

Thursday 6 March 2025
7.30pm
Barbican Hall

GUILDHALL
SCHOOL

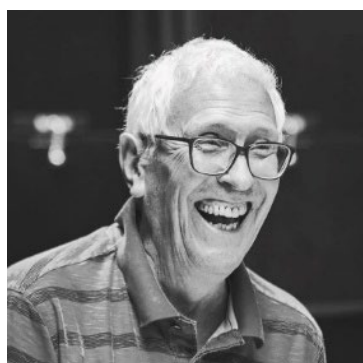
Guildhall Symphony Orchestra

Roberto González-Monjas conductor

Sebastian Hill tenor

Sarah Pennington horn

In memoriam



This concert is dedicated to the memory of **Peter Gane FGSM, Head of the Wind, Brass & Percussion department from 1988 to 2008.**

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.

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



Guildhall School is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation.

Programme

Anders Hillborg *Eleven Gates*

- | | | | |
|---|---|----|---|
| 1 | <i>Drifting into D major</i> | 7 | <i>Meadow of Sad Songs</i> |
| 2 | <i>Suddenly in the Room with Chattering Mirrors</i> | 8 | <i>Toy Pianos on the Surface of the Sea</i> |
| 3 | <i>D major Still Life</i> | 9 | <i>String Quartet Spiralling to the Sea-floor</i> |
| 4 | <i>Confused Dialogues with Woodpecker</i> | 10 | <i>Sea-floor Meditation (Whispering Mirrors at the Sea-floor)</i> |
| 5 | <i>Suddenly in the Room with Floating Mirrors</i> | 11 | <i>Waves, Pulse and Elastic Sea-birds</i> |
| 6 | <i>Into the Great Wide Open</i> | | |

Benjamin Britten *Serenade for tenor, horn and strings*

Sebastian Hill tenor
Sarah Pennington horn

- | | | | |
|---|-----------------|---|-----------------|
| 1 | <i>Prologue</i> | 5 | <i>Dirge</i> |
| 2 | <i>Pastoral</i> | 6 | <i>Hymn</i> |
| 3 | <i>Nocturne</i> | 7 | <i>Sonnet</i> |
| 4 | <i>Elegy</i> | 8 | <i>Epilogue</i> |

Interval (20 minutes)

Richard Strauss *An Alpine Symphony*

- | | | | |
|----|---|----|--------------------------------------|
| 1 | <i>Night</i> | 12 | <i>Precarious moments</i> |
| 2 | <i>Sunrise</i> | 13 | <i>On the summit</i> |
| 3 | <i>The ascent</i> | 14 | <i>Vision</i> |
| 4 | <i>Entering the forest</i> | 15 | <i>Mists rise</i> |
| 5 | <i>Wandering by the brook</i> | 16 | <i>The sun is gradually obscured</i> |
| 6 | <i>At the waterfall</i> | 17 | <i>Elegy</i> |
| 7 | <i>Apparition</i> | 18 | <i>Calm before the storm</i> |
| 8 | <i>On the flowery meadows</i> | 19 | <i>Thunderstorm, descent</i> |
| 9 | <i>On the mountain pasture</i> | 20 | <i>Sunset</i> |
| 10 | <i>Lost in thickets and undergrowth</i> | 21 | <i>Epilogue</i> |
| 11 | <i>On the glacier</i> | 22 | <i>Night</i> |

The performance duration is approximately 2 hours and 5 minutes, including a 20-minute interval.

Welcome

On behalf of the Guildhall Symphony Orchestra, welcome to the Barbican Hall. Thank you for joining us. It's exciting to be back for a concert that ranges from the most intimate to the grandest of orchestral music, and a thrill that Roberto González-Monjas, Guildhall alumnus – and dynamo, as you will see – has returned to conduct.

The evening is dedicated to the memory of a Guildhall giant, Peter Gane, Head of Wind, Brass & Percussion from 1988 to 2008. He died last summer and, as his successor Richard Benjafield writes in the tribute below, Peter would have loved this programme. I hope you do, too.

Armin Zanner

Vice-Principal & Director of Music

It's easy to imagine Peter Gane's delight at tonight's concert. A piece of contemporary orchestral art by Anders Hillborg for us all to discover, listening together, followed by a work showcasing two of Guildhall School's exceptional students as soloists – tenor Sebastian Hill and horn player Sarah Pennington, with the superb Guildhall strings in Britten's Serenade. Peter was consistent in his belief that music making was collaborative across all genres and disciplines of music. He advocated always that we could all learn from each other's artistry and creativity.

Peter also understood that students learn deeply from the simple joy of playing together in orchestras, the ultimate collaborative ensemble. Tonight we can lose ourselves in the story of *An Alpine Symphony*. Richard Strauss' unashamedly instinctive and unphilosophical symphony, with magically orchestrated scenes from a 24-hour mountain journey, will be vividly re-painted by one of the biggest orchestras you will ever experience, conducted by the magisterial Roberto González-Monjas, a celebrated Guildhall alumnus.

I hope you enjoy it! That's what Peter asked students to convey in their compulsory spoken introductions, in his innovative Performance Platforms classes. His leadership of the Wind, Brass & Percussion department was always by example, driven by his deep-seated beliefs, the wisdom of his professional experience, and a generous good humour. He inspired, mentored and sometimes provoked with his infectious enthusiasm and his devotion to the power of classical music. He understood that not only does it convey and share our strongest emotions, but also that young musicians can find their purpose in life through a total immersion in music, supported and driven forward by their professors and by their student colleagues.

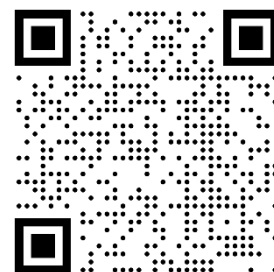
Peter left a legacy that classical music matters in all our lives. His teaching also influenced hundreds of young musicians in National Youth Orchestra and European Union Youth Orchestra. Peter had an insatiable passion for enabling young musicians to tell a story through their instruments, in auditions, classes and concerts.

In his teaching and his leadership, Peter inspired so many students to become better than they could ever have believed when they first walked through the doors of Guildhall School of Music & Drama. His lifelong advocacy of collaboration, excellence, community and the sheer joy of performing together are celebrated in tonight's concert. On behalf of all his students and colleagues, I hope you enjoy this concert, celebrating a much-missed, inspirational teacher and mentor.

Richard Benjafield

Head of Wind, Brass & Percussion

Access our digital programme for biographies, programme notes and more. Scan the QR code or visit guildhall-programmes.co.uk/gso-march2025



Anders Hillborg (b. 1954)

Eleven Gates (2005–6)

- 1 *Drifting into D major*
- 2 *Suddenly in the Room with Chattering Mirrors*
- 3 *D major Still Life*
- 4 *Confused Dialogues with Woodpecker*
- 5 *Suddenly in the Room with Floating Mirrors*
- 6 *Into the Great Wide Open*
- 7 *Meadow of Sad Songs*
- 8 *Toy Pianos on the Surface of the Sea*
- 9 *String Quartet Spiralling to the Sea-floor*
- 10 *Sea-floor Meditation (Whispering Mirrors at the Sea-floor)*
- 11 *Waves, Pulse and Elastic Sea-birds*

19 minutes

Swedish composer Anders Hillborg has a fondness for snappy two-word titles – a glance at his catalogue reveals the works *Liquid Marble*, *Peacock Tales*, *Velocity Engine*, *Cold Heat*, *Beast Sampler* and *Hyper Exit*. His early teachers contributed individually to his varied musical diet: classical, experimental, electro-acoustic, and in his teens he formed a band – Half Six (which he has said enjoyed ‘limited success’) – and also sang in choirs.

Eleven Gates displays qualities typical of his orchestral scores – suspended textures (not unlike the sound-clouds of Ligeti); bold, colourful instrumentation; and extremes of pitch (often simultaneously). He is happy to use superficial effects and humour of various types: from the absurd to the grotesque.

Eleven Gates was commissioned by the Los Angeles Philharmonic, which gave its premiere in 2006 under Esa-Pekka Salonen (a friend and long-time champion of Hillborg). The piece is formed of eleven short sections, running as a continuous whole. Hillborg has said that the title relates to “the imaginary gates that one passes through – either abruptly or seamlessly – in moving from one [section] to the other”. The section titles give an impression of the music, but “in a more or less surrealistic way”.

The opening (‘Drifting into D major’) coalesces to form a large D major chord, and upward-rushing scales lead to ‘Suddenly in the Room with Chattering Mirrors’, where energetically chattering wind are underpinned by funky/growly bass octaves in the piano. Another transformational upwards swirl and a massive piano chord (probably borrowed from the end of the Beatles song *A Day in the Life*) opens the third section, ‘D major Still Life’ – an appropriate title, as that’s all this 20-or-so-second section contains.

Hillborg described ‘Confused Dialogues with Woodpecker’ as “a strange meeting between Webern’s Piano Variations, Op 27, and a Donald Duck cartoon”. Next, the brief fifth section begins with the ting of crotales (with other percussion); a froth of wind quickens and is taken over by the now-customary upward-swirling strings. ‘Into the Great Wide Open’ arrives with shining brass but later bears out its *Terribile e grandioso* marking as it reaches a blazing climax around a third of the way through the section. A long, deep bass pedal emerges and the intensity dwindles. ‘Meadow of Sad Songs’ begins as a solo oboe emerges out of a rising trumpet line: this section is the still, touchingly desolate heart of the work. Tinkling piano, vibraphone and harp aptly mark the start of ‘Toy Pianos on the Surface of the Sea’; this merges into the string quartet section, a light descent to the sea-floor. The ‘Sea-floor Meditation’ is glassy, ethereal and rhythmically free, and it features a harp cadenza. A super-wide, other-worldly chord begins ‘Waves, Pulse and Elastic Sea-birds’, joined by jungle percussion. A final upwards rush of strings is lengthened but brutally stopped.

Benjamin Britten (1913–1976)

Serenade for tenor, horn and strings, Op 31 (1943)

- 1 *Prologue*
- 2 *Pastoral* (Charles Cotton)
- 3 *Nocturne* (Alfred, Lord Tennyson)
- 4 *Elegy* (William Blake)
- 5 *Dirge* (anon. 15th century)
- 6 *Hymn* (Ben Jonson)
- 7 *Sonnet* (John Keats)
- 8 *Epilogue*

Sebastian Hill tenor

Sarah Pennington horn

26 minutes

Britten wrote his Serenade in 1943, shortly after his return to England after three years in America. At this time, Schoenberg's 12-tone serialism was developing in Europe and John Cage had begun his irreverent experimentation back in America. But Britten found praise at home for the relative simplicity of his style, which, bound up with his sympathy with pre-Romantic music, dominated his musical outlook at the time.

The Serenade began life as a set of nocturnes for tenor, horn and strings: "It's not important stuff, but quite pleasant, I think," Britten wrote, and he was blessed in having at his disposal two remarkable soloists in the tenor Peter Pears and the young horn player, Dennis Brain "who plays as flexibly and accurately as a clarinettist". The premiere took place at the Wigmore Hall on 15 October 1943.

The suggestion of evening and moonlight were not new in Britten's music – the early *Quatre chansons françaises* (1928) and *Les illuminations* (1939) contained night-songs – but the pre-occupation is more pervasive in the Serenade, prefiguring the opera *A Midsummer Night's Dream* (1960) and the Nocturne for seven obbligato instruments and strings, Op 60 (1958).

A Prologue and Epilogue for solo horn frame the piece, with instructions for the player to use natural harmonics (inevitably sounding 'out-of-tune'). The horn and tenor lines hardly overlap in the first three poems, and for the first two – Cotton's 'Pastoral', a sleepy description of sunset, and Tennyson's dramatic 'Nocturne' – the horn extracts its motifs directly from the tenor. The 'Elegy' has its own prologue and epilogue, a device that intensifies the image of Blake's infected rose, while neatly offsetting the poem's brevity. The twisting horn phrases wind their way in and around the fabric of throbbing string chords, breaking off for a recitative in which the tenor alerts the rose, too late, of its condition. The horn's fluctuating semitone at the end is taken up obsessively by the tenor in the funereal 'Dirge'. Marked *come un lamento*, and written high in the voice's range, the tenor adopts a disembodied, boy-like quality, unstirred by the canonic *danse macabre* articulated by the strings. The macabre becomes brutal at the horn's arrival and subsequent cackling; then the procession passes. The tension is immediately dissipated in the breathless banter of the virtuosic 'Hymn' (evoking typical hunting-music figures for horn), before Keats's 'Sonnet'. Here the intimate, shimmering string harmonies engulf the poet/tenor with the divine pleasures of a would-be everlasting sleep.

Richard Strauss (1864–1949)

An Alpine Symphony, Op 64 (1911–15)

- | | |
|--|---|
| 1 <i>Night</i> | 12 <i>Precarious moments</i> |
| 2 <i>Sunrise</i> | 13 <i>On the summit</i> |
| 3 <i>The ascent</i> | 14 <i>Vision</i> |
| 4 <i>Entering the forest</i> | 15 <i>Mists rise</i> |
| 5 <i>Wandering by the brook</i> | 16 <i>The sun is gradually obscured</i> |
| 6 <i>At the waterfall</i> | 17 <i>Elegy</i> |
| 7 <i>Apparition</i> | 18 <i>Calm before the storm</i> |
| 8 <i>On the flowery meadows</i> | 19 <i>Thunderstorm, descent</i> |
| 9 <i>On the mountain pasture</i> | 20 <i>Sunset</i> |
| 10 <i>Lost in thickets and undergrowth</i> | 21 <i>Epilogue</i> |
| 11 <i>On the glacier</i> | 22 <i>Night</i> |

50 minutes

Strauss drew on a range of subjects in his ten orchestral tone-poems but the series begins and ends with tributes to nature. The last of these, *Eine Alpensinfonie* (An Alpine Symphony), charts the progress of a day's climbing in the Bavarian Alps. The score calls for huge orchestral forces, bolstered by a (usually off-stage) hunting party of 12 horns, two trumpets and two trombones, and an array of percussion (indispensable to the storm music). Arranged in 22 continuous sections that trace an aptly arch-like form – with the central arrival at the summit forming the work's apex – the piece is fundamentally shaped by Alpine imagery.

From the opening darkness emerges the looming mountain profile in a theme outlined by trombones and tuba. The image soon becomes clearer as day breaks, revealing the mountain in the full radiance of the morning sun. Cellos and double basses begin a rising march-like theme signalling the ascent, punctuated later by a fanfare – a flavour of optimism, maybe, in anticipation of the challenge ahead. The pace is suspended with a rhapsodic entry into the forest, accompanied by gentle reminders of the task at hand through echoes of the earlier rising cello theme.

A further fanfare-burst marks the arrival at the waterfall, where spraying cascades – lit by harps and celesta – evoke an apparition of an Alpine fairy. As the image fades, the climbers pause to take in the flowery meadows before reaching an idyllic mountain pasture, complete with birdsong, bleating sheep and cowbells. An initially lyrical solo horn tune is taken up by the orchestra with increasing disquiet as the climbers lose their way in thickets before the icy face of a glacier appears, prompting shrill cries from a solo trumpet. Almost at the summit, a cartoon-like episode presents 'precarious moments' before horns and trombones proudly announce the arrival at the summit with a grand 'peak' motif. Here at the mountain-top a solitary, awestruck oboe chokes in wonder at the vista, before full realisation of the grand achievement gradually dawns in protracted waves of elation, climaxing in the first entry of the organ and a gigantic statement of the mountain theme in the brass. Mists rise up, the sun becomes obscured and then unison strings, with occasional breathy sighs from the wind, offer a sumptuous and faintly exotic Elegy. The oboe's earlier theme of wonder is taken up in the calm before the storm and a brief reference to night – the murky sliding downward scale reappearing from the very opening – brings with it perhaps the most vivid representation of a storm in all music. Amid the furious wind and torrential downpour the climbers make a rapid descent, during which a hasty review of themes shows them passing by the waterfall, meadows and forest as they scramble to safety.

As the final raindrops subside (oboes, clarinet and plucked upper strings), the brass intone the mountain theme, majestic as ever, and the coda begins with a slow sunset. The following Epilogue begins with the sound of a church organ and proceeds to underpin a sensation of transcendental ecstasy – an afterglow following the successful communion with nature that recedes seamlessly back into night.

Roberto González-Monjas

conductor

Roberto González-Monjas is a natural musical leader with an abundance of energy, enthusiasm and fierce intelligence. He is Chief Conductor of the Musikkollegium Winterthur in Switzerland and Music Director of the Galicia Symphony Orchestra in Spain. In addition, Roberto is Principal Guest Conductor of the Belgian National Orchestra and Artistic Director of Iberacademy in Colombia. The Dalasinfoniettan in Sweden named him Honorary Conductor following a four-year tenure as their Chief Conductor.

Highlights of the 2024/25 season include Strauss' *An Alpine Symphony* in London, Salzburg and Galicia; the European première of Hannah Kendall's *He stretches out the north* with the Musikkollegium Winterthur; a Spanish tour with the Orquesta Sinfónica de Galicia; appearances at the Mozartwoche, Salzburg and Verbier Festivals; and the recording of Mozart's complete violin concertos with the Mozarteumorchester Salzburg.

This season, Roberto also debuts with the Baltimore Symphony, Oslo Philharmonic and Orchestre de Paris, and returns to the Swedish Radio Symphony Orchestra, Orchestre National Bordeaux Aquitaine and Orchestre de Chambre de Paris.

Roberto began his career as a solo violinist, orchestral leader and chamber musician. He frequently collaborates with singers and instrumentalists, including Joyce DiDonato, Rolando Villazón, Ian Bostridge, André Schuen, Hilary Hahn, Lisa Batiashvili, Clara-Jumi Kang, Andreas Ottensamer, Fazil Say, Andrés Schiff, Jan Lisiecki, Kirill Gerstein, Yeol Eum Son, Paul Lewis, Kit Armstrong, Steven Isserlis and Emmanuel Ceysson.

Mozart Serenades, Roberto's newest CD recording with the Mozarteumorchester Salzburg for Berlin Classics, has garnered international praise since its release in Summer 2023. His recordings with the Musikkollegium Winterthur feature works by Mozart, Beethoven, Prokofiev and Saint-Saëns.

Roberto served as concertmaster of the Orchestra dell'Accademia Nazionale di Santa Cecilia for six years and as the leader of the Musikkollegium Winterthur until summer 2021. He plays a 1710 Giuseppe Guarneri 'filius Andreae' violin kindly loaned to him by five Winterthur families and the Rychenberg Stiftung.

Sebastian Hill

tenor

Sebastian is a graduate of Magdalen College, Oxford and is currently studying with David Pollard in the vocal department at Guildhall School for an MPerf. From September, he will continue his studies on the Guildhall School Opera Course. Sebastian is supported in his current studies at Guildhall School by the Behrens Foundation Scholarship and Sidney Perry Foundation Scholarship, and additionally by the H R Taylor Trust, Drake Calleja Trust and The Countess of Munster Trust.

Sebastian was awarded first prize in the London Bach Society Competition as well as the Patricia Routledge English Song Competition. He was a member of the 2024 Glyndebourne Chorus and will be an Opera Holland Park Young Artist 2025 covering the title role in Jonathan Dove's *Itch*.

Recent debuts include at Wigmore Hall as part of a Goethe celebration accompanied by Graham Johnson, the Oxford International Song Festival where he is a Young Artist alongside duo partner Will Harmer, and the International Lied Festival Zeist. In January, he performed Vaughan Williams' *On Wenlock Edge* with Camerata Variabile in Basel, Bern, Schaffhausen and Zürich.

Concert highlights include Schubert's *Die schöne Müllerin* (Oxford Festival of the Arts), Bach's *St John Passion* (Oxford Bach Soloists, Worcester Cathedral Choir, New College Choir, Winchester Bach Voices), Haydn's *The Creation* (Burford Singers), Bach's *Christmas Oratorio* (Birmingham Symphony Hall, Ex Cathedra/New College Choir, Oxford), Handel's *Messiah* (Birmingham Symphony Hall, Ex Cathedra) and Monteverdi's *Vespers* (Birmingham Town Hall, Ex Cathedra). He is a Samling Artist and was a graduate scholar with Ex Cathedra and the Oxford Bach Soloists. As a member of the Guildhall School semi-chorus, he performed Mendelssohn's *Elijah* with the London Symphony Orchestra and Sir Antonio Pappano.

Upcoming engagements include several UK performances of Bach's Passions as the Evangelist, Mozart's *Coronation Mass* with The Really Big Chorus in Málaga and Bach's B Minor Mass with the Orlando Chamber Choir.

Sarah Pennington

horn

Sarah is a full scholar at Guildhall School, where she is a third-year undergraduate studying with Sue Dent, Phil Munds, Jonathan Lipton and Angela Barnes. In her first year at the School, Sarah became the youngest recorded winner of the Armourers and Brasiers' Brass Prize and later reached the final of the Ivan Sutton Chamber Prize with Brahms' Horn Trio, Op 40. Sarah is supported in her current studies by the Guildhall Scholarship.

Before attending Guildhall School, Sarah spent seven years at the Junior Department of the Royal College of Music, where she was awarded the Freda Dinn and Ida Mabbet prize for outstanding solo performance in the final of the concerto competition, and gave a recital in the Elgar Room of the Royal Albert Hall. During this time, Sarah was also the joint principal horn of the National Youth Orchestra of Great Britain and is now the principal of Young Musician's Symphony Orchestra. Sarah has gained a place on the prestigious Encuentro de Música y Academia de Santander two years in a row, where she has been mentored as a soloist and chamber musician by Radovan Vlatković and Szabolcs Zempléni.

At the age of 20, Sarah is already a busy freelance musician, working frequently with ensembles such as London Symphony Orchestra, Philharmonia, Academy of St Martin in the Fields and Royal Northern Sinfonia. She is currently on trial as principal horn of Sinfonia Viva and fourth horn of English National Ballet.

Thanks

Special thanks to conductor **William Long** for helping to prepare the orchestra and to each of the following sectional tutors provided by the **London Symphony Orchestra**:

Kate Oswin violin I
Sarah Quinn violin II
Germán Clavijo viola
Ève-Marie Caravassilis cello
Simo Väisänen double bass
Tony Bedewi timpani & percussion
Helen Tunstall harp
Phillip Moore piano & celeste

Jeremy Cornes wind, brass, percussion, harp, piano & celeste
Alex Edmundson wind, brass, percussion, harp, piano & celeste
Rachel Gledhill wind, brass, percussion, harp, piano & celeste
Jim Maynard wind, brass, percussion, harp, piano & celeste
Max Spiers wind, brass, percussion, harp, piano & celeste
Helen Storey wind, brass, percussion, harp, piano & celeste
Helen Tunstall wind, brass, percussion, harp, piano & celeste

Guildhall Symphony Orchestra

Orchestra for Hillborg & Britten

Violin I

Victoria Lewis*
Elena Toledo
Pedro Marques Rodrigues
Rowan Dymott
Laia Francés Pont
Erola Masqué
Helena Thomas
Tanya Perez Jovetic
Maria Jimenez Valles
Gwyneth Nelmes^
Colby Chu
Gabriella Pedditzi
Yuxi Yang
Jessica Hendry
Camille Said^

Violin II

Yuno Akiyama*
Pak Ho Hong
Ola Lenkiewicz
Evan Lawrence
Lewis Lee
Isabelle Allan
Malena Benavent Gimeno
Clemmy Germain
Lichen Cai
Kayla Nicol
Niko Peake
Laura Hussey
Kate Simpson
Hana McDowell

Viola

Ami-Louise Johnsson*
Holly Woods
Rebekah Dickinson
Eve Quigley
Gavin Marnoch
Connor Quigley
Charlie Potts
Andrei Gheorghe
Iva Durkovic
Michael Soza
Teresa Macedo Ferreira^

Cello

Kosta Popovic*
Natalie Alfille-Cook
James Conway
Eryna Kisumba
Nia Williams
Anoukia Nistor
Lottie Gorrie
Josh Lucas
Annie Walton
Chiara Dozza Lopez

Double Bass

Tom Mahoney*
Strahinja Mitrovic
Cynthia Garduño Meneses
Caetano Oliveira
Izzy Nisbett
Aaron Aguayo Juarez
Suliac Maheu^

Flute

Tamsin Reed*
Jessie-May Wilson
Alex Ho

Piccolo

Alex Ho

Oboe

Elly Barlow*
Cameron Hutchinson
Aliyah Nelson

Clarinet

Kosuke Shirai*
Margot Maurel

Bass Clarinet

Sofia Mekhonoshina

Contrabass Clarinet

Kathryn Titcomb

Bassoon

Miriam Alperovich*
Sarah Byrne
Maria O'Dea

Contrabassoon

Aidan Campbell

Horn

Niamh Rodgers*
Alice Warburton
Dan Hibbert
Jacob Eynon
Owen McClay

Trumpet

Seb Carpenter*
Henry So
Parker Bruce

Trombone

Sam Cox*
Felix Rockhill

Bass Trombone

Helena Kieser

Contrabass Trombone

Jamie Cadden

Tuba

Annie Morris

Timpani

Engin Eskici

Percussion

Tom Hodgson*
Lauren Bye
Cláudia Costa Gonçalves
Reuben Hesser

Harp

Arwen Withey-Harrison

Piano

Julia Metzmacher

* *Section Principal*

^ *Guest Alumni player*

Guildhall Symphony Orchestra

Orchestra for Strauss

Violin I

Victoria Lewis*
Elena Toledo
Ola Lenkiewicz
Evan Lawrence
Lewis Lee
Isabelle Allan
Malena Benavent Gimeno
Clemmy Germain
Lichen Cai
Kayla Nicol
Niko Peake
Laura Hussey
Gwyneth Nelmes^
Hana McDowell
Camille Said^

Violin II

Yuno Akiyama*
Pak Ho Hong
Pedro Marques Rodrigues
Rowan Dymott
Laia Francés Pont
Erola Masqué
Helena Thomas
Tanya Perez Jovetic
Maria Jimenez Valles
Gabriella Pedditzi
Colby Chu
Jessica Hendry
Yuxi Yang

Viola

Ami-Louise Johnsson*
Holly Woods
Rebekah Dickinson
Eve Quigley
Gavin Marnoch
Connor Quigley
Charlie Potts
Andrei Gheorghe
Iva Durkovic
Michael Soza
Lydia Atkinson
Teresa Macedo Ferreira^

Cello

Kosta Popovic*
Natalie Alfille-Cook
James Conway
Eryna Kisumba
Nia Williams
Anoukia Nistor
Lottie Gorrie
Josh Lucas
Annie Walton
Chiara Dozza Lopez

Double Bass

Tom Mahoney*
Strahinja Mitrovic
Cynthia Garduño Meneses
Caetano Oliveira
Izzy Nisbett
Aaron Aguayo Juarez
Suliac Maheu^

Flute

Hanna Wozniak*
Cyrus Lam
Lara Ali
Justyna Szyrakczyk

Piccolo

Justyna Szyrakczyk*
Lara Ali

Oboe

Lidia Moscoso*
Daisy Lihoreau
Theo Chapple

Cor anglais

Theo Chapple

Heckelphone

Elly Barlow

Clarinet

Lily Payne*
Teah Collins

E-flat Clarinet

Kathryn Titcomb

Bass Clarinet

Beñat Erro Díez

Bassoon

Maria O'Dea*
Aidan Campbell
Sarah Byrne

Contrabassoon

Miriam Alperovich

Horn

Henry Ward*
Alice Warburton
Dan Hibbert
Freya Campbell
Niamh Rodgers
Katie Parker
Ima Kirkwood
Jacob Eynon
Thomas Pinnell

Offstage Horn

Millie Lihoreau*^
Alex Harris^
Alana Knowles
David Sztankov^
Christos Maltezos^
Owen McClay
Amelia Lawson
Ciaomh Glavin^
Sarah Pennington

Trumpet

Sam Balchin*
Florence Wilson-Toy
Samuel Tarlton
Alice Newbould
Parker Bruce

Offstage Trumpet

Sean Hartman*
Alex Smith

Trombone

James Bruce*
Ollie Plant
Josh Brierley
Felix Rockhill

Offstage Trombone

Ben Loska*
Andy Leeming

Bass Trombone

Alex Froggatt

Tuba

Dafydd Owen*
Sean Byrne

Timpani

Bryony Che*
Engin Eskici

Percussion

Lauren Bye*
Cláudia Costa Gonçalves
Ava Kinninmonth
Kia Lares
Ali Ayaz

Harp

Eleanor Medcalf*
Grace Ng

Celeste

Niall Townley

Organ

Hugh Rowlands

** 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 Baily

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Electronic & Produced Music and Collaborative Electives Manager

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Michal Rogalski

PG Music Studies & Chamber Music Manager

Nora Salmon

Jazz & Supplementary Studies Manager

Corinna Sanett

Ensembles, Programming & Instrument Manager

Phil Sizer

Senior Music Office Administrator & EA to the Director of Music & Head of Music Administration

Peter Smith

Music Admissions Manager

Owen Stagg

Vocal Department Manager

Michael Wardell

Jazz Programming & Ensembles Manager

Adam Williams

Forthcoming Events

Chamber Music Festival 2025

14–16 March 2025

Milton Court Concert Hall
& Silk Street Music Hall

Be inspired at our Chamber Music Festival, returning for a weekend of captivating and diverse performances showcasing accomplished chamber groups and unique student-professor collaborations.

The Winter's Tale

21–26 March 2025

Silk Street Theatre

Enter the world of one of Shakespeare's most poignant works, *The Winter's Tale* crosses oceans and spans decades as a cast of remarkable characters search for love, hope, and the chance of redemption.

The Gold Medal 2025

8 May 2025

Barbican Hall

Join for Guildhall School's most prestigious music prize and see three exceptional soloists from the School's Vocal and Opera departments perform with piano accompaniment and with Guildhall Symphony Orchestra.

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