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This edition of Pulse highlights the excellent work of our percussionists and gives us an insight into some of the activities of the musicians who form this energetic and vibrant department. We are delighted to welcome *Sankorfa*, an innovative and exciting percussion quartet, who are about to commence a four-term residency at the School. They will be coaching and performing with our students and, at the same time, developing their own work and writing and developing new compositions for this medium. Jo Harris and Katie Bennington have been talking to *Sankorfa* about their work and aspirations but first, a brief history of the ensemble.



Sankorfa is led by four of the UK's most exciting young musicians. Formed whilst they were students at the Guildhall School of Music & Drama, *Sankorfa* has developed a reputation for innovation and sophistication in performance and education. They are equally at home performing in recital halls and night clubs, and have delivered masterclasses and workshops to students of all ages.

Sankorfa's initial repertoire was established through performances of the percussion ensemble music of John Cage, Steve Reich, Toru Takemitsu, and Iannis Xenakis. Whilst these composers remain central within *Sankorfa's* repertoire, the ensemble perform all of the major works of the percussion ensemble tradition and regularly commission and premiere new works. Furthermore, *Sankorfa* has forged a distinctive

sound by incorporating their own compositions and improvisations into their performances.

Sankorfa collaborates with other instrumentalists by directing the rehearsal process in the performance of large ensemble pieces, especially those by Steve Reich. They work regularly with the choreographer Rachel Birch-Lawson and the dance group Present State, and in 2006 were invited to perform as part of the Day of Percussion at the Royal Opera House, Covent Garden. *Sankorfa* have also performed alongside the Canadian dancer Paul-André Fortier as part of Dance Umbrella's London festival in 2007.

Next page: Our editor, Jo Harris, met up with *Sankorfa* recently and posed a few questions..

Our editor, Jo Harris, interviews *Sankorfa*.

Q: You have been together now for four years. What were your original intentions for the group and how have they evolved?

A: The initial thought came from wanting to enter a percussion quartet competition in Luxembourg in February 2005. Early on in our rehearsals we realised that this would become a much more long term venture for us. The challenge of playing in an ensemble and the opportunity to approach some of the more challenging repertoire for percussion became quite exciting for us. We realised that we could push each other's development as players in this ensemble situation. This has continued to be very important to us. Now we are using the group to compose and commission new music as well as continuing to play and explore the existing repertoire that we enjoy.

Tell me about your first gig in a nightclub, was it a bit of a departure from the classical work you experienced in your career so far?

We played a set for an Arctic Circle night which was at the Notting Hill Arts Club. One of the most memorable experiences was the look on the promoter's face when we had finished unloading all of our instruments into the venue. They were not expecting the amount of gear that we had brought. It was strange turning up to play in a venue that had bouncers on the door. At that time we had not written any music ourselves, but we did quite a bit of improvising. We also played music by Steve Reich with a few other pieces that we thought would work in that situation. It wasn't particularly strange for us to play in that environment as we all have experience of playing drum kit in rock and jazz venues. We had talked early on in our plans for the group that it might be the kind of thing that we wanted to do and it has developed from there. We have since done many of these types of

performances, however, we now almost exclusively play our own compositions.

Tell me about the personalities in *Sankorfa*, who does what and how do you get along after long rehearsals in the Guildhall School Annexe?

In terms of getting on together, we are all great friends. This is important. It allows us to work through conflicting opinions and the odd disagreement about various things. We all promised each other at the outset of the group that we would have 'no hang ups', and that still holds firm. Outside of the playing, we each look after a particular area of work for the group. Scott is the main contact person for bookings and coordinates our diary. Ruth looks after the finances and the education work that we do. Alex manages *Sankorfa* on the web and Mike is in charge of promotional materials, products and archives. Having said this, more and more we are sharing the work around depending on what we need to achieve as a group, balanced against our varying individual schedules outside the group. It is also important to note the variety of strengths in our group (both on and off the performance platform), and the opportunities this has presented for learning from one another.

Tell me about your new CD. What is on it and why?

The CD came about as we began to write more and more music. The compositions that feature on this album have all been written in a collaborative way, with input from everyone in the group throughout the process. The music is quite groove based and often features layers of beats and patterns to create thick textures of sound. The development of a harmonic language for each piece is also important, and a good deal of time is dedicated to developing interesting pitch combinations. (We have used vibes and marimba in almost all of the music on this CD so that it didn't just sound like four drummers having a jam!). The use of chords and melodies makes the pieces feel a little bit more like songs

(usually without words), rather than what you would perhaps normally expect of music for percussion quartet. We worked towards completing a studio album, but of music that we could play live as well. There is very little difference between the sound of the music on the CD and when we play it live, and we have had to work quite hard to achieve this. The CD has six compositions one of which we have co-written with the Australian percussionist Steve Falk.

If we have never been to a *Sankorfa* gig what should we expect?

Our gigs vary greatly, but one thing which is certain is that there will be a lot of instruments on stage! We tend to all move around during a set and, with a few exceptions, we all play everything that is on stage. Our music is quite unique sounding but is still definitely percussion ensemble. The difference is that we use the instruments in unique ways: we are constantly discovering new sounds, techniques, and ways of composing for percussion instruments. Expect to hear head-nodding grooves and both very loud and very quiet music. Also, our gigs are always unique: several of our pieces have quite open-forms, which allow for the possibility of improvising. We have developed a good ability to listen and respond to each other – and this skill is constantly improving – so, ideally, we can allow pieces to travel in new directions at each performance.

What are your future plans for the group?

We are continuing to tour our CD and we have already started to work on writing music for another album. Our residency at the Guildhall School means lots of concerts and collaborations here as well as a few more ambitious projects for later in the year. Onwards and upwards!

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REVIEWS

Sankorfa CD Launch Review 19 March 2009- Bishopsgate Institute

Sankorfa celebrated the launch of their debut CD, *in between instruments*, at the Bishopsgate Institute recently. The evening showed off the full talents of Michael Allen, Zands Duggan, Ruth Gomez and Scott Wilson, who have been playing together since meeting at the Guildhall School of Music & Drama where they are now an ensemble-in-residence. I have been privileged to see them work and grow as individual artists and as an ensemble, constantly raising their goals and pushing the boundaries of what percussionists can do.

The evening, put on by the Bishopsgate Emerging Artists Programme (BEAP), gave us a mixture of music composed by the group (including all the pieces featured on their new CD) as well as a few of their favourite repertoire pieces. In true 'Sankorfa style', they made every piece uniquely memorable: their own works were carefully crafted to challenge and exploit the specialist skills of each performer; and to the existing repertoire pieces they added an extra dimension by collaborating with visual artist Katsura Takizawa (during Garland's *Apple Blossom*) and dancer/choreographer Rachel Birch-Lawson (in Xennakis' *Okho* for three djembes).

They also worked alongside current and ex-Guildhall students: Edmund Finnis was the DJ and piano assistant in John Cage's *First Construction (In Metal)*. Edward Pick played piano and Louise Morgan percussion in the Cage; and many others helped behind the scenes with sound, recording and, of course, the setting up and dismantling of percussion instruments, of which there were plenty. In fact, *Sankorfa's* instruments occupied three separate stages throughout the evening. They moved swiftly between each stage, taking our attention with them. Everything down to the smallest detail (e.g. turning the pages in each other's scores and swapping instruments mid-piece) was catered for with utmost professionalism. Their warm and quirky introductions meant the audience enjoyed a relaxed but

powerful performance. It is clear that this group work incredibly hard and care deeply about what they do, and it certainly pays off.

The highlights for me, in this extremely high quality event, were *Great Ocean Road* (co-written by Steve Falk and *Sankorfa*) and *Trouble So Hard* (as if they hadn't already blown us away enough, they then began singing together in harmony whilst playing frame drums in this arrangement of the well-known spiritual).

This open and genuinely inviting ensemble consistently give their all and are committed to bringing music alive before our very eyes and ears. These four have a very promising future ahead, so look out for them! I guarantee they will enchant and inspire you.

Katie Bennington

Katie is an Oboe Fellow at the Guildhall School



NEWS IN BRIEF...



Matthew Featherstone

Matthew Featherstone (flute) was awarded the Woodwind Prize sponsored by the Guild of Needle makers. The other finalists were Chris Rawley (bassoon), Louise Whipham (oboe) and Anne Morris (clarinet)

Hiroaki Kitagawa (tuba) won the Brass Prize sponsored by the Guild of Armourers and Braziers judged by tuba player and Director of Denis Wick Ltd, Stephen Wick. Kate Hainsworth (horn) and Douglas Murdoch (trombone and bass trombone) were also finalists.

Tagore Gonzalez, currently completing a 2nd year post grad, has been awarded a trial for Principal Clarinet with the Ulster Orchestra.

Selmer Saxophone, Clarinet and Brass Day at the Guildhall School. An action packed day of classes, workshops and performances for players of all ages and abilities supported, with trade stands, by leading instrument suppliers such as Normans, Howarth's, and Selmer. Ex-Guildhall professional players alongside current students helped to amaze an audience of brass players, young and old, with music by Jan Koetsier and spectacular arrangements by Richard Bissill, horn professor at the Guildhall School.

The ensemble line-up was: **Paul Archibald, Katie Hodges, Jo Harris, Tom Rainer** (trumpets), **Alex Hambleton** (horn), **Adam Penketh, Hilary Belsey, Hannah O'Rora, Ed Hilton** (trombones) and **Ben Gernon** (tuba). Visiting artists to the School during the day were **Philippe Scharz**, principal trumpet of the BBC National Orchestra of Wales, **David Powell**, leading tuba soloist, composer and jazz musician, **Tom Rainer**, co-principal trumpet with the Britten Sinfonia and London Concert Orchestra, **Anthony Pike**, clarinet soloist, **Jeffrey Wilson**, saxophone soloist and composer, **Sarah Watts**, bass clarinet specialist, **Victoria Soames Samek**, clarinet soloist, and **Saxology**, a leading saxophone quartet, they then began singing together in harmony whilst playing frame drums in this arrangement of the well-known spiritual).

FEATURED ENSEMBLE The Helix Duo

**Catherine Ring and Louise Morgan (percussion),
in conversation with Jo Harris**

When did you form and why?

We decided to work together in summer 2007. We were both part of different percussion quartets at the time, and were experiencing separate difficulties within them. We formed a temporary percussion quartet for Catherine's chamber exam and saw the potential to play as a duo beyond this.

How often do you play together?

In preparation for the International Percussion Competition 2009 in Luxembourg, we would rehearse, on average 6 hours a week, sometimes as much as 12 hours, time permitting. At the moment we're learning new repertoire so we will have two or three rehearsals a week once we're back in London after Easter.

What repertoire do you play?

We've tried a lot of different styles of pieces with many instruments involved. What we enjoy performing most are theatrical pieces such as *Brouhaha* by the English composer Peter Weigold, written for multi-percussion set-up and similarly *Spaghetti Junction* by Al Ginter. *Departures* by Emmanuel Sejourne is a beautiful marimba duet that we've enjoyed playing. We're working on some new mallet repertoire and Bartok's *Sonata* for Two Pianos and Percussion which we will be performing in the summer.

Any concerts or projects coming up?

Friday, 8th May at 12.30pm in LSO St Luke's we'll be giving a lunchtime concert in which we'll be performing our new duo repertoire and solo works. On Monday, 11th May at 7pm we'll be performing in the Chartered Surveyors Percussion Ensemble Prize at the Guildhall School.

We will also be performing Bartok's *Sonata* for two pianos and percussion in the Guildhall School Music Hall on Monday 1st June, time to be confirmed, as part of Catherine's chamber assessment. We will be performing the piece again in Jersey Arts Centre in early August.

Any 'favourite moments' in your work or rehearsals so far?

The funniest moments are always our favourites. Earlier this year, we were performing most of the repertoire that we'd prepared for Luxembourg and a

lot of things had gone wrong. But we kept going and remained professional. This was until mid-way through performing a piece, the pedal on Louise's vibraphone broke and what was supposed to be a lyrical melody turned into a clonky mess! Louise held it together, but because I couldn't stop laughing she joined in. Not checking the vibraphone is a rookie mistake!



Catherine Ring has also been active as a soloist this year so Hillary Belsey, a fourth year trombone student at the School, caught up with her to discuss her recent performance of *Rebonds* for the BBC Xenakis showcase at the Barbican.

What inspired you to take on a project as challenging as *Rebonds*?

Well, I was asked to play the piece specifically for the Barbican concert. I had however looked at Part B three years ago because I had wanted to play a multi-percussion piece in my exam. It was too difficult for me to learn in the time I had. When I came to approach the piece again for this concert, my previous knowledge of it helped me greatly.

Have you had much experience in performing contemporary music?

As a percussionist, virtually the entire repertoire that I play is contemporary. I haven't really learnt anything quite as challenging as Xenakis though, in terms of solo repertoire. Wind ensemble, orchestra and percussion ensemble have all challenged me with music similar to Iannis Xenakis. *Ionisation* by Edgar Verèse which was the first major work for percussion ensemble is probably the closest in style to Xenakis that I have played.

What did you find the most challenging part of learning a work like *Rebonds*?

Practising it! It is very difficult to maintain motivation. Even just walking into the practice room when you know what is in front of you and how challenging the piece can be you just dread practising! Once you start playing it you get into it and enjoy it!

The Helix Duo

What do you feel that you have gained from this experience as a musician?

It has really broadened my knowledge of percussion music and instruments. It allowed me to use the resources and information available to me to approach the 'impossible' passages and choose suitable drums. Everyone has a different approach to the piece. I have learnt about my personal approach to playing and am proud of the final performance.

Moving on from this, what is your ultimate goal as a musician and what are your plans for the year to come?

My ultimate goal is to be versatile. It is the way I have always approached music. I want to play everything and anything I can. I would like my percussion duo *Helix* to be successful and to perform around the world. Fundamentally, I want to continue to enjoy playing music!

Catherine Ring performed at the Barbican Hall in the BBC's BBC Total Immersion: Iannis Xenakis concerts. Classical Source said *The speed at which she turned to clatter up and down the temple blocks made her drumsticks blur!*

FEATURED ARTIST

David Corkhill



David Corkhill enjoys an international reputation as a percussionist and is established as one of Britain's finest and most versatile musicians. He is a faculty member at the Guildhall School of Music & Drama and he recently gave an astounding recital as part of the Faculty Artist Series. Alongside ex-Guildhall School percussionist Matthew Rich he performed Bartok's Sonata for Two Pianos and Percussion as well as directing three Bach Cantatas. David Corkhill is probably unique in holding Principal positions in two internationally known full time orchestras: the Philharmonia and the English Chamber Orchestra.

During his varied career David has played in Britten's chamber opera *The Turn of the Screw* under the composer's baton. Britten later added a specially composed timpani and percussion part to his cantata *Rejoice in the Lamb* for him, later incorporating ideas from that into the timpani part of his opera *Death in Venice*, in the first performances and recording of which David Corkhill participated.

Amongst his engagements as soloist have been performances of Panufnik's *Concertino for Percussion* with Evelyn Glennie, and Stockhausen's *Refrains and Zyklus*. During the 1980's David was invited by Vladimir Ashkenazy to perform and record Bartok's *Sonata for Two Pianos and Percussion*, and this was followed by an invitation from Sir George Solti to perform, film, and record for CBS the same work with himself, Murray Parahia, and Evelyn Glennie. In 1988 this recording won the coveted Grammy award.

David Corkhill is professor of Timpani at London's Guildhall School of Music & Drama, and in 1987 he was awarded a Fellowship.

A BRIEF SNAPSHOT ABOUT...

Kia Bennett

I am a flautist currently studying on the MMus Orchestral Training programme at the Guildhall School. It has always been my goal to have orchestral performance at the centre of my career so the Guildhall School was the obvious choice for where to study, with its orchestral programme and its current reputation for producing orchestral flautists.

I have started to work professionally, recently as an extra with the BBC Philharmonic and Welsh National Opera and in the summer, touring with the Royal Scottish National Orchestra. I have also been auditioning for positions abroad and have passed to the final round of each audition I have been given so far. I've performed with the YMSO and often play with Sinfonia Cymru, with whom I played at the ABO conference this term and will play with again during the Easter holiday. Another upcoming project is a performance of Schoenberg's *Pierrot Lunaire* with other graduates of the RNCM, where I studied last academic year.

My most recent project has been to prepare a DVD of orchestral excerpts and Mozart and Vivaldi concertos for a job application. While I hope this will lead to work for next year, it's also been a great learning experience. Pasha Mansurov, another postgraduate flautist at the Guildhall School recorded for me and Tim Carey, a pianist who often works at the School, accompanied. I'll be sending the DVD off in a weeks time; then it's just a case of keeping fingers crossed and waiting for the result, whilst preparing for the next audition of course!



A New initiative

Brass Chamber Projects

A series of recitals at the Guildhall School entitled *Brass Chamber Projects* will introduce a touch of 'real world' life into the rehearsals and concerts undertaken by the brass department as students play alongside professional players in unconducted ensembles, tackling a mixture of repertoire dependant on the orchestration of the group. The first of these projects was taken by Paul Archibald, who rehearsed and performed with the students in a lunchtime concert, featuring classic brass repertoire such as Witold Lutoslawski's *Mini Overture*, Malcolm Arnold *Brass Quintet*, Jan Koetsier *Symphony for Brass* and Emil Petrovics *Cassazione*. Three brass quintets were formed for the Lutoslawski, Arnold and Petrovics and a larger group of ten instruments, based on the usual formation of four trumpets, horn, four trombones and tuba, for the Koetsier. More projects will be taking place over the coming months at the School.



Featured Artist Ben Gernon



Ben Gernon has aspirations to be a fine tuba player – but his ambitions don't just stop there. Here he talks to Jo Harris about his future career as a conductor and his plans for his very own symphony orchestra

There are already orchestras at the Guildhall School. Why start another?

That's a very good question! Whilst there is a fantastic orchestra that is conducted by top class conductors performing great works, there is so much more other exciting repertoire that we don't necessarily have the time to cover. This orchestra is designed to give us all the chance to perform a wide variety of challenging works in a professional environment. This can only be of benefit to us all and our future careers as musicians.

What has the response been from orchestra members?

Everyone has been extremely supportive. It's understandably a difficult situation when a student sets up an orchestra to conduct, but all the members of the orchestra have always shown great support and performed to a very high level. I believe that at the Guildhall School we have such a strong group of talented musicians that we should all join together and perform as much as we can - it's not a Ben Gernon show and never will be. I have so much respect for everyone at the School.



How was your first concert?

It was a while back now. In my first year we brought the 1st Yr students together and performed Elgar's *Enigma Variations* and a suite from *Wand of Youth*. It was a really great concert and the Music Hall was almost full!

What is your next concert and what will you play?

We're currently going through plans for a performance as part of the Guildhall New Music Ensemble, and we have some concerts planned for next academic year where we'll be playing repertoire such as Stravinsky's *The Rite of Spring*, Leonard Bernstein's *West Side Story*, Dukas' wonderful brass fanfare *La Peri* and Shostakovich's monumental *Symphony No 7*. I'm extremely excited about the next season of concerts, as they're bigger and better than anything we've done yet. We're also premiering some works by Simon Wills and Rob Davies which I'm particularly looking forward to.

Why do you love conducting?

Conducting allows me to really get to the heart of a piece of music and express it in a very personal and musical way. Bringing a group of great musicians together and performing a piece of music is such an exhilarating experience. It's a two way process as there is always something we can learn from each other. I love being the driving force behind a performance and creating a unique picture and piece of art for the audience.

What challenges have you faced?

Challenges have been few and far between, and when they have arrived they've never been too hard to deal with.

What are your future plans for the orchestra?

I would really like the orchestra to perform in some of our best venues and Festivals but to do that we need some money! I would also like to establish links with composers and work on educational projects. There's so much more yet to do!

More News about... Guildhall Ubu Ensemble

The Guildhall Ubu Ensemble performed an eclectic collection of concerts last term featuring repertoire that you don't normally find in conservatoire orchestral concerts. Sarah Brown, a second year Clarinet student had quite a feature in a recent concert in the Music Hall:

"Playing in the Guildhall Ubu ensemble has been such a great experience. Having the opportunity to perform the giant cadenza in Bernstein's *Prelude, Fugue and Riffs* was exciting and a lot of fun! The John Adams *Chamber Symphony* was challenging but very rewarding." Sandwiched between these well loved works was a spookily quiet piece written for three clarinets and cello. Sarah agreed "This was a complete contrast to the rest of the program but equally enjoyable".

Look out for more creative programming next term...

Spotlight on... Emily Askew

Emily is an archetype of versatility when it comes to music. Her interests are wide and varied, ranging from the deep roots of folk music, to medieval and baroque music. Equally varied are the instruments she plays. She studies recorder, bagpipes, shawm and medieval vielle, at the Guildhall School of Music & Drama with Ian Wilson, William Lyons and Rebecca Austen-Brown. Emily is also a self-taught folk fiddler.



Prince and Pauper Consort



Parandras



Emily Askew

She plays in a variety of ensembles which she has set up during her time at the Guildhall School.

These include the medieval group *Parandras*, baroque ensemble *Prince and Pauper Consort* and the early and folk music duo *Stingo*. She has regular performances with the groups, all of which qualified for the BREMF Live Young Musician scheme. This involved performances at the Brighton Early Music Festival. Aside from her regular ensembles she has also performed with *Medieval Babes* including two tours of the US.

Emily also has a keen interest in folk music and performs regularly at folk clubs and festivals across the country in a duo with her sister. The Askew Sisters were twice semifinalists in the BBC Young Folk Award and won the New Roots Competition in 2005. They have released an album called *All in a Garden Green* on Wild Goose records. This received good reviews and has been played by radio stations across the UK as well as in America, Canada, France and Australia. They are now in the process of recording their second album. Emily's folk music career has also included dancing. She has played and danced for Morris, Rapper Sword dance (Silver Flame Rapper) and the Appalachian step dance team *Metallo Bocca*.

Teaching is also very important to Emily. She is a music teacher for Lambeth and Camden music services, and has recently started working for *Boppin Bunnies* who provide music classes for babies and toddlers. She has also led many folk workshops for both children and adults at folk festivals and music centres in London.

In future Emily hopes to continue with her ensembles both in early music and folk. She has an ambition to play in the Globe Theatre and prestigious music venues.

www.princeandpauperconsort.com

www.askewsisters.co.uk

www.boppinbunnies.co.uk

CONCERT LISTINGS

involving students from the Wind, Brass & Percussion department

Sun, 3 May	Flutewise Live!	Mon, 15 June 09:30	Public Final Recitals: Undergraduate Percussion
Tues, 5 May 19:00	The Gold Medal	Mon, 15 June 10:30	Public Final Recitals: Undergraduate Flute
Weds, 6 May 13:05	Guildhall Ubu Ensemble	Mon, 15 June 12:15	Public Final Recitals: Undergraduate Recorder
Fri, 8 May 12:30	LSO Discovery: Percussion	Tues, 16 June 09:30	Public Final Recitals: Undergraduate Bassoon
Fri, 8 May 13:05	Plunge Trio	Tues, 16 June 12:45	Public Final Recitals: Undergraduate Oboe
Mon, 11 May 13:05	Guildhall Chamber Music Festival: Wind Chamber Music	Weds, 17 June 09:30	Public Final Recitals: Undergraduate Clarinet
Mon, 11 May 19:00	The Chartered Surveyors Percussion Ensemble Prize	Weds, 17 June 12:30	Public Final Recitals: Undergraduate Horn
Tues, 12 May 13:05	Guildhall Chamber Music Festival: Quintets and sextets	Thurs, 18 June 09:30	Public Final Recitals: Undergraduate Trumpet
Weds, 13 May 19:00	Guildhall Chamber Music Festival: Franck and Brahms	Thurs, 18 June 12:00	Public Final Recitals: Undergraduate Trombone
Fri, 15 May 19:00	Guildhall Chamber Music Festival: Sankorfa	Thurs, 18 June 14:30	Public Final Recitals: Postgraduate Chamber Music
Mon, 18 May 19:00	Guildhall Chamber Music Festival: Haydn and Hindemith	Fri, 19 June 11:00	Public Final Recitals: Postgraduate Historical Performance
Thurs, 21 May 19:00	Guildhall Chamber Music Festival: Music for horns	Fri, 26 June 12:30	LSO Discovery: Percussion
Fri, 22 May 19:00	Guildhall Chamber Music Festival: Classical Improvisation Evening Concert	Mon, 29 June 19:00	Guildhall New Music Festival: Latitude 60 degrees north
Fri, 22 May 19:00	Haydn Anniversary Concert	Tues, 30 June 19:30	Damn Yankees
Weds, 27 May 13:05	Guildhall Percussion Ensemble	Weds, 1 July 19:30	Damn Yankees
Thurs, 28 May 13:05	Saxophone and Piano Lunchtime Recital	Thurs, 2 July 19:30	Damn Yankees
Weds, 3 June 19:00	Martinu and Rossini Double Bill	Fri, 3 July 14:00	Damn Yankees
Fri, 5 June 19:00	Martinu and Rossini Double Bill	Fri, 3 July 19:00	Guildhall New Music Festival: Guildhall New Music Ensemble
Mon, 8 June 19:00	Martinu and Rossini Double Bill	Fri, 3 July 19:30	Damn Yankees
Weds, 10 June 19:00	Martinu and Rossini Double Bill	Mon, 6 July 14:00	Damn Yankees
Fri, 12 June 09:30	Public Final Recitals: Undergraduate Saxophone	Mon, 6 July 19:30	Damn Yankees
Fri, 12 June 10:30	Public Final Recitals: Undergraduate: Tuba	Tues, 7 July 13:05	Piccolo Concert
Fri, 12 June 18:00	Public Final Recitals: Postgraduate Percussion	Tues, 7 July 14:00	Damn Yankees
		Tues, 7 July 19:30	Damn Yankees
		Weds, 8 July 19:30	Damn Yankees