Spring 2008



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New Guildhall School Building: Plans Approved

We are delighted to announce that the Guildhall School's redevelopment of the site of Milton Court has been granted planning permission by the City of London Corporation.

The decision will enable the provision of additional world-class performance facilities for the Guildhall School of Music & Drama and the project is due to be completed in 2011.

An automated scale model of the building design is on display in the School's Main Foyer.

See inside for full press release

Opera Course wins Queens Anniversary Prize 2007

The Queen's Anniversary Prize has been awarded to the Guildhall School in recognition of the outstanding achievements and work of the Opera Programme over the last two decades.

This is the second consecutive Queen's Anniversary Prize that the School has been awarded, the first in 2005 for its Guildhall Connect programme. The Queen's Anniversary Prize is a national honour recognising outstanding achievement and excellence in UK universities and colleges. The biennial Prizes scheme was set up in 1993 by The Royal Anniversary Trust with the consent of the Queen and the approval of the Prime Minister and all political parties, and the Charity Commission.

Continued on page 2

USA Audition dates announced

The Guildhall School will hold auditions in the USA in April 2008.

The Principal, Professor Barry Ife, along with professors from both the Music and Drama departments of the Guildhall School will travel to the United States in order to audition applicants.

Auditions for actors only will be held in Santa Monica, California on 15th April. Auditions for both musicians and actors will be held in New York City on 18th & 19th April.

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Page 2 **GUILDHALL SCHOOL NEWSLETTER**

Top Stories

Milton Court Redevelopment Press Release

Developer Heron International has been working closely with the City, the Guildhall School and local residents for over a year.

The new school building will house exceptional performance facilities: a 625-seat concert hall, 225-seat training theatre, a studio theatre, and space for teaching, office and support services.

The Guildhall School is pleased that Heron and the City of London Corporation are foundation donors and is preparing to launch a Capital fundraising appeal in support of world-class facilities in the new building.

The estimated cost of this ambitious plan is £70M. The School's capital campaign target is in the region of £13.5M which represents the funding gap after the major contributions by the developer Heron and the City of London.

The proposals also bring forward significant investment to improve the streetscape around the Milton Court site which will enhance the street environment for those who live in, work or visit the new development.

Professor Barry Ife CBE, Principal of the Guildhall School:

"I am delighted at this decision. The Guildhall School can now look forward to an even brighter future and will have world-class facilities to train the most talented of London and Guildhall School of performers for the stage and concert platform."

Gerald Ronson, Chief Executive of **Heron International:**

"Heron International is proud of its reputation for achieving high quality buildings that fit in and serve their communities. The City Music & Drama have been great partners with us in delivering this innovative scheme."

Michael Snyder, Policy Chairman at the City of London:

"This approval now enables the renowned Guildhall School to have facilities that match its vision and talent. The City of London is pleased to be working with Heron which has been a great partner and supporter of the City."

Queens Anniversary Prize for Guildhall Opera Programme

Continued from front page...

Over the past 18 years the Guildhall Opera programme has been developed by the Head of Opera, Clive Timms, and has been described as the most comprehensive and professionally orientated in the UK.

The choice of operas has always been stimulating and adventurous and has frequently been noted as one of the highlights of the city's operatic life. The Guildhall Opera Programme is the City's only resident opera company.

The Guildhall School has developed a reputation for adventurous programming and risk taking. The choice of repertoire is unfailingly innovative and ambitious, frequently extending the boundaries of what has formerly been deemed possible in conservatoires.

The Guildhall recently mounted a production of Richard Strauss' opera Capriccio, a work which to the School's knowledge had never before been attempted by a conservatoire in this country, and furthermore was met with exceptional critical acclaim.

Since 1989, 66 operas by 41 different composers will have been performed by the end of this academic year. This catalogue includes three international collaborations, seven British premieres and one world premiere.

"Opera plays an important part in the life of the Guildhall School and features in the training of students across many disciplines. We are delighted to receive this important prize, which recognises the achievements of all who have contributed to the work of the Opera Department, both as staff and as students, in any way over many years." Clive Timms, Head of Opera.

The School's extraordinary catalogue of Opera Programme Alumni include: Bryn Terfel, Anne Sofie von Otter, Alan Opie, Patricia Rozario, Adrian Dwyer, Rebecca de Pont Davies, Mark Stone, Kim Begley, Claire Rutter and Rhys Meirion, to name but a few.

The Opera Programme also boasts three of the last four Kathleen Ferrier Award winners: Katherine Broderick (2007), Anna Stéphany (2005) and Kate Royal (2004).

Here...

Graduation 2007

At the 2007 graduation ceremony, the Board of Governors continued in the School's tradition of recognising the outstanding achievements of a select few of our former students and members of staff by awarding them Fellowships (FGSM) or Honorary Memberships (HonGSM) of the Guildhall School of Music & Drama.

Daniel Evans (Acting 1994, FGSM), was asked to speak on behalf of those receiving honours.

For those who were unable to attend, an extract of his speech follows:

While I've always been proud of my training and while I use the tools and techniques that I learned every day of my working life, this year I had two experiences that gave me an entirely new perspective on the training.

The first came when I returned to the school in January to direct a play with the third year actors - all of whom are graduating today, many of them are present here. During the first week of rehearsals, it was apparent immediately how brilliantly trained each of the actors were.



Clockwise from back left: Steve Huttly, Debbie Wiseman, Daniel Evans, Chris Lewis, Alistair McGowan, Mark Armitage (on behalf of Marian McPartland), Susan McCulloch, Barry Ife, Catherine McGuinness, Sue Hudson

How open and supported their voices were, how free their bodies, how curious their minds.

The second came when I was asked to sit on the audition panel for prospective candidates for the current first year students. I was sat with many teachers that had taught me during my time at Guildhall and what I found so moving was the care and attention that went into the selection process. Each member of staff discussed the possible candidates with such detail, such passion and such rigour.

What moved me about both experiences was the thought that I too had the honour of going through this process of selection and training – as I'm sure did my fellow honorands with their specific departments. It made me feel how fortunate I was – how fortunate I still am.

Therefore, receiving this honour today is a double honour that means more to me than I can express truly. Suffice it for me to say, on behalf of my fellow honorands, I thank the School for honours past and present.

David Lloyd documentary

In December, a Welsh language production company, Teledu Apollo (Apollo Television), filmed a documentary in the School about the life of Welsh tenor David George Lloyd (Voice 1937), which was presented by another Welsh alumnus, also a tenor, Rhys Meirion (Voice 1999).

David George Lloyd was noted for being one of the first Welsh singers to seek a broader audience beyond Wales, in the concert halls and recording studios of England, Europe and North America.

Lloyd entered the Guildhall School of Music in 1933, having won a scholarship to study singing under Walter Hyde. He won several prestigious prizes at the school, including the Gold Medal in 1937, and then in 1938 took on his first noted role, as Macduff in Verdi's *Macbeth*.

During his lifetime, Lloyd was renowned in opera, oratorio, and in recital, in particular for his performances of Verdi and Mozart.

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Here...

Composer John Adams visits the Guildhall School



John Adams, one of America's most admired composers, visited the Guildhall School of Music & Drama on Monday 22 October to work with students and take part in a public discussion about his music with Professor of Composition, Julian Anderson.

Adams, who was in London for 60th birthday celebration concerts, spent the morning coaching senior musicians from the School before they performed the works during an afternoon event open to the public.

During the event, Anna-Liisa Bezrodny, violin, and Dorine Diemer, piano, performed Adams's *Road Movies*, and Eliza McCarthy played the solo piano work *Phrygian Gates*, a performance which Adams described as 'astonishing'. He was interviewed by fellow composer Julian Anderson, who recently left Harvard to join the Guildhall School's composition department as Composer-in-Residence and Professor of Composition.

The Guildhall School has regularly hosted visits from contemporary composers in recent years, including Steve Reich, Sofia Gubaidulina, Elliott Carter, and James MacMillan. It continues its association with the BBC Symphony Orchestra's Composer Weekend this January with performances of the music of British composer Judith Weir.

Season Opener Event

On Thursday 11 October, the first ever Season Opener Event was held in the Music Hall. It was an opportunity for members of the Guildhall Circle to get an exclusive insight into the productions and performances to come over the next twelve months.

The Principal, Director of Music, Director of Acting and Director of Technical Theatre and Head of Opera discussed the highlights of the forthcoming year and some of the processes involved in bringing those performances to the stage.





Two actors from the third year company who were in rehearsal for *Twelfth Night* were asked to present a short scene from the production (above), as a work in progress, which was fascinating to watch and gave the audience a taste of what to expect in the full production later in the term.

The audience then had the opportunity to talk to students and staff, examine the model for the redevelopment of the Milton Court site and ask questions in an informal setting, with drinks and snacks.

The feedback that we have received from those who attended was very positive and we intend to hold a similar event in Autumn 2008.

For information about the Guildhall Circle and how to join, please contact the Development Office by email to development@gsmd.ac.uk or call 020 7382 7157.

There...

Find your Voice—Afghanistan 2007

Annemette Verspeak (extract, as appeared in Link magazine)

Ever since my husband came back from Afghanistan in early 2002 he has wanted to go there again. I always said that was fine, as long as he took me.

So we planned a series of workshops for women in Kabul, entitled 'Find your Voice'. The aim: to develop self-confidence in some of the most oppressed women on the planet.

After decades of essentially being told all they were good for was having babies and cooking and rarely being allowed out of their homes, Afghan women are now trying to find a new place in the world. They are trying to get and hold jobs, become educated, and play a formative part in the reconstruction of their country. As a voice coach my work is centred on helping people find the confidence and ability to stand up and be heard. We planned to help Afghan women do just this – literally and figuratively.

The women of Afghanistan are tough, but scarred. Working with them presented unexpected challenges, technical and emotional. One exercise we did involved the women passing a sound from one to the other, with eye and hand contact. Afterwards I asked them how they felt doing this. 'Shame', said one lady, shame for expressing herself and looking someone else in the eye. I also talked to some of them about



posture, about putting their feet hip-width apart and standing up straight. They all did it, but then one lady quietly told me they could never actually do this in public. A woman who does not keep her ankles together when in public, she told me, would be regarded as sexually suggestive.

We then talked about bravery. One participant said she had been told the way to be brave was to read more books – to get knowledge – but that she didn't think that was right. These are women who have lost everything – homes, husbands, children, liberty, their basic human rights. I explained to them I was not there to change their culture, but to help them tap into the bravery and internal fortitude they clearly already had.

It was amazing how much there was for us to do in Kabul. One of our friends at HOPE worldwide said before we arrived he didn't even know what a voice coach was, let alone that there was work for them in Kabul. Christopher had said a similar thing when he first came back – if you have a Western education, there is something you can do to help in Afghanistan.

There was no shortage of people wanting to work with me – I've already been invited to go back and coach actors for a theatre festival taking place later this year. The only hard parts are logistics – arranging places to work and getting everyone in the same place at the right time, finding funding, and security.

Going somewhere like Afghanistan can change your life. Once you have seen how people live and survive in such harsh conditions, it is impossible to forget and go back to 'life as normal'. I know I will go back to Kabul in the near future, and not just once.

Sean Gregory in Japan

Sean Gregory, Head of Professional Development, travelled to Japan for two weeks in November, where he was invited to give lectures and lead workshops.

Most of his time was spent at Kobe College, where he introduced staff and students to the work of Guildhall Connect through creative, participatory workshops which culminated in a final performance in the Kobe community. He also gave lectures and seminars, both at Kobe College and Showa University in Tokyo, about the Guildhall School's pioneering developmental approaches to leadership and collaboration within the creative workshop environment (see also page 16).

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...& Everywhere

The Guildhall School's Performance Service

Did you know that you can hire our students for your events?

The Guildhall School of Music & Drama receives requests from a wide variety of organisations and individuals to provide music and entertainment. These range from background music at company and corporate functions, music for weddings and civil partnerships, receptions and family occasions to full recitals for music clubs and societies.

The School also provides vocal soloists for oratorio and choral society performances, and concerto soloists for orchestral concerts.

The music on offer is as varied as the number of groups available. We can supply individuals from solo harpists and pianists through duos and trios up to quintets performing anything from Bach to Gershwin and beyond.

Being owned and funded by the City of London, the School is in the extremely fortunate position of being in the heart of the City. The students are regular performers at City and Livery functions. In all Guildhall School students perform at over 600 outside engagement events each academic year.



To be eligible for these engagements, students,

either as individuals or groups, must complete an outside engagement audition allowing the School to appraise not only performance playing ability but also professional attitude. The School can then hope to match the correct group with each booking.

Jazz

The School has a specialist Jazz and Studio Music Course. We can provide groups from solo jazz pianist to quintet.

Please note our jazz groups are not suitable for dance music.

Community Development

Through the Department of Professional Development, the Guildhall School is involved in setting up and managing a broad range of performance and workshop activities for all ages and abilities in schools and the wider community.

The programme provides opportunities for participants to gain practical performance and composition experience alongside staff and students from the Guildhall School.

Activities include skills development for specialist and non-specialist music teachers, primary and secondary school-based workshops, collaborative projects with outside organisations, open-access workshops, large-scale festivals in the community, and creative workshops for people in the business world.

For further details and a price list, visit our website at www.gsmd.ac.uk and follow the link to 'Hire Our Musicians' or contact:

Jo-Anne Naish Music Events Co-ordinator 020 7382 7197 jo-anne.naish@gsmd.ac.uk

John Carpenter Street Special



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We received an overwhelming response to our request for memories of John Carpenter Street. An edited selection of those stories are published in the next four pages.

More stories (and fuller editions of those printed here) can be found in the Alumni Common Room website at www.gsmd.ac.uk/alumni.

"During the Blitz, I had to pick my way through piles of rubble, amid areas of total devastation"

Jacqueline Hollings (née Paye, Piano 1951)

I first stepped through the familiar entrance as a small child of 7 in 1938 for my first piano exam. Two years and 4 exams later I was performing to the Principal, Edric Cundell. In 1940 my father, who had been my teacher, had joined the Royal Marines, so he had to arrange for my tuition to continue elsewhere. I had lessons with Orlando Morgan every Saturday morning throughout the remainder of the war.

I had to travel by myself on the Underground from Colindale, NW London, to Blackfriars. In those days the Metropolitan Line trains had huge doors which had to be opened manually. My small hands were not strong enough to pull down the heavy handles. I often had to continue to Mansion House where I walked back to Blackfriars.

During the Blitz, the scenes that greeted me on my walk were horrendous. I had to pick my way through piles of rubble, trailing fire hoses, around puddles of water and alongside bomb craters amid areas of total devastation.

Sometimes I met Orlando Morgan at Blackfriars and we walked together along a little of the Embankment towards John Carpenter Street. He was a dear old man, and I still treasure the drawing of Beethoven he gave me.

After the war, while still at school, I continued lessons with Cimbro Martin – a wonderfully inspiring teacher who soon had me performing Beethoven's 1st Piano Concerto with the Guildhall School

Orchestra, and later his 5th. After leaving school I became a Graduate Student and gained my Performing and Teaching Diplomas. My four years as a full time student were the happiest of my life.

I continued my performing studies with Cimbro, giving a few recitals here and there. I left in 1951 to begin my teaching career, which included teaching in schools in London and Hong Kong, as well as private tuition. Several years later I taught on the Junior Exhibition Scheme for a while.

I was 14 when I had my first pupil and I have now been teaching for over 60 years and am thinking of retiring. Thank you Guildhall for a wonderful start to a most rewarding career.



"The war had ended at last, and to come to this lively, vibrant place was wonderful."

Kathleen Goodger (Piano 1949)

I remember with affection Orlando Morgan and his classes. He was brought out of retirement when war came but didn't go back again when it ended – he just stayed on! He was a great character.

I remember the excellent series of Mozart operas which Edric Cundell, the Principal, produced. They were his speciality. 'Music & Drama' came into its own.

At the end of the war, when both Governments granted their service personnel a year's sabbatical before settling back into civilian life, we had a large number of American servicemen with us – a very friendly group. At the end of their year's study they put on, as a farewell, a production of Dorothy L Sayers' play *The Zeal of Thy House*. There was just one female required, so they borrowed one of our students – Joan Cairncross, I think it was. It was a splendid production and a lovely gesture.

It was a good time to be at the Guildhall School.



THE SCHOOL THEATRE,

WITH SUNKEN ORCHESTRA

THE SEATING CAPACITY OF STALLS AND CIRCLE COMBINED IS 458.

"Wonderfully noisy open corridors around a central lobby"

Lady Anne Clements (Acting 1971)

My first memory is rather nervously going to the office on my first day and Peter saying cheerily "Hello Anne".

His habit was to memorise every fresher's name from their submitted photograph so he could welcome them. It was such a friendly gesture and made me feel so special and welcomed.

Thank you, Peter, for putting me at ease with such warmth.

"Our porters, George, Steddy & Jack were excellent"

Nancy Strevens (née Sweet, Flute 1949)

I was one of the first post-war student intake in September 1945. The doors and the large windows of all the rooms were about four inches thick with sound-proofing double glazing. This was quite new to me and I always felt I was in public view even when I was practising.

In July 1946 I was suggested by the Guildhall as a suitable player to help boost the Woodwind section of the first youth orchestra, the National Welsh, on their first residential course of a fortnight, to be held in Monmouth. That course changed my whole life as I met Pat, my future husband, there, leading the Horn section. Four years later, when I became twenty one years old, and could legally get married without my parents' consent, we married. We are still happy together – all thanks to the Guildhall.

A year later I was asked by Edric Cundell, the Guildhall Director, to play in what I think was the first Llangollen Festival. I stayed the night with the local butcher, Hywel Edwards, and spent the next morning playing Flute duets with him. I have a memory of his two year old girl chatting away in Welsh in her cot when I went to say goodnight. A year or two later Hywel and his wife visited us in

London.

In the summer of 1948 the whole Guildhall Orchestra was invited to be the resident orchestra for a fortnight at Bryanston School that was to become the annual Dartington Summer School. This turned out to be a great experience for all of us. The list of soloists reads like a roll call of the performers of the day: Dennis Matthews, Maria Donska, Karl Ulrich Schnabel, Paul Baumgartner, Monique Haas, Paul Hindemith, Norbert Brainin and Peter Schidlof.



Members of the Guildhall Orchestra at Bryantson School

"Oh, those dripping sandwiches still smell good!"

Barry Glynn (Double Bass 1965) & Margaret Glynn (née Phillipson, Piano 1965)

There she was again, that gorgeous little brunette I had seen in the queue at the canteen of the Guildhall School last week. It was time we spoke, so I strolled up behind her and said, "Why aren't you wearing the see-through dress you had on last week?" She blushed, then we spoke, and the ice was broken.

We spent many happy hours in the canteen after that, particularly enjoying the aroma and taste of Lil's (the cook's) dripping sandwiches – her speciality. Very cheap and very filling – just what we needed.

I was lucky enough to get an audition with the Bournemouth Symphony, in sunny Bournemouth. We married the following year, settled there and have been happy in the Dorset musical scene from 1965 to 2007, so far.

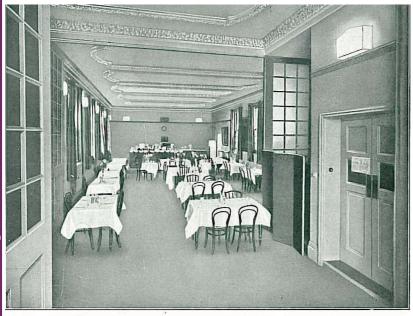
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I eventually became principal of the BSO and turned to full time teaching in 1972 and continue to encourage youngsters to this day.

Many of my pupils have gone into the profession, in this country and around the world. I feel Jim Merrett (who taught me at the Guildhall while he was principal for the Philharmonia) would have been pleased to know that one half of the present Philharmonia Bass section were my pupils and, indirectly, his.

Both Jim's and my teaching traditions continue, as one of my best pupils, Adrian Osman, took over from me in Southampton and Lee Marchant continues in our style in Dorset. Roles reverse. I started Lee, aged about 7 or 8, on the Mini Bass. Now he conducts in the Bournemouth area, employing me as his Bass player in many shows!

All this seems a long way from Guildhall and John Carpenter Street... but oh, those dripping sandwiches still smell good!



THE STUDENTS' DINING HALL.

"I remember waiting somewhat nervously outside the soundproofed rooms when competing for piano prizes and taking part in the Gold Medal competition in the Hall "

Gillian Steggles (Violin/Piano 1973, Composition 2003)

Between my morning piano lesson with Mr Cimbro Martin and my afternoon violin lesson with Mr Max Morgan, I looked forward at lunchtimes to 7p hazelnut yoghurts – my first taste of life after school in my gap year, when I had chosen to study at the Guildhall School.

Mr Morgan found a new violin for me and Mr Martin began to give me my first sense of becoming confident in the adult, musical, world. Both teachers gave me the opportunity to hear older students performing wonderfully on their instruments – good practice for them and a real education for me. And between them, the taste of life to come.

7p hazelnut yoghurts, dependably offered each week in the warm and sociable refectory, gave me a flavour of the future to look forward to. This experience of musical life continued to flourish in my composition lessons with Dr Edmund Rubbra, my third kind teacher who, like each of them, helped me to find such joy in music at the Guildhall School as today's truly brilliant students clearly continue to find and produce for all to hear.

"Going through the main doors, I felt a sense of belonging."

Diana Barker (née York, Singing 1963)

The Guildhall School was in those days a very busy, homely place for us students. (I wonder how many of us remember dear Maudie in the Ladies Cloakroom, who listened to a great many 'heart-aches'?) Many firm friendships were established. Rivalry and criticism was always on a friendly basis. For example, tenors made friends with tenors, violinists with violinists etc. In whatever Department we were, there was that sense of purpose to give our best for other people; many of whom looked to us for their relaxation whether it be in a classical concert, theatrical performance, pantomime, oratorio or simple recital. The audience had to come first, other people mattered, and I am sure that this is still a continuing priority.

Brief Encounter that Stood the Test of Time

Monya Gilbert (Violin 1954) tells the story of her parents' romance at the School in the 1930s

No one would have imagined that the brief meeting on the front steps of the Guildhall School of Music and Drama in 1935 would result in a happy marriage that would span 52 years. Except one man!

Norman Walker and Geoffrey Gilbert met as students at Manchester College (now the Royal Northern School) and remained friends when they moved to London. Norman was singing at Covent Garden and Geoffrey was principal flute in the London Philharmonic Orchestra.

Norman met a student called Marjorie Forster Johnson at the Guildhall and with brilliant foresight he decided that she was the perfect girl for his younger flutist friend. Marjorie was a nineteen year old budding actress, who had recently moved to London from Northern Ireland. She planned to study for two years and, upon earning her degree, intended to return home to Belfast where she would become a teacher of speech and drama. She had been waiting to meet Norman's friend for some time but it seemed that he was not ever going to materialise.

One afternoon Marjorie was leaving the Guildhall when she spied Norman and Geoffrey coming up the steps. The introduction went well and the attraction was immediate. Both knew that something very special had happened in that brief moment. Her light sea blue eyes and vivacious

charm had captivated Geoffrey and she admired his quiet confidence. They walked down John Carpenter Street and he asked if he could telephone her. Perhaps she would like to hear the orchestra with Sir Thomas Beecham conducting and see one of the performances.

This was the first of many musical "dates" and it wasn't until much later when Marjorie realised that if she was in the audience, where he could keep an eye on her, she couldn't be out with another suitor. She was proud and delighted by the exceptional playing of her talented friend and found herself gradually falling in love with the sound of his flute and with the young man as well.

There has always been a family joke about how long it took Geoffrey to propose. Marjorie remembered that it was one week after they met and he was adamant that it was two. However, she was not anxious to commit to marriage, wanting a career of her own. He courted her persistently with flowers and gifts during a long engagement and eventually the marriage was agreed. Back in Belfast with her family it was hard to find a date for the wedding but the LPO was to play in Dublin so Sir Thomas gave his principal flute one day off to get married. It was February 24th 1937 and four days before Marjorie's twenty first birthday. The happy couple returned to London after the wedding and Geoffrey played the Mozart *Flute Concerto* the next night. The following day they left for Paris on an orchestral tour and that was just the beginning....

Geoffrey Gilbert taught flute at the Guildhall School from 1948 until 1969. In February 2008, the School will be holding a concert to celebrate his lasting achievement and to raise money in support of naming a teaching studio at the School in his honour (see page 12).

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Forthcoming Events

Geoffrey Gilbert Flute Room Fundraising Concert

Geoffrey Gilbert was one of the pioneers of British flute-playing as well as a former teacher at the Guildhall School.

He introduced both the silver flute and the French style of flute playing into this country.

This concert aims to celebrate his lasting achievement and to



raise money in support of naming a teaching studio at the Guildhall School in honour of Geoffrey Gilbert.

Friday 15th February, 7.30pm

Performers include: Ian Clarke, Philippa Davies, Sarah Newbold, Averil Williams and Guildhall Flute Ensemble.

Admission is free and audience members will be able to join the performers for a glass of wine after the concert.

There will be a collection for donations at the end of the concert.

James Gibb 90th Birthday Concert

The School celebrates the 90th birthday of James Gibb, former Head of Keyboard Studies, with a concert of Schubert's chamber music including piano duets, songs and the Trout Quintet.

Performers include: James Gibb himself, current Head of Keyboard Studies Ronan O'Hora, and Professors Krzysztof Smietana, Caroline Palmer, Louise Hopkins and Peter Bithell.

Followed by a post-concert reception.

Friday 14th March, 7pm



Alumni Reunions

Musical Reunion for Recent Graduates from Acting and Technical Theatre

Former students who left in 2006 and 2007 are invited to join us in celebrating the achievements of the soon-to-be class of 2008.

We have arranged complimentary tickets for you to the first night of this year's musical, *City of Angels* directed by Martin Connor.

Tuesday 8th July, 7.30pm

There will be a short drinks reception immediately after the show.

Technical Theatre Class of 1998... 10 Years Later

Catch up with your classmates and staff from the Technical Theatre Department (past and present) over a drink or two and then watch the third year students put on another fantastic musical in the Guildhall School Theatre.

Thursday 10th July, 6.30pm

This reunion is being led by Jim Nelis (SMTT 1998), with support from the Alumni Office.

To book your place at a reunion, please contact the Alumni Office: alumni@gsmd.ac.uk or 020 7382 2325.

For full details of all forthcoming Alumni Events, go to the Events section of the Alumni Common Room (www.gsmd.ac.uk/alumni).

Forthcoming Events

Tomorrow Never Knows

Sir George Martin, legendary record producer, is one of the Guildhall School's most famous graduates. To celebrate his lifelong success as a musician, arranger, composer and producer, and to mark the fortieth anniversary of the release of the seminal album *Sgt. Pepper's Lonely Hearts Club Band*, the School presents a unique event especially created in his honour.

Motifs, themes and characters from *Sgt. Pepper* and other songs from the 1966-68 era mix together in the spirit of the recent *Love* album, along with the classic comedy Sir George recorded (Spike Milligan, Beyond the Fringe, Peter Sellars & Sophia Loren), in a 'double-



A side' of song and spoken word, as the audience moves between two simultaneous performances in the Music Hall and Theatre.

This very special event will involve alumni, staff and students from across the School's Drama, Music and Technical Theatre Departments as well as young people involved with the Guildhall Connect programme. Sir George Martin, whose talk to students in April 2007 inspired this project, will be in attendance.

Friday 9th May, 7pm (with pre-concert Foyer performances from 5pm)

Silk Street Award Recital

Each year the generous support of a large number of individual donors to the Silk Street Award enables a remarkable singer to take up their place or continue their postgraduate studies at the Guildhall School.

In April Lisa Wilson, the current recipient of the award, together with Sara Gonzalez Saavedra, who will take up the award in September 2008, will give a recital to raise funds for the Silk Street Award 2008 and to thank those individuals who already support this appeal.

The repertoire will include arias and duets by Mozart, Bizet and Offenbach.

Wednesday 30th April, 7pm (Music Hall)
Previous recipients of the Silk Street Award:

Lisa Wilson (2006 & 2007) Tania Mandzy (2005) Elizabeth Bailey (2004) Balcarras Crafoord (2003)





Alexandra Rigazzi-Tarling (2002) Helen Withers (2001) Katarina Jovanovic (2000)

For further information about making a donation in support of the Silk Street Award for 2008/09 contact Joanna Newell in the Development Office on development@gsmd.ac.uk or 020 7382 2366.

Priority booking

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

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Recent News of Alumni & Friends

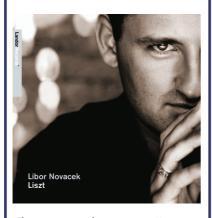
The following information has either been sent in to the Alumni Office or gathered from press stories and the internet.

Please try to include the School in your biographies, mention us in interviews and send us your news so that we can share your achievements with your friends and colleagues.

Landor releases albums from two Guildhall Fellows



Evelina Puzaite is currently a Fellow at the Guildhall School.



Libor Novacek was a Fellow in 2003-5.

Tom Poster Piano 2004 (Fellow) Won first prize at the 2007 Scottish International Piano Competition in September.

Luciano Botelho Voice 2004 In November, Luciano Botelho stood in for an indisposed Joseph Calleja to sing a special opera gala concert with Anna Netrebko in Vienna. His performance was very well received.

Kate Royal Opera 2003

Kate Royal has had a phenomenal year. She won the Royal Philharmonic Society's Young Artists Award, her debut solo album got 5 stars in Classic FM Magazine, she played the Countess in Le nozze di Figaro at Aix-en-Provence Festival and the title role in ENO's The Coronation of Poppea, not to mention her acclaimed performances at the year's Proms and recitals at Edinburgh Festival and the Wigmore Hall.

In January and February 2008, Kate will play Pamina in the Royal Opera House's production of *Die* Zauberflöte.

Lara Martins Voice 2002

Was awarded first prize at the 2007 Concurso de Interpretação de Musica do Estoril at the Estoril International Music Festival in Portugal. The prize for winning the competition, which is open to both singers and instrumentalists, includes a series of concerts with a number of Portuguese orchestras, including the Portuguese Symphonic Orchestra, and the Metropolitan Orchestra of Lisbon. There will also be several festival bookings, as well as a recording for Antena 2, Portugal's national classical radio station.

Kerry Nixon Composition 2000
Since completing her BMus in 2000, Kerry Nixon's career has taken a dramatic turn into another creative field: Fashion. Designing pieces in collaboration with Stefan Vidler, her clothes have so far been worn by Sienna Miller, Keira Knightley and Björk. In the lead-up to London Fashion Week, The Scotsman profiled seven 'cutting edge' designers

from Scotland, including Kerry Nixon.

Nicola Bonn Juniors 1999 Nicola Bonn presents Classic FM's early breakfast show on Saturdays and Sundays and is the voice of the network's traffic and travel on weekdays.

Our 'Classical Stars'

Two former Guildhall senior students took key roles in the BBC's Classical Star competition programme, while one of the current students of Junior Guildhall made it into the finals.

Nationwide auditions led to the selection of nine very talented young musicians who competed over five weeks to win a recording contract with Universal Classics and Jazz.

During those five weeks, the finalists were taken into the Classical Star Academy where they were given masterclasses and other exercises which were assessed.

Matthew Barley (Cello 1987) was Academy Director and led the panel of five judges, which also included Jason Lai (Composition/Cello 1998).

Fourteen year old saxophonist, **Tyler Rix** began playing when he was nine. Tyler was among the final five contestants.

The prize went to pianist Sophie Cashell.

Samantha Kinkaid Acting 1997

Samantha's directing debut, short film *Keeping It Good*, was selected for screening at the 11th annual LA Shorts Fest in Los Angeles and

Recent News of Alumni & Friends

won 1st place in the 2007 FameCast short film competition.

Simon Frost SMTT 1996

Simon Frost has become Project Manager for Summit Steel, a leading production rigging design, hire and rental company that works internationally on challenging and innovative rigging projects in all sectors of the professional entertainment and leisure industries.

Immediately before joining Summit, Simon was rigging manager at the Royal Albert Hall, a post he had held since January 2005.

Steven Ayckbourn SMTT 1995

The first professional production of a play by Steven Ayckbourn took place at the Robinson Institute in Glaisdale, Yorkshire. *Friends Uninvited* played to an average audience of 92%, before transferring to Middlesborough Theatre where it had another successful run.

"The hottest tickets in the London Theatre"

- Michael Billington

Ewan McGregor (Acting 1992) is playing lago in Michael Grandage's production of Othello at the Donmar Warehouse until February. This rare opportunity to catch him on stage led to a virtual stampede at the box office—it was sold out within six hours of going on sale. This is believed to set a West End record, beating shows that starred Madonna, Gwyneth Paltrow and Nicole Kidman

"his lago is quick of wit and stunningly swift when it comes to improvising new disasters or turning random events to his advantage"

- Benedict Nightingale

Daniel Craig Acting 1991

Daniel won The Variety Award at the 2007 British Independent Film Awards.

Andy Nyman Acting 1989

Andy is an award-winning actor, 'mentalist' magician, writer and director.

His long-running collaboration with Derren Brown won him the Best Entertainment Award at the 2006 Oliviers (which he shares with Derren Brown). He has again directed and co-written Derren Brown's latest tour, which will come into the West End in June 2008

In Autumn 2007 he appeared in *Moonlight & Magnolias* at the Tricycle Theatre, a comedy based on the true story of David O Selznick's rewriting of *Gone With the Wind*, in which he played Selznick.

Also in late 2007, his latest film Death At A Funeral was released, winning Best Feature at HBO's Aspen Comedy Festival.

Lloyd Notice Acting 1988

Lloyd Notice has landed the role of King Mustafa in *Disney's The Lion King* - his first musical. He won the part after three auditions and now plays eight shows a week, to an audience of up to 2000 people at a time.

David Thewlis Acting 1984

David Thewlis has published his first novel: *The Late Hector Kipling*.

Described in Vogue Magazine as "an exploration of love, death and the pursuit of fame", the book was started eight years ago, but his busy schedule (he seems to have been constantly filming throughout that time) meant that he was unable to complete it before now. It is published by Picador.

David Thewlis' most high profile recent film role would be that of Remus Lupin in the *Harry Potter*

films, while his mostly highly acclaimed performance to date must be Johnny in Mike Leigh's film Naked (also starring alumna Lesley Sharp), which won him five awards including both New York and London Critics Circles' Awards for Best Actor as well as the Best Actor award at the Cannes Film Festival.

Basquiat Strings nominated for Mercury Prize for debut album



The group was formed four years ago by composer/ arranger **Ben Davis** (Cello 1988).

Throughout their existence
Basquiat Strings have been
developing their own
programme, using
compositions of Ben Davis and
well known jazz player/
composers, through rehearsal,
"jamming", and performance.

All the members have been classically trained but have also submerged themselves in the jazz tradition.

In February this year, they released their own CD with drummer Seb Rochford which was nominated for the 2007 Nationwide Mercury Prize.

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Spotlight on...

Leadership Work with Juvenile Offenders

MMus/PG Dip in Leadership

The Leadership programme is designed to help professional arts practitioners meet the challenges of the future. It provides a unique opportunity for professional artists to extend the boundaries of performance practice and to explore different creative processes and ways of learning in a practical research environment.

One module for this programme is 'Creation and Performance in Community Settings'. Students devise, direct and perform their own material in a variety of ensemble combinations and community contexts.

In collaboration with Aldeburgh Education, Britten-Pears Young Artist Programme and Music In Prisons

(The Irene Taylor Trust), the students have the opportunity to lead music workshops with young offenders.



HMP & YOI Warren Hill

In November 2007, a group of 10 students from the Guildhall School spent two weeks in Suffolk, first learning how to assist, plan and lead workshops in the context of a juvenile offenders institution, and then going into HMP & YOI Warren Hill to apply what they had learnt.

The highly experienced teams at both Music In Prisons and Aldeburgh Education led sessions on Workshop Skills for three days, before the Guildhall students were taken into Warren Hill, split into two groups of

five and each group was given a number of 'trainees' to work with. Most of the trainees had no musical experience whatsoever. Together, over the course of seven working days, the students and trainees explored dozens of instruments and various musical styles to compose nine pieces of music (eight of which were largely composed by the trainees). The compositions were then performed in two sets, before an invited audience which included the other residents of Warren Hill.

"I was fortunate enough to be invited to the concert. I was astonished by the skill and variety of the trainees' performances. They were very proud of what they had produced and rightly so, they had obviously put a lot of time, thought and care into the work.

It was amazing to see a young person who had not played an instrument before move from vocals, to keyboard, to djembe [drum], to cello in the course of one concert, which he had helped to devise.

I was very impressed by the standard of the work they produced, but more impressed by the atmosphere: although some of the trainees were hit by nerves, they clearly trusted the students and staff to support them and help them to bring it off". Rachel Dyson







The Irene Taylor Trust

Over To You

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

Berten Claeys Trombone 1997

After having graduated at the Lemmensinstitute in Leuven and the Conservatory in Brussels, I enrolled for a postgraduate orchestral training at the Guildhall School in 1996. It was just what I needed to move from reaching second rounds in auditions to winning them.

At the end of my 'London year' I won the position of co-principal trombone in the newly founded Malaysian Philharmonic Orchestra, a job I held for two years. I then moved to Berlin and enrolled for another one year postgraduate course at the Hans Eisler Musikhochschule in order to be able to adapt to the German style of orchestral playing.

Soon after starting the course I got the second trombone position with the Müncher Symphonkier, which I held for three seasons before moving on to become principal trombone with the Staatsorchester Rheinische Philharmonie Koblenz. Since august 2006 I have been principal trombone with the Niederrheinische Sinfoniker. The orchestra of the opera houses of Krefeld and Mönchengladbach.

Now that I have the knack of winning auditions, I am more and more active as an 'audition coach'. In December 2007 I gave my first masterclass at the Hochschule für Musik in Basel, and may do a similar event at the Musickhochschule in Frankfurt.

Ralph Salmins Percussion 1986 Immersed in jazz and R&B from a young age, Ralph became a professional musician at the age of 16, freelancing around London

the Guildhall School of Music & Drama with David Corkhill, David Johnson, David Arnold and Terry Emery.



Ralph has worked with many of his contemporaries and other Guildhall alumni since graduating in 1986, including Guy Chambers, Sir James Galway, Sir George Martin, Marian McPartland, Clive Rowe and Brvn

In 1986 he was awarded the Philip Jones Percussion Prize for his recital. Ralph has been nominated for the British Jazz Awards three times, winning the Best Drummer category in 2006 and been twice ranked among the Top Ten Studio Drummers in Rhythm Magazine Readers Polls. He won the 2003 Reader's Poll Studio Category at Mike Dolbear.com and was nominated for the 2007 Ronnie Scott's Jazz Awards.

Currently, Ralph is working in the Guy Barker Big Band, Colin Towns Mask Orchestra, and John Dankworth Big Band and is a regular guest of the NDR Big Band in Hamburg, with whom he records and performs.

He spends a lot of time recording, composing and producing in his own studio, The Bunker.

while studying classical percussion at Ralph's Sample CD Beats Working: 5.1 drums recorded At The Legendary Abbey Road Studio 2 has received critical acclaim and is a winner of Keyboard Magazine USA's Key Buy Award 2003.

> Ralph is a committed educator. He has been Professor of Drum Kit at the Royal College of Music since 1992 and has since been giving clinics regularly.

In 2005 he was guest Drum Kit Clinician at the Royal Northern College of Music Day of Percussion, appeared two years running at Drummer Live! and regularly gives master classes at The Academy of Contemporary Music and Drumtech, London, where he is a Patron.

Jane Robbins SMTT 1982

After a course in scene painting and prop making (under the umbrella of stage management back then) I went on to work in the professional



theatre (Scottish Opera, Covent Garden, Royal Exchange Manchester, Liverpool Playhouse, TV and film).

I went on to set up my own studio in Shropshire where I have been a professional portrait sculptor for the last 15 years (Linda McCartney, Percy Thrower, the Queen Mother, Andy Capp).

I am due to unveil an 8ft bronze of Fred Dibnah early next year in Bolton town centre.

If you have a message or news that you would like to appear in the Autumn 2008 issue of the Guildhall Alumni Office Newsletter, please send it to: alumni@gsmd.ac.uk or Guildhall School of Music & Drama

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In Memoriam

Wojciech Broniewski 1964 - 1991 Printed at the request of Wiesława Broniewska

Following a three-year battle with cancer, which he bore bravely and with optimism, talented violinist Wojciech Broniewski died on the 8th October 1991.

A graduate of the Music Secondary School in Gdansk and Academy of Music in Poznan, Wojciech went on to receive a British Council scholarship to undertake postgraduate solo studies under Professor Yfrah Neaman at the Guildhall School of Music & Drama in 1987-8. He was awarded a two-year scholarship to continue his studies in the United States, but his illness prevented him from taking it up. He died at the height of his musical skills and achievements

Wojciech Broniewski was laid to rest in Lostowice Cemetery, in Poland.

Mike Osborne 1941 - 2007

Described in The Times as "the most brilliant alto saxophonist of his generation" and "the Syd Barrett of the jazz world", Mike 'Ossie' Osborne was a prominent member of the generation of British jazz musicians who revitalised the London scene in the 1960s.

Michael Evans Osborne was born in Hereford. As a child he learnt the violin, but at the age of 18 he moved to London to study clarinet and piano at the Guildhall School of Music & Drama.

Soon after, he met the pianist, composer and bandleader Mike Westbrook, who formed the first of his many big bands, the Mike Westbrook Concert Band, in 1962 and invited Osborne to become one of its principal soloists.



In the decade following 1967, Osborne appeared to be in every jazz band, notably the groups containing South African expatriate musicians, with whom he had a special rapport and who profoundly influenced his approach to playing.

He continued to be a prolific and very popular performer (voted "top alto saxophone" in the Melody Maker readers' poll for five years in succession), until mental illness took its toll. He was diagnosed as suffering from paranoid schizophrenia in the late 1970s and gave his last public performance in 1982, before returning home to Hereford.

Geoffrey Wilkinson 1942 - 2007

Geoffrey Wilkinson, who has died of Falklands Play. On stage he ranged a heart attack aged 64, was one of the mainstays of British stage, screen and radio drama for 40 years. Geoffrey's was a face made familiar by television. Seen this year in the comedy drama Shameless, he had started in the Catherine Cookson dramatisation The Mallens in 1979.

He was Alec Keegan, one of several parts in Coronation Street (1979-88). and other series included Last of the Summer Wine (2003-04), Heartbeat (1996, 2001, 2003), The Royal (2003) and Only Fools and Horses (1986). In 2002 he played Conservative MP Sir Anthony Meyer in Ian Curteis's The

from Romeo and Juliet to Joe Orton's What the Butler Saw. while film roles included Calendar Girls (2003) and Brideshead Revisited, to be released next year.

A year ago he auditioned for the role of Joe "Tiger Boy" Sweeting in Ray Brown's play Vacant Possession. He had found a role that thoroughly suited him. Before the audition he was sent five pages of script, and he turned up word perfect in the role. He told his young co-actor, Jamie Smelt, that he had waited 40 years for a part that was really his own.

Geoffrey and Jamie carried on taking notes and running lines through a developmental tour of 40 shows, and again when it opened on the Edinburgh fringe in August. His last performance was fresh and stunning, but a few minutes later he collapsed, and died in intensive care without regaining consciousness.

Geoffrey is survived by Rita and three children from his previous two marriages, plus two stepchildren and 11 grandchildren.

Taken from an obituary written by Ray Brown, which appeared in The Guardian, 6 September 2007.

In Memoriam

Marion Roberts 1914 - 2007 By Julian Roberts

Marian Roberts (née Waters) was for more than 60 years a much admired music lecturer, teacher, and pianist. A career that started in 1936 ceased only in the year 2000. still paid to the inspirational influence she had on pupils a war torn school, particularly piano recitals that accompand filing in and out for morning

Her father was butler to several wealthy families, and as an only child, showing precocious pianistic talent, she was much fêted by his employers; performance was thus natural to her from an early age. From the age of 14 she was a piano scholar at the Guildhall School of Music, studying with Orlando Morgan, later with Harold Craxton, and during the following 10 years won every open prize at the School. Simultaneously she went with a Senior County Scholarship to read English and French at Kings's College, London University.

Soon the war intervened; she and her parents moved to Reigate, Surrey, where she had become a part time English and Music mistress at the Reigate County School for Girls. Sixty years later tributes are still paid to the inspirational influence she had on pupils at the war torn school, particularly her piano recitals that accompanied the filing in and out for morning assembly. She ceased her work there when it became a sixth form college in the 1970's.

In 1943 she started what was to become her life's main work: to create a wider and more informed public for classical music, as a Lecturer for the Extra Mural departments of London, Oxford, Surrey, and the Open Universities, and the WEA. Where possible, her lectures were always illustrated from the piano. The work made her many friends and took her through much of the South East.

From 1975 to 1994 she was music tutor for the newly created Earnley Concourse, Chichester, and from 1988 to '99 at the Rothay Manor Hotel, Ambleside. As time passed she found retired ex-school pupils amongst her classes. Denying any

thought of retiring herself, she did not leave her work in the south, and her home for forty two years in St Albans Road, Reigate, until her 86th year, in order to be with her family near Manchester. Her final (but typical) winter's weekly WEA classes, 1999-2000, were at Banstead, Guildford, Esher and Oxted.

By the time of her marriage in 1953 she had become well known as a pianist from three recital broadcasts for the BBC 1948-50. In 1949 she was the solo pianist at the Royal Opera House, Covent Garden summer season for the visiting Grand Ballet de Monte Carlo. In those times she played with many well known names - Lewis Godovsky, Margaret and Beatrice Harrison, Sir George Dyson, Isobel Baillie...

She was divorced; she leaves one son (principal bassoonist BBC Scottish Symphony Orchestra) - her second son, an oboist, died in 2001 - and five grandchildren.

Paul Rutherford 1940 - 2007

Described in *The Times* as "one of the most innovative trombonists in contemporary jazz and freely improvised music", Paul Rutherford was a pioneer of multiphonics, in which by singing a note into the instrument as it is being played the harmonic overtones that are produced give the effect of playing chords. He was also a dedicated socialist.

Born in Greenwich in 1940, Rutherford initially took up the saxophone, under the influence of an older brother's enthusiasm for Charlie Parker, before settling on the trombone at the age of 16. Seeing the opportunity of a paid formal musical education in the RAF music service, he joined up in 1958, where he met numerous other players who were interested in jazz, including John Stevens and Trevor Watts.

After leaving the service in 1963, Rutherford enrolled at the Guildhall School of Music & Drama (where he later went on to teach) and formed the Spontaneous Music Ensemble with his friends Watts and Stevens. They played regularly at the Little Theatre Club in St Martin's Lane.

In 1970, he formed a trio, Iskra 1903. The name came from the Russian word for 'spark', (taken from Lenin's revolutionary newpaper), 19 to

indicated 20th-century music and 03 to indicate a trio. Later there was an expanded Iskra 1912, and eventually a big band, Iskastra with whom he employed a method that he described as 'comprovisation'—he composed the repertoire fully, but allowed the players the freedom to substitute newly improvised ideas for their written parts.

Rutherford also played with Globe Unity Orchestra, London Jazz Composer's Orchestra, the Mike Westbrook Orchestra and a very small number of gigs with Soft Machine. He is perhaps most famous for solo trombone improvisations. His album *The Gentle harm of the bourgeoisie* is a landmark recording in solo trombone and his 1983 Trio album Gheim, recorded at the Bracknell Jazz Festival is another acclaimed work.



Alumni Office

Alumni Focus Group

To ensure that we are serving the needs of our Alumni Community as well as possible, we have brought together a cross-section to form our first Alumni Focus Group.

The Focus Group has been brought together in order to examine our current communications with alumni (including the Newsletter and the Alumni Common Room) and will look at alternative methods of communication and their pros and cons in relation to our particular alumni body.

The group is made up of graduates from each decade since the 1960s, and each of Music, Drama and Technical Theatre. It also includes at least one alum who currently teaches in each of the three main subject areas, and representatives from the student body.

If you have any suggestions or comments that may be helpful to the discussion, please send them to the Alumni Office.

Reminder to all 2007 Graduates

In November, some of you were asked to take part in the Destinations of Leavers from Higher Education (DLHE) survey. It is a National Survey of all graduates from Higher Education and the School is required to participate as a condition of its funding. The survey was posted to all (randomly selected) participants. A link to an online version of the questionnaire was also sent to those we had email addresses for.

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

MISSING IN ACTION

The Alumni Office has current contact details for approximately 4,200 of our former students. With more than 300 students graduating each year, this is only a small proportion of the overall alumni body. Given the nomadic nature of the industries that the majority of our former students work in, it is not surprising that we have lost touch with so many.

WE NEED YOUR HELP TO GET BACK IN TOUCH WITH THOSE WHO ARE MISSING IN ACTION.

If you are in touch with or meet fellow alumni of the Guildhall School, and you are not certain that they hear from us, please send us their current contact details or ask them to get in touch with us directly.

We will of course, respect the wishes of anyone who has specifically requested not to receive mailings from us. Our Data Protection Statement (below) is published in every edition of the Guildhall School Newsletter.

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

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

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