



# Newsletter 2018

Music Director  
**Damian Iorio**



Each year the level of playing seems to get higher and higher, and I wonder if it is just my imagination, as the level has been so high already in the previous year. Fortunately, it has been noted by many others, from the coaching staff to members of the audience, so it is not just my imagination! The mix of young musicians, their different backgrounds and ages, the positive and creative way of working together, and the general ethos of NYSO seem to create a situation that allows this group of young musicians to flourish in a way that is unique. Rachel has written below about the Intermediate Orchestra, so I shall proudly tell you about the Senior Orchestra.

The Spring course was at St John's School in Leatherhead, a school we have used before and which has very good facilities. As always, the focus at this course is on preparation, and there are lots of sectional rehearsals which give time to delve deep into technical and musical details. At the end of the week we invited friends and family to listen to some repertoire we felt was ready for a test run at the workshop, and I also spent some time presenting the most demanding piece we were working on,

Metamorphosen by Richard Strauss, which is written in 23 separate parts. I analysed the piece and showed how Strauss intricately weaves the various themes together, culminating in the pained quote of Beethoven at the very end of the piece. I hoped that this would help the orchestra and audience understand this complicated work more deeply.

The summer course was at St Peter's School in York. It was lovely to be in the centre of this beautiful city and both orchestras were able to spend time to walk around. Alongside Metamorphosen, we were also preparing another major string orchestra work, Tchaikovsky's Serenade for Strings. The rest of our demanding programme was Britten's Prelude and Fugue for 18 Strings, Part's Cantus in Memoriam Benjamin Britten, as well as Mendelssohn's early D minor Violin Concerto with the young violinist Mathilde Milwidsky. A real mix of styles for the orchestra!

Our first concert was at St Margaret's Church in York, a lovely venue and home to the National Centre for Early Music. We performed everything we had prepared apart from the Mendelssohn Concerto. The first concert in the tour is important in itself but was also very important and rewarding preparation for the following day. We had been booked to perform the sold-out closing concert at the important Lake District Summer Music Festival. Our first meeting with the soloist, Mathilde Milwidsky, was on arrival in Ambleside, so the orchestra had its first taste of playing the Mendelssohn together with soloist only a few hours before the concert. The pressure this creates is not something many of them are accustomed to, but they dealt with it very well and with cool heads. We also had a bit of fun at the beginning of the rehearsal. I was giving a live interview on BBC Radio and we surprised the listeners with an impromptu performance of part of the Tchaikovsky Serenade live on air!

'I feel very lucky to have been able to play Strauss's Metamorphosen with such a high quality ensemble, and without Damian's teaching on listening to the other parts, thematic significance, and the social context of the composition, I would not personally have been able to unlock that next level of chamber music performance.'

- Sydney





The venue that evening was packed, and the orchestra was fantastic. Mathilde was a joy to work with and helped created a really positive feeling on stage. There was a great security and musicality, and the audience really showed their appreciation at the end.

After a free day back in York we travelled to London with Mathilde, for our final concert at King's Place, a hall we have performed in on a number of occasions. It is always a great experience for our young musicians to perform in such a great acoustic and in such a prestigious venue. The performance was at a level not far from what many professional orchestras could achieve. All the hard work, hours of sectionals, detailed full rehearsals, culminated in an evening of wonderful music making. This is what makes all the hard work worthwhile. After the concert there were some tearful farewells. We have had a core group of members for a number of years who have grown together, and many of them are at the age when they will move on. They have made friendships that I hope will continue in and out of the music world and I wish all of them the very best for their next steps.

It takes the input and talent of many people to create such a unique organisation. Our pastoral staff is wonderful and takes great care to ensure that downtime is managed well and that everyone gets enough rest. The players play their instruments on our courses many more hours than they usually do, so it is important that they also allow their bodies and minds to rest in order to have energy and stamina not only at the beginning of the course, but also at the end. Vaughn Williams has now taken over from Judy Anderson as Pastoral Director, and he and his team were just fantastic. It is quite unique to have a member of staff who shares his name with such an eminent composer and I don't think any other orchestra can match us there!

Our coaching staff comprises of some of the best musicians in the UK. Their input, hard work, loyalty and guidance is fundamental, and I would like to thank every one of them. Thanks to Rachel Erdos, our Intermediate Course Director, and all of the intermediate staff who do such a good job – more from Rachel below. Thanks also to everyone on the board of NYSO for their support, especially that of chairman Charles Clark, and also to Anne-Marie Norman who helps behind the scenes. But most importantly thanks to Carol Parker, theoretically NYSO's Administrator, but in reality, much more!

We are a national orchestra and 2019 takes us to a new area, Monmouthshire, for our summer course and first concert there before return visits for concerts in the important festivals at Ambleside and (after some years' absence) Aberystwyth before returning to Kings Place for our London concert.



NYSO has taught me a lot, how to interact in a large ensemble, a small orchestra, as an observer, a listener, and a musician. NYSO has really encouraged me to manage myself as a musician and not a random person who plays the violin. NYSO were so welcome, so inviting and so energised throughout the day. Playing Strauss' Metamorphosen alone in particular, although a big challenge for me, was terribly exciting, both working on the piece technically, musically and mentally, up to the point where I can't get it out of my head when I'm trying to do something really important! Not only can the senior orchestra show what they can do, but also the intermediate orchestra! The standard and level they play at are absolutely astonishing, much better than most if not all of the children orchestras, and their performance alone has inspired me to show what I can do as an individual to make an orchestra sound amazing, from the first note! - Harry

'I had an amazing time, seeing old friends and making new ones. The repertoire we played this year was inspiring, giving us an immense feeling of pride and satisfaction being able to perform challenging music to such a high standard, particularly the Strauss and the Tchaikovsky. Sad to see the end once again, I came away from the course motivated to improve my playing from seeing the detailed work we do with Damian on the course. All of this makes NYSO an experience I will never forget.'

- Lizzie







**Rachel Erdos**  
Intermediate Music Director

The intermediate orchestra 2018 was the largest so far (29 players). They also produced the largest concert programme so far: Purcell's G minor Chacony, Glazunov's theme and variations for string orchestra, Hindemith's 5 pieces for orchestra and Britten's Simple Symphony. In the summer concert they performed all the pieces to an extremely high standard and this speaks for itself as to the development of the intermediate course since its inception.

The Purcell and Britten, works of perhaps our two greatest British composers from each end of the chronological scale, are linked: Britten particularly admired the beauty and clarity of Purcell's music and had edited his own version of the chacony in 1948. We performed a version nearer to Purcell's original (which was for viol consort). This gave us the opportunity to learn about performance practice and to explore the sound world of renaissance music. The Hindemith introduced an altogether different sound world of chromaticism and dissonance. Before

the Spring course I had last-minute jitters over how this piece might be received by the players, but I needn't have worried as they took to it immediately. Several of them told me it had been their favourite piece to work on! The final piece has an extensive and challenging solo violin part which was shared by two of our youngest and 'highest-flying' intermediates; James Marshall and Chloe Prins.

During our 5 ½ days in the Spring we began work on the pieces, learning these scores and related works through sessions of Dalcroze and Kodaly musicianship. In the Spring workshop two of Hindemith's sing and play canons from his op.45 were also performed. During both courses, students enjoyed daily Alexander Technique sessions from John Crawford. Several students mentioned in their feedback how helpful and important this was. They also enjoyed string technique sessions from our other wonderful tutors.

Next year is a big change for the intermediate course: we will have not one but two intermediate orchestras following very high demand from talented players in the autumn auditions. This is surely going to be an exciting moment in the development of NYSO and I would like to welcome Alex Laing who will join us to direct an intermediate orchestra from Easter 2019

NYSO has been an amazing experience and I have made new friends. My favourite part of NYSO was the full rehearsals as I loved it when the pieces came together one step at a time, especially the Hindemith. When we played by ourselves or in sections it was chromatic scales and confusing melodies but when we played as an orchestra it all came together.  
- Yuana

**Charles Clark**  
Chairman, NYSO

This has been another wonderful year for NYSO with outstanding concerts of seriously challenging works for both the Senior and Intermediate Orchestras. Congratulations to all. We are very proud to be one of the nationally important orchestras training young musicians, whether they go on to be professional musicians or use the life skills they learn with us in other areas of activity. Our ratio of coaches to students and the attention they are able to devote to them is one of our strong differentiators.

Next year marks a new phase for NYSO as we will have not one but two Intermediate Orchestras. This is to respond to the demand we have had for orchestral training at this important stage. We are delighted that we will be able to provide the NYSO experience to a greater number of players and will welcome Alex Laing as director of an Intermediate orchestra.

We wouldn't however have one let alone the prospect of three orchestras without the help and support of so many. As always, enormous thanks to everyone: to the extraordinarily talented and hard-working players and their supportive families and teachers, the wonderful coaches, pastoral and administrative teams and of course Damian, Rachel and Vaughn for all they do. At a personal level, I am immensely indebted, as we all are, to Carol Parker for her infinite patience, knowledge and wisdom as NYSO's wonderful administrator.

None of this would be possible without the generosity of our Friends and Sponsors who have supported us financially not only in this year but in many cases, for a number of years. In particular this enables us to provide bursaries to allow players to take part regardless of background or means. This is fundamental to our ethos and something we are determined to maintain. Many thanks to all of you. We cannot however sit back as the need for bursary funding is likely to increase, especially as we create our second Intermediate Orchestra.





**Vaughn Williams**  
Pastoral Director

2018 was also a pastoral success. As the new Pastoral Director, I was anxious to ensure that the courses continued to run smoothly and that the right staff were in place to work to the standard required in caring for the players. I need not have worried. Many of the original team returned for another year and were bolstered by several new colleagues. The cohesion with which everyone worked was impressive and the inevitable demands of tight travel schedules on the concert tour were taken in their stride.

Three members of staff have previously been members of the orchestra and this has been most beneficial. Two others are also an opera singer and a professional flautist. The musical understanding that the pastoral team has of the demands on the orchestra members clearly makes a huge difference. Similarly, the ability of the staff to be 'just people' has been of great importance. This has allowed for a relaxed atmosphere in which orchestra members have been able to unwind and find some peace after all the noise. We have, as a team and through consultation with Damian Iorio, sought (as Damian has mentioned) to place an emphasis on relaxing and discouraging too much private practice. Whilst this has proved difficult in some cases, it has largely been successful as was demonstrated by the energy levels of the orchestra in rehearsals and concerts.

I am very much looking forward to the coming year and the new challenges which await us.

#### Music Director

Damian Iorio

#### Founder

Ms Viviane Ronchetti

#### Patrons

Sir Neville Marriner, CH CBE 1995-2016  
Sir Mark Elder, CBE  
Dr Jane Glover, CBE  
David Takeno  
Alina Ibragimova, MBE

#### Trustees

Charles Clark (chairman)  
John Bimson  
Louise Lansdown  
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Alison Pickard  
David Woodhead

#### Coaching Teams

##### Senior Orchestra 2018

Leon Bosch  
Diane Clarke  
Diana Cummings  
Cathy Elliott  
Ian Jewel  
Simon Smith  
Gillian Thoday

##### Intermediate Orchestra 2018

Mark Butler  
John Crawford  
Cathy Elliott  
Rachel Erdos  
Diana Mathews  
Daisy Vatalaro  
Celia Waterhouse

#### Pastoral Team

Jenny Begley  
Karen Butler  
Frances Clement  
Lydia Dobson  
Christopher Green  
Clara Hilger  
Vaughn Williams (Pastoral Director)

#### Course Venues 2018

St John's School  
Epsom Rd, Leatherhead KT22 8SP

St Peter's School  
Clifton, York YO30

#### Support Team

Carol Parker - Administrator  
Jane MacArthur - Amati UK Ltd.  
Anne-Marie Norman - Co-ordinator of external engagements

#### Webmaster

Infotex

**NYSO would like to thank the 'Friends' of NYSO and the following organisations for their generous support of NYSO's work 2018:**

Benslow Instrument Loan Scheme  
Four Hills Music  
The Foyle Foundation  
Diana Fry  
Future Talent  
John Lewis Partnership  
Lord Lexden OBE  
The Old Enfield Charitable Trust  
Philip Bates Trust  
Queenswood School  
Viviane Ronchetti  
South West Music School  
David Takeno

*NYSO is also pleased to acknowledge the generosity of a number of individual donors who have requested anonymity.*

#### DATES FOR YOUR DIARY 2019

##### Easter Courses 2019

**Senior Course - 13 - 18 April**  
Felsted School, Felsted, Essex

**Intermediate Course - 13 - 18 April**  
Felsted School, Felsted, Essex

##### Summer Courses 2019

**Senior Course - 20 - 30 July**  
Monmouth School for Girls, Hereford Road, Monmouth NP25 5XT

**Intermediate Course - 24 - 30 July**  
Monmouth School for Girls, Hereford Road, Monmouth NP25 5XT

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