
26 November – 1 December
Silk Street Theatre

Anna Karenina

by **Leo Tolstoy**

Adapted by **Marina Carr**

Directed by **Derek Bond**



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Photographs of the final year acting company are by:

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Anna Karenina

by **Leo Tolstoy**

Adapted by **Marina Carr**

Derek Bond director

Amy Jane Cook designer

Jamie Platt lighting designer

Dyfan Jones composer/sound designer

Lucy Cullingford movement director

Dan Light video designer

Yarit Dor fight & intimacy director

Jonathan Chan assistant lighting designer

Emmy Briggs assistant director

Friday 26, Saturday 27, Monday 29, Tuesday
30 November, Wednesday 1 December,
7:30pm

Tuesday 30 November, Wednesday 1
December, 2pm

Silk Street Theatre

#GuildhallDrama

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

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

The video and/or audio recording of this
performance by any means whatsoever is
strictly prohibited.

Please note, this production contains themes
and/or depictions of suicide, alcoholism,
domestic violence, infant mortality and
childbirth.

Programme Note

Bringing a Russian epic on the scale of Tolstoy's *Anna Karenina* to the stage is no mean feat at any time. In the context of COVID, the students whose work you are about to see (and the less visible but no less important work happening backstage) are extraordinary.

COVID struck the production before rehearsals – Kate Wasserberg was due to direct, but sadly had to withdraw. I inherited the excellent work she had already done with designer Amy Jane Cook, which underpins much of what you'll see onstage. We all wish Kate the speediest of recoveries.

Tolstoy's epic has been discovered and loved by successive generations for nearly 150 years – what keeps us coming back to this story? We sometimes find ourselves having thoughts or feelings that we imagine are entirely our own, that no one else has ever experienced. However, when we pick up a novel, or go to the theatre, we suddenly find that feeling expressed brilliantly, by a writer or an actor. And we find we are connected not just to that actor, that character, that writer – but to those around us, and perhaps to all of humanity. *Anna Karenina* captures love in all its forms: its joy and its troubling costs. Sometimes love is a waltz: intricate, ornate and beautiful, it picks you up and spins you around, making you dizzy. Or, sometimes, love is like a train: hurtling towards one destination, powerful, terrifying and leaving you without any control at all.



The world of the play is one that is vastly different for men and women, something that Marina Carr has captured brilliantly in her adaptation. Men act with impunity, facing few (if any) consequences. However, the women in the play have only as much power as the men in their lives will allow them. Their choices (even about their own bodies) are at best limited and at worst completely decided by men. These are the “rules” that Anna is advised not to break (while she is breaking all the laws).

There is also a quest for happiness in the play. The famous opening line: “all happy families are the same, all unhappy families are unhappy in their own way”, doesn’t ring quite true – all the families we meet are trying very, very hard to be happy. But with varying degrees of success.

I’d like to thank the creative team, staff and especially the students for their incredible work on this demanding production in difficult times, and special thanks to Kate Wasserberg.

Programme note by Derek Bond



Cast

Anna Karenina
Alexei Karenin
Grisha/Seryozha

Annie Cordoni
Tom Coleman
Connor Porter

Princess Sherbatsky
Prince Sherbatsky

Lois Pearson
Jonny Burman

Dolly
Stiva Oblonsky
Tanya/Women 2
Masha/Women 1
Doctor/Ambassador/Vanya
Nikolai Oblonsky

Ema Cavolli
Samuel Armfield
Sarah Slimani
Ammā-Afi Osei
Aaron Gill
Séamus McLean Ross

Kitty
Kostya Levin

Anabella Jennings
Kishore Walker

Countess Vronskaya
Alexei Vronsky

Boni Adeliyi
Matthew Broome

Countess Nordston
Princess Myakhaya
Tushkevich
Countess Lydia
Dance Master/Turovtsyn

Julé Michelo
Maisie Ayres
Tyreke Leslie
Sesley Hope
Diyar Bozkurt

Betsy/Dance Captain
Betsy's Husband
Ambassador's Wife/Assistant Dance Captain

Laura Euler-Rolle
Jake Dunn
Frankie Hart

Matvei
Ignat
Nanny

Tyler-Jo Richardson
Os Leanse
Isobel Fairchild

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



Marina Carr adaptor



Marina Carr's plays to date are *Ullaloo* (1989); *Low in the Dark* (1991); *The Mai* (1994); *Portia Coughlan* (1996); *By the Bog of Cats* (1998); *On Raftery's Hill* (1999); *Arial* (2000); *Woman and Scarecrow* (2004); *The Cordelia Dream* (2006); *Marble* (2007); *16 Possible Glimpses* (2009); *Hecuba* (2015). Adaptations are *Anna Karenina* (adapted from Tolstoy's novel, 2016) and *Blood Wedding* (a new version of Lorca's play, 2019). Plays for children are *Meat and Salt* (2003) and *The Giant Blue Hand* (2007).

Future projects include the premiere of Marina's new play *The Boy* at the Abbey Theatre and a new adaptation of Virginia Woolf's *To the Lighthouse*; produced by Hatch Theatre Company and The Everyman in association with Pavilion Theatre and Cork Midsummer Festival.

Her work has been produced by The Abbey Theatre, The Gate, Druid, Landmark, the Royal Court, Wyndhams Theatre, the Royal Shakespeare Company, Kiln Theatre, The McCarter Theatre, San Diego Rep and Milwaukee rep.

She is translated into many languages and produced around the world.

She also wrote a new, contemporary translation of *Rigoletto* for Opera Theatre Company, which toured Ireland in 2015, and wrote an original oratorio *Mary Gordon* as part of a commission for Wicklow County Council that brought together choirs from throughout County Wicklow with solo singers and the RTÉ National Symphony Orchestra in November 2016.

Prizes include Windham-Campbell Prize 2017 for her body of work, The Susan Smith Blackburn Prize, The American/Ireland Fund Award, The E.M Forster Award from the American Academy of Arts and Letters, The Macaulay Fellowship and The Puterbaugh Fellowship. She is a member of Aosdana.

She has taught at Trinity College (Dublin), Villanova and Princeton. Currently she lectures in the English department at Dublin City University.

She is published by The Gallery Press, Nick Hern Books and Faber & Faber.

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**

Production Team

Construction Manager

Charlotte Cross

Scenic Carpenters

Mary Deakes
India Mills

Assistant Carpenters

Issy Jordan
Finley Wellspring

Costume Supervisor

Amy Hill

Wardrobe Manager

Olivia Hilton-Foster

Costume Assistants

Jack Garner-Greene
Sophie Presswell

Production Electrician

Adi Currie

Lighting Programmers

Bradley Halliwell
Ethan Howlett

Production Manager

Emma Horne

Technical Manager

Rosie Roberts

Production Assistants

Stanley Olden
Alex Gasson-Gray

TA/Automation Operator

Jonny Reeks

Head of Flys

Georgie Bottone

Prop Makers

Takiyah Campbell
Kyra Coppini
Ema Cunha

Scenic Art Co-ordinator

Chloe Rushbrook

Scenic Artist

Allegra Totaro-Wainwright

Assistant Scenic Artists

Holly Hooper
Fran Johnson
Levi Meehan-Powell

Video Engineer & Operator

Ben Shepherd

Production Sound Engineer

Sam Ferstenberg

Sound Operators & Mic Runners

Ros Chase
Ashe De Waal
Ben Mills

Sound no.1 (mixer)

Anja Urban

Stage Manager

Kate Buxton

Deputy Stage Manager

Emma Peace

ASM/Book Cover

Sammy Lacey

Assistant Stage Managers

Iben Bering Sørensen
Tom Licence
Beri Valentine

Additional Production Staff

Freelance Staff Stage Management Supervisor

Laura Flowers

Thanks

The School would like to thank Marcus Hall Props and the Almeida Theatre for lending props for this production.



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

Biographies

Derek Bond director

Derek's current work includes *Dragons and Mythical Beasts* (Regents Park Open Air Theatre and UK tour).

Previous work includes *Much Ado About Nothing* (Dubai Opera House); *The Christmasaurus* (Hammersmith Apollo); *Dinosaur World* (also writer, UK Tour, Regents Park Open Air Theatre and UK Tour, Troubadour Theatre and UK Tour, international tour); *Alice in Wonderland* (Storyhouse, Chester); *Sweet Charity* (Royal Exchange Theatre, Manchester); *Jess and Joe Forever* (Orange Tree Theatre and UK tour); *Stig of the Dump* (Storyhouse Open Air Theatre, Chester); *Little Shop of Horrors* (Royal Exchange Theatre); *As You Like It* (Southwark Playhouse); *Microcosm* (Soho Theatre); *Shiver* (Watford Palace).

His production of *Sweet Charity* won two Manchester Theatre Awards (Best Musical and Best Supporting Actor for Daniel Crossley) and was nominated at the UK Theatre Awards for Best Musical and Best Actress for Kaisa Hammarlund. *Little Shop of Horrors* was nominated for three Manchester Theatre Awards, including Best Musical. *Floyd Collins* was named Best Musical at the Off West End Awards, and was nominated for Best Musical at the Evening Standard Theatre Awards.

He has worked at Bristol Old Vic, The London Academy of Music and Dramatic Art, Drama Centre, Mountview, East 15 and The Royal Central School of Speech and Drama.

He was Associate Director of Theatre503 from 2010–2011. He is also the creator of the PLAYlist project.

Amy Jane Cook designer

Amy is a set and costume designer working across theatre and performance. She trained on the Motley course and was nominated for three Off West End Awards in 2018, and was the winner of Best Design at the Wales Theatre Awards 2017.

Theatre includes *Jellyfish* (National Theatre/The Bush); *The Season* (Royal & Derngate/New Wolsey Theatre); *The Importance of Being Earnest* (The Watermill); *Absurd Person Singular* (Watford Palace); *You Stupid Darkness* (Southwark Playhouse/Theatre Royal Plymouth); *Not Talking* (Arcola); *Lava* (Nottingham Playhouse); *Our Blue Heaven* (New Wolsey Theatre); *The Funeral Director* (Southwark Playhouse); *The Rise and Fall of Little Voice*, *St Nicholas* and *Wave Me Goodbye* (Theatr Clwyd); *Insignificance* (Theatr Clwyd/Langham Place, New York); *Up 'N' Under* (UK Tour); *The 8th* (Barbican); *Mydidae* (Soho Theatre/Trafalgar Studios); *66 Books* (Bush/Westminster Abbey); *Mudlarks* (Bush/HighTide Festival); *Medea* (Gate Theatre); *65 Miles, Once Upon A Time in Wigan* (Hull Truck); *Hamlet* (Young Vic, Maria Theatre); *The Water Engine* (Old Vic Tunnels); *Glory Dazed* (Soho Theatre); *The Mobile Phone Show* (Lyric Hammersmith); *Almost Maine* (Park Theatre); *Where the Mangrove Grows* (Theatre503); *To Dream Again* (Theatr Clwyd/Polka); *The Giant Jam Sandwich* (Derby Live/Polka).

Jamie Platt lighting designer

Jamie trained at Royal Welsh College of Music & Drama and has been nominated for a Knight of Illumination Award, five Offie Awards and a BroadwayWorld Award.

Lighting design credits include *The Last Five Years* (West End); *Jellyfish* (National Theatre); *Either, Paradise, You Two* (Hampstead Theatre); *Moonlight and Magnolias* (Nottingham Playhouse); *Le Grand Mort* (Trafalgar Studios); *Gently Down The Stream, Alkaline* (Park Theatre); *Absurd Person Singular* (Watford Palace Theatre); *Mythic* (Charing Cross Theatre); *Beast, Klippies* (Southwark Playhouse); *Singin' in the Rain* (The Mill at Sonning); *To Dream Again* (Theatr Clwyd & Polka Theatre); *Blood Orange, The Moor, Where Do Little Birds Go?* (Old Red Lion Theatre); *Checkpoint Chana, Quaint Honour, P'yongyang, We Know Where You Live, Chicken Dust* (Finborough Theatre); *Vincent River* (Hope Mill Theatre); *Pattern Recognition* (Platform Theatre & world tour); *Reared, Screwed, Grey Man* (Theatre 503); *Sonny, Once On This Island* (ArtsEd); *The Herd, The Wonderful World of Dissocia* (Royal Central School of Speech and Drama); *Scenes from the End of the World, The Act* (Yard Theatre).

Associate lighting design credits include Disney's *Frozen, INK, The Night of the Iguana, The Starry Messenger, Bitter Wheat* (West End); *SIX* (West End, UK tour & International); *Albion, The Hunt, Three Sisters, Machinal* (Almeida).

Dyfan Jones composer/sound designer

Dyfan trained at Kingston University and Guildhall School of Music & Drama. He has over 30 years of experience working as a Composer, Musical Director and Sound Designer.

Theatre includes *The Glee Club, A View from Islington North, All That Fall* (Out of Joint); *Sydney & the Old Girl* (Park Theatre); *Comedy of Errors, The Provoked Wife* (Royal Shakespeare Company); *Close Quarters* (Out of Joint/Sheffield); *Shakespeare in Love* (Theatre Royal Bath); *Amedee, Treasure Island* (Birmingham Rep); *Travels with my Aunt* (Glasgow Citizens); *Barnbow Canaries* (West Yorkshire Playhouse); *Love & Money* (Waking Exploits); *Before I Leave* (National Theatre of Wales); *Little Voice, Insignificance, Cyrano, Little Shop of Horrors, All My Sons, Rape of the Fair Country, Festen, Great Expectations, Measure for Measure, A Midsummer Night's Dream, Grapes of Wrath, To Kill a Mockingbird, Oh What a Lovely War* (Theatr Clwyd); *Cinderella, Sleeping Beauty* (Riverfront); *Contractions* (Chapter); *Seanmbair, Play, Silence, Blasted, A Good Clean Heart* (The Other Room); *Say it with Flowers* (Sherman); *Jack and the Beanstalk* (Stafford Gatehouse); *The Chalk Circle, Macbeth, Spring Awakening, The Caretaker* (Theatr Genedlaethol); *Cider With Rosie, Skylight* (Nanog).

Other work includes *Boj & Buddies* (Bait); Vivienne Westwood (*London Fashion Week*); *The Magic Flute, Madame Butterfly* (WNO); *Soli and Mo* (CITV/Al Jazeera); *Abadas* (Cbeebies); *Dragon's Eye, Wales Yesterday, Belonging, Just Up Your Street, The Indian Doctor* (BBC).

Lucy Cullingford movement director

Lucy is a choreographer and movement director working in Theatre, Opera, Dance, and Film. She trained at Northern School of Contemporary Dance and Bretton Hall College. She has an MA in Movement Studies from The Royal Central School of Speech and Drama.

Lucy was Movement Practitioner in the inaugural Movement Department at the Royal Shakespeare Company 2008–2010. Then Dance Repetiteur on the Royal Shakespeare Company's original production of *Matilda The Musical* into the West End. She continues to work regularly with the Royal Shakespeare Company.

Recent Theatre productions include *Death of England* and *All of Us* (the National Theatre); *The Wizard of Oz* (Leeds Playhouse); *The Taming of The Shrew, Measure for Measure, Coriolanus, The Jew of Malta* and *Snow In Midsummer* (The Royal Shakespeare Company); The motion capture production of *The Tempest* and *Don Quixote* (Royal Shakespeare Company and West End); *King Lear* with Ian McKellen (Chichester Theatre/West End); *Constellations* (the Royal Court /West End/ UK National tour and Broadway).

Dan Light video designer

Dan Light is a video designer, currently in his final year of the BA (Hons) Production Arts (Theatre Technology) programme at Guildhall School of Music & Drama. Whilst studying at Guildhall Dan has worked on several productions as a Video Designer and Director of Photography for live-streamed performances.

Dan's professional credits include Associate Video Designer *Bat Out Of Hell The Musical* (International Tour); Video Designer *Heather* (Southwark Playhouse); Video Designer *Snowflakes* (The Old Red Lion); Video Designer *A Perverts Guide To The Internet* (R&D with Sheffield Theatres).

Dan's Guildhall credits include Video Designer and Vision Mixer for *POD* (dir. Jamie Bradley and Vicki Igbokwe); Video Designer for Opera Makers 2021 (dir. Martin Lloyd-Evans); Co-Director of Photography *All Your Houses* (dir. Barrel Organ); Vision Mixer *Opera Triple Bill*.

Dan also works as a Camera Operator and Video Editor for organisations such as Glyndebourne, Green Opera and European Youth Summer Music.

Yarit Dor fight & intimacy director

Yarit is an established fight director, intimacy director and movement director based in London UK. She has been working in live performance since 2006 starting out as a dancer and dance dramaturge for Hagit Yakira Dance Company. She is an Ensemble Associate of Shakespeare's Globe Theatre, a BASSC Certified Stage Combat Teacher and an IDC certified intimacy director & intimacy coordinator. She is a graduate of Trinity Laban Conservatoire of Music and Dance, a Jacques Lecoq Physical Theatre practitioner and holds an MA in Theatre Directing (Rose Bruford College).

With the development of intimacy direction, she trained with IDI (now IDC) and started working professionally as an intimacy director in 2017 on *Little Voice* at Park Theatre and in 2018 on *Three Sisters* (Arrows & Traps Theatre). In 2019 she was the first Intimacy Director in London's West End (credited for *Death of A Salesman* transfer starring Sharon D. Clarke and Wendell Pierce). She has worked in the West End, at the National Theatre, Donmar Warehouse, Shakespeare's Globe, Almeida, Young Vic, Royal Exchange Manchester, Bush Theatre, Storyhouse, Gate Theatre, Boulevard Theatre with upcoming work for the National Theatre and Donmar Warehouse.

Jonathan Chan assistant lighting designer

Jonathan is currently in his final year of the BA (Hons) Production Arts (Theatre Technology) programme at Guildhall School of Music & Drama.

Jonathan's professional credits include *Belvedere & Snowflakes* (Old Red Lion); *The Butterflies of Life* (Jermyn Street); *Different Owners at Sunrise* (Roundhouse); *Don't Send Flowers* (White Bear); *Life of Olu* (Theatre Peckham); *Fester* (Cockpit); *Amphibian* (Kings Head); *Life of Olu* (Golden Goose); *The Refuge* (Barons Court); *Sticks & Stones, Time & Random* (Tristan Bates). As Assistant Lighting Designer *Fidelio* (Glyndebourne).

Jonathan's Guildhall credits include Lighting Designer *Summer Projects*, Lighting Programmer *Virtual Concert* and Lighting Programmer *A Midsummer Night's Dream* (dir. Suba Das).

Emmy Briggs assistant director

Emmy Briggs is a director, performer, producer and curator who recently moved to London from New York City and is a current student on 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 Thespi 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.

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:

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Livvy Meeks
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Rosie Roberts
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Qian Yan Tan

Norman Gee Foundation Scholarship

Andrea Støier Andersen

The Salters Production Arts Award Holder

Abu Mensah

Skinner's Lawrence Atwell Scholar

Amy Hill

The Steel Charitable Trust Scholar

Monika Zwierzchowska

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The Vanstone Scholar

Takiyah Campbell

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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 Graduate 2021

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.

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