

Ealing Youth Orchestra

Conductor: Leon Gee



The Battle of the Somme

George Butterworth - *A Shropshire Lad*

Laura Rossi - *The Battle of the Somme*

Live film screening with music commissioned by the Imperial War Museum to the original 1916 film by Geoffrey Malins and John McDowell

Followed by a Q&A session with the composer Laura Rossi

FABER *ff* MUSIC



Sunday 13th November 2016
7.30pm

William Perkin CofE High School
Oldfield Lane North, Greenford UB6 8PR

**Foyer Exhibition -
The Remembrance Image Project**

The Remembrance Image Project is a photography project which has been set up as part of the centenary commemorations for the First World War.

In the run-up to and during the four years of the centenary, Simon Gregor (a freelance photographer from south London) will be photographing a selection of First World War sites at around the time of their 100th anniversary. He aims to share these images with others, through exhibitions, interactive workshops, talks and other media; and to promote awareness and debate about the war and about the role of remembrance.

In the foyer of the performance space, Simon will share some of the images which he has taken, particularly in France and Belgium, including some from sites rarely visited by British travellers.

His photographs strive not simply to record the sites as they appear today, but also to capture some of their power and emotional impact.

Simon Gregor works as a freelance photographer and as a First and Second World War battlefield tour guide. He runs the popular tour company "Secret London Photo Walk", and is an associate member of the International Guild of Battlefield Guides.

He is currently studying for a PhD in history at the University of Wolverhampton.

Simon Gregor - www.simongregorphoto.com

The Remembrance Image Project -
www.riproject.wordpress.com



Chairman's Welcome

It is a great pleasure to welcome you to this very special first concert of EYO's 2016-17 season. The new orchestra has already come together really well, with around thirty new players swelling our ranks and we are delighted therefore to be welcoming so many new families to the EYO experience.

We are particularly grateful to Mr Keir Smith and all the staff and students at William Perkin School for so generously inviting us to their beautiful Performance Centre this evening. We hope this will be the start of a long and happy collaboration.

Today is Remembrance Sunday and it is therefore particularly appropriate in this centenary year of the Battle of the Somme that the orchestra is playing Laura Rossi's memorable and evocative score to the original Battle of the Somme film from 1916. The film itself is a remarkable historical document, which was originally shown in Britain in August 1916 while the battle was still taking place and was seen by more than twenty million people in its first year, almost half the adult population of the country at that time.

We are delighted that Laura Rossi is able to be with us tonight to take part in a Q&A session about the film and her music after the performance, together with Toby Haggith, senior curator from the Imperial War Museum.

This is just the first concert in what is set to be a very exciting year for EYO. After sell-out concerts in the last two years we have again been invited to perform in the prestigious Ealing Music and Film Festival on Friday February 10th and another spectacular concert is in prospect. In a continuation of the successful mentoring partnership which began last year, EYO will again be joined by members of the illustrious English Chamber Orchestra, this time for a performance of Mahler's monumental Symphony no. 1 *The Titan*, preceded by a performance of Tchaikovsky's 1st Piano Concerto with BBC Young Musician 2014 Martin James Bartlett as soloist. This concert is again likely to attract a lot of attention and we will let you know ticket arrangements as soon as details become available.

Christopher Brown, EYO Chair
chair@eyo.org.uk

Please note there will be no interval during this performance

Laura Rossi – The Battle of the Somme

Laura Rossi's new score was commissioned to mark the 90th anniversary of The Battle of the Somme as a soundtrack for the digitally restored film. When embarking on her research on the film and the battle in preparation for her composition, Laura discovered her great uncle, Fred Ainge, (whom she knew as he survived the war) was a stretcher-bearer attached to the 29th Division on 1 July 1916. In preparation for composing the new score she visited the Somme Battlefields, using Fred's diaries to locate the areas in which he served. The re-mastered film was screened for the 90th anniversary of the Battle to a full house at the Queen Elizabeth Hall with the premiere of Laura's orchestral score, performed by the Philharmonia Orchestra and received a glowing 5 star review in The Times.

“And these troops in the mud grinned or stared at us to a new music score by Laura Rossi, brilliantly effective.” Geoff Brown, The Times ★★★★★

Here Laura describes her experience of working on this film:

It was very challenging writing music for The Battle of the Somme because the film has some really abrupt changes of mood – for example the scene showing happy soldiers receiving their mail suddenly cuts to a pile of dead bodies in a crater – so it was hard to achieve the right tone and to make the music flow between such contrasting scenes.

I wanted to deal with some of the more shocking or distressing scenes in a sensitive way, not loading them with over-romantic or tragic music but providing something simple to give the viewer the space to think about what they are seeing on the screen. For example, for the famous trench rescue scene I decided just to use a couple of instruments, a solo oboe and harp, as I did not want the music to be too emotional or tell the audience what to feel. The images are powerful enough themselves.

I felt it was important to provide a score that would help give the film some structure and make the images easier to follow – and it helps the viewer to concentrate on what is happening on the screen. I also tried to deal with some of the more lengthy or repetitive passages in this film. For example, when the scenes of shell-battered landscape at the start of Part 5 are viewed silent they seem very long, but the addition of music makes the scenes more watchable.

I wanted the music to draw the viewer into these sections, as they are actually very important moments in the film. These are some of the few occasions when there is time to reflect on the images before quickly cutting to the next shot. In other films I have scored, there has been dialogue to tell the story and the main function of the music is to underline the narrative or to enhance the mood in shorter cues that flow in and out of the scene. Here the music has to carry more of the work and it needs to be continuous.

It was only after I had started working on this project and decided to visit the battlefields that my aunt told me my great uncle Fred had served on the Somme, and showed me his diaries. He was the only one of his pals in France who did not get killed. He was a stretcher-bearer, attached to the 29th Division on 1 July 1916, so it is possible he may even appear in the film. Discovering this close family connection, visiting the battlefields and witnessing some of the commemorative ceremonies this year made the whole project come to life for me; the battle feels much closer and I have a better appreciation of what it must have been like to be a soldier on the Somme.

I have watched the film so many times that when I sleep at night I sometimes see the soldiers' faces! Watching this film brings you closer to the reality of the First World War, and I have come to feel very passionately that I want others to know more about it.

George Butterworth (1885-1916) - A Shropshire Lad: Rhapsody for Orchestra

George Sainton Kaye Butterworth was an English composer who died, aged 31, at The Battle of the Somme in 1916. He had been taught music by his singer mother from a young age and progressed with this passion throughout his young life, gaining both a musical scholarship to Eton College and a place in Oxford University.

His compositional style is predominantly inspired by English folk songs, which he collected when he travelled throughout the English countryside with his friend Vaughan Williams, to whom he left his manuscripts when he died in France.

Butterworth was also a devotee of folk dancing, especially Morris Dancing, and poetry. This love for heartfelt poetry led to the composition of 'A *Shropshire Lad*' in 1911, inspired by the collection of 63 poems published in 1896 and written by A.E. Housman, also entitled 'A *Shropshire Lad*'.

These 63 poems consisted of themes of nostalgia, mortality and the more uplifting tone of "Carpe Diem". They spoke of rural life, young men and their deaths, futility and fighting. Butterworth wrote music for eleven of these poems, but only six of them are contained in the orchestral version of 'A *Shropshire Lad*'. The piece was first performed in 1913 by the London Symphony Orchestra, three years before Butterworth died - a melancholy and in itself nostalgic concept to reflect on whilst listening to this uniquely moving music.

Lucia Tremonti



The Battle of the Somme – The history

The Battle of the Somme was the first major offensive on the Western Front in which the British Army took the leading role. It was Britain's contribution to a coordinated offensive (with France, Italy and Russia) across Europe to defeat the Germans after the setbacks of 1915. Due to a preemptive strike (on 21st February) by the Germans on the French Army at Verdun, the most pressing aim of the Somme offensive was to force the Germans to divert troops away from this front, thus relieving the French Army which was locked in a struggle for survival. But the British commanders also wanted to inflict heavy losses on the enemy and were hopeful that the weight of their initial onslaught on the Somme could breach a substantial sector of the German lines leading to a rout.

Planning for the Battle was very detailed with the overall strategy aiming to carry out a sustained artillery bombardment over German positions for five days, followed by the infantry attack and further artillery barrage directed at secondary line trenches.

Since initial recruitment campaigns in 1914, including the widespread recruitment of the so-called 'Pals Battalion', the British Army had increased its size and strength hugely. By the time the Somme campaign began 60% of the British Army had no battle experience. Given the scale of the preliminary bombardment, British soldiers were told they would find the barbed wire blown away and the German soldiers dead in their trenches. However, the bombardment did not destroy the deep German dugouts and as the British lines of troops advanced, the German machine guns began to fire.

The first day of the battle of the 1 July was the bloodiest in the history of the British Army with 57,740 casualties including 19,240 killed. The campaign lasted from 1 July 1916 – 18 November 1916, during which time the British and French suffered half a million casualties with a further half a million casualties for the Germans. Included in the 'British' casualties were heavy losses among the Dominion forces including the Canadians, Australians, Newfoundlanders, South Africans and New Zealanders all of whom participated in the campaign.

The Battle of the Somme – The Reality

by Dr Emily Mayhew

Go back in time to the valley of the Somme River in northern France in June 1916 and wherever you looked you would find signs of the preparation for the great offensive. Easiest to spot are the obvious things – networks of new roads, railways, vehicles rushing along them as soon as they are laid. Those giant wooden reels alongside the roads hold miles of cable and barbed wire, ready to roll out into no mans land. Into vast new camps are marching huge numbers of soldiers. Not just soldiers. Among them you would find signallers, gas warfare technicians, engineers, pilots, tank crews, cartographers, and experts in camouflage trying to keep every one and every thing hidden. That smell is thousands of horses standing in giant corrals. They will carry men or pull guns or ambulance carts. In the distance are whole canvas towns of supply tents full of simpler things that meet basic needs: water and food, and enamel plates and mugs to eat from (nosebags for the horses). And twisting between them, wherever you look, the endless miles of new artillery shells lined up in rows ten and twenty deep glinting in the sun awaiting their moment to bombard the enemy.

You have to look more closely to see the medical preparations for the casualties of the coming offensive, but they are there. New field hospitals are going up as close to the front line as is dared – long lines and grids of tents containing admissions wards, X-ray and laboratory facilities, operating theatres, recovery wards. Supply tents filled with bandages, anaesthetics, antiseptics, bed linen and pyjamas. In one corner, sanitation engineers are digging wells for fresh water; in another, building brick incinerators that will burn medical waste day and night for months to come. Listen for the sound of scalpels being sharpened, one after another, by a knife-grinder brought in to the hospital especially for the purpose. He will be busy over the next few months as the surgeons and medics wear out set after set of surgical equipment operating on the devastating injuries of the battle. Out in the open sunshine, groups of new staff stand and listen to instructions and advice from their more experienced colleagues. They hope they will be able to learn their way around the complex before the casualties arrive. They'll start by getting the hospital wards emptied and ready by moving their current patients back to their battalions or home, and then making thousands of fresh beds.

Look more carefully. Amongst the hospital's tents is one that seems quieter than the other wards, and the staff avoid looking at it as they hurry by, but if you look through the flap you will see long wooden trestle tables and under them what seems like the hospital's supply of blankets. But they are not. The piles are brown woollen coffin bags. In these tents, medical orderlies will stand for days and nights, doing nothing else but dealing with the dead. Where possible, they will remove personal belongings from the bodies, such as wedding rings, watches, paybooks, letters and photographs, and store them in designated postal boxes to be returned to their families, along with one of the thousands of specially printed cards that contain details of the newly-dug grave and cemetery at the rear of the hospital where the body is to be buried. Orderlies will grow to hate their duty here in the silence, but they keep working because they know how much it means to the families of the dead. As do the chaplains, nurses and battalion officers who order in extra supplies of pens, ink and paper as they know that, if they survive the coming days' fighting, then their time afterwards will be spent writing "Break-the-news" letters to families who will not be among the audience for the film of the battle when it opens in August 1916, because the devastation it shows will stretch back from the shattered landscape into the very heart of their lives.

*Dr Emily Mayhew is historian in residence in the Department of Bioengineering at Imperial College London. Her research focuses on severe casualty and its consequences in contemporary warfare. Her book, *Wounded: The Long Journey Home* (Vintage Books) tells the story of the injured soldiers on the Western Front of the Great War, and the medics who cared for them.*

An Introduction to the Battle of the Somme film

by Dr Toby Haggith

Shot and screened in 1916, *The Battle of the Somme* was the first feature length documentary about war. In the first three months of its release the film was seen by around 20 million people in Britain and Ireland, informing and challenging the public with its images of warfare, and changing the way both cinema and film was perceived.

The film was shot by just two cameramen; Geoffrey Malins and J B McDowell. Filming took place between 25 June and 9 July 1916, covering the build-up and opening stages of the Battle of the Somme. The film is definitely a propaganda film, though it is filmed and presented in the style of a documentary, and was made in response to a real desire from the British public for news of and images from the battlefield. It was created to rally civilian support, particularly for the production of munitions, and British soldiers are portrayed as well-fed, respectful to prisoners and well-looked after.

The structure of the film is simple; the first two reels cover the preparations for the infantry attack, the third reel covers the attack on the 1 July 1916 and the next two, the aftermath of the battle. Anticipating the desire of the audience to spot their loved ones, the cameramen captured as many faces as possible, often encouraging the men to turn and acknowledge the camera. The inter-titles, written by the War Office, are a crucial element of the film. They provide commentary, point out important details, guide the audience to an appropriate response, reinforce propaganda messages, and reassure the viewer. Some scenes such as the 'over the top' sequence are now understood to have been staged. However, historians estimate that overall only 90 seconds of the film was staged. An estimated 13% of the film depicts images of wounded or dead soldiers including some distressing images of communal graves. The depiction of British dead is unique to this film in the history of British non-fiction cinema. Despite the depiction of death and injury throughout the film, the overall feeling remains that the Battle of the Somme was a military success.

The film was first privately shown to David Lloyd George on the 2 August 1916 and the first major screening took place on 10 August at the Scala Theatre, Soho, London. The Battle of the Somme continued to be distributed for at least five months afterwards. By October 1916, the film had received around 20 million admissions – the UK population at the time was 43 million.

The Battle of the Somme was filmed on the front line at great personal danger to the cameramen, and offered audiences a unique, almost tangible link to their family members on the battlefield. Contemporary reactions to the film varied greatly; some members of the public thought the scenes of the dead were disrespectful or voyeuristic. There was debate in the newspapers and at least one cinema manager refused to show it. But most people believed it was their duty to see the film and experience the 'reality' of warfare. The popularity of the film helped raise the status of film from a trashy form of mass-entertainment to a more serious and poignant form of communication. The Imperial War Museum took ownership of the film in 1920, and in 2002 undertook digital restoration of the surviving elements. A new orchestral score was commissioned from Laura Rossi in 2005 and the film was listed on UNESCO's 'Memory of the World' register – one of the first films, and the first British document of any kind, to be listed. *The Battle of the Somme* film remains the source of many of the conflict's most iconic images, from the 'over the top' sequence to the piggy-back rescue in the trenches, and continues to have great importance not only as a record of war but as a piece of cinema.

Dr Toby Haggith is Senior Curator of the Imperial War Museum



Leon Gee - Conductor

Following formative musical training as a violinist, Leon studied conducting at the Birmingham Conservatoire under Jonathan Del Mar, with further studies in the Czech Republic, at Dartington with Diego Masson, and British Youth Opera with Peter Robinson. Leon was appointed British Arts Council Young Conductor with the London Philharmonic Orchestra, 1991-94, receiving mentoring from Franz Welser-Möst during this time.

Guest engagements have included orchestras as diverse as the London Philharmonic Orchestra, English Chamber Orchestra, Birmingham Royal Ballet and the Shanghai Symphony Orchestra. Leon has recorded for the BBC, performed at many of the UK's leading venues, and he has worked with distinguished soloists including Tasmin Little, Artur Pizarro, Lars Vogt, Freddy Kempf, Lucy Parham, Tom Poster, David Juritz, Anthony Marwood and Alena Baeva.

Leon has conducted many of the UK's leading non-professional orchestras, serving as Music Director for the Oxford Symphony Orchestra, the British Police Symphony Orchestra, Northampton Symphony Orchestra, and as Guest Conductor with the Ernest Read Symphony Orchestra, Salomon Orchestra, and Brandon Hill Chamber Orchestra amongst others. Leon is currently Music Director for the Windsor & Maidenhead Symphony Orchestra.

A notable reputation as one of the UK's foremost trainers of younger orchestras means that Leon is much in demand in this field. He was founder Music Director for the London Philharmonic Youth Orchestra, while further guest work includes orchestras at the Birmingham Conservatoire, the Guildhall and Royal Welsh College Junior Departments, Oxford University Orchestra, Pro Corda and the Scottish Schools Orchestra Trust. Leon has served as Music Director for Worcestershire and Berkshire Youth Orchestras; he currently holds conductorship of Ealing Youth Orchestra, the National Scouts & Guides Symphony Orchestra and the London College of Music Sinfonia. Recent work includes conductorship of Dorset Youth Orchestra and the National Youth Wind Orchestra of Wales.



Laura Rossi - Composer

Laura Rossi has written music extensively for film and television, including the critically acclaimed *London to Brighton*, *The Eichmann Show*, starring Martin Freeman and Anthony LaPaglia and *Song for Marion*, starring Vanessa Redgrave and Terence Stamp. She has also scored many silent films including the British Film Institute's *Silent Shakespeare* and the famous IWM 1916 films *The Battle of the Somme* and *The Battle of the Ancre*.

Her latest work *Voices of Remembrance* is a choral/ orchestral work featuring war poems read by Ralph Fiennes and Vanessa Redgrave. The music was commissioned by Boosey and Hawkes to mark the Centenary of the First World War.

Laura's music has been recorded and performed by the Philharmonia Orchestra, the London Musici Orchestra, London Contemporary Orchestra and the BBC Concert Orchestra. Her works have been performed at the Barbican, the Royal Festival Hall and the Queen Elizabeth Hall, London. Laura is also lecturer for film music at the London Film Academy. For more information please visit Laura's website at www.laurarossi.com





Ealing Youth Orchestra

Ealing Youth Orchestra is an independent youth orchestra performing a wide range of mainly 19th and 20th century full symphonic works and concertos. The orchestra has about 90 members aged between 13 and 19 who attend over 30 different local schools around west London.

EYO was founded in 1959 by music teacher John Railton, MBE and has continued to flourish under the leadership of professional music directors, with generations of teenagers having passed through its ranks, many of them going on to musical careers themselves

The orchestra gives young players the experience of rehearsing and performing music to a very high standard in the company of professional conductors and soloists. In February 2015 the orchestra was honoured to play the Sibelius *Violin Concerto* with Tasmin Little at the Ealing Music and Film Festival and EYO also enjoys a mentoring relationship with the English Chamber Orchestra, with whom they have appeared in side-by-side performances of Walton's *Belshazzar's Feast* and Britten's *Young Person's Guide to the Orchestra*. Recent works have included symphonies by Tchaikovsky, Shostakovich and Vaughan Williams, concertos by Rachmaninov, Bruch and Saint-Saëns, and orchestral showpieces such as Rimsky-Korsakov's *Scheherazade*, Gershwin's *Rhapsody in Blue* and Mussorgsky's *Pictures at an Exhibition*.

EYO gives five concerts a year in various west London locations, including prestigious venues such as The Royal Festival Hall. A highlight of the EYO is the annual European summer tour. Recent destinations have included Poland, Belgium, France, Spain and Germany. EYO is a self-funded charity and offers full bursaries to members for subscriptions and tour costs.

The orchestra is conducted by its inspirational Music Director Leon Gee who has an established reputation working with talented young musicians.



EALING YOUTH ORCHESTRA FUTURE CONCERTS

Friday February 10th 2017, 7.30pm

St Barnabas, Pitshanger Lane, Ealing, W5 1QG

The Ealing Music and Film Festival

Ealing Youth Orchestra

with members of the English Chamber Orchestra

Conductor: Leon Gee

Tchaikovsky – Piano Concerto 1 in B flat minor, op 23

Featuring soloist Martin James Bartlett, Winner BBC Young Musician 2014

Mahler – Symphony no 1 in D major, Titan

Tickets (when released): www.ealingmusicandfilmfestival.org

Credits

1916 Film The Battle of the Somme (Duration 74 minutes)

Sponsor - War Office

Production Company - British Topical Committee for War Films

Producer - William F. Jury

Cameramen - Geoffrey H. Malins and J.B. McDowell

Editors - Charles Urban and Geoffrey H. Malins

Restoration

Restoration by Dragon

Supervised by David Walsh, Imperial War Museums (IWM)

Film with click track created with the generous assistance of Mike Eden, Matthew Lee and The Film Archive, IWM

Part of *Somme100 FILM* - The Battle of the Somme Centenary Tour

Somme100 FILM is an international project, working with IWM as part of the First World War Centenary Partnership to mark the anniversary of the Battle of the Somme. We are aiming to bring together 100 live orchestral performances of the iconic 1916 film *The Battle of the Somme* with composer Laura Rossi's acclaimed score, commissioned by the Imperial War Museums.

Somme100 FILM team:

Artistic Director – Laura Rossi

Project Manager – Neill Quinton

Producer – Melanie Crompton

Education Consultant – Ellen Thomson

PR Consultant – Jane Nicolson, Arts PR

Arts Administrator – Bright Ivy

Tour Projectionist/ Film Technician – Mike Eden

Web Design – Mike Outram

Graphic Designer – Isobel Stuart

We would like to thank our partners and funders: music commissioned with the generous support of The Eric Anker-Petersen Charity; to the Imperial War Museums for permitting use of *The Battle of the Somme* film and for all their support www.iwm.org.uk; and to Faber Music and to the Arts Council of England www.artscouncil.org.uk



ACKNOWLEDGEMENTS

Thanks to sectional tutors Lydia Griffiths (woodwind), Dominic McGonigal (brass), Ben Gale (percussion); The Head Teacher, staff and students of William Perkin Cof E High School; Jim Morris, Facilities Manager; Richard Bland, Matthew Karmios, Adam Carruthers for technical assistance; Felix McGonigal; Ealing Symphony Orchestra for loan of stand lights; Suzi Webb for poster and programme design; and the many parents whose help makes these concerts possible.

With special thanks to Laura Rossi, Toby Haggith, and Emily Mayhew

EYO is grateful for the continued generous support of the Penny Trust

Ealing Youth Orchestra

Violin I

Joscelyn Hilder
Jake Trowbridge
Maxine Thompson
Rebecca White
Dhru Patel
Joss Inwood Wright
Victoria Szymanska
Leah Thomas
Miranda Simmons
James Curran
Zoë Magnelia
Maria Noskova
Una Alberti
Eleonora Nanni
Juliet Thornton

Violin II

Maanya Patel
Katiana Mardinian
Lara Bodarenko
Grace Pang
Katie Fung
Emma Bamber
Joan Curran
Olivia Howard
Grace Kennedy
Matthew Barrett
Jessica Lau
Roland Balbag
Nicholas Kwong

Viola

Gabrielle Hannon O'Reilly
Leon Suttill
Natasha Mallett
Lizzie McLeod
Georgina Horwich
Elsa Rapisarda
Rowan Thomas

Cello

Lucia Tremonti
Caroline Morris
Max Lorenz
Amelia Adams
Ines Gil Fonfria
Constance Kelly
Eddie Chesterman
Jaimini Chohan
Clara Brown
Alfred Ward
Belinda-Jane Launchbury

Double Bass

Gabrielle Simon
James Trowbridge
Michael Vangelatos
Alex Downs

Flute

Hanna Pietrzycki
Ashlan Richards
Mary Bull
Trini Prasadam

Hallie Davis
Emilia Rayner

Oboe

Laura Thomas
Charlotte Soerland
Eve Harrington
Scott Harrington

Cor Anglais

Laura Thomas

Clarinet

Owen Saldanha
Samuel Huston
Isha Lamba
Lucas George
Dominic de Vivenot

Bass Clarinet

Lucas George

Bassoon

Julia Flint
Izzy McGonigal

Contra Bassoon

Julia Flint

Horn

Flora Bain
Hannah Spry
Joey Sandu Hutchinson
Molly Worboys Sayers

Trumpet

Patrick Wilson
Tim Wallace
Harry Jackson
Ranil West
Teddy Hyams
Luke Taylor-Adams

Trombone

Josh Blows
Nathanael Rashford
Ross Anderson

Tuba

Barnaby Slade

Percussion

Douggie Ashby
Duncan Ashby
Benedict King
Sorcha Gorman

Piano

Lucas George

Harp

Bethan Semmens



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Patron: Mark-Anthony Turnage

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This is a great way of helping the orchestra, whether you're a current or former parent or a music lover who wants to support our work.

One years' membership of the Friends of EYO costs £20 for an individual or £30 for the whole family. Benefits include the advantage of priority seating at most of our concerts; regular updates, and an annual party.

Money raised from subscriptions helps EYO to cover the costs of staging concerts, booking guest artists and purchasing instruments.

Please contact Janey Laddiman at friends@eyo.org.uk for more information



EALING YOUTH ORCHESTRA

www.eyo.org.uk Chair of Trustees: Christopher Brown Email: chair@eyo.org.uk

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