

from the Paris Conservatoire in a performance at the Proms of Berlioz's *Grande Messe des Morts*. This will be conducted by Sir Colin Davis and forms part of Sir Colin's complete Berlioz cycle for the Millennium.

The curiosity of students is also challenged and sharpened by regular contact within the School with artists of international standing and vision, and musicians who have recently given masterclasses include Louis Andriessen, Michel Becquet, Douglas Boyd, Bernard Cazuaran, Sir Andrew Davis, Robert Dick, Philip Jones, Yvonne Loriod, Franco Petracchi, Sir Simon Rattle, Mike Reid and Leonard Slatkin. Visiting artists over the next few months include Luciano Berio, Billy Cobham, Kevork Mardrossian, Milton Masciadri and John Patitucci.

On a termly basis there is a well-established programme of collaboration with the Takács Quartet, the Vellinger Quartet, Emma Kirkby, the Palladian Ensemble, the Florestan Piano Trio and Sir Colin Davis. A further stimulus to artistic exploration is also provided by the School's collaborations with its next-door neighbours, the Barbican Centre and the LSO, with the Philharmonia, with the BBC Symphony Orchestra, with the London Sinfonietta and with the London Contemporary Dance School.

That students and graduates are going out successfully into the world is illustrated by mention of just a few examples. Last autumn two graduates and one current student (unsurprisingly representing three nationalities!) were invited to take part in a chamber

music concert with Isaac Stern in Holland. Over the coming months, several students will be playing with the Gustav Mahler Orchestra under Claudio Abbado in a tour that visits Cuba; others will be playing in the European Union Youth Orchestra under Bernard Haitink and Sir Colin Davis, and giving a performance of the *Missa Solemnis* in Paris and of Mahler's Seventh Symphony at the Proms. A Spanish clarinetist will be touring with the Orchestra of the Pacific Rim under Michael Tilson Thomas.

But how ever much the School continues to develop its links overseas, how ever international the environment it offers, GSMD remains, with pride, firmly rooted in its home of nearly 120 years, the City of London. In a

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new initiative, students presented a series of 19 lunchtime concerts in May this year at St Sepulchre-without-Newgate. These were arranged to mark the opening of the church on a regular basis for worship and performance, and the relationship will be continued with a performance on 30 November in St Sepulchre's of Monteverdi's *Vespers of 1610*.

The School's established contributions to the life of the City are of course many and varied, ranging from the large number of

public events that take place each term within the School itself to the links established with communities in Tower Hamlets through the Performance and Communications Skills programme, to its participation in the Corporation's "Summer in the City" festival in 1996, to the performances that take place regularly in the Barbican Hall and in the Barbican foyer and, last but not least, to the many outside engagements undertaken by its students. In the 1998/99 academic year Guildhall School students participated in nearly 490 such engagements, of which 29 were for the Corporation of London and 159 for various Worshipful Companies.

The School's particular association with the Musicians' Company takes several forms. In a tradition that goes back to 1889, the Company generously donates the Silver Medal (see box below) that is now awarded to one of the finalists in the annual competition for the School's most prestigious music prize, the Gold Medal. In 1893 the Company's annual prize for composition was introduced. Since November 1992, students from the School have taken part every year in the annual Evensong for the Musicians' Company in St Paul's Cathedral.

Of enormous significance to the School is the support given by the Musicians' Company to the library. Just before the School moved to the Barbican, the Company with great generosity placed on loan here the 9,000 or so volumes that made up the collection of Sir Jack Westrup (1905-1975), Master of the Musicians' Company in 1972, previously Professor of Music at Oxford, an expert on Early Music - in particular on Purcell - and an academic who had a most distinguished career as musicologist, music historian, author and music and concert critic.

The collection now housed within GSMD (and commemorated in a stained glass window in the library that bears the silver swan from the Company arms) comprises books and scores, and contains much material that is not normally available in the average reference library. As such it has, from the outset, provided an invaluable resource to students and staff. This value is all the greater, however, in that the Musicians' Company has maintained Westrup's subscriptions to a number of collected editions, including those of Bach, Handel, Mozart and Purcell - subscriptions that provide for both a lending and a reference copy.

In addition, the Company continues to fund occasional, one-off library projects at the School - the purchase, for example, of the first edition of the *New Grove Dictionary of Music and Musicians* - and it is due in great part to all the support received from the Company that the Guildhall School library contains what is a uniquely extensive reference facility. The School is pleased, through this article, to be able to give wider public acknowledgement of its debt of gratitude.

GUILDHALL'S SILVER STAR

Winner of the 1999 Silver Medal of the Worshipful Company of Musicians is bass baritone Stephan Loges - known to liverymen as a Maisie Lewis recitalist in 1998, and recent winner of the Wigmore Hall International Song Competition.

Born in Dresden in 1972, Stephan was a member of the boys' choir Dresdner Kreuzchor between 1981 and 1991 before going to Berlin to study. He came to the Guildhall School of Music and Drama in 1995, and achieved his BMus with Professor Rudolf Piernay before going on to the School's Opera Course.

He has taken part in several masterclasses and courses, given by such artists as Brigitte Fassbaender, Helmuth Rilling, Thomas Hampson, Andreas Schmidt, Barbara Bonney, Thomas Allen, Graham Johnson, Roger Vignoles,

Margo Garrett and Pavel Lissisian. His work as an oratorio and lieder singer includes concerts and recitals in Germany, Italy, Spain and the US as well as Great Britain. He sang Mozart's *Requiem* at the Barbican Hall; Brahms' *Requiem* in King's College Chapel, Cambridge, and under Helmuth Rilling at Carnegie Hall, New York; and Bach's *Passions* and solo cantatas in Germany.

Other engagements have included a debut recital in New York, a performance of Haydn's *Nelson Mass* under Jane Glover in Purchase, New York, and a recording of Bach Cantatas under John Eliot Gardiner for Deutsche Grammophon in London.

More recently, Stephan has worked with Opera North, given recitals with Graham Johnson in Germany, recorded a CD of Mendelssohn songs for Hyperion Records and given several recitals at Wigmore Hall.

