

GUILDHALL SCHOOL



news

Spring/Summer 2010

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Evans
in the
director's
chair

p4 CYM becomes
part of the family

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rings the changes

p18 Iain Burnside on
Lads in their Hundreds

Forthcoming Events

The Conspiracy

7 May

The year's cross-School event will be an exploration into the world of film and music. The audience will be taken through the black and white era to today's technicolour splendour visiting various film genres along the way.



Summerfolk

24 – 27 May

Maxim Gorky's *Summerfolk* spotlights the hopes and anxieties of a cross-section of Russia's new middle class as they congregate in their holiday dachas.



Junior Guildhall Lutine Prize

29 May

Junior Guildhall's most prestigious award, The Lutine Prize, holds its final at the end of May 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.



Albert Herring

9 – 16 June

Britten's brilliantly witty and successful comic opera is far more than a cosy picture of a vanished way of life in rural Suffolk.



Curtains

6 – 14 July

Curtains is a spoof murder mystery set in Boston, Massachusetts, during the late 1950s. *Curtains* was the last musical written by Kander and Ebb. Their skilful and tuneful score includes the beautiful and moving "I Miss the Music".



Summer Gala performance

13 July

Celebrate the end of the School's artistic year in style at the Guildhall School Summer Gala on Tuesday 13 July. Guests are invited to a drinks reception and supper in the beautiful surroundings of the Barbican's Conservatory and Garden Room, followed by a performance of *Curtains*.

Music Masterclasses

Thursday 29 April • 2pm/6pm
Friday 30 April • 10am/2pm

John O'Connor
Piano Masterclass

Wednesday 5 May • 3pm

Marisa Robles
Harp Masterclass

Monday 10 May • 6pm

Richard Goode
Piano Masterclass

Tuesday 11 May • 2.30pm

Takács Quartet
Chamber Music Masterclass

Friday 21 May • 10am

Gareth Davies
Flute Masterclass



Monday 24 May • 10am

Edith Wiens
Voice Masterclass

Monday 24 May • 10am & 2pm

Emma Kirkby
Voice Masterclass

Monday 24 May • 3pm

Håkan Hardenberger
Trumpet Masterclass



Friday 28 May • 10am

Isabelle Perrin
Harp Masterclass

Admission Free

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

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Alumni news

Welcome to the Spring/Summer issue of Guildhall School News.

In this issue we look at the planned **Makeover for the Technical Theatre Programme** in more detail; Irene Serra and Joshua Jaswon talk about life as students in the **Jazz Department**; the new artistic director of Sheffield Theatres, **Daniel Evans**, tells us about the new direction his career has taken and how his Guildhall training has helped him in his new role; and **Professor Barry Ife talks to Iain Burnside** about the learning processes involved in creating a 'show' like *Lads in their Hundreds*.

In the **Alumni Pages** we welcome back several alumni who have visited the School in recent months to share their experiences both at the School and in their careers. They also include our regular **Over To You** and **Class Notes** sections along with a report of a recent reunion and dates for **Reunions** that are coming up. For more regular news and information from the School you can sign up to the Alumni Ezine by emailing alumni@gsmd.ac.uk, become a Facebook Fan or follow us on Twitter (see p.17 for details)!

If you have something that you would like us to include in the next issue, Autumn/Winter 2010, email your news (and pictures please) to us at editorial@gsmd.ac.uk by 18 June 2010.

Best wishes,

Rachel

Rachel Dyson Editor



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

Editorial Group

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Duncan Barker, Head of Development
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Contact: editorial@gsmd.ac.uk



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



Centre for Young Musicians and the London Schools Symphony Orchestra join the Guildhall School

Last September everyone at the School was in a state of high excitement when, after much negotiation between Westminster City Council and the City of London Corporation, the Centre for Young Musicians became a division of the Guildhall School of Music & Drama.

Why, might you ask, should a School that already has one thriving Junior Department, want to acquire another?

The answer lies in the potential of combining the junior provision at the School with the resources of the LINK Alliance (the Barbican Centre, the London Symphony Orchestra and the Guildhall School of Music & Drama). This combination of organisations and their resources offer us an opportunity to create and develop an incredibly powerful network of pan-London organisations delivering end to end provision and life long learning. The major outcome will be a sustained, structured and targeted range of opportunities for students embracing the grass root novice, through the advanced performer, to the life long learner. I believe that the level of expertise and quality that is made possible when all these resources come together will give us a provision unique in the world.

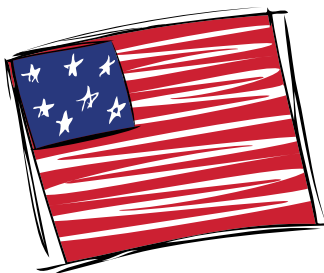
Why wouldn't we be excited?

❖ **Jonathan Vaughan** Director of Music

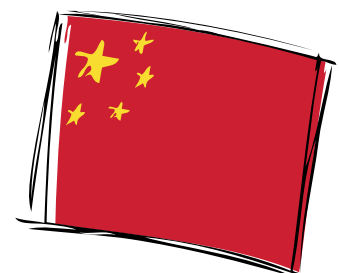
C | Y | M CENTRE FOR
YOUNG MUSICIANS
a division of the Guildhall School

Facts & Figures about Centre for Young Musicians

- Known as CYM – founded by ILEA in 1970 as inner London's instrumental/vocal centre for the talented from state schools and from socially deprived backgrounds
- Comprises Saturday Centre (430 students aged 7–19) and Holiday Courses including the London Schools Symphony Orchestra, the London Youth Wind Band, Open Access courses and GCSE level support (300 students aged 7–19)
- Includes 13 affiliated Junior Centres across the capital
- 33% of students come from economically disadvantaged backgrounds
- 40% come from minority communities
- 87% come from the State Sector
- Main Centre and Junior Centres have created some 25,000 training places since 1990
- CYM's overriding mission is that access is through talent, not the means to pay



Guildhall Reaches Out Across the Seas



The Guildhall School continues to seek out the best talent from across the UK and around the world.

This year senior staff from the Drama department travelled to Los Angeles to hold auditions before heading on to New York, where they were joined by the Principal and key Music staff. In total 102 applicants were seen in North America. We are very grateful to Steinway Hall for giving us the use of their excellent facilities for our music auditions. Whilst in New York the panel members also played host to the Annual New York Alumni Reunion at Metro 53 (see p23 for pictures).

Plans are now afoot to send a group of senior professors and students from the Music department to China this autumn. They will travel as part of the delegation from the Lord Mayor's Office and visit top conservatoires.

A Little Knight Music



Julian Philips, Joint Head of Composition at the Guildhall School, has also been Composer-in-Residence at Glyndebourne Opera since 2007. In the course of his residency, he has created new works for the chorus

including *Followers*, which was staged in 2007, and a one act chamber opera, *The Yellow Sofa*, premiered in August 2009, written for the Jerwood Chorus Development Scheme.

His latest piece for Glyndebourne is *Knight Crew*, a youth opera for 14 – 19 year olds. A reworking of the King Arthur legend in a contemporary city gangland setting, it was performed on the main stage in March 2010 by a cast made up of six professional singers and 60 young people from the local area.

Julian has described the music as gritty and magical to represent the different worlds of the piece: the concrete inner city estate that Art (Arthur) lives on is brought to life with the addition

of electric guitars, saxophones and drums to the orchestra, while the mystical ethereal world of Myrtle (Merlin) emerges from more traditional orchestration.

As Guy Dammann wrote in *The Guardian*, Julian's score takes full advantage of the project's mixed cast, using both "popular and operatic lyric idioms in a way that allows seamless interaction between professional soloists and chorus. Indeed, part of the magic of the music [...] is that it allows influence to flow from innocence to experience as well as vice versa, adding a quality to the solo performances [...] that would have been lacking with a more experienced supporting cast."

Getting It Right? Performance practices in contemporary music

Guildhall
ResearchWorks



Julian Anderson, Composer in Residence and Professor of Composition at the Guildhall School, brings together some leading lights of contemporary music on Tuesday 27 April for an exploration of performance practice in new music at LSO St Luke's. He is joined by conductor Diego Masson, composers Helmut Lachenmann, Michael Finnissy, Rolf Hind and Aaron Holloway-Nahum, LSO Principal Second Violin David Alberman, soprano Jane Manning, Joint Heads of Composition Richard Baker and Julian Philips, and Acting Head of Wind, Brass & Percussion Richard Benjafield. The conference culminates in an evening concert with the Guildhall New Music Ensemble, performing Lachenmann's third string quartet, *Grido*, a new work by Guildhall composer Edmund Finnis and the world premiere of Michael Finnissy's *Piano Quartet Number 1 in G minor* (1861).

This exciting day of talks, debates and seminars will consider whether there is such a thing as authenticity in the performing of contemporary music, what notions of accuracy and precision mean in new music and whether performers are getting it right.

Helmut Lachenmann begins the day with a Keynote speech (Extended Techniques), then is joined by David Alberman and Rolf Hind for a round-table discussion, chaired by Julian Philips. Michael Finnissy will talk about notation, improvisation and composition in contemporary music, followed by talks from Richard Benjafield, David Alberman and Rolf Hind on the performance issues surrounding their own instruments. After an opportunity for questions, Aaron Holloway-Nahum explores amplification as a performance practice and compositional strategy, Jane Manning talks about singing contemporary music and Diego Masson and Richard Baker discuss conducting, before a final sum up from Julian Anderson.

Further information at www.gsmd.ac.uk/gettingitright

This event is part of Centre for Orchestra: a unique collaboration between the LSO, Guildhall School and Barbican creating a forum for orchestral development in the 21st century.

Double Reed Professors Centre Stage at International Conference

At the prestigious International Double Reed Society (IDRS) Conference in July this year, no fewer than five of the School's oboe professors contributed as soloists or speakers.

Richard Simpson played as part of the Welcome Recital on the opening day of the conference while Gordon Hunt gave a dazzling performance of the recently reconstructed Mozart *Oboe Concerto in F* at the Opening Gala. Later in the week, David Walter performed a set of his own transcriptions in recital and baroque oboe professor Gail Hennessy played in a recital of Vivaldi chamber music.

Guildhall bassoon professors also enjoyed a high profile, with Meyrick Alexander performing at the World Premieres concert and Graham Sheen's work *The Valley of All Lost Things* receiving its first performance. Meyrick, along with recent Guildhall bassoon graduates Graham Hobbs and Adam McKenzie, formed three quarters of a bassoon quartet for a performance featuring one of Graham Sheen's arrangements.

Dr Helena Gaunt, Assistant Principal and oboe professor at the School, chaired the Teachers' Symposium which addressed the issue of sustaining the legacy of 'rare breeds' and 'endangered species' initiatives, continuing to promote and enhance double reed instrument learning for young people. Assisted by oboe graduate Geoff Coates she presented the findings of a major research project undertaken by the School in collaboration with IDRS into this subject. This research has been supported by the Federation of Music Services, and will be presented to the Department of Children, Schools and Families.

Helena said, "This presence – the highest of any music college in the UK – demonstrates that Guildhall really is the place for aspiring young double reed players to go. At the conference we saw both the world-class excellence of my performing colleagues and the work at every stage of music education which is a core part of the School's mission, promoting access to music-making and nurturing talent from the outset."

The success of the Teachers' Symposium has driven a new initiative based at the School, which unites key interested parties – music services, instrument manufacturers, teachers, professional players and orchestras – to enable them to promote double reed learning to young people more effectively. A team has already been invited to speak at the IDRS 2010 conference in Oklahoma and Helena Gaunt will be presenting some of this work at the International Society for Music Education conference in Beijing.

❖ **Geoff Coates** Research Assistant

"It's all w

Jazz students Irene Serra (postgraduate) and Joshua Jaswon (undergraduate) tell us about their experiences at the Guildhall School and about the challenges involved in training to become a professional jazz musician.

Tell us about your course of study at the Guildhall School.

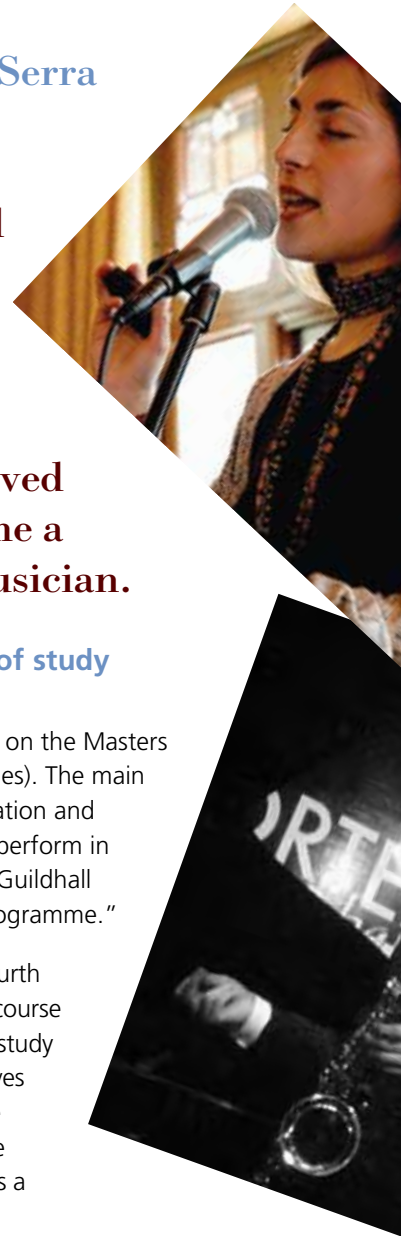
Irene: "I am a vocalist studying on the Masters Course in Performance (Jazz Studies). The main modules I am taking are Improvisation and Composition/Arranging. We also perform in Small Bands and I am part of the Guildhall Jazz Choir so it's quite a varied programme."

Joshua: "I'm currently in my fourth year on the undergraduate BMus course in Jazz performance as a principal study alto saxophonist. The course involves looking at the whole history of the music in order to equip us with the necessary tools to move forward as a performing Jazz artist."

Why did you choose to study at Guildhall?

Irene: "I had heard a lot of great things about the Guildhall Jazz Course, through word of mouth mainly. A lot of the musicians I was playing with had studied here and they all sounded great so I thought it would be a good place to study. The fact that it is next to the Barbican was a great selling point as well."

Joshua: "The main reasons were the quality of teaching staff and the consistent calibre of graduating students who have since become key figures on the UK and international Jazz scene."



Work in progress..."

Which part of the course do you enjoy the most?

Irene: "All of the classes are great and really worthwhile but I guess Improvisation is the one that I enjoy the most. For me, improvisation is really at the root of jazz and is the main reason why it differs so much from other musical genres and why it keeps evolving."

Joshua: "The large ensemble projects and my one-to-one principal study lessons."

What is the most challenging aspect of your course?

Irene: "As a jazz singer, you can encounter a lot of prejudice on what should or shouldn't be your role within a band. I never cared much for being a "pretty" singer and it was refreshing at the Guildhall to be considered an improvising musician whose choice of instrument was voice. On the flip-side though, we are encouraged to process musical information in an instrumental manner which, having no buttons to press, can be really challenging. Once you get past the frustration though, it's a really effective approach."

Joshua: "For me, the most challenging aspect of the course is the flexibility required for the different performance projects. For example, as a saxophone player, I have to be able to double on flute and clarinet for most of the large ensemble projects. I find this extremely challenging."

What visiting artists have you worked with at Guildhall?

Irene: "I really enjoyed a recent workshop with an American trombone player called Rafi Malkiel. He specialises in Latin-American rhythms and it was interesting to see how these rhythms could be applied to a Standard. It was a very different discipline to that of singing and improvising on swing. Christian McBride came to do a workshop last year and that was really inspiring as well. I'm looking forward to Wynton Marsalis visiting later this year."

Joshua: "I most enjoyed working with the great pianist Danilo Perez during a masterclass that he led. The combination of his enthusiasm and perceptive comments was especially inspiring."

What ensembles do you perform with?

Irene: "I gig in and around London with my own jazz band. The line-up of musicians isn't fixed as I like the freedom of playing with lots of different people. I am also part of a chamber choir and, within the school, I'm part of the Guildhall Jazz Choir."

Joshua: "I currently lead my own quartet, which gigs outside of college and is preparing for a recording project in the next few months. I regularly play in the Guildhall Big Band, and was involved in the 'Sketches of Spain' concert with the acclaimed Marvin Stamm. I also play with the Guildhall Jazz Band / Nonet, which recently did a concert with the great Phil Robson and Christine Tobin."

Who are your favourite jazz musicians?

Irene: "Too many to mention...Jon Hendricks is an amazing vocal improviser and the reason that I got into vocalese. I went to see him last year at Ronnie Scott's. It was his 88th birthday and he was still doing two sets a night for three nights and finishing at 3am! He was amazing. I met him after the show it's the only instance that I can ever remember being star-struck. A close second would have to be Miles Davis. Other favourites are McCoy Tyner, Bill Evans, Ray Brown and Anita O'Day."

Joshua: "Lee Konitz, John Coltrane, Lester Young, Charlie Parker, McCoy Tyner, Bill Evans (to name a few...)"

What are your plans for when you finish your course?

Irene: "Hopefully, I am planning to progress onto Part 2 of the Masters. This would involve organising three major professional performances next year. I am also aiming to record my album, which would be a mixture of originals and arrangements of lesser-known standards. It's all work in progress..."

Joshua: "By the end of my course I want to have the confidence to fully commit to a career in performance, and further to the best of my ability my own music and groups."

❖ **Jenny Beer** Development Administrator

Makeover for the Technical Theatre Programme

Introducing the BA(Hons) Technical Theatre Arts

The Guildhall's Technical Theatre Programme has always been amongst the leading programmes of its kind in the country, but a constantly changing industry needs a responsive programme which can keep pace.

The current course model employs a broad-based curriculum in the first year with increasing specialisation in the second and third year. Most of the formal teaching is in the first year where students are split into three groups and rotate through the various disciplines. Lecturers are doubling as technicians, therefore their availability is limited by the amount of time they are required to work on productions; they have limited time for reflection, preparation and improvement.

Whilst the broad-based model is rightly popular it presents enormous challenges in forward planning as the choice of production allocations in second and third year rests with the students. Inevitably in these circumstances not all production roles are covered by students and frequently these roles are

either left vacant (leading to increased work load for staff and students) or additional help is bought in on an ad-hoc basis at additional (and unpredictable) cost to the school.

Very few courses of any quality retain the broad-based approach and this reflects the increasing complexity in the theatre industry which puts ever greater demands on each area of technical theatre. In order to keep pace with emerging theatre technology the Programme must become more flexible and able to adapt and respond appropriately.

Our challenge has been to find a model that retains the obvious benefits of a broad-based course whilst allowing sufficient flexibility to be able to introduce new areas of study; the development of Milton Court will bring additional demands and opportunities to Technical Theatre with the addition of two new theatres and many improved facilities including, for example, a fully automated flying system and a TV studio; in the present model we would simply have no time to train students in their use.



Our solution has been to review the first year of the Programme. Students are now selecting one of three pathways, each with a different emphasis: Design Realisation (Scenic Construction, Props and Scene Painting), Stage & Costume Management or Theatre Technology (Sound, Lighting and Stage



Technology). During the first year they will be able to take short courses in areas covered by the other two pathways and will then continue to study one of these areas as a Minor in year two. They can continue with their minor study into their third year if they wish. As you can see the second and third year structure therefore remains largely unchanged.

We're very excited about the new structure and the opportunities it will give staff and students to explore subjects in greater depth and to keep abreast



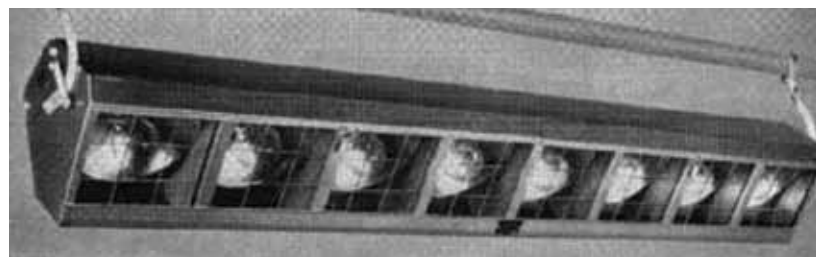
of developing technologies. At the same time we're increasing student and staff numbers so that we can begin to develop stronger links with the Music Department and exploit the huge opportunities in Orchestral Management, Concert Lighting and the like. Plans are in place to introduce Postgraduate Diplomas in Costume Supervision, Production Management, Events Management, Lighting Design, Sound Design and Projection Design. When Milton Court opens in 2013 the Technical Theatre Arts

programme will be operating across three superb in-house venues, a new TV studio and three new teaching spaces specifically for our students, including a computer lab with 24 workstations.

The future is looking great for the Programme, which henceforth will be known as the BA(Hons) Technical Theatre Arts.

For more information and a detailed look at the course structure have a look at the website. www.gsmd.ac.uk/technical_theatre

❖ **Ben Sumner** Director of Technical Theatre



Our Lights are on Broadway!

Multi-award winning lighting designer, Neil Austin (SMTT 1992) needed a set of period lights for the Donmar Warehouse production of *RED*, a new play by John Logan which starred Guildhall graduate Alfred Molina (Acting 1975) as Mark Rothko.

Fortunately the School had just what he was looking for: a set of "2 period S batten light fittings" (see picture). These 6 foot long batten lights are almost certainly original equipment from the old building in John Carpenter Street. After a successful run at the Donmar, this production, and our lights, have now transferred to the John Golden Theatre in New York for a 16 week run.

❖ **Steve Huttly** Chief Electrician

Dramatis personae

We are pleased to announce the following new staff appointments:



Christian Burgess, Director of Drama

Following the retirement of Sue Thornton this summer, Christian Burgess will take up the post of Director of Drama overseeing both the Acting and Technical Theatre Departments. An alumnus of the Acting Department himself, Christian has a strong interest in collaboration across the disciplines, and has led many initiatives to bring the School's acting and music students together both inside and outside of their curriculum.



Ben Sumner, Director of Technical Theatre

Ben first came to teach at the Guildhall in 1987. In 1990 he became Senior Lecturer in Technical Management at the Hong Kong Academy for Performing Arts, and in 2002 he was finally persuaded to leave to accept the post of Programme Director (Production, Design and Arts Management) at the Western Australian Academy of Performing Arts. In the summer of 2007 Ben finally came home to the Guildhall School.



Armin Zanner, Deputy Head of Vocal Studies

Armin has taught German Language and Diction at the Guildhall School since 2001 and also teaches 'Contemporary Specialism' for singers as well as classes on the performance, poetry and history of Song. He is a Music Studies Tutor and Masters-level Mentor and a member of the School's team at the international Polifonia Innovative Conservatoire seminars. He was appointed Deputy in September 2009.

2009 Fellowships

Each year the Guildhall School Board of Governors confers fellowships on a small number of professionals from the Arts industries at our Graduation Day ceremony, in recognition of services to the School, services to the industry or for extraordinary achievements in their chosen career.

If an honorand is unable to attend Graduation, a smaller more informal conferral can be arranged separately.



(From left to right) Wyn Jones, Sue Thornton, Sir Nicholas Hytner, Patsy Rodenburg and Christian Burgess



(Clockwise from back left) Martin Lloyd-Evans, Richard Baker, Luca Biagiotti, Bob Boas, Catherine Bott, Catherine McGuinness, Barry Ife, George Benjamin at Graduation

In 2009 the Board made Richard Baker, Catherine Bott and Martin Lloyd-Evans Fellows of the Guildhall School, while George Benjamin, Luca Biagiotti, Bob Boas, Julian Bream, Richard Goode, Sir Nicholas Hytner and Catherine McGuinness were all made Honorary Fellows of the Guildhall School.

Junior Guildhall Percussion Department News



The Junior Guildhall Percussion Department is celebrating after three competition successes. Ben Clarke has won the 2010 Mike Dolbear Young Drummer of the Year Award. This national competition has been won by Junior Guildhall Students for the second year running with Ben

following in the footsteps of Richard Rayner who won the 2009 competition. To complete the hat-trick Daniel Marks won first prize in the Junior Guildhall Lutine Prize 2009. The Lutine Prize is Junior Guildhall's premier competition for instrumentalists and Daniel won a £1,000 prize and will be performing a concerto with the Junior Guildhall Symphony Orchestra in July as part of his prize.

February saw the second Junior Guildhall Tuned Percussion competition being held at the school. The competition was conceived by Rob Farrer and the former distributor for Mike Balter Mallets in the UK. They were looking for a way to promote tuned percussion through Mike Balter and decided that running a competition for all levels of playing would be a good way to get people performing and also increase awareness of the instruments.



The first competition was held in February 2009 and was sponsored by Royal Opera House Education and Mike Balter. It was held again in February of this year, once more with the help of ROH Education and Mike Balter, but this time with the added sponsorship of Music For Youth and Southern Percussion who have taken

over the distribution of Mike Balter Mallets in the UK and who also administered the competition. The winners' prizes included a Masterclass/Performance at the Royal Opera House, a performance at a Music for Youth Event, Vouchers for Southern Percussion and a choice of mallets and an endorsement from Mike Balter Mallets.

The competition has been fortunate enough to have Julian Warburton, Nigel Charman and Olly Cox in various adjudicating roles for the past two competitions.

For further information about Junior Guildhall please contact junior@gsm.d.ac.uk or visit www.gsm.d.ac.uk/juniors

❖ **Alison Mears** Head of Junior Music Courses and
Rob Farrer Percussion Coordinator Junior Guildhall

The Gold Medal

The final of the Gold Medal competition, the highlight of the School's music performance calendar, takes place on **Wednesday 5 May.**

Since its establishment in 1950, the Gold Medal has been the School's most prestigious prize for musicians, open to singers and instrumentalists in alternate years. This year is the turn of the instrumentalists, and the finalists will each perform a concerto with the Guildhall Symphony Orchestra before a packed Barbican Hall and a jury made up of James Gaffigan, Nicholas Matthias, Tom Service, Jonathan Vaughan and Peter Stark.

The programme for this year's final is:

Diana Ionescu • Schumann *Piano Concerto in A minor*

Martyna Jatkauskaitė • Prokofiev *Piano Concerto No. 3*

Brian O'Kane • Elgar *Cello Concerto*

The winner receives a Gold Medal and a gala dinner will be held in their honour on **Tuesday 18 May** at the **Apothecaries Hall**.

To celebrate the start of ground works on the site of the School's development at the eastern end of Silk Street, this year there will also be a screening of a short film chronicling the demolition of the old Milton Court building, as an update about this exciting project.

Tickets for the final are available through the Barbican Box Office on 020 7638 8891 (www.barbican.org.uk). For further information about the Gold Medal Dinner contact Jenny Beer in the Development Office (jenny.beer@gsm.ac.uk, 020 7382 7179).



Silk Street Award

Elena Sancho Pereg is the recipient of the 2009/10 Silk Street Award. The Award, now in its 10th anniversary year, is held by a singer in the second year of the opera course and is supported by a large number of individual donors.

Elena writes, "Since my training started I've improved so considerably in my singing and acting skills that I've been able to cope with demanding roles such as Fanny (*La cambiale di matrimonio*), Queen of England (*L'assedio di Calais*) and L'Ensoleillad (*Chérubin*).

The Opera Course is a unique opportunity for me to show my abilities in front of renowned companies and agents; some of them are already getting in touch with me. None of this would have been possible if I were not properly trained. Thank you very much for supporting me. You can be sure all your money is being responsibly invested."

Elena and Sophie Junker, the 2010/11 recipient, will perform in the Silk Street Recital on Wednesday 28 April 2010 at 7pm in the Music Hall, Guildhall School. For further information, to make a donation in support of the Silk Street Award for 2010/11 or to reserve a seat, please contact the Development Office on development@gsm.ac.uk or 020 7382 2366.



❖ **Joanna Newell** Development Officer

The Guildhall 1880 Society



Over the past six months, the Guildhall School has been the beneficiary of a number of generous legacy gifts from former students, governors and friends. These gifts (details below) will have a significant impact on the day-to-day life and professional training of future generations of young musicians, actors and theatre technicians at the School.

Many legacy gifts are planned in support of our Scholarships Fund, often by former students remembering how they benefited from the vital financial support of long-standing awards during their studies with us. An increasing number of legacies, however, are planned in such a way that we are able to direct them towards our most pressing needs, whether these are the provision and refurbishment of facilities and spaces, performances, collections, or other opportunities that will benefit our students.

Leaving a legacy to the Guildhall School is a strong commitment by which you can positively influence our future excellence and plans and make a lasting difference. Often we learn about such generous commitments only when gifts are ultimately received and do not have the opportunity to thank people personally for their donations. As a result, this year the School is launching **The Guildhall 1880 Society** as a means of honouring and thanking individuals who have made provision for the School in their wills with a legacy gift, all of whom will become full members of the Society.

The Guildhall 1880 Society commemorates the year in which the School was founded by the City of London Corporation. Since that time, the School has far exceeded the expectations of its original founders and our alumni have become key figures in the performing arts worldwide. Much of this development would not have been possible without

the help of generous gifts from benefactors, many of whom left legacy gifts in support of the School.

Each year we will invite all members of the Society to a lunch or other special event, giving them the opportunity to meet some of our talented students, to hear about the School's recent artistic successes and to find out more about our plans for the future. Although it is not expected that all members will be able to attend this annual event, we hope that at some point each year they will be able to attend one of our performances as a way of keeping involved.

By way of acknowledgement, the names of Society Members will appear in the School's annual donors' book and will be listed in a small number of performance programmes each year. However, we do understand that some legacy donors will wish to keep their plans confidential and we will of course respect their wishes in this regard.

The School's Development Office is happy to answer in confidence any questions you may have about making a legacy gift in support of the Guildhall School of Music & Drama and how a gift might be used to reflect your wishes and aspirations. If you have already made provision for the Guildhall School in your will, then do let us know so that we are able to welcome you to membership of The Guildhall 1880 Society and thank you for your generosity on behalf of our students.

Further information from Duncan Barker, Head of Development, on duncan.barker@gsmd.ac.uk or 020 7382 2313.

The Guildhall School is grateful to the following legacy donors whose gifts have been received in the past six months:

- **Ewen Balfour**, former Governor of the Guildhall School and Trustee of the Guildhall School Trust
- **Doris Martin Cuckow**
- **Leigh Hudson**, former acting professor at the Guildhall School
- **Thomas C Osborn**, in memory of his wife Rosaleen Mcfie Osborn, alumna of the Guildhall School and singer
- **Margaret and David Phillips**
- **Ivy Sharp**, former Governor and Chairman of the Guildhall School and member of the City of London's Court of Common Council
- **Sydney Vale**, composer and alumnus of the Guildhall School

❖ **Duncan Barker** Head of Development

Taking a new direction

Having recently taken over as Artistic Director of Sheffield Theatres, award-winning actor/director Daniel Evans (Acting 1994) tells Rachel Dyson about his new job and how he is applying the skills and techniques he learned at Guildhall to his latest role.



How would you describe your time as a student at Guildhall?

For the first year or so, I was quite unhappy. I had moved from South Wales to London, I was the youngest in my year and was dealing with homesickness and an intense, all-consuming training! However, once the second year kicked in, I had a ball. It was invigorating, scary at times and always challenging and fulfilling.

What is your strongest memory of Guildhall?

I have two very strong memories. The first is sitting in Patsy Rodenburg's Shakespeare classes in the second year. These were in small groups (maybe around 5/6 people) and the work Patsy got out of the students was extraordinary. You could see people come on leaps and bounds in front of your eyes, hoping that the same was true of yourself!

The other memory is working with the late Vassily Skorik on Ibsen. Vassily (a great Russian teacher) blew us all away with his controversial and spiritual

approach to acting. I remember playing Tesman in Hedda Gabler and Vassily asking me to wiggle my hips!

Is there anything you wish you had learnt here that wasn't covered in the course?

The great thing about the Guildhall course is that it's eclectic. Consequently, you leave the school with a very broad knowledge. During my time at the school, there wasn't much emphasis on Alexander Technique – and I wasn't very good at it! I could never quieten my mind. So, after I left, I took a course in it – and was still terrible at it! It's something that requires regular practice.

What first made you interested in directing?

I'd always gone to the theatre from a very young age and had always thought about the entire play, the entire evening. Having worked as an actor for 15 or so years, I became aware that I was craving more input on the creative process. I wanted to exert some control on the whole piece! So, I started directing readings and workshops before writing to the Young Vic, asking for space.

What made you apply for the job at Sheffield?

I came back from performing in *Sunday In The Park With George* on Broadway and really didn't know what I wanted to do with my life. I'd been working away, going from job to job, doing new work, classical work, film, tv,

musical theatre (I've been very lucky in my career) but somehow felt a bit lost. At times, I felt that I wanted to do something else completely. Then a friend mentioned to me that the post was being advertised. I'd always wanted to run a building and I'd had very happy times working at the Crucible as an actor. So, I decided to apply.

How have you found it so far?

Well, it's definitely the busiest I've ever been in my life. It's full on. The hours are ridiculous. I've never had to juggle so many things in my head at one time. However, I've never been so stimulated either. It's hugely fulfilling. I've learned so much already and I know there's a whole lot more to learn. I feel very privileged and proud.

I became aware that I was craving more input on the creative process. I wanted to exert some control on the whole piece!



Have you drawn on any aspects of your Guildhall training that have particularly helped in your new role?

Well, Kenneth Rea taught us a wonderful mantra that great acting involved a kind of warmth and generosity. That has been in my head ever since Ken said it to us first. I try to deal with everyone warmly and generously – even while making tough decisions. There's no doubt that Wendy Allnutt's belief in free, relaxed movement has helped. I find I'm sitting behind a desk for hours at a time. So, it's good for me to stretch out and release my neck every now and then! Then, there's those Shakespeare lessons with Patsy (again), where you learn about standing up and making cogent, rhetorical speeches. It's all there somewhere!



Certain Young Men

You directed *Certain Young Men* here in 2007 and a Peter Gill double-bill at the Young Vic. Are you already planning your first Peter Gill play at Sheffield? If so, which one will it be?

Well, the Crucible held a Peter Gill season not so long ago (during Michael Grandage's tenure), so I'm afraid a lot of the plays have been done here. I loved working on *Certain Young Men* with the students and I hope someday to revive the play. So, maybe it'll be that one! I was once in a Peter Gill play at the National called *Cardiff East*. It's a great play for a huge cast. So, that's another contender.

How did you find coming back to the School as a director? Were you more nervous than you would be elsewhere or more comfortable?

I was quite nervous. It's strange sitting in the staff room with your ex-teachers at first. But then, everyone is so supportive and the work ethic among the students is terrific, so you just get on with it. I guess I was more comfortable coming back to Guildhall. It's always held a very special and

specific place in my heart, so it felt very gratifying.

You are the third actor/artistic director in a row at Sheffield. This seems to be a winning formula. Why do you think that is?

This isn't just true of Sheffield, of course. The best directors I've worked with have all been actors (Peter Gill, Richard Wilson, Michael Grandage, for example). I'm appointed by the board, so you should ask them! But I think the board were anxious to put art at the heart of the organisation. It's important to them that the theatre is run by an artistic person – and why shouldn't that be an actor/director? It means that, when actors come to Sheffield, I know it's important to give them a good time. Seeing actors in plays is the reason we exist.

We were very pleased to notice that you have two recent graduates in your first cast (Brodie Bass and Susannah Fielding)! Over the course of your career have you noticed anything distinctive about Guildhall graduates and what they are like to work with?

I'm thrilled that Brodie is making his professional stage debut with us at the Crucible. Both Susie and Brodie have similar qualities – and these qualities are common (I think) and unique to Guildhall students. They care passionately about the work. They work hard. They are open (as people and actors). They are flexible to all kinds of suggestions/methods. Their bodies and voices are free. They're warm and generous!

What advice would you give to someone leaving drama school this year?

- See as much theatre as you can afford.
- Read all kinds of plays.
- Make it a part of your job to gather information about the current theatre scene (e.g. know what's happening where and when, who's directing what, who's running what, etc.)
- Be patient. Don't expect too much too soon.
- Try not to compare your own situation with your fellow-graduates. Your time will come.

Guildhall School Events Podcast

The School's first ever podcast launched last autumn, a series of downloadable interviews on the website. It offers a unique opportunity to listen to informal chats with some of the visiting directors, designers, and musicians who work at the School and find out what they're working on, how they prepare, and what's special about being part of a Guildhall School performance.

So far on the Guildhall School Events Podcast we've heard:

- Martin Hathaway, John Kenny and Martin Roscoe on their Faculty Artist recitals
- Christian Burgess, Wyn Jones, Douglas Rintoul and Roberto Romei on directing drama productions
- Opera director Alessandro Talevi on *L'assedio di Calais* and opera designer Bridget Kimak on *Chérubin*

All of these interviews are available to stream or download at www.gsmd.ac.uk/audio, and you can also subscribe to the podcast via iTunes – let us know what you think!

Coming up, we're planning to talk to this year's Gold Medal finalists about being part of the School's most prestigious competition, and we're also hoping to grab interviews with some of the creative teams from the summer term opera and drama productions.

Join us on Facebook & Twitter

Now there are even more ways to keep up with all things Guildhall!



We have two Facebook Pages: Guildhall School

Alumni, which is aimed at our alumni community (former students, staff and honorands) and Guildhall School of Music & Drama, for current and prospective students and public audiences. On these pages you will find events information, brief news items and links to related websites and articles about us.



If you prefer, you can now follow us on Twitter (under the profile name @guildhallschool) to get short sharp tweets about what is happening in and around the School as it happens. Our Twitter account also has two lists, of our tweeting 'alumni' and 'students', that you can follow to see what they have to say. (If you're a current or former student on Twitter and want to be added to a list, send us a tweet to @guildhallschool.)

RE:Connect – Celebrating 25 years of groundbreaking work

In 1984, the undergraduate pilot of Music Performance and Communications Skills began at the Guildhall School. Over the last 25 years this work has evolved through several incarnations, including Performance and Communication Skills, Guildhall Ensemble and Continuing Professional Development, into the current (Queen's Anniversary Prize-winning) Connect, Professional Development and Leadership programmes.

To mark this anniversary and celebrate the extraordinary progress that has been made in this time, the School held an informal reception for students and staff, past and present, who have been directly involved in this work, along with key individuals from the wider field who have influenced the School's work in this area over the last 25 years. We were delighted to welcome back around 100 guests, some of whom had travelled from as far away as Belgium and Norway.

Peters Renshaw and Wiegold, the original course leaders, and Sean Gregory, Director of Creative Learning for both the Guildhall School and the Barbican, all spoke briefly; outlining the importance of this work within the School and the wider musical landscape, how we got to this stage and how this work might be developed in the future. The speeches were followed by a performance by the current Leadership students, led by tutor Paul Griffiths, which was devised especially for the occasion and then guests were free to catch up with old friends and colleagues and meet new ones.



Iain Burnside on 'Lads'

Lads in their Hundreds was a sequence of songs and poems on the theme of war, performed by ten singers and three pianists under the direction of Iain Burnside. Iain is about to take the show on tour with a new cast and a new creative team. Professor Barry Ife asked him about what he and the students have learned from the project and what he might do differently next time.

Barry: What kinds of questions do you set out to answer when you go from two and a half minute songs to an 80-minute sequence?

Iain: I'm trying to build something which has a distinctive coherence. There is this whole genre of the song cycle, and it has very distinguished examples, but it's also very limited as a concert experience. In a sense we're trying to just put on a 'show'.

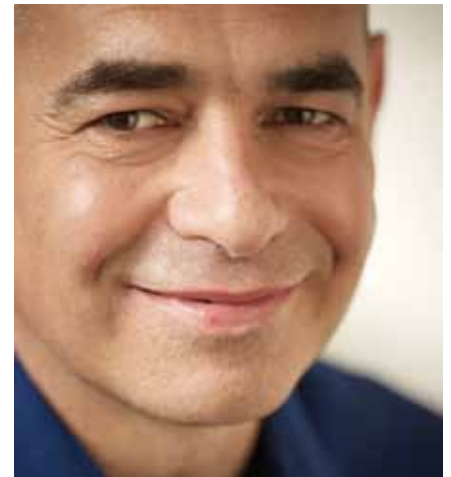
Barry: Do you try and create resonances that the composers didn't know were possible?

Iain: We are creating a narrative that the composer couldn't have had any inkling of, and I am sure that some of them would hate! I'm very interested in the shapes you can make and the ways of teasing the ear, never mind the eye. Sometimes you can lead an audience in a certain way, and then bring them up short with surprise.

A dear friend of mine made the acute point that the art of programme arranging is parallel to the art of garden design. You don't want too many clumps together, nor too many spikes. It is about harmony versus contrast, and how you punctuate.

A while back I saw Edward Rushton, who composed the two most contemporary pieces in the Abu Graib segment of the show, and I warned him that we do terrible things to his songs. He said, 'I think that's marvellous, and I'm thrilled to hear that they have some life.'

Barry: After one of the performances last year a woman told me that she had gone out to dinner that evening with three other colleagues, and they had spent the whole evening discussing the show. What they found particularly shocking, in a positive sense, was that here were works of



art, as it were, being brought almost brutally in contact with the real world.

Iain: And you don't get that in many Lied recitals!

Now educationally: are we liberating our students to think that's all fair game, or are we creating Frankenstein's monster? I'll be very interested to see what effect this has in ten years' time, when our lads and lasses are singing at the Wigmore Hall.

Barry: *Lads* is the fourth of these projects that you have done with us. What do you think you learned from those earlier projects that we've seen bear fruit in *Lads*?

Iain: I think I'm clearer about material that might or might not work. I've learnt to be more daring in some areas and more conservative in others. Three or four years ago, I wouldn't have thought about a Charles Ives song, 'Yes, at the end someone's going to break ranks and start beating up an Iraqi', and so the idea of playing against the music is something I've got more and more interested in.

Barry: What do you think the students think they've learned from this project?

Iain: I would be very interested if you asked them that. I suppose it boils down to some sense of freedom, of marrying the physical with the emotional with the vocal.

A lot of it is teamwork. Since they've been at Guildhall, of necessity their work is individual; they've never done something on this scale, where they're



all on stage the whole time. They have to interact and multi-task and be collaborative with one another.

Also, when they perform, they're mostly performing very short pieces. Here they're sustaining something for over an hour. We take them a bit out of their comfort zones and we throw things at them late in rehearsals. Whatever element of the music profession they go into, I think that's very good training.



Barry: What's likely to be different this time round?

Iain: I want to revisit the torture thing. I think it was a mistake to go quite as literal as we did, and I think less can be more there. I like the girls singing at the end, but the Wilfred Owen poem was wrong. I think that should be a little more interactive.

Barry: Waltzing Matilda was quite remarkable, because it's a long piece actually isn't it? And sustaining unaccompanied vocals for that length of time was a considerable achievement...

Iain: Tom Kennedy did very well. That was a big opportunity there and he grabbed it with both hands. Doing that in rehearsal is completely different from doing an hour and five minutes all singing, all dancing, and then suddenly you're on. I think we have to establish that whole tableau a bit more before Waltzing Matilda, because we're not in Abu Graib anymore. Where are we? I think a lot of it is about proportion.

❖ **Barry Ife** Principal

Student Affairs has Evolved!

Following a review in Summer 2009, Student Services became Student Affairs. As part of the Review some newly evolved roles have come about to ensure students continue to receive high quality support and an excellent service. We are a multi-disciplinary team of professionals and five key roles have been established to underpin and strengthen the service. Student Affairs works in partnership with administrative and academic staff to ensure a joined-up support for students and to enable them to stay on-course.

The core team includes Head of Student Affairs, Student Life Officer, Study Skills and Disability Services Co-ordinator, Health and Welfare Manager and Administrative Advisor.

Student Affairs is committed to the general well-being of the students and in helping them fulfil their potential during their time at the School. It provides a supportive environment to assist students in making the most of their student life and offers a valued and comprehensive range of support services designed to meet their academic and welfare needs. Services include provision of counselling support, health and welfare advice, physiotherapy and other complementary therapies, disability support, including learning support for dyslexic students, English for speakers of other languages, financial advice, accommodation and international student support.

The new Student Affairs department is looking forward to working with students and staff to continue to contribute to the School's strengths and achievements, ensuring we give students the highest quality support, commensurate with our status as a world-class conservatoire.

❖ **Sue Cowan** Head of Student Affairs

Farewell to...



On 18 January the School bid farewell to Diana Altman, Head of Student Affairs, after over 30 years of service at the School. In a retirement party held in Sundial Court Music Room, colleagues and friends gathered to hear a speech by Nick Barwick and Natalie Collins, counsellors who had worked with Diana for a number of years, followed by a speech by Diana herself. Her leaving gift, presented by the Principal, was a top-of-the-range Samsonite suitcase, to take on her travels around the globe that she has planned for later this year. We wish Diana all the best and know that she'll be popping back for performances from her home based in the Barbican!

Alumni Pages

Over to You Reunions Class Notes

Welcome back!

We have been delighted to welcome a number of alumni back into the School in recent months



Rhys Meirion (Opera 1999) came in to film a section of *3LLE*, an Apollo TV series profiling prominent Welsh public figures by revisiting three places that had a major impact on their lives. The programme is due to go to air in May 2010.

Dominic West (Acting 1995) came in to do a 'Question & Answer' session with Kenneth Rae and all the current Acting students. With a career encompassing classical drama at the National Theatre, *The Wire* in Baltimore and six months touring the world with circus act De La Guarda, there was plenty to discuss.



Debbie Wiseman (Composition/Piano 1984) gave a presentation about her work showing examples illustrating the vital role of music in films and some of the techniques she employs as a film score writer.

Hope, Despair, Vodka and Filtered Alumni at the Lyric Hammersmith



Three Sisters at the Lyric Hammersmith this spring (followed by a UK tour) was a Guildhall Alumni-fest!

A joint production by the Lyric Hammersmith and Filter (a theatre collective led by Ferdy Roberts, Ollie Dimsdale and Tim Philips), music was composed by Chris Branch, Rachel Tyson was producer for the Lyric, Ollie Dimsdale was co-director with Sean Holmes and the cast included graduates Paul Woodson, Ferdy Roberts (also an Artistic Associate at the Lyric Hammersmith), Jonathan Broadbent and Gemma Saunders.

As part of the production Rachel Tyson, one of a team of four producers at the Lyric, worked with Filter to develop a new audiences engagement programme, produce a dedicated website, interactive festival, blog and broadcasts of rehearsals and interview footage.

Rachel described it as "A really nice expanse of talent on a very successful production, graduates from across generations and specialism working together, reminiscing over Sundial Court, The Basement, San Minato (for the actors) and sunbathing by the lake!"

If you missed *Three Sisters*, your next chance to see a Filter production is in May this year, when they will be reviving their production of *Twelfth Night* at the Tricycle Theatre, the music for which was written by Tom Haines (yes, another Guildhall alumnus!). Filter Theatre was established in 2002. In the same year they won the Deutsche Bank Pyramid Award.

1956 and all that!

The musical of *Tom Sawyer*, which had its first four performances at the Guildhall School in July 1956, is to be staged again in the Cotswolds 54 years later. Originally titled *We're From Missouri* the book, music and lyrics, based on Mark Twain's classic novel, were written by Tom Boyd, an American full-time music-and-drama student at the college in the mid-1950s. Philip Potter, who first sang the role of Tom Sawyer, went on to become a leading tenor with the D'Oyly Carte Opera Company. In 1960 the musical, re-titled *Tom Sawyer*, was presented professionally at Joan Littlewood's Theatre Workshop to favourable reviews in the national press, but after a tour of Southern England, the show was put away in Tom's trunk and forgotten about.

For the past 13 years, Tom Boyd has been a director/librettist for Bel Canto Opera, based in Cheltenham, and it was his colleague, the company's music director William Bell, who urged him to dig out the score and show it to vocal coach Maria Jagusz, who directs a highly successful and talented youth theatre group in Cirencester. Jagusz, a former singing teacher at Guildhall, was enthusiastic about the work and set about mounting a new production which will be presented at the Poulton Village Hall (near Cirencester) on 23 & 24 April (Tickets 01285 851237). Several Guildhall School alumni who were involved in the first student production at the John Carpenter Street theatre will be attending this new staging, including the original director Jessica Taylor (now Segal), a drama student at the time. And, of course, the author/composer, Tom Boyd, who will be watching this third production of his student work together with his wife, children and grandchildren, who scarcely knew it existed.

❖ **Tom Boyd** Singing & Drama 1956



40 Years On...

Acting Class of 1969 – a personal memory



I can remember my first day at Guildhall in September 1967 so vividly – forty nervous would-be actors gathered in the auditorium to be welcomed by Eric Capon and the staff. From memory, all of us girls had long hair. At some point during our first week, I had mine cut short – and so it stayed for the next fifteen years. The process of self-discovery had begun! Movement classes were seriously alarming! Meeting Andrew Rolla for the first time, with sinking heart I realised that:

- A** I would be at a distinct disadvantage having never done ballet!
- B** I was not designed to bend myself in half in any direction.
- C** I was unlikely ever to achieve light footedness or flexibility.

I was proved right on all counts! Thankfully I fared better in voice and acting classes and it was complete joy being where I wanted to be, doing what I wanted to do alongside a group of friendly, sociable, and equally passionate fellow students. We were under no illusions, if we didn't come up to scratch we would

be out! This was no idle threat – our numbers were somewhat diminished after the summer break.

Year Two was much more competitive. Alongside student productions our final shows included *Troilus and Cressida*, *The Plough and the Stars*, *Antigone*, *Black Comedy* and *Heartbreak House*, which toured to the Kenton Theatre and got us all our provisional Equity Cards – and that was it! It is a credit to our training that so many still work in this difficult profession, but whatever our careers, our time at Guildhall was a wonderful preparation for life. It taught us to trust our instincts, to be great communicators, to be adaptable and imaginative, to have ambition, courage and tenacity.

Apart from four people with whom my path has crossed in the intervening years, my next meeting with the class of '69 was at Silk Street forty years later! Sadly two colleagues, Adam Kurakin and Geoffrey Davion are no longer with us, others just couldn't be traced and some were unavailable on the day, but the lack of numbers did nothing to dim the wonder and joy of our reunion.

On the day itself, I travelled from Derby with Charlotte West-Oram (who had been on the Teacher's course). It was a marathon journey but it was worth every minute. The conversation flowed and it was truly as though we had been together only yesterday. Sure we have got older/greyer/plumper/more wrinkled with the years – but we are still an incredibly vibrant group of people – it is difficult to believe that most of us have our bus passes! It is extraordinary the things I remember after forty years, like the brand of mascara that Angie Phillips always wore! Mannerisms that I had totally forgotten, an individual laugh, the gestures, the tone of voice, a facial expression – we haven't really changed at all. Even more remarkable is the number still earning a living in the business that we trained for all those years ago.

Thank you to all my fellow students for making it such a wonderful two years as well as such a wonderful reunion. Thanks especially to Mike for having the idea and for working so hard; to Anne for organising food; to Siôn for bringing Rona Laurie (now over 90) who had taught us Choral Speech; to Rachel and PJ for all their help and to current students Rachel and Joshua who looked after us so well. Next time we gather I hope that more of the class of '67-'69 will be there. I believe plans are already afoot for a more informal gathering next year! Perhaps we should also start planning for a 45 year reunion at Silk Street in 2014?

❖ **Helen Lloyd** Speech & Drama Performers' 1969

Rona Laurie's 'resumé'

When I came down from University with an Honours Degree in English Literature I had no intention of becoming a teacher. I had been set on a stage career since the age of eight and now was about to begin my first term at RADA.



After eight months in weekly repertory (an ordeal by fire), ten years touring in the provinces and four in the West End, I was offered a job at the Guildhall:-

"I am writing to inform you that, at a recent meeting of the Music Committee of the Corporation of London, your appointment as Professor of English Literature was confirmed at a rate of one guinea for each class".

I spent the next forty-five years at the Guildhall; as a tutor to the actors and teachers, becoming Head of Drama in Education and of the postgraduate course in Elizabethan & Jacobean Theatre and finally Director of an evening course for part-time students designed to prepare them for the LGSM Diploma. I particularly enjoyed my choral speaking class with first year actors. Art Malik, Alfred Molina, Adrian Shergold and Ian Judge were outstanding students.

I retired in 2005 but at the age of ninety-three am still working as a drama coach and I am about to have my autobiography published, *My War Years in London: Diary of an Actress*. It ends with a quotation from Geoffrey Chaucer, "The lyf so short, the craft so long to lerne".

❖ **Rona Laurie**

Correction to p.11 of the Autumn/Winter 2009 issue

The actors who received Special Commendations in the 2009 Michael Bryant Award final were Graham Butler and Lois Jones. Apologies to Graham for the misprint and congratulations again for an outstanding performance.

Recent

4 October 2009

Drama Performers' Class of 1969

27 November 2009

RE:Connect, 25th Anniversary

23 February 2010

Annual New York Reunion



25 April 2010

GGSM Classes of 1983 and 1982

Coming up

July 2010

GGSM Class of 1980, 30th Anniversary

6 July 2010

Recent Grads reunion (Acting & Technical Theatre)

17 July 2010

AGSM Singers Class of 1972

10 October 2010

GGSM Class of 1970, 40th Anniversary

28 November 2010

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

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.

Note: Classes are listed by graduating year.

New Musical to help ongoing recovery in Cambodia

After ten years in development, excerpts from the new musical "Winds of Angkor" by Guildhall composer Sarah O'Brien have been released for the first time. Songs and behind-the-scenes footage can be previewed at www.youtube.com/windsofangkor.



Set in contemporary Cambodia, with flashbacks to the Khmer Rouge regime of the late 1970s, the story chronicles a forbidden love affair between prisoners of the Khmer Rouge, and its impact on a Western journalist who falls in love with a survivor of the regime.

Jean-Baptiste Phou and Amara Chhin-Lawrence play the spirits of 'Chan' and 'Sopheap', a young couple accused of spying for the CIA, who were interrogated and tortured at Phnom Penh's notorious secret prison at Tuol Sleng, before being executed at Cambodia's Killing Fields. The discovery of the prisoners' letters motivates Western journalist Alex Morgan aided by survivor Mai Ambault to investigate the truth behind their fate and find new meaning in the aftermath of Cambodia's genocide.



Fragments of the actual letters exchanged between the prisoners were discovered in Tuol Sleng (S-21) archives and became the inspiration for the musical after they were featured in a British

newspaper in the late 1990s. Over the next ten years Sarah visited Cambodia several times to research the piece. She met with survivors of the regime, and visited places depicted in the story including the notorious secret prison and the Killing Fields outside Phnom Penh.

The symphonic score for Winds of Angkor features both contemporary and traditional elements. Plans to stage a full production in Cambodia and major cities internationally are currently under discussion. Profits will benefit ongoing recovery efforts in Cambodia and Cambodian communities around the world.

www.windsofangkor.com

❖ **Sarah O'Brien** Cello 1991

Music

Marian McPartland (née Turner) (Piano 1938)

Marian McPartland has been made OBE for services to jazz and to aspiring young musicians in the United States in the 2010 New Year Honours list.

Sir George Martin (Piano 1948)



Sir George has finished a long-dormant composition, *The Mission Chorales*, which had its world premiere in Santa

Barbara earlier this year, conducted by the composer himself.

Monya Gilbert (Violin 1959)



Guildhall School alumna and supporter Monya Gilbert has been named honorary alumna of Stetson University, Florida.

David Chew (Cello 1974)



David Chew received an OBE in 2009 Birthday Honours list.

The citation, under the Diplomatic Section of the list, read "David Vincent Wilkin Chew, cellist, music teacher and founding director of the Rio International Cello Festival, and for services to music in Brazil."

David has lived in Brazil for 30 years, since his appointment as principal cellist with the Brazil State Orchestra. He founded the Rio festival 15 years ago, which each year sees some of the best string players in the world come together to perform 60 free concerts in 14 days.

Michael Fields (Guitar 1977)



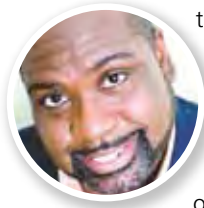
Lutenist Michael Fields is musical director of Sastamala Gregoriana, an early music festival in the heart of the Finnish countryside. He has been involved with the festival since 1997, and directing it since 2006. Under his direction, it has now become one of the major early music events in Scandinavia, attracting top artists from all over Europe. Read more about it at www.sastamalagregoriana.fi/en

Piers Adams (Early Music 1985)

Founded in 1997 and fronted by recorder virtuoso Piers Adams, baroque ensemble Red Priest embark upon a UK wide tour in Spring 2010 with their new programme Johann, I'm Only Dancing. A longtime fan of David Bowie, Piers borrowed the title for Red Priest's latest album from the classic, which perhaps best sums up the group's entirely honourable intentions "John, I'm only dancing – don't get me wrong, she turns me on, but I'm only dancing!"

The tour sees the group return to Cadogan Hall and Cambridge Corn Exchange, which they visited last year as part of the launch tour for the group's own record label, Red Priest Recordings.

Ronald Samm (Voice 1991)



Ronald Samm is thought to be the first black tenor to play the title role in a UK production of Verdi's

Othello with

Birmingham Opera Company.

Conducted by **Stephen**

Barlow (Conducting 1976), the production received widespread critical acclaim, including five star reviews in both *The Times* & *The Guardian*.

Moritz Eggert

(Composition 1993)

In September 2010, Moritz Eggert will take up his new post as Professor of Composition at the Munich Hochschule.

Gabriela Ortiz

(Composition 1993)

Gabriela Ortiz's first opera, *Unicament La Verdad* (Only the Truth), based on a 'narcocorrido' (a popular narrative genre talking about the drug business in Mexico) was premiered in Mexico City in March of this year.

Congratulations



to **Chris Poon** (Junior Guildhall alum) & **Rebecca Wood** (Oboe 1998) on the birth of their first child, Luke, on 12 January 2010.

David Coucheron

(Violin 2008)

The Atlanta Symphony Orchestra has appointed 25-year old David Coucheron as their new Concertmaster. The concertmaster occupies the

first violin chair and is a link between the conductor and musicians. He sets a style of playing for the strings that guides the entire orchestra.

ASO music director Robert Spano, in a prepared statement, said the violinist "impressed us all through this long and detailed search process. It's very exciting to have such a vital and dynamic talent join us."

Anna Devin (Opera 2009)

Daniel Grice (Voice 2005)

Well done to Anna Devin (Opera 2009) & Daniel Grice (Voice 2005), both selected as Royal Opera House Jette Parker Young Artists 2010!

Drama

Rosemary Eaton (née Uffen)

(Stage Management 1984)

I now work as a lecturer in accountancy at the University of Wales, Newport – a far cry from being a stage manager!! I have always found my stage management skills useful and have for the past few years put them to good use by helping to run ENCORE which is a youth orchestra.

Toby Whithouse

(Acting 1991)

Toby Whitehouse has won a Writers Guild Award for best TV drama for BBC3 series *Being Human*.

Lehla Eldridge (Acting 1992)

In 1993 Lehla was awarded a scholarship from The William and Eva Fox Foundation to go and study theatre in South Africa. She returned there to write and illustrate *The South African Illustrated Cookbook* which was published in the UK in April 2010, by Allison & Busby. Lehla travelled the country learning about South African cuisine and collecting recipes from all the different cultures – Cape Malay, Xhosa, Afrikaans, Portuguese and Indian.

Current projects include a series of children's books for 'Books for Kids Africa', an organisation which has been set up to introduce literature to rural communities in Mozambique.



Lehla, who has also produced a book called *The Lovely Book for Wonderful Women*, now lives in South Africa with her three children and her husband and is due to return to the UK this spring.



www.allisonandbusby.com/author/lehla-eldridge

Ewan McGregor

(Acting 1992)

Congratulations to Ewan, who was named a knight of the National Order of Arts and Letters at a ceremony in Paris in January.

Acting grads

Acting grads **Gus Gallagher** (2003) and **Javier Alcina** (2000) played Romeo and Mercutio in a groundbreaking production of *Romeo and Juliet* at the Mercury Theatre Colchester, directed by **Edward Hughes, formerly Lyons**, (1999).

The Mercury Theatre Company united with the Astillero Tango Orchestra and international actors to perform Shakespeare's classic tale of forbidden love. Through the power and passion of the evocative tango, the decline of the lovers was shown not as fate, but an act of orchestration.

Technical Theatre grads

Clare Harper-Lewis (2004) and **Geoff Horsfield** (2003) were married last September, almost 8 years to the day since they became a couple in Clare's first term at the Guildhall!



Technical Theatre grads

Patrick Stanier (2004) and **Dorcas Wood** (2003) both

featured in the Sky Arts documentary *Theatreland*, which went behind-the-scenes at Theatre Royal, Haymarket where they worked on the Sean Matthes production of *Waiting for Godot*.

Liam Bergin (Acting 2008)

Liam has joined the cast of *EastEnders* playing the role of Danny Mitchell.

Nikesh Patel (Acting 2010)

Nikesh has received fantastic notices for his debut professional role in *Disconnect* at the Royal Court:

"In an astonishing debut, Nikesh Patel strikes me as a star in the making" Charles Spencer, *Daily Telegraph*

"Nikesh Patel, in his professional debut, displays astonishing assurance as the glib-tongued Ross who fatally imagines himself an adoptive Chicagoan" Michael Billington, *Guardian*

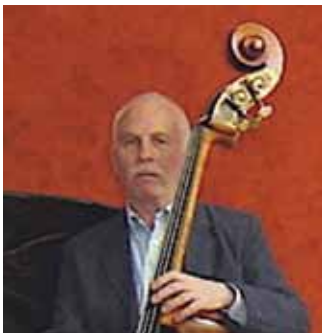
John Bacon 1931-2009

John Bacon, former vocal coach at the Guildhall School, sadly passed away in September 2009. John was a highly valued member of the Opera Course staff for many years. John remembered his time at the Guildhall School very fondly and took great pride in the achievements of his students.

His prestigious career included work with singers at the Royal Opera House (Covent Garden), Chelsea Opera Group and Glyndebourne. A baritone himself, John sang with the Glyndebourne Chorus and gave recitals in the Purcell Room in London. John also worked extensively in Australia as a conductor with Opera Australia and it was here that John conducted the first Australian production of Britten's *The Rape of Lucretia*. Later, John became a member of the music staff at the NSW Conservatorium of Music, Australia (now the Sydney Conservatorium of Music).

We are grateful to John's wife Wendy (an alumna of the Guildhall School), his family and friends for their donations in support of the Guildhall School in memory of John.

Jeff Clyne 1937-2009



Jeff Clyne was a virtuoso bass player. Starting with a short spell as a military bandsman in 1955 he then played with Tony Crombie's Rockets and with Stan Tracey. In 1958, he joined the Jazz Couriers, a group co-led by Tubby Hayes and Ronnie Scott and Britain's answer to Art Blakey's Jazz Messengers. He continued to work with Hayes' various groups for about ten years.

In 1965, he was a member of the Stan Tracey Quartet, which recorded the classic album *Under Milk Wood*. Towards the late 1960s, he worked with Gordon Beck (playing on his influential *Experiments With Pops* album) and Tony Kinsey. He

later took up bass guitar, joining Nucleus at its beginning in 1969. In 1976 he formed Turning Point, a fusion band for which he composed much of the music and which recorded two acclaimed albums, *Creatures Of The Night* and *Silent Promise*.

Jeff was co-director of the Wavendon Summer Jazz Course, and professor of bass for both the Guildhall School and the Royal Academy of Music jazz. He was an inspiration to generations of jazz musicians and was a highly respected figure in the School's jazz community.

John Dankworth 1927-2010



The death of Sir John Dankworth in February 2010 is a great loss to the music world. An extraordinary jazz musician, composer, arranger and conductor, who was playing and producing new music into his last years, he was an inspiration to generations of musicians throughout the world and a great supporter of music education.

Sir John and his wife, Dame Cleo Laine, founded the Wavendon Allmusic Plan at The Stables near their home in Milton Keynes "to provide a centre of musical activity which would break down barriers between music genres and introduce music to as many people as possible regardless of age or social background". Thirty years later they established The Wavendon Foundation which helps both individual young artistes in need of financial aid, and organisations seeking support for music education projects.

Sir John Dankworth was made an Honorary Member of the Guildhall School in 1985. His last visit to the School was in 2006, when he conducted a performance of his famous arrangement of *Three Blind Mice* during a concert celebrating the career of his friend, Sir George Martin.

Wynford Evans 1946-2009



Renowned tenor Wynford Evans graduated from the Guildhall School in 1967, the same year that he won the School's most prestigious prize, the Gold Medal.

Wynford went on to become one of Britain's leading tenors, appearing with all the major choirs and orchestras in the UK as well as in major Festivals worldwide.

He combined a very successful singing career with a certain amount of private singing teaching, with students of all ages. His involvement with Royal Holloway and Bedford New College began in 1989 and in 1980 he began giving masterclasses in various countries – UK (Charterhouse etc), Italy, Finland, Poland, Germany, France, Australia, USA.

His wife Judith said, "Although he has done some amazing concerts, he would probably say his highlight was his concert at Cardiff Arms Park in 1993. He performed alongside Shirley Bassey as a soloist, in front of a 10,000-strong choir and a crowd of 35,000."

Wynford Evans is survived by his wife Judith, son Geraint, daughter Eryl and seven grandchildren.

Ivy Sharp 1926-2009



Ivy Sharp, a long-time supporter of the School and former Governor, lost her battle against cancer on 15 August 2009.

Ivy had been an inspiration to many people throughout her life. She ran her own trade magazine, *Fur Review*, from 1963 until 1989 and was on the City of London's Court of Common Council, representing the Ward of Queenhithe, for 26 years, mostly as its Deputy.

While on the Court she chaired the Billingsgate Market Committee overseeing its move to the Isle of Dogs and was the first woman Deputy Governor of The Honourable Irish Society. Her greatest love, however, was chairing the Music & Drama Committee (subsequently the Board of Governors) for the Guildhall School of Music & Drama from 1997 to 1999.

Throughout this time and until earlier this year, Ivy attended a huge number of performances at the School. She was a tremendous character and will be sorely missed.

Alan Spurge 1945-2009

Alan Spurge worked at the Guildhall School for many years, at both the John Carpenter Street and Barbican buildings, starting as an Audio Visual Assistant and later moving to the Maintenance Department.

Alan became an active member of the Campaign for Real Ale in the late 1970s, going on to become treasurer in 1987 and chairman in 1990, a post he held for ten years. Throughout this time he continued to work in backstage roles: as stage manager for Kent Festival from 1988-2005 and site manager at Gravesend Festival.

Sadly Alan's health deteriorated after a fall in July 2005. In 2006 he moved to a care home in South Darenth, where he died of a stroke in August 2009.

Pamela Weston 1921-2009



Pamela Weston was an outstanding clarinettist and teacher, a renowned researcher and biographer of clarinettists from all over the world.

Pamela was a student at the Guildhall School in the late 1940s, practising for six hours every day. Two years after completing her studies, Pamela returned to the Guildhall as a professor of clarinet and remained here for 17 years until 1969.

Over the next 22 years she combined a thriving teaching practice with a busy and varied performing career. She also wrote biographies of prominent clarinettists and educational guides such as *The Clarinet Teacher's Companion*, and edited music (her *50 Classical Studies* and *50 Melodious Studies* became bestsellers).

In 1991 Pamela contracted myalgic encephalomyelitis (ME), a condition which gradually forced her to withdraw from all musical activities and which ultimately led to her decision to end her life at the Dignitas clinic in Zurich. She wrote in an article for the Sunday Times in September "I wouldn't advise anyone to do what I am doing, but I'm certain it's right for me".

Ruth Wright 1958-2009

Ruth Wright (née Dickins), violinist, studied at Guildhall between 1977 and 1980. She was born into a musical family and both of her parents were actively involved with church and amateur music-making. She began playing the violin at the age of 8 and her first major public performance was as a soloist with the Bexleyheath Music School Orchestra playing the Bach D minor Concerto. After Guildhall, she pursued further studies at the Rolle College of Education in Exmouth before moving to East Anglia to take up a position as a peripatetic violin teacher with Suffolk County Council.

Ruth was absolutely devoted to music-making throughout Suffolk and Norfolk. She was a member of the Waveney Orchestra in Lowestoft, the Wolsey Orchestra in Ipswich, and The Gallery Ensemble and performed with numerous choral society orchestras. She married the composer Christopher Wright in 1993 and gave the first performance of his *Romanza* for Violin and Piano at the British Music Information Centre in October 1990.

As both teacher and musician, Ruth was highly respected and well thought of by both colleagues and pupils alike. Her quiet modest friendliness endeared her to everyone with whom she worked and became involved. She was a highly intelligent, kindly person who was always willing to help others and whose music-making and encouragement will be greatly missed by all who knew her.

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