

Wednesday 11 March 2026  
7pm  
Barbican Hall

**GUILDHALL**  
SCHOOL

# Guildhall Symphony Orchestra

**Kerem Hasan** conductor

---

## Barbican

Please make sure that digital watch alarms and mobile phones are silenced during the performance.

Please try not to cough until the normal breaks in the performance.

In accordance with the requirements of the licensing authority, it is not permitted to stand or sit in any gangway.

No smoking or eating is allowed in the auditorium.

No cameras or any other recording equipment may be taken into the hall.

---

## Guildhall School of Music & Drama

Founded in 1880 by the City of London Corporation.

### Chair of the Board of Governors

The Hon. Emily Benn

### Principal

Professor Jonathan Vaughan FGS

### Vice-Principal & Director of Music

Armin Zanner FGS



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

---

## Programme

Julian Anderson *Incantesimi*

Sergei Prokofiev *Romeo and Juliet* (selections from suites 1 & 2)

### Interval (20 minutes)

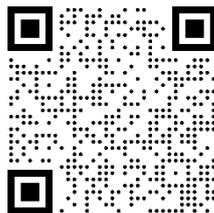
Igor Stravinsky *The Rite of Spring*

**The performance duration is approximately 2 hours and 5 minutes, including a 20-minute interval.**

---

**Access our digital programme for biographies, programme notes and more. Scan the QR code or visit:**

[guildhall-programmes.co.uk/gso-march2026](https://guildhall-programmes.co.uk/gso-march2026)



---

## Donate & support

As one of the world's leading conservatoires, we cultivate exceptional talent – but we can't do it without you. Our supporters empower students to thrive, shaping the future of the arts.

Enjoy exclusive events, behind-the-scenes access and insider insights while making a real impact. Join our community, donate and choose how you'll inspire the extraordinary:

[gsmd.ac.uk/donate-support](https://gsmd.ac.uk/donate-support) or enquire at [development@gsmd.ac.uk](mailto:development@gsmd.ac.uk).

---

# Welcome

Welcome to an evening of drama, passion, violence, death and rebirth, ritual and rivalry, triumph and tragedy. On the platform is the Guildhall Symphony Orchestra (GSO), out in full force, but you might want to imagine the Barbican Hall transformed into a theatre, the stage set for two of the twentieth century's most celebrated ballets.

As you listen, it's hard not to picture the unfolding action, so evocative and brilliantly descriptive is the music in Sergei Prokofiev's *Romeo and Juliet* and Igor Stravinsky's *The Rite of Spring*. This is orchestral storytelling at its most thrilling, often at its most visceral; from the jagged dance of the Montagues and Capulets to the frantic duel between Tybalt and Mercutio, and from the infamous pounding rhythms in the 'Auguries of Spring' to the chillingly tense 'Sacrificial Dance'.

To open the concert, we hear the orchestra in a very different mode, in *Incantesimi* by Julian Anderson, Guildhall School's professor of composition and Composer-in-Residence. As Julian has written, we hear "five musical ideas that orbit each other in ever differing relationships." Tonight, this becomes a prelude to the tumultuous musical narratives that follow.

It is a particular pleasure to welcome Kerem Hasan, a conductor as at home in the opera house as in the concert hall, joining GSO for the first time with this mighty programme. And it was a delight, too, for the orchestra to perform some of this repertoire to 300 children in an interactive concert at the end of last week. That concert marked the culmination of our latest *Link Up* project in collaboration with New York's Carnegie Hall. I hope that as we transport you to the ballet this evening, you will share some of the same excitement that we witnessed from London primary school pupils when they experienced this music. Thank you for joining us.



Armin Zanner FGS  
*Vice-Principal & Director of Music*

---

## Julian Anderson (b. 1967)

### *Incantesimi* (2016)

**11 minutes**

*Incantesimi* was composed in 2016 for the Berlin Philharmonic. It was premiered by them and Sir Simon Rattle in June 2016, followed by a European tour. The title is the Italian for ‘magic spells’ or ‘enchantments’; also for ‘incantations’.

The work is generally calm, lyrical and meditative. It is a reflection of my ongoing interests in both Zen Buddhism and the Quaker movement. One possible title I considered for the work was *Peace Piece*. The work features five basic musical ideas, amongst them gently arching melodies (at first on violins), bell chords (percussion, wind, brass) and a prominent cor anglais solo. The ideas are heard in many different combinations, before coming together for the final *tutti*. Towards the end two trumpets can be heard playing from offstage positions.

*Programme note* © Julian Anderson

---

## Sergei Prokofiev (1891–1953)

### *Romeo and Juliet* (selections from suites 1 & 2) (1935–36)

- I. Montagues and Capulets
- II. The Young Juliet
- III. Masks
- IV. Romeo and Juliet (Balcony Scene)
- V. The Death of Tybalt
- VI. Friar Laurence
- VII. Dance
- VIII. Romeo and Juliet before Parting
- IX. Romeo at Juliet’s Grave

**44 minutes**

We might think of Igor Stravinsky as a great 20th-century musical chameleon, adapting his style in line with the shifting fashions of the time. After all, following *The Rite of Spring*, he would go on to embrace neo-Classicism and even Schoenberg’s technique of Serialism, whose aim was to destroy conventional melody and harmony. But Stravinsky’s contemporary and fellow Russian Sergei Prokofiev also proved himself able to change his stripes. Like Stravinsky before him, in 1918 Prokofiev left Soviet Russia for Paris, the centre of the European avant-garde. But unlike Stravinsky he returned to Moscow in 1936 – lured partly by the promise of opportunities and privileges at a hazardous time for most artists. According to the Communist Party’s vision, music was not a place for experimentation: it should be uncomplicated and boost the morale of the people. Even before his return, Prokofiev was ready to signal he was shedding his *enfant terrible* past. Music, he said, should “above all ... be melodious; moreover, the melody must be simple and comprehensible, without being repetitive or trivial”. Along with the children’s tale *Peter and the Wolf*, the ballet *Romeo and Juliet* was one of the high points of this Party-friendly ‘new simplicity’.

The idea to adapt Shakespeare's romantic tragedy as a ballet came in December 1934 from Sergei Radlov, artistic director at the Leningrad State Academic Theatre (now the Kirov Theatre), and initially Prokofiev planned an alteration to Shakespeare's scenario – the devastating double death becoming instead a 'happy-ever-after'. "Living people can dance," was the thinking, "the dying cannot." Prokofiev composed the score mostly in the summer and autumn of 1935 at the Polenovo country estate – a retreat for artists of Moscow's Bolshoi Theatre. Surrounded by fields and a forest, and with a terrace overlooking the river Oka, he worked for five hours a day, also finding time to swim and play chess as well as tennis. The project faced a number of hurdles and the ballet was not staged in Russia until 1940. Meanwhile, Prokofiev extracted three suites for orchestral performance, the first two in 1936, the third a decade later.

Tonight's sequence is drawn from the first two suites and opens with the feuding Montague and Capulet families – bracing dissonance leading to the combative march now better known as the theme to BBC One's *The Apprentice*. 'The Young Juliet' paints the Capulets' daughter with youthful excitement but also weaves in a reflective flute tune. After the jaunty 'Masks' (when Romeo's friends prepare to crash the ball in disguise) comes the 'Balcony Scene', in which Romeo visits Juliet and they declare their love. 'The Death of Tybalt' closes Act Two of the ballet; it opens with the duel between Juliet's cousin Tybalt and Romeo's friend Mercutio, and ends with Romeo exacting revenge on Tybalt. By contrast comes the musical portrait of the benevolent Friar Laurence, who hatches the plan to – in theory – allow the doomed lovers to sidestep family issues. The spirited 'Dance' takes us back to the street-crowds before the ball, while 'Romeo and Juliet before Parting' reflects the pain of the lovers' separation. Pain turns to tragedy as Romeo arrives at Juliet's grave only to find her apparently dead.

**Interval (20 minutes)**

---

## **Igor Stravinsky (1882–1971)**

### *The Rite of Spring* (1911–13, revised 1947)

#### **Part 1: The Adoration of the Earth**

Introduction  
Auguries of Spring  
Dances of the Young Girls  
Game of Capture  
Round-Dances of Spring  
Games of the Rival Tribes  
Procession of the Sage  
Adoration of the Earth  
The Sage  
Dance of the Earth

#### **Part 2: The Sacrifice**

Introduction  
Mysterious Circles of the Young Girls  
Glorification of the Chosen One  
Evocation of the Ancestors  
Ritual Action of the Ancestors  
Sacrificial Dance of the Chosen One

**33 minutes**

*The Rite of Spring* was the last in the early trilogy of Russian-themed ballets Stravinsky created for the visionary impresario Sergei Diaghilev, founder of the Ballets Russes company. The composer was only 30 and had already been catapulted to international fame with *The Firebird* (1909–10) and *Petrushka* (1910–11), but the premiere of *The Rite* had been especially anticipated. Among the audience were Ravel, Delius and Picasso. So too was Debussy, who had heard a piano playthrough by Stravinsky and declared he was awaiting the premiere "like a greedy child who has been promised sweets". The conductor on the occasion, which took place at Paris' Théâtre

des Champs-Élysées on 29 May 1913 – was Pierre Monteux who had come away from a different playthrough convinced that the composer was “raving mad”. Monteux remembered “The crudity of the rhythms was emphasised, its stark primitivism underlined. The very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music.”

Some accounts of the ‘riot’ may have been exaggerated but the American writer Gertrude Stein reported laughter, insults and a gentleman in a box being beaten over the head with a cane by a fellow listener. Perhaps with an eye to publicity Diaghilev had seeded the controversy by promising “a new thrill that will doubtless inspire heated discussion”.

Dark streaks had stalked through Stravinsky’s previous two ballets – the evil sorcerer Kashchey and his hideous cronies in *The Firebird*, and the malevolent ghostly titular puppet in *Petrushka*. Subtitled ‘Scenes of Pagan Russia in Two Parts’, *The Rite* concerns the primitivism of ancient Russian tribes and the disturbing ritual sacrifice of a young woman to appease the God of Spring.

With youthful vision and audacious skill, Stravinsky imbued the score with bracing dissonances, complex destabilising rhythms and densely layered textures. More than 110 years after its premiere, the effect is still both exhilarating and overwhelming. Leonard Bernstein called it a “monument to rhythm”; Pierre Boulez simply “the cornerstone of modern music”.

Part One, The Adoration of the Earth, opens with an effortful birth – the famous high bassoon solo, borrowed from a Lithuanian folk song. The awakening of spring that emerges from it, with its growing chorus of birds and beasts, is no pastoral idyll but reflects Stravinsky’s recollection that the season “seemed to begin in an hour and was like the whole earth cracking”. Brutal chords rain down in ‘Auguries of Spring’, after which the search begins for the Chosen One to be sacrificed. An alarming Presto follows in the ‘Game of Capture’ and after two further dances comes the most brutal and frenzied music of all, for the ‘Procession of the Sage’ and ‘Dance of the Earth’, which ends abruptly, mid-climax.

In Part Two, The Sacrifice, we enter the realm of night with a mystical Introduction. Some of the most heightened music comes with the ‘Glorification of the Chosen One’ as the victim is isolated, signalled by eleven almighty thwacks on timpani, bass drum and strings. Finally, in the ‘Sacrificial Dance’ the victim performs her duty in a dance to the death – enacting the most extreme version of the truth that the renewal of nature must come at a cost.

*Programme notes* © Edward Bhesania

---

# Kerem Hasan

## conductor

Kerem Hasan is regarded as one of the most exciting young British conductors. Winning the prestigious Nestlé and Salzburg Festival Young Conductors Award in the summer of 2017 laid the foundation for his flourishing international career. From September 2019 to June 2023, he served as Chief Conductor of the Tiroler Symphonieorchester in Innsbruck. Beginning in the 2025/26 season, he took up the position of Principal Guest Conductor with the Noord Nederlands Orkest.

The 2025/26 season opened with a particular highlight: Hasan conducted a new production of Jake Heggie's *Dead Man Walking* at English National Opera, with a distinguished cast including Christine Rice, Dame Sarah Connolly and Michael Mayes. Further engagements this season include return invitations to the Yomiuri Nippon, Danish National and Edmonton symphony orchestras, Orquestra Sinfónica do Porto and PHION Orkest. He also makes debuts with the Kammerakademie Potsdam and the Ulster Orchestra in Belfast, and appears several times with the Noord Nederlands Orkest in his new role as Principal Guest Conductor.

Among his recent successes are opera performances at Welsh National Opera (*Le nozze di Figaro*), Opera North (*La rondine*), English National Opera (*Carmen* and *Così fan tutte*), the Glyndebourne Festival (*Die Zauberflöte*), with Glyndebourne on Tour (*The Rake's Progress*) and at the Tyrolean State Theatre (*Samson et Dalila*, *Rigoletto*, *The Rape of Lucretia* and *La traviata*).

He has worked with the Royal Concertgebouw, London Symphony, London Philharmonic, City of Birmingham Symphony, ORF Vienna Radio Symphony, SWR Symphony, MDR Leipzig Radio Symphony, Danish National Symphony, Toronto Symphony and Yomiuri Nippon Symphony orchestras, and the Dresden Philharmonic, Musikalische Akademie Mannheim, Tonkünstler Orchestra of Lower Austria, Orchestre National du Capitole de Toulouse and Filarmonica Teatro La Fenice. In North America, he has appeared with the Detroit Symphony, Utah Symphony and Minnesota orchestras.

Kerem Hasan has attended masterclasses with David Zinman, Edo de Waart, Gianandrea Noseda, Esa-Pekka Salonen and Robert Spano. He has gained further experience by assisting his mentor, Bernard Haitink, with the Chicago Symphony, Royal Concertgebouw and Bavarian Radio Symphony orchestras.

In the summer of 2016, Kerem Hasan attended the Conducting Academy of the Aspen Music Festival for the first time. He returned to the festival the following year and subsequently received the Aspen Conductor Prize. In August 2022, he returned to Aspen to conduct the Aspen Chamber Orchestra in concert.

Born in London in 1992, Kerem Hasan studied piano and conducting at the Royal Conservatoire of Scotland. He later deepened his conducting training at the Zurich University of the Arts under the guidance of Johannes Schlaefli.

---

# Guildhall Symphony Orchestra

## Anderson & Prokofiev

---

**Violin I**

Ola Lenkiewicz\*  
Kayla Nicol  
Helena Thomas  
Malena Benavent Gimeno  
George Lawson  
Tanya Perez Jovetic  
Lichen Cai  
Grace Powell  
Camille Said^  
Pavla Bedrichova  
Laura Hussey  
Jess Hendry  
Gabriella Pedditzi  
Hayun Lee  
Ivelina Ivanova^

---

**Violin II**

Elise Wiesinger\*  
Giulia Pianini Mazzucchetti  
Elena Toledo  
Julie Piggott  
Lewis Lee  
Joana Vila Cha Ribeiro  
Michelle Kolesnikov  
Helen Rutledge  
Ludwika Borowska  
Natalia Lerch  
Colby Chu  
Yuxi Yang  
Francisca Davies-Attwood  
Hana McDowell  
Julianne Forrest

---

**Viola**

Mat Lee\*  
Jake Montgomery-Smith  
Rebekah Dickinson  
Sean Lee  
Emily Clark  
Charlie Potts  
Declan Wicks  
Josh Law  
Leeloo Creed  
Sirma Baramova  
Teresa Macedo Ferreira^

---

**Cello**

Caleb Curtis\*  
Daniel Mihailiuc  
Anoukia Nistor  
Josh Lucas  
Sophie Naden-Johns  
Alice Abram  
Matthew Roberts  
Gabriel Webb  
Doireann Ní Aodáin  
Weilai Gu  
Zijie Han  
Tallulah Halcox

---

**Double Bass**

Annabel Beniston\*  
Caetano Oliveira  
Anton Avis  
Aarón Aguayo Juárez  
Izzy Nisbett  
Chiu Yung Chan^  
Strahinja Mitrović  
Melisande Lochak^

---

**Flute**

Rachel Howie\*  
Emily Moores  
(piccolo)

---

**Piccolo**

Laura Jastrzebska

---

**Oboe**

Oliver Brown\*  
Miriam Cooper

---

**Cor Anglais**

Laura Ritchie

---

**Clarinet**

Sofia Mekhonoshina\*  
Pip Tall

---

**Bass Clarinet**

Ben Adams

---

**Tenor Saxophone**

Joe Pollard

---

**Bassoon**

Maria O'Dea\*  
Lucy Powell Davies

---

**Contrabassoon**

Billy Harrold

---

**Horn**

Henry Ward\*  
Amelia Lawson  
Katie Parker  
Conrad Thorndike  
Sinead McEvoy

---

**Trumpet**

Sam Balchin\*  
Alice Newbould

---

**Offstage Piccolo Trumpet**

Nina Garvey\*  
Samuel Tarlton

---

**Cornet**

Nina Garvey

---

**Trombone**

Sam Cox\*  
Tom Peacock

---

**Bass Trombone**

Jamie Cadden

---

**Tuba**

Isaac Giaever-Enger

---

**Timpani**

Reuben Hesser

---

**Percussion**

Kevin Ng\*  
Ali Ayaz  
Cláudia Gonçalves  
Engin Eskici  
Callum Speirs

---

**Harp**

Ellie Wood\*  
Naomi Drew

---

**Piano & Celeste**

Mark Zang

\* *Section principal*

^ *Guest Alumni player*

*Names and seating correct at time of publication.*

---

# Guildhall Symphony Orchestra

## Stravinsky

---

### Violin I

Ola Lenkiewicz\*  
Kayla Nicol  
Elena Toledo  
Julie Piggott  
Lewis Lee  
Joana Vila Cha  
Ribeiro  
Michelle Kolesnikov  
Helen Rutledge  
Ludwika Borowska  
Natalia Lerch  
Colby Chu  
Yuxi Yang  
Francisca Davies-  
Attwood  
Hana McDowell  
Sophia Kannathasan  
Julianne Forrest

---

### Violin II

Elise Wiesinger\*  
Giulia Pianini  
Mazzucchetti  
Helena Thomas  
Malena Benavent  
Gimeno  
George Lawson  
Tanya Perez Jovetic  
Lichen Cai  
Grace Powell  
Daisy Elliot  
Pavla Bedrichova  
Laura Hussey  
Jess Hendry  
Ivelina Ivanova^  
Hayun Lee  
Camille Said^

---

### Viola

Mat Lee\*  
Jake Montgomery-  
Smith  
Rebekah Dickinson  
Sean Lee  
Emily Clark  
Charlie Potts  
Declan Wicks  
Josh Law  
Leeloo Creed  
Sirma Baramova  
Teresa Macedo  
Ferreira^

---

### Cello

Caleb Curtis\*  
Daniel Mihailiuc  
Anoukia Nistor  
Josh Lucas  
Sophie Naden-Johns  
Alice Abram  
Matthew Roberts  
Gabriel Webb  
Doireann Ní Aodáin  
Weilai Gu  
Zijie Han  
Tallulah Halcox

---

### Double Bass

Annabel Beniston\*  
Caetano Oliveira  
Anton Avis  
Aarón Aguayo Juárez  
Izzy Nisbett  
Chiu Yung Chan^  
Strahinja Mitrović  
Melisande Lochak^

---

### Flute

Lara Ali\*  
Daniel Pengelly  
Laoise Corrigan  
(piccolo)

---

### Piccolo

Molly Gribbon

---

### Alto Flute

Cyrus Lam

---

### Oboe

Elizabeth Loboda\*  
Miriam Cooper  
Jemima Inman  
Aliyah Nelson  
(cor anglais)

---

### Cor Anglais

Lidia Moscoso

---

### Clarinet

Margot Maurel\*  
Rosa Jones  
Kacper Bryg (bass  
clarinet)

---

### E-Flat Clarinet

Kathryn Titcomb

---

### Bass Clarinet

Kosuke Shirai

---

### Bassoon

Miriam Alperovich\*  
Lucy Powell Davies  
CJ Brooke  
Billy Harrold  
(contrabassoon)

---

### Contrabassoon

Aidan Campbell

---

### Horn

Sarah Pennington\*  
Sam Warburton  
Dan Hibbert  
Ping-Wei Wu  
Owen McClay  
Ima Kirkwood  
Amelia Lawson  
(wagner tuba)  
Thomas Pinnell  
(wagner tuba)  
Henry Elliot

---

### Trumpet

Florence Wilson-  
Toy\*  
Amelia Stuart  
Sean Hartman  
Alex Smith  
Freya McGrath

---

### Piccolo Trumpet

Samuel Tarlton

---

### Bass Trumpet

Andy Leeming

---

### Trombone

Ben Loska\*  
Robbie Palmer

---

### Bass Trombone

Jamie Cadden

---

### Tuba

Stanley Aitken\*  
George Good

---

### Timpani

Callum Speirs\*  
Bryony Che

---

### Percussion

Cláudia Gonçalves\*  
Ava Kinninmonth  
Sum Yin Ng  
Dominic Kamel

\* *Section principal*

^ *Guest Alumni player*

*Names and seating  
correct at time of  
publication.*

---

### Ensembles, Programming & Instrument Manager

Phil Sizer

---

### Orchestral Librarian

Anthony Wilson

---

### Music Stage, Logistics & Instrument Manager

Kevin Elwick

---

### Music Stage Supervisors

Louis Baily  
Benjamin Wakley

Special thanks to conductor **Tess Jackson** for helping to prepare the orchestra and to each of the following sectional tutors provided by the **London Symphony Orchestra**:

**Clare Duckworth** violin I  
**Katerina Nazarova** violin II  
**Robert Turner** viola  
**Salvador Bolón** cello  
**Paul Sherman** double bass  
**Sam Walton** timpani & percussion

**Helen Tunstall** harp  
**Elizabeth Burley** piano & celeste  
**Rosie Jenkins** woodwind, harp, piano & celeste  
**Jim Maynard** brass, timpani & percussion  
**Jeremy Cornes** brass, timpani & percussion

---

# Guildhall School Music Administration

**Head of Music Administration**

James Alexander

**Deputy Head of Music Administration (Planning)**

Sophie Hills

**Deputy Head of Music Administration (Admissions & Assessment)**

Jen Pitkin

**Concert Piano Technicians**

JP Williams

Patrick Symes

**Music Stage Supervisors**

Louis Baily

Benjamin Wakley

**External Engagements Manager**

Jo Cooper

**Student Compliance & ASIMUT Performance and Events Systems Manager**

João Costa

**UG Academic Studies, Composition & Keyboard Departments Manager**

Liam Donegan

**Music Concert Programmes & Performance Data Manager**

Lindsey Eastham

**Music Stage, Logistics & Instrument Manager**

Kevin Elwick

**Opera Department Manager**

Steven Gietzen

**Strings & Music Therapy Manager**

Jack Gillett

**ASIMUT & Music Timetable Manager**

Brendan Macdonald

**Electronic & Produced Music and Collaborative Electives Manager**

Barnaby Medland

**WBP & Historical Performance Manager**

Michal Rogalski

**PG Music Studies & Chamber Music Manager**

Nora Salmon

**Jazz Department Manager**

Corinna Sanett

**Ensembles, Programming & Instrument Manager**

Phil Sizer

**Senior Music Office Administrator & EA to the Director of Music & Head of Music Administration**

Peter Smith

**Music Admissions Manager**

Owen Stagg

**Vocal Department Manager**

Michael Wardell

**Jazz Programming & Ensembles Manager**

Adam Williams

---

## Forthcoming events

---

**Summer Season Launch**

Thursday 12 March 2026

Guildhall School unveils its Summer Season on Thursday 12 March, bringing a vibrant sweep of music, drama, film and new work. Highlights include the London Schools Symphony Orchestra performing works by Richard Strauss, Wagner, Rachmaninov and alumna Gabriela Ortiz, Miles Davis' reimagining of *Porgy and Bess*, the UK premiere of Missy Mazoli's opera *Proving Up*, Shakespeare's *As You Like It* and the return of the Making It Festival.

Tickets available from Tuesday 24 March (Tuesday 17 March for Guildhall Patrons members). Become a Patron at [gsmd.ac.uk/patrons](https://gsmd.ac.uk/patrons) for priority booking.

---

**Robert Levin in Residence: Mozart and Beethoven**

Sunday 15 March 2026

Milton Court Concert Hall

Eclectic Voices and conductor Scott Stroman celebrate their 35th anniversary alongside three of their favourite collaborators: Robert Levin, David Dolan and Dame Emma Kirkby.

*Tickets: £30 (£20 concessions)*

---

**The Gold Medal 2026**

Thursday 30 April 2026

Barbican Hall

The final of Guildhall School's most prestigious music prize returns to the Barbican Hall, presenting three outstanding instrumentalists in concerto performances with the Guildhall Symphony Orchestra, conducted by alumnus Jonathan Bloxham.

*Tickets: £14–£25 (£12 concessions)*

# Our supporters

Guildhall School is grateful for the generous support of the following individuals, trusts and foundations, City livery companies and businesses, as well as those who wish to remain anonymous.

## Exceptional Giving

City of London Corporation  
Estate of John Donnelly  
The Guildhall School Trust  
The Leverhulme Trust  
Estate of Evelyn Morrison  
John Murray Young Artists' Fund

## Leadership Giving

Foyle Foundation  
The Garek Trust  
Estate of Brian Hartley  
Estate of Eric Pattison  
National Philanthropic Trust UK

## Principal Benefactors

Amar-Franes & Foster-Jenkins Trust  
Foundation for Young Musicians  
Estate of Beris Hudson  
Christina and Ray McGrath Scholarship  
Purposeful Ventures  
Nicky Spence Scholarship  
Estate of Harold Tillek  
Jessie Wakefield Bursary  
Garfield Weston Foundation  
Estate of Anne Wyburd  
Estate of Jane Manning

## Major Benefactors

City of London Corporation Education Board  
Daniel Craig Scholarships  
Dominus and the Ahluwalia Family  
Fishmongers' Company  
Leathersellers' Company  
London Symphony Orchestra  
Sidney Perry Foundation  
Barbara Reynold Award  
Rosemary Thayer Scholarship  
Wolfson Foundation  
Professor Christopher Wood MD FRCSEd FLSW HonLMRCO  
Henry Wood Accommodation Trust  
C and P Young MBE HonFGS

## Benefactors

Jane Ades Ingenuity Scholarship  
Carrie Andrews  
Brendan Barns  
David Bartley Award  
Behrens Foundation  
Binks Trust  
Timothy Brennan KC  
Derek Butler Scholarship  
Dow Clewer Foundation  
Liz Codd  
Sally Cohen Opera Scholarship  
Brian George Coker Scholarship  
The Cole Bequest  
Ian Crewe  
Stella Currie Award  
D'Oyly Carte Charitable Trust  
Professor Sir Barry Ife CBE FKC and Dr Trudi Darby  
Elmira Darvarova  
David Family Foundation  
Drapers' Company  
Margaret Easton Scholarships  
Amy and John Ford HonFGS  
Lillian and Victor Ford Scholarships for Drama  
Bishop Fox's Educational Foundation  
Albert and Eugenie Frost Music Trust CIO  
Gita de la Fuente Scholarship  
Mortimer Furber Scholarship  
Girdlers' Company Charitable Trust  
Dr Jacqueline Glomski  
Ralph Goode Award  
Haberdashers' Company  
Faye Hamilton  
The Hearn Foundation  
Sarah Holford  
Huddersfield 1980 Scholarship  
Elaine Hugh-Jones Scholarship  
Cosman Keller Art and Music Trust  
Damian Lewis CBE FGS  
Andrew Lloyd Webber Foundation  
Alfred Molina FGS  
Anne Page  
Jane Manning and Anthony Payne Award

Ron Peet Scholarship  
David and Margaret Phillips Bursary  
Reed Foundation  
Ripple Awards  
Lady Victoria Robey CBE  
Scouloudi Foundation  
Skinners' Company  
South Square Trust  
Steel Charitable Trust  
Hugh Vanstone HonFGS and George Stiles  
Barbara Stringer Scholarship  
Tobacco Pipe Makers and Tobacco Trade Benevolent Fund  
Frederic William Trevena Award  
Edith Vogel Bursary  
Wallis Award  
Roderick Williams/Christopher Wood Scholarship  
Worshipful Companies of Carpenters, Chartered Surveyors, Grocers, Innholders, Skinners, Tallow Chandlers and Weavers

## Supporters

Margaret B Adams Award  
Adelaide E Alexander Memorial Scholarship  
Alexander Technique Fund  
Anglo-Swedish Society  
Athena Scholarship  
George and Charlotte Balfour Award  
Alison Balsom Scholarship  
Peter Barkworth Scholarship  
Maria Björnson Memorial Fund  
Board of Governors' Scholarship  
Ann Bradley  
William Brake Foundation  
Sir Nicolas Bratza  
John S Cohen Foundation  
Noël Coward Foundation  
Diana Devlin Award  
Robert Easton Scholarship  
Gwyn Ellis Award  
Adam Fabulous Scholarship

Carey Foley Acting Scholarship  
Iris Galley Award  
James Gibb Award  
Jess Gillam Scholarship  
Hargreaves and Ball Trust  
Hazell Scholarship Fund  
Michael and Rosamund Herington  
Ironmongers' Company  
Brian Edwards and Mandy King  
Gillian Laidlaw HonFGS  
Peter Lehmann Bedford Award  
Eduard and Marianna Loeser Award  
Alison Love - In Memory of Barry MacDonald  
Marchus Trust  
Narrow Road  
Noswad Charity  
NR1 Creatives  
Ann Orton  
John Peach  
Peter Prynn  
Denis Shorrocks Award  
Silver Bow Scholarship  
Graham Spooner  
AM Spurgin Charitable Trust and John Younger Trust  
Steinway & Sons  
Caroline Stockmann LGSM HonFCT  
Hannah Stone Scholarship  
Elizabeth Sweeting Award  
Sir Bryn Terfel Scholarship  
Thompson Educational Trust  
Louise Thompson Licht Scholarship  
Kristina Tonteri-Young Scholarship  
HWE & WL Toverly Scholarship  
Harry Weinrebe Award  
Dominic West FGS  
Worshipful Company of Carmen Benevolent Trust  
Worshipful Companies of Dyers, Gold and Silver Wyre Drawers, Horners, Musicians, Needlemakers and Wax Chandlers