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18–23 October  
Milton Court Theatre

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# Emilia

by **Morgan Lloyd Malcolm**

**Karen Tomlin** director and  
movement director



**GUILD**  
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Situated across the road from Guildhall School's Silk Street building, Milton Court offers the School state-of-the-art performance and teaching spaces. Milton Court houses a 608-seat Concert Hall, a 223-seat theatre, a Studio theatre, three major rehearsal rooms and a TV studio suite. Students, staff and visitors to the School experience outstanding training spaces as well as world-class performance venues.

Cover photo: Levi Meir Clancy via Unsplash.

### **Photographs of the final year acting company are by:**

**Frances Bell** (Isobel Fairchild), **Dave Buttle** (Boni Adeliyi, Sesley Hope, Lois Pearson), **Stewart Bywater** (Jake Dunn), **James De Pietro** (Frankie Hart), **Sam Irons** (Annie Cordon), **Andrew James Photography** (Tyler-Jo Richardson), **Ori Jones Photography** (Diyar Bozkurt), **Harry Livingstone** (Julé Michelo), **Stanley Morgan** (Samuel Armfield, Amma-Afi Osei, Sarah Slimani), **Clare Park** (Ema Cavolli, Séamus McLean Ross), **Phil Sharp** (Jonny Burman, Laura Euler-Rolle, Annabella Jennings, Os Leanse, Kishore Walker), **Michael Shelford** (Maisie Ayres, Matthew Broome), **Gemma Turnbull** (Aaron Gill), **YellowBelly** (Tom Coleman, Tyreke Leslie, Connor Porter).

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**Karen Tomlin** director and movement director

**Louie Whitmore** designer

**Guy Knox-Holmes** lighting designer

**Sam Ferstenberg** sound designer

**Devon James-Bowen** video designer

**Christianna Mason** associate designer

**Emmy Briggs** assistant director

Monday 18, Tuesday 19, Wednesday 20,

Thursday 21, Friday 22, Saturday 23

October, 7.30pm

Wednesday 20, Friday 22

October, 2pm

Milton Court Theatre

**#GuildhallDrama**

**There will be an interval of 20 minutes**

*A recording of this production will be available to watch online for free after the performances.*

This is an amateur production of *Emilia* by arrangement with Nick Hern Books. The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

Please note, this production contains strong language as well as themes and/or depictions of childbirth, infant mortality and domestic violence.



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of London and the nation

## Sonnet 127

In the old age black was not counted fair,  
Or if it were, it bore not beauty's name;  
But now is black beauty's successive heir,  
And beauty slandered with a bastard shame:  
For since each hand hath put on

Nature's power,  
Fairing the foul with Art's false borrowed face,  
Sweet beauty hath no name, no holy bower,  
But is profaned, if not lives in disgrace.  
Therefore my mistress' eyes are raven black,  
Her eyes so suited, and they mourners seem  
At such who, not born fair, no beauty lack,  
Sland'ring creation with a false esteem:  
Yet so they mourn becoming of their woe,  
That every tongue says beauty should look so.

*Poem by William Shakespeare –  
first of the Dark Lady sequence*

Rehearsal photo by Jack Garner-Greene





## The Rise and Fall of Emilia Lanier

On 23 January 1973, The Times of London carried Rowse's announcement that he had discovered in the casebooks of Simon Forman information establishing that the Dark Lady of Shakespeare's Sonnets was Emilia Lanier, 'a daughter of one of the Italian musicians of the Queen, Baptist Bassano, and Margaret Johnson who lived with him as his wife'.

In May of 1597, Emilia Lanier consulted Forman with respect to what the future might hold for her, and her husband, who was then about to join the Earl of Essex's ill-fated expedition to the Azores—the so-called 'Islands Voyage'. On this and on occasional subsequent visits, continuing through January 1600, Forman recorded in his casebooks the various things Emilia Lanier told him about herself, as well as his own impressions of her and even his attempts to have sexual relations with her (attempts apparently not completely discouraged, but in the end always - or perhaps almost always - foiled).

In Forman's notes, Rowse found four pieces of information, which to his satisfaction positively identified Emilia Lanier as Shakespeare's Dark Lady. The first was that 'she was very brown in youth', which to Rowse explained the 'blacke' features (and qualities) ascribed to the Dark Lady in Sonnets 127, 130, 131, 132 and 147, and the reference to her, in Sonnet 144, as a 'woman collour'd il'. Second, that she came from a family of musicians, thus establishing that it could very well be she whose sweet fingers at the keyboard in Sonnet 128 made 'dead wood more blest than living lips'. Third, that her husband's name was William, which would explain the three 'wills' in Sonnets 135 and 136 (Will, the poet; Will, the husband; and

will, her and their genitalia). And fourth, that 'She was paramour to my old Lord Hunsdon that was Lord Chamberlain, and was maintained in great pride. Being with child, she was for colour married to a minstrel [i.e. Lanier, a Court musician]', which to Rowse indicated not only that she was a somewhat promiscuous person, as was the Lady of the Sonnets, but also that she moved in circles close to Shakespeare, Lord Hunsdon having been during the last two years of his life the patron of the acting company (the Lord Chamberlain's men, who in 1603 became the King's men) with which Shakespeare was associated during most of his acting career. 'It is now all quite clear', Rowse wrote, 'and quite impossible at any point to question the chain of evidence, for it provides the definitive answer'.

But question some did, and the two main links in 'the chain of evidence' connecting Emilia Lanier to Shakespeare were quickly shown to be of gossamer, not iron. In a letter published in The Times Literary Supplement on 11 May 1973, Dr. Stanley Wells stated that his reading of what Forman had written in his often difficult to decipher sixteenth-century hand was not that Lanier was 'very brown' in her youth, but that she was 'very brave'—a reading to which Rowse acceded. And in an article in The Times on 2 July 1973, Rowse acknowledged having been informed by Mary Edmond that Emilia Lanier's husband was named Alfonso, not Will, thus subducting from the Dark Lady's 'large and spacious' will one Will's will.

*Extract taken from Emilia Lanier is the Dark Lady of the Sonnets – research paper by Martin Green, October 2006.*

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## Cast

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<b>Emilia 1</b>	Amma-Afi Osei
<b>Emilia 2</b>	Sarah Slimani
<b>Emilia 3</b>	Frankie Hart
<b>Margaret Johnson/Mary Sidney/Hester</b>	Isobel Fairchild
<b>Susan Bertie The Countess of Kent/Mary/Bob</b>	Ema Cavolli
<b>Lady Helena/Lord Thomas Howard/Eve</b>	Laura Euler-Rolle
<b>Lady Cordelia/Flora/Lady Margaret Clifford</b>	Annabella Jennings
<b>Lady Katherine Howard/Desdemona (Othello)/ Lord Henry Carey/Man 1</b>	Boni Adeliyi
<b>Lord Collins/Lady Anne/Dave/Midwife/Judith</b>	Annie Cordoni
<b>Lord Alphonso Lanier/ Emilia (Othello)</b>	Sesley Hope
<b>William Shakespeare/Man 2</b>	Lois Pearson
<b>Pianist</b>	Grace Duff

A listing of CVs for Guildhall School Final Year Actors may be viewed on the School's website: [gsmd.ac.uk/finalyearactors](http://gsmd.ac.uk/finalyearactors)

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## Production Team

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<b>Costume Supervisor</b> Livvy Meeks	<b>Props Co-ordinator</b> Robbie Lynch	<b>Video Engineer &amp; Operator</b> Ashe De Waal
<b>Wardrobe Manager</b> Amy Hill	<b>Prop Maker</b> Allegra Totaro-Wainwright	<b>Production Sound Engineer</b> Anja Urban
<b>Costume Assistant</b> Sammy Lacey	<b>Assistant Prop Makers</b> Holly Hooper Issy Jordan	<b>Sound Operator</b> Ben Shepherd
<b>Production Electrician</b> Ros Chase	<b>SM Prop Supervisor</b> Olivia Hilton-Foster	<b>Audio Describer</b> Darcey Robinson
<b>Lighting Programmer</b> Joshua Cole-Brown	<b>Scenic Art Co-ordinator</b> Em Dethick-Jones	<b>Stage Manager</b> Alex Rincon
<b>Production Manager</b> Eve Clayton	<b>Scenic Artists</b> Mary Deakes Emily Nellis	<b>Deputy Stage Manager</b> Katherine Verberne
<b>Technical Manager</b> Hayden Gurney	<b>Assistant Scenic Artists</b> Iza Fordham Fran Johnson	<b>ASM/ Book Cover</b> Jack Garner-Greene
<b>Production Assistant</b> Iben Bering Sørensen		<b>Assistant Stage Manager</b> Beri Valentine
<b>TA/Automation Operator</b> Jonny Reeks		 
		<b>Additional Production Staff</b>
		<b>Staff Production Manager</b> Ian Smith

A listing of CVs for Guildhall School Final Year Production Arts students may be viewed on the School's website: [gsmd.ac.uk/finalyearPA](http://gsmd.ac.uk/finalyearPA)

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## Final year actors 2021/22



**Boni  
Adeliyi**



**Samuel  
Armfield**



**Maisie  
Ayres**



**Diyar  
Bozkurt**



**Matthew  
Broome**



**Annabella  
Jennings**



**Os  
Leanse**



**Tyreke  
Leslie**



**Séamus  
McLean Ross**



**Julé  
Michelo**



**Jonny  
Burman**



**Ema  
Cavolli**



**Tom  
Coleman**



**Annie  
Cordoni**



**Jake  
Dunn**



**Amma-Afi  
Osei**



**Lois  
Pearson**



**Connor  
Porter**



**Tyler-Jo  
Richardson**



**Sarah  
Slimani**



**Laura  
Euler-Rolle**



**Isobel  
Fairchild**



**Aaron  
Gill**



**Frankie  
Hart**



**Sesley  
Hope**



**Kishore  
Walker**

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## Morgan Lloyd Malcolm playwright



© Jeremy Freedman

Morgan is a playwright and screenwriter. Morgan was commissioned by Shakespeare's Globe to write *Emilia* which became a hit show in summer 2018 before transferring to the West End in 2019. The play won three Olivier Awards in 2020, including Best Comedy/Entertainment Play. Morgan is adapting three of her plays for film, including *Emilia*, and is working on a number of TV projects ranging from a book adaptation for Moonage Pictures to a comedy drama for Merman Films. She is currently working on stage plays with High Tide, Clean Break and Francesca Moody Productions. Recent work includes, *Mum* (Theatre Royal Plymouth and Soho Theatre) and *Typical Girls* (Sheffield's Crucible Theatre).

Morgan's previous plays *Belongings* and *The Wasp* were both produced at Hampstead Theatre and Trafalgar Studios. *Belongings* was shortlisted for The Charles Wintour Most Promising Playwright Award.

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## Biographies

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**Karen Tomlin** director and movement director

Karen describes herself as a Black British theatre director. She has made work for over 20 years. This work has been seen and unseen, heard and unheard.

She describes being drawn to 'the work she is not supposed to want to do, the questions she should not really want to ask, with the answers she probably does not want to hear'.

Karen would like to thank the cast and creative team of *Emilia* for their hard work, energy and talent. Thanks to you all.

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**Louie Whitmore** designer

Offie Nominated for Best Costume Designer for *The Daughter-in-Law* at the Arcola Theatre and Best Set Designer for *Tonight at 8.30* at Jermyn Street, Louie was also an OldVic12 2016 finalist and is Associate Designer at Jermyn Street Theatre.

Theatre credits include: *Krapps Last Tape*, *Eb Joe*, *Old Tune*, *Creditors*, *Miss Julie* (Jermyn Street Theatre); *The Last Temptation of Boris Johnson* (The Park Theatre, UK Tour); *Stewart Lee: Content Provider*, *Snowflake*, *Tornado* (UK tour and BBC 2); *Potted Sherlock* (Vaudeville Theatre, UK tour); *Three Birds* (Bush Theatre/Royal Exchange Manchester); *Good Soul* (Young Vic); *Egusi Soup* (Soho Theatre); *Handbagged*, *Single Spies*, *Bold Girls*, *Lady Killers*, *Little Voice*, *Dear Uncle*, (Theatre by the Lake); *The Minotaur*, *My Father Odysseus* (Unicorn Theatre); *The Winter's Tale* (NAPA Karachi); *Lost Land* (Jenin, Palestine).

Opera includes: *Messiah* (Danish opera, Frankfurt opera); *Carmen* (Dorset Opera); *Banished* (Blackheath Halls); *Serse*, *Der Kaiser* (Royal Shakespeare Company Glasgow); *ETO Autumn Scenes 2020* (UK Tour).

Dance includes: *Nora*, *She Persisted* (English National Ballet); *The Nutcracker* (Shanghai Ballet); *Egle* (Lithuania National Ballet).

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**Guy Knox-Holmes** lighting designer

Guy is currently in his third year of the BA (Hons) Production Arts (Theatre Technology) programme at Guildhall School.

Guildhall credits include Associate Lighting Designer and programmer *Senseless* (lighting des. Jon Armstrong); Lighting Programmer *Opera Triple Bill* (dir. Stephen Medcalf, lighting des. Simon Corder); Lighting Programmer *Love and Information* (dir. Pooja Ghai, lighting des. Sam Levy); Sound Operator & Broadcast Mixer *Pod* (dir. Jamie Bradley & Vicki Igbokwe, sound des. Sam Levy); Production Sound Engineer Broadcast Mixer *Opera Makers* (dir. Martin Lloyd-Evans).

Upcoming work includes Production Electrician for Guildhall School Opera in 2022.

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**Sam Ferstenberg** sound designer

Sam is currently in his third year of the BA (Hons) Production Arts (Theatre Technology) programme at Guildhall School.

Sound design credits include: Sound Designer *Senseless* (James Mcdermot); Sound Designer *Between the Musical* (Rudy Percival); Sound Designer *Aylum* (Bashar Omar); Sound Designer *Where Do Stories Come From* (Tash Aw).

Other Guildhall credits include: Production sound engineer/Broadcast engineer *Opera Triple Bill* (dir. Stephen Medcalf); Production sound engineer/Sound no. 2 *Pod* (dir. Jamie Bradley & Vicki Igbokwe); Video engineer *Beginnings: New and Early Opera* (dir. John Ramster); Production electrician/Lighting programmer *Opera Makers* (dir. Martin Lloyd-Evans); Video engineer *Summer projects*; Mix engineer *Between Original Cast Recording* (CoLaborate Production); Production assistant *The Little Green Swallow* (dir. Martin Lloyd-Evans).

Other credits include: Sound engineer *London Wonderground Festival* (Underbelly); Sound engineer *Creamfields Festival 2021* (Cinch); Lighting technician *West End Bares 2019* (MAD Trust).

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**Devon James-Bowen** video designer

Devon is currently in her third year of the BA (Hons) Production Arts (Stage Management) programme at Guildhall School.

Video credits include Video Assistant *Opera Triple Bill* (dir. Stephen Medcalf).

Other Guildhall credits include ASM Book Cover *Barbarians* (dir. Oliver Dimsdale and Victoria Moseley); ASM *Beginnings: New and Early Opera* (dir. John Ramster); Stage Management *Jackal Run* (dir. Breach); ASM *The Drowned World* (dir. John Haidar); Costume Assistant *Autumn Opera Scenes* (Des. Anna Reid); Wigs, Hair and Makeup *La Fedeltà Premiata* (Des. Adrian Linford).

Upcoming work includes DSM *Autumn Opera Scenes*; *Cofwuch Dryweryn* Graduation Project.

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**Christianna Mason** associate designer

Christianna Mason is a London-based Set and Costume Designer. Originally from Northern Ireland, she grew up in Belgium and completed her further education in England. She trained at the Royal Academy of Dramatic Art, following a BA Hons in Drama and Theatre Studies, and a Foundation in Fine Art.

Recent design credits include *Blowhole* (Pleasance Theatre); *Les Misérables* (Magdalen College School); *A Hundred Words For Snow* (Trafalgar Studios); *Exceptional Promise* (Bush Theatre); *Romeo and Juliet* (Dynamo Theatre, Zurich); *The Healing* (Omnibus Theatre) and *Boatswain's Mate* (Arcola Theatre).

Design Assistant/Associate credits include *Doctor Who Time Fracture* (Immersive Everywhere); *Unreleased Project* (Secret Cinema); *Why Is The Sky Blue* (Southwark Playhouse).

She also works as an events designer: from creating dramatic entrances in the Tate Modern for GQ Man of the Year Awards 2019, to American Express events at Claridge's Hotel. In 2019 she founded the Designers Mentorship Network with the Society of British Theatre Designers: a mentoring programme that in 2020 paired 52 designers, from all career stages, across the UK.



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**Emmy Briggs** assistant director

Emmy Briggs is a director, performer, producer and curator who recently moved to London from NYC and is a current student in the Birkbeck MFA Theatre Directing programme (Cohort 19).

Selected directing credits include the off-Broadway premiere of *Wildcards* (Bank Street Theatre); *The Last Five Years* (Dairy Arts Center, CO); *Star Spangled Girl* (Revue Stage, Vancouver, Canada); *Love, Loss & What I Wore* (Boulder Dinner Theatre, CO); *DISTORTION* (Alchemical Laboratory, NYC); *Bernie Sanders Wants to Take Away My Fire Island Timeshare* (The Brick Theatre, NYC) and *Super* (NYC Thespis Festival).

They also founded the Brooklyn based queer art collective *I Don't Wanna See That?!?!?* which has two current residencies, an upcoming performance at Art Basel in Miami and features a wide range of disciplines including drag, studio art, music, performance art and more.

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## Forthcoming events

**1–8 November, 7pm**  
**Silk Street Theatre**

### Opera Double Bill: Le docteur Miracle

by **Georges Bizet**

### Cendrillon

by **Pauline Viardot**  
(orch **Amy Crankshaw**)

**Dominic Wheeler** conductor  
**Ashley Dean** director  
**Cordelia Chisholm** designer  
**Kevin Treacy** lighting designer

Guildhall Opera department celebrates the 200th anniversary of the birth of the extraordinary mezzo-soprano, pianist, teacher and composer Pauline Viardot with a staging of her delightful salon opera *Cendrillon*. This opéra-comique double bill opens with Georges Bizet's one-act *Le docteur Miracle* – a witty tale of romance, disguise and an omelette, filled with the youthful vitality of the 18-year-old composer.

*Tickets:* £25 (£15 concessions)

Please visit [gsmd.ac.uk/events](https://gsmd.ac.uk/events) to find out more and book tickets.

A recording of this production will be available to watch online for free after the performances.

**26 November – 1 December**  
**Silk Street Theatre**

### Anna Karenina

by **Leo Tolstoy**  
Adapted by **Marina Carr**

**Kate Wasserberg** director  
**Amy Jane Cook** designer  
**Jamie Platt** lighting designer  
**Dyfan Jones** composer/sound designer  
**Lucy Cullingford** movement director  
**Dan Light** video designer  
**Jonathan Chan** assistant lighting designer  
**Emmy Briggs** assistant director  
**Yarit Dor** fight & intimacy director

Award-winning playwright Marina Carr's fresh and contemporary take on this classic love story is directed by Kate Wasserberg, Artistic Director of acclaimed theatre company Stockroom (previously Out of Joint).

*“Marina Carr makes Leo Tolstoy's novel her own in this brilliant adaptation that squarely places the tragic love story at the centre of human experience.”*

Irish Independent

*Tickets:* £10 (£5 concessions)

Please visit [gsmd.ac.uk/events](https://gsmd.ac.uk/events) to find out more and book tickets.

A recording of this production will be available to watch online for free after the performances.

This amateur production of *Anna Karenina* is presented by arrangement with The Agency.

# Guildhall School Scholarships Fund

Each year the Scholarships Fund enables talented young actors, production artists, musicians and theatre technicians to take up their places or continue their studies at Guildhall School. We are extremely grateful to many trusts, foundations, businesses, City livery companies and individuals who make annual donations to the Scholarships Fund, and to those people who make provision for legacy donations in support of the School in their wills. Students involved with our 2021/22 theatre productions who have received support from the Scholarships Fund and from external donors are as follows:

## Acting

### Guildhall Scholars

Samuel Armfield  
Connor Porter  
Maisie Ayres  
Isobel Fairchild  
Jake Dunn  
Sesley Hope  
Jonny Burman

### The Alfred Molina Scholarship

Aaron Gill

### The Bess Jones and Leigh Hudson Award

Julé Michelo

### D'Oyly Carte Charitable Trust Scholarship

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### The Essie Amar Scholarship

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### The Michael Bryant Bursary

Annie Cordoni

### The Nicky Bird Scholarship

Ema Cavolli

### The Norman Gee Foundation Scholarship

Julé Michelo  
Kishore Walker\*

### Peter Lehmann Bedford Award

Kishore Walker

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Amma-Afi Osei is  
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## Production Arts

### Guildhall Scholars

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Livia Brewster  
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Iza Fordham  
Abbie Hardcastle

Holly Hooper  
Miriam Houghton  
Devon James-Bowen  
Sammy Lacey  
Livvy Meeks  
Sophie Presswell  
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Matthew Servant  
Eloise Soester-Gulliver  
Kate Stockwell\*  
Katherine Verberne

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Farah Ishaq

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Ema Cunha

### Carpenters' Company Production Arts Scholarship

Emylly Ombok

### City of London Scholars

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### The Herbert and Therese Lowit Memorial Scholarship

Ros Chase  
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Amy Hill  
Rosie Roberts

Eve Clayton  
Viktor Mileika  
Edward Jackson  
Bradley Halliwell  
Stanley Olden  
Daniel Robinson  
Ben Shepherd  
Jack Garner-Greene  
Qian Yan Tan

### Norman Gee Foundation Scholarship

Andrea Støier Andersen

### The Salters Production Arts Award Holder

Abu Mensah

### Skinners' Lawrence Atwell Scholar

Amy Hill

### The Steel Charitable Trust Scholar

Monika Zwierzchowska

### Tallow Chandlers' Scholar

Rylee McDaniel

### The Vanstone Scholar

Takiyah Campbell

\*also supported directly  
by the *Chizel Educational  
Trust*

# Guildhall School Scholarships Fund

*"My goal for my first year was to soak up everything the School has to offer, and thanks to my scholarship I was able to do that. For that, I thank you all so much"*

Tara Tijani, BA Acting

The School has experienced a considerable increase in demand on its scholarships fund with the cost of living in London continuing to be a major hurdle for many students.

Scholarships are more vital than ever before, ensuring that anyone with the talent and ambition to excel is not constrained by personal circumstances.

For more information about supporting scholarships, please contact the Development Office by email [development@gsm.d.ac.uk](mailto:development@gsm.d.ac.uk) or visit our website [gsm.d.ac.uk/support](http://gsm.d.ac.uk/support)

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