



THE
NATIONAL
YOUTH
ORCHESTRA



Welcome

Hello! I'm Peter, and as this year's Leader I am thrilled to welcome you to The National Youth Orchestra for our Illuminate tour.

Music has always lit up my life, from singing along to Disney soundtracks in the car during summer holidays to beginning piano lessons aged four. I was inspired by my two older brothers who played a lot of music, and I couldn't wait to start. My first piano teacher inspired me with his drive for music. The start of my musical journey was fun and explorative, I really believe everyone should experience that. I began learning to play the violin aged seven because I wanted to play music with my brothers and join a string orchestra. For me, music has always been about that sense of connection.

Orchestral music is all about a connection to a larger purpose, sharing the effort and responsibility – it's so rewarding to work together and share in a collaborative experience. When you are part of the NYO community, you are surrounded by people who have this incredible bond with music, and we all want to share that with as many people as possible. Taking on the responsibility to act as role models is a key part of being in the Orchestra. One of the ways we play our part is sharing our passion for music with other musicians through NYO Inspire, which gives other young people vital opportunities to explore and play orchestral music. We are constantly learning too, from our peers and tutors. We meet people from across the UK who all have different experiences. This is what makes NYO truly inspiring. We are all in this together – learning, performing, having fun and inspiring others through orchestral music.

Playing the violin has made me a resilient and courageous person and I hope to guide other young people on that journey. All of us on stage this evening share a vision to inspire our generation through orchestral music. I hope to be a beacon for others to get involved in music-making activities in their local area.

The concert day is an exciting day for all of us in the Orchestra. I hope you will be able to feel the energy and excitement that we all share, throughout the concert hall.

Peter Ryan
Violin, 17, *Dublin*



ILLUMINATE

Venues

Saturday 4 January, 7pm
Barbican Hall, London

Sunday 5 January, 3pm
Warwick Arts Centre, Coventry

Monday 6 January, 7pm
Nottingham Royal Concert Hall*

Programme

Maurice Ravel
Boléro

Anna Thorvaldsdottir
Catamorphosis

Interval (20 minutes)

Carl Nielsen
**Symphony No. 4,
The Inextinguishable**

Jaime Martín
Conductor

This performance will last approximately 130 minutes.

*This performance is being recorded for broadcast on Tuesday 14 January on BBC Radio 3.

Maurice Ravel
(1875–1937)

Boléro (1928)

Ravel's Swiss father was an inventor, while his mother came from the Basque region on the border of France and Spain. Ravel was born in France, but was interested in these contrasting parts of his heritage, saying that his musical personality came from "the clicking and roaring of my father's machines" and "the Spanish folk songs sung to me by my mother". The piece that best sums up this combination has to be *Boléro*. A bolero is a Spanish dance, but Ravel added a hypnotic, mechanical quality to it, saying that "my *Boléro* owes its inception to a factory". He even dreamt of having it staged as a ballet "with a vast industrial works in the background".

One of Ravel's friends said he once found Ravel wearing a yellow dressing gown and red bathing cap, sitting at the piano and playing the theme of *Boléro* with one finger, saying:

"Don't you think this tune has something insistent about it? I'm going to try and repeat it a good few times without any development while gradually building it up".

And this is exactly what Ravel did. The winding melody is supported by a relentless rhythmic drive that keeps us on the edge of our seats, wondering how long the repeated ideas can be sustained and varied. The tune is played on different instruments across the orchestra – listen out for the moment when Ravel creates a sound like a pipe organ using two piccolos, horn and celesta (a tinkling percussion instrument that looks like a small piano). Excitement builds with each repetition until it reaches boiling point, as though the machine is about to explode – and then suddenly collapses with a dramatic final gesture.



Anna Thorvaldsdottir
(1977)

Catamorphosis (2021)

1. Origin
2. Emergence
3. Polarity
4. Hope
5. Requiem
6. Potential
7. Evaporation

Icelandic composer Anna Thorvaldsdottir has a very visual imagination, sketching out her ideas for a piece of music using images and patterns that are works of art in their own right. These act like a memory aid, helping her to immerse herself in the structure and atmosphere of a piece. Sometimes this visual quality is reflected in the way her music is performed, using elements such as lighting to illuminate the sound, as she explains:

"the lights become almost like an instrument... it's like visual music".

It's worth remembering this visual quality of space and depth, light and darkness, when listening to Thorvaldsdottir's music. She is often inspired by the stark contrasts of Iceland, with its volcanic rocks and pale skies. As she says: "When I'm inspired by nature it's because of the musical qualities I find in it... sometimes it's about balance and structural forces and opposites in nature", which "can be so brutal – and that's also inspiring".

Catamorphosis is a work that explores these contrasts: "power and fragility, hope and despair, preservation and destruction", especially the effect of climate change and other threats on the environment. The music has a

vast sense of space. You might imagine you're floating, looking at the earth from a distance and spotting details from afar: blustery storms, wide landscapes, jagged rocks, undulating oceans. Thorvaldsdottir believes a listener should identify the meaning for themselves when hearing her music. As she emphasises, this piece is "quite dramatic" but "is also full of hope – perhaps somewhere between the natural and the unnatural, between utopia and dystopia, we can gain perspective and find balance within and with the world around us".

Carl Nielsen
(1865–1931)

Symphony No. 4, The Inextinguishable (1916)

1. Allegro
2. Poco allegretto
3. Poco adagio quasi andante
4. Allegro

By the time Danish composer Carl Nielsen had finished his Fourth Symphony, the First World War was raging; he was disturbed by, as he put it, “senseless hate”. But instead of despairing, Nielsen made a positive, life-affirming statement, shining the light of hope in a dark world. The result was his Symphony No. 4, which he called ‘Inextinguishable’.

This ‘inextinguishable’ quality is something we can hear throughout the symphony. It is in four movements, but there is continuity between each so that the whole piece flows. The music is an unstoppable force. The busy opening softens into a cello solo that sounds like a narrator explaining what will come next. Starting on clarinets, the woodwinds play a singing theme that is answered by the strings. The music shifts between moods with irrepressible energy, as though we’re surrounded by different groups, hearing snatches of music from each: a merry dance, bold brass, icy strings, all building to a moment that foreshadows the excitement of the finale.

The violins take us into the light second movement, which includes another cello solo, and the contemplative third movement again anticipates the ending, with oboe and high strings creating a moment of stillness before we hurtle into the finale. Animated, hopeful music is challenged by two percussionists playing timpani (kettle drums), until hope wins at last, singing out in a blaze of radiant optimism.

“Music alone is capable of expressing to the full: the elemental Will of Life. Music is life, and like it, inextinguishable”

Carl Nielsen



Meet the
conductor

Jaime Martín

What do you love about being a conductor?

A few years ago, when I moved from being the Principal Flute of the London Philharmonic Orchestra to conducting, a neighbour asked me if power is what attracted me to change from sitting in the middle of the orchestra to standing in front. I have to admit that I was a bit shocked by the question as for me conducting has nothing to do with power but everything to do with freedom.

What was your most inspiring moment as a teenage musician?

The first time I played in an orchestra I was 13. It was so exciting, meeting new people, all of them musicians! The rehearsal began with Mozart's Piano Concerto No. 23, the strings started playing while I had 8 bars rest. The countdown felt to me like a rocket was going to be launched and then finally, the moment arrived when I had to play. It's difficult to explain what I felt when my note fitted with what everyone else was playing, I was part of an orchestra, part of the most incredible sound I had heard in my life. I was in tears, and I knew I had to be a musician.

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

When NYO starts rehearsing a new programme, the chances are that most musicians have not played any of the pieces on the music stand. I find this incredibly exciting, there is no collective memory of how a particular piece should sound, how to go through the many corners of the piece. I love the feeling of discovery, learning a new piece together. The energy is electric and contagious. I have experienced this in the past, now I can't wait to be part of it again!

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

Everything can be possible, don't create more barriers than there are.



NYO Musicians under the Spotlight

Manni Geng
Flute, 15, *Altrincham*

My adventure with The National Youth Orchestra began when I was 14 when I attended last year's NYO Inspire residencies as well as the Orchestra's winter residency. I remember playing chamber music with other aspiring wind musicians, most memorably, Ruth Gipps' incredible double wind quintet. More than anything, rehearsing for and playing Dani Howard's new piece as part of the As One performance at the BBC Proms, was a profoundly unforgettable experience, with many uplifting – and surprising – chances to forge friendships and push myself out of my comfort zone!

If you're considering joining the NYO adventure, just go for it! Don't be afraid of new experiences, because they are inevitable, and never miss an opportunity because of a fear that you won't be good at something – have confidence in yourself and live every musical experience to the fullest! Playing in an orchestra is a thrilling chance to improve and refine your musical ensemble skills.

Marcel Carlos Cress
Bassoon, 17, *Northwich*

This is my third year as NYO's principal bassoon. The bassoon has such a wide role in the orchestra. It plays such a fundamental part within the woodwind section as the bass of the woodwind. We also often get to play powerful lines with the brass or chug along a bassline with the low strings, and every now and again we'll get some incredibly virtuosic solo passages. There's so many different characters you can portray on bassoon, from dark and mysterious to bouncy and playful. It's hard to get bored playing bassoon with so much variation!

As a musician in the Orchestra, we play a fundamental part too, to be innovative and inspire others. We all share our passion for music through playing our instruments, but it's also by sharing our ideas and being supportive that we can make a difference and encourage more young people to take part in music-making.

Being a part of the NYO community has been a huge benefit to my development as a musician and as a person, and getting to play in concerts across the country is an amazing experience. It's always great to meet so many like-minded young musicians. But, the best aspect in my opinion is being able to inspire, and be inspired by, the whole NYO community.



Winter Orchestra List

STRINGS

Violin 1

Peter Ryan
Leader
17, *Dublin* †

Jenny Wells
Co-Leader
17, *Orpington* †
Seat supported by an anonymous donor

Richard Eichhorst
17, *London*

Joe Netley
18, *Canterbury*
Seat supported by Michael Waddle

Aki Blendis
17, *London*
Seat supported by Isabella Fulford (NYO 2016–2017)

Zachary Bacon Darwin
18, *London*

Isabella Grant
18, *Harpenden*
Seat supported by an anonymous donor

Joseph Ryan
17, *Guildford*

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

Justin Chan
18, *Manchester*

Madeleine Jones
17, *Diss*

Noah Hacking
String Leader
17, *London* †
Seat supported by Guy Rigby

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

James Jet Uttley
String Leader
15, *Bingley* †

Sophie Sze
17, *Sherborne*

Tristan McCardel
16, *Norwich*

Seat supported by the Barbara Whatmore Charitable Trust

Rebecca Nicolas
17, *Bushey*

Seat supported by the Guyll Leng Charitable Trust

Hugo Dong
14, *London*

Nirvana Che-Lai
14, *London*

Hiya Ray
18, *Cardiff*

Violin 2

Eve Ward
Principal
17, *Dartford* †

Finn Kjaergaard
Co-Principal
17, *London* †

Joe Stoller
18, *Guernsey*
Seat supported in memory of Aletta du Plessis

Lana Jackson
17, *Liverpool*
Seat supported by Venetia Jennings

Althaea Tang
16, *West Wickham*
Seat supported by Peter and Nina Hamburger in memory of violinist Kathleen Malet (NYO 1949–53)

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

Vera Hsuan
14, *Bristol*

Jennifer Mynott
14, *Rugby*

Seat supported by John and Margaret Richards in memory of Elspeth Gibb Webb and Josephine Richards and The Reynolds Foundation

Malcolm Wong
15, *Glasgow*

Saanvi Reddy
String Leader
16, *Blackburn* †
Seat supported by Matthew Cain

Frederick Wilson
15, *Alnwick*

Penelope Boisseau-Hardman
18, *Newcastle Upon Tyne*
Seat supported by the Guyll Leng Charitable Trust

Myla Bonneville
15, *London*

Natasha Freedman
15, *London*

Seat supported by Emma and Phil Geddes

Alice Chadwick-Jones
String Leader
14, *London* †

Laura Maria Gutierrez Müürisepp
18, *London*

Lucy Qua
18, *Armagh*
Seat supported by Pat Moore

Benjamin Giliker
15, *Buxton*

Dan Robertson
17, *London*

Esme Greenwood
14, *Sheffield*
Seat supported by an anonymous donor

Viola

Clio Proffitt
Principal
18, *London* †
Seat supported by Julian and Caroline Nettel

Rebecca O'Shea
Co-Principal
18, *Bath* †
Seat supported by the Joyce Fletcher Charitable Trust and by Rod Mullick

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

Jess Elliott
17, *London*
Seat supported by Nick Haycock in memory of Norah Williams

Hugo Jopling
16, *London*

Joseph Crown
16, *London*

Erin Croke
16, *Rochdale*

Hannah Tsui
15, *London*

Jaye Lau
String Leader
16, *Liverpool* †

Kit Ross
15, *London*

Annabel Cullington-Doss
17, *Southampton*

Carine Tsz Ying Ko
15, *York*

Kylie Szeto
String Leader
17, *Nottingham* †

Imani Soren-Fahy
16, *Rossendale*

Riana Tam
17, *Wells*

Chloe Cheng
14, *London*

Thomas Blew
16, *Dartford*

Esther Law
17, *Wells*

Jasmine Bor
17, *London*

Cello

Ella Harrison
Principal
18, *Harpenden* †

Seat supported by David Dutton and Mave Turner and The Reynolds Foundation

Gabriel Ward
Co-Principal
18, *London* †

Seat supported by Karen and Kim Papworth

Michael Francis
18, *London*

Seat supported by Mark Ford and Stephen Metcalfe

Charlotte Shlomowitz
15, *London*

Seat supported by Irena and Peter Milloy

Jamie Zweimueller
16, *London*

Seat supported by Mary Iliff

Marharyta Dorosh
17, *Winchester*

Oscar Wang
String Leader
17, *London* †

Dohyeon Ryu
15, *Windsor*

Lewis Tang
17, *Manchester*

Emily Elliott
14, *London*

Chloe Dong
String Leader
18, *London* †

Hayden You
14, *Cambridge*

Kalli Ziegler
16, *London*

Seat supported by Ian and Helen Hart

Louis Delstanche
17, *Whitley Bay*

Loretta Rest
18, *Brighton*

Harry Jordan
17, *Wells*

Oliver Pearce
14, *Old Colwyn*

Anna Wilson
14, *London*

Seat supported in memory of Paul Morgan

Double Bass

Laurence Flower
Principal
19, *London* †
Seat supported by David Richardson and Janet Hilton

Ellen Goodyer
Co-Principal
17, *Chesham* †
Seat supported by Simon Carrington and Alastair Hume

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

Rohan Malhotra
14, *London*

Millie Curtin
18, *Great Chesterford*
Seat supported by Drs Charles and Jacqueline Ross in memory of Alex Ross

Prince Malachi David Nwoke
17, *London*

Seat supported by Anthony Albert

Eduard Marcu
16, *London*

Izzy Northcott
17, *Wells*
Seat supported by Ms Wyn Hart in memory of Gerald Brinnen

Kevin Lee
16, *Thatcham*

Isla MacFadyen
16, *Aberdeen*

Age as of 7 January 2025
* Winter Guest
† Leverhulme Arts Scholar.
Seat kindly supported by The Leverhulme Trust.

Winter Orchestra List

WOODWIND

Flute

Isaac Skey
Principal
17, *Haywards Heath* †
Seat supported by
Graham Carter

Manni Geng
15, *Altrincham*

Emme Hensel
16, *Romsey*

Erika Khederian
18, *London*
Seat supported in
memory of Ian Senior

Zuzanna Kujawa
16, *Glasgow*

Jacob Phillips
14, *Exeter*

Hanhan Qu
15, *Guildford*

Oboe

Alasdair Cottee
Joint-Principal
17, *Dunbar* †

Guadalupe Lowe
Joint-Principal
17, *London* †

Cara Garrow
17, *Oxford*
Seat supported by
the Allam sisters

Esther Kallow
17, *Larbert*

Isabel Street
18, *Preston*

Seat supported by
Steve and Jackie Street

Abby Turnbull
17, *Medstead*

Leah Wiseman
16, *London*

Clarinet

Alicia Li-Yan-Hui
Principal
17, *Cambridge* †

Robin Ball
17, *Derby*

Nina Linn
16, *Rochester*
Seat supported by
Faith Guthrie

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

Clarice Leung
17, *Nottingham*
Seat supported by
Stephen Goldring

Jasper Yeung
17, *Wells*

Thomas Young
17, *Canterbury*

Saxophone

Emily Barron
18, *Lochwinnoch*

Sophie Byrne
16, *London*

Kezia Colton
16, *London*

**Oliver
Martyntsson-Parkes**
17, *High Wycombe*

Bassoon

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

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

Ella Coleman
17, *Sandbach*

Max Docherty
17, *Glasgow*
Seat supported by
Judith Line

Leo Jemison
16, *London*
Seat supported by
John Kelly

Alice Mackenzie
16, *Basingstoke*

Smera Sachin
17, *Cambridge*

Katerina Vidouris
17, *Guildford*

BRASS

Horn

Claire Marsden
Joint-Principal
18, *York* †
Seat supported by
Brian Turnbull

Georgia Paxton
Joint-Principal
17, *Altrincham* †
Seat supported by
Michael Hopkins

Jacob Adams
17, *Penarth*

Polly Bishop
16, *Harpden*
Seat supported by
Helen Burningham in
memory of Bill Salaman

George Brady
17, *Lauder*

Arthur Conyers
17, *Bristol*
Seat supported by the
Guyll Leng Charitable Trust

Xander Quinney
17, *Oxford*
Seat supported by
Nigel Beale

Emma Sandford
16, *London*

Conrad Thorndike
17, *Pontyclun*

**Robyn Rose
Verney-Kershaw**
18, *Chesham*

Trumpet

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

Cole Craggs
14, *Wells*
Seat supported by
The Ayudar Foundation

Christopher Gibson
17, *Rugby*

Ruby Nunns
18, *Burgess Hill*

Toby Roff
16, *Borough Green*
Seat supported by
Nigel Long

Anna Ross-Bell
15, *London*

Leo Stemp
16, *Bacup*

Carys Wood
17, *Saundersfoot*
Seat supported by the
Guyll Leng Charitable Trust

Trombone

Morgan Bland
Joint-Principal
17, *Markfield* †
Seat supported by
the Rock Solid Trust

Jack Traynor
Joint-Principal
16, *Hamilton* †

Nye Bayley
15, *Winchester*

Tobias Calvert
16, *South Cave*
Seat supported by
Juliet Maxey in memory
of Robert Maxey

Llion Dafydd Barker
14, *Pwllglas*
Seat supported by
Paul Allam

Michael Hickinson
14, *Ballymena*

Haris Jacobs
16, *Liverpool*
Seat supported by
the Rock Solid Trust

**Mercutio
Silmon-Clyde**
15, *London*

Tuba

Isaac Giaeffer-Enger
Principal
18, *Newbury* †

Benedict Braddock
18, *Uppingham*

Daniel Pryce
14, *London*
Seat supported by
Anthony Albert

PERCUSSION

Percussion

William Ewins
Joint-Principal
17, *Edinburgh* †
Seat supported
by Alex Graham

Charlie Shortt
Joint-Principal
17, *Craigavon* †
Seat supported by
John and Diana de
la Cour in memory of
Betty Ashcroft

Jeffrey Cheung
17, *London*

Kieran Chow
18, *Wells*

Nathan Corish
17, *Cardiff*

Max Manuel
16, *Risca*

Lily Phanos
17, *Edinburgh*

KEYS & HARPS

Harp

Erin Fflur Jardine
Principal
16, *Cardiff* †

Olivia Clark
16, *Reading*

Kylia Pai
15, *Nottingham*

Aaron Stewart
18, *London*

Sigal Nachsen
15, *London**

Keyboard

Michelle Huang
16, *Edinburgh*

Rachel Zhang
17, *London*

Age as of 7 January 2025
* Winter Guest
† Leverhulme Arts Scholar.
Seat kindly supported by
The Leverhulme Trust.

Support young musicians today

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

But these opportunities are not available for everyone. In a recent DCMS survey, only 20% of young people said they'd taken part in art or music-related activities over the past year. For those that didn't participate, nearly half of them didn't know what art or music-related activities were available to them.

Over the last ten years, NYO Inspire has significantly increased the representation of musicians from state school in the Orchestra, by providing opportunities to musicians who face barriers to making music a bigger part of their lives. It reaches teenagers across the UK, particularly those in areas that have few, if any, opportunities to play with other musicians in their area.

We hear all the time, that NYO Inspire helps musicians unlock their confidence. That they find a place of belonging, that they feel capable, that playing and sharing music with others who share their passion has changed how they see themselves, too.

Make a donation to NYO today and help thousands of teenagers access musical opportunities for free. You can help ensure that every teenager has the chance to experience the joy of 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**.

“Music is not like anything else. It communicates so many things easier than words. At our first rehearsal, there were so many of us – it wasn't just noise, it was a feeling. It was pride, excitement, happiness, joy, self-expression. I didn't feel alone at all.”

Martha, 14, NYO Inspire, Bassoon.



Join The National Youth Orchestra for our next orchestral adventure this spring.

TO THE BEAT

14 Apr Birmingham Town Hall
15 Apr Roundhouse, London
16 Apr Sheffield City Hall
18 Apr Bridgewater Hall, Manchester

Tickets are **Free for Teens**.
Book now at nyo.org.uk/performances



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