

Friday 26 September 2025  
7pm  
Barbican Hall



# Guildhall Symphony Orchestra & Chorus

**Daniela Candillari** conductor  
**Vicente Chavarría** chorus director

**Harry Jacques** tenor  
**Jan-Magnar Gard** baritone  
**Redmond Sanders** baritone

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## Barbican

Please make sure that digital watch alarms and mobile phones are silenced during the performance.

Please try not to cough until the normal breaks in the performance.

In accordance with the requirements of the licensing authority, it is not permitted to stand or sit in any gangway.

No smoking or eating is allowed in the auditorium.

No cameras or any other recording equipment may be taken into the hall.

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**Guildhall School of Music & Drama**  
Founded in 1880 by the City of London Corporation.

**Chair of the Board of Governors**  
The Hon. Emily Benn  
**Principal**  
Professor Jonathan Vaughan  
**Vice-Principal & Director of Music**  
Armin Zanner



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## Programme

Dobrinka Tabakova *Orpheus' Comet*

Felix Mendelssohn *Symphony No 4 in A major, Op 90 'Italian'*

### Interval (20 minutes)

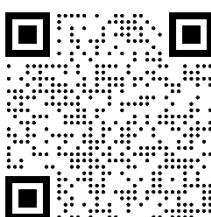
Giacomo Puccini *Messa di Gloria*

**The performance duration is approximately 1 hour and 50 minutes, including a 20-minute interval.**

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**Access our digital programme for biographies, programme notes and more. Scan the QR code or visit:**

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# Welcome

Welcome to Guildhall Symphony Orchestra's season opener. You join us as we celebrate the start of the academic year and introduce our new classical musicians – at least, as many of them as will fit on the Barbican Hall stage – alongside some of their more established orchestral colleagues. They have spent the past few days rehearsing, making friends and, in many cases, just starting to discover London. It's an exciting time!

To match the offstage excitement, we have an emphatically energetic programme on stage. The first half is for the orchestra alone and opens with the fanfare *Orpheus' Comet*. This is a busy, buzzing work that has operatic connections, echoing the opening of Monteverdi's *Orfeo*. Its composer Dobrinka Tabakova is an alumna and we are delighted to be performing her music again here at Guildhall. Felix Mendelssohn's 'Italian' Fourth Symphony follows; there are few sunnier pieces of music than this. Playful and positive, it encapsulates the vigour with which we begin our year.

The evening's climax after the interval is Puccini's *Messa di Gloria*, written when the composer was still a student; a youthful religious work, but one in which opera is again not far off, many melodies anticipating the great opera-maker Puccini was to become. Performed tonight by GSO with our chorus of new students, this piece also allows us to present three outstanding Guildhall vocal soloists, Jan-Magnar Gard, Harry Jacques and Redmond Sanders.

It is a particular pleasure that conductor Daniela Candillari joins us for the first time to lead these three wonderful pieces. I hope you enjoy our burst of musical energy tonight and look forward to seeing you at many more Guildhall School events throughout the year. Thank you for joining us!



Armin Zanner  
*Vice-Principal & Director of Music*

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## Dobrinka Tabakova (b. 1980)

### *Orpheus' Comet* (2017)

**5 minutes**

Bulgarian-born Dobrinka Tabakova, who graduated with a BMus and an MMus from Guildhall School before gaining her PhD from King's College London, wrote *Orpheus' Comet* in 2017 while she was Composer-in-Residence with the BBC Concert Orchestra.

Two highly contrasting influences colour this work, both of them connected to the European Broadcasting Union, which co-commissioned the piece along with the BBC. Taken by the idea of Monteverdi's fanfare from the opening of his 1607 opera *Orfeo* ('Orpheus') – the signature music of Euroradio (the EBU's radio division) – she began reading other stories around Orpheus, the musician and poet from Greek mythology.

One legend, from Virgil's *Georgics*, tells how the shepherd and beekeeper Aristaeus has lost his bees as punishment for his role in the death of Euridice, wife of Orpheus. "As the piece began to take shape," Tabakova says, "it was the buzzing bees that left a strong impression on me and transformed into musical material."

The bees buzz and circle from the start, after which a low, slow chorale emerges. The busy movement continues in the background as the chorale becomes more melodic and eventually culminates in Monteverdi's joyous fanfare.

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# Felix Mendelssohn (1809–47)

## Symphony No 4 in A major, Op 90 ‘Italian’ (1833, rev. 1834)

- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello. Presto

### 28 minutes

In his early twenties, as was customary for well brought-up and well-off young adults, Mendelssohn made a European Grand Tour, in his case lasting over three years. In 1829 he visited England – where he mingled with dukes, counts and viscounts, in addition to the leading musicians of the day; he visited the House of Commons and St Paul’s Cathedral, and watched Shakespeare plays. He also conducted the first UK performance of both his First Symphony and *A Midsummer Night’s Dream* overture. It was on his Scottish visit soon afterwards that he was inspired to write the ‘Scottish’ Third Symphony and the overture *The Hebrides*, inspired by a boat ride to Fingal’s Cave. By October 1830 Mendelssohn was frequenting the art galleries of Venice and Florence, and the following month he was in Rome, where he wrote of his “heavenly surroundings”. “I feel as if I were entirely changed since I came here ...,” he wrote. “My mood is so tranquil and joyous.”

In February 1831, still in Rome, he reported, “I have once more begun to compose with fresh vigour, and the Italian symphony makes rapid progress; it will be the most cheerful piece I have yet composed, especially the last movement”. It wasn’t until he had returned home to Berlin the following year though, that the impetus struck to pick up work again on the symphony, thanks to a commission from London’s Philharmonic Society, who commissioned him to write a symphony, along with an overture and a vocal piece for the sum of 100 guineas.

The first movement is where the Italian sun and Mendelssohn’s high spirits can most readily be heard. Over a tightly sprung bed of fast-tooting winds (a device popular with Berlioz, whom Mendelssohn met during his Rome visit), the violins open with a theme alive with energy and exuberance. A second theme is warmer but displays a dotted-rhythm resemblance to its predecessor. A third theme, in the minor, provokes chattering imitation, generating a freewheeling expansiveness, but nothing can mute the movement’s boundless optimism.

By contrast the Andante – perhaps inspired by the Holy Week processions Mendelssohn witnessed in Rome – implies a solemn parade with its doleful, hymn-like tune (oboes, bassoons and violas in their middle ranges), soon sweetened by the two flutes, over the steady tread of a walking bass line. A passage for staccato strings (playing short, detached notes) suggests a hint of the macabre.

The confusingly labelled ‘Con moto moderato’ is a minuet-and-trio movement, opening with a breadth that seems to pre-empt Brahms, and featuring a gently undulating accompaniment to match. Four horns lend a sense of the outdoors to the central Trio section.

Marked ‘Saltarello’ after the lively Medieval Italian dance, the finale – the movement Mendelssohn anticipated would be especially ‘cheerful’ – shows off the composer’s particular skill when it comes to featherlight scherzos (another feature he shared with Berlioz). It’s not the first movement in this symphony to call for sustained quick, well-articulated delivery from the orchestral players.

### Interval (20 minutes)

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# Giacomo Puccini (1858–1924)

## *Messa di Gloria* (1878/1880)

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus – Benedictus
- V. Agnus Dei

**45 minutes**

**Harry Jacques** tenor  
**Jan-Magnar Gard** baritone  
**Redmond Sanders** baritone

We know and love Puccini today almost exclusively for his dramatic, melody-laced operas – milestones of the genre – and their embrace of the *verismo* style that aimed for a new level of gritty realism, as in *La bohème* and *Tosca*. But early signs were that young Giacomo would follow in his family's long line of church musicians: his father, grandfather and great-grandfather before him had held the *maestro di cappella* position at the San Martino cathedral in the city of Lucca, and all of them composed for the church. But it was after walking more than 12 miles to Pisa to hear Verdi's *Aida* as a 17-year-old that Puccini became transfixed by opera. "I felt as if a musical window had opened up to me," he wrote. At the time he wrote his *Messa di Gloria* in 1880, however, his own illustrious contribution to the genre still lay firmly in the future.

Following its first performance in 1880 the *Messa* lay unperformed. It was published only in 1952, nearly 30 years after Puccini's death, and its first commercial recording came nearly 25 years after that. On its publication the Mass acquired the misleading title 'Messa di Gloria' – implying a setting of only the Kyrie and Gloria of the Mass (as was the case with Rossini's *Messa di Gloria* of 1820), whereas Puccini's is a full setting that also includes the Credo, Sanctus and Benedictus, and Agnus Dei.

Puccini's *Messa* is more modest in orchestral forces and in scale than Verdi's *Requiem*, first performed six years earlier, but it is similarly characterised by an operatic style, and it also shares its predecessor's dramatic choral outbursts, lyrical solo vocal lines and a symphonic treatment of the orchestra that releases it from its relatively unambitious role in a sacred context. The *Messa di Gloria* could warrant the same criticism that conductor Hans von Bülow levelled at Verdi's *Requiem*: that it was "an opera in ecclesiastical garb".

The brief Kyrie is mostly infused with sweetness but intensifies in mood for 'Christe eleison'. The Gloria (the *Messa*'s longest movement) is itself split into several independent movements, which present a variety of moods and treatments: from the jolly choral opening 'Gloria in excelsis Deo' and the quietly solemn 'Et in terra pax' to a climactic 'Laudamus te'. The tenor arrives with 'Gratias agimus tibi' and at the end ('Cum Sancto Spiritu') comes a grand choral fugue – a section so extravagant one commentator described it as "a grand fugue with moustaches" (i.e. "with bells on").

Puccini's Credo – like the Gloria, in several sections – was written separately in 1878 to honour San Paolino, the patron saint of Lucca. Its affirmation of faith lends a seriousness of purpose. The tenor returns to convey the mystery of Jesus's birth by the Virgin Mary ('Et incarnatus est'). Lower voices reference the crucifixion, while the full choir dramatically handles the resurrection and the optimism of "the life of the world to come".

After the choral Sanctus, the baritone takes over in the Benedictus. Tenor and baritone appear together in the Agnus Dei, the music of which Puccini later borrowed in Act 2 of his opera *Manon Lescaut*. Proof if any were needed that here was a work not only of the church but also of the theatrical stage.

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# Daniela Candillari

## conductor

Conductor Daniela Candillari brings her “confidence and apparently inexhaustible verve” (*The New York Times*) to opera houses and concert stages throughout North America and internationally. She is renowned for guiding groundbreaking world premieres to the stage “with a sure hand” (*The New York Times*) as well as her “incisive leadership” (*Wall Street Journal*) of classical music’s most frequently performed masterpieces.

Candillari’s exciting 2025/26 season of orchestra and opera engagements includes premieres with the Chicago Symphony Orchestra, Canadian Opera Company, London Philharmonic, Royal Liverpool Philharmonic and Sinfonieorchester Wuppertal. She will also continue long-term artistic relationships with Opera Theatre of Saint Louis, where she enters her fifth season as Principal Conductor, Music Academy of the West, and her alma mater, Indiana University’s Jacobs School of Music.

Candillari’s 2024/25 season included world premieres with the St. Louis Symphony Orchestra (Nina Shekhar’s *Accordion Concerto*) and Opera Theatre of Saint Louis (*This House* by Ricky Ian Gordon, Lynn Nottage and Ruby Aiyo Gerber), and debuts with Kansas City Symphony, Tucson Symphony Orchestra and Louisiana Philharmonic, and a return to New Orleans Opera.

Her 2023/24 season opened with rave reviews for her “seamless” leadership (*The New York Times*) of two world premieres: *10 Days in a Madhouse* by composer Rene Orth and librettist Hannah Moscovitch at Opera Philadelphia, winner of the Best New Opera Award by the Music Critics Association of North America; and Jeanine Tesori and George Brant’s *Grounded* with Washington National Opera at The Kennedy Center, a company debut. In previous seasons, she has conducted with the New York Philharmonic, Metropolitan Opera, Deutsche Oper Berlin, Lyric Opera of Chicago, Minnesota Opera, Detroit Opera and Orchestre Métropolitain Montreal.

Candillari grew up in Serbia and Slovenia. She holds a Doctorate in Musicology from the Universität für Musik in Vienna, a Master of Music in Jazz Studies from the Indiana University Jacobs School of Music, and a Master of Music and Bachelor’s degree in Piano Performance from the Universität für Musik in Graz.

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# Vicente Chavarría

## chorus director

Conductor, composer and scholar Vicente Chavarría currently serves as Principal Conductor of the Manchester Chamber Choir and Musical Director of The Handful Chamber Choir (Bath) and Bowes Park Community Choir. He was formerly the Sir Charles Mackerras Conducting Fellow at Trinity Laban Conservatoire of Music & Dance in London, where he afterward served as Musical Director of Trinity Laban Opera. He is also the Founder and Artistic Director of the early music ensemble Liliun Convallium, with whom he has performed across the South of England. He has worked with the Lavenham Sinfonia, Colne Philharmonic Orchestra, Croydon Youth Orchestra, Oxford University Orchestra, Ernest Read Symphony Orchestra and Wimbledon Symphony Orchestra. Recent projects include Errollyn Wallen's *Dido's Ghost* and Monteverdi's *Il ritorno d'Ulisse* with Trinity Laban Opera, and deputy Chorus Master at the BBC Symphony Chorus for Stéphane Denève at the BBC Proms, among others.

A versatile musician, he performs with Dowland Works (with Dame Emma Kirkby), the BBC Symphony Chorus, St Martin's Voices, Mosaic Voices, and is a deputy at St Paul's Cathedral and HM Chapel Royal, Hampton Court. He has previously performed with LASchola, Bach-Collegium San Diego, the Boston Camerata and Park Collegium (Belgium), among many others. He has performed in masterclasses with Martyn Brabbins, Jac van Steen, Andreas Scholl, Anne Azéma, Xavier Díaz-Latorre and the Hilliard Ensemble, and under the batons of Sakari Oramo, Sir Andrew Davis, Michael Tilson Thomas and Sir Donald Runnicles, among others. He has also performed at the Berkeley and Boston Early Music Festivals. A pupil of Morten Lauridsen and Haris Kittos, his compositions and arrangements have been performed around the world.

A graduate of the Royal College of Music (RCM) in London, he has worked with all of the RCM orchestras and assisted such conductors as Vladimir Ashkenazy, Bernard Haitink, Andrew Goulay, Maxim Vengerov and Holly Mathieson. He was Assistant Conductor for six productions of the RCM Opera Studio (including conducting the closing night of the Summer 2019 season) and assisted conductor Michael Rosewell at English Touring Opera. He has participated in masterclasses with the BBC National Orchestra of Wales, Welsh National Opera and the Salomon Orchestra. Vicente holds previous degrees from the Universities of Miami and Southern California (USA), and a postdoctoral fellowship at the University of Leuven (Belgium). He was previously the Artistic Director and Founder of the early music ensembles Flos Campi and La Monarca as well as the Fra Angelico Chamber Choir and the Sibelius Camerata, and Director of the Gloria Dei Choir. In his spare time, he enjoys relaxing hobbies such as plane spotting and cooking.

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# Harry Jacques

tenor

Tenor Harry Jacques originally studied music at Bristol University, later teaching at Oakham School as Organist and Teacher of Music. Chorally, he has sung with numerous cathedral choirs, as a VOCES8 Scholar, and with ensembles including Gabrieli Consort, Polyphony and London Choral Sinfonia. His oratorio work spans Bach, Handel, Haydn and Stainer, supported in part by the Josephine Baker Trust.

Opera experiences have included Waterperry Opera Festival and understudying Nemorino in *L'elisir d'amore* with Wild Arts. In 2024, he joined Glyndebourne Chorus for productions including *Die Zauberflöte*, *Carmen*, *The Merry Widow* and *Tristan und Isolde*, also performing at the BBC Proms.

Harry began studying at Guildhall School in 2022 in the Vocal Studies department and has begun his second year in the Opera Studies department, studying with John Evans. Recent roles in scenes at the School include Leicester *Maria Stuarda*, Mayor Upfold *Albert Herring*, Roméo *Roméo et Juliette*, Le Chevalier *Dialogues des Carmélites* and Essex *Gloriana*. He will sing Heinrich in Ethel Smyth's *Der Wald* and Bruto in Ottorino Respighi's *Lucrezia* in Guildhall School's 2025 Autumn Double Bill.

*Harry is supported in his current studies at Guildhall School by the Grocers' Scholarship and Edith Vogel Bursary.*

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# Jan-Magnar Gard

baritone

Jan-Magnar Gard is a Norwegian baritone entering his second postgraduate year at Guildhall School, studying with Robert Dean. He completed his undergraduate studies at the Barratt Due Institute of Music in Oslo, which included a year on exchange at the Scuola di Musica di Fiesole, near Florence.

Dedicated to versatility as a performer, Jan-Magnar has a particular interest in exploring the nuanced demands of a wide-ranging repertoire, spanning oratorio, Lieder, opera and everything in between and beyond. Some of his recent work includes Figaro and Bartolo *Le nozze di Figaro* at Goodenough College and as a soloist in Handel's *Messiah* and Mozart's *Requiem* in his hometown. As a chorister, he recorded Wagner's *Der fliegende Holländer* with Norwegian National Opera, which was recently shortlisted in the Opera category of the 2025 Gramophone Classical Music Awards. He is currently singing chorus with La Nuova Musica in The Royal Opera's production of Handel's *Giustino*.

Next spring, Jan-Magnar will sing the baritone soloist in Mozart's *Requiem* at Orkestersalen Fartein Valen at Stavanger Concert Hall with conductor Bjarte Engeset.

*Jan-Magnar is supported in his current studies at Guildhall School by the Sir Bryn Terfel Scholarship and Love MacDonald Scholarship.*



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# Redmond Sanders

## baritone

English Baritone Redmond Sanders began studying in the Vocal Studies department at Guildhall School in 2023 with Susan Waters and is now in his second year of Opera Studies. A finalist in the Guildhall School Gold Medal 2025 and Eastbourne International Singing Competition 2025, and semi-finalist in the Veronica Dunne International Singing Competition 2025, Redmond is also the recipient of the Thierry Mermod Prize, awarded when he was a member of the Atelier Lyrique at Verbier Festival 2024. He is generously supported by the Countess of Munster Trust and is proud to be a 2023 Samling Artist.

Mostly recently, Redmond sang the role of Cappadocian in Richard Strauss' *Salome* with Sir Antonio Pappano and the London Symphony Orchestra in the Barbican Hall. Redmond's previous roles include Antonio *Le nozze di Figaro*, his international debut on the main stage at the Verbier Festival, Corporal *Daughter of the Regiment* at Grange Park Opera, and Vater *Hänsel und Gretel* and Frosch *Die Fledermaus* at Guildhall School. He will sing Rudolf in Ethel Smyth's *Der Wald* and Tarquinio in Ottorino Respighi's *Lucrezia* in Guildhall School's 2025 Autumn Double Bill.

Notable performances off the operatic stage have included Handel's *Messiah*, Vaughan Williams' *A Sea Symphony* and *Songs of Travel*, Dvořák's *Stabat Mater* and *Mass in D*, and most recently he was a recitalist alongside Ruby Hughes as a Shipston Song Festival 'Rising Star', accompanied by Ian Tindale.

*Redmond is supported in his current studies at Guildhall School by the Robert Easton Scholarship and Anne Pasbley Opera Scholarship.*

# Guildhall Symphony Orchestra

## Orchestra for Tabakova & Mendelssohn

### Violin I

Yuno Akiyama\*  
Elise Wiesinger  
Caroline Durham  
Mark Alton  
Michelle Kolesnikov  
Min Wei  
Clara Lacout  
George Boyes  
Dominic Drutac  
Ivelina Ivanova^  
Julieanne Forrest  
Arabella Thornton  
Pak Ho Hong^  
Adrian Si

### Violin II

Daisy Elliott\*  
George Lawson  
Giulia Pianini  
Mazzucchetti  
Argyro Meleniou  
Julie Piggott  
Selina Li  
Isabelle Allan  
Zachary Wood  
Joana Vila Chã Ribeiro  
Isabella Grant  
Xiu Hui Leong  
Penelope Boisseau-Hardman

### Viola

Rebekah Dickinson\*  
Shane Quinn  
Mat Lee  
Eve Quigley  
Waverly Long  
Joshua Law  
Declan Wicks  
Riana Tam  
Leeloo Creed  
Toby Dudley

### Cello

George Wilkes\*  
Lottie Gorrie  
Doireann Ni Aodain  
Haoran Li  
Ji Hong Kim  
Camille Kasolter-Platone  
Junheng Zhang  
Amelia Jack  
Ziqi Liao

### Double Bass

Aaron Aguayo Juarez\*  
Izzy Nisbett  
Annabel Beniston  
Caetano Oliveira  
Anton Avis  
Becca Whitehouse

### Flute

Rachel Howie\*  
Molly Gribbon (piccolo)

### Oboe

Lidia Moscoso\*  
Elizabeth Loboda

### Clarinet

Kosuke Shirai\*  
Sofia Mekhonoshina  
(bass clarinet)

### Bassoon

Maria O’Dea\*  
Miriam Alperovich

### Horn

Dan Hibbert\*  
Alice Warburton  
Katie Parker  
Jacob Eynon  
Ping-Wei Wu

### Trumpet

Samuel Tarlton\*  
Dan McKay  
Alex Smith

### Trombone

Helena Kieser\*  
Robbie Palmer

### Bass Trombone

Jamie Cadden

### Tuba

George Good

### Timpani

Callum Speirs

### Percussion

Bryony Che\*  
Julie Scheuren  
Kevin Ng

\* *Section principal*  
^ *Guest Alumni player*

# Guildhall Symphony Orchestra

**Orchestra for Puccini**

**Violin I**

Yuno Akiyama\*  
Elise Wiesinger  
Giulia Pianini  
Mazzucchetti  
Argyro Meleniou  
Julie Piggott  
Selina Li  
Isabelle Allan  
Zachary Wood  
Joana Vila Chã Ribeiro  
Isabella Grant  
Xiu Hui Leong  
Penelope Boisseau-Hardman  
Pak Ho Hong^  
Ivelina Ivanova^

**Violin II**

Daisy Elliott\*  
George Lawson  
Caroline Durham  
Mark Alton  
Michelle Kolesnikov  
Min Wei  
Clara Lacout  
George Boyes  
Dominic Drutac  
Adrian Si  
Julieanne Forrest  
Arabella Thornton

**Viola**

Rebekah Dickinson\*  
Shane Quinn  
Mat Lee  
Eve Quigley  
Waverly Long  
Joshua Law  
Declan Wicks  
Riana Tam  
Leeloo Creed  
Toby Dudley

**Cello**

George Wilkes\*  
Lottie Gorrie  
Doireann Ni Aodain  
Haoran Li  
Ji Hong Kim  
Camille Kasolter-Platone  
Junheng Zhang  
Amelia Jack  
Ziqi Liao

**Double Bass**

Aaron Aguayo Juarez\*  
Izzy Nisbett  
Annabel Beniston  
Caetano Oliveira  
Anton Avis  
Becca Whitehouse

**Flute**

Jessie-May Wilson\*  
Hanna Wozniak

**Piccolo**

Cyrus Lam

**Oboe**

Laura Ritchie\*  
Oliver Brown

**Clarinet**

Margot Maurel\*  
Pip Tall

**Bassoon**

Aidan Campbell\*  
Miriam Alperovich

**Horn**

Freya Campbell\*  
Amelia Lawson  
Ping-Wei Wu

**Trumpet**

Florence Wilson Toy\*  
Charlie Clark  
Charlie Cooper

**Trombone**

Ben Loska\*  
Christopher Trotter

**Bass Trombone**

Jamie Cadden

**Tuba**

Stanley Aitken

**Timpani**

Sum Yin Ng

**Harp**

Megan van Uffelen

*\* Section principal*  
*^ Guest Alumni player*

*Names and seating correct  
at time of publication.*

**Ensembles, Programming  
& Instrument Manager**  
Phil Sizer

**Orchestra Librarian**  
Anthony Wilson

**Music Stage, Logistics &  
Instrument Manager**  
Kevin Elwick

**Music Stage Supervisor**  
Louis Bailly

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# Guildhall Symphony Chorus

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## Soprano

Adi Shapiro  
Alex McChrystal  
Ana Salaridze\*  
Anna Pärt  
Anya Brooksbank  
Beatriz Da Silva\*  
Beth Taylor\*  
Calla Knudson-Hollebon\*  
Cerys Smith  
Charlotte Du-Cann\*  
Ciara Byrne\*  
Claire Wong  
Constance Starns\*  
Dani Croston\*  
Daria Chudakova\*  
Emily Andersson\*  
Emily Overend  
Galina Baxter  
Georgia Tolson\*  
Grace Oliver\*  
Hannah Hughes\*  
Jiho Park\*  
Laura LeVoi<sup>^</sup>  
Lizzie Watson  
Matilda Allard  
Nell Hardingham  
Niraali Patel\*  
Rachel Bird  
Sammy Coffey\*  
Sharona Joshua  
Shauna O'Callaghan\*  
Sophie Costa  
Yaping Bai  
Yixu Zhao\*  
Yueliang Zhang  
Zoë Jackson<sup>^</sup>

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## Alto

Aiwen He  
Alaine Garinger  
Alma Lawson-Ayeku-  
Metiu  
Birce Kayhan  
Cecily Shaw<sup>^</sup>  
Chui Wah (Valerie) Chan  
Eimear McCann  
Ellie Stamp\*  
Esther Leung  
Imogen Cookson  
Josie Evans  
Kerstin Sommer  
Laima Buineviciute  
Lei Wang  
Lucía Breslin  
Lucy Barratt  
Magdalena Wegielnik\*  
Marianne Ruel<sup>^</sup>  
Melisse Markesteijn  
Mia Vojic  
Miranda Kettlewell\*  
Niamh Kearney\*  
Owen Ravden\*  
Pansy Lau\*  
Qianqi Chen  
Rosie Lupton  
Sinead McEvoy  
Teah Collins  
Violeta Harus  
Wei Kuang\*  
Yixi Chen  
Zeynep Ozden

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## Tenor

Alasdair MacGregor  
Alex Hutton\*  
Conrad Thorndike  
Fred Terry  
Frey Lawler  
Henry Elliott  
Kaijun Pan  
Kevin Lyu  
Kian Lao  
Konstantinos Koukoretsis-  
Tsen\*  
Mark Zang  
Matthew Lee  
Ryan Sheng  
Samuel Horton  
Sebastian Hill<sup>^</sup>  
Tara Beavon  
Thomas Aminfar-  
Antoniw\*  
Tim Sung  
Zach Knight

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## Bass

Aidan O'Donnell\*  
Alan Yu\*  
Alfred Leishman  
Arthur Crewe  
Arthur Underwood  
Ben Cole  
Ben Hendry-Watkins\*  
Benji Gronlie  
Charles Curtin  
Cuan Durkin\*  
Dominic Kamel  
Fred Miln\*  
Isaac Giaever-Enger  
James Emerson<sup>^</sup>  
James Housego  
James Hughes  
James Talboys  
Jeremy Herron\*  
Jingyu Cao\*  
Joshua Conceicao  
Joshua Riano\*  
Jude Frazier\*  
Loki Marsh\*  
Luis Weidlich\*  
Luke Bartlett  
Mylo Pape  
Noah Prydal  
Oli Davis  
Raphael James  
Sebastian von Wenden\*  
Simon Lloyd  
Sylvain Murphy  
Thomas Young  
Tokio Ueno\*  
Tom Wood  
Torin Christopherson  
Tristan Ng  
Will Jowett\*

\* *Vocal Studies student*

<sup>^</sup> *Opera Studies student*

*Names correct at time of  
publication.*

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# Thanks

Special thanks to conductor **Frank Zielhorst** for helping to prepare the orchestra; chorus director **Vicente Chavarría**; **Linnhe Robertson** and **Gavin Roberts** for preparing the chorus; and to each of the following sectional tutors provided by the **London Symphony Orchestra**:

**Laurent Quénelle** violin I  
**Miya Väisänen** violin II  
**Germán Clavijo** viola  
**Laure Le Dantec** cello  
**Tom Goodman** double bass

**Elizabeth Drew** woodwind  
**Jonathan Lipton** brass, timpani & percussion  
**Patrick King** timpani & percussion

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## Guildhall School Music Administration

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Sophie Hills

**Deputy Head of Music Administration (Admissions & Assessment)**  
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**Jazz Department Manager**  
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**Ensembles, Programming & Instrument Manager**  
Phil Sizer

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Peter Smith

**Music Admissions Manager**  
Owen Stagg

**Vocal Department Manager**  
Michael Wardell

**Jazz Programming & Ensembles Manager**  
Adam Williams

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## Forthcoming events

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**Quartz Saxophone Quartet**  
2 October 2025  
Milton Court Concert Hall

Celebrated for their dynamic performances, the Guildhall alumni return to the School to launch their new CD, joining forces with the Guildhall Saxophone Ensemble for an exhilarating evening of music.

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**Guildhall Symphony Orchestra conducted by Joshua Weilerstein**  
5 November 2025  
Barbican Hall

Jessie Montgomery's *Coincident Dances*, Ravel's dazzling Piano Concerto in G major and Tchaikovsky's dramatic Fourth Symphony feature in this stirring concert conducted by Joshua Weilerstein.

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**Opera Double Bill: Smyth & Respighi**  
3–10 November 2025  
Silk Street Theatre

Two powerful one-act operas – Ethel Smyth's *Der Wald* and Ottorino Respighi's *Lucrezia* – explore love, power and resistance through the lens of formidable female protagonists.

# Our supporters

Guildhall School is grateful for the generous support of the following individuals, trusts and foundations, City livery companies and businesses, as well as those who wish to remain anonymous.

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