



**THE NATIONAL
YOUTH ORCHESTRA**
Play Your Part



ASCENDING

4 January – Barbican, London
5 January – Royal Concert Hall, Nottingham
6 January – Warwick Arts Centre, Coventry

Free for Teens

Welcome to NYO Ascent

As this year's leader of the Orchestra, I am thrilled to welcome you to our first concert tour of the year. During this residency, we've explored some incredible repertoire under the expert guidance of Sir Mark Elder. Working closely with such an inspirational conductor alongside the outstanding NYO's instrumental tutors has made creating music at such a high level a truly unique and unforgettable experience.

The National Youth Orchestra is a widespread community that not only consists of the musicians you see on stage tonight, but includes thousands of other young people across the country who have been involved in many diverse activities that NYO organises nationwide.

In the spirit of 'Ascent', I believe that learning an instrument is not only a musical journey but a metaphorical climb. Just as tonight's concert theme reflects the ascent of landscapes, we see the journey of learning music as a means for young people to ascend over personal hurdles, providing us all with a source of resilience and accomplishment.

The Orchestra itself is made up of over 150 musicians and stands as a collective of role models, fuelling inspiration and spreading passion for music.

Tonight's repertoire features two pieces portraying soaring European landscapes and a new commission highlighting the theme of Ascent. Richard Strauss' *Alpine Symphony* guides listeners through the picturesque scenes of the Bavarian Alps, while Smetana's *Vltava* paints a vivid picture of the Moldau River with flowing melodies and Czech-inspired themes. In contrast, Dani Howard's *Ascent*, a new composition for brass and percussion, captures the dynamism of our journey, both as musicians and young people.

This performance marks not just an evening of musical 'Ascent' but also the start of an exciting new year for The National Youth Orchestra. I would like to thank you for coming to enjoy this concert and for supporting live classical music. We look forward to sharing this performance with you tonight.



Rose Gosney
Violin, 17, Southampton

ASCENT

Thursday 4 January, 7pm
Barbican, London

Friday 5 January, 7pm
Royal Concert Hall, Nottingham

Saturday 6 January, 7.30pm
Warwick Arts Centre

Sir Mark Elder, Conductor

Dani Howard
Ascent (World Premiere Tour)

Bedřich Smetana
Vltava (The Moldau)

Richard Strauss
**Eine Alpensinfonie, Op. 64
(Alpine Symphony)**

The performance will last approximately 85 minutes, with no interval.

*Please note there has been a change to the programme from
previously advertised.*



Dani Howard (1993)

Ascent

2023

We first met Dani Howard during the covid-19 pandemic when our mission was to keep connecting to young people and inspire them to stay passionate about music despite the barriers they were facing. Dani was at the forefront of helping us develop creative music making skills for young people during that challenging time – a musical ambition that continues long after the pandemic.

Dani's first piece for The National Youth Orchestra was *Jigsaw*, not just any orchestral piece, this was an amazing work that was able to be performed online by over 800 young people from across the whole country. Dani's commitment to young people was central to the success of both the piece, the project and to those young people staying connected to their music making and you can see the outcome of that work on our YouTube channel.

Ascent is written as a companion piece for Strauss's *Alpine Symphony* and features the brass and percussion of the Orchestra along with the off-stage brass that help bring life to the work. The title reflects not just the epic journey we hear in the Strauss but also the act of standing up as young musicians, to be seen and heard as our young people should, to have their voices become a bigger part of our world.

As an internationally celebrated composer, Dani is writing music for a wide range of artists and orchestras – in June 2021 she received the premiere of her award-winning Trombone Concerto written for NYO alumni Peter Moore. This season she is writing a new Saxophone Concerto for Jess Gillam and will also premiere a new Percussion Concerto for Dame Evelyn Glennie and the BBC National Orchestra of Wales.

We're honoured to work with Dani once again, perform her music and share her passion for creating new music and new ideas.

Craig West
Programmes Director

To read Dani's programme note for her piece, *Ascent*, head to our website.

Bedrich Smetana (1824 – 1884)

Má Vlast: Vltava

(My Country: The Moldau), 1874

By the time the Czech composer Smetana had finished his most famous achievement, *Má Vlast* ('My Country'), he had lost his hearing. Despite being haunted by whistling noises inside his head, Smetana persevered to produce six glittering symphonic poems: a heroic triumph over adversity. Each of the symphonic poems – single-movement orchestral works that describe a story or place – reflects the composer's love of his homeland, capturing some aspect of its mythology, history or scenery.

Smetana studied in Prague, where his passionate interest in politics grew, and in 1848 he took part in a revolt (which was unsuccessful) against the Austrian rulers who dominated his country. He later became conductor of the Czech Provisional Theatre, but his worsening hearing meant that he had to give up the role in 1874. Yet it did not stop Smetana from writing some of his best-loved and finest music, including *Má Vlast*.

A fluid, twisting line is passed between two flutes, which represent a pair of babbling brooks, one warm, one cool. They join a stream and flow through the beautiful Czech landscape of forests and meadows.

The main theme is probably Smetana's most memorable creation, and the piece also includes a cheerful folk dance that conjures up a peasant wedding, as well as a gentle melody on strings that depicts water nymphs dancing by moonlight. The stirring main theme returns in all its majesty as Vltava passes through Prague, onwards past the fort of Vysehrad, before being united with the river Elbe at the Bohemian town of Mělník.

Programme note by Joanna Wyld.

The most famous of the six symphonic poems of *Má Vlast* is the second, *Vltava*, which takes us on a journey along the course of the river Moldau.

Richard Strauss (1864 – 1949)

Eine Alpensinfonie Op.64

(Alpine Symphony), 1915

Nacht (Night)

Sonnenaufgang (Sunrise)

Der Anstieg (The Ascent)

Eintritt in den Wald

(Entry into the Forest)

Wanderung neben dem Bache

(Wandering by the Brook)

Am Wasserfall (At the Waterfall)

Erscheinung (Apparition)

Auf blumigen Wiesen

(On Flowering Meadows)

Auf der Alm (On the Alpine Pasture)

Durch Dickicht und Gestrüpp auf

Irrwegen (Through Thickets and Undergrowth on the Wrong Path)

Auf dem Gletscher (On the Glacier)

Gefahrvolle Augenblicke

(Dangerous Moments)

Auf dem Gipfel (On the Summit)

Vision (Vision)

Nebel steigen auf (Mists Rise)

Die Sonne verdüstert sich allmählich

(The Sun Gradually Becomes Obscured)

Elegie (Elegy)

Stille vor dem Sturm

(Calm Before the Storm)

Gewitter und Sturm, Abstieg

(Thunder and Tempest, Descent)

Sonnenuntergang (Sunset)

Ausklang (Quiet Settles)

Nacht (Night)

The scale of Strauss' *Alpine Symphony* is enormous, calling for an orchestra of over 140 players including eight horns, 12 offstage horns and an expanded woodwind section. Strauss started composing the piece in 1911 while settling into his new villa in the town of Garmisch, behind which rises the glorious spectacle of the Alps. As well as taking us on a vivid journey into this grand, mountainous terrain, Strauss wanted to write music of real depth. In fact, he initially imagined the *Alpine Symphony* as an exploration of new philosophical ideas – but in the end he rejected this plan in favour of a celebration of nature.

Strauss had happy memories of the Alps dating back to his childhood. When his father, the horn player Franz, joined the Bayreuth orchestra in 1876, the Strauss family took the opportunity to go on holiday in the Italian Alps. Two years later, Strauss became trapped on a mountain during a storm, and when he eventually got home again he 'described the whole hike on the piano', creating 'huge paintings' of sound. His love of nature was lifelong, as his sister, Johanna, wrote: 'He had a great love for everything, mountains and forests, meadows and flowers, for all animals'.

Strauss finished orchestrating the *Alpine Symphony* on 8 February 1915, and dedicated the work 'in profound gratitude' to Count Seebach, director of the Dresden Royal Opera House,

where several of his operas had been performed. The symphony premiered on 28 October in Berlin by the Dresden Court Orchestra, conducted by Strauss himself. At the final rehearsal he declared: 'At last I have learned to orchestrate. I wanted to compose, for once, as a cow gives milk.' His critics seized on this rather comical phrase as a chance to mock Strauss, and some of them dismissed the work as 'cinema music' (thought to be less serious and significant than music written for the concert hall). Others praised the *Alpine Symphony*, enjoying its 'long and gorgeous weft of sound.'

Strauss' *Alpine Symphony* depicts 24 hours in the mountains through a series of scenes. Each scene creates a powerful sense of atmosphere and place: listen out for cowbells, wind and thunder machines, organ, and celesta (a tinkling percussion instrument that looks like a small piano).

There is a particularly striking effect at the beginning and end of the whole work, involving a descending series of sustained notes that grows until every degree of the scale is heard at the same time.

Although Strauss stayed in Garmisch for over three decades, it seems this ambitious account of the Alps was all he needed to say on the subject. Apart from quoting the *Alpine Symphony* in a couple of songs, he never again attempted such a specific tribute to the spectacular beauty of his surroundings.



Programme note by Joanna Wyld

What do you love about being a conductor?

When I was in my teens, I played the bassoon, I played the piano, I sang, and I acted a lot. After some years, it seemed to me that to be a conductor was a way to bring all these things together. And from that, I threw myself into opera, which is a wonderful training ground for a very young conductor. My musical life since then has always been a mixture of concerts and operas, and the variety that comes from that is the thing I love most about my work.

What are you looking forward to about working with NYO?

The chance to introduce to so many teenagers the power and beauty of the Alpine Symphony, an enormous work by Richard Strauss. I look forward to sensing the audience and orchestra's involvement in a work that explores such a scale of imagination and emotion.

What was your most inspiring moment as a teenage musician?

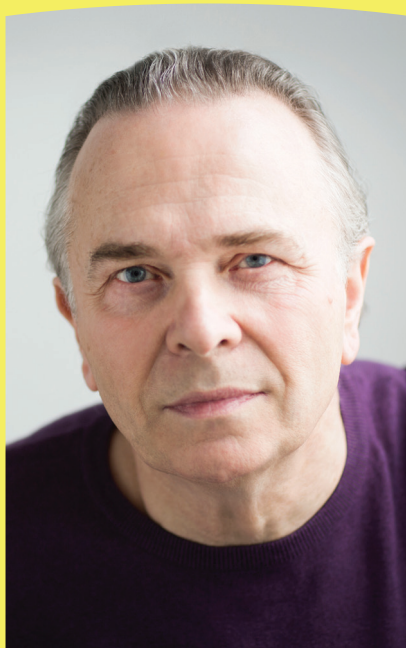
In my time in NYO, we went on tour to Israel. It was unbelievably hot, I remember. On the way home, we stopped to play a concert in the old Roman amphitheatre underneath the acropolis in Athens. I shall never forget playing for that public. It was a huge audience, and the sound of the applause was like a great wave coming towards us. We played Benjamin Britten's the Young Person's Guide to the Orchestra, and the applause started while we were still playing the last chord. At the

same time, the acropolis, which we could just see above us (the audience couldn't see it, but we could) was lit it up in different colours. It was very thrilling and quite unlike any other experience I'd had up until that time.

What is your advice for today's teenage musicians?

When we are teenagers, we don't necessarily know what we are destined to be. Not everybody will become a professional musician but music can play a very potent part in our lives without it being how we earn our money. Music will always need fighting for, championing, and there will always be audiences to listen. In my view, we all have a responsibility to help other people feel the power of music and enjoy what it has to offer.

Find out more about Sir Mark Elder at www.grovesartists.com/artist/sir-mark-elder/



NYO Musicians

Under the spotlight



Daniel Fergie

Oboe, 17, Stockton-on-Tees

I first started playing the clarinet at the age of 9, after being inspired by a lady from my local music service coming into my school. I then started the oboe two years later as I had attended some concerts and was drawn to its sound. Initially, I wasn't very enthusiastic about playing the oboe as I found it too frustrating. However, thanks to my teacher's support, it began to get easier!

The oboe has such an expressive sound, and I love getting the chance to play beautiful melodies and sing out over the rest of the orchestra. Despite being such a difficult instrument to play, it is so rewarding to overcome challenges - and composers reward your patience by writing some of the most gorgeous solo lines for the oboe. I hope that as a member of the Orchestra, I can act as a positive role model for other musicians, and I look forward to working with other oboists across the country as part of NYO Inspire.



Khyati Mohan Baba

Harp, 16, Enfield

I am so excited to take part in all the different opportunities at The National Youth Orchestra. It hasn't been that easy for me to connect or make music with other harpists or musicians, particularly as I'm not at a Junior Conservatoire, and at my school there are limited opportunities for playing my harp in ensembles.

Over the last two years, I've taken part in NYO Inspire and participated in numerous NYO projects and residencies, developing many skills. This is my first year as an Orchestra musician and I hope that by being a part of NYO I will be able to show other young people that orchestral music is for everybody and there is always a way for anyone to get involved, no matter what your background is or how much experience you have.

The Orchestra of 2024



STRINGS

VIOLIN 1

Rose Gosney

Leader 17,
Southampton †*

Seat supported by David
Dutton and Mave Turner.

Tara Spencer

Co-Leader 18,
Reading †

Seat supported in memory
of Aletta du Plessis.

Vivek Ramanan

18,
Buckinghamshire

Jenny Wells

16, Orpington

Seat supported by an
anonymous donor.

Antonia Zadrag

18, London

Aki Blendis

16, London †

Seat supported by Isabella
Fulford (NYO 2016 - 2017).

India Reilly

17, Edinburgh

Teagan Craggs

16, Wells

Alice Younger

String-Leader 18,
St. Leonards-On-
Sea †

Seat supported by
Guy Rigby.

Finn Kjaergaard

16, London

Seat supported by John
and Pauline Tremlett.

Lily An

17, Thirsk

Joe Netley

17, Canterbury

Seat supported by
Michael Twaddle.

Richard

Eichhorst

16, London

Sakura Fish

19, Bishop's
Stortford

Mark Leung

18, Redhill

Seat supported by
Matthew Cain.

Charlotte Slater

String-Leader,
18, Ellon †

Seat supported by
Anthony Albert.

Sebastian Watt

15, London

Eve Ward

16, Dartford

Joseph Ryan

16, Guildford

Seat supported by
Catharina Van der Vorm.

Justin Chan Chun Ting

17, Manchester

VIOLIN 2

Peter Ryan

Principal 16,
Dublin †*

Amber Sun

Co-Principal 18,
London †

Zachary Bacon Darwin

17, London

Charlotte Sanderson

18, London

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

Anne-Mei Ong

16, Stanmore

Seat supported by Peter
and Nina Hamburger
in memory of violinist
Kathleen Malet (NYO
1949-53).

Joe Stoller

17, Guernsey

Yunus Eshekh- Alonso

16, Bexhill-On-Sea

Sam Cole

16, Guernsey

Isabella Grant

String-Leader

17, Harpenden †

Seat supported by an
anonymous donor.

Chenyi Lele Zhang

15, Brentford

Dora Daisy Bottrill

16, London

Seat supported by
Rosemary Cahill.

Noah Hacking

16, London

Luisa Krausova

17, Cambridge

Felicity Lee

14, Edgware

William Guo

15, Glasgow

Libi Winterstein

15, London

Seat supported by
Venetia Jennings

Ella Hodgson- Laws

String-Leader,
17, York †

**Joshua Yin
Zhen Tan**
13, Stratford-
Upon-Avon

James Jet Uttley,
14, Bingley

Madeleine Jones
16, Diss

VIOLA

**Danya
Jayasinghe
Rushton**
Principal 18,
Barnet †*

Sassan Bhanji
Co-Principal 18,
London †

Clio Proffitt
17, London
Seat supported by
Julian and Caroline Nettel.

Joseph May
18, Reading

Rebecca O'Shea
17, Bath
Seat supported by The
Joyce Fletcher Charitable
Trust, and by Rod Mullick.

Shivani Jansari
16, Lincoln

Tifany Rodas
String-Leader 18,
London †

Jessica Elliott
16, London

**Libby
Broomhead**
17, Blackburn

Rebecca Wells
15, Orpington
Seat supported by an
anonymous donor.

**Theadora
Griffiths**
18, Coventry

**Annabel
Cullington-Doss**
16, Southampton

**Aiden
Macdonald**
String-Leader 17,
Glasgow

Lydia Atkinson
17, Whitley Bay
Seat supported by an
anonymous donor.

Hannah Killick
17, Bristol

Hugo Jopling
16, London

Hannah Tsui
14, London

Carlotta Vitaloni
17, London

CELLO

Andrew O'Reilly
Principal 17,
Kenilworth †
Seat supported by The
Reynolds Foundation,
and by Paul and
Eunice Morgan.

Ella Harrison
Co-Principal 17,
Harpenden †
Seat supported by The
Reynolds Foundation.

Gabriel Ward
17, London
Seat supported by
Karen and Kim Papworth.

Dohyeon Ryu
14, Windsor

**Sebastian
Loerstad**
15, Stockholm †

Ben Matson
String-Leader 17,
Stockport †*

Michael Francis
17, Bromley
Seat supported
by Mark Ford and
Stephen Metcalfe.

Lewis Tang
16, Manchester †

**Jamie
Zweimueller**
String-Leader 15,
New Malden †
Seat supported by
Mary Iliff.

Eliza Casbolt
17, London

Kit Cookson
17, Ystradowen

**Aglaia
Carvalho-
Dubost**
15, Haywards
Heath
Seat supported by
Irena and Peter Milloy.

Oscar Wang
16, London

**Charlotte
Shlomowitz,**
14, London †

Wallace Chan
16, Abingdon

Kalli Ziegler
15, London
Seat supported by
Ian and Helen Hart.

Chloe Dong
17, London

Han Cho
16, Surrey

DOUBLE BASS

Emily Chambers
Joint-Principal 17,
Chipping Norton
Seat supported by Ms Wyn
Hart in memory of
Gerald Brinnen.

Laurence Flower
18, London †
Seat supported by
David Richardson and
Janet Hilton.

Brooke Simpson
Joint-Principal
17, Bromley †
Seat supported by
Drs Charles and
Jacqueline Ross in
memory of Alex Ross.

Merritt Factor
16, London

Elliot Cundy
16, Guildford

Holly Reinhardt
16, Oxford

William James
String-Leader
16, Esher †

Louis Richardson
17, London

**Callum
Campbell**
14, Glasgow
Seat supported by
Drs Charles and
Jacqueline Ross in
memory of Alex Ross.

Ellen Goodyer
16, Chesham
Seat supported by
Simon Carrington and
Alastair Hume.

WOODWIND

FLUTE

Lily Owens
Principal 16,
Calne †*

Seat supported by
Graham Carter.

Lucy Barrett
18, Sandy

Kiera Exall
17, Raunds

Seat supported by
Susan Morcombe.

Erika Khederian
17, London

Hanhan Qu
14, Guildford

Seat supported by
Andrew Tusa.

Isaac Skey
16, Haywards
Heath

**Josie Annikki
Wakefield**
17, Sutton

Lauren Booth
18, Ely+

OBOE

Daniel Fergie
Joint-Principal
17, Stockton-On-
Tees †

Seat supported by
Emma and Phil Geddes.

Rhea Jo
Joint-Principal 17,
Worcester Park †*

Alasdair Cottey
16, Dunbar

Cara Garrow
16, Oxford
Seat supported by the
Allam sisters.

Esther Kallow
16, Larbert

Guadalupe Lowe
16, Carshalton

Myfanwy Meeran
17, London

Esme Savage
18, York+

CLARINET

Lucas Dick
Principal 18, Esher
†*

Ruxi Deng
18, Glasgow
Seat supported by
Faith Guthrie.

Clarice Leung
16, Nottingham
Seat supported by
Stephen Goldring.

Nina Linn
15, Rochester

**Alicia Li-
Yan-Hui**
16, Cambridge

**Thomas
McDonnell**
16, Hertford
Seat supported by
Professor Alastair Watson.

Gemma Winfield
17, Solihull

**Tommaso
Vigliocco**
17, London+

BASSOON

**Marcel Carlos
Cress**
Principal 16,
Northwich †
Seat supported by Jonathan
and Elizabeth Clowes.

Megan Belshaw
17, Reading
Seat supported by
Michael Waldman.

Max Docherty
16, Glasgow

Harriet Hillier
17, London
Seat supported by
Judith Line.

Smera Sachin
16, Cambridge

**Kwasi Sefa-
Attakora**
17, Manchester

Katerina Vidouris
15, Guildford

**Nahuel Angius-
Thomas**
15, London+

Jacob Adams
16, Penarth

Polly Bishop
15, Harpenden

Noah Hall
18, Kingston Upon
Thames
Seat supported by
Paul Allam.

Katie Parker
17, Inverness
Seat supported by
Robert and Juliet Maxey,
in memory of Ken and
Olive Maxey.

Xander Quinney
16, Oxford
Seat supported by
Nigel Beale.

Emma Sandford
15, Bromley ‡

**Conrad
Thorndike**
16, Pontyclun

**Robyn Rose
Verney-Kershaw**
17, Chesham

TRUMPET

**Eleanor
McKenzie-Jones**
Principal 16,
Tonbridge †
Seat supported by
Dr Ursula Jones.

Cole Craggs
13, Wells

**Ore Fashesin-
Souza**
17, Brentwood

**Christopher
Gibson**
16, Rugby

BRASS

HORN

Claire Marsden
Joint-Principal 17,
York †
Seat supported by
Brian Turnbull.

Georgia Paxton
Joint-Principal 16,
Altrincham †
Seat supported by
Michael Hopkins.

Edward Hinchliff

18, Farnham
 Seat supported by the
 HR Taylor Charitable Trust.

Nayan Shah

14, Pinner

Elias Simojoki

17, Fareham

Seat supported by
 Nigel Long.

Anton Ting

16, Manchester

Carys Wood

16, Saundersfoot

TROMBONE**Anna Bailey**

Joint-Principal 17,
 Cambridge †

Seat supported by the
 Rock Solid Trust.

Ned Pettitt

Joint-Principal 17,
 Ipswich †

Seat supported by The
 Barbara Whatmore
 Charitable Trust.

Nye Bayley

14, Winchester

Morgan Bland

15, Markfield

Seat supported by the
 Rock Solid Trust.

George Hughes

17, Colwyn Bay

Chloe Simpson

16, Epsom

Dewi**Thistlewood**

18, Cardiff

Brandon Wong

16, London

Arthur Easey

18, London+

— TUBA**Isaac Giaever-Enger**

Principal 16,
 Newbury †*

Ini Kuti

17, Stockport

Seat Supported by
 Anthony Albert.

Tristan McCardel

15, Norwich

PERCUSSION**PERCUSSION****Joshua Gearing**

Joint-Principal 18,
 Hatfield †*

Seat supported by Steve
 and Jackie Street.

Elinor Mason

Joint-Principal 17,
 Macclesfield †

Shesh Abu-Jabir

17, Ipswich

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

Robert Carr

17, York

Wilamena Dyer

17, Falmouth

Seat supported by Pat
 Moore.

William Ewins

16, Edinburgh

Lucas Faram

15, Bristol

Charlie Shortt

16, Craigavon

KEYS & HARPS**HARP****Defne Anar**

Principal 17,
 Bristol †*

Erin Fflur Jardine

15, Cardiff

Khyati Mohan**Baba**

16, Enfield

Kylia Tsz Yam Pai

14, Nottingham

— KEYBOARD**Alexander Kwon**

Principal 17,
 Edinburgh

Nina Papastathi

17, Winchester

OFF STAGE**BRASS****HORN****George Brady**

15, Lauder+

Arthur Conyers

16, Bristol+

Chloe Harrison

NYO 2023 alumni

Melissa Hawkings

15, Norwich+

Daniel Hibbert

NYO 2023 alumni

Thomas King

16, Tunbridge
 Wells+

Joey Walker

15, Staines-upon-
 Thames+

Henry Ward

NYO 2022 alumni

TROMBONE**Tobias Calvert**

15, South Cave+

Ben Haslam

NYO 2023 alumni

* Blavatnik Scholars.
 Seat kindly supported
 by the Blavatnik
 Family Foundation.

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

‡ Marie-Louise von
 Motesiczky Scholar.
 Seat kindly supported
 by The Marie-Louise
 von Motesiczky
 Charitable Trust.

+ Winter
 Residency Guest



Open the door to music for more teenagers

The National Youth Orchestra is the UK's leading organisation championing orchestra music as a powerful agent for teenage development.

We provide a wide range of musical opportunities for teenagers, welcoming them into the NYO community. Whether they are at a high level of instrumental playing, are at an early stage of learning, or have never played an instrument but simply need a chance to experience how live orchestral music makes them feel – especially when it's performed by their peers: there's a part for them to play at NYO.

We are absolutely committed to providing our activities for free, to ensure that teenagers face no barriers to accessing these, regardless of their backgrounds or where they live.

Teenagers nationwide need access to the opportunities we offer. Profound communal, creative activities that can build young people's confidence, skills for life and gives them unforgettably joyful experiences.

Despite the valiant efforts of many in the sector, UK music education is experiencing systemic failures and facing catastrophic decline; both in the classroom and in opportunities to learn instruments.

Currently, each year our activities directly involve 2,000 teenage musicians and over 8,000 teenagers in the audience – who benefit from access to Free for Teens tickets.

With 86% of our funding coming from donations, none of this work could be done without our generous supporters and we are incredibly grateful to them.

Together we can open the door to orchestral music for many more teenagers. We can give them life-changing opportunities. By giving those with a passion for orchestral music the chance to perform with others and raise their own playing to a new level. By enabling young musicians to go out to their local communities and be role models for others. By encouraging young people to set off on a musical journey.

If you would like to donate today, to give even more young people the gift of participating in the electrifying experiences that orchestral music can offer, please visit nyo.org.uk



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The National Youth Orchestra would like to thank all the individuals, legacy donations, trusts, foundations and companies whose generosity and foresight enable us to do what we do.