



SUNDAY CLASSICS  
INTERNATIONAL ORCHESTRA SEASON  
2024-2025

# German National Orchestra: Bundesjugendorchester

*Official Partner of the Berlin Philharmonic*

Sunday 19 January 2025 | 3pm

BRITTEN Young Person's Guide to the Orchestra  
GERSHWIN Rhapsody in Blue

*Interval*

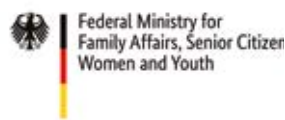
HOLST The Planets Suite

*Conductor and soloist*

**Wayne Marshall**

*Chorus*

**German-British Choir Academy**



Stiftung  
bundesjugendorchester

Mercedes-Benz

FREUDE.  
JOY.  
JOIE.  
BONN.



**Sunday  
Classics**  
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**Usher Hall**

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# Benjamin Britten (1913-1976)

## The Young Person's Guide to the Orchestra, Opus 34 (1945)

### Variations and Fugue on a Theme by Purcell

Britten inscribed the following dedication in the orchestral score:

*This work is affectionately inscribed to the children of John and Jean Maud: Humphrey, Pamela, Caroline and Virginia, for their edification and entertainment.*

Britten's *Young Person's Guide to the Orchestra* is based on the second movement, "Rondeau", of the *Abdelazer* Suite, composed for the revival of the tragedy, *Abdelazer*, or *The Moor's Revenge* by **Aphra Behn** (1640-1689), first performed in London in 1676, and then revived in 1695. Purcell also composed a version for solo keyboard, which is catalogued as *Round O*, ZT684. The pianist Grigory Sokolov includes the keyboard version in his most recent recording of keyboard music by Purcell and Mozart.

Britten composed the work in 1945, the same year as his opera *Peter Grimes*. It was originally commissioned for the British educational documentary film called *Instruments of the Orchestra* released on 29 November 1946, directed by Muir Mathieson and featuring the London Symphony Orchestra conducted by Malcolm Sargent who also conducted the concert première on 15th October 1946 with the Liverpool Philharmonic. Britten advised that *The Young Person's Guide to the Orchestra* should be performed with the inserted commentary, spoken by the conductor. The music is arranged so that the orchestra can continue playing at those moments when the conductor is speaking. A separate speaker can be used for the commentary if preferred. In order to facilitate performance, a slightly different version omitting the spoken commentary is included in the score. The version without commentary, cuts or alters in some instances, some bars between the sections of the theme and between the single variations.

#### **Commentary:**

The composer has written this piece of music specially to introduce you to the instruments of the orchestra. There are four teams of players: the **Strings**, the **Woodwind**, the **Brass**, and the **Percussion**. Each of these four teams uses instruments which have a family likeness. They make roughly the same kind of sound in the same way. The **Strings** are played with a bow or plucked by the fingers.

The **Woodwind** are blown by the breath. The **Brass** are blown too. The **Percussion** are banged. First you will hear a Theme by the great English composer, Henry Purcell, played by the whole orchestra and by each one of the four groups of instruments.

#### **Instrumentation**

Piccolo, pairs of flutes, oboes, clarinets and bassoons  
Four horns, two trumpets, three trombones, tuba  
Timpani (at least three players): bass drum, triangle, castanets, cymbala, tambourine, triangle, side drum, Chinese block, xylophone, gong, whip  
Harp and strings (violins, violas, cellos and double-basses)

The **Woodwind** are superior varieties of the penny-whistle. They are made of wood.

The first **Brass** instruments were trumpets and hunting-horn. These are their modern descendants.

The **Strings**, large and small, are scraped with a bow or plucked with the fingers.

Their cousin the **Harp** is always plucked.

The **Percussion** group includes drums, gongs, tambourines and anything else you hit. When you have heard them, the whole orchestra will play the melody again.

Now let us hear each instrument play a variation of its own. The highest of the **Woodwind** team is the clear, sweet voice of the Flute, with its shrill little brother, the **Piccolo**. **Oboes** have a gentle, plaintive quality, but they can be forceful enough when the composer wants them to. **Clarinets** are very agile. They make a beautifully smooth, mellow sound. **Bassoons** are the largest of the Woodwind team, so they have the deepest voices.

The highest voices in the **String** family are the **Violins**.

They play in two groups, Firsts and Seconds.

**Violas** are a bit larger than violins, and so are deeper in

tone. **Cellos** sing with splendid richness and warmth.

Listen to this find sound:

The **Double-basses** are the grandfathers of the String family with heavy, grumbling voices.

The **Harp** has forty-seven strings, and seven foot-pedals to alter the pitch of the strings.

The **Brass** family begins with the **Horns**. These are made from brass tubing coiled into a circle. I expect you all know the sound of **Trumpets**. The **Trombones** have heavy brassy voices. The **Bass Tuba** is heavier still.

There is an enormous number of **Percussion** instruments. We can't play them all but here are the most familiar ones. First the **Kettle Drums** – often called **Timpani**.

The **Bass Drum** and **Cymbals**

The **Tambourine** and **Triangle**

The **Side Drum** and **Chinese Block**

The **Xylophone**

The **Castanets** and **Gong** and before they all play together, the **Whip**.

We have taken the whole Orchestra to pieces. now let us put it together in a Fugue. The instruments come in one after another, in the same order as before – beginning with the Piccolo. At the end, the Brass will play Henry Purcell's fine melody, while the others go on playing Benjamin Britten's Fugue.

Timothy Dowling, July 2024

# George Gershwin (1898-1937)

## Rhapsody in Blue (1924)

for piano and orchestra (originally a jazz band)

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The American band leader, Paul Whiteman (1890-1967), was undoubtedly the driving force behind the composition of *Rhapsody in Blue*. He wanted to organise a concert to celebrate the birthday of Abraham Lincoln (12th February 1809), as this was a public holiday in some of the United States. Whiteman envisaged a concert which would celebrate the best of American music, bringing together both European and native American traditions. He asked Gershwin to compose a piano concerto-type piece to be performed by Gershwin together with his jazz band. This was in the later months of 1923; Gershwin at first balked at the idea and declined to take on the commission. He had so far only composed small-scale songs and instrumental music and so had doubts that he could complete this bigger task, especially within the short timescale leading up to the proposed premiere in the Aeolian Hall in New York.

Whiteman was not to be denied and through a mixture of cajoling and subterfuge he persuaded Gershwin to take on the challenge. As Gershwin had very limited experience of orchestration, Whiteman arranged for the composer Ferde Grofé (1892-1972) to assist with the orchestration. Grofé is now best known for his symphonic *Grand Canyon Suite*, but most of his time was spent as an arranger for Paul Whiteman's band. Whiteman was known as the 'King of Jazz', and Grofé was dubbed the his Prime Minister. Accordingly, Gershwin wrote his score as a two-piano score, with Grofé turning the second piano part into the orchestral accompaniment. Gershwin later felt that Grofé exaggerated his role in the composition of the *Rhapsody*, and he complained to the American Society of Composers, Authors and Publishers (ASCAP). Thankfully, the dispute was amicably settled and Grofé continued to receive a portion of the royalties. Grofé was later a pallbearer at Gershwin's funeral in 1937.

Grofé went on to make two further editions of the *Rhapsody*, including the most frequently performed version that we are hearing at this concert, for piano and symphony orchestra (1942). In the mid-1970s, some

performers returned to the original jazz-band version, including Michael Tillson Thomas whose recording made a big impact at the time.

Seven years after completing the commission, Gershwin described the early inspirations for the work: 'It was on the train, with its steely rhythms, its rattle-tang that is often so stimulating to a composer.... I frequently hear music in the very heart of noise. And there I suddenly heard — and even saw on paper — the complete construction of the 'Rhapsody' from beginning to end. No new themes came to me, but I worked on the thematic material already in my mind and tried to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America — of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had the definite plot of the piece, as distinguished from its actual substance. (George Gershwin, 1931)

Gershwin was also encouraged in his work by his older brother Ira, who in January 1924 had been to an art gallery to study the paintings of James McNeill Whistler. The descriptive titles of the paintings included 'Nocturne in Black and Gold', 'Arrangement in Gray and Black'. And so, Ira suggested the title 'Rhapsody in Blue', rather than his brother's more prosaic 'American Rhapsody'.

Gershwin was very open about his lack of experience regarding musical forms, but emphasised instead his fondness for good tunes: 'I've never really studied musical form. That's nothing, of course, to be proud of. But regardless of the kind of music a composer is writing, it must have a definite line of progression. It must have a beginning and an end, and a suitable section combining the two, just as the human body to be complete, must have arms, legs and a head. In this sense of trying to make my musical compositions each a complete work I suppose there is a certain form to them.' (George Gershwin, 1928)

Leonard Bernstein, playing devil's advocate (in that he was querying the *Rhapsody's* qualification as a composition) described the compositional process of the *Rhapsody in Blue*, comparing its loose structure with earlier rhapsodies by composers such as Liszt and Enescu who both composed rhapsodies based on local folk-type tunes in Hungary and Romania respectively. Bernstein felt that Gershwin caught the essence of the new American music: '*Rhapsody in Blue is not a real composition in the sense that whatever happens in it must seem inevitable, or even pretty inevitable. You can cut out parts of it without affecting the whole in any way except to make it shorter. You can remove any of these stuck-together sections and the piece still goes on as bravely as before. You can even interchange these sections with one another and no harm is done. You can make cuts within a section, or add new cadenzas, or play it with any combination of instruments or on the piano alone; it can be a five-minute piece or a six-minute piece, or a twelve-minute piece. And in fact, all these things are being done to it every day. It's still the Rhapsody in Blue.*' (Leonard Bernstein, *The Joy of Music*, 1952)

The audience at the concert in the Aeolian Hall included the composers Igor Stravinsky and Sergei Rachmaninov, the conductors Leopold Stokowski and Wilhelm Mengelberg and the violinists Jasha Heifetz and Fritz Kreisler. Perhaps unsurprisingly, this early attempt at crossover music had a mixed reception by the critics, with the purists on both sides of the divide left unhappy by the new work. However, the audience response was positive and Gershwin was immediately commissioned by the conductor/composer Walter Damrosch to write a full length piano concerto, which was premiered the following year.

Gershwin was championed by Maurice Ravel, whose G major Piano Concerto was clearly influenced by the jazz music that he heard whilst in America in the 1920s. Gershwin also formed an unlikely friendship with Arnold Schoenberg, cemented by their mutual love of tennis. Incidentally, the clarinet *glissando* that famously opens

the work came about almost accidentally during the first rehearsals. Whiteman's clarinetist, Ross Gorman, initially played the upward chromatic scale 'straight', as written. But he then experimented, as a joke, by stretching out the notes in a humorous fashion, producing a wailing effect, which both conductor and composer enjoyed. And so it was incorporated into the score. It became the work's opening signature tune, as instantly recognisable as any other famous first bars, such as Beethoven's Fifth or Mozart's Fortieth Symphonies.

Timothy Dowling, October 2024

## Gustav Holst (1874-1934)

### The Planets, Opus 32 (1914-1916)

#### A Suite of Seven Orchestral Tone Poems

1. Mars, the Bringer of War
2. Venus, the Bringer of Peace
3. Mercury, the Winged Messenger
4. Jupiter, the Bringer of Jollity
5. Saturn, the Bringer of Old Age
6. Uranus, the Magician
7. Neptune, the Mystic

Holst's pathway to composition was inauspicious. From an early age he was determined to be a composer, and his first works bear witness to his ambitious hopes. For seven years he worked assiduously on a three-act opera, *Sita*, based on a Sanskrit legend, which he later described as 'good old Wagnerian bawling'. Undeterred by *Sita* failing to be performed, he composed a two-act operetta, *Lansdown Castle*, or *The Sorcerer of Tewkesbury*, which was semi-staged in Cheltenham in February 1893 and favourably reviewed by local critics. Its success prompted Holst's father to support his application to the Royal College of Music, where he was admitted for the summer term of 1893. Perhaps the most significant result of his studies in London was his meeting in autumn 1895 with his fellow Gloucestershire composer, Ralph Vaughan Williams. They soon formed a close friendship which lasted until Holst's death nearly forty years later. Vaughan Williams later recalled how the students would meet together in a local tea-shop and discuss 'every subject under the sun from the lowest note of the double bassoon to the philosophy of Jude the Obscure'.

Holst financed his student studies through playing the trombone in local orchestras and seaside bands. He also took on the role of teaching, which he enjoyed; he remained a teacher for the rest of his life, including his longstanding job at St Paul's School for Girls in London. He always took a keen interest in contemporary music and in particular the leading composers across the Channel. In 1913 he heard the first London performances of Stravinsky's *Rite of Spring* and *Petrushka* and also Schoenberg's *Five Orchestral Pieces*, which had been bravely programmed by Henry Wood.

Later in 2013 Holst was invited by the composer and music patron Balfour Gardiner to join him and the two

Bax siblings (the composer Arnold and the writer Clifford) for an extended holiday in Spain and Mallorca. Gardiner largely funded the trip; he was keen to organise the holiday as he feared that his friend Holst was suffering with overworking and general stress. Holst was pleased to have this opportunity to re-charge his batteries and engage in sociable activities with time for some reading and discussion amongst close friends.

'As a rule, I only study things that suggest music to me. That's why I worried at Sanskrit. Then recently the character of each planet suggested lots to me.' So wrote Holst in 1914. He read and studied widely; during the years leading up to 1914 he had acquired the astrologist Alan Leo's seminal textbook, *What is a Horoscope and How is it Cast?* Holst found the subject fascinating and enjoyed spending time discussing the astrological factors of his close friends and colleagues. Holst's interest in astrology was clearly an important stimulus in the early stirrings for composing his major orchestral work, *The Planets*. The recent experience of Stravinsky's *Rite of Spring*, *Petrushka* and *The Firebird* at the same time had opened a new sound-world. Holst wanted to produce a work for a large orchestra so he could explore all possibilities of creating something completely different. The orchestral forces consist of four flutes (including piccolo and bass flute), three oboes (including bass oboe), cor anglais (English horn), three clarinets, bass clarinet, three bassoons and double bassoon; six horns, four trumpets, three trombones, tenor and bass tuba, six timpani (requiring two players), percussion (requiring three players: triangle, side drum, tambourine, cymbals, bass drum, gong, bells and glockenspiel; celesta and xylophone (requiring two players), two harps and organ, as well as the fullest complement of string players and a double chorus of female voices (singing in an adjoining room from the main concert hall).

Casting a fearful shadow through the latter months of 1913 and going into 1914 were the gathering storms that were leading inevitably to the outbreak of war in August 1914. Once war was declared Holst volunteered for military service, but he was immediately rejected on account of his poor physical health, due both to his extreme short-sightedness and the longstanding neuritis of his right hand. And so, Holst resumed his teaching duties at St Paul's School where he had the benefits of a recently completed sound-proofed room; he could concentrate on finishing the composition of *The Planets* over the next two years. He had begun work on *Mars, the Bringer of War*, in May 1914, with the first sketch ready just before the outbreak of war. Savage brutality and implacable menace permeate *Mars*, the only one of the seven tone poems that reflects the cataclysmic events of the time, even though the war had not yet begun, the war which everyone thought would be over by Christmas 1914. The brutal rhythm, underpinned by the unsettling 5/4-time signature, undoubtedly reflects Holst's fascination with Stravinsky's *Rite of Spring*.

Quotes from Alan Leo's textbook help to illustrate the possible programme for the seven tone poems. However, some caution needs to be kept, as Holst was initially ambivalent about the name for the completed work. He even suggested simply calling it 'Seven Pieces for Large Orchestra', in tribute to the *Five Pieces for Large Orchestra* that Schoenberg had brought to London in 1913. Holst's order of play for the seven movements is dictated purely by musical matters, so that the violence of *Mars* is followed by the serenity of *Venus*, the Bringer of Peace; the two scherzo movements (*Mercury and Uranus*) are placed third and sixth to provide maximum musical contrast between the more serious tone poems.

The total contrast between *Mars* and *Venus* is highlighted by the change in orchestration. *Venus* has a chamber-like texture, with no heavy brass or timpani, leaving us with an idyllic combination of woodwind and high strings. After the *fortissimos* of *Mars*, *Piano* or *pianissimo* are the predominant volume markings throughout *Venus*. The idyll is gently interrupted by *Mercury, the Winged Messenger*. This was the last of the seven tone poems to be composed. The planet's mercurial flight is caught to perfection in the lively 6/8 rhythm, with the woodwind instruments darting around and about the luminous orchestral texture. We might hear echoes of the Russians Rimsky-Korsakoff and Borodin in the shafts of thematic material.

The central panel is provided by *Jupiter, the Bringer of Jollity*: dance is here to the fore and it is not surprising that the cleaning ladies at the Queen's Hall in London set aside their mops and buckets so that they could dance together at the first rehearsals. *Jupiter's* centrepiece is the great tune that Holst later adapted for the hymn *I Vow to Thee my Country*. Holst's tune pays tribute to Elgar's *Enigma Variations*, a work that Holst greatly loved: this is demonstrated by this *Nimrod*-like moment at the central point of his *Planets Suite*.

After the feast of joy comes *Saturn, the Bringer of Old Age*. Holst let it be known that this was his favourite amongst the seven tone poems. Alan Leo's description of the astrological features of Saturn provides what can be read in large parts as a portrayal of the composer: 'The planet Saturn as lord and ruler makes the progress through life slow and steady. Those under its influence will be more plodding and persevering than brilliant and active, for they will cultivate the virtues of industry, economy, thrift, patience, prudence and chastity. They



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have a firm hold on life and should live to an advanced age. Whatever they do will be thorough and enduring. However, they are likely to lose opportunities through not being responsive enough, and appearing too diffident and cold. They are very faithful to those to whom they are in any way attached, but are undemonstrative and rarely if ever enthusiastic. They are more inclined to action than speech, and with them actions speak louder than words. They are very ambitious, but unobtrusively so.' (Alan Leo: What is a Horoscope and How is it Cast?)

Perhaps Holst recognised that this description contained many truths about himself, and this affected his composition of Saturn. Holst may have realised that Leo's general astrological reflections provided a way of understanding different personalities; The Planets then became semi-portraits of his friends and colleagues, further linking his masterpiece to the portraits painted by Elgar at the turn of the century.

Holst's daughter, Imogen, wrote about Saturn: 'This is Holst's own sort of music. He is so completely immersed in its mood that all problems of technique vanish and the form unfolds with the unhurried inevitability of approaching old age, each note changing place with the last and tirelessly counting out the minutes as they pass by. 'Here is the desolation which followed him, years afterwards, into that other bleak expanse of Egdon Heath. The to and fro of the repeated ninths conveys an aloofness to the slow tread of the minims, and the hollow tolling of the flutes and harps is weighed down by the indifference of the augmented fourths. Out of these two chords he builds the sentence that haunts the whole of the movement.' (The Music of Gustav Holst by Imogen Holst, Oxford University Press)

The quiet spell of Saturn's conclusion is rudely interrupted by Uranus, the Magician. Trumpets, trombones tuba and timpani shattering the peace with their four-note call. Alan Leo refers to the 'mystic' Uranus in his description of the planet's powers. Holst, on the other hand, appears keener to portray its comic side and many commentators have recognised the similarities with The Sorcerer's Apprentice, which Paul Dukas had composed some twenty years earlier in 1897. Holst was aware of the need for a musical contrast, indicating that he was more concerned about the musical drama than the astrological journey. His rollicking scherzo builds unnervingly towards a quadruple fortissimo climax before he suddenly clears the decks to prepare the transition towards Neptune, the Mystic.

We have reached what was then the furthest known planet of our Solar System and Holst wanted to capture the mystery and wonder in his concluding planetary portrayal. Quietness is all, with the dynamics never rising above double pianissimo. Neptune finally dies away to total silence, a silence that should be held for as long as possible before the interruption of applause. For Holst, the silence was as important as the music.

Regarding *Neptune*, Michael Short in his comprehensive book *Gustav Holst, The Man and his Music* (1990) has pointed out the mystical echoes of the third of Schoenberg's *Five Orchestral Pieces, Farben*, and the start of the second part of Stravinsky's *Rite of Spring*. As mentioned earlier, Holst heard both works when they were performed in London for the first time in 1913 and this opened his ears to a new sound-world. However, the off-stage double female chorus was his own idea and ideally complements the mystical atmosphere created by the strange sounds that can only be half-heard for much of the time.

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Holst had been disappointed not to have been able to serve his country in 1914. He was therefore very pleased when he was offered the opportunity of travelling to Salonica towards the end of 1918 to help promote music education with the YMCA for British troops stationed there. To mark his departure, Henry Balfour Gardiner arranged a special farewell gift, presenting Holst with the opportunity of a performance of the completed *Planets Suite*. After Holst's death in 1934, Adrian Boult recalled the composer calling on him in September 1918, excitedly saying, 'Balfour Gardiner has given me a wonderful parting present. It consists of Queen's Hall, full of the Queen's Hall Orchestra, for the whole morning of Sunday week. We're going to do *The Planets* and you're going to conduct.' The 29-year-old Adrian Boult immediately concentrated on learning the work over the next ten days, prior to the performance on 29th September 1918. After this initial private performance, Boult gave incomplete performances through 1919 and the early months of 1920. He continued to conduct *The Planets* over the next sixty years, including several benchmark recordings.

The first complete public performance was given on 15th November 1920 in the Queen's Hall with the London Symphony Orchestra conducted by Albert Coates. This was the first occasion when *Neptune* was heard alongside the other planets.

Timothy Dowling, October 2024

# Wayne Marshall

## Piano

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British conductor, organist and pianist, Wayne Marshall, is world-renowned for his musicianship and versatility on the podium and at the keyboard. He has served as Chief Conductor of WDR Funkhausorchester, Cologne (2014-20) and Principal Guest Conductor of Orchestra Sinfonica di Milano Giuseppe Verdi (2007-13).

He is a celebrated interpreter of the music of George Gershwin, Leonard Bernstein and other 20th-century American composers, having conducted Bernstein's *Candide* (Deutsche Staatsoper, Berlin), *Mass* (Orchestre de Paris) and *White House Cantata* (Netherlands Radio Philharmonic Orchestra), Harbison's *The Great Gatsby* (Semperoper, Dresden), Heggie's *Dead Man Walking* (Montreal Opera) and numerous productions of *Porgy and Bess* (including Opera Comique, Paris, Washington National Opera, and Dallas Opera).

Recent conducting highlights include his critically-acclaimed debut with the Berliner Philharmoniker in 2021, and debuts with the Munich Philharmonic, Tonhalle Zurich, Munich Rundfunk Orchestra, Frankfurt Radio Orchestra, Baltimore Symphony, Seattle Symphony and Chicago Symphony.

He has worked regularly with the Tonkünstler Orchestra, Czech, Rotterdam, Oslo and Strasbourg Philharmonic Orchestras, RSO Vienna and Orchestre de Paris; with the BBC Singers on several occasions, and appeared as soloist and conductor at the BBC Proms.

In 2021, he made his debut at the Edinburgh International Festival featuring the music of Rodgers and Hammerstein with concerts featuring Danielle de Niese and, in 2022, with the Scottish Chamber Orchestra. His recent

debut at the Opera de Lyon with Bernstein's *Candide* was highly praised.

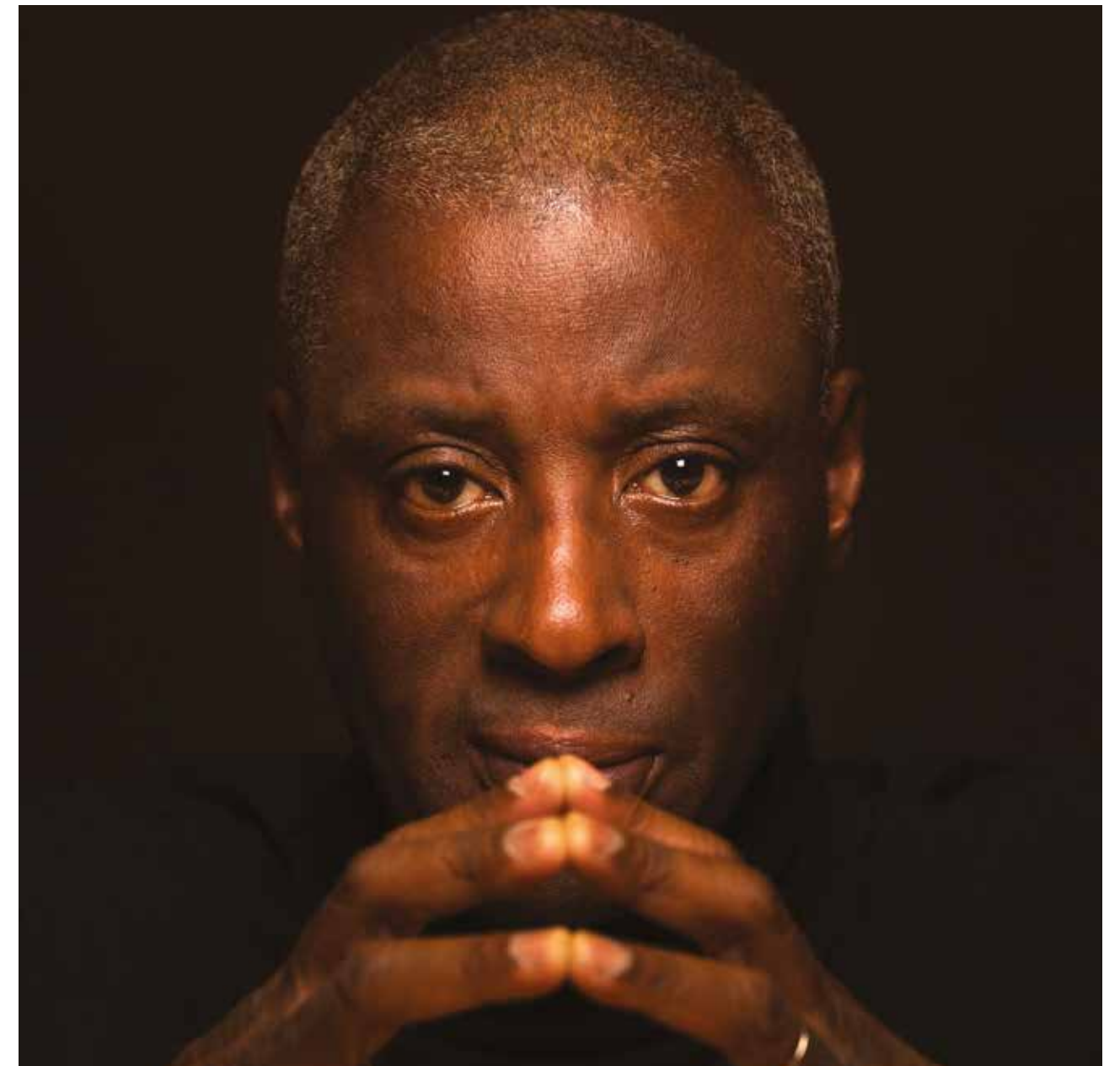
Plans for 2023/24 include his conducting debut with the Vancouver Symphony Orchestra, Nashville and Baltimore Symphony orchestras and Deutsches Symphonie-Orchester Berlin. In 2024 he will embark on an extensive tour in China with the ORF Radio Symphony Orchestra, and tour with the WDR Symphony Orchestra to celebrate the centenary of *Rhapsody in Blue*.

In 2025, he will be touring in Japan appearing with various orchestras. In May 2025, Wayne will be conducting Peter Grimes at Opera de Lyon and in June will be conducting the Prague Radio Orchestra at the Spring Festival. Towards the end of 2025 Wayne will be conducting the full production of "*An American In Paris*" at Grand Théâtre de Genève.

As organ recitalist, he has an exceptionally varied repertoire and performs worldwide. In recent years, he has gained a big following on social media.

During 2024, he will perform at the Walt Disney concert hall in Los Angeles, Essen Philharmonie, Brussels Cathedral, and at the Royal Albert Hall in London for the 150th anniversary celebrations of the Henry Willis organ. His many honours include an Honorary Doctorate from Bournemouth University (2004), Fellowship of the Royal College of Music (2010), the Golden Jubilee Award from the Government of Barbados (2016), and an OBE in 2021. In March 2024, Wayne will be awarded an Honorary Doctorate from Coventry University.

Wayne is proud to be an Ambassador of the London Music Fund.





# The National Youth Orchestra of German Play. Promote. Inspire.

The National Youth Orchestra of Germany is Germany's youngest major orchestra, founded by the German Music Council in 1969 and made up of the country's finest young musicians between the ages of 14 and 19. Distinguished conductors such as Andris Nelsons, Ingo Metzmacher, and Kirill Petrenko have led the orchestra; soloists have included Christian Tetzlaff, Tabea Zimmermann, and Fazil Say, as well as the rock musicians Sting and Peter Maffay. Since 2018, Sir Simon Rattle is Conductor Laureate of the National Youth Orchestra: "What an enormous pleasure to meet this wonderful next generation of colleagues! I think the future of orchestras is safe in your hands." (Sir Simon Rattle)

The young musicians qualify by auditioning for a jury of professionals. During intensive work phases, they prepare significant orchestral works from all periods; contemporary music and premieres of new compositions are an integral part of the repertoire. Tours have taken the group throughout Europe, as well as to Asia, Africa, and North and South America. The orchestra has participated in numerous projects of historical significance, including a celebration of the 50th anniversary of the Berlin Airlift with Kurt Masur in New York. It accompanied the founding of the Youth Symphony Orchestra of Ukraine, took the "Embrace Our Rivers" project as an opportunity to draw attention to the climate conditions in India and supported

musical education in the South African township of Soweto. In 2024, it toured together with the World Youth Choir and the Oscar and Grammy award-winning composer and conductor Tan Dun to celebrate the anniversary of the composition of Beethoven's 9th Symphony with the world premiere of Tan Dun's "Choral Concerto: Nine".

The orchestra's work is generously supported by the German Ministry for Family Affairs, Senior Citizens, Women and Youth, DekaBank Deutsche Girozentrale, Mercedes-Benz Group, the City of Bonn, unisono, the German National Youth Orchestra Foundation and numerous private donors.



# NATIONAL YOUTH ORCHESTRA OF GERMANY

## UK TOUR: JANUARY 2025

### VIOLIN 1

Jonas Appelfeller  
Letizia Claudi  
Mathilda Dendorfer  
Alexandra Fritzsich  
Anton Gmelin  
Iris Groh  
Elisabeth Gühring  
Rebeca Conde Holtzmann  
Denise Kaiser  
Magdalena Mahnke  
(*Concertmaster*)  
Anatholy Tizian Moseler  
Luisa Oppawsky  
Darius Thilo Schmelzer  
Tamaki Steinert  
Till Stümke  
Paula Wilkes

### VIOLIN 2

Emily Bell  
Johannes Braun  
Anna Dobbstein  
Nhat-Minh Duong  
Helena Heim  
Johanna Knopp  
Joseph Maiwald  
Lillian Marilley  
Charlotte Neuhaus  
Mio Sekiguchi  
Jasmin Marie Tittmann  
Nadja Sophie Uhl  
Gloria Wagner  
Eva Christine Westphal

### VIOLA

Julia Grabner  
Leyla Hehrmann  
Martha Herbst  
Jonathan Locher  
Jakob Nordalm  
Annika Radu  
Anna Katharina Ringger  
Lucilla Rudolph  
Samuel Voiler  
Maximilian Weinberger  
Lennard Widdascheck  
Christoph Ziegler

### CELLO

Yuna Dierstein  
Viktor Gmelin  
Henriette-Luise Knauer  
Heinrich Kremer  
Josepha Kühn  
Josias Michallek  
Sonja Nußbaum  
Paula Prudlo  
Robert Schlotter  
Marc Strokov  
**DOUBLE BASSES**  
Laura Frank Biondi  
Milan Boxberg  
Severin Heim  
Momme Löser  
Anna Rau  
Konrad Schwanhäußer  
Leonard Stanoschefskey  
Finn Weigelt

### FLUTE

Cosmas Anaplotis  
Ian Istomin  
Annemarie Knauer  
Kathrin Redlich

### OBOE

Seyun Yuni Kim  
Hannah Streif  
Ella Thierbach

### CLARINET

Helene Caspar  
Daito Kobayashi  
Simon Rühlmann  
Sofiiia Yakovlieva

### BASSOON

Simon Gollong  
Anna-Maria Hof  
Jakob Preußner  
Helen Rau

### SAXOPHONE

Lilian Eicks  
Enja Golob  
Avelina Neye

### HORN

Hannes Berg  
Magdalena Brouwer  
Leonie Clara Fischer  
Jonas Kamp  
Arthur Klein  
Leonard Schultsz

### TRUMPET

Linus Michael Bremer  
Vincent Dettenborn  
Daniel Meeßen  
Valentino Reissenberger

### TROMBONE

Jonathan Betz  
Augustin Kolck  
Julius Reppe

### TUBA

Jasper Nolte  
Linus Pfister

### TIMPANI

Moritz Schneider-Strittmatter

### PERCUSSION

Johanna Bauersachs  
Lucas Hettinger  
Jonathan Hübener  
Taneli Rauhalampi  
Merlin Scherb  
Niklas Weiskopf

### HARP

Charlotte Bommas  
Micol Kreth

### ORGAN & CELESTA

Lukas Schulze

### GERMAN CHOIR

Sarah Döding  
Paula Harders  
Nora Käser  
Greta Kolck  
Clara Maroske  
Daria Johanna Michalkov  
Sofie Katharina Michalkov  
Ida Muhle  
Olivia Pietras  
Annika Schulz  
Pauline Sokoll  
Mariella Strack  
Laila Zürn

### BRITISH CHOIR

Catriona Arthur  
Eve Codman  
Ruby Donnelly  
Nia Edwards  
Rosalind Hardie  
Bethany-Louise Howe  
Glesni Jones  
Midia Kalou  
Niamh O'Connor  
Eirwen Roberts  
Rosa Sparks  
Charlotte Thomson  
Elena Whiteley

### ORCHESTRA STAFF

Sönke Lentz (Orchestra Director)  
Ann-Kathrin Kösters (Tour Management)  
Anne Hagenkötter (Team)  
Johanna Lagier (Team)  
Hannah Peekhaus (Team)  
Laura Zöllig (Team)  
Alexandra Plückhan (Stage Management)  
Merle Imo (Stage)  
Peer Kleiner (Stage)  
Max Lewandowski (Stage)  
Marisa Klemp (Doctor)

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Mary Harrison

*UK Tours Manager*  
Fiona Todd


*UK Tours & Special Projects  
Manager*  
Julia Smith

*UK Touring Consultant*  
Andrew Jamieson

*Tour Manager*  
Chrissy Dixon

*On-tour management*  
Helen Fitzgerald  
Alan Curtis  
Colin Ford





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