



THE
NATIONAL
YOUTH
ORCHESTRA



The National
Youth Brass Band
of Great Britain



CATALYST

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

Free for Teens

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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 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

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 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 or call Mattie on 0300 304 5355.



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