

Principal's Public Report November 2018

Introduction

On Friday 2nd November, we held two graduation ceremonies to celebrate the achievements of 261 graduands of the class of 2018. Both ceremonies were joyous occasions held in the historic Guildhall and attended by 753 friends and family members. My thanks to the many staff and board members who joined the official party and made the event such a highlight for the graduating students. Sir Andrew Parmley officiated at the morning ceremony and the Right Honourable The Lord Mayor, Alderman Charles Bowman, at the second, supported by Alderman and Sheriff Vincent Keaveny and Sherriff Elizabeth Green and the Chief Commoner, John Scott.

Eight new honorands were admitted to the Fellowship of the Guildhall School of Music and Drama at the commencement of the ceremonies: Hayley Atwell, Prof Richard Bissill, Nelly Ben-Or, Tansy Davies and Nick Peel as Fellows, and Michael 'Mikey J' Asante, Kenrick 'H2O' Sandy and Helen Marriage as Honorary Fellows. Our remaining new honorands will be admitted at other important events throughout the year.

This year we presented the Barbican Prize for the first time in recognition of the increasing number of initiatives in which we are collaborating with the Barbican Centre. The inaugural recipient was Joshua Judson, excelling in the Performance and Creative Enterprise course delivered in close association with the Barbican through our shared Creative Learning department.

The Principal took the opportunity to speak about the creative industries being acknowledged as an important key to Britain's 21st century success. The fact that those with creative talent would be resistant to losing employment through increasing automation and AI and that more generally, everyone's ability to adapt to the future employment landscape would demand imagination, lateral thinking, creative problem solving, resilience, an understanding of team dynamics... the very kind of skills which are part and parcel of creative arts training and a focus of the teaching at Guildhall School. The Principal challenged the graduands to think about how the Country would continue to produce a creative workforce for the future in the face of diminishing teaching in creative education subjects in our primary and secondary schools. Graduands were reminded of their responsibility as artistic citizens to be a part of the solution for ensuring every child had the

opportunity to explore their own creativity and that cultural experience was available to all.

Highlights of current departmental achievements are grouped under two headings: Quality of Learning and Teaching and Organisational Sustainability.

Quality of Learning and Teaching

**Academic Assurance:
training for the professions**

Music: Highlights

“The Artist in Society” Strategy

This continues to make good headway across all areas of the School from Music and Drama, to Research and Employability, to Widening Participation. Diversity is a significant part of this process and in due course the Music Department staff will undergo Unconscious Bias Training (Drama staff have already done theirs).

In order to reflect more completely the demography of London, Music is looking to affect change in the following three areas:

- i) *What we look like* – the public face of the school – with a recruitment process which is sensitive to the ethnic diversity and gender balance of staff
- ii) *What we say* – the stories we tell and how we curate a more diverse narrative. As a small part of this process the music department has commissioned a piece for theatre and music based on the life of Will Marion Cooke (a Black American violinist and composer who studied with Dvorak and Joachim, met Brahms and Richard Strauss and was close friends with Duke Ellington but who ultimately failed to be accepted by the white American establishment. We will also be programming more work by female composers.
- iii) *What we do* – the students we attract and recruit and how we train them to use their art in reflecting the difficult questions about under-privilege, diversity, social justice and what it is to be human.

Strings: Highlights

- Highly successful side-by-side concert with Australian Chamber Orchestra in Milton Court Concert Hall (18 strings students participated) to a very large house. Programme included Bach to Bartok.

- Cello masterclass with Andrew Shulman, principal cello of Los Angeles Chamber Orchestra and faculty at the University of Southern California (4 students performed)
- Strings Lab series continues with a health and well-being lecture by renowned physical therapist Andrew Jackson, and a French music style lecture with pianist Paul Roberts. These lectures are well-attended and have become very popular.
- 1st and 2nd year strings will participate next week in a new initiative: a special short uncondacted string ensemble project in the Music Hall led by violinist Roberto Gonzales. 31 students will participate in 4 days intensive rehearsal and a concert on 7th November (Fantasia on a theme of Thomas Tallis, Souvenir de Florence)
- Two UG strings concerts and two PG strings concerts in the first term, a special double bass student concert (9th November), harp and strings participation in Berio Folksongs and the UBU ensemble's performance of Andriessen's Der Staat
- Harp Open Day on 13th November. 5 students will perform in a masterclass with international star Anne-Sophie Bertrand, principal harp of the Frankfurt Radio orchestra.
- For the 2nd year, completed a three-week residency of a violin student from Tokyo College. Arisa Okano had lessons with three violin professors, one chamber music lesson (her first trio experience), rehearsed for the school's production of *Così fan tutte* (her first time in an opera), attended performance platforms with UG strings and played a very successful performance assessment.
- Chamber music extra coaching sessions with members of the Endellion Quartet and Simon Rowland-Jones.
- A new violin professor, Simon Blendis, concertmaster of the London Mozart Players and violinist of the Schubert Ensemble (1995-2018) will be joining the faculty.

Wind Brass & Percussion: Highlights

- Appointment of two Assistant Deputy Heads is enabling WBP to maintain and to improve the quality of its offer to students, to provide a transformative education, and remain competitive.

Keyboard: Highlights

- Michael Pandya has won the Gerald Moore Award and Camille Lemmonier won the Junior Kathleen Ferrier Award.
- Kathy Chow (MPerf Piano, student of Martin Roscoe) won 1st Prize in the 2018 Birmingham International Piano Competition.
- Kerry Waller (MMus Piano, student of Katya Apekisheva and Ronan O'Hora) won 2nd Prize in the 2018 Shean Piano Competition in Canada.

- Joon Yoon (Artist Diploma Piano, student of Ronan O'Hora) won 3rd Prize in the 2018 Verona International Piano Competition.
- Jonathan Ferrucci (Artist Diploma Piano, student of Joan Havill) won 3rd Prize in the Piano Section of the 2018 International JS Bach Competition in Leipzig.
- Scott McIsaac (Artist Diploma Piano, student of Ronan O'Hora) won 5th Prize and the Sonata Prize in the 2018 Shiguru Kawai International Piano Competition in Tokyo.

Vocal: Highlights

- New **Deputy Head of Vocal Studies, Samantha Malk**, started in September – major enhancement to support of students & staff, building on our *international* approach with her experience and perspectives of vocal training in North America, South Africa, Israel.
- New **Associate Heads of Vocal Studies** appointed for 2018-19 – **Charlie Morgan** (Movement, Performer Health, Wellbeing) & **John Ramster** (Drama, Career planning).
- **Sharolyn Kimmorley Residency** – 3 days of Masterclasses & Coaching in September, from former Head of Music at Australian Opera
- **Tobias Truniger Residency** – 3 days of Masterclass, In Conversation & Coaching from Director of Young Artist Studio, Bavarian State Opera
- **Sarah Walker Masterclass & Concert** – public Masterclass + Faculty concert shared with students by one of UK's most eminent singers
- **Karina Gauvin Masterclass** – public masterclass with star Canadian soprano
- **Zarzuela Project** – culminating in a semi-staged student concert of Spanish operetta, sponsored by British Spanish Society, directed by Ricardo Gosalbo & Charlie Morgan
- **Debussy Songs Projects** – culminating in two student concerts of Debussy song, directed by Bretton Brown & Iain Burnside, involving collaboration with students from BA Video Design for Live Performance
- **Brenda Hurley Residency** – 2 days of Masterclass, In Conversation & Coaching from Director of Young Artist Studio, Zurich Opera
- New **Deputy Head + Associate Heads** offering major new opportunities for integration of curriculum, stronger individual mentoring, follow-up on activity with students & staff.
- Concept stage thinking about new **Music Theatre course**
- Concept stage thinking about **Vocal Pedagogy & Vocal Research centres**

Opera: Highlights

We are delighted to report an unprecedented level of success among our current second year cohort of singers in the recent summer festival auditions, with, for the first time, all twelve of them receiving at least one prestigious offer and several being forced to decide between up to four or five. These include Young Artist offers at Glyndebourne, Garsington, Pesaro, ENO and the title role in the Buxton Festival's specially commissioned 40th anniversary premiere. A remarkable achievement, with the Salzburg and big American festivals auditions still to come. *Così fan tutte*, opens on November 5.

Composition: Highlights

- Appointment of acclaimed composer Cassandra Miller to the role of Associate Head of Composition. Cassandra's music reconciles an embodied, humanist approach in composition with her fascination for elaborate and often technically complex transcriptions from found recordings and live performance. She will be running the Undergraduate composition programme, whilst also pushing forwards the diversity and inclusiveness agenda within Guildhall School composition.
- Doctoral Composition student Na'ama Zisser's opera *Mamzer* was premiered with great success by the Royal Opera House at the Hackney Empire in May 2018 as the culmination of her Guildhall/ROH composer residency.
- Composition graduate Philip Venables had his highly successful opera *4.48 Psychosis* revived by the Royal Opera House at the Lyric Hammersmith in April 2018. The production will now tour to New York in Spring 2019.

Electronic Music: Highlights

- Department now officially offers 7 Principal Study Disciplines: Electronic Music; Film Music, Sonic Arts, Game Audio, Live Electronics, Popular Music Production; New Media
- Nearing the completion of creating and producing the music for Waddesdon Manor's Christmas Carnival in collaboration with Production Arts
- Upcoming Masterclass in Film Scoring at LSO St Luke's is already 'sold out' 3 weeks in advance. Last year's filmed masterclass has now been viewed well over 1/4 million times

- Agreed approval to set up a School graduate orchestra that has its first pre-launch outing recording the instrumental elements of the Waddesdon manor soundtrack.
- Launched a development partnership with Dorico with them providing free software for a year so that students and staff can try it out.
- Working with Production Arts on the “Beasts of London” exhibition for the Museum of London
- Have agreed a sonic installation for Barbican’s Sound Unbound this coming April
- For part of Barbican’s Sound Unbound we will be working with the vocal department on new music for vocals and electronics
- We’ve agreed, in principle, to produce a Milton Court Foyer Sound Installation as part of *Getting it Right*
- Native Instruments are keen to develop a strong link with the school that could amount to tens of thousands of pounds of investment in terms of hardware and software placement. Other companies are lining up as news about our growing courses and wider reach spreads.

Music Therapy: Highlights

Head of MT, Ann Sloboda visited Israel / Palestine October 20-24th where 2 of the newly qualified music therapist were delivering music therapy sessions , hosted by ABCD,(Action for Bethlehem’s Children with Disabilities) a charity supporting disabled children and young people in Bethlehem. She helped to supervise them and was very impressed with how they were using the skills they had learned here at Guildhall. The charity has formed a partnership with Guildhall’s music therapy department and will find a similar work placement for 2 music therapy graduates every autumn.

Historical Performance: Highlights

- Implementation of new curriculum post-revalidation shows early promise; it has been met with enthusiasm by students and staff.
- First performance of the year, a collaboration across 4 departments, was an artistic and pedagogical success in front of a very appreciative Milton Court audience.
- Students supported by the new Keyboard Scholarship proving an asset to the department and wider School activities (BMus 3 Vocal, String Orchestra)

Music Academic Studies Department: Highlights

- Introduction of innovative BMus curriculum in years 1 and 2, as approved by the revalidation process in 18/19:
- In year 1, this delivers a unified set of core elements that are then developed further within smaller tutorial groups according to the students' specialisations and the tutors' pedagogical and artistic approaches.
- A new approach to the teaching and learning of musicianship skills. These now become compulsory for all in year 1 and, for some, year 2. As in the past all classes are streamed.
- A more linear and progressive structure for the development of writing, presentation and research skills. This covers the three years of the 'Creating and Performing Knowledge' class, in support of the BMus3 dissertation and illustrated lecture.
- At Masters level, introduction of a changed module of personal reflection, that emphasises the continuity of the reflective process across the programme, including an enhanced professional development element and a stronger link with the research environment of the school (e.g. 'researchwork' series curated by the Research Department).
- English support for non-English speakers is now provided more centrally from within the Academic Studies, guaranteeing a stronger link and integration with the curriculum, and an enhanced development of specific technical as well as 'critical' language.

Jazz Highlights

- Appointment of International Chair in Improvisation, Simon Purcell. Simon is amongst the world's most respected jazz educators and brings to the school a wealth of experience and energy, and has already had a significant impact on both students and staff.
- Implementation of Artist Realisation; a team of high-profile mentors who students can consult in order to best place their creative and artistic skills in the contemporary creative arena (performance, social, broadcast, collaborative). Team includes trumpeter Yazz Ahmed, vocal sculptor Jason Singh and beatboxer Shlomo.
- Jazz induction concert celebrated culture and music of Brazil, challenging pre-conceptions about the perceived nature of jazz. In embracing a global music, with coaching and side-by-side performance opportunity with Brazilian musicians. Alum Ines Loubet Franco excelled in coaching singers to present an entire programme in Portuguese, including making study videos available to new students over summer.

Drama: Highlights

- We have initiated a comprehensive Safe Space strategy. We have worked with industry leaders and graduates to produce a Safe Space document that we feel captures the complexity of the inevitable power relationship between staff and students, and by doing so allows a culture of humility and listening. We have worked with a prominent graduate, Emily Berrington, to curate bespoke half day workshops to initiate students into this practically, on the rehearsal room floor, exploring language, scenarios, pastoral channels and – crucially – the differences between ‘safe discomfort’ necessary for the work, and inappropriate behaviour.
- Timetabled ‘side by side’ seminars with the Student Affairs team, with each cohort, in an attempt to own our commitment to value students’ mental health.
- We opened our first two drama productions of the 2018/19 season, *Mercury Fur* by Phillip Ridley and *The Last Days of Judas Iscariot* by Stephen Adly Gurgis. Both had strong and healthy industry interest, and *Mercury Fur* in particular made significant waves, with Phillip Ridley rewriting the play for the students (changing the gender of one of the characters) and a brave production by up and coming director John Haidar.
- Visit from Rufus Norris, Artistic Director of the National Theatre.
- Extraordinary piece of work produced by 2nd year actors for their Restoration Comedy project. Under a new brief to explore the scenes and research of the 1600s alongside contemporary rap and hip hop, the students wrote their own responses to the plays, which in turn propelled the scenes themselves. This resulted in an exciting new form, both for the process of acting training itself, and for theatre in general.
- We have secured the rights for MERRILY WE ROLL ALONG as our 2019 summer musical. This will be the first time Guildhall has done a musical by Stephen Sondheim – for many theatre’s greatest composer and lyricist – in over 30 years.

Production Arts: Highlights

- Faculty name change from Technical Theatre Arts to Production Arts in June 2018 has now been successfully embedded into the department.
- A Stage Management student, upon graduating in July 2018, went straight into the role of DSM at English National Opera. The first time a recent graduate has progressed straight to this role. This student, Ben Cook, also won the Stage Management Association Student of the Year award.
- The first drama productions of the new academic year have been extremely well received, particularly *Mercury Fur*, although a challenging play, was excellently produced by both acting and production arts students

- First cohort of Costume Supervision students graduate in November 2018, with all students successfully working in the industry 2 weeks after leaving.

Production Arts (VDLP): Highlights

- Third year students participated in a hugely successful and well-received video mapping project for the Blackpool Illuminations festival.
- Implementation of the new Guildhall Live Events initiative focussing on the *Waddesdon Manor* and *Museum of London – Beasts* projects (all new posts have successfully recruited).
- Successful recruitment of new Lecturer in Video (Karl Dixon) to augment the Video projection teaching team for all Production Arts projects (internal and external).
- First cohort graduating this November!

Organisational Sustainability

Advancement: Highlights

- Supporters' Evening – Around 70 scholarship supporters (individuals, trusts and liveries) joined us in late October to meet their 2018-19 scholarship students for the first time. The event remains very popular with supporters and students alike.
- PLAY - latest issue of the School's magazine has been published, which Board members should have received
- New pledges secured of £25,000 and cash income of £465,500 received.

Creative Alliance: highlights

- The Barbican Guildhall Creative Alliance has now been activated across the two organisations, following discussions at the joint Board Awayday on 26th September and subsequent sign-off at respective internal management meetings. The agreed bridging document (attached as an appendix) outlines the goals, objectives and key strategic projects over the next year. Each strategic project has been assigned an owner(s) to guide the project, under which will sit project managers who will deliver and monitor progress. The Creative Alliance document will be reviewed again at Board level in autumn 2019 and the strategic projects updated to reflect progress made.

City of London / Islington: highlights

- The Barbican continues to facilitate partnership meetings between the City of London and Islington Council, led by the Chairman of Policy & Resources. These have now been established to continue as regular quarterly meetings.
- A key collaboration in relation to this partnership is the implementation of a new Islington Music Education Hub, of which the Guildhall School is the key strategic lead. Good progress is being made for the planning and implementation of this from September 2019 with a music education conference scheduled to take place on the 1st April 2019 at the Barbican.

Widening Participation: highlights

- A Strategy Group has been introduced to develop a Widening Participation Strategy for the Guildhall School. Following two initial meetings, it has been established that the priorities for the strategy will be:
 1. External reach of the School
 2. Experience when at the School
 3. Impact that the School has on the industry/profession
- These areas have been designed to link with the following values in the School's Strategic Plan:
 - i. *Opportunities for all to engage with the arts and the pursuit of life-long creative learning*
 - ii. *A learning and teaching environment enriched by a diverse creative community*
 - iii. *Our leadership role within an international arts and creative industries sector*
- The current timeline aims to bring the Strategy to the Guildhall School Board in May in order to implement for start of the autumn 2019 term.

Ex Halls: highlights

- Following the report submitted to Policy & Resources Committee on 4th October 2018 ('Remaking of The Barbican Exhibition Halls 1 & 2'), the Barbican is driving forward the next phase of the project to explore options for redeveloping the halls into a mixed use cultural space involving the Guildhall School and in alignment with the City's aim to transform the area into a vibrant, distinctive and welcoming destination. A Project Coordination Board has recently been established, within which sits four

workstreams: (1) Activities within the Ex Halls, (2) Physical, (3) Financial modelling and business case, (4) Stakeholder communications. An 'Activities Working Group', led by the Director of Learning & Engagement, has been assembled to meet over the coming weeks and identify the desired requirements and opportunities in terms of what activities the space can provide for.

Guildhall Young Artists: Highlights

- Very positive Guildhall Young Artists (GYA) Away Day on 18th September
- New governance structure in place with Director of the GYA leading all organisations offering regular training into one division
- Formed a network for Heads of Regional Centres to be able to meet as a group and to discuss their concerns/issues
- Work will be starting this month on putting new structure in place for the regional centres

Guildhall Innovation: Highlights

A new strategy for Guildhall Innovation is due for submission to senior management this month. This strategy outlines the key aims, objectives and flagship work of the department, for both internal stakeholders and key external partners and funders including Research England (for REF purposes) and the OFS. Guildhall Innovation has always sought to look inwards to connect to the distinctive DNA of the School and supporting continuous renewal of the provision, and look outwards to engage with, participate in, lead, and empower performing arts in the economy, and enforce the position of the arts in society. The four strands of Guildhall Innovation (Research, Enterprise, Knowledge Exchange and Culture Mile Strategic Partnerships) seek to enhance engagement across groups, sectors, and society, augmenting the department's offer. The strategy will follow on to Board of Governors in due course.

- The Guildhall School's live events unit will be at Waddesdon Manor this winter for the second Christmas running. Circa 40 students and 25 recent graduates from Production Arts and Electronic Music are involved in the creation of state-of-the-art animations and light installations, which will take visitors on an enchanted journey through the grounds of the house. The Christmas Carnival runs from 10 November to 2 January.
<https://waddesdon.org.uk/whats-on/christmas-carnival/>
- Culture Mile's Strategic Partnerships team has joined the Guildhall Innovation Department as the School is now championing this area of work for Culture Mile. Key achievements in this period include growing the

Culture Mile Network (cross-sector partners working with us to transform the area) to 29 members (<https://www.culturemile.london/who-we-are/>), successfully engaging local stakeholders in the major Smithfield 150 event and the development of a major piece of research into creative enterprise in the area.

Prizes and Awards

External

Madison Nonoa, Guildhall Artist Masters, Opera Studies, Soprano

- Winner of the McCormick Opera Competition
(Prize: 20,000\$)

**Academic Assurance:
employability**

Scott McIsaac, Artist Diploma Piano

- 5th Prize and Sonata Prize in 2018 Shiguru Kawai International Piano Competition in Tokyo
(Prize: 50,000 JPY)

Ema Nikolovska, Mezzo-soprano, Guildhall Artist Masters (Vocal Studies)

- 2nd Prize, International Helmut Deutsch Lied Competition
(Prize: 5,000 Euros)

Lars Conrad, Bass/Baritone, Guildhall Artist Masters (Vocal Studies)

- Joint 3rd Prize, International Helmut Deutsch Lied Competition
(Prize 1,500 Euros)

Manon Fischer-Dieskau, Guildhall Artist Masters (Repetiteur, Opera Studies)

- Pianists 2nd Prize, International Helmut Deutsch Lied Competition
(Prize 4,000 Euros)

Camille Lemonnier, Avanced Certificate (Piano Accompaniment)

- Pianists Joint 3rd Prize, International Helmut Deutsch Lied Competition
(Prize: 1,500 Euros)
- Dennis Horner Accompanist's Prize, Kathleen Ferrier Society Bursary for Young Singers

Michael Sikich, Guildhall Artist Masters (Piano)

- Pianists Joint 3rd Prize, International Helmut Deutsch Lied Competition
(Prize: 1,500 Euros)

Claire Barnett-Jones, Mezzo-soprano (Artist Diploma, Vocal Studies)

- Dutch Wagner Prize and Junior Jury Award, Hertogenbosch International Vocal Competition
(Prize 5,000 Euros and 500 Euros)

Joon Yoon, Artist Diploma (Piano)

- 3rd Prize, Verona International Piano Competition
(Prize: 1,500 Euros)

Kerry Waller, MMus Piano

- 2nd Prize, 2018 Shean Piano Competition in Canada
(Prize: unknown)

Rachel Roper, BMus Vocal Studies

- Joyce Budd 2nd Prize, Kathleen Ferrier Society Bursary for Young Singers
(Prize: unknown)

Kathy Chow (MPerf Piano)

- 1st Prize in the 2018 Birmingham International Piano Competition
(Prize: Unknown)

Jonathan Ferrucci (Artist Diploma Piano)

- 3rd Prize in the Piano Section of the 2018 International JS Bach Competition in Leipzig
(Prize: Unknown)

The following students have been appointed to the LPO Future Firsts Scheme:

Emma Westley: Guildhall Artist Masters (Bassoon) 2018

Chris Claxton: Guildhall Artist Masters (Tuba)

Junior Guildhall

Emma and Sofia Demetriades

Both Emma and Sofia took part in 2nd Ilona Feher International Violin Competition in Budapest in July. Both reached the finals and played with the Anima Musicae Chamber Orchestra, additionally Sofia - the youngest competitor in the entire competition - won a joint 1st prize there.

Annie Chown was Highly Commended in this summer's BBC Proms Inspire Competition Lower Junior Category, for her piece *Conflict and Resolution*, which she wrote this year (and which has been performed twice at Junior Guildhall last term).

Alumni

Ashley Zhangazha (Acting, Graduated 2010)

- Winner of Best Performance in a Musical at UK Theatre Awards 2018
- Shortlisted for Broadway World UK Awards 2018

Dinis Sousa (Music, Graduated 2014)

- Appointed as Assistant conductor to Monteverdi choir and orchestras

Yolanda Bruno (Music, Graduated 2013)

- Appointed Concertmaster of Kingston Symphony Orchestra

Eileen Atkins (Acting, Graduated 1953)

- Shortlisted for Broadway World UK Awards 2018

Neil Austin (Production Arts, Graduated 1992)

- Shortlisted for Broadway World UK Awards 2018

Emma Rice (Acting, Graduated 1988)

- Shortlisted for Broadway World UK Awards 2018

Anya Chalotra (Acting, Graduated 2016)

- Shortlisted for Broadway World UK Awards 2018

Rona Morrison (Acting, Graduated 2011)

- Nominated for Evening Standard Theatre Awards 2018: Emerging Talent Award

Natasha Gordon (Acting, Graduated 1999)

- Evening Standard Theatre Awards 2018: Charles Wintour Award for Most Promising Playwright

Lynne Williams

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