

---

gsmd.ac.uk

---

Annual Report  
2019/20



**GUILDHALL**  
SCHOOL

# About us

Guildhall School delivers world-leading professional training in music, drama and production arts, working in dynamic partnership with leading artists, companies and ensembles.

The School enjoys a unique historic role in the cultural life of the City of London, yet our perspective is global and forward-looking. Our state of the art performance and teaching spaces, eminent staff and progressive curriculum attract students from over 60 countries to pursue their ambitions as the next generation of world-class artists.

We foster exploration, innovation and entrepreneurship among both staff and students, and seek to embed leading edge research into the impact of the arts and the role of artists in the 21st century.

Our mission is to empower artists to realise their full potential; to develop distinctive artistic citizens who enrich the lives of others and make a positive impact in the world.

[gsmd.ac.uk](http://gsmd.ac.uk)



# Welcome

Welcome to the Guildhall School of Music & Drama Annual Report for 2019/20.



The story of this year at Guildhall School is a story of two halves: strong delivery on our strategic objectives until March 2020, with subsequent disruption to the usual rhythm of the School and rapid establishment of new patterns of learning, teaching and performance in the wake of the COVID-19 pandemic.

The School's objective to enable our students to be 'adaptable, purposeful and responsible artists in society' has rarely been more fully realised than during 2019/20. Guildhall has witnessed some of the most incredible creativity and innovation in its 140 years of history. Students and staff have collaborated, with energy and commitment in the face of the pandemic, and have entered a new world of remote teaching and learning.

The School's artistic highlights have continued despite dark periods in our usual performance spaces, with

outstanding online productions that have demonstrated superb resourcefulness and ingenuity.

By adapting to change with energy and imagination, we have created new ways of working which I believe will turn out to be evolutionary leaps for training in performing and production arts, and will contribute to our ongoing vision of 'craft, creativity and learning at the forefront of cultural change'.

Change has come in different forms during this year. In June and July 2020, we held intensive discussions in response to global protests around racism and the Black Lives Matter movement. We are now undertaking urgent work to address and dismantle racism at Guildhall, and will add a new Equality, Diversity and Inclusion Strategy to the cross-cutting priorities of our strategic plan next year.

I am immensely proud of the accomplishments of the School community during the period covered by this Annual Report – but I am not surprised. The arts have come through many historical challenges, and performing artists demonstrate incredible citizenship in times of change, making all of our lives more meaningful, convivial and enjoyable. These are precisely the qualities that the world has needed during the past year.

I have no doubt that Guildhall will emerge into 2021 with renewed energy and belief in what we do as artists, as educators and as people.

Lynne Williams AM  
Principal

For further copies of this Annual Report, and other corporate documents, visit [gsmd.ac.uk/corporatedocuments](http://gsmd.ac.uk/corporatedocuments)



# Contents

<b>Achieving our goals in a year of dramatic change</b>	<b>4</b>
Our vision and values	4
Our goals, 2019/20	5
Strategic highlights, 2019/20	5
A year of dramatic change: COVID-19	6
<b>Distinctive training for world-class artists</b>	<b>14</b>
Reputation and rankings	15
World-class artists, 2019/20	16
<b>Strong bonds with strategic partners</b>	<b>24</b>
UK partners	25
Internationalisation	28
<b>Helping young artists find their creative voice</b>	<b>30</b>
Children and young people	32
Creative Learning	35
<b>Leading positive cultural change</b>	<b>38</b>
Research	39
Guildhall Live Events	41
Creative Entrepreneurs	43
Coaching and Mentoring	44
Short courses	46
<b>Fit for the 21st century</b>	<b>48</b>
Staff and faculty	50
Digital technology	52
Access and Participation	54
Anti-racism	58
Sustainability	60
Development and alumni	61
A strong financial model	63
Financial profile	64
Student profiles	65
<b>Celebrating success</b>	<b>69</b>
Alumni awards	70
Student awards	74
Roll call: Guildhall productions and events	77
<b>Supporters and leadership</b>	<b>83</b>
Our supporters	84
Patron, Board of Governors and Senior Leadership	85

# Achieving our goals in a year of dramatic change



## Our vision

**Craft, creativity and learning at the forefront of cultural change.**

## We value

- The unique artistic voice and the transformative power of the artist within society.
- A creative practice sustained by exploration, innovation and entrepreneurship.
- A learning and teaching environment enriched by a diverse creative community.
- Partnership and the collaborative spirit in the creation and performance of work.
- Opportunities for all to engage with the arts and the pursuit of life-long creative learning.
- Our leadership role within an international arts and creative industries sector.

## Our goals, 2019/20

This year, as last year, the Annual Report is structured around the objectives that guide our work from 2017–2022:

To **deliver distinctive training for world-class artists** through degree programmes which enable our artists to be world-class; virtuosi in their field; adaptable, purposeful and responsible artists in society.

To **strengthen our unique bonds with strategic partners** at the Barbican Centre and the City of London, and establish a creative destination in the City's Culture Mile.

To **help young artists find their creative voice** by refocusing our outstanding and wide-reaching Guildhall Young Artists programme.

To **lead positive cultural change** which impacts on society, our industry and the wider world through professional development, research and knowledge exchange and public engagement

To be **fit for the 21st century**: an evolving and sustainable institution, through acquisition and retention of world leading staff, future-focused learning and teaching spaces and resources and fit-for-purpose services, underpinned by a strong financial model.

**Alongside these objectives, we deliver on three cross-cutting priorities:**

### Digital

To contribute to the future of the arts and creative industries through new technology and digital learning and engagement.

### International

To lead and partner on activity which builds an internationally engaged and globally relevant community.

### Diverse

To build a teaching and learning environment which offers opportunities for everyone to engage with the arts; an environment that is enriched by a diverse creative community that reflects the society in which we live and work.

## Strategic highlights, 2019/20

### Guildhall performance moves online

Investment in specialist technology means that performance by Guildhall students can now reach a broader audience than ever before (see page 9).

### Student Experience Festival

In June 2020, Guildhall hosted its first ever online orientation festival for new students (see page 10).

### QS World University Rankings 2020

The School is now ranked sixth in the world for performing arts (see page 15).

### Ten years of Barbican Guildhall Creative Learning

2019 marked the ten-year anniversary of Barbican Guildhall Creative Learning (see page 35).

### Supported Application Scheme

Our new Supported Application Scheme provides support for applicants from low-income households (see page 54).

### Reduced Acting audition fees

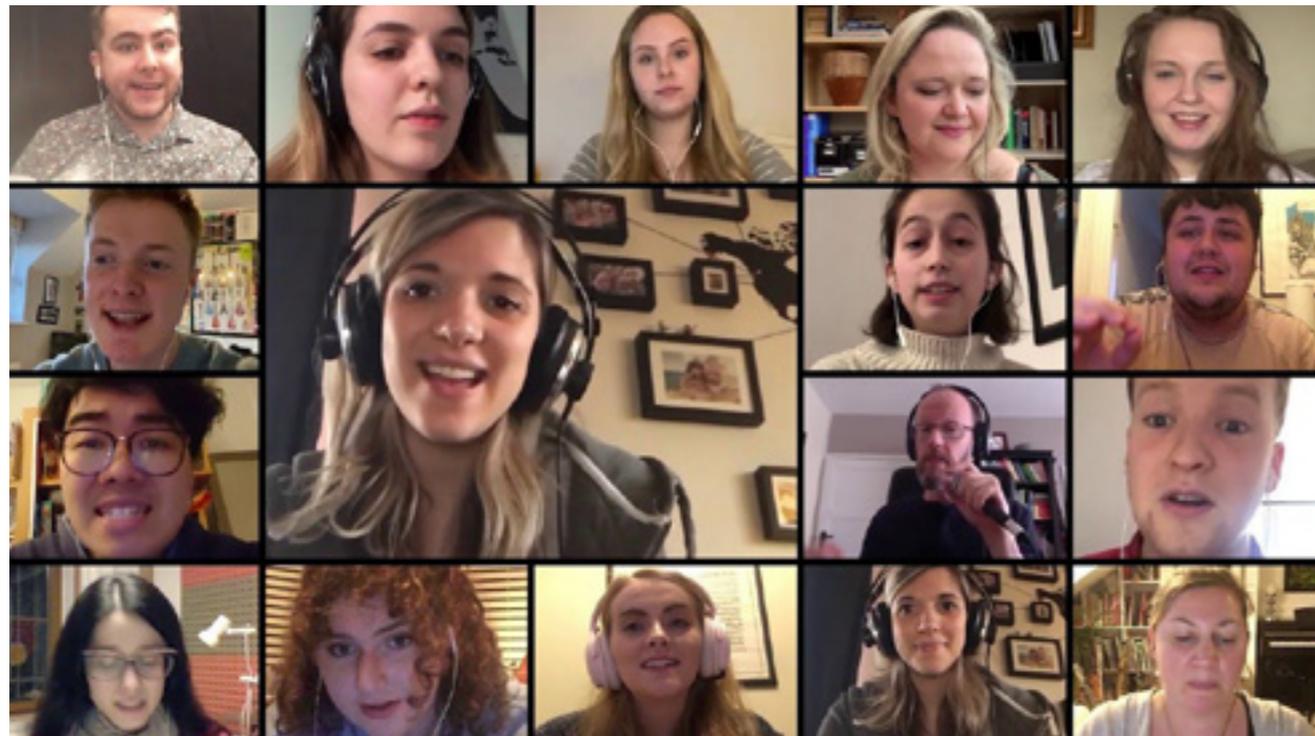
We announced a 47% reduction in our Acting audition fees from 2020 (see page 57).

### Guildhall Patrons

Our new philanthropic programme is designed to enrich training at the School (see page 67).

# A year of dramatic change: COVID-19

Guildhall School's rehearsal rooms, stages and concert halls were dark during summer term 2020 in the wake of the COVID-19 pandemic – but we found light and inspiration among our community of staff and students, who demonstrated remarkable ingenuity in bringing the School community to life in new and exciting ways.



From remote lessons and masterclasses to virtual auditions and online performance, we have been humbled by the tireless efforts and resilience shown by staff and students in response to the challenge of the pandemic.

## Transition to online teaching and learning

In March 2020, as a result of lockdown, Guildhall School closed its doors for one of the very few times in its 140-year history. Students and staff adapted quickly to a new world of remote teaching and learning. Staff responded with energy and commitment to rapidly redefine their programme offer and move teaching online. Students continued lessons in adapted spaces within the School and in their own kitchens, living rooms – and sometimes even cars – spread across the world, and showed remarkable resourcefulness and focus in completing learning and assessments.

The School established a COVID-19 Gold Team to manage day-to-day decision-making, providing guidance specific to our needs as a performing arts training institution and keeping students and staff informed of health and safety procedures. The intimate nature of much of our teaching required additional space to accommodate three-metre distancing, complex safety measures for ensemble, orchestral and production work, and specialist equipment for vocal, wind and brass lessons. The experience gained has enabled the School to serve as an effective advocate for the needs of conservatoires in dialogue with government about pandemic response.

By September 2020, it was clear that lockdown had resulted in some hugely creative and innovative teaching and learning, with messages of gratitude from many students for the outstanding work of staff and plans to move to a blended approach – with both in-person and online teaching – as we reopened our buildings and moved into a new academic year.

**“Having the time and space to play with music in the kind of depth that producing an edition requires has been transformative. This edition is a lockdown performance – an expression of both the students’ musicianship and the dedication of the professors who have supported them through this challenging term.”**



Guildhall Jazz musicians and Kevin Fox performing *What is Hip*.

Dr Christopher Suckling, Head of Historical Performance, describing the creation of a new edition of a Handel cantata; an unexpected teaching opportunity provided by lockdown.



↑  
Rehearsals with low-latency technology

→  
Digital Opera Double Bill

**A celebration of innovation**

Highlights from a teaching year that included much to celebrate include:

- An online masterclass for Guildhall Jazz musicians with instrumentalist, composer and singer/songwriter Kevin Fox, at which students recorded an extract of Kevin’s track *What is Hip* for a new video.
- An inspiring series of weekly orchestral repertoire classes, curated lectures and performance seminars, delivered live on Zoom or through videos created by professors and artists.
- An innovative, socially distanced Drama curriculum including online rehearsals and workshop sessions with distinguished theatre practitioners who would not have been available for teaching in normal circumstances.

- Creation of a unique, publicly available edition of one of Handel’s lesser known gems, the cantata *Mi palpita il cor*. Replacing face-to-face performance classes with Zoom meetings, the new edition was created to allow performers with no specialist historical performance training to discover and perform this beautiful piece.

**Groundbreaking low-latency technology**

One of the outstanding initiatives undertaken during lockdown was development of a low-latency facility to enable synchronous teaching across a range of venues on campus. The School has made significant investment in streaming and broadcast in recent years, and the addition of low-latency NDI video and Dante Audio Networks (which are optimised to process very high volumes of data

with minimal delay) enables large-scale collaboration between spaces in the School while ensuring social distancing. This technology puts us at the forefront of recording and broadcast facilities among conservatoires globally, and will allow for cutting edge teaching and learning for many years to come.

See page 52 for details of further innovation in digital technology during the year.

**Guildhall performance moves online**

The impact of COVID-19 on the performing arts has been severe, with the closure of theatres, concert halls and public events, and uncertainty about the future for many venues. At Guildhall, we have been fortunate to have the technical expertise and facilities to move much of our performance activity online, and are now able to offer excellent quality live and recorded performance by Guildhall students, reaching a

broader audience than ever before. Some of the digital work made and shared during the year has drawn praise from the higher education sector and the industry.

**Digital Opera Double Bill**

In June 2020, 100 Guildhall students and artists across 14 countries and four continents staged a Digital Opera Double Bill (see page 79), with all components of the production created from home and showcased in a 3D virtual Silk Street Theatre.

*“Ground-breaking.”*  
*Opera magazine*

*“The way these virtual operas are put together is fascinating.”*  
*Camden New Journal ★★★★★*

*“Hottest front row seats: Best theatre and dance to watch online.”*  
*The Guardian*

*“The process has been exciting and eye-opening. The students’ enthusiasm and commitment to telling stories meaningfully in such difficult circumstances transcends*

*all the challenges they’ve faced, and makes us proud to share their work.”*  
Dominic Wheeler, Head of Opera

Critical acclaim and staff pride for Guildhall’s Digital Opera Double Bill, May and June 2020

**We are Guildhall**

Audiences around the world are now able to enjoy a mix of live, pre-recorded archive content from all Guildhall School departments for free at **We Are Guildhall**, our new online performance platform.

The image shown overleaf is from *Provok’d: A Restoration*, which streamed online in May 2020 in a 360° performance in partnership with LIVR, the world’s first virtual reality content platform dedicated to theatre.

See page 77 onwards for full performance listings.





Provok'd: A Restoration

## Virtual support from Student Affairs

All Student Affairs services moved online alongside teaching in March 2020, providing hundreds of virtual advice sessions by phone, email and Microsoft Teams. All support services were able to run efficiently throughout lockdown, including physical and mental health support (such as physiotherapy, yoga and counselling), learning support, disability support, financial hardship support and international student support. Our accommodation advice was enhanced to give students access to the property database at the University of London Housing Services, providing extra support in an especially challenging period of house-hunting.

**Student Experience Festival: online orientation for new students**  
In June 2020, Student Affairs hosted the first ever online

Guildhall Student Experience Festival to give incoming students a warm virtual welcome to the School community, enable them to meet each other, and connect them to our support and learning services. The Festival included online yoga, mindfulness and stress management, as well as a Q&A and social sessions from the Students' Union.

In a feedback survey, 88% of respondents rated the Student Experience Festival as 'Excellent' or 'Very Good'.

*"It was really nice actually hearing from people in person about the School, and being able to have questions answered there and then, as well as being able to meet some people from the same course."*

*"It got me excited for school term!"*

*"I really appreciated the student support systems [for learning and disability services]; they made it clear that there were systems in place to help us thrive at the School."*

## COVID-19 Hardship Fund Appeal

To support students who found themselves in financial difficulty during the pandemic, we launched a COVID-19 Hardship Fund Appeal to extend our existing Hardship Fund. Many students lost financial support from families or government, or their source of paid work, as a result of COVID-19. One Drama student whose family were not in a position to support him lost all of his work as a freelance photographer, and requested urgent assistance with rent. A first-year Music student requested assistance with

additional living costs when the borders to her home country closed and air fares increased dramatically. The generosity of Guildhall alumni and supporters resulted in our most successful direct mail appeal ever, with donations totalling over £30,000 enabling provision of essential support to students in severe hardship. In addition, £55,000 was made available from the Guildhall School Trust and a private donor to support 37 self-funded students who found themselves unable to pay their summer term tuition fees as a result of financial hardship caused by the pandemic.



A ghost light in an empty Milton Court Theatre during lockdown



**"On behalf of the whole School community, I would like to express heartfelt thanks to Guildhall's alumni, supporters and patrons for unstinting generosity during the year. Record-breaking donations to our Hardship Fund Appeal and Emergency Tuition Fee Fund have meant that the COVID-19 crisis did not put a premature end to the studies of dozens of students. We are deeply grateful for – and energised by – such tremendous support."**

Lynne Williams, Principal

## Artistic citizenship in a pandemic

The transformative power of the performing artist within society is at the core of Guildhall's vision – and has remained vitally alive among staff, students and alumni during COVID-19.

### Resources for student nurses

A set of online learning resources designed to bring performance skills into the training of student nurses, attracted strong attention during the year. Developed by Guildhall Doctoral Programme Leader Dr Alex Mermikides in partnership with the School of Nursing at Kingston University, the resources were adapted to cover COVID-19 issues, and featured in *The Stage*, *Nursing Standard* and *Royal College of Nursing* magazines.

See page 39 for further detail on this ongoing research project.

### Volunteering with the NHS

First-year stage management student Pete Reavey describes his experience in April 2020 as a volunteer clinical support worker at the NHS Nightingale Hospital, a temporary hospital to combat COVID-19:

*“What the NHS have been able to achieve in the last month is incredible. I can say with confidence that aspects of my training at Guildhall have contributed and prepared me for some of this work. There’s a surprising amount of crossover between theatre and hospital environments. We’re there to support people; to think on our feet; to adapt to dynamic and rapidly changing situations – but to also be there as a listening ear and source of comfort to those that need it. I feel there is a strong connection between the two environments: both have the power to build and nurture emotions in all of us and provide a very direct way to do good and make an impact in our world.”*



Pete Reavey



Clockwise from top left: Tom Poster and Elena Urioste, Neighbouring the Moon, part of *Whitecross Chronicles* by PACE artist Riwa Saab, and Leah Gordon and Marie-Elise Boyer

### Shining lights

Guildhall students and alumni kept their performance skills sharp and brought pleasure to audiences across the world during the pandemic.

Alumnus Tom Poster (Piano 2007) and Elena Urioste (pictured above) put on concerts from their home and found themselves featured in *The Guardian*, *The Strad*, *Gramophone* and on Radio 3 and Classic FM.

Alumnus Nicky Spence (Opera Studies 2009) entertained the nation on Twitter, giving concerts from his apartment window and featuring on *The Scott Mills Show* on BBC Radio 1.

Guitarist Nick Fitch (Jazz 2018) was one of many musicians who delivered instrumental lessons via Skype during lockdown, while alumna Phoebe Haines (Vocal Studies 2015) offered Skype singing lessons and was joined by Jessie Tse and countertenor Albert Montanez in a programme of songs from classical music's most opulent characters.

Alumnae Leah Gordon (Vocal Studies 2005), based in Germany, and Marie-Elise Boyer (Piano 2010) (pictured above), based in France, created a video performance in support of the Italian people affected by the coronavirus crisis.

BA Performance & Creative Enterprise students moved their planned site-specific *Whitecross Chronicles* performances online, sharing a series of audio and visual works across three days via Instagram.

A host of Guildhall alumni and friends created *Let's Face the Music and Dance*, a video dedicated to NHS workers recorded from home using anything from professional mics to mobile phones, balanced on books in kitchens, bathrooms and bedrooms.

*“We wanted to demonstrate how you can still achieve something and collaborate with others without having to leave your home, all while helping to protect the NHS.”*

Sophie Poteratchi (Violin 2015).

# Distinctive training for world-class artists



## Reputation and rankings

This year, the School has consolidated its position as a leader in training for professional practice in music, drama and production arts, securing high rankings in international and national league tables.

---

### QS World University Rankings 2020

Guildhall School of Music & Drama was ranked sixth in the world for performing arts in the QS World University Rankings 2020, up one place from 2019. The rankings include measures for academic reputation, employer reputation and research impact. The Juilliard School in New York, the Curtis Institute of Music in Philadelphia and the University of Music and Performing Arts, Vienna, are among the other performing arts institutions in this year's top ten.

---

### Guardian University Guide 2021

In September 2020, Guildhall was the top-ranked conservatoire in the Guardian University Guide, ranked second among all UK higher education institutions for Drama and rose to fourth place among all UK higher education institutions for Music.

---

### Complete University Guide League Table 2021

Guildhall ranked third in the UK in the Arts, Drama and Music Complete University Guide League Table 2021, issued in September 2020, which ranks specialist colleges and conservatoires and is based on a range of measures including graduate prospects, research quality and student satisfaction.

---

### National Student Survey and Whole School Survey 2020

In July 2020, we were extremely proud to be named as top-ranked conservatoire for overall student satisfaction in the Ipsos MORI National Student Survey (NSS). Graduating students gave a 90% overall satisfaction rate for their time at the School, putting Guildhall in the top ten UK universities for overall satisfaction. 84% of graduating Guildhall students responded to the survey, and overall satisfaction was at 95% for Acting students, 94% for Production Arts and 89% for Music (the School's largest undergraduate cohort) with the Music Department achieving the highest satisfaction rate across UK conservatoires for academic support (87%). Our own Whole School Survey showed that over 91% of students were satisfied with the quality of teaching on their programme.

# World-class artists, 2019/20

Training at Guildhall challenges students to work to world-class standards and equips them to succeed at the highest levels of their profession. Here, we highlight some of the success achieved by Guildhall alumni and students in 2019/20. Further listings of the year's prizes, awards and performances can be found from page 70.

## Drama

### Alumni: highlights

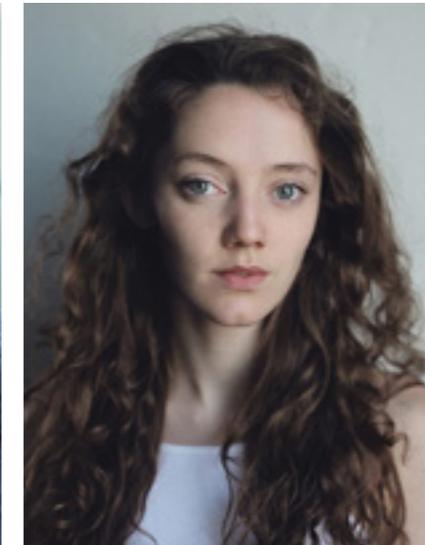
**Michaela Coel's** (Acting 2012) frank and provocative new drama, *I May Destroy You*, premiered on BBC One and HBO in June 2020. Described by *The Guardian* as a "true TV game changer" and by *Variety* as "an astonishing work of patience, empathy and, finally, understanding", the series revolves around modern relationships and sexual consent. Michaela, who wrote, produced and stars in the show, described the way that the drama pushes genre boundaries in an interview for *Elle* magazine: "It's about friendship. It's also about race. It's also about consent, but it's also about being an individual and being away from your tribe. Whether it be your race, your gender, your economic background." Alumnus Paapa Essiedu (Acting 2012), who trained alongside Michaela

at Guildhall, played a leading role in the series.

Both Michaela Coel (see above) and **Mirren Mack** (Acting 2019) were awarded the Laurence Olivier Bursary during their time at Guildhall, and both have enjoyed stunning success this year. Mirren, who won Guildhall's Acting Gold Medal in 2019, appeared alongside Gillian Anderson in season two of the multi-award winning comedy drama *Sex Education* for Netflix, an experience which she described as "jaw dropping". She returned to her hometown of Glasgow to star in BBC One's emotional thriller *The Nest*, in which she played a young woman who agrees to be a surrogate after a chance encounter with a well-off couple. Her performance was nominated for Breakthrough Talent at the Edinburgh TV Festival Awards 2020 and for Actress, Television at the British Academy Scotland Awards 2020. Mirren was also cast

in *The Beast of Blue Yonder*, a new dark comedy from award-winning playwright Philip Ridley.

**Toheeb Jimoh** (Acting 2018) starred in the BBC drama *Anthony* by multi-BAFTA winner Jimmy McGovern. Based on the life of Anthony Walker, a teenager who was murdered in a racist attack in Liverpool, the story explores what might have happened if the promising student had not been killed, and as Toheeb said in an interview for *The Face* magazine, "My job was to give Anthony the best life possible". Toheeb, who was commended at the Ian Charleson Awards 2018, has upcoming roles in Wes Anderson's film *The French Dispatch*, *The Power* for Amazon Prime and *Ted Lasso* for Apple TV.



Left to right:  
Michaela Coel, Mirren Mack,  
and Toheeb Jimoh

### Theatre awards nominations

Guildhall alumni were strongly represented in a range of theatre awards during the year, sustaining the School's long tradition as a training ground for the strongest theatrical talent.

- **Hayley Atwell** (Acting 2005) was nominated in the Best Actress categories at both the Evening Standard Theatre Awards 2019 and the Olivier Awards 2020 for her role as Rebecca West in Ibsen's *Rosmersholm* at the Duke of York's Theatre, in a performance described as "stunningly good" by *The Stage*.
- **Neil Austin** (Technical Theatre 1992) was nominated for Best Lighting Design for the same production.
- **Andy Nyman** (Acting 1987) was also nominated at both the Evening Standard Theatre Awards 2019 (Best Musical

Performance) and the Olivier Awards 2020 (Best Actor in a Musical) for his role as Tevye in *Fiddler on the Roof* in Trevor Nunn's production at the Playhouse Theatre.

- Further nominations at the Olivier Awards 2020 included *The Ocean At The End Of The Lane* at the National Theatre in the Best New Play category, featuring **Samuel Blenkin** (Acting 2017) and **Justin Salinger** (Acting 1996).
- Guildhall featured especially strongly at the OffWestEnd Theatre Awards 2020 (the Offies). **Marina Bye** (Acting 2015) was awarded best Female Performance in a Supporting Role in a Play as Bolette in Ibsen's *The Lady from the Sea* at the Coronet Theatre. **Kalungi Ssebandeke** (Acting 2019) was nominated for Male Performance in a Play for *Blood Knot* at the Orange Tree

Theatre. Cora Bissett's *What Girls Are Made Of*, directed by Vice-Principal and Director of Drama **Orla O'Loughlin**, was nominated for Performance Piece for its run at the Soho Theatre. The OffFest Award for Best Production at Camden Fringe Festival 2019 went to *All The Little Lights* at the Tristan Bates Theatre, a production which grew out of a CoLABorate project at Guildhall, which provides the opportunity for students to create their own cross-arts work.



**Guildhall drama productions: critical acclaim**

**October 2019**  
*Red Velvet*

*"We should expect to see more from all these hugely able actors in the professional sphere, and soon."*

Plays to See ★★★★★

**November/December 2019**  
*Provok'd: A Restoration*

*"One of the most vital pieces of theatre of the year."*

*"Something special ... a fantastic showcase for every single student."*

*"Passionate, egoless, important. Young people talking about what matters to them."*

*"[This] is how you do a third-year graduating show."*

Casting directors, artistic directors and practitioners among the audience for *Provok'd: A Restoration*.

**February 2020**  
*Gut*

*"A fine production. Shrewd and exciting."*

The Reviews Hub ★★★★★



Top to bottom:  
*Red Velvet, Provok'd: A Restoration and Gut*



Prema Mehta

**Production Arts**

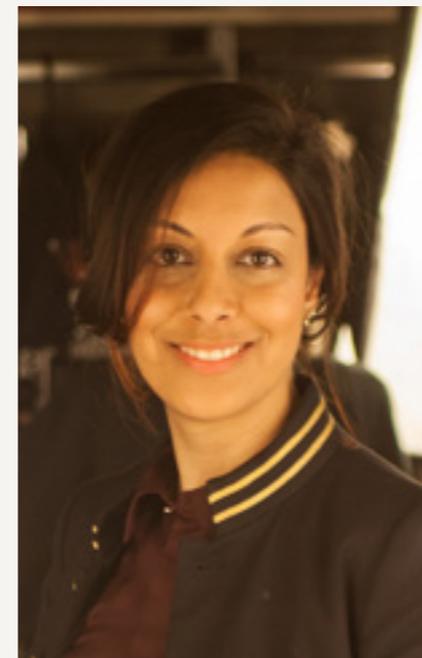
**Awards and alumni: highlights**

The work of production artists across the industry was severely disrupted during the year, and as venues remained dark, many awards were postponed. So in January 2020, Guildhall Lecturer in Lighting Design and Technology Nick Peel was especially delighted to present alumnus **Rohan McDermott** (Theatre Technology 2019) with the first ever Fred Foster Award for Production Electrics at the Association of Lighting Designers Awards for Excellence, which recognise the strongest up-and-coming talent in the industry.

**Prema Mehta, lighting designer**

In a highly successful career, alumna **Prema Mehta** (Technical Theatre 2004) has lit over 200 productions, largely in British

theatre. She is a Young Vic Artistic Associate, and also the founder of **Stage Sight**, a collaborative network of which Guildhall School is a member, which aims to create a theatrical industry that reflects society today, inclusive of ethnicity, class and disability. Despite the inevitable postponement of a number of projects during the year, Prema has been hugely busy, speaking out on the importance of the arts in the wake of COVID-19 in *The Guardian*, and the need to remove workplace barriers in the wake of the Black Lives Matter movement in *The Stage*.



**"Over the years, I've repeatedly heard that the lack of role models is a significant factor in the lack of diversity in our offstage workforce. I would ask, as a British Asian woman, how much space those in positions of power give to women – especially women of colour – to play the part of a role model. If you hold power, know that you are in a position to use your privilege to address this issue. If, in that position, you don't create change and lift others up, I ask you to do better."**

Prema Mehta speaks out in *The Stage* the wake of global protests against racism. See page 58 for action on anti-racism at Guildhall during the year.



Shabaka Hutchings (left) and Alexandra Lowe (right)

## Music and opera



### Alumni: highlights

Jazz saxophonist, clarinetist and band leader **Shabaka Hutchings** (Clarinet 2007), one of the leading lights of the current British jazz renaissance, enjoyed a stunning year in 2019/20. From winning Album of the Year at the 2019 Jazz FM awards with his four-piece group Sons of Kemet, bringing new prominence to jazz at Glastonbury Festival, and releasing a second album with his South African quartet Shabaka and the Ancestors, Shabaka is becoming renowned as a highly prolific force at the cutting edge of the new jazz scene. In November 2020, he will join Britten Sinfonia at the Barbican as part of the EFG London Jazz Festival, putting the classical clarinet training that he received at Guildhall centre stage in a concert of Copland and Stravinsky.

*“If jazz is looking to reinvent itself ... the music of Shabaka and the Ancestors might be a good place to start.”*

*Giovanni Russonello, New York Times, March 2020*



Soprano **Alexandra Lowe** (Opera Studies 2019) capped Second Prize at the Glyndebourne Opera Cup and Third Prize at the Concorso Lirico Internazionale di Portofino during the year with a place on the Royal Opera’s prestigious Jette Parker Young Artists Programme. She joins fellow Guildhall alumni Claire Barnett-Jones, John Findon, David Ireland and Elgan Llŷr Thomas on the scheme, which supports the development of young artists of exceptional talent.

*“[Lowe] sang with abundant warmth and generosity, maintaining an elegant poise in Rossini’s ‘Willow Song’ and imbuing Mozart’s ‘Mi tradi’ with full-blooded gusto.”*

*Rupert Christiansen, The Telegraph, March 2020, on The Glyndebourne Opera Cup*



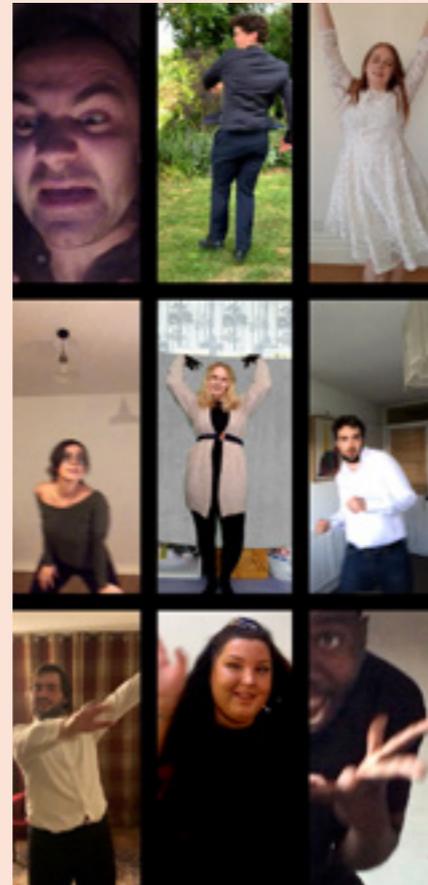
The Barbican Quartet (top) and the competition winners with the jury (bottom)



### Awards highlights

– Guildhall garnered two prizes at the Joachim International Chamber Music Competition 2019, with First Prize going to the **Barbican Quartet** and Second Prize to Guildhall String Quartet Fellows the **Marmen Quartet**, who were also awarded joint First Prize, Haydn Prize and Canadian Commission Prize at the Banff International String Quartet Competition 2019.

– Soul singer, songwriter and musician **Omar Lye-Fook** MBE (Music 1989), known professionally as Omar, and Guildhall Jazz Piano Professor **Nikki Iles** were both awarded the prestigious Ivors Academy Gold Badge 2019, presented by the songwriting and composing community to celebrate exceptional talent in the UK music industry.



La Fedeltà Premiata (left) and the Digital Opera Double Bill (right)

## Guildhall music and opera productions: critical acclaim

**November 2019**  
*La Fedeltà Premiata*

*“There are no weak links in the excellent cast, either in technical vocal production or acting chops ... A hugely rewarding evening, both musically and dramatically.”*

Plays to See ★★★★★

**June 2020 (broadcast of March 2019 performance)**  
*A Midsummer Night’s Dream*

*“Some of the top talent of the future.”*  
*The Times*

**June 2020**  
*Digital Opera Double Bill*

*“This was riveting virtual opera ... No musician or singer had performed synchronously with any other, but choruses were taut, soloists were expressively supported by the continuo group, and duets established a persuasive dramatic context ... The overused adjective ‘groundbreaking’ for once seems entirely apt. Perhaps even the so often misappropriated ‘world-beating’, too.”*

*Opera Magazine*

**“It’s an absolute thrill to be named as an RPS Composer and to take advantage of the amazing opportunities offered by the scheme. It’s also especially lovely to be representing Guildhall along with Sylvia – the training and support I’ve received here have been truly invaluable in my development as a composer.”**

Jonathan Woolgar, Composition student, on being selected as a Royal Philharmonic Society Composer alongside fellow student Sylvia Lim.

## In the spotlight: composers

Guildhall composers have enjoyed an especially successful year. Highlights include:

- In June 2019, **Robert Reid Allan** (Composition 2018), Apprentice Composer-in-Residence for Birmingham Contemporary Music Group for 2018/19, premiered *Physical Education* at the City of Birmingham Symphony Orchestra Centre, a new work based on childhood memories of PE lessons exploring themes of masculinity, physical intimacy and sexuality.
- **Tansy Davies** (Composition 1998) was winner of the Royal Philharmonic Society Chamber-Scale Composition Award 2019 for *Cave*. Described as “flawless” by *The Telegraph* and “strikingly atmospheric” by *The Times*, *Cave* follows a grieving father’s quest for survival in a world devastated by climate change.
- **Ed Finnis** (Composition 2013) was featured in the July 2020 BBC Proms, with his piece *In Situ* performed at the Albert Hall, with the London Sinfonietta conducted by Geoffrey Patterson. Ed submitted this work as part of his final doctorate submission at Guildhall.
- Current students **Daniel Davis** (DMus Composition) and **Sylvia Lim** (PG Cert in Performance Teaching) joined the 2019/20 London Philharmonic Orchestra (LPO) Young Composers Programme, which offers emerging composers the opportunity to workshop a new piece with the Orchestra’s musicians, leading to a public performance at Queen Elizabeth Hall.
- **Sylvia Lim** was also selected, alongside student **Jonathan Woolgar** (DMus Composition), among the Royal Philharmonic Society (RPS) Composers for 2020/21, with a commission from the RPS, support to secure future commissions, and a performance with a noted ensemble, venue or festival. Jonathan will write for Cheltenham Music Festival, and as RPS Wigmore Hall Apprentice Composer, Sylvia will write for the Wigmore Hall.
- **Chris McCormack** (Composition 2016) and **Christian Drew** (Composition 2019) were appointed to the LSO’s 2020/21 Panufnik Composers Scheme, with the opportunity to write for a world-class symphony orchestra.

See page 70 onwards for further listings of Guildhall prizes and productions during the year.

# Strong bonds with strategic partners

## UK partners

Partnership and collaboration are central to Guildhall School's approach to learning and to our organisational development. We enjoy robust core partnerships with five key organisations, and collaborative links with many more. In 2019/20, our objective to develop Culture Mile as a major destination for culture, creativity and learning in the City of London has been a dominant focus.

### Barbican Centre

Our creative alliance with the Barbican is a unique collaboration between a world-class conservatoire and a leading arts centre, spanning creative and artistic output as well as operational efficiencies and joint ways of working.

A high point of our partnership is the year-round series of Barbican Presents concerts. In October 2019, the Australian Chamber Orchestra under Artistic Director Richard Tognetti returned for their second residency as the Barbican's International Associate Ensemble at Guildhall's Milton Court Concert Hall. We also jointly hosted acclaimed trumpeter and Guildhall alumna Alison Balsom OBE (Trumpet 2001) as Artist-in-Residence for the year.

*"There are real opportunities for Guildhall artists to appear on stages at the highest level, where no concession is given to the fact that they are students. That is a priceless opportunity."*

**Huw Humphreys, Head of Music, Barbican Centre**

*The Slapstick Home*, an event for Barbican Cinema in January 2020, saw musicians in Guildhall's Jazz Department playing a live score to accompany films from Buster Keaton, Charlie Chaplin and Laurel and Hardy.

As part of the Barbican's Beethoven Weekender in February 2020, all 25 episodes of *Ludwig*, the cult 1970s children's cartoon about a magical, Beethoven-loving, ovoid character, were screened as part of Barbican Cinema's *Ab, Ludwig!* event, for which students in Guildhall's Electronic Music Department composed and

arranged a soundtrack, performed by Guildhall Session Orchestra.

In summer 2020, we were delighted to celebrate the ten-year anniversary of Barbican Guildhall Creative Learning, a joint department which pioneers new models for cultural learning across art forms (see page 36).

In August 2020, we announced a new short online course, *A Brief History of Brutalism* at the Barbican, in association with the Barbican Centre. Further information on short courses at Guildhall can be found on page 46.



## London Symphony Orchestra

Guildhall School musicians continued to benefit from our rich and long-standing relationship with the London Symphony Orchestra (LSO). In November 2019, we welcomed LSO Conductor Laureate Michael Tilson Thomas to Milton Court Concert Hall for a special event as part of the School's Orchestral Artistry programme. Tilson Thomas, who knew and worked with Igor Stravinsky, directed Guildhall musicians and LSO players in an exploration of the composer's *Symphonies of Wind Instruments* and *Symphony in Three Movements*. Guildhall musicians also performed in LSO Platforms concerts and Lunchtime Discovery concerts during the year.

## BBC Symphony Orchestra

The School's valuable collaboration in the BBC Symphony Orchestra Total Immersion days continued during the year. Students worked closely with composers Detlev Glanert and Anders Hillborg to rehearse and perform concerts of their music, which were broadcast on BBC Radio 3.

## Royal Opera House

In September 2019, **Oliver Leith** (Composition Fellow 2019) was announced as the fourth Doctoral Composer-in-Residence at the Royal Opera House, Covent Garden, as part of Guildhall's pioneering doctoral scholarship for composers who are working to extend current knowledge in the art form.

## Culture Mile

The City of London Corporation is working with Guildhall School, the Barbican Centre, London Symphony Orchestra and Museum of London to develop Culture Mile between Farringdon and Moorgate, in a multi-million-pound initiative to create a new cultural and creative destination.

Guildhall's Creative Partnerships team takes the lead on the School's work to develop Culture Mile as a creative destination in the City of London.

- In November 2019, Guildhall musicians created an immersive jazz night inspired by the Harlem Renaissance as part of **Culture Mile Nights**, the first ever festival to explore the role of the night-time economy of the Smithfield area in the cultural history of London.
- In the wake of COVID-19, our work refocused to support community needs, especially mental wellbeing. In March 2020, we worked with Age UK Camden to launch **Music Bank**, a musical befriending service for people with dementia, enabling Guildhall School musicians to host phone calls with Age UK clients and play their song requests. The project will be expanded in 2021, with ongoing involvement of Guildhall students, staff and alumni.
- In June 2020, radio duo **Hunt & Darton** created a daily live broadcast bringing the sounds and stories of Culture Mile into people's homes. The radio programme crowdsourced content from Culture Mile locals, including local news, jingles, quiz shows, restaurant reviews, critics, and many other features.

- In summer 2020, **Culture Mile Play Packs** were distributed to local families to support creative activities during and after lockdown in partnership with a huge variety of cultural and learning organisations.

- The **Moor Lane Community Garden** is a new installation developed with local communities and architecture firm, Wayward, using a co-design approach. The School will run a series of poetry workshops with local communities to lay the cultural groundwork for a poetry trail in the garden, due to be installed in 2021.

[culturemile.london](http://culturemile.london)

### Centre for Music

In March 2020, the Corporation agreed to further funding for the next stage of development for the proposed Centre for Music, a new world-class venue for performance and education across all musical genres, which would play a key role in widening access to music and music education for a new generation of Londoners.

## Further UK partners

- As part of our partnership with **Wigmore Hall**, auditions for the 2020 Guildhall Wigmore Prize were held in September 2019. The winner was Élisabeth Pion (Guildhall Artist Masters Piano). Élisabeth's Wigmore Hall recital, which should have taken place in June 2020, was postponed because of the COVID-19 pandemic and is rescheduled for July 2021.
- Our successful partnership with the **Academy of Ancient Music** (AAM) continued; although joint concerts in July 2020 were cancelled due to COVID, AAM worked with Guildhall students via an online project and we look forward to side-by-side concerts resuming in July 2021.
- We were delighted to host the **British Horn Festival** in October 2019 in partnership with the British Horn Society.
- We partnered with the **British Council** for a Russian Song project in February and March 2020, with a concert in London held in tandem with a series of events by Guildhall musicians in St Petersburg, as part of the UK-Russia Year of Music. In *A Voice Between Nations*, we joined forces with St Petersburg State Museum of Theatre and Music to revisit and reinvigorate the longstanding fascination that the UK and Russia share for each other's rich culture of song.



# Internationalisation



A Journey by BA Acting Studies

---

## Central Academy of Drama, Beijing

In November 2019, a cross-faculty delegation from Guildhall visited China to confirm successful revalidation of our BA Acting Studies double degree programme, delivered in partnership with the Central Academy of Drama in Beijing. Twelve students graduated in 2020; five have secured leading roles in Chinese television dramas; three have secured MA positions globally; four are in negotiations with agents. In September 2020, 18 students began their four-year programme in Beijing, and are due to begin the UK portion of their training at Guildhall in September 2021. Plans for auditions for an intake of students in 2022/2023 have also been finalised.

---

## International students: COVID-19 response

Existing international students at Guildhall showed huge dedication in continuing their studies from countries across the world when the School moved to online teaching in spring 2020. The School's admissions team worked hard to ensure that incoming students could obtain visas and complete the entry process to take up places at the School from September 2020, despite challenges such as international centres for visas and English language testing being closed for periods of the year due to the pandemic.

---

## International strategy

Our engagement in Entrepreneurial Challenges in Theatre Higher Education Curricula (ECTHEC), a two-year Erasmus Strategic Partnership project with European partners in the École des Écoles network to

inform emerging practice in higher education, culminated in autumn 2019 with the publication and sharing of its findings. Our series of biennial Carnegie Hall concerts in New York continued in January 2020, and we held auditions in New York City as usual.

Auditions also took place in a number of Asian cities in 2019/20, and we plan to travel to countries including the USA, Hong Kong and South Korea for overseas auditions in 2021, depending on COVID-19 travel restrictions.

Enhanced investment in digital technology (see page 52) and agile adaption of course content enabled Guildhall to move rapidly into online recruitment and teaching in the wake of the COVID-19 pandemic, providing broader international access to learning at the School:

- Moving our Open Days online across the year has attracted potential international students who would not have been able to attend in person.
- Online events have been well attended; for example, over 30% of the audience for our Digital Opera Double Bill in summer 2020 were from outside the UK.
- Moving some of our short courses (see page 46) and coaching and mentoring (see page 44) online is attracting increased numbers of international participants, and will remain strategically significant.

We have established an international steering group of staff across the School to deliver ongoing international strategy and momentum, and to ensure that Guildhall remains an open, internationally-focused institution as we meet the challenges of Brexit – and beyond – in the increasingly interconnected world of performing arts education.

# Helping young artists find their creative voice



←  
Junior Guildhall  
→  
CYM London



## Ensuring access to arts education

As the UK's leading provider of specialist arts training for under-18s, Guildhall is a powerful advocate for the vital importance of arts and music education in young people's development, and our provision is strongly focused on widening access and participation. Students aged under 18 from groups that are under-represented in higher education are central to our **Access and Participation Plan** (see page 54).

Our training is accessible regionally through five **Centres for Young Musicians (CYMs)** (see page 33) and includes students from every London borough and 18 English counties (nearly 40% of the total), with some students travelling over 50 miles to attend. At our CYMs, young people from Black, Asian and ethnically diverse backgrounds make up nearly 40% of students in London, 30% in Peterborough and 17% in Somerset.

The School contributes to sizable **Access Bursaries** (see page 56) which support the cost of fees or

travel for learners at CYM and Junior Guildhall (our London Saturday School, see page 34) and around a third of students outside London receive bursaries or scholarships.

In 2019/20, we established the **Guildhall Young Artists Transitions** programme, which seeks to encourage applications to the School from state-educated musicians training at Junior Guildhall and at our CYMs. The pilot was run online, offering workshops, Q&As and one-to-one sessions to increase knowledge of the School, its programmes, the admissions and audition process, and student finance – and to raise confidence about applying and auditioning. We are delighted that 13 students (59% of participants) made an application after taking part in the pilot. Guildhall Young Artists Transitions will launch fully in 2021.

# Children and young people

↓  
Junior Guildhall

## 50

years of CYM London celebrated in June 2020

## 250

students performed at the Music for Youth Regional Festival in February 2020, hosted by Music Education Islington

## 12

Junior Guildhall students progressed to Guildhall's BMus course



Guildhall School is the UK's leading provider of specialist arts training at the under-18 level, with nearly 2,500 students in Junior Guildhall and the Centres for Young Musicians. This year, we have continued our advocacy for the importance of the arts across all education settings, and made important innovations to our teaching approaches in the wake of COVID-19.

## Centres for Young Musicians

Centres for Young Musicians (CYMs) provide high-quality progressive music training for over 900 talented children and young people at centres in London, Norwich, Peterborough, Saffron Walden and Taunton. Students follow individual programmes of study across a range of genres, and many create their own music and songs.

Responding to the demands of COVID-19, all of our CYMs successfully launched 'like for like' online teaching for the start of summer term 2020, with over 1,400 students (more than 85% of the cohort) choosing to access an individually tailored online timetable. We are immensely proud of the energy and dedication shown by staff in making this important transition, and look forward to increasing our reach and impact through the best in online and blended music teaching in the period ahead.

In London, online lessons were enhanced by a hugely successful online gala in June 2020 to celebrate 50 years of CYM London, with contributions from 50 students and distinguished alumni. The Foundation for Young Musicians raised over £156,000 during this year as part of a fundraising campaign celebrating the anniversary.

Norfolk CYM received a Silver award in the Pearson National Teaching Awards 2020 (recognised as the 'Oscars' of the teaching profession) in the new Impact Through Partnership category. The award was in recognition of the transformative impact of the partnership launched in 2013 between Guildhall and the City of Norwich School, and the subsequent founding of Norfolk

CYM, which has enabled hundreds of local children to access the highest standard of training in music, drama and technical theatre. Twenty-four young CYM musicians from the Norfolk region (of whom 80% are from state schools) have gone on to study music at conservatoires or in higher education.

CYMs also provide opportunities for Guildhall School students and alumni to develop as practitioners through teaching placements, performance and a graduate teaching scheme. In 2019/20, 54 BMus students performed and taught at regional centres as part of their course.

## Music Education Islington

Music Education Islington (MEI), a pioneering partnership between Guildhall and Islington Council, entered its first full year of operation, delivering high-quality music education and progression opportunities for 5 to 18 year-olds across the London Borough of Islington. During the year, MEI engaged with a total of 56 schools, and 130 primary children received after-school provision at Islington's two Music Centres. We also stepped up our work to deliver alternative activities for schools, families and young people in the face of COVID-19 restrictions, and will continue to collaborate with Islington Council to ensure that the power of music to support wellbeing for children and young people is fully realised in recovery from lockdown.

In summer 2019, MEI was proud to develop new orchestras with secondary school children and to deliver Islington's first Music Camp, a lively five-day course attended by 29 children and young people aged 7 to 15. Four Music Camp participants received

scholarships from Music Centre London to learn 'endangered instruments' – oboe and bassoon.

In February 2020, MEI hosted the Music for Youth Regional Festival, as part of the UK's largest youth music festival, with 250 students from 12 schools performing at Kings Place, the multi-arts hub in King's Cross.

As lockdown proceeded, young people were invited to create and send in recordings of their music, for a chance to be featured in #DoYouMakeMusic, an Instagram Live session hosted by Islington Youth Council and Jermain Jackman, 2014 winner of BBC's *The Voice* singing competition. Music makers from MEI created 16 submissions, and ten of these made the playlist.

In summer 2020, MEI hosted an eight-day music workshop, 11:11 Music Makers Lab, as part of Islington Council's Summeriversity, which gives young people the chance to learn new skills, develop talents and have fun. The Lab was led by cellist and kora player Tunde Jegede and facilitated by jazz hip-hop poet and filmmaker HKB Finn, pop singer Bumi Thomas and percussionist Mohamed Gueye. Ten young people created musical material that was performed for parents and carers to close the event.

MEI is part of the national Music Education Hubs programme funded by the Department for Education through Arts Council England.

## Junior Guildhall

**Junior Guildhall** is a specialist Saturday School offering advanced training to young people aged 4 to 18. Students receive professional music and drama tuition and often go on to study music at undergraduate level. In 2019/20, 12 students progressed to Guildhall's BMus courses from Junior Guildhall.

Programmes continued as planned for autumn term 2019, which culminated in a majestic performance of an American-themed programme by the Junior Guildhall Symphony Orchestra, directed by Julian Clayton, Resident Conductor, and featuring a remarkable new work, *Eternal Light*, by Jeffery Wilson, Professor of Composition.

Rosie Whitfield joined the team as Head of Junior Guildhall

in January 2020. In the same month, Julian Clayton and the Junior Guildhall String Ensemble presented a superb lunchtime concert at Regent Hall. The Brass Band, directed by Spencer Down, provided an equally dazzling concert soon after, including a new work for brass dectet by Junior Guildhall student, Will Everitt.

In March, Junior Guildhall programmes moved online in response to the COVID-19 pandemic, together with the majority of entrance auditions for 2020. This included the first round of the Lutine Prize (see page 74), which saw six talented young musicians gain a place in the final.

Torin Christopherson won the Under-24 category of the A4 Brass Quartet Composer Competition, aged just 12, while Madeleine Grambow won a competition to perform in New York's Carnegie Hall. Leia Zhu, who was 13 at

the time, performed a stunning Mendelssohn violin concerto and Dvořák romance with the English Chamber Orchestra at Cadogan Hall.

## London Schools Symphony Orchestra

In 2019/20, pupils from Greater London played in the London Schools Symphony Orchestra (LSSO), which is managed by CYM London (see page 33). A number of pupils received some form of bursary support, which is vital to ensuring that entrance to the orchestra is based on merit alone.

In June 2020, LSSO launched LSSO ALIVE!, a series of weekly online live and archive concerts, to sustain the performing life of the LSSO under COVID-19 restrictions.

# Creative Learning



Junior Guildhall



National Open Youth Orchestra musicians



Barbican Guildhall Creative Learning is a joint department of Guildhall School and the Barbican Centre which pioneers new models for cultural learning across the art forms. Our mission is 'Creative Skills for Life'. In 2019/20 we worked with over 350 partners including schools, community groups and artists and reached approximately 38,300 people (online and in person, with an additional 330,000 through social media campaigns).





Remi Graves, a Subject to Change: New Horizons artist

**“It’s everyone’s right to create and enjoy the art they love. I realised this during my time in Creative Learning’s Young Poets programme, which empowered me in a way that I hadn’t experienced before.”**

Kareem Parkins-Brown, alumnus, Barbican Guildhall Creative Learning Young Poets programme

### Celebrating ten years of creative skills for life

In 2019, **Creative Learning** celebrated a decade of collaboration to support people of all ages and backgrounds to develop creative skills for life. Since 2009, over 120,000 people have participated in Creative Learning programmes. Our ten-year anniversary celebrations in November 2019 included the premiere of a film by alumni from the Young Creatives programme, the screening of a new film about our work, and the publication of **Barbican Guildhall Creative Learning: 10 Years in Review**. The review features highlights of the programme’s extensive work, an essay on the importance of arts education from children’s author Michael Rosen and a new poem from Kareem Parkins-Brown, alumnus of Creative Learning’s Young Poets programme.

### National Open Youth Orchestra

The London cohort of the **National Open Youth Orchestra (NOYO)**, the world’s first disabled-led youth orchestra, added three new full-time members and a trainee in 2019/20, bringing the number of musicians in the ensemble to 12. Individual and ensemble teaching and rehearsal continued online in response to COVID-19, with public concerts planned for 2021.

### National Development Programme

Working with our partners, as well as local artists, teachers and Arts Council Bridge organisations, the focus of the National Development Programme for Creative Learning is on supporting local culture, via joint delivery of the Barbican Box

programme for schools and region-specific projects co-developed with partners. The programme is funded by the Esmée Fairbairn Foundation.

In 2019/20, we continued our learning partnership with HOME in Manchester, and developed new partnerships with the Harlow Playhouse in Essex, the PEACH West Norfolk Local Cultural Education Partnership, Headway East London (a charity supporting people affected by brain injury), three new Associate Schools including a Pupil Referral Unit and one of the largest Special Educational Needs and Disabilities Trusts in the country.

A two-year postdoctoral fellowship has been established to deliver Barbican Box in all three regions for 20/21, alongside partners.

### COVID-19: digital innovation

As a result of the COVID-19 pandemic and closure of the Barbican Centre, Creative Learning had to rapidly reimagine its programme for summer 2020. Our Community View programme for Masculinities: Liberation through Photography reached over 1,000 people in a new digital model, and a new artistic commission, Subject to Change: New Horizons, offering a paid opportunity for 12 young creatives to create artistic work in response to the world around them, was published monthly on the Barbican’s website and social channels. Our Family Film club moved online with a series of monthly creative workshops for families stuck at home and we collaborated with Culture Mile (see page 27) to produce and distribute hundreds of physical play packs

for local families. Advantages of this new way of working include increased reach, and the most strategically relevant blended in-person/digital engagement models are being explored for the future.

# Leading positive cultural change

## Research

Research at Guildhall covers the spectrum of disciplines and practices within music, drama and production arts, and is increasingly cross-disciplinary, international, and delivered in partnership. The role of the arts practitioner in society, and the personal and social impact of the arts, are important areas of focus.

### Highlights, 2019/20

- The School's largest research project to date, **Music for social impact: practitioners' contexts, work and beliefs**, continued during the year. The ten-person international research team (from Belgium, Colombia, Finland and the UK) conducted a scoping study and a survey of music practitioners in each country, and a collaborative report was published in the *Finnish Journal of Music Education*.
- The culminating event of Cormac Newark's research project, **The Operatic Canon**, funded by the Arts and Humanities Research Council (AHRC) was held at the Royal Opera House, and the resulting *Oxford Handbook of the Operatic Canon*, featuring essays from 26 international collaborators, was published.
- Two new Barbican-Guildhall research projects were established: the second jointly funded Doctoral Research Studentship and a new Postdoctoral Research Fellowship (part-funded by the Esmée Fairbairn Foundation). Both are linked to Creative Learning's regional cultural education partnerships (see page 35).
- The School won funding for two Early Career Fellowships from the Leverhulme Trust: **Transforming the operatic voice** (Toby Young) and **The flexible text: Reuniting oral and written traditions in 19th-century music** (Kate Bennett Wadsworth). These are the first such fellowships at the School, and form an important element in strategic development of the research environment at Guildhall.



**“Students will learn techniques that take just two minutes or even 30 seconds, but can make them feel more confident or secure. For example, there’s a video by a composer about how sound in a hospital can affect the way you feel and how to develop a way of listening so they, or their patients, aren’t overwhelmed by sound.”**

Dr Alex Mermikides on the drama resources for student nurses.

### Institute for Social Impact Research

Inaugurated in 2020, the **Institute for Social Impact Research in the Performing Arts** reflects the centrality of social impact in the School’s institutional strategy. Institute membership grew to 37 researchers and artistic practitioners during 2019/20, with four open meetings held during the year to establish future projects. A working group examining best practice in evaluating socially engaged performing arts projects has been set up, with representation on a national working group convened by the AHRC Centre for Cultural Value based at Leeds University.

### Drama-based resources for nursing students

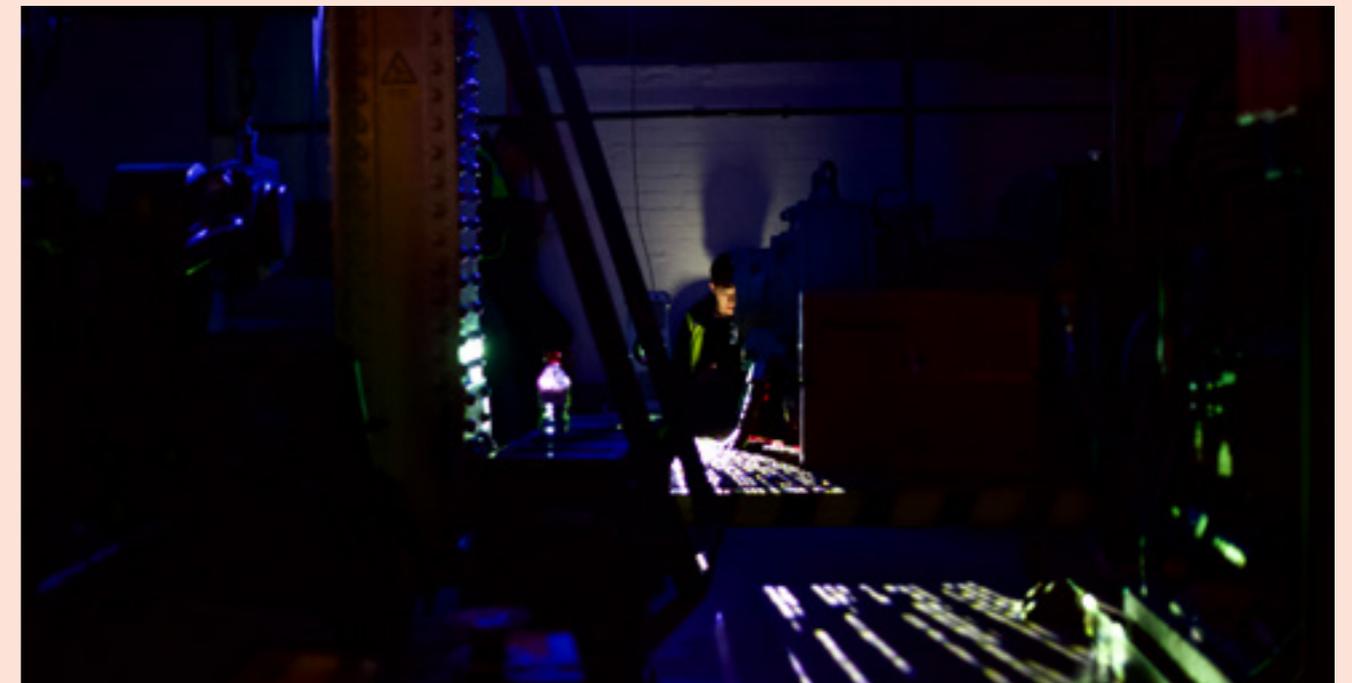
A partnership between Guildhall and the School of Nursing at Kingston University to deliver performances and workshops for nursing students across the UK has been ongoing since 2017, demonstrating how techniques from performance training can enhance verbal and non-verbal communication in nursing contexts. In 2019/20, the project team, led by Guildhall Doctoral Programme Leader Alex Mermikides, developed two digital learning packs in response to challenges in nursing and care in the wake of COVID-19, which are now in use in nursing schools in the UK and Denmark. In March 2020, Guildhall Research Department hosted an online conference on the use of drama in healthcare education, *Performance for Care*, which drew an international audience of over 400 participants.



# Guildhall Live Events



Guildhall Live Events is a growing business unit within the School which creates immersive and interactive digital experiences – from the intimate to the spectacular – for events ranging from largescale festivals to product launches, exhibitions and touring theatre.



### Lumiere Festival, Durham

In November 2019, Guildhall Live Event’s **light tunnel** installation, an immersive walkway inspired by the shape of a cresting wave, was installed as part of Durham’s **Light Festival**. Staff from the School’s BA Video

Design for Live Performance programme also delivered a series of **Lift Off** masterclasses to Media students at East Durham College to learn about light as an artform, culminating in the creation of a light artwork which reimaged the concrete tiers of Durham University’s Dunelm House. The project received Gold Awards

for both Best Arts and Culture Programme and Best Collaboration for a Single Event in the Corporate Engagement Awards 2020, which recognise innovation and success in corporate partnerships.



## Tower Bridge anniversary celebrations

In late November and early December 2019, Guildhall Live Events was delighted to contribute to celebrations to mark the 125th anniversary of Tower Bridge. Our installation, **Tower Bridge: 125 Years of London's Defining Landmark**, showcased the unique architecture of the Bridge's Bascule Chamber, the vast, brick-lined space that houses the huge counterweights used to lift the Bridge's mighty bascules. Our site-specific light and sound installation explored the Bridge's place in history and popular culture, and narrated stories of the men and women who have built, maintained and operated one of the world's most iconic structures.

## Love Light Norwich

During Valentine's weekend 2020, **Love Light Norwich** festival celebrated 'love and belonging' in Norwich, the City of Stories. Video designers from Guildhall

Live Events created *Dust*, projecting an array of light particles which danced and fought their way across the beautiful ceiling of the ultramodern Forum events venue, in an exploration of the constant shifting of human relationships.

## #WeMakeEvents

From spring 2020, the work of Guildhall Live Events was affected by restrictions on public events in the wake of the COVID-19 pandemic. During the remainder of 2019/20, the Guildhall Live Events team worked closely with colleagues and students in the Production Arts, Drama and Music Departments to realise a range of innovative production work online, including the School's Digital Opera Double Bill.

In September 2020, Guildhall's Milton Court performance and teaching space was lit up in red in support of *#WeMakeEvents*, an international movement calling for urgent support from governments to help the live events industry survive the COVID-19 crisis.



# Creative Entrepreneurs



**Creative Entrepreneurs** is Guildhall School's business incubation programme for the creative sector. Since 2013, we have supported the creation and upscaling of over 40 businesses spanning performance, production, education and digital. In 2019/20 we supported eight emerging creative sector businesses, with three entrepreneurs receiving bursaries from the **Creative Careers** programme run by Barbican Guildhall Creative Learning (see page 35). The entrepreneurs receive a nine-month practical business training with tailored one-to-one mentoring and guidance, culminating in awards providing

£6,000 of vital seed-funding for start-up businesses. First prize among the 2019/20 cohort was awarded to **Poetic Impact**, a producing company which works with marginalised groups and socially engaged artists.

We also started development of a wider programme of support for creative businesses and practitioners from autumn 2020, which will aim to address major changes and challenges facing the arts in the wake of COVID-19. It will provide practical skills training led by experts in the field, space for sharing and reflection, and opportunity to build connections and networks within the industry.

# Coaching and Mentoring



Guildhall Coaching Associates is the only programme for executive coaching and mentoring within an international conservatoire. We train professional coaches and mentors, and combine the transformative power of the performing arts with expertise in coaching to support resilience and change at personal and organisational level. Guildhall's coaching and mentoring team works with clients in fields including higher education, business, national and local government and the creative industries. In 2019/20, we delivered training courses to 104 participants, and developed new approaches to supporting resilience.

---

## Training courses

During the year, our Core Skills in Coaching and Mentoring courses at Foundation and Practitioner level were oversubscribed. We delivered bespoke Leadership Development Training and a range of one-to-one coaching services to clients, and launched new courses including Handling Difficult Conversations, commissioned by the Greater London Authority. Our programmes continued to grow in 2019/2020, with 143% increase in income, including training to staff at Guildhall School valued at £20,000. Courses were adapted to be taught online in the wake of the COVID-19 pandemic, and feedback has remained positive.

*“Core Skills in Coaching has given me a completely new way to approach my work as a teacher, mentor and pastoral advisor. A hugely inspiring – maybe even life-changing – experience.”*

Participant, Core Skills in Coaching & Mentoring for Leaders & Managers

Our work on resilience-building for creative industry professionals will be further developed in 2021.

*“I found the Lockdown Lounge very useful and enjoyable. I’ve put some of the ideas we discussed into action already and it feels great.”*

Participant, Lockdown Lounge

---

## Research areas

This year saw the completion of our research into Leadership for Orchestral Principal Players, which will underpin a new course, Leaders on Stage, to equip orchestral session principals with leadership and management skills. Our research leadership was recognised internationally, with presentations at the 9th International Congress of Coaching Psychology in October 2019, and at Music & Drama Education Expo in London in March 2020.

---

## Lockdown Lounge and The Launch Pad: resilience-building for the creative sector

In May 2020, we launched Lockdown Lounge, a series of drop-in support sessions to help creative sector professionals build resilience and coping strategies to deal with loss of work as a result of COVID-19. The sessions received highly positive feedback and were refocused from autumn 2020 as **The Launch Pad**, a space for freelance musicians, actors, dancers, technicians, creators and directors to rethink and reframe their future professional life. A strand of activity for BA Acting students at Guildhall exploring techniques to build personal resilience was also developed.

# Short courses

↓→  
Short courses participants

We were joined by  
**251**  
participants

From over  
**30**  
countries for online  
summer short courses

**19**  
Participation Bursaries were  
awarded on short courses through  
the Participation Bursaries scheme

Short courses at Guildhall School of Music & Drama open up the world of the conservatoire to people outside of formal learning, enabling wide participation in world-class arts education – and also raise significant income for the School. In 2019/20, we rapidly reconfigured our short course offer to increase provision of online learning.



Spring 2020 in-person evening courses attracted 80 participants, with classes including Introduction to Acting, Sound Engineering, Creative Writing and Music Production. From Easter 2020, our in-person programme of short courses and summer schools was cancelled due to COVID-19. A refocused programme of online short courses was in place from June 2020, with 18 courses delivered by August 2020 across music, mindfulness, marketing & PR, creative writing and drama. We were joined by 251 participants from over 30 countries aged between 11 and 67.

We introduced several new courses in 2020 in person and online: Creative Writing for Performance, A Beginner's Guide to Marketing & PR in the Creative Industries, Sound Engineering for Musicians, Introduction to Shakespeare: an Experiential Workshop, Scene Study, and Reading Theatre: a Play a Week.

We also adapted face-to-face courses to an online format: Drama Summer Schools, Essential Music Theory, Composition, and Music Production in Logic Pro X amongst others.

Nineteen Participation Bursaries were awarded on short courses through the Participation Bursaries scheme (see page 54).

---

## **New life for an 'endangered instrument': Online Oboe Course**

In summer 2020, the Short Courses team and Guildhall's Wind, Brass and Percussion Department devised a groundbreaking Online Oboe Course, which was launched in September 2020. Providing three months of online tuition to 14 young oboists aged 14 to 19 to broaden their musical knowledge and develop their performance skills, the aim is to nurture and secure the next generation of Guildhall oboe students. The course has received many positive comments for its enterprising intervention in supporting the development of young oboists, the oboe being recognised as an 'endangered instrument' in music education in schools.

# Fit for the 21st Century



# Staff and faculty

The professional experience of teaching staff at Guildhall combines expert insight into craft training with an acute awareness of how to develop young artists, and dedication to excellence in higher education. Senior appointments during 2019/20 bring new strategic capacity to achieve our academic, training and innovation goals.

**“I’m looking forward to working with colleagues and students in Production Arts, whose work I’ve admired as an external examiner, and engaging with wider developments at the School. I’ve been impressed by Guildhall at a distance and it’s great now to be joining the team.”**

Andy Lavender, Vice Principal & Director of Production Arts

## Staff appointments

### Andy Lavender, Vice Principal & Director of Production Arts

We are delighted to welcome Andy, previously an External Examiner for Guildhall’s Production Arts programme, to lead the faculty from this year. His distinguished academic career has included roles as Professor of Theatre & Performance at the University of Warwick; Head of the School of Arts at the University of Surrey; Professor in Theatre at Guildford School of Acting, and Head of Postgraduate Studies and Dean of Research at the Royal Central School of Speech and Drama.

### Gilly Roche, Head of Interdisciplinary Practice

Collaborative, interdisciplinary work is a priority across Guildhall School, and we are proud to welcome Gilly to the newly created

role of Head of Interdisciplinary Practice. Gilly joins the School after four and a half years as New Work Producer at Leeds Playhouse. An established producer of contemporary theatre, she has worked across the UK to empower artists and develop new work, and has delivered training and developed partnerships with institutions including the University of Glasgow, University of York, Leeds Conservatoire, University of Leeds and Birkbeck, University of London.

### Diane Alison-Mitchell, Head of Movement

Diane is a movement director and tutor and theatre choreographer who brings exceptional insight to Guildhall’s Movement training. A Visiting Lecturer and Personal Academic Tutor on the MA Movement: Directing and Teaching at the Royal Central School of Speech and Drama, she has



Clockwise from top left: Andy Lavender, Gilly Roche, Diane Alison-Mitchell, Rosie Whitfield and Dr Hollie Harding

taught movement at Mountview Academy, Italia Conti Academy, East 15 Acting School, Regent’s University London and Royal Holloway, University of London. She was part of the creative team for the London 2012 Olympic Opening Ceremony, and recent theatre work includes productions at Theatre Royal Stratford East and the Almeida Theatre.

### Rosie Whitfield, Head of Junior Guildhall

Rosie has a wealth of experience as a performer, teacher and presenter and is a dedicated campaigner for music in education. In her previous role as Director of Music at Whitgift School, Rosie’s educational initiatives involved thousands of young people from the local community.

### Dr Hollie Harding, Associate Head of Composition (Undergraduate)

Hollie is a composer, researcher and curator of contemporary music events in the UK and overseas. Winner of a Royal Philharmonic Society Composition Prize, she is interested in looking at different ways of constructing performance scenarios and exploring the impact this has on compositional processes and audiences.

### Professional Services Appointments

Professional services appointments during the year include Fatimah Awan, Head of the Research Office; Tony Castro, Associate Dean of Teaching & Learning; and Charles Haines, Head of Performance Venues.

# Digital technology

This year has catalysed a huge uplift in our digital activity, delivered at great speed, which will serve Guildhall well for years to come. We are now at the very forefront of technology for world-class training in performance and production arts.



# 10,000

Zoom sessions took place in May and June, with students joining from around 90 countries

# 10,000

pieces of content were added to Guildhall Stream during the year



Rehearsals with low-latency technology

## A/V facilities: dramatic change

The School's investment in low-latency technology to allow synchronous teaching across campus during the year has dramatically increased real-time connectivity on campus and to staff and students around the world, as well as enabling socially distanced performances (see page 8 for detail).

This new technology supports the work already undertaken in building a world-class Solid State Logic (SSL) analogue mix facility, as well as a state-of-the-art TV studio control room that permits streaming and broadcast from 30 venues and classrooms within the School. We have also upgraded our control rooms to facilitate simultaneous live production of events including opera and drama broadcasting.

## Hardware: improved agility and access

Our strategy to provide always-on, VPN-connected laptops to Guildhall staff was well underway when COVID-19 struck, enabling us to provide a fully flexible working environment by July 2020, so that all staff were able to work efficiently from home. We had also already prioritised access to laptops for disadvantaged students and those with disabilities, and additional investment ensured that students with specified needs were able to study without interruption from summer 2020. Experimental locker-loan systems, whereby students tap their security pass on a touchscreen to access a laptop for a given time, will be installed in late 2020.

## Platforms and software: connected learning and creativity

### Guildhall Stream

Guildhall Stream, which captures the School's concerts, performances and events on video and was launched in 2018, has proved to be an incredibly valuable asset in the wake of COVID-19. Throughout lockdown, it has helped us to deliver high-quality pre-recorded online teaching, as well as assessment and performance (including final student recitals) and student applications, with minimal disruption. Around 10,000 pieces of content were added to Guildhall Stream during the year.

### smarthub

During the year, the Performance Venues and IT Departments collaborated to implement the smarthub asset management system, which enables us to track, loan and manage stock and equipment across our performance venues and teaching spaces. This has involved sorting, labelling and tagging a huge amount of kit and adding it to the smarthub database. Progress has been twice as swift as expected, with over 14,000 items registered and labelled. The system will go live in 2021, and will be integrated with our student records system (SITS).

### Microsoft Teams

Our digital teams had been conducting Microsoft Teams training throughout 2019 with some success. The developments of 2020 accelerated its use, and it is now the default communications software for the entire School, enabling easy and efficient chat, calls, meetings and collaboration. Early in the lockdown period, we created a range of best practice policies, such as a Teams etiquette guide including instructions on how to chair a meeting effectively. We are also piloting the use of

Teams, among other options, for cloud-based telephony to replace our desk-bound phones.

### Zoom

We secured cost-effective licenses for Zoom for all staff and senior students in April 2020, enabling easy video and audio conferencing, chat and webinars among groups of up to 300 people. Zoom's sound features have brought real advantages to remote music tuition, and proved vital during lockdown when the School's teaching was delivered remotely: up to 10,000 Zoom sessions took place in May and June, with students joining from around 90 countries.

### Sibelius

Sibelius, the world's best-selling music notation software, is a core artistic tool for Guildhall's Music students. During the year, we introduced remote Sibelius licensing, which allows students to launch the most sophisticated version of Sibelius, with all features, from anywhere.

## Cyber security: added reassurance

All of the improvements made to the School's digital infrastructure during the year have meant that cyber security is more crucial than ever. During the year, we introduced Mimecast, a cloud-based email security platform which uses the latest approaches to managing phishing, malware, ransomware, viruses and spam, and have initiated periodic release of simulated email phishing attacks to random users, to help identify candidates for rapid anti-phishing training. We also implemented a range of systems, including identity authentication and access management, to combine easy access to School systems such as Office365 apps, Asimut, eGo, Guildhall Stream, Moodle, our intranet, smarthub and Zoom.

# Access and Participation

**£45,000**

in Access Bursaries awarded to 12 UK undergraduate students from low-income households

**11**

Supported Application Scheme participants enrolled on undergraduate programmes

**47%**

of the cost cut from our previous Acting application fee of £66, now £35

The decline of arts education – with ongoing decreases in arts GCSE and A level intakes – means that Guildhall’s commitment to improving access for students from state schools and under-represented groups is more important than ever. In 2019/20, we launched our Supported Application Scheme, ran successful pilots to test new approaches, and were able to cut our audition fees for Acting in half.



**“The Scheme has bridged the barrier that I once saw between myself and Guildhall, and allowed me to approach my auditions with so much more confidence.”**

A participant describes the impact of the Supported Application Scheme

## Supported Application Scheme

Guildhall’s **Supported Application Scheme** launched in July 2019. Building on existing waivers of application fees for undergraduate students from low-income households, the scheme offers advice, guidance and invitations to performances, workshops and events to eligible young people across the UK. Over the year, we saw:

- 100% increase in the number of schools, youth organisations and colleges participating compared to last year, with 50% of referring organisations located outside London (compared to one in 2019/20).
- 133% increase in supported applications to BMus programmes.
- 50% of initial Acting offers made to applicants who had benefited from the scheme (an increase of 18% compared to 2018/19).
- Eleven scheme participants enrolling on undergraduate programmes (an increase of 10% compared to 2018/19).

In early May 2020, 34 applicants on the Supported Application Scheme were invited to join a Festival of Support – five days of online workshops to support skills development and wellbeing, and provide guidance on studying at Guildhall. Twenty-one participants were recalled to final round auditions; 11 participants received an initial offer of study on the BA Acting programme, with four receiving a reserve offer. Feedback on the festival was overwhelmingly positive, with a sense that taking part increased confidence about the audition process.

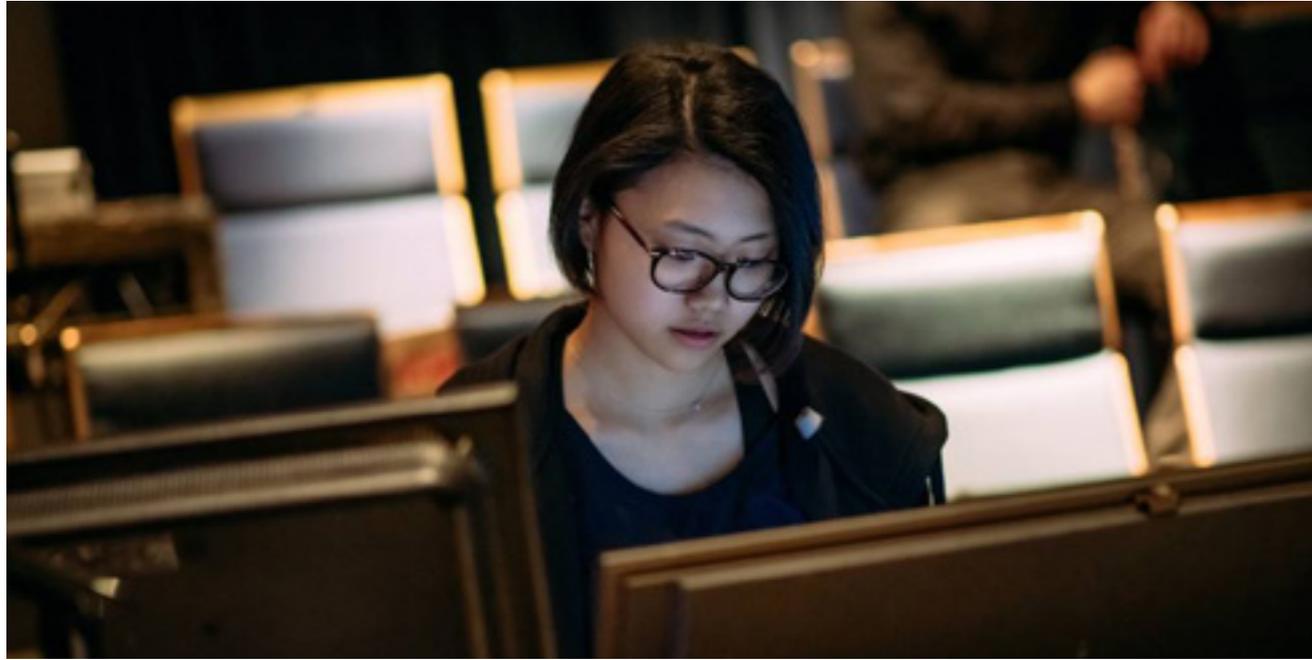
*“I felt equipped with tackling my second round audition. Definitely wouldn’t have got a final round recall without it!”*

*“It was exactly what myself and my peers needed, especially during this time, in occupying ourselves, reigniting a drive for acting while being at home, and also learning about Guildhall and what it may entail to be a student.”*

Applicants on the Supported Application Scheme describe the impact of the Festival of Support



Acting workshop group



Rin Akiyama, Jane Ades Scholar

## Financial support

Guildhall's wide range of **scholarships, bursaries and financial awards** aim to ensure that students are not prevented from studying at the School because of financial hardship.

During the period of this report (September 2019 to August 2020), 44% of higher education students at Guildhall received some form of financial support, including support from the School's Hardship Fund in the wake of the COVID-19 pandemic (see page 11).

For undergraduate study, our most recent scholarships are the Vanstone Scholarship, established in 2018 to support the tuition fees of a student of African, Caribbean, South Asian, East Asian or South East Asian heritage on one of the undergraduate Production Arts pathways, and the new Jane Ades Ingenuity Scholarship to support a final-year student

who demonstrates an innovative approach (see right). During the year, the first wave of scholarships under a major three-year grant from the Leverhulme Trust provided scholarships for 31 learners aged 18 or under at Junior Guildhall and Centre for Young Musicians, as well as undergraduate and postgraduate Music and Production Arts study.

Access Bursaries totalling around £45,000 were awarded to 12 UK undergraduate students from low-income households who are care leavers, estranged from their family, or independent students, during the year. Participation Bursaries enabled 19 young people to take part in a range of online short courses in summer 2020, and around £140,000 of tuition fee support was offered to Guildhall Young Artists, to support continued music training.

## New Jane Ades Ingenuity scholarship

During the year, BA Technical Theatre Arts student Rin Akiyama was awarded the first ever Jane Ades Ingenuity scholarship. This new Guildhall scholarship is for a final-year student in any discipline who presents a pioneering, collaborative, cross-disciplinary approach. Rin, who combines Western and Japanese traditional theatre styles in her work, was Assistant Lighting Designer for the School's Digital Opera Double Bill (see page 79), which was hailed as groundbreaking in its technical ambition and ingenuity.

*"I feel so honoured to be awarded such a great scholarship. I still have a lot to learn and this encourages me vastly. I'll make the most of my last year at Guildhall. Thank you."*

Rin Akiyama, Jane Ades Ingenuity Scholar

**"By halving the audition fee, Guildhall are making a step in the right direction towards telling people of all backgrounds 'This place is for you too!' There's no doubt that this will help to provide opportunities for prospective students who would otherwise have been priced out."**

Paapa Essiedu, actor (*Hamlet*, Royal Shakespeare Company; *Press*, BBC) and Guildhall School alumnus (*Acting* 2012)

## Pilot projects

- **Monologue Bootcamp** offered 12 young actors 35 hours of online group workshops and a one-to-one tutorial, equipping them with the skills to research, select, interpret and confidently perform an audition speech.
- An innovative online showcase presenting the talent of participants was developed for the **Young Actors Programme** in collaboration with Theatre Royal Stratford East, RADA and Young and Talented. More than 100 industry professionals attended, and 12 of the 19 participants were approached by agents.
- The **Transitions** programme provided opportunities for 22 Guildhall Young Artists to learn more about the School, our Music programmes and the audition process through online workshops, Q&As and tutorials. Thirteen participants (59.1%) submitted an application for 2021 entry, with nine applying via the Supported Application Scheme – an 80% increase on applications via fee waivers from the previous year.
- **Beastly Bundle Days** introduced 28 young people to Guildhall's Production Arts programmes via interactive workshops, culminating in a visit to the *Beasts of London* exhibition mounted by Guildhall Live Events at the Museum of London.

## Acting audition fees

In February 2020, Guildhall announced that we would reduce the one-off UK application fee for our Acting programmes by 47% (from a previous £66 to £35) for applications to study from September 2020. Students are not selected on academic qualifications or previous experience, but on talent and potential that is assessed at audition, and the application fee contributes to costs of a rigorous audition process. We also committed to increasing the number of cities in which we hold auditions.

This year, 46% of first-year undergraduate Acting students are from Black, Asian and ethnically diverse backgrounds and there is a 50/50 gender balance across all our courses. Reducing the application fee and increasing the geographical reach of auditions is an important step in our ongoing work to dismantle the barriers that exist for many in accessing drama school training.

# Anti-racism

Guildhall School has undergone a period of intense self-reflection during 2020, after Black alumni and students shared their experience of racism encountered during training, following global protests around racism and the activism of the Black Lives Matter movement. Our ensuing pledge to address and dismantle racism at Guildhall is a watershed in the culture of the School, and we are taking rapid, comprehensive action to deliver on it.



---

## Listen and Learn groups and immediate actions

In July 2020, the School brought in an external specialist to help steer us through a number of critical first steps and to facilitate a series of Listen and Learn groups with staff and students. The dialogue was aided by the student-led African-Caribbean Society who carried out their own consultation with students, leading to suggestions which have proved invaluable. Headline findings from the groups covered areas including training and support, complaints policy and processes, resources, diversifying the curriculum, and student and staff representation.

Immediate steps were taken to review the students' complaints procedure (when a student makes a complaint against another student) to improve its transparency; to clarify guidance about how to make a complaint about a member of staff; to establish a process for anonymous reporting of microaggressions; and to increase mental health support for Black students through the School's Counselling service, including a reflective group to provide a safe, confidential space to talk about the impact of racism on students within the School and beyond.

---

## Anti-Racist Task Force and Action Plan

An Anti-Racist Task Force, including representatives from the staff and the student bodies and the Board of Governors, and prioritising those who have experienced racism, met three times in October and November to develop findings from the Listen and Learn groups into actionable recommendations on issues including representation, faculty, curricula and artistic programming, staff and student training, and anti-racism resources. These are being developed into a report and an Anti-Racism Action Plan, to be shared with the whole School in January 2021 and with delivery overseen by the Senior Management Team.

---

## Equality, Diversity and Inclusion Committee and new senior role

In early 2021, we will establish a permanent, robust Equality, Diversity and Inclusion Committee, to hold the School to account on the Action Plan and with ongoing responsibility for addressing all forms of marginalisation and discrimination, as part of the School's governance structure. We will also appoint a new senior post to lead on equality and diversity across the School.

---

## Acting programme: Action Plan, Advisory Group, review and training

Recognising that much of the feedback we received relates to the Acting programme, we issued an immediate Action Plan specific to that programme. We have established an Acting Advisory Group for change, launched a complete review of the programme, appointed an independent consultant to receive accounts from alumni who experienced racism during their training and produce a report and recommendations for action on the programme's culture, and have delivered training for Drama Department staff. We have also

made, and will continue to make, key staff appointments within the Acting programme towards ensuring a more representative staff body.

# Sustainability

Guildhall is proud to be the highest ranking conservatoire in the People & Planet University League (which ranks UK universities by environmental and ethical performance) – but we recognise that there is much progress still to be made. Increasingly, students are driving the sustainability agenda at the School, and enhanced commitment to tackling climate change from the City of London Corporation has boosted our sustainability plans during the year.

## Climate Action Strategy

Guildhall School is governed as a Department of the City of London Corporation (CoL). This central relationship helps to underpin our sustainability – both financially and environmentally. In autumn 2020, CoL launched an ambitious **Climate Action Strategy**, which will help to guide the evolution of the School's approach to tackling climate change for the future. The strategy sets targets including achieving net zero carbon emissions from CoL's operations by 2027, and also pledges significant investment.

During 2019/20, the School's environmental impact has been far from typical, due to the COVID-19 pandemic. However, during the year we developed better control of our systems for reducing and reporting carbon emissions, improved our awareness-raising on energy use

and continued to upgrade lighting in parts of the School.

Initiatives such as procuring 100% renewable electricity mean we have already exceeded many of our targets for carbon reduction, but we look forward to major new goals and increased action as part of the Climate Action Strategy in the period ahead.

## Student and staff engagement

An exciting development during the year has been a growing desire to get more involved in green action among students and staff. A new informal sustainability group, open to students and staff from both Guildhall and the Barbican Centre, has been set up so that everyone can share ideas and motivation. Many students and staff already take personal action

in their part of the School, but the group provides a forum for wider collaboration.

## Travel survey

In December 2019, the School undertook a travel survey among staff and students, to provide an informed baseline for ongoing action. We found that 18% of staff and 44% of students cycle, walk or run to work; 80% of staff and 56% of students use public transport, and 2% of staff use cars or motorbikes. Our first step in response will be to upgrade bicycle parking at Sundial Court Hall of Residence, while exploring other potential work in the future, such as cycle training for students and staff.

# Development and alumni

↓  
The Wheel

In the year of COVID-19, our Development and Alumni Relations team have worked harder than ever to secure vital support for Guildhall's students, our world-class training and the School's state-of-the-art facilities – and have been inspired by the generous response. We are profoundly grateful to our wonderful community of donors, alumni, Fellows and friends, who have come together to support the School at this challenging time.

## £1.83m

in generous philanthropic gifts were received from 524 donors

## 579

scholarships for undergraduate and postgraduate study

## 37

scholarships for Junior Guildhall and Centre for Young musicians



**“I’ve been lucky enough to work in media and entertainment for the past 15 years, so I’ve seen many times what a difference great training can make to a talented young person’s future. But that access to training has to be based solely on talent, which is why Scholarships are central to the Trust’s funding commitment, helping to ensure that those from diverse or disadvantaged backgrounds have access to everything the School has to offer.”**

Deborah Lincoln, Chair of the Guildhall School Trust

---

## **Guildhall School supporters**

Generous philanthropic gifts totalling over £1.82m were received from 456 donors during 2019/20. These donations from individuals, livery companies, trusts and corporations have enabled the School to provide significant scholarship support to students as well as to enhance our world-class training and extend this training to benefit our wider community.

Thanks to the generous support of the Albert and Eugenie Frost Music Trust, the School benefited from a significant increase in Chamber Music coaching hours during the year, as well as performance, coaching and discussion sessions with visiting ensembles. This support is already bearing fruit, with a number of student groups selected to perform at international festivals and cultural exchanges at the Liszt Academy, Budapest and Salzburg Mozarteum.

The Wolfson Instrument Fund, which supports gifted final-year undergraduate students, enabled the purchase of a piccolo, a flute, a violin and two violin bows during the year, and a series of masterclasses for Vocal Studies was anonymously supported.

---

## **Scholarships**

COVID-19 has put immense financial pressure on students, and the School has seen an unprecedented increase in applications to its Scholarships Fund. Intense focus on fundraising to meet this need has enabled us to provide 579 scholarships for undergraduate and postgraduate study (supporting 44% of the student population) and 37 scholarships for Junior Guildhall

and Centre for Young Musicians. We know that financial hardship from COVID-19 will affect students into 2020/21 – and our supporters will continue to make a life-changing impact in the year ahead.

See page 11 for details of the COVID-19 Hardship Fund Appeal.

---

## **Guildhall School Trust**

We are delighted to welcome Deborah Lincoln as new Chair of the Guildhall School Trust, the charity which supports the School’s students and projects. Deborah was Chair of Trustees at Watford Palace Theatre and is Senior Vice President, Corporate Communications & Public Affairs, International, for Warner Bros, and brings a wealth of relevant experience to drive forward new connections with our supporters. Our warmest thanks go to outgoing Chair Martin Moore, who will remain closely involved with the School as a Patron and supporter.

---

## **Guildhall Patrons supporting world-class training**

In 2019, we established **Guildhall Patrons**, a new philanthropic programme which underpins support for expert training at the School including masterclasses, strands of specialist teaching and equipment. Patrons are welcomed into the rewarding cultural life of Guildhall. This year, our supporters joined us at Guest Nights for *The Wheel* and *La Fedeltà Premiata*, with speeches and displays to bring alive the stories behind the productions.

Our supporters are listed on page 84.

# **A strong financial model**



Guildhall School’s unique historic relationship with the City of London Corporation has provided strong foundations for the School’s development since the late 19th century – and our relationship continues to evolve today.

The School operates within the governance arrangements of the City of London Corporation, of which it is a Department. The School’s Board of Governors includes experts from the arts and education sectors, elected members of Guildhall staff and the Students’ Union President. The Board is advised by committees for governance and effectiveness; finance and resources; audit and risk management, and remuneration and nominations, as well as a reference sub-committee and an academic assurance working group. The City of London recognises the need for the Board of Governors to enjoy operational autonomy.

The City of London Corporation was the School’s sole funder until 2006, when Guildhall School was designated as a publicly-funded Higher Education Institution and began to receive funding from the Higher Education Funding Council for England (as it then was). Guildhall is now a registered Higher Education Provider with the Office for Students. The School still receives substantial support from the City, but has

diversified its income streams so that tuition fees, grants and income generating activities now make up the majority of its funding. In addition, the Guildhall School Trust provides grants to the Scholarship Fund and other projects supported by philanthropy.

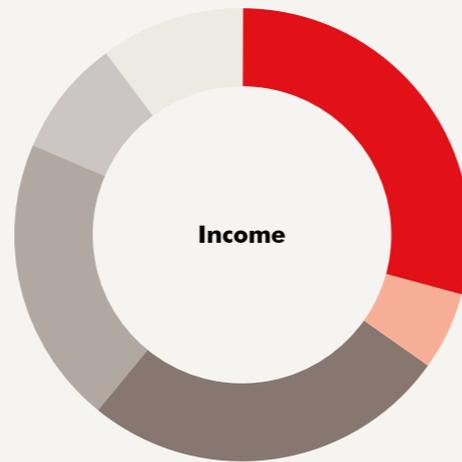
The School recorded a deficit of £2.583m for the year ended 31 July 2020 (compared to a deficit of £851,000 in 2019). The 2019/20 academic year outturn (total projected balance remaining at the end of the financial year) was always anticipated to be challenging: costs were expected to increase as part of a planned investment towards delivery of the 2018-2023 Strategic Plan. However, this was significantly exacerbated by the impact of COVID-19 on the School’s ability to run short courses and generate income from the commercial hire of its spaces and hall of residence during the summer.

During 2020/21 the School will conduct a thorough review of its Strategic Plan, to develop a refreshed business model to secure ongoing sustainability, and enable the investment needed to deliver on its longer-term goals.

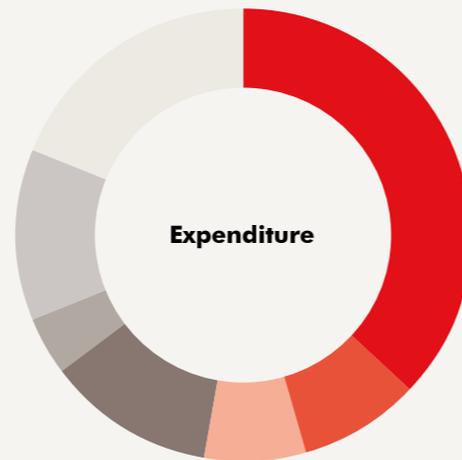
Vivienne Littlechild MBE JP  
Chairman of the Board of Governors

# Financial profile

Income	£000
● HE tuition fees	9,585
● Guildhall School Trust Scholarships	1,840
● Grants	8,607
● City of London contribution	6,659
● Income generation and other activities	2,759
● Guildhall Young Artists tuition fees	3,343
<b>Total 2019/20</b>	<b>32,793</b>
Total 2018/19	33,244



Expenditure	£000
● HE teaching and teaching departments	13,162
● Academic services	2,958
● Student support services	2,620
● Central administration services	4,201
● Income generating activities	1,482
● Guildhall Young Artists activity and outreach	4,357
● Premises and residential	6,594
<b>Total 2019/20</b>	<b>35,376</b>
Total 2018/19	34,095



<b>Surplus/(deficit) 2019/20</b>	<b>(2,583)</b>
Surplus/(deficit) 2018/19	(851)

# Higher education student profiles

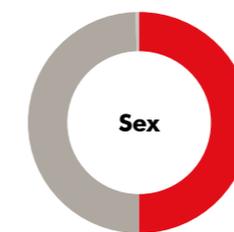
## Qualifications

### Qualifications awarded for 2019/20 cycle (as at 28 October 2020)

Bachelors degrees (including Ordinary degrees)	184
Masters degrees	145
Artist Diplomas	7
<b>Total 2019/20</b>	<b>336</b>
Total 2018/19	348

## Undergraduate student cohort

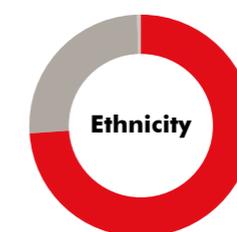
Programme	Total (FTE)
BA in Acting	66
BA in Acting Studies	16
BA in Production Arts	113
BA in Video Design for Live Performance	7
BA in Performance & Creative Enterprise	17
BMus	442
<b>Total 2019/20</b>	<b>661</b>
Total 2018/19	649



● 50% Male  
● 49.5% Female  
● 0.5% Other



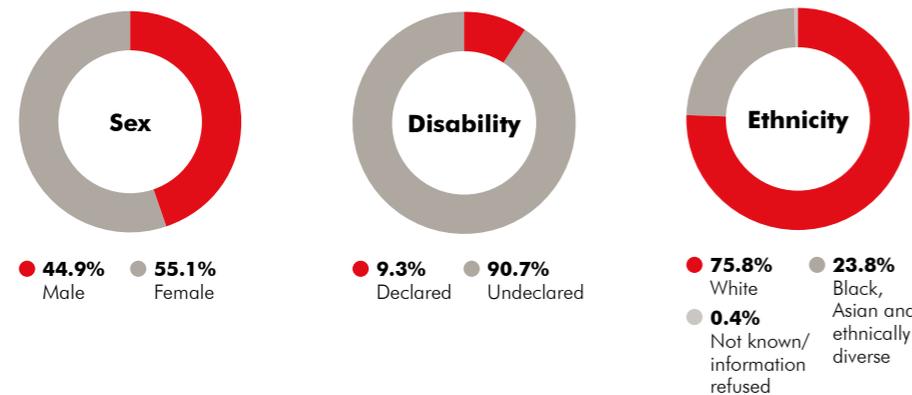
● 16.9% Declared  
● 83.1% Undeclared



● 74.1% White  
● 25.4% Black, Asian and ethnically diverse  
● 0.5% Not known/refused information

## Postgraduate student cohort

Programme	Total (FTE)
MA in Acting	15
MA in Collaborative Theatre Production & Design	9
Artist Diploma	31
Guildhall Artist Masters	213.5
MA in Opera Making & Writing	6
MA in Music Therapy	19.5
PGCert in Performance Teaching	5.3
DMus/PhD	35.2
<b>Total 2019/20</b>	<b>334.5</b>
Total 2018/19	335



## Other

Programme	Total
Advanced Certificate	26
Fellows †	45
<b>Total 2019/20</b>	<b>71</b>
Total 2018/19	62

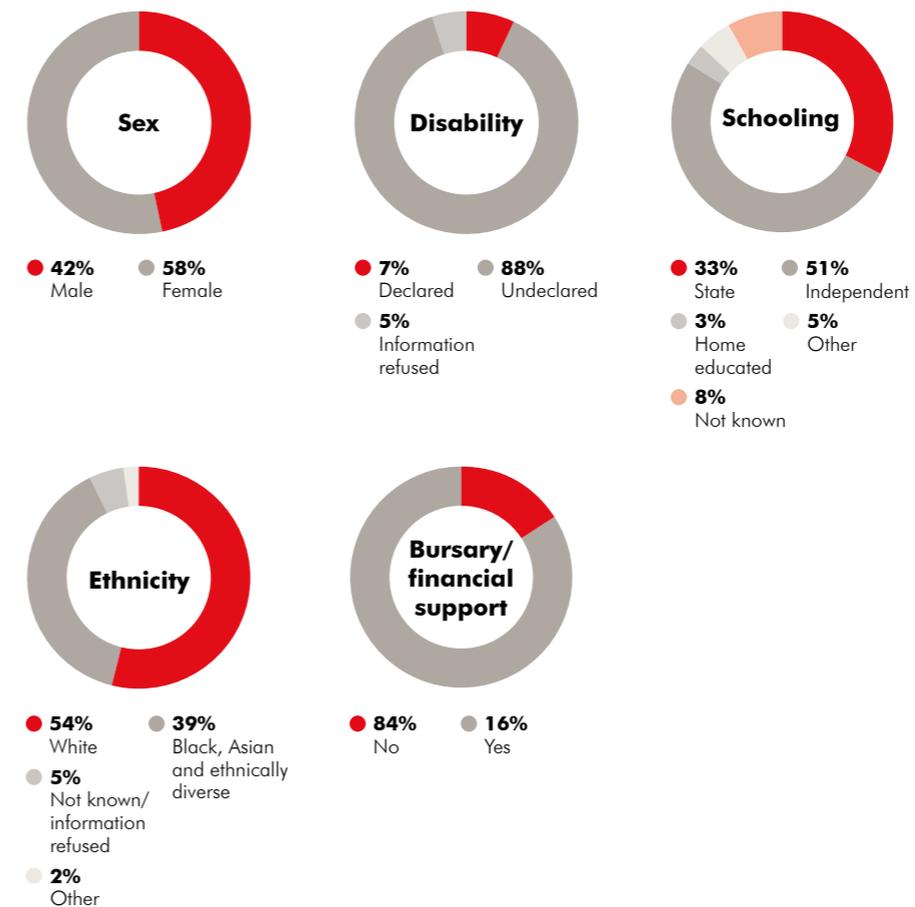
† Fellows are students only in respect of their extra-mural tuition. Fellows are shown as headcount.

# Under-18s student profile

## Junior Guildhall

### Student cohort 2019/20

Music course	312
Kindergarten, String Training programme and Brass Training programme	238
Drama course	42
<b>Total 2019/20</b>	<b>592</b>



## Centre for Young Musicians

### Student cohort 2019/20

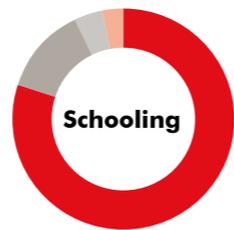
London Centre	428
Norfolk Centre	125
Peterborough Centre	111
Saffron Walden Centre	146
Taunton Centre	80
<b>Total 2019/20</b>	<b>890</b>



● 53% Male  
● 47% Female



● 8% Declared  
● 92% Undeclared



● 80% State  
● 13% Independent  
● 4% Home educated  
● 3% Not known



● 62% White  
● 30% Black, Asian and ethnically diverse  
● 7% Not known/information refused  
● 1% Other



● 69% No  
● 31% Yes

# Celebrating success



# Alumni awards

The prizes, awards and roles garnered by Guildhall School alumni demonstrate that our approach to training can lay the foundations for astonishing careers. Here, we highlight major prizes and roles awarded to alumni in 2019/20.

## Music

R&B singer-songwriter **Neo Jessica Joshua** (better known as **Nao**) (Jazz 2010), who coined the term “wonky funk” to describe her musical style, received nominations for Album of the Year at both the Pop Awards 2019 and the Mercury Prize in 2019, as well as for Best Urban Contemporary Album at the GRAMMY Awards 2020 for her second album, *Saturn*.

Soprano **Samantha Clarke** (Opera Studies 2019) sang the title role in the Buxton Festival’s 40th anniversary special commission, *Georgiana*, as well as Musetta in Opera North’s production of *La Bobème*.

**Zoe Drummond** (Opera Studies 2019) understudied and performed as Papagena in ENO’s production of *The Magic Flute*.

Soprano **Alexandra Lowe** (Opera Studies 2019) and répétiteur **Michael Papadopoulos** (Opera Studies 2019) were selected by the Royal Opera House as Jette Parker Young Artists, which supports the development of young artists of exceptional talent. Alexandra also sang Fiordiligi in Nevill Holt Opera’s production of *Così fan tutte*.

The Bayerische Staatsoper Opera Studio welcomed baritone **Andrew Hamilton** (Opera Studies 2020), while mezzo-soprano **Ema Nikolovska** (Opera Studies 2020) joined the Opera Studio of the Staatsoper Berlin, as well as continuing her commitments as a BBC New Generation Artist and a Young Classical Artists Trust (YCAT) Young Artist. Ema also won the Eugène Pannebakker LiedDuo Award at the ‘s-Hertogenbosch International Vocal Competition 2019.

Mezzo-soprano **Elsa Roux** Chamoux and tenor **Damian Arnold** (both Opera Studies 2020) joined the Opéra national du Rhin Opera Studio programme in Strasbourg.

Soprano **Erika Baikoff** (Vocal Studies 2018) (pictured on page 69) won the International Helmut Deutsch Lied Competition (Vienna), and joined the Lindemann Young Artist Development Program at New York’s Metropolitan Opera. Erika also won the Duo Grand Prize with accompanist **Gary Beecher** (Piano Fellow) (pictured on page 69) in the Nadia and Lili Boulanger International Voice-Piano Competition, while soprano **Clare Lees** (Opera Studies 2018) won a Special Mention in the Vocal category.

Baritone **Michael Daub** (Vocal Studies 2020) will be joining the Landestheater Linz Opera Studio in Austria, while baritone **Jacobo**

→

Honorands at Graduation Day 2019.  
(Top row, left to right)  
Deputy John Bennett MBE, Lesley Sharp,  
Art Malik and Anne McNulty  
(Bottom row, left to right)  
Chairman Vivienne Littlechild  
and Principal Lynne Williams



**Ochoa** (Vocal Studies 2020) will build on his association with Tenerife Opera.

Three Opera Course alumni couples married in summer 2019: pianists **Nathan Harris** and **Mairi Harris Grewar** (both Opera Studies 2018); singers **John Findon** and **Elizabeth Skinner** (both Opera Studies 2017); and singers **Thomas Atkins** and **Elizabeth Karani** (both Opera Studies 2016). We were delighted that one of those couples, Nathan Harris and Mairi Harris Grewar, will be working side-by-side, having both taken up positions as répétiteurs at the Landestheater Coburg.

Soprano **Harriet Burns** (Opera Studies 2020) won the ‘Oh che tranquillo mar’ and Recital Prize in the ‘s-Hertogenbosch International Vocal Competition, as well as Second Prize in the 2019 Wigmore Hall/Independent Opera International Song Competition.

**Benson Wilson** (Opera Studies 2019) and **William Thomas** (Opera Studies 2020), joined English National Opera’s Harewood Artists scheme, receiving vocal and language training and performance opportunities with ENO. Benson also played Marullo in Glyndebourne’s first ever production of *Rigoletto*, while William made his debut at the Vienna State Opera as Snug in a new production of *A Midsummer Night’s Dream*, and also won the Veronica Dunne International Singing Competition in 2019.

The Dionysus Ensemble, which includes **Emma Martin** (Violin 1996), was appointed as first ever Ensemble in Residence for The Commonwealth Resounds.

**Richard Watkin** (Trombone 2006) was appointed Principal Trombone at the City of Birmingham Symphony Orchestra.

**Osian Gwynn** (Vocal Studies 2011) was appointed Director of Pontio, Bangor University’s Arts and Innovation Centre.

**Miguel Pliego** (Double Bass 2019) joined the Monteverdi Choir and Orchestras’ 2019/20 Monteverdi Apprentices programme, and was also a winner in the Viennese Bass Days competition at the Amsterdam University of the Arts.

**Emanuel Oliveira** (Double Bass 2018) was appointed Tutti Double Bass at the Flemish Opera (Antwerp/Ghent).

Soprano **Lorena Paz Nieto** (Vocal Studies 2014) won the title of Vocalist of the Year at The LUKAS 2019, Europe’s Latin Entertainment Awards.

Soprano **Mirjam Mesak** (Vocal Studies 2018) was awarded the Bavarian Art Prize 2019 in the Performing Arts category.

**Rosalind Ventris** (Viola 2011) will receive a comprehensive career development programme after being selected as a 2019 City Music Foundation Artist.

**Cem Mansur** (Piano 1981) was appointed General Art Director at Cemal Reşit Rey Concert Hall in Istanbul.

**Oliver Wass** (Harp 2017) won First Prize in the under-28s category, and **Lise Vandersmissen** (Harp 2019) won First Prize in the under-25s category at the 5th International Harp Competition in Slovenia.

**George Tarlton** (Guitar 2015) won First Prize in the London International Guitar Competition, as well as becoming a EuroStrings Artist of 2019/2020, with the opportunity to tour Platform Festivals around Europe.

Soprano **Lucy Anderson** (Opera Studies 2018) won the 2019 Young Singers' Competition at Bampton Classical Opera, securing a début with the company.

The **Barbican Quartet**, comprising **Amarins Wierdsma** (Violin 2015), **Tim Crawford** (Violin 2017), **Christoph Slenczka** (Viola 2016) and **Yoanna Prodanova** (Cello 2018), won Audience Prize and Third Prize in the 2020 Irene Steels-Wilting Foundation String Quartet Competition.

The **Barbican Quartet** (see above) and **Dominic Degavino** (Piano 2019) were selected as 2020 finalists by the Young Classical Artists Trust (YCAT), and will receive support to build their careers as well as progressing to the semi-final stage of YCAT 2021 live auditions.

Soprano **Victoria Songwei Li** (Vocal Studies 2018) won the Osaka Governor Award at the 20th International Osaka Music Competition in Japan in 2019,

and the Opera Prize at the David Clover Festival of Singing Singers' Platform in Sheffield.

Baritone **Dominic Sedgwick** (Vocal Studies 2017) was a runner-up in the 2020 Glyndebourne Opera Cup.

**Dominic Degavino** (Piano 2019) was chosen for the Tillett DEBUT scheme, with performances at the Wigmore Hall and at music festivals and concert societies around the UK.

2020 *BBC Music Magazine* Awards went to tenor **James Way** (Vocal Studies 2017), baritone **Roderick Williams** (Opera Studies 1995) and bass-baritone **Ashley Riches** (Opera Studies 2012) for their roles in the Gabrieli Players' recording of Purcell's *King Arthur*; to tenor **Nicky Spence** (Opera Studies 2009) for his performance in Janáček's *The Diary of One Who Disappeared*; and to **Edmund Finnis** (Composition 2013) for his debut album, *The Air, Turning*.

**Dr. Roy Wales** (Conducting 1966) was awarded a British Empire Medal (BEM) for services to Choral Music in the New Year's Honours list announced in December 2019.

Awards to student and alumni composers can be found on page 23.

**Guildhall at the BBC Proms**  
Over 100 Guildhall artists appeared at this year's Proms, one of the world's leading music festivals, including:

- **Jules Buckley** (Trumpet 2004), conductor
- **Natalya Romaniw** (Opera Studies 2011), soprano
- **Manu Delago** (Percussion 2008), percussion
- **Sir Simon Rattle** (Artist-in-Association), conductor
- **Susan Monks** (Music 1987), cello

- **Phil Cobb** (Trumpet 2009), trumpet
- **Helen Vollam** (Music 1997), trombone
- **Jamie Campbell** (Violin 2006), violin
- **Matthew Featherstone** (Flute 2010), flute
- **Steven Hudson** (Oboe 2006), oboe
- **David Buckland** (Music 1977), contrabassoon
- **Tim Thorpe** (Horn 2004), horn
- **Stephen Williams** (Music 1982), double bass
- **Joy Farrall** (Music 1981), clarinet
- **Lisa Obert** (Violin 2010), violin
- **Andrew Duncan** (Music 1984), tuba
- **Emma Tring** (Vocal Studies 2003), soprano
- **Jessica Gillingwater** (Junior Guildhall 2003), voice

More alumni, staff and students also appeared across the Proms this year in orchestras and as members of technical crew, supporting soloists and featured performers.

## Drama

Awards to Drama alumni can be found from page 16.

## Production Arts

Awards to Production Arts students and alumni can be found on page 19.

## Guildhall Fellows and Honorary Fellows

Fellowship is Guildhall School's highest accolade. Each year, the Board of Governors elects a small number of Fellows to recognise outstanding achievement or service by past and present members of staff, members of the Board and former students. Honorary Fellowships recognise outstanding professional achievement or service to Guildhall by practitioners who do not have a formal connection with the School.

### New Fellows

- **David Arch** (Piano 1984)
- **Deputy John Bennett MBE**, Member of Guildhall School Board of Governors, 2010 to 2019; Deputy Chairman, 2012 to 2015 and Chairman, 2015 to 2018

- **Ros Brooke-Taylor** (Technical Theatre 1992)
- **Elmira Darvarova** (Violin 1992)
- **Paula Duff**, Senior Junior Guildhall Administrator
- **Shabaka Hutchings** (Clarinet 2007); see page 20 for Shabaka's success during the year
- **Karen Kerr** (Technical Theatre 1976)
- **Art Malik** (Acting 1977)
- **Anne McNulty**, Careers Consultant, 2013 to 2020
- **Lesley Sharp** (Acting 1982)

### New Honorary Fellows

- **Richard Tognetti**, Artistic Director, Australian Chamber Orchestra



Principal Lynne Williams,  
Honorary Fellow Richard Tognetti  
and Chairman Vivienne Littlechild



# Student awards

→  
The Guildhall Conchords

Guildhall School students consistently achieve recognition of their exceptional talent in a wide range of national and international awards and prizes, and in the roles they win on graduation.

---

## Guildhall Prizes

Music Gold Medal:  
pianist **SooHong Park**

Acting Gold Medal:  
**Daniel Adeosun**

Production Arts Gold Medal:  
**Matthew Dean**

Guildhall Wigmore Recital Prize:  
pianist **Élisabeth Pion**

Junior Guildhall Lutine Prize:  
cellist **Ellen Baumring-Gledhill**

---

## Vocal and Opera

The **Guildhall Conchords**, comprising BMus Jazz Vocal students **Scarlet Halton, Eliana Veinberga, Imogen Sleith, Verity Poulston, Francesca Raimondi-Taylor, Aitziber Cofre Real and Paul Reichert**, alongside **Darcey Williams-Alleway** ((Junior

Fellow Jazz Vocal) and **Frederick Benedict** (MPerf Jazz Vocal), were recognised as the UK's best collegiate a cappella group in the International Championship of Collegiate A Cappella (ICCA).

Mezzo-soprano **Simone Ibbett-Brown** (Junior Fellow Vocal Studies) will begin her 2020/21 season in *Porgy and Bess* at Vienna's Theater-ander-Wien.

**Benjamin Reason** (BMus Vocal Studies) was awarded New Zealand's Dame Malvina Major Foundation Arts Excellence Award, and won First Prize in the Association of English Singers & Speakers (AESS) Courtney Kenny Award, with accompaniment from **Jonathan Eyers** (MPerf Vocal Studies).

**Manon Ogwen Parry** (BMus Vocal Studies) won the Kathleen Ferrier Society Bursary for Young Singers First Prize, while **Leif Tse** (BMus Vocal Studies) won Second Prize.

**Mark Christian Bautista** (BMus Vocal Studies) won the Dvořák Society for Czech and Slovak Music Prize at the Emmy Destinn Young Singers Award 2019.

**Liam Bonthron** (MPerf Vocal Studies) received the Basil A. Turner Prize from British Youth Opera, as well as the Sadler's Wells Dame Hilda Bracket Award for his performance of Don Ramiro in Rossini's *La Cenerentola* with British Youth Opera.

**Fabian Langguth** (Artist Diploma Vocal Studies) won First prize and Audience Prize in the International Johannes Brahms Competition in Austria.

**Olivia Boen** (MPerf Vocal Studies) took part in the Verbier Festival Academy in Switzerland.

Pianist **Krystal Tunnicliffe** (Junior Fellow Piano) and **Siân Dicker** (Advanced Certificate Opera Studies) won an Oxford Lieder



Young Artist Platform Award, and Siân was also a runner-up in the Clonter Opera Prize.

**Erin Rossington** (MMus Vocal Studies) won the Lieder Prize and achieved second place in the Opera Prize in the Singers' Platform at the David Clover Festival of Singing, Sheffield. Erin also won the Bridgend Male Voice Choir's Diamond Bursary Competition, in which **George Curnow** (BMus Vocal Studies) was also a finalist.

Baritone **Joël Terrin** (Artist Diploma Vocal Studies) won the Audience Prize and Second Prize in the Kattenburg 2019 lyric song competition (Lausanne University of Music). Joël also won an Oxford Lieder Young Artist Platform Award, alongside **Cole Knutson** (MPerf Piano).

---

## Keyboard

**Ryan Drucker** (Artist Diploma Piano) was selected as a finalist by the Young Classical Artists Trust, and will receive support to build his career.

**Karnsiri Prim Laothamatas** (Artist Diploma Piano) won Second Prize in the Birmingham International Piano Competition.

**SooHong Park** (Artist Diploma Piano) was a finalist in the Isang Yun Competition, presented by the Tongyeong International Music Foundation, South Korea.

**Víctor Braojos** (MPerf Piano) won Second Prize in El Primer Palau competition in Barcelona.

**Asia Paletskaya** (MPerf Piano) won the Spanish Pianist Award at the Campillos International Piano Competition in Málaga.

---

## Chamber music

**Nicholas Kennedy** (MMus Piano) won First Prize in the Young Scholars' Chopinological Essay Competition, organised by the Fryderyk Chopin Institute, in association with the School of Arts & Sciences in Philadelphia.

The **Fibonacci Quartet**, comprising **Kryštof Kohout** (BMus Violin), **Luna De Mol** (BMus Violin), **Ami-Louise Johnsson** (BMus Viola) and **Kosta Popović** (BMus Cello), won First Prize and the Audience Prize at the Beethoven Competition for Young Musicians in London.

---

## Strings

**Jamal Aliyev** (Artist Diploma Cello) won the New York Concert Artists Guild (CAG) Competition. Jamal also appeared as soloist with the City of Birmingham Symphony, Philharmonia Orchestra, Royal Northern Sinfonia, among others, during the year.

**Kryštof Kohout** (BMus Violin) was selected to appear in Red Note Ensemble's *Digital Noisy Night with Mist*, with a composition for solo flute.

---

## Wind

**Marian Bozhidarov** (BMus Clarinet) was a finalist in the BBC Young Musician Woodwind category.

---

## Brass

**Harry Plant** (BMus Trumpet) was selected as a member of brass quintet, Connaught Brass, for the Tillett DEBUT scheme, with the chance to take part in concert platforms around the UK.

---

## Composition

Awards to Composition students and alumni can be found on page 23.

---

## Acting

BA Acting students **Emily Fairn**, **Lucy Mabbitt**, **Erin Mullen** and **Eric Fabrizi** (BMus Electronic Music), **Andras Jacobs** (BA Production Arts, Costume) and **Alex Hobbs** (BA Production Arts, Stage Management) won the OffFest Award for Best Production at Camden Fringe Festival 2019 at the 2020 OffWestEnd Theatre Awards 2020 (the Offies).

Awards to Acting students and alumni can be found from page 16.

---

## Production Arts

Awards to Production Arts students and alumni can be found on page 19.

# Roll call: Guildhall productions and events



Guildhall School's usual buzz of excitement as students prepare for first nights, last nights – and every performance in between – was temporarily silenced in March 2020 as we responded to inevitable restrictions imposed by COVID-19. Here, we list those face-to-face performances, productions and events that took place in 2019/20, as well as highlighting some of the virtual events that superceded them.



The Royale



The Angel Esmeralda

## Drama

### October 2019: *Red Velvet* by Lolita Chakrabarti

Covent Garden, 1833: Ira Aldridge, a young, Black American actor, takes over the role of Othello when Edmund Kean collapses on stage.

*"A compelling and necessary story, artfully performed and beautifully presented, and a credit to the Guildhall's faculty."* ★★★★★

[TheReviewsHub.com](http://TheReviewsHub.com)

### October 2019: *The Wheel* by Zinnie Harris

A woman decides to return a child to her father, sparking an incredible journey across time, continents and war zones.

### November/December 2019: *Provok'd: A Restoration* devised by the Company

Restoration comedy collides with original rap and hip-hop, as a group of actors rehearse period scenes and question which stories deserve to be retold. A vibrant moment in theatrical history collides with a contemporary questioning of sexuality, gender politics and race.

(A recording of the production was also broadcast online in May 2020.)

*"... oozing with movement and flair ... This production was truly astounding, most of all to think that this group of students wrote, devised and curated it."* ★★★★★

[@TheatreReviewsUK](https://twitter.com/TheatreReviewsUK)

*"Charged with opinions on female empowerment, toxic masculinity and race, the personalities and voices of these performers shine through ... The time for change is now and the world will be listening to what these freshly graduated drama students have to say."* ★★★★★

[AYoungerTheatre.com](http://AYoungerTheatre.com)

### February 2020: *Gut* by Frances Poet

When devoted parents leave their three-year-old with his grandma, an everyday event turns potentially sinister. This award-winning psychological thriller asks if anyone can truly be trusted with our children.

*"Thrilling, inquisitive and well-acted ... What an exciting first step into the world of theatre for these actors, and one they should be proud of."*

[Hackney Citizen](http://HackneyCitizen.com)

### February 2020: *The Royale* by Marco Ramirez

In the racially segregated America of 1905, a Black boxer bids to become heavyweight champion of the world.

*"The ensemble is, collectively and individually, strong."* ★★★★★

[Morning Star](http://MorningStar.com)

### February 2020: *Earthquakes in London* by Mike Bartlett

Switching between 1968 and 2525, three sisters attempt to navigate their dislocated lives and loves while their dysfunctional father, a brilliant scientist, predicts global catastrophe.



## Opera

### November 2019: *La Fedeltà Premiata* by Haydn

A pastoral tale of love, sacrifice and a sea monster told through heartfelt and lively music, effortlessly spanning opera seria and buffa.

*"The cast ... boasts many well developed voices and accomplished performances ... In the pit, Alice Farnham achieves a highly focused and balanced sound from the orchestra, and the result is a truly delightful evening."* ★★★★★

[musicOMH.com](http://musicOMH.com)

### November/December 2019 and March 2020: *Opera Scenes*

Classical and contemporary operatic excerpts with piano accompaniment, performed by outstanding singers and répétiteurs from the first year of the Guildhall School Opera Course.

### February 2020: *The Angel Esmeralda* by Lliam Paterson (world premiere)

A girl dies when she enters the ruins of a South Bronx estate – or does she? Commissioned by Scottish Opera,

and adapted from Don DeLillo's short story, music for this new opera was composed by Guildhall alumnus Lliam Paterson (Repetiteur 2014), with libretto by Pamela Carter.

*"... as a score it's fabulously rich, steeped in the soundworld of the 1970s ... but with an energy and dynamism that speak equally of now ... The staging was way better than a lot of the theoretically high-level shows I've seen recently."*

[Michael White, Classical Music](http://MichaelWhite.com)

*"There are first rate performances ... alongside the excellent wider chorus, [the harmony singing] is extremely tight and accomplished."*

[musicOMH.com](http://musicOMH.com)

### June 2020: *Digital Opera Double Bill*

A 20th century re-imagining of Purcell's tragic love story, *Dido and Aeneas*, and Respighi's *La bella dormiente nel bosco*, a witty take on the Sleeping Beauty story, were broadcast in a groundbreaking online double bill. More than 100 artists across 14 countries and four continents worked from home to create the components, which were showcased in a 3D virtual Silk Street Theatre. The production garnered excellent reviews from

critics and audiences (see page 9 for further detail), and redefined the School's approach to virtual elements in opera and theatre.

*"The result was remarkable and it is a testament to the skills of the performers and the production team that they created performances which held one's attention ... Credit to them all for such a riveting and powerful result."*

[Robert Hugill, PlanetHugill.com](http://RobertHugill.com)

**July 2020: *Opera Makers***  
Each year, three composer-librettist pairings from Guildhall's MA in Opera Making & Writing course create 25-minute chamber operas specifically for first-year Opera singers. In July 2020, a virtual version of *Opera Makers* was broadcast online, performed and created by Guildhall artists remotely.

*The Apothecary*  
**Clare Best** writer  
**Amy Crankshaw** composer

*Eintänzer*  
**Kaitlin Sullivan** writer  
**Aran O'Grady** composer

*I'm Cleaning, I'm Cleaning*  
**Aubrey Lavender** writer  
**Ábel Esbenshade** composer



---

## Classical Music

**September 2019: Rachmaninov, *The Bells*; Gershwin, *Rhapsody in Blue*; Duke Ellington, *Sacred Concerts (excerpts)***  
An eclectic programme of orchestral, choral and jazz works, performed by Guildhall Symphony Orchestra & Chorus and Guildhall Jazz Orchestra & Singers in Barbican Hall.

**October 2019: Australian Chamber Orchestra (ACO) & Guildhall Chamber Orchestra – Webern, Britten, Vaughan Williams and Schoenberg**  
A programme of vibrant contrast in a side-by-side collaboration with the ACO, International Associate Ensemble at Milton Court.

**October 2019: British Horn Festival 2019**  
A day-long celebration with international horn players Christopher Parkes and Richard Bissill alongside Guildhall horn professors, with events including masterclasses, recitals, coached ensembles, exhibitors and an evening gala. Promoted in association with the British Horn Society.

**October 2019: Alison Balsom in Gabriel: An Entertainment with Trumpet**  
Guildhall alumna and Milton Court Artist-in-Residence Alison Balsom (Trumpet 2001) joined The English Concert to bring alive the sights, sounds and stories of 17th-century London in a theatrical celebration of Baroque music, featuring a chorus of singers from Guildhall School.

**November 2019: Guildhall Symphony Orchestra – Sibelius, *Symphony No 7* and Mahler, *Symphony No 7***  
Two radical, late-Romantic seventh symphonies, conducted by Thomas Søndergård, Music Director of

Royal Scottish National Orchestra, in Barbican Hall.

**November 2019: Tallinn Chamber Music Exchange**  
An evening of chamber music showcasing Guildhall's collaboration with the Estonian Academy of Music and Theatre in Tallinn, including works by British and Estonian composers performed by musicians from both institutions.

**November 2019: Alumni Recital Series – Beloved Clara**  
A special concert from award-winning pianist and Guildhall alumna Lucy Parham (Piano 1989) presenting music by Robert Schumann, his pianist wife Clara Wieck and Johannes Brahms, with extracts from letters and diaries read by Sir Simon Russell Beale and Dame Harriet Walter.

**November 2019: Alumni Recital Series – Guitar Spectacular**  
A thrilling evening of diverse music for guitar performed by Guildhall alumni Marius Gundersen, Isabel Martínez, Francesco Scelzo and George Tarlton.

**November 2019: Stories of Sweet Visions – Song & Chamber Music by Julian Philips**  
A programme of song and chamber works in Milton Court Concert Hall to celebrate the music of Guildhall School's Head of Composition, Professor Julian Philips, in his 50th birthday year, performed by a distinguished ensemble of Guildhall School students and alumni.

**December 2019: Quatuor Bozzini**  
A concert of new chamber works by Guildhall composers, in culmination of a residency by acclaimed Canadian string quartet, Quatuor Bozzini.

**December 2019: BBC Symphony Orchestra Total Immersion – Chamber Music & Songs by Detlev Glanert and Henze**

Songs and chamber music by Germany's most performed living composer, Detlev Glanert, and his teacher, Hans Werner Henze, performed by Guildhall School musicians.

**January 2020: Billy May's Big Fat Brass**  
Three of Britain's most celebrated jazz performers joined forces to direct the Guildhall Wind, Brass & Percussion Big Band in a programme including works by Count Basie and *Big Fat Brass* by the legendary Billy May. Matt Skelton and Mick Foster directed, along with Mike Lovatt, Principal Trumpet of the John Wilson Orchestra and Lead Trumpet of the BBC Big Band, who also featured as soloist.

**January 2020: Guildhall Artists in New York**  
Guildhall School returned to the world-renowned Weill Recital Hall at Carnegie Hall, New York, to present three outstanding musicians in concert. Soohong Park (Artist Diploma Piano), Leo Popplewell (Artist Diploma Cello) and Julia Raga Pascual (Junior Fellow Clarinet) played music by Beethoven, Debussy and Brahms.

**January 2020: Guildhall String Ensemble – Arvo Pärt, Britten and Shostakovich**  
Guildhall alumna Candida Thompson, Artistic Director of Amsterdam Sinfonietta, directed the Guildhall String Ensemble in a programme of musical dedications: Arvo Pärt's *Cantus in Memoriam Benjamin Britten*, Britten's *Variations on a Theme of Frank Bridge*, and Shostakovich's *Sonata for Violin, Percussion and String Orchestra*.

**January 2020: Guildhall Consort & Sackbuts – Women of Venice**  
The richness of 17th-century Italian musical life supported the composition, performance and publication of a significant corpus of music by female composers,



both cloistered and in the great city states. This programme showcased the majesty and intimacy of both their sacred and profane music.

**February 2020: BBC Symphony Orchestra Total Immersion – Anders Hillborg**  
A journey through the exhilarating world of maverick Swedish composer Anders Hillborg in a concert featuring a varied selection of his chamber music, introduced by the composer and performed by Guildhall musicians.

**February 2020: Faculty Artist Series – Beethoven: The Last Three Piano Sonatas**  
Guildhall's distinguished Head of Keyboard Studies Ronan O'Hora presented Beethoven's final three piano sonatas in a special concert to mark the 250th anniversary of the great composer's birth.

---

## Visiting artists

Students were able to learn from a wide range of classical music artists at Guildhall performances and masterclasses during the year, including:

**Sir Willard White** bass-baritone  
**Claire Rutter** soprano  
**Joan Rodgers CBE** soprano  
**Edith Wiens** soprano  
**Michael Chance CBE** countertenor  
**Kamal Khan** conductor/pianist/vocal coach  
**Michael McMahon** répétiteur  
**Ido Ariel** répétiteur  
**Ole Kristian Dahl** bassoon  
**Mark Templeton** trombone  
**Kyeong Ham** oboe  
**Miroslav Petkov** trumpet  
**Los Angeles Philharmonic Jesper Busk Sørensen** trombone  
**Sérgio Carolino** tuba

↑  
Guildhall Symphony Orchestra  
conducted by Thomas Søndergård

---

## Jazz

**November 2019: Girls in Jazz**  
Young female instrumentalists and vocalists aged 11-18 explored the world of jazz in an exciting day of practical workshops and rehearsals led by some of the UK's most prominent female jazz musicians.

**November 2019: Guildhall Jazz Orchestra with Yazz Ahmed**  
Guildhall welcomed back celebrated trumpet player and alumna Yazz Ahmed for an exciting collaboration with the Guildhall Jazz Orchestra, directed by Scott Stroman.

**January–March 2020: Guildhall Jazz at Kansas Smitty's**  
Guildhall jazz combos featured in Monday and Wednesday performances at cult East London jazz venue Kansas Smitty's.

**January 2020: Barbican Cinema – The Slapstick Home**  
Live accompaniment for a trio of superlative American slapstick comedy films of the 1910s and 20s, all revolving around the home, with live accompaniment of compositions by Carlos Lopez-Real, played by Guildhall Jazz musicians.

**January 2020: Guildhall Studio Orchestra with Joe Stilgoe – Songs On Film**  
Internationally acclaimed singer, pianist and entertainer Joe Stilgoe joined Guildhall Studio Orchestra with his hit show of songs written for and inspired by some of the greatest films of the last century.

**January 2020: Guildhall Jazz Orchestra with Tim Garland**  
Since graduating, GRAMMY Award-winning saxophonist and Guildhall alumnus Tim Garland (Music 1989) has played with Ronnie Scott's Jazz Orchestra, led the group Lammas and the Dean Street Underground Orchestra, and formed a 17-year connection

with piano legend Chick Corea, and is now known as one of Britain's foremost composers. This performance with Guildhall jazz musicians included a special arrangement of the title track of Tim's five-star album *Weather Walker*, plus his own arrangements of Corea's classic sixties tunes.

---

## Visiting artists

Students were able to learn from a wide range of jazz artists at Guildhall performances and masterclasses during the year, including:

**Kathrine Windfeld** piano  
**Dick Oatts** saxophone  
**Mark Hodgson** bass  
**Stephen Keogh** drums  
**Ross Stanley** piano  
**Zara McFarlane** vocal  
**Michael League** bass  
**Drew Gress** bass  
**Bill Laurance** piano  
**Steve Argüelles** drums  
**Accent** vocal group  
**Women In Jazz**  
**Tim Garland** saxophone  
**Jeff Hamilton** drums  
**Dave Smith** drums  
**Nathan Williams** bass  
**Jim Daus Hjernøe** vocal  
**Mike Lindup** piano  
**Kenny Werner** piano  
**Iain Ballamy** saxophone  
**Peter Eldridge** vocal  
**Ari Hoenig** drums  
**Tom Ollendorff** guitar  
**Larry Grenadier** bass  
**Jovino Santos Neto** piano  
**Tom Rainey** drums  
**Winston Clifford** drums  
**Marc Copland** piano  
**Jakob Bro** guitar  
**Kevin Fox** vocal  
**Alvin Chea** vocal

---

## Electronic Music

**October 2019: Electronic Music Masterclass**  
Part of the ongoing series of masterclasses delivered by Guildhall's Electronic Music Department exploring the recording and production of electronic scores, this time with a focus on sampling techniques.

**Guildhall Session Orchestra**  
Electronic Music students work regularly with the professional musicians of the Guildhall Session Orchestra, an alumni-based ensemble created to perform music produced by the Electronic Music Department.

**September 2019: New Music for Illuminated River**  
Innovative new works by Guildhall composers commissioned by the Illuminated River Foundation to celebrate the first phase of lighting London's historic bridges, performed by the Guildhall Session Orchestra.

**February 2020: Barbican Beethoven Weekender – 'Ah, Ludwig!'**  
A screening of 25 episodes of the classic 1970s children's cartoon animation, *Ludwig*, with revised soundtracks arranged and composed by members of Guildhall School's Electronic Music Department, played by members of the Guildhall Session Orchestra, to help bring Ludwig (a magical, egg-shaped, Beethoven-loving being) and Beethoven himself to a new generation.

# Supporters and leadership



# Our supporters

Guildhall School of Music & Drama is exceptionally grateful to its family of supporters, who make an invaluable contribution to the life of the School.

## Exceptional Giving (£100,000+)

The late Mme Gita de la Fuente  
The Leverhulme Trust

## Founding Corporate Partner

EVERSHEDS  
SUTHERLAND

## Leadership Giving (£25,000+)

Anonymous, in memory  
of Jane Ades  
The Amar-Franses &  
Foster-Jenkins Trust  
City of London Education Board  
The late Sally Cohen  
The Fishmongers' Company  
Norman Gee Foundation  
The Goldsmiths' Company Charity  
The Leathersellers' Company  
The Wolfson Foundation  
Henry Wood Accommodation  
Trust

## Major Benefactors (£10,000+)

Rose Ades, in memory of her sister  
The Behrens Foundation  
Ms Elmira Darvarova  
Mark Dixon & Giulia Nobili  
The D'Oyly Carte Charitable Trust  
The Drapers' Company  
Albert & Eugenie Frost Music Trust  
The Girdlers' Company  
Charitable Trust  
The Haberdashers' Company  
Mr Peter & Mrs Pauline Halliday  
The Josephine Hart Poetry  
Foundation  
The Headley Trust  
The late Mr George Law  
London Symphony Orchestra  
The late Ms Anne Naysmith  
Ninety One  
The Sidney Perry Foundation  
The late Mr Irving Stanley  
Rappaport  
The Rothschild Foundation  
Mitzi Scott Rabinowitz  
Dr Michael Shipley and  
Mr Philip Rudge  
The Skinners' Company –  
Lawrence Atwell's Charity  
The South Square Trust  
The Worshipful Company  
of Carpenters

The Worshipful Company  
of Cordwainers  
The Worshipful Company  
of Grocers  
The Worshipful Company  
of Horners  
The Worshipful Company  
of Innholders  
The Worshipful Company  
of Tobacco Pipe Makers  
The Worshipful Company of  
Weavers

Our gratitude extends to all our  
donors and legacy pledgers not  
listed here, as well as those who  
wish to remain anonymous.

# Patron, Board of Governors and Senior Leadership

## Patron

The Rt. Hon. the Lord Mayor of the  
City of London

## Chairman of the Board of Governors

Vivienne Littlechild MBE

## Deputy Chairman of the Board of Governors

Graham Packham

## Board members

George Abrahams  
Munsur Ali (from April 2020)  
Randall Anderson  
Deputy David Bradshaw  
Natasha Bucknor (from Nov 2019)  
Deputy Michael Cassidy (until  
April 2020)  
Deputy John Chapman  
Professor Geoffrey Crossick  
Professor Maria Delgado  
Marianne Fredericks  
Shreela Ghosh

Steven Gietzen, elected by  
the administrative staff  
(from July 2019)  
Neil Greenwood (from April 2020)  
Paula Haynes (from April 2020)  
Michael Hoffman (until Feb 2020)  
Ann Holmes  
Jeremy Mayhew  
David Muncey, as President  
of the Students' Union  
Alderman William Russell  
Andy Taylor, elected by the  
academic staff  
Lynne Williams, Principal

## Senior Leadership

**Principal**  
Lynne Williams AM

**Vice Principal & Director  
of Music**  
Jonathan Vaughan

**Vice Principal &  
Director of Drama**  
Orla O'Loughlin

**Vice Principal & Director  
of Production Arts**  
Andy Lavender  
(from August 2020)

**Vice-Principal & Director of  
Innovation and Engagement**  
Sean Gregory

**Director of Guildhall Young  
Artists & Safeguarding**  
Alison Mears

**Secretary & Dean of Students**  
Katharine Lewis

**Chief Operating  
& Financial Officer**  
Sandeep Dwesar

**Director of Buildings  
& Operations**  
Jonathon Poyner

## Photo credits

Mark Allan, Clive Barda, Mihaela  
Bodovic, Dave Buttle, Paul Cochrane,  
Em Davis, Hugo Glendinning, Philippe  
Gontier, Pierrick Guidou, Joseph Lynn,  
Hayley Madden, Lee Mawdsley, Matthew  
Moore, Sophie Mutevelian, Ben Roost,  
Phil Sharp, Timothy Soar, Faye Thomas,  
and Clive Totman.



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