



11 April – The Tung Auditorium, Liverpool  
12 April – Liverpool Philharmonic Hall  
14 April – Royal Festival Hall, London

**Free for Teens**

# Contents

- 3 Welcome to Catalyst
- 4 Play Your Part in the NYO Community
- 5 Programme One: The Tung Auditorium, Liverpool
- 6 Insight into Programme One
- 8 NYO Musicians under the spotlight
- 9 Programme Two: Liverpool Philharmonic Hall and Royal Festival Hall, London
- 10 Gavin Higgins Concerto Grosso
- 11 Sergei Prokofiev Symphony No. 5
- 12 Meet the Conductor: Jessica Cottis
- 13 The National Youth Brass Band of Great Britain
- 14 The Orchestra
- 19 There's a part for you to play





## Noah Hall

Horn, 18, Kingston upon Thames

# Welcome to Catalyst

**With an already blooming passion for music, playing with others in The National Youth Orchestra acts as a fantastic catalyst for the joy of music making. It is an ever-changing environment, with new challenges around every corner – a perfect exploration of music as an art form. I am so glad to welcome you in joining us and The National Youth Brass Band of Great Britain on this exploration, we hope you embrace the electrifying atmosphere.**

All of the composers featured in both programmes have acted as catalysts in some capacity. Bringing two distinct styles of playing together, Higgins' Concerto Grosso for Brass Band and Orchestra explores the dynamic intersection between classical and brass band playing – acting as an explosive catalyst for artistic collaboration. Prokofiev's Fifth Symphony, written in 1944, inspired a new outlook on the war, changing minds through music. Eastman, seen as the American father of minimalism, utilises his own background to inform an incredibly impactful compositional style, sparking an entire genre of music. Steen-Anderson utilises incredible musical techniques to produce stimulating musical experiences, exposing audiences to fresh sounds

and electric brilliance. And finally, Dani Howard, NYO's Resident Artist, gives a spotlight to the trombone, a powerful contrast to the size of the combined musical bodies of NYO and The NYBBGB.

This dynamic of musical catalyst is at the heart of our partnership with NYBB; a fusion between two distinct styles of playing, culminating in absolutely breath-taking performances.

This stimulating kind of performance is key to how NYO achieves contact with other teenage musicians. After the performances, some of the Orchestra will work in side-by-side sessions with local schools and orchestras, looking to spark that passion for music that so many of us possess.

I am now in my third year with the Orchestra and cannot wait to continue sharing my experiences at NYO with younger musicians, and learn about their experiences too – the knowledge that the future of music is in such safe hands is inspiring.

**As an orchestra, we will continue to champion the importance of music for our generation. Music has changed my life, changed our lives, and it is crucial that we help it change the lives of others too.**

Thank you so much for joining us on this journey, we hope it means as much to you as it does to us.

# Get Involved with the NYO Community

## Make music an even bigger part of your life

The National Youth Orchestra is a welcoming community. No matter your age, whether you're a musician or an enthusiastic audience member, you'll find a place that will help shape your world.

- Teenagers: Make music a bigger part of your life with free opportunities as part of our growing community.
- Music Educators: From Free for Teens tickets to musical workshops,

school takeovers and digital learning resources, together we can help more teenagers play their part in music and in life.

- Supporters: Play your part in opening the door to orchestral music for many more teenagers.

There's a part for everyone to play – visit [nyo.org.uk](https://nyo.org.uk) to find out more and sign up to our newsletter to receive updates, news, and insights from our community.



# CATALYST

Thursday 11 April, 8pm  
**The Tung Auditorium, Liverpool**

**Delia Stevens, Creative Director**  
**Agata Zajac, Conductor**  
**Anna Bailey, Ben Haslam and**  
**Ned Pettitt, Trombone Soloists**

Simon Steen-Anderson  
**Run Time Error**

Carlos Simon  
**Graffiti**

Dani Howard  
**Ruminations from Trombone Concerto**  
**(2nd Movement)**

Julius Eastman  
**Stay on it**

*The performance will last approximately 60 minutes, with no interval*

# Insight

into The Tung Auditorium programme

**Catalyst** is a deep dive into how creativity itself shapes who we are. This programme of mostly living composers shaking up the classical music scene explores how we can express ourselves individually to convey something new, whilst still being part of something bigger or more traditional, like an orchestra.

**“A lot of people never use their initiative because no-one told them to.”**

Banksy (graffiti artist)

In the highly competitive nature of the classical music world, there can be an expectation to fit into a pre-existing mould and play how others want you to - whether that is for the composer, section leader, record label, conductor, teacher, exam, audition or competition panel - and in that culture we can easily lose our individual sense of identity and spontaneity as a musician, often feeling the pressure to pretend to be someone else, or tradition demands that we play like we suppose someone else would have.

**“Stay on it. Change this thread on which we move from invisible to hardly tangible.”**

Julius Eastman

This concert instead focuses on the thrill of being in the moment and the act of improvisation - catching that

wave of spontaneous expression and trying to “stay on it” in the present tense of a performance. We strive above all to access that superhuman feeling when everything clicks and you are totally in sync with your creativity.

**“Because without the movin and the groovin,  
The carin and the sharin,  
The reelin and the feelin,  
I mean really..You Dig?”**

Julius Eastman

**Teenagers are at the forefront of creativity - it is their superpower to figure out who they are and what they want to say to the world. That feeling of connecting our self-discovery is what drives us all.**

Each piece in the programme is a window into a different part of the creative process, offering a distinct perspective on the process of imitation (copying an idea) to assimilation (absorbing an idea into your language) and finally innovation (saying something new).

We kick off as we mean to go on - Simon Steen-Andersen's **Runtime Error** (named after a computer error that can only occur whilst a programme is running) is an inventive exploration of our immediate environment - in this case the concert hall itself.

This is followed by **Graffiti** by Carlos Simon, exploring the artistic techniques such as "WildStyles", "Throw-Ups" and "Fill-Ins" which boldly highlight the vibrancy of city landscapes, inspired by the countless artists around the world whose self-expression allows their audiences to redefine and reexamine art. Is it art or vandalism?

Dani Howard is NYO's Resident Artist, and the second movement from her Trombone Concerto **Ruminate** (linking *Realisation* and *Illumination*) invites listeners to engage in a process of awareness, introspection and contemplation, mirroring the cyclical nature of the creative process itself.

**Stay On It** by Julius Eastman - written in New York in the 60s as an arthouse jam and led by the musicians themselves - is a maximisation of ideas from a minimum of material. Eastman's catchy grooves invite performers and audiences alike to embrace the essence of creative exploration with unwavering commitment and intentionality.

I invite you to experience teenage creativity and classical music run riot very much in the present tense. "You Dig?"

**Creative Director, Delia Stevens**





**Danya Jayasinghe Rushton**

Viola, 18, Barnet

**What meaning does music have in your life?**

Music is my way of expressing myself. When I was younger, I didn't speak much. I was in primary school when I started playing the violin. It was only when I played my instrument and when I was singing that I felt that I was heard.

**What advice would you give to aspiring young musicians?**

Don't underestimate the importance of people "listening through their eyes" – it's not just the way the music sounds that matters. Make sure that visually you show that you're having a good time and really feeling the music- I really think the audience will forgive if it's not 100% note perfect but if they are unconvinced of your passion that is unforgiveable. "Music is not about being perfect. It's about passion. It's about feeling. It's about soul"



**Georgia Paxton**

Horn, 16, Altrincham

**What meaning does music have in your life?**

To me, music is important because it is a way I can connect to people all over the world. It is also following us wherever we go in life, in the car, whilst studying, before going to bed. Throughout history we have used music as a way of lifting up each other's spirits and it feels amazing to partake in that every day.

**What excites you the most about being part of the NYO community?**

The NYO community excites me because it is so full of new ideas on how we can bring music to people, and it is innovation like this that makes NYO residencies always different, with new commissions breaking the boundaries of a traditional classical music concert. It's always really cool to be met with a new way of creating music each project.

# CATALYST

Friday 12 April, 7.30pm

**Liverpool Philharmonic Hall**

Sunday 14 April, 7.30pm

**Southbank Centre's Royal Festival Hall,  
London**

This performance is being recorded for broadcast on  
Tuesday 23 April on BBC Radio 3

**Jessica Cottis, Conductor**

**The National Youth Orchestra**

**The National Youth Brass Band  
of Great Britain**

Gavin Higgins

**Concerto Grosso for Brass Band and  
Orchestra**

Interval

Sergei Prokofiev

**Symphony No. 5**

*The performance will last approximately 2 hours 10 minutes, including interval*

Gavin Higgins (1983)

# Concerto Grosso for Brass Band and Orchestra

2022

## Part 1

1. Island
2. Coal
3. Class

## Part 2

4. Sentimental Music
5. Contest Music

For some, the British brass band may inspire images of days gone by – of miners and the Hovis advert, or Terry Wogan and the Floral Dance. But brass bands are a living, vital and integral part of our musical cultural whose reach extends far beyond the borders of this little island.

The British brass band movement is unique within the musical world, both in terms of its geographical roots – originating in the coalfields of the North, Wales and Scotland – but also, for much of its history, being a distinctly working-class pursuit. The early popularity of brass bands resulted in a rapid proliferation of bands throughout the UK to the point that they could be found in almost every village and town, with close connections to the local pits, collieries and factories. This is a music born of industry – from coal and steel and tin – the sound of the brass band, for me, is inexorably bound up with the bleak mining landscapes of Britain. But it is also intrinsically linked to politics. When Margaret Thatcher went head-

to-head with the National Union of Mine Workers in 1984, brass bands became a symbol of resistance. With pits under threat, so were the bands associated with them, many being forced to fight for their very existence. Despite the rapid dismantling of British industries over the past three decades, brass bands continue to thrive. This is a testament to the enduring appeal of a music which is so evocative, so redolent of a time and place that it sits at the very heart of the British musical and cultural landscape; and yet it has a universality that now extends beyond borders, class and politics. Brass bands may have originated in the coalfields of Britain, but there are now flourishing brass-band scenes in every corner of the world.

Having grown up in an ex-mining community – beginning my musical training in the local brass bands in which my whole family continue to play – this music is close to my heart. Concerto Grosso for Brass Band and Orchestra is a love letter to that music and those communities. Drawing on banding's cultural legacy and musical style it's a celebratory work that puts the brass band front and centre. It falls into five movements in two parts. Part 1 looks at the medium's geographical, industrial, and socio-economic roots; while Part 2 explores musical aspects synonymous with the music: high lyricism and dazzling virtuosity.

Programme note by Gavin Higgins.

Sergei Prokofiev (1891–1953)

# Symphony No. 5 in B-flat major, Op. 100

1944

## 1. Andante

## 2. Scherzo: Allegro marcato

## 3. Adagio

## 4. Allegro giocoso

Prokofiev could be rather intimidating, once described by ballerina Galina Ulanova, who danced in his ballet *Romeo and Juliet*, as 'a tall, somewhat stern-looking man who seemed to disapprove heartily of everything he saw'. This reserve sometimes comes across in Prokofiev's more enigmatic music – which is also a reflection of the Soviet authorities in power at the time. They demanded that artists create work that embodied their resolutely positive propaganda.

Yet with the Fifth Symphony, written 14 years after his previous symphony, Prokofiev reveals more. The Second World War had been raging for several years and he was not in the best of health, circumstances that inspired this heartfelt work. He described it as a 'hymn to free and happy Man, to his mighty powers, his pure and noble spirit'. He added: 'I cannot say that I deliberately chose this theme. It was born in me and clamoured for expression. The music matured within me. It filled my soul.'

The symphony begins in a mood of anticipation, the music yearning and striving towards something not yet reached. That nervous energy continues in the *Scherzo*, which zips

along with the sensation of perpetual motion. Even the *Adagio* waltz has an underlying momentum, its long lines like tendrils growing towards the sun. The finale begins like a fresh morning after a storm before becoming excitable and festive. Sinister moments threaten the peace, but the work ends in a spirit of hope and defiance.

Prokofiev conducted the symphony's premiere in January 1945. Pianist Sviatoslav Richter recalled: 'I will never forget the first performance of the *Fifth Symphony* in 1945, on the eve of victory... This was Prokofiev's last performance as a conductor... when Prokofiev stood up, it seemed as if light poured directly on him from somewhere up above. He stood like a monument on a pedestal. And then when Prokofiev mounted the podium and silence set in, artillery salvos suddenly thundered. His baton was already raised. He waited, and until the cannon fire ceased, he didn't begin. There was something very significant, very symbolic in this. A sort of common turning-point had come for everybody'.

Programme note by Joanna Wyld, 2024.

## Jessica Cottis

Meet the conductor

### **What do you love about being a conductor?**

To exist daily in a world of so much incredibly beautiful music is a privilege. I love the explorative focus needed to study new scores, to dive deeply into a work. And, of course, collaborating with orchestras to bring this music to life.

### **Which piece in this programme are you most looking forward to conducting?**

Impossible to answer. Both works have such incredible lyrical intensity and an inspiring spirit of optimism. That said, it's always thoroughly rewarding to conduct Gavin's music. I have such fond memories conducting the premiere of his opera *The Monstrous Child* for the Royal Opera House a few years back.

### **What was your most inspiring moment as a teenage musician?**

At some point I became conscious that music was a way to communicate with and understand one another deeply. Once I grasped the enormity of that, this was — looking back — the most inspiring moment for me as a teenage musician; it set me on a lifelong path to explore it further.

### **What excites you the most about working with The National Youth Orchestra and The National Youth Brass Band of Great Britain?**

Bringing together more than 150 brilliant emerging musicians on stage, with all their energy,

love of music, and collective high aspirations, in this challenging and hugely exciting repertoire.

### **If you could only share one piece of advice with teenage musicians, what would it be?**

One of the most important things is to know how to really listen. For a young conductor, for example, this is an ability to hear as well on the podium as off. Musicians should practice using their ears every day: we have to be the best listeners on earth! Humans have dedicated so much energy to speaking, to the art of rhetoric, that we often overlook the importance of what it means to listen. Listen to nature, listen to your surroundings, listen to each other.





# The National Youth Brass Band of Great Britain

## CORNET

**Elizabeth Chung**  
18, Sheffield

**Matthew Hall**  
21, Manchester

**Lewis Barton**  
18, Wigan

**Harry Porthouse**  
18, Gwent

**Stephanie Jones**  
17, Mold

**Katie Skye**  
17, Northants

**James Gray**  
16, Liverpool

**Isabel Deans**  
14, Chichester

**Alexander Rebel**  
14, Essex

**Ciaran Reiff-  
Marganiec**  
17, Leicestershire

**Nerys Davies**  
17, Mold

## FLUGELHORN

**Phoebe Mallinson**  
18, Bradford

## HORN

**George Fearnley**  
18, Harrogate

**Alice Clarke**  
17, Lancashire

**Molly Clough**  
18, Rochdale

## EUPHONIUM

**Thomas Hall**  
18, Kent

**Rosa Shepherd**  
15, Hampshire

## BARITONE

**Melody Powell**  
18, Brackley

**Matthew Hurst**  
17, Clitheroe

## TROMBONE

**William Bennett**  
17, Essex

**George Winter**  
17, Shropshire

## BASS TROMBONE

**Malachy Cullen**  
17, Leeds

## Bb BASS

**Nathaniel  
Wardroper Hughes**  
18, Wolverhampton

**Jake Bartlett**  
16, Bournemouth

## Eb BASS

**Ben Russon**  
19, Rochdale

**Eleanor Gaskell**  
20, Wigan

[nybbgb.org.uk](http://nybbgb.org.uk)

 @nybbgb

 nybbgb

 NYBBGB

Thanks to The National Youth Brass Band of Great Britain's guest rehearsal director, Ian Porthouse.

# The Orchestra of 2024

The entire Orchestra will perform at Liverpool Philharmonic Hall and Royal Festival Hall. Those musicians highlighted in teal will also be performing at The Tung Auditorium.

## STRINGS

### VIOLIN I

**Rose Gosney**  
Leader 18,  
Southampton †\*  
Seat supported by David  
Dutton and Mave Turner

**Tara Spencer**  
Co-Leader 18,  
Reading †  
Seat supported in memory  
of Aletta du Plessis

**Vivek Ramanan**  
18,  
Buckinghamshire

**Jenny Wells**  
17, Orpington  
Seat supported by an  
anonymous donor

**Antonia Zadrag**  
18, London

**Aki Blendis**  
16, London  
Seat supported by Isabella  
Fulford (NYO 2016-17)

**India Reilly**  
18, Edinburgh

**Finn Kjaergaard**  
17, London  
Seat supported by John  
and Pauline Tremlett

**Alice Younger**  
String-Leader 18,  
St. Leonards-On-  
Sea †  
Seat supported by  
Guy Rigby

**Joe Netley**  
17, Canterbury  
Seat supported by  
Michael Twaddle

**Lily An**  
18, Thirsk

**Sakura Fish**  
19, Bishop's  
Stortford

**Richard  
Eichhorst**  
16, London

**Charlotte Slater**  
String-Leader  
18, Ellon †  
Seat supported by  
Anthony Albert

**Mark Leung**  
18, Redhill  
Seat supported by  
Matthew Cain

**Eve Ward**  
16, Dartford

**Sebastian Watt**  
15, London

**Joseph Ryan**  
16, Guildford  
Seat supported by  
Catharina Van der Vorm

**Justin Chan  
Chun Ting**  
18, Manchester

### VIOLIN 2

**Peter Ryan**  
Principal 16,  
Dublin †\*

**Zachary Bacon  
Darwin**  
17, London

**Anne-Mei Ong**  
16, London  
Seat supported by Peter  
and Nina Hamburger  
in memory of violinist  
Kathleen Malet (NYO  
1949-53)

**Joe Stoller**  
17, Guernsey

**Yunus Eshekh-  
Alonso**  
16, Bexhill-On-Sea

**Sam Cole**  
16, Guernsey

**Isabella Grant**  
String-Leader  
17, Harpenden †  
Seat supported by an  
anonymous donor

**Chenyi Lele  
Zhang**  
15, Brentford

**Dora Daisy  
Bottrill**  
16, London  
Seat supported by  
Rosemary Cahill

**Noah Hacking**  
16, London

**Luisa Krausova**  
17, Cambridge

**Felicity Lee**  
14, Edgware

**William Guo**  
15, Glasgow

**Libi Winterstein**  
15, London  
Seat supported by  
Venetia Jennings

**Ella Hodgson-  
Laws**  
String-Leader  
17, York †  
Seat supported by the  
Guyll-Leng Charitable  
Trust

**Joshua Yin  
Zhen Tan**  
13, Stratford-  
upon-Avon

**James Jet Uttley**  
15, Bingley

**Madeleine Jones**  
16, Diss

## VIOLA

**Danya Jayasinghe Rushton**  
Principal 18,  
Barnet †\*

**Clio Proffitt**  
Co-Principal 17,  
London  
Seat supported by  
Julian and Caroline Nettel

**Rebecca O'Shea**  
17, Bath  
Seat supported by The  
Joyce Fletcher Charitable  
Trust, and by Rod Mullick

**Joseph May**  
18, Reading

**Tiffany Rodas**  
String-Leader 18,  
London †

**Shivani Jansari**  
16, Lincoln

**Libby Broomhead**  
17, Blackburn

**Jessica Elliott**  
16, London  
Seat supported by  
Dr Candida Boxer

**Theadora Griffiths**  
18, Coventry

**Rebecca Wells**  
15, Orpington  
Seat supported by an  
anonymous donor

**Annabel Cullington-Doss**  
16, Southampton

**Lydia Atkinson**  
17, Whitley Bay  
Seat supported by an  
anonymous donor

**Hannah Killick**  
17, Bristol

**Hugo Jopling**  
16, London

**Hannah Tsui**  
14, London

**Carlotta Vitaloni**  
17, London

## CELLO

**Andrew O'Reilly**  
Principal 17,  
Kenilworth †  
Seat supported by The  
Reynolds Foundation,  
and by Paul and  
Eunice Morgan

**Ella Harrison**  
Co-Principal 17,  
Harpenden †  
Seat supported by The  
Reynolds Foundation

**Gabriel Ward**  
17, London  
Seat supported by  
Karen and Kim Papworth

**Dohyeon Ryu**  
14, Windsor

**Ben Matson**  
String-Leader 17,  
Stockport †\*

**Lewis Tang**  
17, Manchester †

**Michael Francis**  
17, Bromley  
Seat supported  
by Mark Ford and  
Stephen Metcalfe

**Eliza Casbolt**  
17, London

**Jamie Zweimueller**  
String-Leader 15,  
New Malden †  
Seat supported by  
Mary Iliff

**Aglaia Carvalho-Dubost**  
15, Haywards  
Heath  
Seat supported by  
Irena and Peter Milloy

**Kit Cookson**  
17, Ystradowen

**Charlotte Shlomowitz,**  
14, London ‡

**Oscar Wang**  
17, London

**Kalli Ziegler**  
15, London  
Seat supported by  
Ian and Helen Hart

**Wallace Chan**  
16, Abingdon

**Chloe Dong**  
17, London

## DOUBLE BASS

**Brooke Simpson**  
Joint-Principal  
18, Bromley †  
Seat supported by  
Drs Charles and  
Jacqueline Ross in  
memory of Alex Ross

**Laurence Flower**  
18, London  
Seat supported by  
David Richardson and  
Janet Hilton

**Emily Chambers**  
Joint-Principal 17,  
Chipping Norton †  
Seat supported by Ms Wyn  
Hart in memory of  
Gerald Brinnen

**Merritt Factor**  
16, London

**Elliot Cundy**  
16, Guildford

**Holly Reinhardt**  
16, Oxford

**William James**  
String-Leader  
17, Esher †

**Louis Richardson**  
17, London

**Callum Campbell**  
14, Glasgow  
Seat supported by  
Drs Charles and  
Jacqueline Ross in  
memory of Alex Ross

**Ellen Goodyer**  
17, Chesham  
Seat supported by  
Simon Carrington and  
Alastair Hume

## FLUTE

### Lily Owens

Principal 17,  
Calne †\*

Seat supported by  
Graham Carter

### Kiera Exall

17, Raunds

Seat supported by  
Susan Morcombe

### Erika Khederian

17, London

### Hanhan Qu

14, Guildford

Seat supported by  
Andrew Tusa

### Isaac Skey

16, Haywards  
Heath

### Josie Annikki Wakefield

17, Sutton

## OBOE

### Daniel Fergie

Joint-Principal  
18, Stockton-On-  
Tees †

Seat supported by  
Emma and Phil Geddes

### Cara Garrow

16, Oxford

Seat supported by the  
Allam sisters

### Esther Kallow

16, Larbert

### Guadalupe Lowe

16, Carshalton

### Myfanwy Meeran

17, London

### Esme Savage

18, York ~

## CLARINET

### Lucas Dick

Principal 18,  
Esher †\*

### Ruxi Deng

18, Glasgow

Seat supported by  
Faith Guthrie

### Clarice Leung

16, Nottingham

Seat supported by  
Stephen Goldring

### Nina Linn

15, Rochester

### Alicia Li- Yan-Hui

16, Cambridge

### Thomas McDonnell

17, Hertford

Seat supported by  
Professor Alastair Watson

### Gemma Winfield

17, Solihull

### Tommaso Vigliocco

17, London ~

## BASSOON

### Marcel Carlos Cress

Principal 16,  
Northwich †

Seat supported by  
Jonathan and Elizabeth  
Clowes

### Megan Belshaw

17, Reading

Seat supported by  
Michael Waldman

### Max Docherty

16, Glasgow

### Smera Sachin

16, Cambridge

### Kwasi Sefa- Attakora

17, Manchester

Seat supported by the  
Guyll-Leng Charitable Trust

### Katerina Vidouris

16, Guildford

# BRASS

## HORN

### Claire Marsden

Joint-Principal 17,  
York †

Seat supported by  
Brian Turnbull

### Georgia Paxton

Joint-Principal 16,  
Altrincham †

Seat supported by  
Michael Hopkins

### Jacob Adams

16, Penarth

### Polly Bishop

15, Harpenden

Seat supported by  
Helen Burningham in  
memory of Bill Salaman

### Noah Hall

18, Kingston upon  
Thames

Seat supported by  
Paul Allam

### Katie Parker

18, Inverness

Seat supported by Juliet  
Maxey, in memory of  
Robert, Ken and Olive  
Maxey

### Xander Quinney

16, Oxford

Seat supported by  
Nigel Beale

### Emma Sandford

15, Bromley †

### Conrad Thorndike

16, Pontyclun

### Robyn Rose

Verney-Kershaw

17, Chesham

## TRUMPET

### Eleanor

McKenzie-Jones

Principal 17,  
Tonbridge †

Seat supported by  
Dr Ursula Jones

### Cole Craggs

13, Wells

### Ore Fashesin- Souza

17, Brentwood

### Christopher Gibson

16, Rugby

### Edward Hinchliff

19, Farnham

Seat supported by the  
HR Taylor Charitable Trust

### Nayan Shah

14, Pinner

**Elias Simojoki**  
17, Fareham  
Seat supported by  
Nigel Long

**Anton Ting**  
17, Manchester

**Carys Wood**  
16, Saundersfoot

## TROMBONE

**Anna Bailey**  
Joint-Principal 18,  
Cambridge †  
Seat supported by  
The Rock Solid Trust

**Ned Pettitt**  
Joint-Principal 17,  
Ipswich †  
Seat supported by The  
Barbara Whatmore  
Charitable Trust

**Nye Bayley**  
14, Winchester

**Morgan Bland**  
16, Markfield  
Seat supported by  
The Rock Solid Trust

**George Hughes**  
17, Colwyn Bay

**Chloe Simpson**  
17, Epsom

**Dewi  
Thistlewood**  
18, Cardiff

**Brandon Wong**  
16, London

## TUBA

**Isaac Giaevers-  
Enger**  
Principal 16,  
Newbury †\*

**Ini Kuti**  
17, Stockport  
Seat Supported by  
Anthony Albert

**Tristan McCardel**  
16, Norwich

## PERCUSSION

### PERCUSSION

**Joshua Gearing**  
Joint-Principal 18,  
Hatfield †\*  
Seat supported by Steve  
and Jackie Street

**Elinor Mason**  
Joint-Principal 18,  
Macclesfield †  
Seat supported by the  
Guyll-Leng Charitable  
Trust

**Shesh Abu-Jabir**  
18, Ipswich  
Seat supported by John  
and Diana de la Cour in  
memory of Betty Ashcroft

**Robert Carr**  
17, York  
Seat supported by the  
Guyll-Leng Charitable  
Trust

**Wilamena Dyer**  
17, Falmouth  
Seat supported by Pat  
Moore

**William Ewins**  
17, Edinburgh

**Lucas Faram**  
16, Bristol

**Charlie Shortt**  
16, Craigavon

## KEYS & HARPS

### HARP

**Defne Anar**  
Principal 18,  
Bristol †\*

**Erin Fflur Jardine**  
15, Cardiff

**Khyati Mohan  
Baba**  
16, Enfield

**Kylia Tsz Yam Pai**  
15, Nottingham

### KEYBOARD

**Michelle Huang** 16,  
Edinburgh

**Nina Papastathi**  
18, Winchester

\* Blavatnik Scholars.  
Seat kindly supported by the  
Blavatnik Family Foundation.

† Leverhulme Arts Scholar.  
Seat kindly supported by  
The Leverhulme Trust.

‡ Marie-Louise von  
Motesiczky Scholar. Seat  
kindly supported by The  
Marie-Louise von Motesiczky  
Charitable Trust.

~ Spring  
Residency Guest



# There's a part for you to play

As the music surrounds you today, we hope you'll agree that the hard work and determination of the teenagers sitting before you is evident. They have been playing this repertoire together for less than two weeks, supporting each other, collaborating, practicing. What you hear today is a testament to the incredible effort they have put in.

Not just the effort for this performance, but to get into The National Youth Orchestra; to play their part in championing music for young people – and championing young people themselves.

Sharing and playing music together is vital for young people to combat isolation, nurture social skills, and encourage emotional wellbeing. To find their voice and grow their confidence. As music continues to rapidly decline in state schools, these projects are more vital than ever – aiming to reach teenagers with little or no musical opportunities in their area.

At the heart of a diverse community, each musician is committed to bringing musical experiences to their peers, delivering free nationwide projects in schools, youth centres and with local music hubs.

**Half of the teenagers involved in the Orchestra this year attend state schools. They understand better than anyone the barriers others like them are facing, and play their part in breaking those barriers down.**

So, while the Orchestra is an inspiring demonstration of these teenagers' abilities, it is also the tip of the iceberg.

NYO musicians become powerful role models, encouraging other young people's musical curiosity, aspirations, and confidence.

You can play your part today, and sponsor the seat of a musician in NYO. You will hear first-hand from the musician you support. And as they share their experiences during the NYO year, you will witness the positive impact music has on young people.

Help give a young musician the musical adventure of a lifetime by sponsoring a seat in NYO. To donate or find out more, please visit [nyo.org.uk/support-us](https://nyo.org.uk/support-us) or call Mattie on 0300 304 5355.



The National Youth Orchestra  
10 Great Turnstile  
London WC1V 7JU

info@nyo.org.uk  
020 7189 8100  
nyo.org.uk



The National Youth Orchestra of Great Britain is a registered charity (290598), a registered company in England (185278), and VAT registered (218673840).



Registered with  
**FUNDRAISING  
REGULATOR**

Supported using public funding by



**ARTS COUNCIL  
ENGLAND**

#### Venue Partners

**SOUTHBANK  
CENTRE**

**LIVERPOOL  
PHILHARMONIC**



#### Corporate Supporters



#### Trusts and Foundations

THE CECIL KING  
MEMORIAL FOUNDATION



THE HORNE FOUNDATION

Marie-Louise von  
**Motesiczky**  
Charitable Trust

THE KARIN BRASS  
MEMORIAL FUND



THOMPSON FAMILY  
CHARITABLE TRUST

The National Youth Orchestra would like to thank all the individuals, legacy donations, trusts, foundations and companies whose generosity and foresight enable us to do what we do.