

Tomorrow's musicians
supported by **you!**



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In your hands are the future careers of exceptional young musicians – you make it happen.

In 1989, Sir Ian Hunter founded the Young Classical Artists Trust to support the first steps of young artists careers.

35 years on, I am more convinced than ever that when a young artist gets the opportunities and support they need at the right point of their career, they go on to lead fulfilled careers and move audiences around the world with their talent.

And because of you, we're supporting more artists than ever before.

Launching a career as a young artist has never been more difficult.

The artists we support are paving their way in the industry, being seen and heard, sharing their talent and connecting with thousands of audiences and cultures worldwide.

Your support and generosity are instrumental.

In your hands are the future careers of exceptional young musicians – you make it happen.

On behalf of all of them, thank you!

Alasdair Tait
CEO & Artistic Director



We exist to nurture and
support the early
careers of young
musicians who will go
on to move generations
of audiences with their
talent.



Young Classical Artists Trust

Supporting more artists than ever before.

From bassoon to accordion, our roster is larger and more diverse than ever before. At the public final auditions in May, all 7 finalists all finalist were selected for YCAT's representation for the first time in 35 years.

Each year, young artists from around the world, at the start of their careers, apply to be identified and represented by YCAT. Unlike any other management - artists are selected through an audition process.

At each round of the process, artists are auditioned by renowned musicians and industry leaders who understand how YCAT's management (over 3-5 years) can unlock each artist's individual potential.

Chosen from over 100 applicants in the preliminary rounds the seven artists selected by the jury were:

Ben Goldscheider (horn)
George Harliono (piano)
Mayumi Kanagawa (violin)
Maciej Kułakowski (cello)
Ema Nikolovska (mezzo-soprano)
Theo Plath (bassoon)
Samuele Telari (accordion)

The final jury consisted of:

Gaetan Le Divelec (Director, Askonas Holt)
Angela Dixon (Chief Executive, Saffron Hall)
Kathryn Enticott (Director, Enticott Music Management)
Dominic Fyfe (Senior Executive Producer, Decca Classics)
Stephen McHolm (Academy Director, Verbier Festival)
Alasdair Tait (Chief Executive & Artistic Director, YCAT)
Roger Wright CBE (Chief Executive, Snape Maltings)





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My first two trips to London exceeded any and all expectations. The first, for YCAT's finals and my Wigmore Hall debut, was an absolute blast. I had such a wonderful time working with Sophie Rahman, and was absolutely blown away by Wigmore's acoustics (and the incredible finalists who played as well)!

My second trip this past October was even more inspiring than the first, as I participated in my first activities with London Music Masters as the Robey Artist. I had the pleasure of meeting and working with pianist Jonathan Ware, and we gave a recital at the Birmingham Royal Conservatoire. It was so much fun to play for an audience made up mostly of students my age! Following the recital, I very much enjoyed giving a masterclass to alumni of the program, who then gave masterclasses of their own to current LMM students. I learned a great deal from this experience (I hope the students did too!), and I am already looking forward to my next visit in April 2020.

Many thanks to YCAT for an amazing time!

Randall Goosby (Violin)
Innaguaral Robey Artist

**Over 400
performances
around the UK**





12% increase in
international
engagements

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We had such a fantastic time in Colombia. Leticia was wonderful and our guide went way beyond for us – he drove us around the area, into Brazil, across the Amazon river and to Peru.

There was a full house for the concert (including many children) and we did a spontaneous visit to the local music school to play for and listen to the children.

Bogotá was an equally amazing experience – the hall is simply breathtaking. After our workshops with 4 recorder players, 4 guitarists and 2 cellists, we went back to the jungle in Florencia and had another sightseeing tour around the city.

Thank you so much for sending us there!

Tabea Debus (recorder)



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Musicians need concerts, but to get concerts you need to be well known, and to be well known, you need concerts.

Solving this catch-22 situation is YCAT's raison d'être. YCAT gives artists a stamp of quality and seal of approval in the industry.

Thomas Gould, violinist (YCAT Artist 2006)

35 years of supporting YCAT...

To be honest, it was to get out of the rain that I ducked into Wigmore Hall in September 1994 when I first discovered YCAT. The recital was by a young tenor who's name I'd never heard of.

But what a voice he had and how well and clearly he used the words! He was being promoted by YCAT and after the concert I studied the flier to learn about this agent (as I thought it was) and quickly decided I'd found the perfect place to deposit a tax refund I'd just received.

That's how my support began and I'm still revelling in my small share of uncovering and nurturing talented musicians, trying to spot potential; wondering how the 'pros' make their judgements at the Final Public Auditions; getting a vicarious thrill as someone is picked up by an agent and begins a public career.

YCAT is unique in its role of support when fresh talent is at its most vulnerable, most exploitable.

Every applicant to YCAT has won prize after prize at college and is technically competent to a high degree; but college offers a kind of shelter and leaving it is like putting first tentative steps into a very cold sea.

Can you swim? Can you survive the sharks and turbulence? Do you know where help is? Who can you trust? YCAT knows most of those answers and is available to buoy them up until they can surf the dangerous waters on your own.

A couple of years ago a friend excitedly told me about a 'fab quartet' she'd heard at Aldeburgh. I felt a small possessive thrill as I replied, "Of course, they're YCAT."

I'm so pleased how YCAT has grown since I first joined, more musicians to help, more particular help from the astounding small team at YCAT HQ and bigger and bigger audiences. The Friends have acquired many more members too and that allows me to blow my own trumpet.

When the Friends Scheme was first mooted, I was the third person to sign up and so, whenever I get the chance, I present myself as Friends Bronze Medallist: I doubt I'll earn one anywhere else.

Gerry Wakelin (Founding supporter)

£698, 510
Donated
by you



Ian Bostridge CBE



Gerry Wakelin



Sounding Board – Support for all

Sounding Board offers crucial training on key professional skills, mentorship, coaching and network development to young freelance professionals (students/recent graduates) who are looking to find the most effective path to a successful future in the arts. we do this in three ways:



Expert-led seminars & workshops

Covering hot topics including self-promotion, health, wellbeing, financial management, fundraising, PR, biographies, finance and tax, career development.

Individual coaching

With YCAT's CEO to explore anxieties of career progression in a safe and confidential space.



Project Mentoring

Bringing young artists creative projects to life through 4-6 month guidance and advice from, planning and time management, budgeting, pitching, fundraising, marketing and communications.

Since launching Sounding Board we have:

- Reached 1000+ online through filmed seminars
- 80% stated that the advice they received was likely to have a beneficial impact on their professional development (20% 'don't know').
- Engaged with more than 500 young professionals at seminars & workshops
- Directly coached 34 individuals
- Mentored over 9 projects

“Sounding Board is really helping me to refine my vision and take practical steps towards reaching my goals. The sessions have been inspiring and challenging, encouraging me to develop new skills.

Project participant

“YCAT artists are the finest there are. I know first hand how much of a difference YCAT can make to their future careers. Book them, hear them, support them and be a part of an exciting journey.”

Alison Balsom OBE
(YCAT Artist 2001-04)

“What more could an aspiring young group ask for than a worldwide concert schedule, regular Wigmore Hall and Radio 3 exposure and constant support and guidance through a labyrinth of professional decision making?”

Kate Gould (Leopold trio)



“YCAT is perfectly placed to offer the care and nurturing so necessary to give these wonderful young artists a really good musical grounding.”

Sir Simon Keenlyside CBE

“If it hadn't been for YCAT, I'd probably still be dithering about whether to become a singer or not”

Ian Bostridge CBE
(YCAT Artist 1992)

“Wonderful young musicians on top form – they made their instruments sing. Hearing young musicians playing to such a high standard one cannot help wondering what they would be like in five or ten years' time.”

Audience Member
(Wigmore Hall)

“It's totally opened my world up to the possibilities of what I can do. They're amazing to bounce ideas off and to talk to if I'm worried about anything ... musically, career-wise or with any decisions that I make, they're just such a supportive team. I couldn't encourage people more to apply to it, I just think it's wonderful.”

Amy Harman
(YCAT Artist 2014-2019)



Thank You!

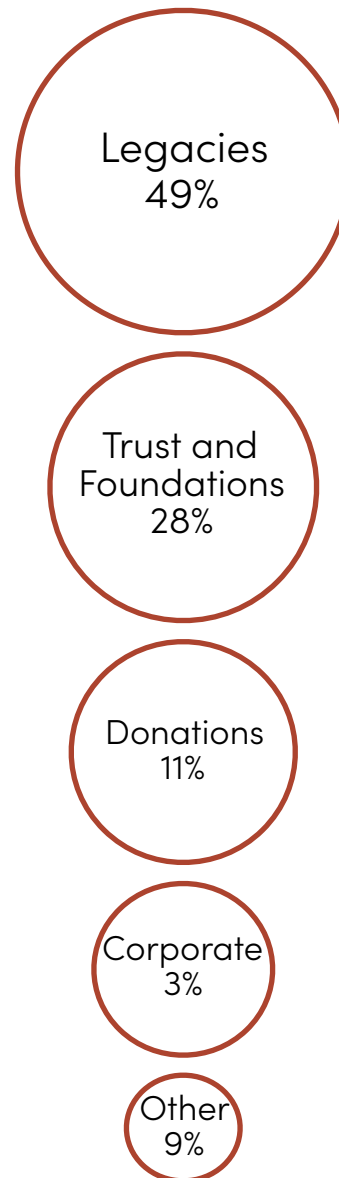
Your support and generosity last years enabled us to support many young artists at the beginnings of their careers – more than in the 35 years history of YCAT.

If you would like to help support more young musicians, please contact Kieran Jones, Development Manager on kieran@ycat.co.uk.

Thank you!

This is a summary of YCAT's financial activities for the year ended 31 August 2019. Full audited accounts available online at Charity Commission UK.

Income



Expenditure

