



Newsletter Spring 2026

Upcoming concerts

Saturday 7 March 2026, 7pm

Tickets: [Chamber Orchestra Concert](#)
Chandler's Ford Methodist Church

Sunday 26 April 2026, 4pm

Tickets: [Spring Concert at The Anvil](#)

Sunday 5 July 2026, 4pm

Tickets: [End of Year Concert at The Anvil](#)

HAMPSHIRE
COUNTY
Youth
ORCHESTRA

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Musical Director's Report



It was good to see so many people at our end of term concert last November, where the orchestras showcased impressive achievements. The CYO gave performances of Lili Boulanger's *D'un matin de printemps* and a movement from Vaughan-Williams' *A London Symphony*. We are continuing our work on this piece with a view to giving a full performance later in the year. The String Orchestra gave a varied tour through the musical languages of Steve Reich, Percy Grainger, and John Dowland, an excellent selection and one that really impressed given their short time together as an ensemble. Later in December, the CYO enjoyed a lovely festive concert with our friends at Portsmouth Choral Union, bringing warmth to St Mary's Church with carols and Christmas music.

We are now in the period of the year where everything seems to be accelerating quickly, with lots of exciting things suddenly on the horizon. On the 7th March, the Chamber Orchestra will perform an evening concert at Chandler's Ford Methodist Church. Brahms' *Symphony No. 3* is the highlight of the programme, a beautiful but tricky piece. Current HCYO members can go for free, though they still need to have a ticket reserved. The Friends will serve refreshments during the interval, and it promises to be a cosy evening in a lovely heated church! Do get your [tickets here](#).

Next up is an Open Day on the 14th March. We all enjoy seeing fresh faces in the orchestra, with last year over 40 people joining us for the day! Let's see if we can break that record this year. We will be taking a break from our regular repertoire to look at some new music for a short informal performance after lunch. If you know of anyone who might be interested in joining, please tell them to come along. The Open Day sign up link for prospective players is [here](#). We are particularly eager to hear from anyone who plays lower strings or reed instruments, as well as percussionists.



At the end of March, we will all head to Bryanston for another week of fun and hard work. You may remember that most CYO repertoire this year has had a linking theme; music about places. At Bryanston we will be focusing our attention on Gershwin's *An American in Paris* and Debussy's *Iberia*, two wonderfully evocative works full of unique sounds and challenges. You will be able to hear the results of our hard work at *The Anvil* on 26 April, for which [tickets are now available](#).

If you are alumni you can join us for a pre-concert reception from 3pm hosted by the Friends of HCYO. It was a pleasure to see so many gather last year, particularly to commemorate Gary Holmes. We hope to see you all again this time! Please add your name to [our alumni reception guest list here](#).

The Friends continue to give extraordinary time and effort to help the orchestras thrive. A particularly welcome endeavour was a clever recent expansion of the music library in the cupboard at Thornden School. Shelves have been installed that sit just behind the timpani boxes, which will be used to store music that is used more infrequently and so free up more space on the existing shelves. Anyone who has laid eyes on these recently knows that they are overstuffed with folders housing a few decades' worth of music! A good reminder of the rich heritage that HCYO boasts, as well as the need to adapt and the value of having parents that help us do that. Thank you also to the many parents and carers who have stepped forward to support the orchestras, volunteering your time and energy at our autumn concerts as well as at the Tuck Shop. It is wonderful to see so many familiar and new faces contributing to the success of the orchestras and I am so grateful for your support.

To all, I hope you are having a restful half-term break, and look forward to seeing you at a rehearsal or concert soon.

Best wishes
Tom

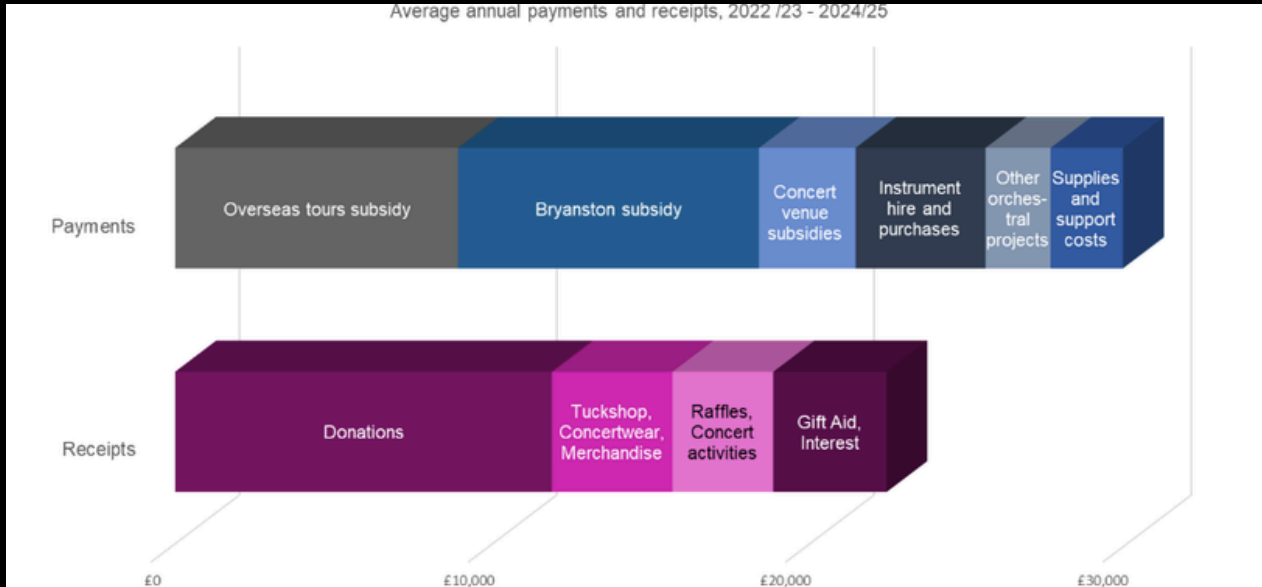


From the Committee of the Friends of HCYO

Dear Parents, Carers and Supporters,

The Friends of HCYO provide both **practical and behind-the-scenes financial support** to the orchestras, all of which feeds into developing the talent of our young musicians and giving our young people the best possible orchestra experience.

To meet the orchestras' needs we need to provide around £30,000 per year. Over the past three years, the Friends have subsidised £30,000 per year on average to the Orchestras' activities, but raised only £22,500 a year.



How you can help

1. Volunteer your time

[Sign up to run the Tuck Shop](#) on rehearsal days and volunteer to help out on concert days. Keep an eye out for our emails and requests!

2. Join the Friends of HCYO Committee

Our busy team of parents is in need of your skills and experience! You'll see an abridged list of our "behind-the-scenes" support to the right. Many hands make light work!

3. Make a direct donation

See next page

Practical support roles for parent/ carer volunteers

- donating cakes to the Tuck Shop & staffing the Tuck Shop
- supporting concert days through a variety of roles
- donating to raffles & building hampers
- loading/unloading the vans
- driving the vans
- maintaining the music cupboard
- sorting and cataloging music

Behind-the-scenes support through the Friends committee

- making decisions about Friends' spending for the orchestras
- managing accounts & writing financial reports
- applying for grants & organising fundraising, including coordinating the Tuck Shop
- communicating with HCYO families, supporters & alumni through emails, the termly newsletter, social media & our website

SUPPORTING HCYO

Donating to the orchestras

If you are unable to volunteer your time, please consider making a direct donation.

You can:

- Set up a one off or regular [bank transfer \(below\)](#)
- Donate through our [Crowdfunder](#) fundraising platform
- Select FHCYO as your charitable cause on [Easyfundraising](#)

By donating to the Friends of the Hampshire County Youth Orchestra, you will be joining a long list of generous benefactors, united in our common aim to enable our exceptional young musicians to advance their talent, explore their potential and access life-enriching opportunities.

- **£5 a month** allows us to cover the core operating support for one musician, including the Anvil concerts, instrument repairs and music hire.
- **£10 a month** allows us to cover the Bryanston subsidy for one musician and some of the core operating support.
- **£15 a month** allows us to cover the core operating support and Bryanston subsidy for one musician, as well as contribute towards the overseas tours.

All donations, whether regular or one off, whatever the size, are very welcome. Donations can be made direct to the charity's bank account or through the Crowdfunder fundraising platform.

By bank transfer

To set up a one off/regular bank transfer via your online banking, use the Friends of HCYO account details:

- Sort code: 55-81-26
- Account Number: 00357634
- Account name: Friends of Hants County Youth Orchestra
- Reference: Your surname

By Crowdfunder

The Friends' Crowdfunder campaign can be found [here](#).

Gift Aid

As a registered charity, the Friends of HCYO can reclaim Gift Aid on all eligible donations, increasing the value of the donation by 25%.

To sign up for Gift Aid on donations made by bank transfer please email: treasurer.fhcyo@gmail.com. For donations through Crowdfunder, please select the "Add Gift Aid" option and follow the instructions.



Meet the Sectional Tutors and Orchestra Assistants



Top, left to right: Paul Lovegrove, Tom Barton, Judith Wolpe
Middle: Nicola Heinrich, Janet Herson, Suzanne Bevis, Jo Sabin, Liz Flower
Bottom: Lucinda Willits, Liz Peller, Mark Frampton
Not pictured here: Ali Anderson, Anca Campanie, Tim Griffiths, Bomber Harris,
Julian Poore

SO MUCH of the incredible sound our orchestras produce is down to the coaching, enthusiasm, hard work and endless dedication of our stellar team of sectional tutors and orchestra assistants.

Many of them have a commitment to the orchestras that stretches back decades, having been members of HCYO themselves.

We are proud to introduce them here.

SECTIONAL TUTORS & ORCHESTRAL ASSISTANTS

Flute: Jo Sabin



I was a member of HCYO for three years which culminated in an unforgettable month-long tour of America starting in San Francisco and ending in Dallas! It was playing in the orchestra that really made me want to become a professional musician and many of my closest friends are ones I first met in HCYO. Shortly after graduating from the Royal College of Music I was fortunate enough to be offered the opportunity to return as the flute section coach which is a role I've now held for the last 28 years. It's been rewarding and very enjoyable having a career combining professional orchestral playing, teaching and coaching. Many of the flautists I've coached have gone on to pursue musical careers, including one from my very first flute section who is now a professor at the Royal College of Music.

Watching young players grow in confidence, both musically and socially is a constant joy and the orchestra plays such a vital role in their overall musical development. My own son benefited from this as he was in HCYO for 5 years and it was lovely to see the orchestra from a parent's perspective too.

For me personally the highlight of every year has always been Bryanston and Easter wouldn't be the same without it! The course enables us to explore the repertoire in greater depth and master all the technical details as well as having fun playing lots of flute quartets! I am always amazed at the improvement over the week and there have been times when I've doubted whether the orchestra would be capable of playing such challenging repertoire but they have always proved me wrong. There have been plenty of stunning performances at the Anvil concert immediately after Bryanston.

I feel extremely fortunate to have been involved with HCYO for so many years and it's an absolute pleasure working with such fantastic young people.

Clarinet: Janet Herson



I was invited to take over the coaching of the clarinet section of HCYO and the wind training orchestra after the Bryanston course in 1977 and am still working at it! Since the wind training orchestra separated from the pyramid, I have also worked with HCYWE regularly.

As a family we have all been involved over the years. My husband (Tim Griffiths) is the viola coach and our son became principal viola (of HCYO and the NYO). Our daughter played both harp and bassoon with the orchestra and now coaches the bassoons.

We have been fortunate enough to have travelled with the orchestra to Australia, South Africa, Chile and Spain.

I began my own youth orchestra journey as a member of the Essex Youth Orchestra and travelled widely as a player during my membership before moving to Hampshire in 1976. I trained at the Royal Academy of Music and went on to play as a member of the Academy of the BBC orchestra, broadcasting and recording widely.

It has given me great pleasure to observe the development of the young musicians — many of whom have been my own pupils — as they have encountered wonderful orchestral music and experienced the joy of participation in such an inclusive ensemble.

Oboe: Lucinda Willits



I started coaching the oboe section over 10 years ago. I don't have any previous connection with HCYO, although I'm from Hampshire, but growing up I played in the Southampton Youth Orchestra.

Currently I am a woodwind teacher for Hampshire Music Service. I also work as an oboe and recorder teacher in several independent schools. I play as much as I can in various orchestras, musicals and chamber ensembles.

I love working with the oboe section — they are always such an interesting bunch of musicians! I think dealing with oboe reeds helps the camaraderie of the section!!!

My favourite HCYO piece? That's tricky, as there are so many to choose from — perhaps Rachmaninov Symphonic Dances, Shostakovich 5, The Planets... Lots of favourites!

Best advice for my section:

- Breathe!
- Listen and blend!
- Be brave (especially when projecting those solos)!

Bassoon: Ali Anderson



My connection with HCYO spans my whole life, and the upcoming Easter residential will mark something like my 35th Bryanston with the orchestra. I first attended with my parents when they were coaching the course, then as a member of both the wind training and main orchestras, playing harp and bassoon, and now as bassoon tutor.

Growing up, HCYO was the highlight of my fortnight. The friendships and music-making meant so much to me and, honestly, made school life far more bearable. I am still close friends with several people from those youth orchestra days — and I could certainly tell a few stories, especially about the years when April Fool's Day fell during the course!

I studied at the Royal College of Music and the Guildhall School of Music & Drama, and alongside freelance playing across the South of England, I have always been passionate about teaching. I am currently on staff at Bedales School, Prebendal School, Churchers Junior School, Hampshire Music Service and also teach privately. I have been coaching the HCYO bassoons since 2009.

HCYO is very much a family affair, with both my parents section tutors (Clarinet and Viola) and I grew up watching the orchestra from both a player's and a parent-coach's perspective. It's very special to continue that connection today.

Some of my favourite works as both player and coach have been The Firebird and Scheherazade — there is nothing quite like the colour and storytelling from the bassoon section.

We currently have a real shortage of bassoonists in Hampshire and are always keen to welcome new players to our wonderfully quirky instrument. Bassoonists are a friendly bunch who don't take themselves too seriously! If you're considering a new challenge, do come and find me — you might be surprised how quickly you can progress.

WOODWINDS

BRASS

Horn: Bomber Harris



I've been coaching the horns for about 15 years, maybe longer! I come from Hampshire and I was in HCYO from 1974-78. We did an amazing three-week tour of the midwestern USA in 1976. That has to be the best memory, but all the Bryanston courses were such fun. They are really the best bit of the year.

Horn sections are great fun to coach. There's always spirited debate and as well as working on the orchestra repertoire we play ensembles, which is good for sight reading skills.

Quite a few HCYO horns (including myself) have gone on to make a career of performing. Some have retired, some are just starting out. My love of the social side of music was definitely nurtured in HCYO.

Advice to the section: Enjoy every minute & keep playing... the world needs horn players!

Trumpet: Julian Poore



As a teenager, I was completely unaware of HCYO, even though my brother had played tuba in it. I was taught by the formidable John Knight and my life at that point was completely obsessed with cornets and brass bands. I did not even play a trumpet until I started at the Guildhall School of Music and Drama. The conversion to a more balanced view of the brass music world was dramatic, and because I was experiencing this repertoire for the very first time I was very enthusiastic about it.

I was somewhat surprised when Gary Holmes asked me to coach the trumpet section of HCYO but I'm very glad that he did. I love this privilege today as much as I did all those years ago. To witness young players discovering the beauty, depth and mystery of all this music is wonderfully fulfilling, and to be able to help them meet the challenges is the reason I still want to be there.

One of the most amusing (and heartwarming) memories I have is being given a fridge magnet by the trumpet section at the end of Bryanston week a few years ago. On it are the words of a question I nearly always ask in a sectional: "Where is your metronome?" Job done!

Trombone: Tom Barton



My first involvement with HCYO was when I was around five years old. My sister played French horn in the orchestra, and my mum tells me I used to be a passive listener at Anvil concerts, usually falling asleep somewhere between Magnificent Men in their Flying Machines and South Rampart Street Parade. I eventually did some practice myself, and went on to join the orchestra on the trombone, becoming a member from 2006–2009. During that time, I took part in some brilliant concerts, did an unforgettable tour to Italy, and made friendships that have lasted ever since.

My years in HCYO, particularly the year when we performed Symphonic Dances from West Side Story and Shostakovich's Fifth Symphony, partly inspired me to pursue a career in music. I went on to study at the Royal College of Music and, alongside playing the trombone, I am now a music teacher at Winchester College and teach lower brass at Peter Symonds.

I began coaching the lower brass in September 2025, having previously worked with the Chamber Orchestra brass as well as the CYO wind, brass, and percussion sections when required. I have been involved with HCYO as an adult since 2014, when I became a House Staff member at Bryanston, later leading the team in 2024 and 2025. I have also accompanied the CYO on tour to Germany, Czechia, and Hungary.

One of my favourite HCYO memories comes from a concert in Giessen: while onstage as an extra adult player, I glanced into the wings to see Carl Clausen marching around pretending to be a Breton bagpiper and completely failed to keep a straight face!

BRASS

PERCUSSION & HARP

Percussion: Paul Lovegrove



I have been the HCYO percussion tutor since 2006 and I was in HCYO myself from 1996-1999.

From a young age, I have been passionate about all things percussion, with early memories of being utterly captivated by the excitement and drama unfolding at the back of the orchestra. I began my musical journey learning the cornet, but it was only a matter of time before I persuaded my parents to let me switch to percussion — embracing the years of early arrivals, late departures, endless lugging of equipment, and the inevitable need for a storage facility!

I have wonderful memories of my time in Hampshire County Youth Orchestra in the 1990s, before heading off to music college in London and embarking on a freelance career. Several years later, I returned to Hampshire and, alongside other adventures in my diverse career, took on the role of tutor for the percussion section.

I feel privileged to be able to share my experience, knowledge and enthusiasm for percussion with the next generation of young musicians.

Harp: Suzanne Bevis



Looking at my pupils in HCYO I am reminded of my own weekly harp lessons in Chiswick with Tina Bonifacio, whose kindness and support and above all, amazing tuition, I value greatly. The Junior Award from Hampshire, followed by music college in London and a year spent in The Netherlands, has certainly contributed to a varied and interesting life as a musician.

The harp has taken me to places I would not ordinarily go, from playing a modern concert harp dressed as a Roman at London Zoo to Lord's Cricket Ground and then Sotheby's for a 3 am breakfast.

HCYO is a wonderful opportunity for young musicians and my pupils, with whom I enjoy working. It is lovely to see how they grow in confidence and develop as players. My life as a harpist has been a lot of fun and well worth the hours and hours of practising — and driving !

STRINGS

Violin I: Liz Peller



I grew up in Winchester, where my teenage years were shaped by five wonderful years in Hampshire County Youth Orchestra. HCYO was a hugely important part of my youth, providing outstanding musical training, lasting friendships, unforgettable experiences and a sense of community. Fellow HCYO members at the time included Liz Flower and Mark Frampton, who are now HCYO coaches, and several parents of recent and current members. Tim Griffiths coached my friends in the viola section!

I studied on the Specialist Music course at Peter Symonds College before going on to music conservatoire. After graduating, I worked as a freelance violinist across Scotland, England, and Wales and later held a full-time position with the Orchestra of Scottish Opera, all of which was immensely enjoyable and felt a bit like being on a permanent HCYO residential or tour!

In 2011, I moved back down to Winchester, now with my husband and children. Alongside my coaching and teaching work, I currently freelance with a number of ensembles, including the Bournemouth Symphony Orchestra.

One of my greatest pleasures has been seeing music become an important part of my children's lives. Both of my children, Katie (violin) and Jonathan (double bass), were members of HCYO, and I was delighted that they could enjoy the same inspiring and fun experiences that meant so much to me as a teenager.

I have been coaching the violins in HCYO and the String Orchestra for around seven years and absolutely love it. It is a real privilege to work with such talented and lovely young musicians, and the Bryanston residential course remains one of the highlights of my year — just as it was when I was a member of the orchestra myself.

Cello: Nicola Heinrich



I've been coaching the cellos for some 15 years. I'm not a former member myself, having grown up in Germany. But somehow I still feel I belong to the 'family'. A fun fact: the youth orchestra I played in as a teenager the Bayerisches Landesjugendorchester (state of Bavaria youth orchestra) went on tour to Australia a very long time ago. As it turns out HCYO was at a youth orchestra festival in Brisbane at exactly the same time. So I will have shared the stage then with some people who are now my friends.

I love working with the cellists from both orchestras. My favourite part of it must be to witness the players grow and develop over the years. Some of them I know from way before they started with HCYO and it's amazing to be part of their journey.

Advice to my section:

- Always play with character and energy — play the music, not the notes.
- Sometimes you have to be courageous and take a bit of a risk if you find your part technically challenging.
- Always play out and don't hide behind others.

Violin II: Liz Flower



STRINGS

I started coaching in 1996. Gary Holmes, who was about to retire, had heard that I was back in Hampshire after my RNCM years and invited me to join the coaching team with the new conductor, Nick Wilks. What an honour to be reunited with Jean Paterson, to whom I owe so much for guiding and inspiring me not only in my early HCYO years but as a colleague. And there my second HCYO life had started and continued until about 2009 or 2010 when I "retired" when my daughters were still very young. It was such good fun. Nick chose incredibly challenging but wonderful repertoire, including Ein Heldenleben, Rachmaninov 2, The Rite of Spring, Mahler 3, Walton 1.... Tom Seligman took over from Nick in 2007, then Carl and now we have the wonderful Tom G, so I am very honoured to have worked with all the conductors.

My first HCYO life was in 1982 when I would walk past lots of young musicians who were waiting for a bus outside Winchester train station on my way to my violin lesson with Miss Morton on Stockbridge Road. How grown up they all were, and I recognised a few people from WASO and my school. What really struck me were those wonderful long stickers on all the instrument cases. That was what I really wanted. A STICKER. Later that year a wonderful thing happened. HCYO came to play at my school (Westgate) when they used to do School Concerts (on school days, can you believe it?) around the county. They played An American in Paris by Gershwin and I couldn't believe how all these young people could make such wonderful music.

I played in the String Training Orchestra with Miss Elmer for one year, and made it into the main orchestra the following year (this is 1984). We played A London Symphony in our first rehearsal and I thought I was in heaven. I loved it and listened to my tape endlessly until I knew all the parts. I sat on desk 7 of the 2nd violins with Sophia Rendell, next to the flutes and piccolo and in front of the horns and percussion in this most amazing sound world, which was then altered slightly by a fantastically challenging piece by Panufnik and the Poulenc Organ Concerto. There are so many memories, I can't possibly list them here, but I went on to be principal 2nd violin for the Berlioz year, desk 2 in 1st violins for Elgar 1, then was co-leader for 2 years.

Playing Elgar 1 was probably my favourite time. Lucy Gould was still the leader and I sat right behind her. It was a rollercoaster of a symphony, packed with excitement, drama and emotion and I never wanted it to end. What made it extra special was being conducted by Stephen Barlow for the concert season, and he brought along his wife, Joanna Lumley, to some of our concerts. Our Ron Goodwin concerts were always great fun and we always took a whole concert programme on tour. I really had no idea who this chap was in 1984, and the music was barely legible, hand-written in huge blobs, taking up pages and pages, but fantastic. He was an amazing musician with such style (not so much the suits and bow ties), and we were honoured to have that experience.

My third HCYO life began in 2016 when Carl asked if I would help out with a bit of coaching/ chaperoning as by this time, Georgia had joined the String Orchestra and I was on the other side as a parent. Soon after that, the 2nd violin coaching job became vacant and I was invited to return to the post. Yay — back to Bryanston! Since then it has been my pleasure and privilege to have accompanied HCYO on summer tours to Spain and France and to Giessen in Germany for the Liebigschule exchange. The sticker was worth it, but it was always much more than that, 44 years later.

Since then, I think my favourite coaching moment was the huge tremolo chord in the 3rd movt of Shostakovich 5 at the Anvil, Figure 82? It was such a proud moment to hear the 2nd violins tearing through their strings to make a colossal sound! But actually I love all of it, most of all seeing the section players grow in confidence throughout the year.

Best advice to my section:

- Scales and arpeggios are your friends
- Learn 2nd position
- Listen to the pieces until you know all the parts
- Be confident, make a lovely sound and USE MORE BOW!!!
- Cherish your time here, do your best and don't waste a moment — it will stay with you forever
- Come back and visit!

Viola: Tim Griffiths



I received a phone call from Gary Holmes in 1978 asking me if I would like to coach the HCYO violas. He told me that he knew all about me, though it later transpired that he hadn't realised I was married to Janet Herson, who had started coaching HCYO clarinets just a term earlier. And so began what has proved to be a rather long relationship with the orchestra. Where have all those years gone?!

My first season was totally unforgettable, with the front desk being Roger Tapping and Douglas Paterson. In the section too were Peter Collyer, Helen Tucker (who occasionally deputises for me) and James Lisney (now a very successful concert pianist). I don't recall having to demonstrate anything at all that year!

In subsequent years there have been many other fine players, many of whom are to be found in the UK's best orchestras and ensembles. Several of them have subsequently seen their own children come through the system.

Favourite pieces and memories include Brahms' Second Symphony and coaching the German Requiem (with a young Spike Wilson leading the cellos). Joining the staff for tours to Australia (1979), South Africa (1998) and Chile (2001) was also very memorable. Perhaps my best memory, though, was playing the Mahler Resurrection Symphony with the orchestra in Cape Town. I was playing to add weight to an under-strength section as my son Andrew (who was section leader at the time) was leading the violas in the NYO and joined the tour a little later after their Proms appearance.

Our children have the fondest memories of Bryanston, both as children and later as orchestral members, and our daughter is now the bassoon coach. We have also had one grandchild through the system! It's always enjoyable seeing the improvement achieved through each season. I've lost count of the times I've thought the supply of talent was drying up, only to be amazed at the number who transfer successfully from the String Orchestra. This year's section is a lovely example of that and the section is a pleasure to work with. Work with the String Orchestra is also richly rewarding since there is so much work to be done with the younger players.

Double Bass: Mark Frampton



I have been coaching the HCYO double basses since 1998, making this my 28th season!

However, my own connection with HCYO dates back further than this, to 1984, when, as a boy, I joined what was then the String Training Orchestra under Jean Elmer. A year later, I moved up into the main HCYO under Gary Holmes, eventually becoming section leader, and staying on until the summer of 1989, when I left to go to university.

For me, the most enjoyable aspect of coaching is having, and having had, the chance to work with so many intelligent and talented young people over so many years, and to a high standard. And, of course, to give something back; to uphold the traditions and ethos of the HCYO first laid down by Gary Holmes five and more decades ago — before my time — and to pass on orchestral skills and insights that I learned first and best from our own bass coach, Maggie Fairfax, whose guidance was responsible for an immediate and great uptick in my own playing, laying solid foundations for my later professional endeavours, though I didn't know it at the time.

Of all the pieces we have tackled over the years, my all-round favourite must be Shostakovich 5, running, as it does, the entire gamut of human emotions, and not a note wasted, the writing challenging yet playable, every line from start to finish engaging and rewarding the bassist. But there have been other terrific achievements that should not be overlooked — Walton 1 comes to mind, and Richard Strauss' Ein Heldenleben, the latter a real high-water mark of excellence at HCYO.

Nowadays I divide my time between freelance professional playing and teaching, but, truly, the days I look forward to most of all remain HCYO sectionals — of course!

ORCHESTRA ASSISTANTS

Main Orchestra: Judith Wolpe



As a violinist and chamber musician, I have performed at international music festivals and on stages such as the Wigmore Hall, St John's Smith Square and at the Mozarteum in Salzburg.

I'm also an ex-member of HCYO, and I love being involved with the orchestra again. My time in the youth orchestra was a major part of my musical development and inspired me to become a professional musician.

After completing the Peter Symonds Specialist Course, I went on to achieve undergraduate and master's degrees in violin performance at the Royal Northern College of Music.

I now enjoy a busy career as a freelance violinist, composer, teacher and chamber music coach. I also work regularly with youth and community ensembles as a conductor and string sectional tutor.

String Orchestra: Anca Campanie



I started working with the string orchestra in November and have enjoyed every rehearsal since then. Brian makes playing and learning so easy and fun, and it is a pleasure to work with him and the orchestra.

One of the most challenging aspects of playing in a string orchestra is truly listening to one another, and the members of the orchestra made a huge progress in this regard last term.

Also, as everyone has got to know each other a bit better, I can see groups of friendships forming — friendships that will continue when they move on to the HCYO and, hopefully, last a lifetime.

HCYO alumni reception at The Anvil 26 April 2026, 3pm

Reserve your spot now!

We are delighted to invite HCYO alumni to join us for a concert and pre-concert HCYO alumni drinks reception at The Anvil, Basingstoke, on Sunday, 26 April. The concert will begin at 4pm and the alumni reception from 3pm.

Fresh off the back of our annual Bryanston residential course, the concert promises to showcase the orchestras at their best. This year we are exploring musical locations with Gershwin's *An American in Paris*, Debussy's *Iberia* and other works.

You can book your concert tickets directly through [The Anvil website](#). As numbers are restricted for this reception, we also ask that you add your name to [our reception guest list](#).

We can't wait to see you there!

[Join the HCYO alumni data base](#)

[Sign up for 26 April alumni reception](#)

[Buy tickets for 26 April concert at The Anvil](#)

Some images from last year's reception



DATES FOR THE DIARY

Dates for the Diary

Saturday 7 March 2026, 7pm
Chamber Orchestra concert
Chandler's Ford Methodist Church
[Tickets](#)

Saturday 14 March 2026
Open Day: [Sign up here](#)

Sunday 29 March – Saturday 4 April 2026
Bryanston residential course

Sunday 26 April 2026, 4pm
Spring Concert at The Anvil
[Tickets](#)

Sunday 5 July 2026, 4pm
Summer Concert at The Anvil
[Tickets](#)

23 – 27 July 2026
Summer Tour to Belgium

[2025/26 Rehearsal Schedule](#)

HCYO alumni: Please join our Alumni Database [here](#)

Parents and carers: Please help out at the Tuck Shop by signing up [here](#)

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