



THE  
NATIONAL  
YOUTH  
ORCHESTRA



SUMMER

The National Youth Orchestra warmly welcomes you – whether you're a musician or a member of the audience, you'll find a part to play in this unique community.

# Play your part

## Teenagers

Make music a bigger part of your life with free musical opportunities.

## Music Educators

From Free for Teens tickets to workshops, school takeovers to long-term partnerships, together we can help more teenagers play their part in life through music.

## Supporters

As a supporter and donor you can play your part in opening the door to orchestral music for thousands of teenagers.

**There's a part for everyone to play!**

## Stay up to date with NYO

Scan the QR code to sign up to our newsletter and receive news and musical surprises from the NYO community.





# SHIMMER

## Venues

Sunday 4 January, 7pm  
**Barbican Hall, London**

Monday 5 January, 7.30pm  
**Warwick Arts Centre**

Tuesday 6 January, 7.30pm  
**Royal Concert Hall,  
Nottingham**

## Programme

**Claude Debussy** *Ibérica*

**Karim Al-Zand** *City Scenes*

Interval

**Anna Clyne** *DANCE*

**Maurice Ravel**  
*Rapsodie Espagnole*

**Alexandre Bloch** conductor  
**Inbal Segev** cello

This performance will last approximately  
120 minutes, including interval.

# Hello and welcome

**Hello! My name is Aki, and as this year's leader, I have the privilege of welcoming you to Shimmer, the first tour of the year for the Orchestra of 2026.**

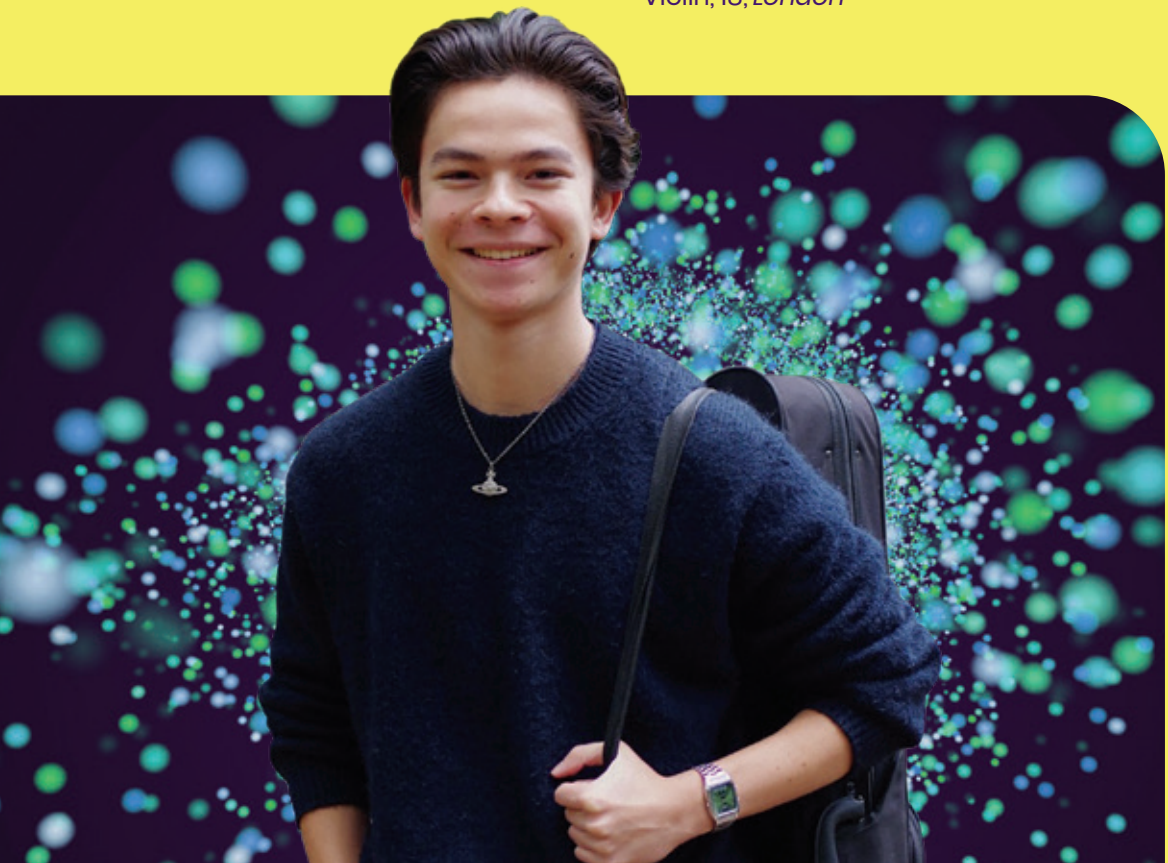
When I was growing up my household was always alive with music, so I feel lucky that music has always been a core part of my life. A week before my fourth birthday, my mum asked me if I wanted to play the violin like my dad, or the piano like my mum. I distinctly remember being intrigued by hearing my dad practicing upstairs, and that was the moment I decided I wanted to play the violin. Since then, I've had musical experiences I'll cherish forever, leading up to this moment where I have the opportunity to lead this wonderful orchestra of young people.

NYO is unique, not only because of the huge sound we make, but also because of the work we do in radiating that sound with young people across the country. NYO gives tens of thousands of young people the chance to experience the dazzling power of orchestral music. For me, playing in an orchestra is an emotional rollercoaster of teamwork and joy. As a member of this orchestra, I feel responsible for showing other teenagers across the country what you can get out of taking on an adventure like this.

The music we'll be playing tonight is truly expansive. From musical landscapes to bustling cityscapes, this musical adventure will reflect the unique ambition and identity we have as an orchestra, and we hope you feel that here tonight.

Best wishes,

**Aki Blendis**  
Violin, 18, *London*



Claude Debussy (1862–1918)

# Images pour orchestre: Ibéria (1905–1908)

1. Along the streets and along the paths
2. The scents of the night
3. The morning of a festival day

French composers Debussy and Ravel were fascinated by the sounds and cultures of other places. Both composers were inspired by Spanish music, which in turn has been deeply influenced by Arabic culture. Arabic culture has been influential across Iberia since the Middle Ages. Iberia is a region which spans Spain, Portugal, France, Andorra and Gibraltar. This influence shows up in many parts of life in Iberia, including architecture, art and music – be sure to listen out for motifs or textures that sound particularly rich and warm.

Even though he only visited Spain briefly, it had a huge impact on Debussy. *Ibéria*, vividly conjures up the sights and moods of Spain. Spanish composer Manuel de Falla summed up Debussy's *Ibéria* when he wrote of its "atmosphere of scintillating light, the intoxicating spell of Andalusian nights... people dancing... dazzled by the power of an intense expressive and richly varied music."

At the start of the first section, rhythmic castanets – a Spanish percussion instrument with a distinctive 'clacking' sound – immediately transport us to Spanish soil, alongside winding melodies and orchestral textures that seem to shimmer in the heat. In *Scents of the night*, Debussy creates an intoxicating atmosphere suggesting the fragrance of blossoms wafting on the warm night air, while the last section, *The morning of a festival day*, brims with excited anticipation.





Karim Al-Zand (b. 1970)

# City Scenes (2006)

Karim Al-Zand writes music inspired by a wide range of influences, including folk, jazz and Arabic poetry. He's composed music for dancers, and for younger audiences – such as *Parizade and the Singing Tree*, based on a collection of folk tales known as the *Arabian Nights*. Some of the music in *City Scenes* originated in one of Al-Zand's chamber pieces called *Tableau and Details*, which was written at around the same time as *City Scenes*.

*City Scenes* is a set of three short, interconnected dances that plunge us into bustling city life. The first dance is a raucous commotion of street sounds of a city waking up: thunderous percussion, blaring brass, syncopated rhythms and a jazzy phrase which crops up throughout the piece. The din eventually fades, taking us seamlessly into the second dance. This starts as a gentle haze of strings, harp, celesta and some delicate percussion, before the sun breaks through again and a gleaming cityscape is revealed.

The final dance starts softly but soon picks up momentum, building to the frenetic feel of the first dance as the city wakes and returns to its jostling thrum. The music swells and surges several times, each time gaining in intensity before speeding towards an explosive ending.



Anna Clyne (b. 1980)

# DANCE (2019)

1. when you're broken open
2. if you've torn the bandage off
3. in the middle of the fighting
4. in your blood
5. when you're perfectly free

Anna Clyne started writing music when she was very young, completing her first composition at the age of seven. She regularly encourages and supports young musicians, mentoring composers through masterclasses and workshops, including as founding mentor for the Scottish Chamber Orchestra's 'New Stories' programme.

Clyne's *Dance* was composed in 2019, with each movement named after a line of a poem by Rumi, a 13th-century Persian poet and mystic:

*Dance, when you're broken open.*

*Dance, if you've torn the bandage off.*

*Dance in the middle of the fighting.*

*Dance in your blood.*

*Dance, when you're perfectly free.*

Clyne's response to this poem is lyrical and moving, with an array of influences woven into the fabric of the work, including elements of Jewish and Irish folk music, and 18th-century classical styles. This may sound like an eclectic mix, but Clyne subtly blends these ideas together to create a unified whole.

The tender opening suggests large, open spaces: the cello's long, singing lines soar over gently shifting strings and winds. The sections that follow have distinct characters. From powerful and unpredictable energy to feelings of warmth and joy. The orchestral sound is full of subtle touches, often creating the impression of softly glowing light. The cello moves in and out of this spacious texture, sometimes immersed, sometimes floating above a serene sea of sound.







Maurice Ravel (1875–1937)

# Rapsodie espagnole (1907)

1. Prélude à la nuit ('Prelude at Night')
2. Malagueña
3. Habanera
4. Feria

Whereas Debussy's understanding of Spanish culture was second-hand, Ravel had a more personal connection with the place. His mother had grown up in Spain and was of Basque descent. Basque people are an indigenous ethnic group originally based in a region that borders France and Spain. Ravel was proud of this Spanish-Basque heritage, and it showed in many of his works, including the *Rapsodie espagnole*.

The *Habanera* emerged much earlier than the rest of the work. It was originally a piano duet, composed by Ravel in 1895. When he added the remaining movements, also in piano duet form, Ravel wrote them in just a few weeks in 1907 with the aim of turning them into a composition for a full orchestra as soon as possible. The result has become one of his most popular orchestral scores.

The *Rapsodie* opens with a *Prelude at Night*, with a descending four-note motif creating a haunting atmosphere. There are hints of an enticing dance rhythm in the distance, growing into a mesmerising serenade. The spell is broken by the second movement, the *Malagueña*, which evokes an energetic style of dance which is common in Málaga. A softer central section shades us from the Spanish heat, recalling the four-note idea of the *Prélude*. Then comes the *Habanera* with its languid melodic lines and distinctive dotted rhythms.

At last, in the final movement it's festival time at the *Feria* (a fair), with bullfights whipping the crowd into a frenzy. Ravel used another Spanish dance, the vigorous jota, for this movement. This energy is contrasted with glowing nocturnal passages in which that four-note idea from the *Prélude* returns. But the interlude is short-lived, and a vibrant spirit triumphs. Complex rhythms – which later influenced Stravinsky's *Rite of Spring* – run through passages of sparkling brilliance, the music building irresistibly towards its thrilling final bars.

## Meet the conductor

# Alexandre Bloch

### What do you love about being a conductor?

What I love most about being a conductor is the constant dialogue between art, culture and people. Making music live, together with an orchestra and an audience, is a deeply human experience.

I enjoy the way it challenges every part of my brain, emotionally, technically and socially. That's what it takes to harness the unique power of an orchestra in real time.

I love all the different time scales at play: the focus of a two-hour rehearsal, the progress you make over a week's work and the long-term vision of building artistic collaborations over years.

### Which piece in the programme are you most looking forward to conducting?

What drives me is finding the inner flame in every piece I conduct, sharing it with the orchestra and amplifying that out to the audience.

The colourful music we will perform combines two contrasting contemporary works and two French masterpieces, and I'm thrilled to explore them.

It's particularly meaningful for me, as a French conductor, to lead the Orchestra in music written by Ravel and Debussy – to share this musical culture and pass it on to the next generation of musicians.

### You've conducted NYO a couple of times before, what does it mean to you to be working with the Orchestra again?

It's always a joy and an honour to work with NYO. Even if many of the musicians change from year to year, the spirit and the team remain wonderfully strong.

Working with young musicians is incredibly inspiring – their energy, curiosity and commitment are contagious.

### Why is it important for teenagers to play and enjoy orchestral music?

Playing in an orchestra teaches something essential: how to listen, how to collaborate, and how to build something greater than oneself.

It's a model for how society could work – everyone bringing their individuality to serve a common goal.

For young people, this experience is not only musical but civic. It shows that creation, empathy and cooperation are the true foundations of a better world.







Meet the soloist

## Inbal Segev

**You've performed Anna Clyne's *DANCE* many times before, what unique energy do you think this orchestra of teenagers will bring to the piece?**

I find that young orchestras have a fresh and unbiased love of music as well as enthusiasm and raw energy that is often unparalleled in professional orchestras. I also think that new music is best interpreted by the generation for which it was written and I look forward to our rehearsals and performances.

**What do you love about being a cellist?**

The cello is my favourite instrument, after the human voice. Apart from the warm sound and the wide range of over five octaves, the cello is a good chameleon and can adapt itself to many different styles of music. From Bach to hard rock, from cinematic to capricious, to edgy and soothing.

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

My one piece of advice would be to always try to learn and improve. Each concert is a preparation for the next and if you enjoy that search after beauty and truth in music, you are halfway there already.





# NYO Musicians under the Spotlight

## **Hazel Cheung**

Clarinet, 16, *Shrewsbury*

Orchestral music is all about listening, responding and working together. Playing with other young musicians has taught me how to collaborate, communicate and build something bigger than myself.

This is my first year in the Orchestra and I'm so excited to make powerful music with other passionate young people, perform on world-class stages and inspire audiences while growing as an artist and teammate. I want to help create an environment where everyone feels inspired to push their musical boundaries and celebrate each other's progress. I hope to challenge people's pre-conceptions about orchestral music (whatever they may be) and make it feel more accessible and exciting, especially for young people.

## **Tara Sidhu**

Violin, 14, *Birmingham*

I began playing the violin when I was eight, and it has been central to my life ever since. Whenever I play, I feel a real connection to myself, with others and the music – it takes me into another world. Playing orchestral music with other young people is such an exciting and electric experience!

As a member of the Orchestra, I hope to serve as a role model and inspire other musicians, whether that's through performing in concerts, visiting schools or participating in NYO Inspire activities. When I was in NYO Inspire, I remember looking up to the NYO musicians, and I aspire to have that same positive impact on other young musicians around the UK.



# Winter Orchestra List

## STRINGS

### Violin 1

**Aki Blendis**

Leader 18, *London* †

**Eve Ward**

Co-Leader  
18, *Dartford* †

Seat supported  
by David Dutton  
and Mave Turner

**James Jet Uttley**

Co-Leader  
16, *Bingley* †

Seat supported by  
an anonymous donor

**Dora Daisy Bottrill**

17, *London*

Seat supported by  
Rosemary Cahill and  
by Peter and Nina  
Hamburger in memory  
of violinist Kathleen Malet  
(NYO 1949–53)

**Tristan Mccardel**

17, *Norwich*

Seat supported by  
The Barbara Whatmore  
Charitable Trust

**Lana Jackson**

18, *Liverpool*

Seat supported by  
Venetia Jennings

**Imogen Gray**

17, *London*

Seat supported by  
an anonymous donor

**Malcolm Wong**

16, *Glasgow*

**Nirvana Che-Lai**

15, *London*

**Ethan Shum**

16, *York*

**Dan Robertson**

String Leader  
18, *London* †

**Sasha Branch**

15, *St. Albans*

**Mason Wang**

16, *Wilmslow*

**Joshua Yin Zhen Tan**

15, *Stratford-  
Upon-Avon*

**Natalie Fletcher**

16, *Prestwood*

**Winston Eugene Lin**

15, *London*

**Natasha Freedman**

String Leader  
16, *London* †

**Oliver Michael**

14, *Lewisham, London*

**Sienna Whiteman**

18, *Belfast*

**Lilico Ueno**

19, *Woldingham*

### Violin 2

**Noah Hacking**

Principal  
18, *London* †

Seat supported by  
Guy Rigby

**Hugo Dong**

Co-Principal  
15, *London* †

Seat supported by an  
anonymous donor

**Sophie Sze**

18, *Sherborne*

Seat supported by an  
anonymous donor and  
by The Joyce Fletcher  
Charitable Trust

**Rachel Weston**

18, *Peterborough*

Seat supported by the  
Guyl-Leng Charitable Trust

**Carla Taeyeon Lee**

16, *Walton-On-  
Thames*

Seat supported by  
Matthew Cain

**Rory Zweimueller**

15, *New Malden*

**Jude Kingston**

String Leader  
17, *Carrickfergus* †

**Frederick Wilson**

16, *Alnwick*

Seat supported by  
Michael Twaddle

**Samvid Sridhar**

13, *Richmond*

**Holly Viner**

15, *Bicester*

Seat supported in memory  
of Aletta du Plessis

**Eric Jung-Hoon Park**

14, *London*

**Phoebe Burgess**

14, *York*

**Benjamin Giliker**

16, *Buxton*

Seat supported by  
Michael Weston and by  
The Reynolds Foundation

**Clarice Ngo**

13, *Sutton Coldfield*

Seat supported by  
The Harrison-Frank  
Family Foundation

**Yuan Mi**

String Leader  
16, *London* †

**Alexei Radchuk**

14, *London*

**James Rippiner**

15, *Banchory*

**Amelia Yang**

13, *Billerica*y

**Tara Sidhu**

14, *Birmingham*

**Maria Nikolaeva**

18, *Sheffield*

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

### Viola

**Rebecca Wells**

Principal  
17, *Orpington* †

Seat supported by an  
anonymous donor and by  
Steve and Jackie Street

**Kit Ross**

Co-Principal  
16, *London* †

**Joseph Crown**

16, *London*

**Jaye Lau**

17, *Liverpool*

**Sandy Reilly**

15, *Edinburgh*

**Harry Rughoo**

18, *Potters Bar*

**Carine Tsz Ying Ko**

16, *York*

**Evie Cooper**

15, *London*



**Thomas Blew**  
String Leader  
17, Dartford †

**Eleanor Hanson**  
15, Huddersfield  
Seat supported by  
Pat Moore

**Esther Law**  
18, Wells

**Ellen Heppell**  
16, Colchester

Seat supported by  
Julian and Caroline Nettel

**Rose Trygstad**  
16, Huddersfield  
Seat supported by  
Rod Mullick

**Aiqi Liu**  
16, London

**Izabela Ward**  
17, Coventry

**Kendra Wilberforce**  
16, St Albans

**William Ma**  
16, London

## Cello

**Charlotte Shlomowitz**  
Principal  
16, London †

Seat supported by  
Irena and Peter Milloy

**Jamie Zweimueller**  
Co-Principal  
17, New Malden †  
Seat supported  
by Mary Iliff

**Dohyeon Ryu**  
16, Windsor

**Marharyta Dorosh**  
18, Winchester

**Austin Thomas**  
16, Manchester

**Emily Elliott**  
String Leader  
15, Islington †

**Anna Wilson**  
15, London

Seat supported in  
memory of Paul Morgan

**Hayden You**  
15, Cambridge

Seat supported by  
June Newman

**Laurie Hawtin**  
16, Great Bedwyn,  
Marlborough

**Louis Delstanche**  
String Leader  
18, Whitley Bay †

Seat supported by  
Karen and Kim Papworth

**Oliver Pearce**  
15, Old Colwyn

Seat supported by  
The Colwinston  
Charitable Trust

**Anabelle Redmond**  
15, London

**Kalli Ziegler**  
16, London

Seat supported by  
Ian and Helen Hart

**Ruwan Dias**  
15, Radlett

**Patrick Fourie**  
15, Pollok

**Kiera Morgan**  
16, Abergavenny

Seat supported by  
The Colwinston  
Charitable Trust

**Alex Cham**  
16, St. Albans

**Ana Benito De Valle**  
16, Lincoln

Seat supported by  
Amaryllis Roper

## Double Bass

**Callum Campbell**  
Principal  
16, Glasgow †

Seat supported by  
Drs Charles and  
Jacqueline Ross in  
memory of Alex Ross

**Eduard Marcu**  
Co-Principal  
17, London †

**Rohan Malhotra**  
15, London

**Prince Malachi David Nwoke**  
18, Ealing

Seat supported by  
Anthony Albert and  
by the Guyll-Leng  
Charitable Trust

**Lucas Tao**  
14, London

**Kevin Lee**  
17, Thatcham

Seat supported by  
Ms Wyn Hart in memory  
of Gerald Brinnen

**Isla Macfadyen**  
String Leader  
17, Aberdeen †

Seat supported by  
Euan Sutherland

**Jessica Ling**  
15, Leatherhead

**Millie Curtin**  
18, Great Chesterford

Seat supported by  
Drs Charles and  
Jacqueline Ross in  
memory of Alex Ross

**Anselm King**  
17, London

Seat supported by  
Simon Carrington  
and Alastair Hume

# Winter Orchestra List

## WOODWIND

### Flute

**Emme Hensel**  
Joint Principal  
17, *West Wellow*,  
*Romsey* †

Seat supported in  
memory of Ian Senior

**Hanhan Qu**  
Joint Principal  
16, *Guildford* †

**Hannah Atkinson**  
17, *Whitley Bay*

**Kaya De Sousa**  
18, *Brighton*

Seat supported by  
an anonymous donor

**Alyssa Ilchenko**  
15, *London*

**Zuzanna Kujawa**  
17, *Glasgow*

Seat supported  
by the Guyll-Leng  
Charitable Trust

**Lara Omidvar**  
17, *Bridgend*

Seat supported by  
The Colwinston  
Charitable Trust

### Oboe

**Alasdair Cottee**  
Principal  
18, *Dunbar* †

**Natalie Denley**  
17, *London*

**Bob Hind**  
19, *Sheffield*

**Vinchy Ho**  
18, *Manchester*

Seat supported by  
the Allam sisters

**Nathan  
Ikechukwu Daniel**  
16, *Purley*

**Hannah Maugham**  
17, *London*

**Leah Wiseman**  
17, *London*

Seat supported by  
Tim Rollit Mason and  
Vanessa Blackmore, by  
Howarth of London, and  
by The Valentine Group

### Clarinet

**Yeung Lok  
Hang Jasper**  
Principal  
18, *Wells* †

Seat supported by an  
anonymous donor

**Easher Austin**  
14, *Loughborough\**

**Evan Badcock**  
17, *Bishop's Stortford*

Seat supported by  
Richard Leaver and by  
Professor Alastair Watson

**Hazel Cheung**  
16, *Shrewsbury*,  
*Shropshire*

Seat supported by  
The Reynolds Foundation

**Maxim Eaton**  
18, *Derby*

Seat supported by  
Mrs. Noelle Mendelssohn

**Clarice Leung**  
18, *Nottingham*

Seat supported by  
Stephen Goldring

**Nina Linn**  
17, *Rochester*

Seat supported  
by Faith Guthrie

### Bassoon

**Nahuel  
Angius-Thomas**  
Principal  
17, *London* †

Seat supported  
by the Guyll-Leng  
Charitable Trust

**Felix Elliott**  
16, *Biddenden*

**Helen Howarth**  
18, *Sale*

Seat supported by an  
anonymous donor

**Leo Jemison**  
17, *Purley*

Seat supported by  
Michael Waldman

**Alice Mackenzie**  
17, *Basingstoke*

**Katie Messenger**  
16, *Beverley*

Seat supported by  
Judith Line

**Martha Stanier**  
15, *Chapel En Le Frith\**

**Katerina Vidouris**  
18, *Guildford*

## BRASS

### Horn

**Emma Sandford**  
Principal  
17, *Bromley* †

Seat supported  
by Mark Ford and  
Stephen Metcalfe

**Jacob Adams**  
Co-Principal  
18, *Penarth* †

Seat supported  
by The Colwinston  
Charitable Trust

**Lucy Arbuckle**  
17, *Glasgow*

Seat supported by  
Michael Hopkins

**Isla Eleanor Baines**  
16, *Twywell\**

**Polly Bishop**  
17, *Harpenden*

**Magnus Campbell**  
13, *Glasgow*

**Melissa Hawkings**  
17, *Norwich*

Seat supported  
by Nigel Beale

**Rhona Langford**  
18, *Glasgow*

Seat supported  
by Brian Turnbull

**Toby Shewan**  
16, *Sully, Penarth\**

**Joey Walker**  
17, *Staines*

Seat supported  
by Roger Vidler

## Trumpet

**Christopher Gibson**  
Principal  
18, *Rugby* †

Seat supported by  
Ursula Jones and by  
David Richardson  
and Janet Hilton

**Elia Karim**  
15, *Urmston*

Seat supported by  
Paul and Emma O'Hea

**Nerys Meeran**  
16, *London*

Seat supported  
by Derek Mason

**Louis Millar**  
16, *Nottingham*

**Althea Ormrod**  
14, *Betws Y Coed\**

**Anna Ross-Bell**  
16, *London*

Seat supported by  
The Marsden Family and  
by The Valentine Group

**Ranulf Sauer**  
16, *London*

**Leo Stemp**  
17, *Bacup*

Seat supported by  
The Ayudar Foundation

## Trombone

**Jack Traynor**  
Principal  
17, *Hamilton* †

Seat supported by  
the Rock Solid Trust

**Llion Dafydd Barker**  
15, *Pwllglas*,

Seat supported by  
Paul Allam and by  
The Colwinston  
Charitable Trust

**Toby Calvert**  
17, *South Cave*

Seat supported by  
Juliet Maxey in memory  
of Robert Maxey

**William Evans**  
17, *Upchurch*

**Will Foster**  
17, *London*

**Michael Dickinson**  
15, *Ballymena*

**Haris Jacobs**  
17, *Liverpool*

Seat supported by  
the Rock Solid Trust

**Rory Winn**  
16, *Sale*

Seat supported  
by Nigel Long

## Tuba

**Edward Falloon**  
Principal 18,  
*Caerphilly* †

Seat supported by  
The Colwinston  
Charitable Trust

**Yevindra Meedeniya  
Jayasekera**  
15, *Highgate*

Seat supported  
by Jonathan and  
Elizabeth Clowes

**Daniel Pryce**  
15, *London*

Seat supported  
by Anthony Albert

## PERCUSSION

### Percussion

**Emily Hathaway**  
Joint Principal  
18, *Kilmacolm* †

**Henry Jones**  
Joint Principal  
16, *Edinburgh* †

**Ellis Hollows**  
18, *St Annes On  
The Sea*

Seat supported by  
Catherine Turner

**Oscar Lond**  
15, *Sleaford*

Seat supported by  
John and Diana de  
la Cour in memory  
of Betty Ashcroft

**Max Manuel**  
17, *Risca*

Seat supported by  
The Colwinston  
Charitable Trust

**Andrew Morris**  
16, *Macclesfield*

**Lily Phanos**  
18, *Edinburgh*

## KEYS & HARPS

### Harp

**Olivia Clark**  
Principal  
17, *Reading* †

**Sunny Chan**  
15, *Royston*

**Sigal Nachshen**  
17, *London*

**Kylia, Tsz Yam Pai**  
16, *Nottingham*

### Keyboard

**Jerry Liu**  
15, *Epsom*

**Isaac Scot**  
17, *Hereford*

Age as of 6 January 2026

\* Winter Guest

† Leverhulme Arts Scholar.  
Seat kindly supported by  
The Leverhulme Trust.





# Play your part in sharing the music you love

**The teenagers you'll see on stage tonight all share a deep belief in music's ability to inspire, uplift and bring people together. As part of the Orchestra, they are committed to sharing those possibilities with young people across the country.**

As budget cuts in state schools put music education in peril, thousands of young people are being denied the chance to discover a deep connection with music and all it can help them become. Now more than ever, we are determined to reach those who don't have enough music in their lives. And every musician you see on stage is part of helping us that achieve that ambition.

By visiting schools and taking orchestral music to youth centres, they're creating connections and opportunity for young people across the country.

Every supporter, donor and member of the audience helps to make this happen – opening the door to possibility, no matter where they live or go to school.

Your donation can help young people access free musical experiences – from playing side-by-side with the Orchestra or taking music into a school that has no music provision. Every activity helps make music a bigger part of their lives, and there is a part for you to play in making that happen.

**Donate today by scanning the QR code, visiting [nyo.org.uk/support-us](https://nyo.org.uk/support-us), or calling the Fundraising Team on 0300 304 5255.**



**“The students were fully immersed in every moment, filled with genuine excitement and appreciation. It was a beautiful reminder of the power of music to bring people together and spark joy in others.”**

Malcolm, NYO Violin, on performing for 3000 school children in Blackpool

The National Youth Orchestra  
10 Great Turnstile  
London WC1V 7JU

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nyo.org.uk



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