



THE
NATIONAL
YOUTH
ORCHESTRA



AS ONE

Welcome

We're incredibly excited to welcome you to As One. We'll play a wide range of music from the thrilling overture of Wagner's opera, *The Flying Dutchman* to Mazzoli's *Orpheus Undone* and the victorious *Symphony No. 1* by Mahler.

Our programme touches on the work of composers of our own generation as well as those of the past, connecting us all as one through music. Just as Mazzoli and Wagner tell their own stories through their pieces, each of us has our own musical story to share with you tonight as we take up our instruments together.

We've been playing in orchestras together every school holiday for eight years, and in 2020 we both joined The National Youth Orchestra. We've loved every moment of playing in this orchestra over the past five years. Sadly, this is our last year and final performances as NYO musicians, but our journeys continue. Armed with incredible musical advice, a sense of purpose, communication skills and the confidence that we have developed at NYO, we've both chosen to continue studying music next year at conservatoire.

Being an NYO musician means being part of an enormous community, one that quickly becomes like family and even though we are part of this community, it's easy to forget just how big it is. The NYO community reaches not only the musicians you see in the Orchestra tonight, but musicians across the UK involved in NYO Inspire and NYO Open activities. As members of the Orchestra we actively share our knowledge and experience with other teenagers, opening up orchestral music to our generation. We also connect with alumni, tutors, conductors, composers, supporters, the NYO team and of course, you, the audience.

As One is about recognising this collaboration — the community of musicians, supporters and audiences who all come together united by our passion for music. Whether you're a performer or a listener, a family member or a classical music enthusiast, a teenager hearing an orchestra for the first time or a long-time member of the NYO community, we dedicate this concert to you and your own musical journeys.

**Let's enjoy the concert together,
As One!**

Brooke Simpson
Double Bass,
18, Bromley



Andrew O'Reilly
Cello, 18,
Kenilworth



AS ONE

Venues

Wednesday 7 August, 7.30pm
**The Bridgewater Hall,
Manchester**

Friday 9 August, 7pm
**Saffron Hall,
Saffron Walden**

Saturday 10 August, 7.30pm
**BBC Proms, Royal Albert Hall,
London***

*Listen live on BBC Radio 3, 10 August
Watch on BBC Four, 11 August
Available on BBC Sounds and BBC iPlayer

Programme

Richard Wagner
**Overture to
The Flying Dutchman**

Missy Mazzoli
Orpheus Undone

Dani Howard
Three, Four AND...
(world premiere)*

Interval

Gustav Mahler
Symphony No. 1

*Dani Howard's Three, Four AND...
will only be performed at the BBC Proms

**A message from Sarah Alexander OBE,
CEO & Creative Director**

Uniting and Inspiring, As One

I'm delighted to welcome you to The National Youth Orchestra. By taking your seat this evening, you're playing your part, As One. Your presence here is an act of support, a rallying cry, for the power of music to unite teenagers.



Throughout the summer, hundreds of musicians from the NYO community have played their part in this rallying cry. They've taken a leading role, sharing music and creating opportunities for young people to play music together, right across the UK.

This has played out in schools, on social media, and in live performance. Everyone has been connected by a single melody, the As One melody, composed by Dani Howard.

It started on social media with musicians sharing their own versions of the melody and duetting with each other, showing the innumerable creative ways one simple tune can come to life. This inspired other teenagers across the country to participate and add to a tapestry of sound — a resounding image of the need for musical connection between young people.

It gained momentum with the NYO Inspire Orchestra's national tour, engaging teenage audiences in secondary schools with the As One melody from Exeter to Newport, York to Norwich.

This tour celebrated ten years of NYO Inspire. We are delighted that this musical adventure has so far opened doors for 5000 teenagers facing barriers to making music. Across the next decade we want to scale up this programme, urgently responding to the needs of a generation for musical opportunity and connection.

Every musician you see on stage this evening has also played their part on the ground in their hometowns — engaging children in their local state primary schools. Now they're here tonight taking a leading role on stage, inspiring teenagers in the audience who've claimed Free for Teens tickets.

If you want to experience the culmination of our summer, tune into BBC Radio 3 on 10 August or watch it on BBC Four on 11 August, where you will witness a mass of musicians perform the melody in Dani Howard's new commission.

Thank you for playing your part in the audience, As One.

Richard Wagner
(1813–1883)

Overture to The Flying Dutchman

Wagner was fascinated by the complexity of human feelings. Premiered in 1843, his opera *The Flying Dutchman*, which begins with the Overture we're hearing this evening, explores themes of love and redemption – especially the relationship between those seeking help, and those who transcend their own needs to help others. The central character, the Dutchman, has been sentenced to sail forever on a ghostly ship. Every seven years, the Dutchman is allowed to set foot on land in the hope of finding someone prepared to save him.

The Overture instantly demands our attention: Wagner vividly conjures up the sea while setting the emotional tone of the opera. In the exhilarating opening, strings billow into wave-like sweeps of sound, driven onwards by the brass section. This passage fades away into a serene, hymn-like section beginning on the *cor anglais* (a member of the oboe family; a longer, deeper oboe). This intimate, soothing music represents the opera's heroine, Senta, who saves the Dutchman. The music becomes turbulent once more, until a jovial sea-shanty overpowers the onslaught of the waves. Yet love ultimately wins, and the Overture ends with the storm being calmed by the luminous beauty of Senta's theme on delicate harps and strings.



Missy Mazzoli
(b. 1980)

Orpheus Undone

American composer Missy Mazzoli has been praised for her apocalyptic imagination, a colourful, bold style that can be heard in *Orpheus Undone*. The work is based on Mazzoli's ballet *Orpheus Alive* (2019) and is in two connected movements called *Behold the Machine, O Death* and *We of Violence, We Endure*. The titles come from *The Sonnets to Orpheus* by the poet Rainer Maria Rilke.

In Greek mythology, Orpheus is a musician and poet – skills that give him superpowers. Like Senta in *The Flying Dutchman*, he transcends his own needs to help others. Orpheus saves Jason and the Argonauts from the Sirens by harnessing the power of music, and on the journey home, he meets and falls in love with Eurydice, who then dies from a snakebite. Orpheus travels to the underworld in the hope of rescuing her. He's told to walk in front of Eurydice and avoid looking back if he wants to succeed – but in his excitement as he nears the end of his quest, Orpheus glances back and loses Eurydice forever.

In *Orpheus Undone*, Mazzoli focuses on two pivotal moments: Eurydice's death, and Orpheus choosing to follow her into the underworld. The work has moments of incredible lightness and determination and ends with a mixture of 'resolve and pain'. Mazzoli's aim "was to play with the idea of things moving at different speeds, something that happens in moments of great shock or trauma. Things feel like they're moving either very fast or very slowly – sometimes both at the same time." Mazzoli plays with tempo throughout the piece, using overlapping passages of music played at different speeds to evoke this surreal sensation.



A message from composer, Dani Howard
on her new commission for the BBC Proms

Three, Four AND...

Stemming from the *As One* melody, this idea has travelled and been played, adapted and morphed into many forms by young people across the country. The title of the piece was inspired by the feeling of anticipation for what's to come after a *Three, Four AND...*, in music and dance. It's the same feeling I've experienced while being on two NYO residencies this year as their Resident Artist, and seeing first-hand how excited we should all be about the next generation.

These young people, on and off stage, have inspired this work. Their energy, drive and ambition is contagious. During our spring residency, the musicians came forward with ideas they wanted me to include in this composition — all of which have been incorporated. Everything from flutter tonguing in the flutes, to prominent viola parts, it was a real privilege to form a new work specifically for this group of individuals.

This performance celebrates those musicians, and every teenage musician across the country. It's also a moment to celebrate ten years of NYO Inspire, which has broken down barriers to opportunity for so many musicians. Tonight, NYO Inspire musicians will join the Orchestra at The Royal Albert Hall in a moment that will unite everyone who's played their part in the melody as it has evolved.

It's dedicated to teenage musicians everywhere and everyone at NYO who has facilitated so much of the impact that's being made to our young people in music.



Gustav Mahler
(1860–1911)

Symphony No. 1

In 1907, Mahler said to Sibelius that “the symphony must be like the world, it must embrace everything”. Although his later symphonies were on an even larger scale, Mahler could easily have been describing his First, with its ambitious scope and epic vision of nature. Mahler’s idea that music should “embrace everything” chimes with the concept of performing together ‘as one’. He was interested in relationships not only between people but between humanity and nature in all its intricacy and grandeur.

Mahler arrived in Leipzig in 1886 and soon set about composing his First Symphony, which he wrote between 1887 and 1888. Only, he didn’t think of it as a symphony when he began. At the first performance in 1889, he called it a ‘symphonic poem’, which is usually a piece that represents a story or place. By the second performance in 1893, Mahler had changed his mind again. This time, it was ‘*Titan*, a tone poem in symphony form’. A tone poem is another name for a symphonic poem, but this time the scale had expanded into something resembling a conventional symphony with four movements. Mahler borrowed the title *Titan* from German writer Jean Paul’s novel about a passionate young man’s journey from youth to adulthood. The nickname has stuck, but eventually Mahler decided that the piece works best as a four-movement symphony that creates a series of different atmospheres.

The work opens with a spacious sound: a single note shared across the strings, who play ‘as one’. A descending two-note motif (a small musical unit, briefer than a melody) is outlined by the woodwinds, and will often return later in the symphony. Three offstage trumpets play a remote figure, then the horns play rich harmonies, and the falling motif is transformed into the clarinet’s cuckoo call. The movement’s main theme begins on cellos before being shared around the orchestra, and a new horn tune leads us into the movement’s witty ending.

The second movement is a *Ländler* (an Austrian folk dance in triple time) in which the rustic melody is softened by a sweetly lyrical section. The third movement was something quite new. Usually, a funeral





march is a slow, serious piece with a mournful atmosphere, but Mahler turns the funeral march style into an ironic and mocking piece. A solo double bass plays the nursery song, *Bruder Martin* or *Frère Jacques* — this is usually sung in a cheerful sounding major key, but Mahler makes it sound sinister by transforming it into an ominous minor key. The brooding atmosphere is interrupted by quicker, livelier Jewish klezmer music (a reference to Mahler's heritage), played on winds with bass drum and Turkish cymbals.

The finale bursts in with a dramatic chord, frenzied string gestures, and a sinister brass idea that becomes one of the movement's main themes. This is contrasted with an achingly beautiful string theme, and before long it seems

as though the work is about to end. But the conclusion is side-stepped with a return of the music from the very start of the symphony, leading into the return of the lyrical string theme. The music gains momentum, propelling the symphony to its ecstatic final bars, in which the orchestra — including horns playing with their 'bells up' — unite as one.

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Performing As One

Meet NYO's **Conductor**

Alexandre Bloch

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

I'm so excited to conduct Mahler's first symphony. I discovered this symphony myself as a young musician and I couldn't believe what Mahler had written. It was a magical moment at that first rehearsal as a young cello player — how the composer had used the *Frère Jacques* nursery rhyme which then moved to a Jewish Klezmer melody — it wasn't like any orchestral music I'd played before!

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

Take every opportunity that you get for playing, going to concerts and sharing music. There will always be positive results when you take advantage of every opportunity and totally commit to it.

What excites you the most about working with The National Youth Orchestra?

The incredible energy! I was so impressed when I first worked with NYO over a year ago — they played some of the most difficult orchestral music with amazing commitment and it was an unforgettable experience. I'm really excited to be working with these young musicians again and feel that energy being transmitted between myself, the musicians and the audience.



“Take every opportunity that you get for playing, going to concerts, sharing music.”

Alexandre Bloch

“The National Youth Orchestra is such a powerful experience to be part of as a teenager.”

Tess Jackson



Meet NYO's **Associate Conductor**

Tess Jackson

What do you love about being a conductor?

Creating and collaborating with fantastic musicians on and off stage. Every orchestra and project is different, so you're always learning and growing as a musician.

Who or what are your inspirations?

Bernard Haitink and Claudia Abbado are my conducting inspirations. Both conductors had this completely unique presence and stillness on the podium, utterly captivating everyone in the room. I remember watching Haitink conduct Strauss' Alpine Symphony at the BBC Proms when I was 14 — it was an unbelievable concert and it was the moment I decided I had to be a musician.

What was your most inspiring moment as a teenage musician?

I played the violin in NYO for two years when I was younger — the absolute highlight was playing Mahler's Symphony No. 9 with Sir Mark Elder at the BBC Proms. For me, it's the symphony that expresses the most intense and intimate emotions, it's such a powerful experience to be a part of as a teenager.

What excites you the most about working with The National Youth Orchestra?

The energy and passion of the musicians! They love playing together, and have an incredible drive to play the best they possibly can. It's so invigorating, and the sound they make is huge.

NYO Inspire

NYO Inspire is a musical adventure for teenagers who want to make music a bigger part of their lives, but face barriers and a lack of opportunity to progress.

This summer, we're celebrating ten years of NYO Inspire. The programme, which is completely free, has had a profound impact on increasing the representation of teenage musicians from state school in the orchestra.

Thousands of teenage musicians have passed through NYO Inspire over the last ten years. Every one of them has been provided with the opportunity to play extraordinary music together. For many of them, this would have been the first time they played in an orchestra setup. A truly life-changing opportunity. Alongside this peer-to-peer experience, every participant has benefited from the opportunity to accelerate their skills as a musician, with coaching from incredible tutors.

The Orchestra's Co-Leader, Tara, tells us about her NYO Inspire journey:

Throughout my time with NYO Inspire, my playing has improved hugely but I also gained confidence socially. Despite not getting into the Orchestra the first year I auditioned, I continued to benefit from NYO Inspire, which led to me being invited to attend Orchestra residencies as an Associate. The following year I got into the Orchestra, and this year I was appointed Co-Leader.

The most memorable experience was performing Errollyn Wallen's *Mighty River* and Anna Meredith's *HandsFree* in Coventry Cathedral. I had never performed anything like *HandsFree* before – a piece consisting solely of body percussion and sounds. It certainly pushed me out of my comfort zone and is something I'll never forget.

I cherish now being 'on the other side' as an NYO musician, leading NYO Inspire activities, sharing my experiences and knowledge, and encouraging others to join NYO Inspire, which benefited me so much. I would not be the musician nor person I am today without the opportunities NYO Inspire and the Orchestra have given me, and for this I am incredibly grateful.



"I would not be the musician nor person I am today without the opportunities NYO Inspire and the Orchestra have given me, and for this I am incredibly grateful."

Spotlight

Smera Sachin

Bassoon, 17, Cambridge

I first saw the bassoon at an orchestral concert when I was nine and thought it was the most amazing instrument! I was captivated by its beautiful, rich sound and I knew instantly I wanted to learn how to play the bassoon, so I started having lessons when I was ten. I began my NYO journey through NYO Inspire. It was an incredible experience and it motivated me to audition for the Orchestra in 2022. I gained a place and have been a member since then. I've learnt so much from the amazing tutors, conductors and other young musicians through being a part of the NYO community.

Playing music with other people is such a unifying experience. Everyone relies on each other to play their part, creating an unspoken bond that connects us all through the act of making music together. Being a part of the NYO community is an incredible opportunity to share this music-making experience with other teenagers from across the UK. It's amazing to share our passion for music!

Ini Kuti

Tuba, 18, Stockport

Music serves as a form of expression, allowing me to convey emotions and thoughts that words alone cannot capture. It's truly a core part of who I am. It's not just about playing the instrument but it's about the emotions, connections and shared experiences that are brought out. The thrill of performing, cooperation with peers and the sound we create together are all aspects that make music an essential part of my life.

As a part of the NYO community there are so many amazing performance opportunities, and playing with so many talented musicians creates a mutual feeling of why music is an essential part of our lives. Being part of an orchestra like NYO has shown me the power of music to unite people and create something truly special.



The Orchestra

STRINGS

Violin 1

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

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

Antonia Zadrag
18, *London*

India Reilly
18, *Edinburgh*

Aki Blendis
16, *London*
Seat supported by
Isabella Fulford
(NYO 2016-2017)

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

Teagan Craggs
17, *Wells*

Lily An
18, *Thirsk*

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

Richard Eichhorst
17, *London*

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

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

Sakura Fish
19, *Bishop's Stortford*

Sebastian Watt
15, *London*

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

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

Eve Ward
16, *Dartford*

Justin Chan
Chun Ting
18, *Manchester*

Violin 2

Peter Ryan
Principal 17, *Dublin* *†

Amber Sun
Co-Principal 18,
London †

Zachary
Bacon Darwin
17, *London*

Charlotte
Sanderson
18, *London*
Seat supported by
John and Margaret
Richards in memory
of Elspeth Gibb Webb
and Josephine Richards

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

Joe Stoller
17, *Guernsey*

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

Sam Cole
17, *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
18, *Cambridge*

Felicity Lee
15, *Edgware*

Ella Hodgson-Laws
String-Leader 18,
York †
Seat supported by the
Guyll Leng Charitable Trust

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

Joshua Yin Zhen Tan
14, *Stratford-
Upon-Avon*

James Jet Uttley
15, *Bingley*

Madeleine Jones
16, *Diss*

Viola

Danya Jayasinghe
Rushton
Principal 18, *Barnet* *†

Clio Proffitt
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
17, *Lincoln*

Libby Broomhead
18, *Blackburn*

Jessica Elliott
16, *London*
Seat supported by
Nick Haycock in memory
of Norah Williams

Theadora Griffiths
18, *Coventry*

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

**Annabel
Cullington-Doss**
17, *Southampton*

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

Aiden Macdonald
String-Leader 18,
Glasgow †
Seat supported by
Alex Graham and
Rosie Millard

Hannah Killick
18, *Bristol*

Hugo Jopling
16, *London*

Hannah Tsui
15, *London*

Carlotta Vitaloni
18, *London*

Cello

Andrew O'Reilly
Principal 18,
Kenilworth †
Seat supported by
The Reynolds Foundation,
and in memory of
Paul 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
15, *Windsor*

Sebastian Loerstad
16, *Stockholm* ‡

Ben Matson
String-Leader 18,
Stockport *†

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

Lewis Tang
17, *Manchester* ‡

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

Eliza Casbolt
17, *London*

Kit Cookson
18, *Ystradowen*
Seat supported by
The Colwinston
Charitable Trust

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

Oscar Wang
17, *London*

**Charlotte
Shlomowitz**
15, *London* ‡

Wallace Chan
17, *Abingdon*

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

Chloe Dong
17, *London*

Han Cho
17, *Surrey*

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
17, *London*

Elliot Cundy
16, *Guildford*

Holly Reinhardt
17, *Oxford*

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

Louis Richardson
18, *London*

Callum Campbell
15, *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

Age as of 10 August 2024
+ Summer Residency Guest

* Blavatnik Scholar. 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.

The Orchestra

WOODWIND

Flute

Lily Owens
Principal 17, *Calne* *†
Seat supported by
Graham Carter

Lucy Barrett
18, *Sandy*

Kiera Exall
18, *Raunds*
Seat supported by
Susan Morcombe

Erika Khederian
17, *London*
Seat supported by
The Millichope Foundation

Hanhan Qu
14, *Guildford*
Seat supported by
Andrew Tusa

Isaac Skey
17, *Haywards Heath*

Josie Annikki
Wakefield
18, *Sutton*

Oboe

Daniel Fergie
Joint-Principal 18,
Stockton-On-Tees *†
Seat supported by
Emma and Phil Geddes

Alasdair Cottey
16, *Dunbar*

Cara Garrow
16, *Oxford*
Seat supported by
the Allam Sisters

Esther Kallow
17, *Larbert*

Guadalupe Lowe
17, *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
16, *Rochester*

Alicia Li-Yan-Hui
17, *Cambridge*

Thomas McDonnell
17, *Hertford*
Seat supported by
Professor Alastair Watson

Gemma Winfield
18, *Solihull*

Tommaso Vigliocco
17, *London* +

Bassoon

Marcel Carlos Cress
Principal 17,
Northwich †
Seat supported by
Jonathan and
Elizabeth Clowes

Megan Belshaw
17, *Reading*
Seat supported by
Michael Waldman

Max Docherty
17, *Glasgow*

Smera Sachin
17, *Cambridge*

Kwasi Sefa-Attakora
18, *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 17,
Altrincham †
Seat supported by
Michael Hopkins

Jacob Adams
16, *Penarth*
Seat supported by
The Colwinston
Charitable Trust

Polly Bishop
16, *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
17, *Oxford*
Seat supported
by Nigel Beale

Emma Sandford
16, *Bromley* †

Conrad Thorndike
16, *Pontyclun*
Seat supported by
The Colwinston
Charitable Trust

Robyn Rose
Verney-Kershaw
18, *Chesham*

Trumpet

Eleanor
McKenzie-Jones,
Principal 17,
Tonbridge †
Seat supported by
Dr Ursula Jones

Cole Craggs
14, *Wells*

Ore Fashesin-Souza
18, *Brentwood*

Christopher Gibson
17, *Rugby*

Edward Hinchliff
19, *Farnham*
Seat supported by
The HR Taylor
Charitable Trust

Nayan Shah
15, *Pinner*

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

Anton Ting
17, *Manchester*

Carys Wood
17, *Saundersfoot*
Seat supported by
The Colwinston
Charitable Trust

Trombone

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

Ned Pettitt
Joint-Principal 18,
Ipswich †
Seat supported by
The Barbara Whatmore
Charitable Trust

Nye Bayley
15, *Winchester*

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

George Hughes
17, *Colwyn Bay*
Seat supported by
The Colwinston
Charitable Trust

Chloe Simpson
17, *Epsom*

Dewi Thistlewood
19, *Cardiff*
Seat supported by
The Colwinston
Charitable Trust

Brandon Wong
17, *London*

Tuba

Isaac Giaeever-Enger
Principal 17,
Newbury *†

Ini Kuti
18, *Stockport*
Seat supported by
Anthony Albert

Tristan McCardel
16, *Norwich*

PERCUSSION

Percussion

Joshua Gearing,
Joint-Principal 19,
Hatfield *†
Seat supported by
Steve and Jackie Street

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

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

Robert Carr
18, *York*
Seat supported by the
Gyll Leng Charitable Trust

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

William Ewins
17, *Edinburgh*

Lucas Faram
16, *Bristol*

Charlie Shortt
17, *Craigavon*

KEYS & HARPS

Harp

Defne Anar
Principal 18,
Bristol *†

Erin Fflur Jardine
16, *Cardiff*
Seat supported by
The Colwinston
Charitable Trust

Khyati Mohan Baba
17, *Enfield*

Kylia Tsz Yam Pai
15, *Nottingham*

Keyboard

Alexander Kwon,
Principal 18,
Edinburgh †

Michelle Huang
16, *Edinburgh*

Age as of 10 August 2024
+ Summer Residency Guest

* Blavatnik Scholar. 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.



Be part of something bigger

This summer, NYO musicians across the country have come together As One, in schools, music hubs and online to play a melody composed by Dani Howard, which you will hear at the BBC Proms. They have done this in celebration of how music enables them to be part of something bigger than themselves.

Playing music together gives teenagers a community in which their creativity can flourish, they can build confidence, skills for life and friendships that last a lifetime.

NYO Inspire was created to provide musical opportunities to thousands of young people in state schools or from ethnically diverse backgrounds who face barriers to making music a bigger part of their lives.

As we celebrate the tenth anniversary of this programme, it has never been more needed. Opportunities have been diminishing in recent years for young people at all stages of musical development. 42% of schools in England no longer enter pupils for Music GCSE,

and A-level Music participation has fallen by 45% since 2010. Only 15% of state school students receive sustained music education and even fewer play in orchestras.

Make a donation to NYO today and help thousands of teenagers access musical opportunities for free, regardless of where they live or their family's finances. Support us to ensure that every teenager has the chance to experience the joy of playing orchestral music, and to find their place in a community of support, encouragement and creativity.

To donate or find out more, please visit nyo.org.uk/support-us or call the Fundraising Team on **0300 304 5255**.

“Most of us come from state schools where there isn't such a focus on classical instruments. At Inspire it's like hearing a jigsaw coming together.”

Kate, Inspire musician, Bassoon



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The National Youth Orchestra would like to thank all the individuals, legacy donations, trusts, foundations and companies