhall. We are not unique in seeking philanthropic support from our former students – universities have been doing this for many years. However, we trust that our alumni will seize this as an opportunity to give back in recognition of the high standard of training they once received and the chance to share this experience with others.

❖ **Professor Barry Ife** Principal

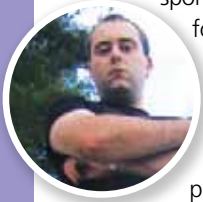
## Music

### **Ellery Beckett** (Voice 1979)

Ellery, now known as Lucinda, Beckett will marry Alan Whymark on 12 September 2009. She would be happy to hear from any of her contemporaries (the Alumni Office will forward any messages).

### **Oscar Bettison** (Composition 1998)

Boosey & Hawkes in New York has launched a new sponsorship initiative for young America-based composers, providing publishing, promotion and career support to help nurture the next generation of creative talent. Oscar Bettison was selected as one of the first three 'Emerging Composers' under the new programme.



### **Francesco B. Cilluffo** (Composition 2004)

Francesco has been commissioned to compose an opera for the DiCapo Opera Theatre, The Mortara Case, which will open in New York in the 2010 season.

Soon after graduation Francesco went to King's College London (where he was awarded a PhD in composition in 2008) and has worked as assistant conductor at the Chicago Lyric Opera House and at the Gewandhaus in Leipzig, recently conducting the LNSO in Lebanon and the Stefano Tempia Orchestra and Chorus in Italy. Francesco has also won the second Fux Contemporary Opera Prize at the Graz University for the Arts and his works have



been performed in Austria, France and Italy, where they were broadcast by RAI.

### **Judith Clark** (Flute 1976)

Judith has taken over from Ivan Rockey as General Manager of the Brighton Philharmonic Orchestra (BPO).

Since graduating from the Guildhall School, Judith has gained a wealth of experience in the arts and arts administration. For twelve years she was Music Officer for South East Arts, she has acted as a consultant for the London Symphony Orchestra's education centre and was Director of St Mary's in the Castle, Hastings, from 1996–2002, where she was responsible for all aspects of the work. In 2002 she became Executive Consultant for South East Music Schemes, a charity and limited company promoting innovative developments by professional musicians.

### **Óscar Colomina i Bosch** (Composition 2006)

Following his first Aldeburgh Festival commission, Oscar won the Music of Today 2008 festival in Valencia and conducted two successful concerts for the Segovia Summer Festival.

After enjoying a five-week residency in Cove Park, Scotland, he made his conducting debut in Madrid in December and participated in the Royal Musical Association Students Research Conference 2009 with his paper 'Furthering Structural Thought in Contemporary Music through Contemporary Literature, Philosophy and Semiotics'. His music is gaining wider recognition with the Real Filharmonia de Galicia giving two performances of *Open the Curtains* in Santiago

de Compostela and Vigo, and the Esprit Orchestra commissioning a new orchestral work for their New Wave Music Festival 2009 in Toronto.

### **Mike Cunningham** (Tuba 1997)

Mike now specialises in enabling musicians and actors to perform confidently under pressure, coaching them to overcome nerves, stage fright and anxiety associated with performance. He gives regular classes at the Guildhall as well as giving master classes at places like the Royal College of Music, Trinity College of Music and the Royal Welsh College of Music and Drama.



His clients have included professional musicians who work with the top orchestras throughout Europe, from the London Symphony Orchestra to the Royal Concertgebouw Orchestra in Amsterdam. Outside the world of music he has worked with people from organisations such as the United Nations and the BBC to enable them to perform at their best under pressure.

To contact Mike, you can visit [www.mikecunningham.co.uk](http://www.mikecunningham.co.uk).

### **Dom Kelly** (Oboe 1990)

Having studied oboe with Nicholas Daniel and Helena Gaunt in the early 90s, Dom continues to freelance on the oboe, particularly on the commercial scene, having played on films such as *Hannibal* and *Bridget Jones' Diary* and albums for Paul Weller, Elbow and Guy Chambers.

Dom is also Aled Jones' MD and runs the English Session Orchestra. As a pianist, Dom is endorsed by Roland on their Artiste Liaison Scheme. Additionally, Dom wrote, produced and performed the title music for *Mumbai Calling*, a sitcom featuring Sanjeev Bhaskar, and the latest NSPCC TV advert. He was also oboist on the Cadbury's *Coronation Street* TV ad.

### **Kendra Preston Leonard** (Cello 1996)

Kendra Preston Leonard has been awarded a 2009 Visiting Fellowship by the Beinecke Rare Book and Manuscript Library at Yale University to conduct research for a project on American composer Louise Talma. Leonard, a musicologist, is the author of *The Conservatoire Américain: a History*, and *Shakespeare, Madness, and Music: Scoring Insanity in Cinematic Adaptations*. She is a member of the Council of the American Musicological Society and the editor of the *Society for American Music Bulletin*.

### **Robert Sprayberry** (Composition 1997)

Robert is touring as associate conductor for the new national and international tour of *RENT - The Broadway Tour* featuring the original cast members from the Broadway production of 1996 when he won the Pulitzer Prize and the Tony Award for best musical.

Touring all over the United States and Japan and South Korea on the current schedule. More cities and dates to be added.



**Elena Xanthoudakis**  
(Voice 2005)

This year Elena won the International Adam Didur Opera Singers Competition in Poland and recently received 3rd prize in Placido Domingo's Operalia. This year she has sung Clorinda in *La Cenerentola* with Magdalena Kozena, as well as Frasquita in *Carmen* for the Royal Opera House, Covent Garden and made her debut for Australian Company Victorian Opera as Adina in *The Elixir of Love* by Donizetti.



Elena's current and future plans include: Blonde *The Abduction* from the *Seraglio*

for Opera North, Adina for Scottish Opera and her return to ENO in 2010 as well as concerts in Sydney, Hobart, Quebec City and on tour throughout the UK and in Ireland.

**Drama**

**Neil Austin** (Technical Theatre 1992)

Neil Austin has received a string of award nominations for his lighting designs this year: Best Lighting Design at the Laurence Olivier Awards for both *No Man's Land* and *Piaf*; Best Lighting Designer at the Whatsonstage.com Awards for *Oedipus*, *Piaf* and *No Man's Land*; and, Best Designer: Lighting at the Irish Times Theatre Awards also for *No Man's Land*.

You can currently see his work on *Madame de Sade* in the Donmar West End Season directed by Michael Grandage, *England People Very Nice* at the National Theatre directed by Nick Hytner, *Mrs Affleck* at the National Theatre directed by Marianne Elliott and the Donmar Warehouse production of *Frost Nixon* on tour in the US.

**Michelle Dockery** (Acting 2004)

Michelle has recently returned to the National Theatre to play the leading role of Maroussia in Peter Flannery's adaptation of *Burnt By the Sun*. The production opened to critical acclaim, with Benedict Nightingale in *The Times* stating that "The acting is consistently fine, starting with Michelle Dockery as a Maroussia suppressing the 'free spirit' attributed to her" and Michael Billington in *The Guardian* describing "Michelle Dockery's Maroussia [as having] a luminous, tragic beauty."

**Daniel Evans** (Acting 1994)

Daniel has recently been appointed Artistic Director of Sheffield Theatres. He will take on the position full time in June, to prepare for the complex's grand reopening in November.

We would also like to congratulate Daniel on running this year's London Marathon for the first time in 4hrs 5mins, raising over £8000 for MIND.

**Roger Evans** (Acting 1996)

Roger Evans stars in the internet comedy pilot *SVENGALI* which can be found on YouTube, Facebook and MySpace. He is joined in episode two by fellow Guildhall alumna, Jodie Whittaker. Could this be the future of independent television production?

**Andrew Fishwick** (Acting 2001)

With his colleagues, Kate Mackonochie and Ros Povey, Andrew Fishwick has set up The Fish Partnership (or TFP). TFP are quickly establishing themselves as Producers and General Managers of exciting and innovative theatre in the West End, nationally and internationally, with the stated aim of producing "only exceptional theatre".

Their productions have already included *Three Days of Rain and Well* (Apollo Theatre), *Spring Awakening* (Novello Theatre), *Blowing Whistles* (Leicester Square Theatre), *Vincent River* (59e59 Theater, New York), *Fanny and Faggot!* *Stacy* and *Lonely and Misfit* (Trafalgar Studios and tour) and *GBS* (Theatre 503).

**Giuseppe di Iorio**  
(Technical Theatre 1992)

Giuseppe has had a busy international start to 2009. In addition to designing the lighting for the School's critically acclaimed Spring opera, *The King Goes Forth to France* (cf p.8), he has also worked on *L'Elisir d'Amore* at Glyndebourne, *The Light in the Piazza* at The Curve, Leicester, *The Real Thing* in Dublin, both *Faust* and *Zaïde* in Spain and *Gotterdammerung* in Brazil.

**Danielle Tarento** (Acting 1994)

Danielle has become joint Artistic Director at the King's Head Theatre in Islington, working alongside Stephanie Sinclair.

**Leon Williams** (Acting 2005)

Leon has had a steady stream of stage roles, up and down the country, since graduating in 2005. Most recently he played Pip in *Great Expectations* at Manchester Library Theatre, prior to which he had done a season at the Open Air Theatre, Regents Park in both *Romeo and Juliet* and *Twelfth Night* which in turn followed on from English Touring Theatre's tour of *The Changeling*. His other appearances have included Charley in *Charley's Aunt* (Oxford Playhouse), Wilfred Owen in *Not About Heroes* (Royal Lyceum Edinburgh), Edward in *Skylight* (Stephen Joseph Theatre) and the title role in *Hamlet* (October House).

**Huge congratulations to the following Acting alumni couples who were married recently**



**Lucinda Millward & Christian Burgess**  
August 2008



**Sophie Roberts & Richard Goulding**  
October 2008



**Jodie Whittaker & Christian Contreras**  
December 2008

## Recent

**Stage Management and Technical Theatre class of 1985, 25 years since beginning the course**

**Acting class of 1997, 15 years since beginning the course**

**2nd Annual Guildhall School US Alumni Reunion, New York**

## Coming Up

**Drama (Acting and SMTT) classes of 2007 & 2008**

**Acting & Technical Theatre classes of 1985, Damn Yankees Reunion**

**Drama Performers Course class of 1969, 40th Anniversary**

**GGSM class of 1983, 30 years since beginning the course**

**If you would like further information about any of the above, or are planning a reunion that is not listed, please contact the Alumni Office.**



### Lionel Altman

was a long standing member of both the Board of Governors of the Guildhall School and the Guildhall School Trust. He had

a distinguished and lengthy career in business, beginning as a Director of Carmo Holdings in 1947, moving on as Chairman and Managing Director of Sears Holdings motor group, Sears Finance, C & W Walker Holdings Ltd, H. P. Information PLC, Motor Agents Association, and Pre-Divisional Investments Ltd.

He was appointed Chairman of the Motor Industry Working Party, producing the Altman report on recruitment and training in 1968. He was a member of a number of City of London committees and was made a Freeman of the City of London in 1973 and a CBE in 1979. He had a lifelong interest in the arts, particularly opera and theatre, and was made a Fellow of the Guildhall School at graduation in October 2008.

A concert performed by the orchestras of the Guildhall School on 25 February was dedicated to Lionel's memory and his many years of support for the School.



A much admired and enormously well-liked actor on stage and screen, **John Axon**

(Acting 1986) was a familiar face as Nigel Harper on Yorkshire TV's medical

drama series *The Royal*. His untimely death from a heart attack, aged 48, has robbed television audiences of a scene-stealing talent for bluff characterisation and comic bemusement.

John's agent Tim Scott paid tribute to him, saying: "Aside from being really talented, he was a really funny, jovial man who always had a smile on his face. No-one ever had a bad word to say about him."



### Ewen Balfour

was a much respected public relations executive who held several high-profile positions with national authorities

before becoming a senior private sector consultant with Brunswick Group.

According to *The Independent* he "was the éminence grise of invisible networking. He operated as a benign Cardinal Richelieu in the world of the arts, in a career that spanned journalism, government service and public relations."

In his working life, Ewen went from the Central Office of Information to the Arts Ministry (via the Foreign Office), then to the top PR roles at the British Museum, the Royal Opera House, the Japan Festival and the Royal Philharmonic Orchestra. At Brunswick Group from 1993, Ewen advised corporate clients on arts sponsorship while helping arts organisations to find suitable partners.

To the Guildhall School he was a loyal supporter and advocate who served on the Board of Governors and the Guildhall School Trust for many years.

The Opera Department was particularly sad to hear of the untimely death of **David-Alexandre Borloz** (Opera 2005) who died in his sleep on 19th October 2008, aged just 32 years.

At the time David was touring in the role of Falstaff for Pimlico Opera, who wrote in a statement: "David-Alexandre was an extremely accomplished artist with a natural stage presence and an exceptional baritone voice which was both beautiful and powerful. He was already in considerable demand and his career was on a steep upward incline. He was a very popular colleague and will be greatly missed by the opera profession."

**Penelope Carlos née Fuelling** (Speech & Drama 1954) passed away on 7 February, in her 75th year. A graduate of the Guildhall School, culture and the arts were always an important part of her life.

Penny was passionate about amateur community theatre and the driving force in local groups like The Milton Players and Cypress Lake Theatre Group in Lakeland, Florida. She was a devoted teacher for 35 years in the private and public school systems. She continued her education and obtained her Masters Degree in 1981.

Throughout her life Penny was committed to enriching the lives of her students through musical theatre and drama, and inspiring them to become readers through her own love of great literature.



**Ian Carr**, who was Professor of Jazz at the School from 1982 until recently, died on 25 February. As well as a teacher Ian was also a performer, composer, author, broadcaster, critic and biographer.

He had been at the School since the start of the postgraduate Jazz course and was instrumental in its success.

The Times said "Few figures in British jazz have matched great musical abilities with a proselytising zeal for the music as effectively as Ian Carr."

The Telegraph wrote "Although an approachable and jovial man, he had a well-deserved reputation for intellectual rigour and unbending critical standards."

Martin Hathaway, Head of Jazz, described him as "an inspiration to all who came into his orbit".



Pianist and conductor **Alan Hazeldine** was conducting professor for many years at the Guildhall School. The final concert of the 2008 autumn

term, Mozart's Requiem, was dedicated to Alan, who died on 10 November aged 60.

Alessandro Timossi, Head of Music Programmes at the School, wrote:

"Alan was an intense and passionate musician, for whom simplicity and clarity were at the core of musical expression. He had a kind and warm personality, with a great sense of elegance and style. He was a colleague whose advice and support were always honest and sensitive. The School is deeply grateful for the effort and patience that Alan showed in over three decades of teaching and we offer our condolences to his family and friends at this sad time."

**Pamela Littman** was one of the School's most loyal audience members, regularly attending two or three performances in a week. Throughout her illness, Pamela's love of music and drama and her enthusiasm for young performers brought her into the School whenever she was able to attend – sometimes only a few hours after a hospital appointment.

A generous donor to the scholarship fund at the Guildhall School, Pamela also supported other arts charities including Young Concert Artists Trust, CA VATINA Chamber Music Trust and Pro Corda.

First a student and later a professor and Fellow of the Guildhall School, **Leonard Stehn** was a widely experienced

orchestral and chamber music player. Cello professor at the School for over 35 years, his students have been principals of many British and foreign orchestras, winners of all the School's cello prizes and three Gold Medal finalists.

Leonard was also very interested in history and politics and regularly contributed to The Guardian's commentisfree pages online, where he was described as "a generous commenter and a civilised one".

In the words of one of his former students, Glenis Malkin, "Len's passing marks the end of an era at the Guildhall School of Music & Drama. His spirit, sense of what was right, love of all things cello, quick wit and great intelligence combined with the pure excitement to have talented young players around him never faded".

**Andrew Tansley** taught on the Stage Management and Technical Theatre course at the Guildhall School for a relatively short period of time, but in that time he made a lasting impression on his students, several of whom were able to attend his memorial last autumn.

He left the Guildhall School to set up a new Stage Management course in Hong Kong, before being coaxed back to the UK by Barry Worthing-Smith of Tussauds Group in 1986. In the early 1990s he was made a Director of the company, taking on responsibility for the Wax Museums in London, Amsterdam and Windsor. By the time he left Tussaud's in 2000 he had been instrumental in making it the global brand it is today.

As a former colleague of Andrew's wrote, most will remember him for his capability, resilience and sense of humour.

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# Want to know what's happening at the Guildhall School before anyone else?

## Join the Guildhall Circle

For a donation of £30 a year or more you will receive:

- Advance copies of the Guildhall School events guides detailing all operas, plays, musicals, concerts and recitals
- Priority season booking for all major performances requiring tickets (marked with a )
- Priority annual booking for all opera productions (members at 'Supporter' level and above)
- Invitations to exclusive Guildhall Circle events such as the Season Opener on Thursday 1 October 2009.

In addition, your donation will provide vital support for students at the Guildhall School of Music & Drama. For further information pick up a leaflet in the School, visit our website at [www.gsmd.ac.uk](http://www.gsmd.ac.uk), email us at [development@gsmd.ac.uk](mailto:development@gsmd.ac.uk) or call Jenny Beer in the Development Office on 020 7382 7179.

The Guildhall School Trust, Registered Charity No. 1082472



## Guildhall Summer Gala Tuesday 7 July 2009



We are delighted to invite you to join us for our annual Summer Gala, held in the Barbican's beautiful Conservatory and Garden Room.

### 5.30pm: Drinks reception

Conservatory, Barbican

### 5.45pm: Supper

Garden Room, Barbican

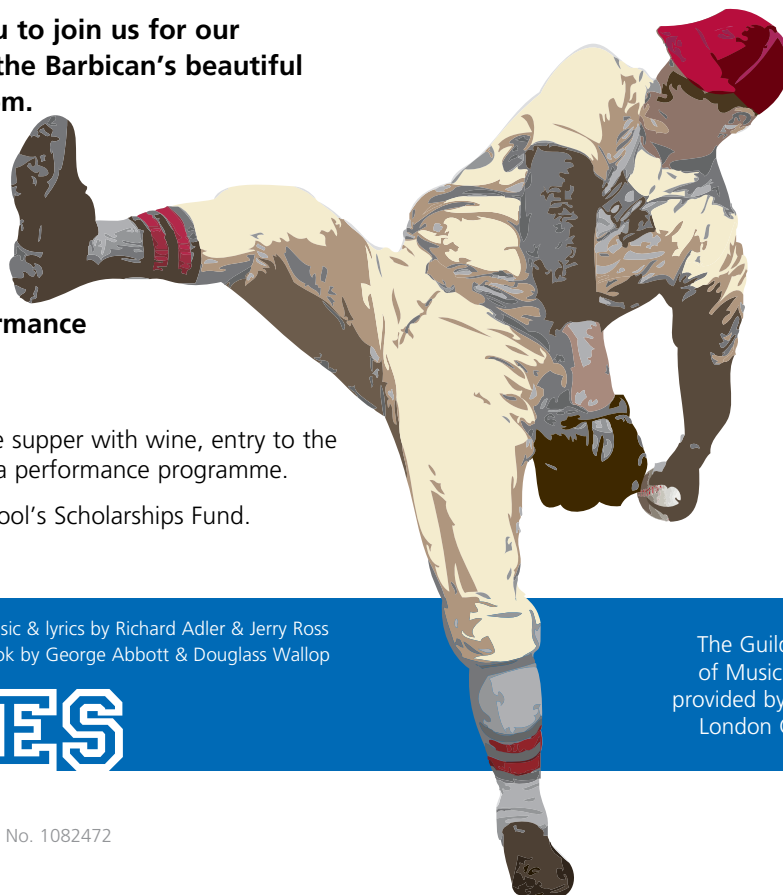
### 7.30pm: Damn Yankees performance

Silk Street Theatre, Guildhall School

### Tickets: £65 per person

Includes drinks reception, two-course supper with wine, entry to the performance of Damn Yankees and a performance programme.

All proceeds will go towards the School's Scholarships Fund.



For further information or to book tickets, please contact:

**Rachel Davis:**  
020 7382 7157  
[rachel.davis@gsmd.ac.uk](mailto:rachel.davis@gsmd.ac.uk)

or

**Jenny Beer:**  
020 7382 7179  
[jenny.beer@gsmd.ac.uk](mailto:jenny.beer@gsmd.ac.uk)

## DAMN YANKEES

Music & lyrics by Richard Adler & Jerry Ross  
Book by George Abbott & Douglass Wallop

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

