



THE  
NATIONAL  
YOUTH  
ORCHESTRA

# TRANSCEND



# Hello and welcome

When I joined the NYO community five years ago, I wasn't completely sure where music would take me. Everything changed when I walked into my first rehearsal. I was completely blown away by the sound of the 160 teenagers playing Rachmaninov's *Symphonic Dances*. After two weeks of playing music and meeting new people, I knew that music was going to be one of the most important things in my life. Looking back now, it's amazing how much just a couple of weeks changed the direction of my life.

Five years later, and I'm now Principal Oboe. I've definitely grown as a musician, but what has surprised me most is everything that happens away from the rehearsals. I've met people from every corner of the UK who have become some of my closest friends. At every residency it feels like I get to explore music deeper than I have before, I immerse myself more and more in this massive community of music.

What makes NYO special is the atmosphere. Everyone arrives wanting to play at the highest level they can, but that's not what drives everything. Instead, we're driven by a shared determination to make the Orchestra sound as good as it possibly can, and that creates an energy that's hard to describe until you've experienced it. A huge part of that energy comes from amplifying that passion to other teenagers out there.

Every NYO musician shares an ambition to spark that interest and energy for orchestral music in others. One of the best ways we get to do that is at concerts like this.

This programme has something completely unexpected in each piece. Liszt's *Mephisto Waltz* is full of passion, excitement and energy from start to finish. Thomas Adès' *Purgatorio* brings a modern sound to the programme to create something powerful and intense. Berlioz's *Symphonie Fantastique* is one of the best examples of musical storytelling, taking the audience through an incredible journey. I feel very lucky to finish off my time in the Orchestra playing such amazing music.

Whether this is your first orchestral concert or your hundredth, I hope you'll hear the commitment, ambition and sheer joy that every member of NYO brings to the stage.

**Alasdair Cottee**  
Oboe, 18, Dunbar



# TRANSCEND

## Venues

Wednesday  
5 August, 7.30pm  
**Symphony Hall,  
Birmingham**

Thursday  
6 August 7.30pm  
**Snape Maltings  
Concert Hall, Aldeburgh**

Saturday  
8 August, 7.30pm  
**BBC Proms,  
Royal Albert Hall, London\***

## Programme

**Liszt**  
*Mephisto Waltz No. 1*  
**Thomas Adès**  
*Dante Part 2: Purgatorio*

**interval**  
**Hector Berlioz**  
*Symphonie Fantastique*

**Thomas Adès**  
conductor

\* Listen live on BBC Radio 3. Watch on BBC Four.  
Available on BBC Sounds and BBC iPlayer

The performance will last approximately 2 hours and 15 minutes.



A message from Sarah Alexander OBE,  
CEO & Creative Director

## The next chapter of orchestral music is being written, by teenagers



Every generation discovers orchestral music in its own way. Tonight, 160 teenage musicians invite you to experience what happens when they're right at the heart of this music – bringing fresh energy, new ideas and a powerful invitation for other young people to discover it too.

The next chapter of orchestral music will be written by the teenagers who experience it today. That means taking bold steps to go further: finding new ways to open up this incredible art form, making it more discoverable and ensuring concert halls are a place teenagers feel they belong.

The question we ask ourselves is simple: what do we need to do to make orchestral music feel reachable and relevant to more young people? And we're looking to teenagers themselves for the answers.

There's a big misconception that young people believe orchestral music isn't for them; we've worked with tens of thousands of teenagers in the last year, and that's wholeheartedly not what they're telling us.

It may well be true that many teenagers haven't had the chance to discover orchestral music, but when they see and hear the music in a way that connects with their own experiences, they want to explore more.

That means we need to create more ways in. It means decoding the music without taking away its complexity. And it means putting teenagers centre stage, because seeing someone like you performing something extraordinary changes what you believe is possible.

The musicians you see tonight are not only performing at the highest level. They are role models for their generation, showing thousands of other young people that orchestral music is something they can be part of.

Last month, the musicians you see tonight performed in school halls across Norfolk and Suffolk, from King's Lynn to Felixstowe, where teenage audiences roared at the sound and energy of a live orchestra. Over the past few months, every one of these 160 musicians has also shared music in their local primary school. Together, they reached thousands of children across the UK, this summer alone.

To transcend is to move beyond what we thought was possible. Tonight, these musicians do exactly that – pushing boundaries and challenging expectations to show us a future where generation after generation keep connecting to orchestral music in their own unique way.

Thank you for joining us for another step on that journey, tonight.

Franz Liszt (1811–1886)

## Mephisto Waltz No.1 (1859–1862)

“Why should the devil have all the best tunes?” People first asked this question when making the point that churches should embrace the catchy tunes everyone loved. But it also reflects the fact that music can have a bewitching power – perfect for conjuring up strange and fantastical characters and feelings.

Our programme explores this tussle between good and evil. It's a perilous, thrilling journey: can music ultimately transcend darkness and lead us towards the light? Hungarian composer Franz Liszt was a man of powerful passions, both in his relationships and his spirituality. He was fascinated by the legend of Faust, a fictional character who makes a pact with the Devil. Faust exchanges his soul for unlimited knowledge and pleasure. Not surprisingly, it doesn't go well. In some versions of the tale, God saves Faust. In others, the Devil drags him off to Hell.

Liszt wrote several waltzes inspired by these characters. The *Mephisto Waltz No.1* has the subtitle 'The Dance in the Village Inn' and takes place during a wedding party at a local pub. The Devil persuades Faust to go and join the fun. Through his colourful use of the orchestra, Liszt vividly builds atmosphere. He conjures up the moments when the Devil grabs a musician's violin and starts playing intoxicating music, or when Faust swirls around with his dance partner before waltzing out into the night. At the end, the sound of the violin fades, while a nightingale sings, played out by a solo flute.



Thomas Adès (b.1971)

## Dante, Part 2: Purgatorio (2019–2020)

*The Divine Comedy* is an epic poem by 14th-century Italian writer Dante, taking the reader on a journey through Hell (Inferno), Purgatory (Purgatorio) and Heaven (Paradiso). The poem inspired many artworks and music, including Liszt's *Dante Sonata*, and the ballet, *Dante* by British composer-conductor Thomas Adès.

Adès first encountered Dante's story as a teenager. He says, "It had a profound effect. A disturbing effect. I loved the physical geography of it. The physical depth of Hell and the height of Paradise, Purgatory as a magic mountain in the southern hemisphere, therefore upside down ... all took my breath away."

The idea of turning the story into a ballet came to Adès "in a flash", and Liszt influenced much of the music for the *Inferno* section. Part II, *Purgatorio* covers the turning-point of Dante's journey, combining the fear and hope of drifting souls waiting for Heaven. The orchestra is joined by dozens of voices for this section; Adès describes them as "hosts of souls" who "drift by singing the Psalms". Those psalms (a sacred poem or song) are heard in the form of chants from the Ades Synagogue in Jerusalem, alongside glittering, magical orchestral textures that transport us into a strange, dream-like realm. Traditionally, these chants are sung first thing in the morning and, as Adès puts it: "Dante's journey in Purgatory also starts at this time of day, with precise descriptions of the changing dawn light as the sun approaches. In a wider sense too, Purgatory is a sort of pre-dawn, before the sun of Paradise."



Hector Berlioz (1803-1869)

# Symphonie Fantastique (1830)

1. *Rêveries – Passions* (Dreams – Passions)
2. *Un bal* (A Ball)
3. *Scène aux champs* (Scene in the Country)
4. *Marche au supplice* (March to the Scaffold)
5. *Songe d'une nuit de sabbat* (Dream of a Witches' Sabbath)

French composer Hector Berlioz was one of those people who loves drama. He became fascinated by the actress Harriet Smithson, and instead of just talking to her, channelled his feelings into *Symphonie fantastique* – a piece about a young man in despair because of his unrequited love, who experiences a series of strange visions as a result. Musically, Berlioz made some important strides in this work: he developed new methods of musical storytelling, and used a technique called an *idée fixe*, when a memorable tune crops up throughout a piece. Here, the memorable tune appears as a melody which keeps reminding the young man of his unrequited love, sending him further into despair.

In the first movement – *Reveries, Passions*, Berlioz evokes the young man's dreams and intense feelings. The *idée fixe* is heard first on violins and flute. Then a whirling waltz is interrupted the returning melody on flute and oboe at *A Ball*, with the *Scene in the Country* offering a calm interlude. The marching rhythm of the *March to the Scaffold* picks the intensity back up again with a chilling atmosphere.

In the *Dream of a Witches' Sabbath*, the young protagonist has a vision of himself watching a ghastly gathering of ghosts. The *idée fixe* is heard on a shrill E-flat clarinet. A bell tolls, bassoons and tuba play an ominous chant. It's a strange and powerful piece, but Berlioz's music transcends the work's unusual origins – and stands the test of time.





## Meet the conductor

# Thomas Adès

### What role did music play in your life when you were a teenager?

As I was growing up, music was one of the most important things in my life – and still is today. I went to the Proms for the first time aged 12 and remember the thrill of being up close with the world's greatest conductors and orchestras, at the front of the Arena in the Royal Albert Hall. A couple of years later I joined NYO as a pianist but never touched the instrument there – instead I played percussion, before I went to the Guildhall School of Music and Drama. I'd previously tried the violin but didn't really get on with it; I first studied composing at the Junior Guildhall.

### Tonight you are conducting one of your own compositions. Tell us all about it?

My own piece *Purgatorio* is the middle part of the ballet *Dante* – the Mountain of Purgatory is where souls are sent to be cleansed of their sins before they move on to Paradise. Dante, on whose poem *The Divine Comedy* the ballet is based, imagines choirs of souls singing psalms there. To evoke this sound I use a recording of a special kind of sung prayer from the Ades Synagogue in Jerusalem, to which I have a family connection. These songs (known as Baqashot), now surviving almost only there, are sung in the hours before dawn. I was given a recording of these prayers by my brother, and they have found their way into the music.

### What's it like being a composer and conductor?

As a composer, conductor, and pianist, I balance my time between writing my own music and travelling all over the world to perform with others – often

my own music, but of course other composers, both contemporary and from the past. I never had any formal conducting lessons – so I learned a lot from watching great composer-conductors like Witold Lutoslawski and Oliver Knussen performing their own works.

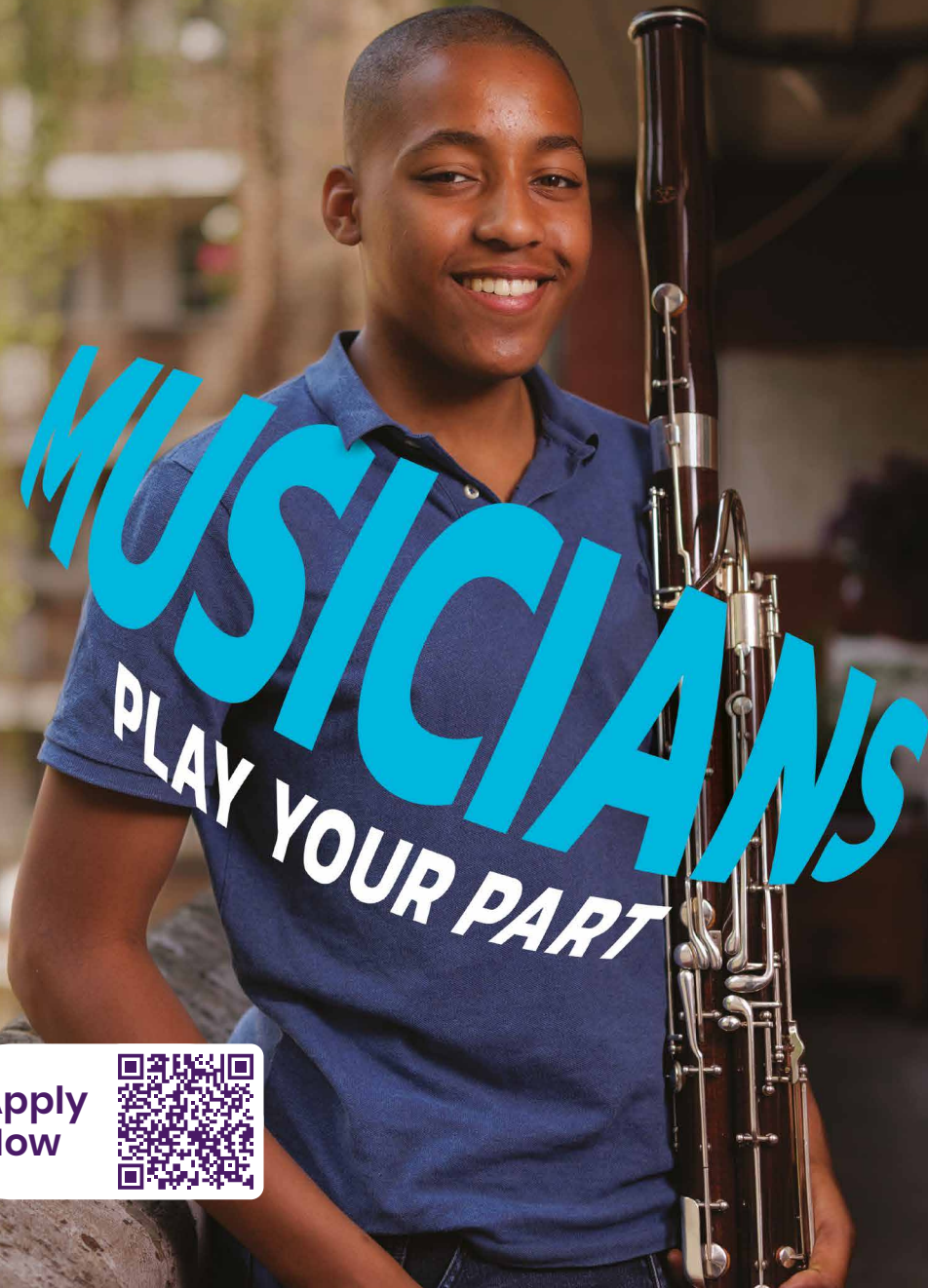
Becoming a conductor was never something I'd really planned for myself. I first conducted a piece of my own – my Chamber Symphony, over thirty years ago – because there was no one else to do it. Conducting, for me, is a process of getting closer and closer to an ideal expression of the musical gesture that you want to hear, and showing that to the orchestra and audience.



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or equivalent



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Now



## Musicians Spotlight

**Nerys Meeran**  
Trumpet, 17, London

The joy which comes from playing in an orchestra with other young people can rarely be found anywhere else. There is a special kind of buzz in a youth orchestra. The excitement of playing the music spreads to everyone involved, creating a community full of fun and memories. I remember when me and my friends got to listen back to ourselves playing *Romeo and Juliet*. Everyone was amazed at how incredible we sounded, we were so proud of ourselves and each other. It made us so excited to share the music in our concerts.

I first became involved with NYO through NYO Inspire. It was so much fun and helped my playing progress, as well as teaching me other great skills. Joining the Orchestra was the next step in my journey. I love acting as a role model for other young musicians in Inspire by playing alongside them and passing on skills that I learnt when I was part of that programme.

**Malcolm Wong**  
Violin, 17, Glasgow

Music is a magical light in my life, and I still remember being deeply moved when I first heard older students at my school perform live. Seeing their passion and hearing the music in person opened up a whole new world for me, making me feel the power of music and how easily accessible it can be.

Through the NYO community, I get to do the same for someone else, showing that making music is not something distant or unreachable, but something alive and exciting. Even if just one young person feels the same spark from music that I did, it will have been worth it.



# Summer 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  
17, *Bingley* †

Seat supported by an anonymous donor

**Dora Daisy Bottrill**  
18, *London*

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

**Tristan McCardel**  
18, *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**  
17, *Glasgow*

Seat supported by The John Browne Trust

**Nirvana Che-Lai**  
15, *London*

Seat supported by The John Browne Trust

**Ethan Shum**  
17, *York*

Seat supported by an anonymous donor

**Dan Robertson**  
String Leader  
18, *London*

**Sasha Branch**  
16, *Saint Albans City*

**Mason Longhe Wang**  
17, *Wilmslow*

Seat supported by Claire Irene McClure

**Joshua Yin Zhen Tan**  
16, *Stratford Upon Avon*

**Natalie Fletcher**  
17, *Prestwood*

Seat supported by Dr. Geoffrey Henderson in memory of Meriel Boucher

**Winston Eugene Lin**  
16, *London*

**Natasha Freedman**  
String Leader  
17, *London*

**Oliver Michael**  
15, *London*

**Sienna Whiteman**  
19, *Belfast*

**Lilico Ueno**  
19, *Woldingham*

### Violin 2

**Noah Hacking**  
Principal  
18, *London* †

Seat supported by Guy Rigby

**Hugo Dong**  
Co-principal  
16, *London* †

Seat supported by an anonymous donor

**Sophie Sze**  
18, *Sherborne*

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

**Rachel Weston**  
18, *Peterborough*

Seat supported by the Guyll-Leng Charitable Trust

**Carla Taeyeon Lee**  
17, *Walton On Thames*

Seat supported by Matthew Cain and by an anonymous donor

**Rory Zweimueller**  
15, *New Malden*

**Jude Kingston**  
String Leader  
17, *Carrickfergus*

**Frederick Wilson**  
17, *Alnwick*

Seat supported by Michael Twaddle

**Samvid Sridhar**  
14, *London*

**Holly Viner**  
16, *Bicester*

Seat supported in memory of Aletta du Plessis

**Eric Jung-Hoon Park**  
15, *London*

**Phoebe Burgess**  
15, *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**  
15, *London*

**James Rippiner**  
15, *Banchory*

**Amelia Yang**  
14, *Billericay*

**Tara Sidhu**  
15, *Birmingham*

Seat supported by Sir Donald and Lady Elizabeth Insall

**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 Steve and Jackie Street and by an anonymous donor

**Kit Ross**  
Co-principal  
17, *London* †

**Joseph Crown**  
17, *London*

**Jaye Lau**  
17, *Liverpool*

**Sandy Reilly**  
15, *Edinburgh*

**Harry Rughoo**  
18, *Potters Bar*

Seat supported by an anonymous donor

**Carine Tsz Ying Ko**  
17, *York*

**Evie Cooper**  
17, *London*

**Thomas Blew**  
String Leader  
18, *Dartford*

Seat supported by The John Browne Trust

**Eleanor Hanson**  
16, *Huddersfield*

Seat supported by Pat Moore

**Esther Law**  
19, *Wells*

**Ellen Heppell**  
17, *Colchester*

Seat supported by Julian and Caroline Nettel

**Rose Trygstad**  
16, *Huddersfield*

Seat supported by Rod Mullick

**Aiqi Liu**  
17, *London*

**Izabela Ward**  
17, *Coventry*

**Kendra Wilberforce**  
17, *St Albans*

**William Ma**  
17, *London*

### Cello

**Charlotte Shlomowitz**  
Principal  
17, *London* †

Seat supported by Irena and Peter Milloy

**Jamie Zweimueller**  
Co-principal  
18, *New Malden* †

Seat supported by Mary Iliff

**Dohyeon Ryu**  
17, *Windsor*

**Marharyta Dorosh**  
18, *Winchester*

**Austin Thomas**  
16, *Manchester*

Seat supported by an anonymous donor

**Emily Elliott**  
String Leader  
16, *Islington*

**Anna Wilson**  
16, *London*

Seat supported in memory of Paul Morgan

**Hayden You**  
16, *Cambridge*

Seat supported by June Newman

**Laurie Hawtin**  
17, *Great Bedwyn*

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

Seat supported by Karen and Kim Papworth

**Oliver Pearce**  
16, *Old Colwyn*

Seat supported by The Colwinston Charitable Trust

**Anabelle Redmond**  
16, *London*

**Kalli Ziegler**  
17, *London*

Seat supported by Ian and Helen Hart

**Ruwan Dias**  
16, *Radlett*

**Patrick Fourie**  
16, *Pollok*

Seat supported by Margaret Wheatley

**Ana Benito de Valle**  
17, *Lincoln*

Seat supported by Amaryllis Roper

**Alex Cham**  
17, *St Albans*

**Avelyn Chiu**  
14, *London*\*

### Double Bass

**Callum Campbell**  
Principal  
17, *Glasgow* †

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

**Eduard Marcu**  
Co-principal  
18, *London* †

**Rohan Malhotra**  
16, *London*

**Prince Malachi David Nwoke**  
18, *Ealing*

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

**Lucas Tao**  
15, *London*

**Kevin Lee**  
18, *Thatcham*

Seat supported by Ms Wyn Hart in memory of Gerald Brinnen

**Isla MacFadyen**  
String Leader  
18, *Aberdeen*

Seat supported by Euan Sutherland

**Jessica Ling**  
16, *Leatherhead*

**Millie Curtin**  
19, *Great Chesterford*

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

**Anselm King**  
18, *London*

Seat supported by Simon Carrington and Alastair Hume

Summer 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**  
18, *Whitley Bay*

Seat supported by Patricia Robertson-Glasgow

**Kaya De Sousa**  
19, *Brighton*

Seat supported by an anonymous donor

**Alyssa Ilchenko**  
16, *London*

Seat supported by an anonymous donor

**Zuzanna Kujawa**  
18, *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*

**Robert Hind**  
19, *Sheffield*

**Vinchy Ho**  
18, *Manchester*

Seat supported by the Allam sisters

**Nathan Ikechukwu Daniel**  
17, *Purley*

**Hannah Maugham**  
17, *London*

Seat supported by The John Browne Trust

**Leah Wiseman**  
17, *London*

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

Clarinet

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

Seat supported by an anonymous donor

**Evan Badcock**  
18, *Bishops Stortford*

Seat supported by Professor Alastair Watson and by Richard Leaver

**Hazel Cheung**  
17, *Shrewsbury*

Seat supported by The Reynolds Foundation

**Maxim Eaton**  
18, *Derby*

Seat supported by Mrs Noelle Mendelssohn

**Hoi Yu Clarice Leung**  
18, *Nottingham*

Seat supported by Stephen Goldring and by Sheila Walton

**Nina Linn**  
18, *Rochester*

Seat supported by Faith Guthrie

**Marina Shevlin**  
18, *London\**

Bassoon

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

Seat supported by the Guyll-Leng Charitable Trust

**Louis de Chazal**  
16, *Great Shefford\**

**Felix Elliott**  
17, *Biddenden*

**Helen Howarth**  
18, *Sale*

Seat supported by an anonymous donor

**Leo Jemison**  
18, *Purley*

Seat supported by Michael Waldman

**Alice Mackenzie**  
17, *Basingstoke*

**Katie Messenger**  
16, *Beverley*

Seat supported by Judith Line

**Katerina Vidouris**  
18, *Guildford*

BRASS

Horn

**Emma Sandford**  
Principal  
18, *London* †

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

Seat supported by The Colwinston Charitable Trust

**Lucy Arbuckle**  
17, *Glasgow*

Seat supported by Michael Hopkins and by an anonymous donor

**Zoë Battiwalla**  
18, *Bristol\**

**Polly Bishop**  
18, *Harpenden*

**León Bricht**  
16, *London\**

**Magnus Campbell**  
14, *Glasgow*

**Melissa Hawkings**  
18, *Norwich*

**Rhona Langford**  
18, *Glasgow*

Seat supported by Brian Turnbull

**Joey Walker**  
17, *Staines*

Seat supported by Roger Vidler

Trumpet

**Christopher Gibson**  
Principal  
19, *Rugby* †

Seat supported by Ursula Jones

**Emily de Cecco**  
16, *Newcastle Upon Tyne\**

**Elia Karim**  
16, *Urmston*

Seat supported by Paul and Emma O’Hea

**Nerys Meeran**  
17, *London*

Seat supported by Derek Mason

**Louis Millar**  
17, *Nottingham*

Seat supported by an anonymous donor

**Anna Ross-Bell**  
17, *London*

Seat supported by The Marsden Family and by The Valentine Charity

**Ralf Sauer**  
17, *London*

**Leo Stemp**  
18, *Bacup*

Seat supported by The Ayudar Foundation

Trombone

**Jack Traynor**  
Principal  
18, *Hamilton* †

Seat supported by the Rock Solid Trust

**Llion Dafydd Barker**  
16, *Pwllglas*

Seat supported by Paul Allam and by The Colwinston Charitable Trust

**Toby Calvert**  
18, *South Cave*

Seat supported by Juliet Maxey in memory of Robert Maxey

**William Evans**  
17, *Upchurch*

**Will Foster**  
17, *West Wickham*

**Michael Dickinson**  
16, *Ballymena*

Seat supported by The John Browne Trust

**Haris Jacobs**  
18, *Liverpool*

Seat supported by the Rock Solid Trust

**Rory Winn**  
16, *Sale*

Seat supported by Nigel Long

Tuba

**Edward Falloon**  
Principal  
19, *Caerphilly* †

Seat supported by The Colwinston Charitable Trust

**Cara Marshall**  
16, *London\**

**Yevindra Meedeniya-Jayasekera**  
16, *Highgate*

Seat supported by Jonathan and Elizabeth Clowes

**Daniel Pryce**  
16, *London*

Seat supported by Anthony Albert

PERCUSSION

Percussion

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

**Henry Jones**  
Joint principal  
17, *Edinburgh* †

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

Seat supported by Catherine Turner

**Oscar Lond**  
16, *Sleaford*

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

**Max Manuel**  
18, *Risca*

Seat supported by The Colwinston Charitable Trust

**Andrew Morris**  
16, *Macclesfield*

Seat supported by The Bluefields Trust

**Lily Phanos**  
19, *Edinburgh*

KEYS & HARPS

Harp

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

**Etty Ashton**  
18, *London\**

**Hei Yeung Chan (Sunny)**  
16, *Royston*

**Sigal Nachshen**  
17, *London*

**Kylia, Tsz Yam Pai**  
17, *Nottingham*

Keyboard

**Isaac Scot**  
18, *Hereford*

**Adi Srivastava**  
16, *Sevenoaks*

Age as of 8 August 2026  
\* Summer Guest  
† Leverhulme Arts Scholar.  
Seat kindly supported by The Leverhulme Trust.

“These concerts are so important to me because I get to share my love of music with people my age. The emotion and energy that comes from NYO is so unique, because of the excitement and enthusiasm that comes from teenagers.”

Rhona, French Horn

# Play your part in supporting music for young people today

**On stage for you tonight, 160 teenage musicians will share a programme of profound themes and rich musical variety. They have taken on exceptional musical challenges, pushed themselves to grow, and supported each other to succeed. The result, they hope, is to thrill you in this final tour of the year.**

But this is only part of what it means to be a musician in the Orchestra at NYO. Beyond the concert hall, these young people take music directly into schools, youth centres and other community settings. As role-models, leaders and communicators, they demonstrate the ability that music has to inspire and unite young people. Sharing their love of music unlocks the transformative power it can have on their generation.

This is all part of our NYO Inspire programme, providing free musical experiences for thousands of teenagers across the UK. Young musicians who are passionate about music and want to take their playing to the next level, but are unable to because of a lack of opportunity where they live. Now more than ever, Inspire is needed to help teenage musicians go further. They rise to challenges, ignite their aspirations, and discover what they are truly capable of.

**Something that they may not be able to discover unless they are given the opportunity.**

Your support can ensure that young musicians across the country, no matter their background, have the chance to experience the power of playing and sharing orchestral music with others. Donate to NYO today to help even more teenagers in the UK access free musical opportunities.

**To donate or find out more please visit [nyo.org.uk/support-us](https://nyo.org.uk/support-us) or call the Fundraising team on 0300 304 5255.**





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