



European Union
Youth Orchestra

Yearbook 2024



Where the Road Leads



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© Anna Cerrato

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MARSHALL MARCUS

EUYO Executive & Artistic Director

WHERE THE ROAD LEADS

11AM, Monday, 5 August 2024: I am sitting in a cavernous hall in New York's Javits Convention Center, in the bustling moments before the music begins, at the most unusual orchestral rehearsal I have ever seen. Amidst a flock of efficient Carnegie Hall organisers, assorted orchestral managements from across the globe, translators, visitors, cameras of all sorts of sizes and shapes, sits the inescapable object of our attention: an orchestra of more than 700 young musicians from more than 40 countries and five continents.

Fresh from our annual residency at our home in Grafenegg, our EUYO players are spread across this humungous group, sitting next to fellow musicians from Afghanistan, China, South Africa, Ukraine, USA, Venezuela... Actually many more countries than current space allows me to sensibly list. This is an ensemble that really merits the title of the 'World's Youth Orchestra'. In strides conductor Gustavo Dudamel, followed by grins and a certain rapt attention from the young musicians. Silence. And a moment that they will surely never forget.

The project, suitably titled 'WOW!' (see p.24) is the brainchild of Carnegie Hall Executive and Artistic Director, Clive Gillinson. In a panel session later the same day, Gillinson articulates the deep

“This is not to say that the way ahead for you young musicians is always easy. For many, far from it. Yet you have two extraordinarily precious aides in common – a musical instrument, and the possibility to play together.”

inspiration he drew from his days in a UK youth orchestra. All of us on the panel are making similar points: music, especially in orchestras, can, does, *is* changing lives. This is how the road gets built.



© María Isabela Nica/EUYO

This is not to say that the way ahead for you young musicians is always easy. For many, far from it. Yet you have two extraordinarily precious aides in common – a musical instrument, and the possibility to play together. For advice, President Metsola writes in the following pages that “you should never forget the priceless emotional impact of your performances”, and the former Austrian Federal Chancellor Nehammer reminds you how “even if the path is not always straight, it is crucial not to lose sight of the common goal [of] ... dialogue”.

But if any of you – or millions of your peers around the world – want to focus on how to best use this opportunity, the last words go to our new Music Director, Iván Fischer. In a highly original editorial on pp. 6–7 he has created, in a mere 70 words, a book of expert advice for orchestral musicians. “Read the whole phrase instead of single notes and hear everybody”, he suggests. Imbibe his words, and the road ahead may not necessarily be easy, but I warrant it will always have purpose, joy, and authority. ●



ROBERTA METSOLA

President of the European Parliament,
Honorary President of the EUYO

A TRULY EXTRAORDINARY COMMUNITY

The European Union Youth Orchestra, with its talented musicians and passionate performances, represents the highest standards of musical achievement. Dedication and teamwork are the keys to its extraordinary success. Like a living symphony, you remind us how diverse voices and instruments can harmoniously play as one.

In the uncertain times that we live in with geopolitical turbulences, it is important to recall the significance of working together. From COVID-19, to war on our continent, to rising living costs, many Europeans feel vulnerable and anxious about the future. They expect European leaders to work together to anticipate, prevent, and respond to today's challenges.

Through its work, the European Union Youth Orchestra plays a significant role in supporting the European idea and

conveying positive messages about our Union. You deserve ample recognition and praise for your tireless efforts. For decades, the Orchestra has been an ambassador for a remarkable ideal, exemplifying the highest standards of what

“For decades, the Orchestra has been an ambassador for a remarkable ideal, exemplifying the highest standards of what Europe represents.”

Europe represents. Today, this tradition continues through your longstanding legacy of excellence, showcasing the finest examples of Europe's musical heritage. In your pursuit of brilliance, you promote

collaboration among extraordinarily talented people, transcending boundaries of age, nationality, and language to create a truly extraordinary community of artists. You bring out the best of Europe.

As the year 2024 draws to a close, some of you will look ahead with anticipation to see what the future holds, and where your paths may lead you next. No matter what, I am certain that you will all fondly remember the past year, filled as it was with the creation of enduring friendships and unforgettable memories. You should never forget the priceless emotional impact of your performances. Many more Europeans have made lasting memories thanks to your concerts. The European Parliament values what you give back to Europe and will always give you its unwavering support. My best wishes for even greater success in 2025. ●

IVÁN FISCHER

EUYO Music Director

IN THE ORCHESTRA...

See the notes, the conductor,
and your Principal at the same time.

Read the whole phrase
instead of single notes.

Hear everybody,
not only people near you.

Develop a harmonic awareness –
know where your note is in
the harmony.

Never suppress the melody!

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© István Kurcsák

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Extend your range of expression.
Enjoy the music.
Enjoy playing with others.
Share your enjoyment.
Stay alert, prepared for surprises.
Don't rush.
If it is difficult, stay calm.
Don't play for your colleagues,
play for the audiences.
Use the rehearsal time
to make discoveries.
Hear yourself.
Hear others.
Hear the whole.
Be attentive to small details.
Find the right dosage.
Don't show off.
Don't impress others.
Don't hide.

Your contribution matters.
Feel the rhythm.
Feel the right sound.
Don't lead.
Don't follow.

Be united with others.
Breathe with the music.
Breathe deep.
Relax.
Focus.
Give.

Iván Fischer

Grafenegg

Where Nature blends with Music

grafenegg
.com

Summer
– 2025



Raiffeisen
Niederösterreich-Wien



EVN



Österreichische
LOTTERIEN



MÜNZE
ÖSTERREICH



OMV



KULTURLAND
NIEDERÖSTERREICH



EVENTS

DEPTH, SCOPE, SCALE

From Austria, in the heart of Europe and our musical tradition; across the ocean to Carnegie Hall, America's palace of musical dreams. Priority number one: world class performances. Always. Playing – often discovering – 61 composers; meeting fellow orchestral musicians from Afghanistan, Africa, China, Ukraine, the USA, Venezuela; mentoring younger musicians; and being mentored by world-class artists and ensembles. We made friends for life, talked about wellbeing, partied hard. On stage we called for climate change action, cultural understanding, urban regeneration; we supported research into neurological healing. As cultural ambassadors, we brought music to events about good governance. All in a spirit of aspiration, learning, sharing, service... and excellence. ▶

SPRING TOUR 2024

EVERY COUNTRY HAS A VOICE: CELEBRATING BELGIUM

The Presidency of the Council of the EU rotates among the EU Member States every six months. All the events in our Spring Tour were part of the Belgian Presidency's cultural programme, including a symbolic Europe Day performance in Brussels under the patronage of the European Parliament.

In collaboration with the concert halls of Brussels, Bruges, and Charleroi, we welcomed three young Queen Elisabeth Competition laureates, and an EUYO debut for Maestro Alexandre Bloch. This tour also premiered the outstanding Belgian composer Annelies Van Parys's *EUTOPIA*.



COMMUNITY, YOUTH, SUSTAINABILITY

Running throughout the tour was the theme of community. Our rehearsal residency at Charleroi's Palais des Beaux-Arts saw us launch *Mobile Music Hub Europe*, in which we as a youth orchestra also focused particularly on youth. We reached over 1500 students through pop-up concerts, open rehearsals, an interactive *Music Minus the Rules* event, and enjoyed a lively panel discussion exploring young cultural practitioners' positive agency within their communities.

In commitment to environmental sustainability, we travelled by public transport more than ever before, particularly by train. ►



Under the patronage of the European Parliament

European Elections 6-9 June 2024
#UseYourVote

CHARLEROI RESIDENCY



MOBILE MUSIC HUB EUROPE LAUNCH

📅 26 April 2024 🕒 10:00–17:00 📍 Various ◀

Thanks to the incredible team at Charleroi's Palais des Beaux-Arts, we were able to bring great music to audiences throughout the city – not always expecting them to come to us. We played in restaurants, bookshops, and at the Central Station; at schools, music schools, conservatoires, and universities; in institutes, town squares, and other urban spaces. And all with a huge variety of chamber music: familiar and less familiar composers like Berlin, Bernstein, Franck, Gershwin, Ibert, Ravel, Smetana, Zemlinsky, Mogens Andresen, Denes Agay, Eugène Bozza, Ferande Decruck, Jørgen Jersild, Fanny Mendelssohn-Hensel, Dora Pejačević, Javier Girotto, and Drew Worden.

This was the launch of our *Mobile Music Hub Europe* programme inspired by the *Music Hub Austria* project created in our home at Grafenegg in Lower Austria. The aim is a dynamic hub of music, young musicians and diverse audiences wherever we travel in Europe.



MUSIC MINUS THE RULES

📅 28 April 2024 🕒 15:00 📍 The Hangar, Palais des Beaux-Arts, Charleroi BE

Presenter **Apolline Putman**

Conductor **Peter Stark**

Special Guests: Rapper **Caron**; Slam Artists **Sacha Ghyssens, Sacha Ruel**

European Union Youth Orchestra

Maurice Ravel (1875–1937)

Boléro

Caron

Ode to Joy Rap interpretations

Ghyssens & Ruel

Ode to Joy Slam interpretations

Ludwig van Beethoven (1770–1827)

Ode to Joy – Symphony No. 9 in D minor
'Choral', Op. 125: IV. *Allegro assai*



YOUTH POWER DISCUSSION PANEL

📅 28 April 2024 🕒 17:00 📍 Salle de Congrès, Palais des Beaux-Arts, Charleroi BE

With young cultural practitioners of the Charleroi region

Iwona Michałkiewicz

Deputy Head of Unit, European Education and Culture Executive Agency (EACEA)

Marshall Marcus

Executive and Artistic Director, European Union Youth Orchestra

Patrick Leterme

Artist-in Residence of the Palais des Beaux-Arts

Pascal Verhulst

Culture Advisor to Mayor Paul Magnette

David Ometto

Director, Charleroi Conservatoire

Marianne Baivy

Director, Académie de Jumet

Hélène Michalakis

Director, Académie de Montigny-le-Tilleul

Isabelle Lambot

Director, Jeunesses musicales

Noam Oliveira Silva

Animator, Eden, Mellow Man's Prod

Mélanie Robert

Director, 2Mad Center

Tomo Dhimoïla

Yuka Dance

Silviana Lumia

New Dance Generation

Fabrice Vandembroeck

La Bros Youth Centre

SPRING TOUR CONCERTS



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QUEEN ELISABETH LAUREATES

📅 8 May 2024 🕒 20:00 📍 Concertzaal, Concertgebouw Bruges BE

Conductor **Alexandre Bloch**

Piano **Jonathan Fournel**, Violin **Timothy Chooi**, Cello **Hayoung Choi**

European Union Youth Orchestra

Annelies Van Parys (*1975)

EUTOPIA WORLD PREMIERE

Ludwig van Beethoven (1770–1827)

Concerto for Piano, Violin & Cello in C major
'Triple Concerto', Op. 56

INTERVAL

Maurice Ravel (1875–1937)

Rapsodie espagnole, M. 54

Maurice Ravel (1875–1937)

Boléro



© Maria Isabela Nica/EUYO

EUROPE DAY

📅 9 May 2024 🕒 20:00 📍 Henry Le Bœuf Hall, Bozar Brussels BE

Conductor **Alexandre Bloch**

Violin **Timothy Chooi**

European Union Youth Orchestra

Annelies Van Parys (*1975)

EUTOPIA

Ludwig van Beethoven (1770–1827)

Violin Concerto in D major, Op. 61

Maurice Ravel (1875–1937)

Boléro

Under the patronage of the European Parliament



© Leslie Artamonow

SPRING TOUR FINALE

📅 10 May 2024 🕒 20:00 📍 Grande Salle, Palais des Beaux-Arts, Charleroi BE

Conductor **Alexandre Bloch**

Piano **Jonathan Fournel**

European Union Youth Orchestra

Annelies Van Parys (*1975)

EUTOPIA

Ludwig van Beethoven (1770–1827)

Piano Concerto No. 4 in G major, Op. 58

INTERVAL

Maurice Ravel (1875–1937)

Rapsodie espagnole, M.54 *Boléro*

▶ Live broadcast on Musiq3, VRT & BRF

ANNELIES VAN PARYS

Composer

EUTOPIA World Premiere

One of Belgium's leading composers, Annelies Van Parys (*1975) particularly made the international music world sit up and take notice with her chamber version of Debussy's *Pelléas et Mélisande* (2012): the critic Tom Janssens called it "a miracle" in Belgium's *De Standaard*. She has subsequently been commissioned by, among others, the Belgian National Orchestra, Staatsoper unter den Linden Berlin, Folkoperan Stockholm, Biennale Musica di Venezia, the Huddersfield Festival, and the Royal Concertgebouw Orchestra Amsterdam. In 2017, she composed *Chacun(e) sa Chaconne*, the semi-final set piece for cello for the Queen Elisabeth Competition.

Van Parys has been awarded the Fedora-Rolf Liebermann Prize for her opera *Private View*, an International Opera Award 2018 for *Usher*, the Flandres-Québec Prize for *Phrases V*, and Klara Prizes for Composition and Music Personality of the Year 2018. She is a Composer-in-Residence with Muziektheater Transparant and Professor of Composition at the Brussels Royal Conservatory.

Her studies with Luc Brewaeys in Ghent paved the way to becoming a leading spectralist herself, seeking new sonic effects and impact through the intricate gradations of pitch and timbre that lie beyond the conventional Western harmonic framework. "I like it", she remarked in an earlier interview, "when people can listen with an open mind and just say what it did to them."

EUTOPIA begins with an optimistic combination of natural, high orchestral spectra and a nod to dodecaphony, the twelve-tone system that underpinned the serialism that symbolised renewal just after World War II. "European union was a project of renewal to ensure we could live in peace and freedom", Van Parys explains. "So I thought I would compose a message of hope."

**"I can't stand injustice,
and I don't like
exclusion either."**

While I was gathering my first material in the summer of 2023 however, there were some prominent discussions of hardening European borders in ways I felt were not consistent with European values. There's a school of thought in the West that is happy to mine the resources of certain countries, but sharing the resulting prosperity is a different story. So my composition became a different story too. I can't stand injustice, and I don't like exclusion either."

The optimistic spectra of *EUTOPIA*'s beginning become distorted, interspersed with noises. The darkening atmosphere culminates in the slow and slowing toll of a bell, quoting from the *Ode to Joy* in major, then minor: *alle Menschen werden Brüder*, 'all people become brothers'.



© Trui Hanoulle

It is disturbing and worrying to listen to, and it is meant to be: "Spectralism is a very natural way of hearing things, so our ears don't perceive the pure spectra as being out-of-tune or strange. But once you start to distort them, you have very dense and very awkward chords, people start shivering...and then, the *Ode to Joy* appears like a kind of structural cantus firmus in a long, slowing stretch of time. Maybe it's forlorn and hopeful at the same time. The music hasn't faded away entirely, and so there is still hope, because there is still music. But I do think it's important to acknowledge that if we don't hear the existence of distortion, we'll not achieve the vision of the *Ode to Joy*."

Does *EUTOPIA* shoulder a political message? "Well, I would be a useless politician", Van Parys says. "That's not my métier, it's not music's métier. Actually, I think music and culture are often overburdened with social responsibility, charged with achieving things that are in fact the tasks of governance. Music can be perfect simply as music, with no message at all. If you want to write about flowers, that should also be fine."

The only thing is that I cannot do it. The older I get, the more aware of social injustice I become, and then I want to say something. Musicians can't take transformative political decisions, but they can express things that may, I hope, resonate somehow. Maybe *EUTOPIA* can make an impression on someone who is – or will be one day – in a position of power. If we can achieve that, it's worth it."●

CULTURE CHANGE FOR CLIMATE ACTION



THE ARTS FOR THE PLANET: FOURTH DELOS GLOBAL GATHERING

📅 15 May 2024 🕒 19:00 📍 Island of Delos EL

Discussion introduced and moderated by **Gina Belafonte**
Speaker and curator **Marshall Marcus**

Violin **Diana Tishchenko, Davide Dalpiaz**
Lyra **Sokratis Sinopoulos**
Voice and Duduk **Zelişah Kızılkın**

The World Human Forum / Alpha Mission Delos's 4th Global Gathering focused on the regenerative potential in space exploration. Our 'Arts for the Planet' discussion was programmed alongside contributions from astroscientists, planetologists, oceanographers, and a special video message from the Prime Minister of Greece Kyriakos Mitsotakis. EUYO Executive & Artistic Director Marshall Marcus gave a keynote, and musical interventions based on Turkish folk music and Corelli's Violin Sonata in D minor, Op. 5 No. 12 *La Folia* were performed.

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HEROES | ASVIS SUSTAINABLE DEVELOPMENT FESTIVAL

📅 24 May 2024 🕒 20:00 📍 Auditorium Parco della Musica Ennio Morricone, Rome IT

Director/Solo Violin **Laura Marzadori**

EUYO String Ensemble

Lucrezia Costanzo (Italy, Violin), **Marta Dettlaff** (Poland, Violin), **Anja Kralj** (Slovenia, Violin), **Dora Merelli** (Italy/Croatia, Violin), **Bruna Cornudella Pujol** (Spain, Viola), **Oliver Vilu** (Estonia, Viola), **Szymon Strusiński** (Poland, Cello), **Brendan Aleksander Tarm** (Estonia, Cello), **Mara Reiter** (Germany, Double Bass)

Ludwig van Beethoven (1770–1827) *Ode to Joy* from Symphony No. 9 (arr. S. Parkin)

Marshall Marcus (*1955) *Seventeen Strokes of the Bell for Peace and Sustainability*

Antonio Vivaldi / Carmen Fizzarotti / AKQA / JVM / Hugh Crosthwaite
The [Uncertain] Four Seasons:
I. *Multiple Horizons in Spring Gardens – Lustawice*
II. *Rising Summer, Resilient Thessaloniki*
III. *Autumn Falls in Timișoara*
IV. *Harsh, Dry Winter – Skopje*

© Maria Isabela Nica / EUYO

KARL NEHAMMER

Former Federal Chancellor of Austria

MUSIC'S FUTURE IN A LAND OF CULTURE AND DIALOGUE

Music is a universal language understood across all cultures. It serves us invaluablely when it comes to bringing people together. Like few other art forms, it profoundly affects individuals by creating a deep sense of connection and familiarity.

Austria's outstanding contribution to the development of great music at the heart of Europe makes it the perfect home for the European Union Youth Orchestra. The EUYO was born from a vision of an orchestra composed of young people from across Europe, achieving extraordinary heights together. The excellent cultural centre of Grafenegg has been the Orchestra's most important residency and performance venue for many years, and it was Grafenegg that, starting in 2022, gave the EUYO a permanent home, supported by the governments of the Federal Republic of Austria and Lower Austria.

It is often said that young people should be given both roots and wings. While the EUYO's roots in Austria are still quite new, its wings are already soaring. Through its *Music Hub Austria* collaboration with the Lower Austrian Music Schools Management, younger students are brought together with the EUYO's young adults, who are on the threshold of their professional musical careers. This initiative inspires, mentors,

and shares models in ways that are already being expanded across Europe. Its new partnerships with the University of Continuing Education in Krems and the Arnold Schönberg Center in Vienna promote Austrian and pan-European

“Music is a universal language understood across all cultures. It serves us invaluablely when it comes to bringing people together.”

cultural excellence, both in creative output and praxis-focused research. Through these efforts, the EUYO continues to successfully carry forward Austria's long musical tradition.

As a cultural ambassador, the EUYO has already become a welcome presence at events organised by the Federal Chancellery, the Austrian



© BKA

Foreign Ministry, the Chamber of Commerce, and Europa-Forum Wachau. The performances of these exceptional young musicians highlight the aspirations, achievements, transcendence, learning, collaboration, and community service that must underpin the highest levels of governance.

In today's world, more than ever, the open horizons and minds that have nurtured and continue to invigorate the extraordinary beauty and power of our musical tradition – and the heart and values of European civilisation – must be preserved and defended. In the past, present, and future, Austria remains a steadfast supporter of Europe's musical future as it moves forward.

To this day, Austria sees itself as a land of culture and dialogue. We are committed to ensuring that people feel responsible for one another. We place great importance on sensitively balancing freedom and responsibility. In our society, we need the engagement and support of critical, independent, and open-minded people. This is how the democratic, appreciative, and forward-thinking aspects of the European project will be advanced. Even if the path is not always straight, it is crucial not to lose sight of the common goal. For here too, it applies: *where the road leads.* ●

AMBASSADOR PROJECTS



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EUROPA-STAATSPREIS

The Federal Chancellery of Austria invited the EUYO again to perform musical interventions during the Europa-Staatspreis award ceremony, which took place on 7 May 2024 in Vienna in the presence of Federal Minister for the EU and Constitution Karoline Edtstadler.

📅 7 May 2024 🕒 15:00 📍 Sofiensäle, Vienna AT

EUYO String Quartet: **Arabela de Miguel Robledo** (Spain, Violin), **Cecilia Michieletto** (Italy, Violin), **Francisca Barradas Vaz Galante** (Portugal, Viola), **Brendan Aleksander Tarm** (Estonia, Cello)

Carl Nielsen (1865–1931)

String Quartet No. 1 in G minor, Op. 13:
II. Andante amoroso

César Franck (1822–1890)

String Quartet in D major: *II. Scherzo. Vivace*

Wolfgang Amadeus Mozart (1756–1791)

String Quartet No. 14 in G major 'Spring',
KV. 387: *I. Allegro vivace assai*

Fanny Mendelssohn-Hensel (1805–1847)

String Quartet in E-flat major:
I. Adagio ma non troppo

Zoltán Kodály (1882–1967)

String Quartet No. 1, Op. 2: *III. Presto*

Ludwig van Beethoven (1770–1827)

Ode to Joy from Symphony No. 9
(arr. S. Parkin)



© Western Balkans Youth Orchestra

EUROPE IS HERE

Part of the EU Delegation to Albania's 2024 'Europe is Here' events.

📅 9 May 2024 🕒 19:00 📍 Concert Hall, University of Arts, Tirana AL

Conductor **Desar Sulejmani**, Tenor **Stevan Karanac**

Guest Leader **Marta Dettlaff** (Poland, Violin)

Ciprian Porumbescu (1853–1883)

Albanian National Anthem

Ludwig van Beethoven (1770–1827)

European Union Anthem (arr. H. v. Karajan)

Wolfgang Amadeus Mozart (1756–1791)

Die Entführung aus dem Serail: Overture

Johannes Brahms (1833–1897)

Hungarian Dance No.1 in G Minor

Antonín Dvořák (1841–1904)

Slavonic Dance No. 1 in B Major, Op. 72

Jacques Revaux (*1940)

Comme d'habitude (arr. G. Druga)

Pierre Weber (*1972)

The Immensity of Space WORLD PREMIERE

Edvard Grieg (1843–1907)

Lyric Suite, Op. 54: *IV. Trolldtog*

Edvard Grieg (1843–1907)

Peer Gynt Suite No. 1,

Op. 46: *IV. Dovregubbens hall*

Giuseppe Verdi (1813–1901)

Nabucco: "Va, pensiero"

Ernesto De Curtis (1875–1937)

Torna a Surriento

Manuel de Falla (1876–1946)

La vida breve: Spanish Dance No. 1

Giacomo Puccini (1858–1924)

Turandot: "Nessun dorma"

Zoltán Kodály (1882–1967)

Galántai táncok

Trad.

Albanian Classical Music (arr. G. Druga)



CLASSICAL ME

📅 29 November 2024 🕒 10:00–18:00 📍 Timișoara RO

Opening Keynote | Empowering the Next Generation: Tour Planning and Artistic Vision at the European Union Youth Orchestra **Marshall Marcus**, EUYO Executive & Artistic Director

Round Table | Tour Management: From Vision to Execution, with a Focus on Sustainability **Alexandru Mija**, EUYO Head of Production



© NLK Filzwieser

ALOIS MOCK: STATESMAN IN TURBULENT TIMES

EUYO musicians guested with the Saitenschneider String Quartet to provide a musical framework for a joint celebration. Governor of Lower Austria Johanna Mikl-Leitner and Federal Minister for European and International Affairs Alexander Schallenberg hosted a ceremonial exhibition presentation to mark the 90th birthday of the great Austrian statesman and European Alois Mock, and also the 30th anniversary of the Austrian EU referendum.

📅 21 May 2024 🕒 15:00 📍 Alois Mock-Saal, Austrian Foreign Ministry, Vienna AT
Saitenschneider Quartet with EUYO Musicians

Annika Toth (Austria, Violin), **Leonie Raß** (Austria, Violin), **Selina Pilz** (Austria, Viola), **Stephanie Toth** (Austria, Cello)

Ludwig van Beethoven (1770–1827)

Ode to Joy from Symphony No. 9
(arr. S. Parkin)

Wolfgang Amadeus Mozart (1756–1791)

Divertimento in D Major, KV. 136:
III. Presto



© David Mihăilescu/Europa Forum Wachau

EUROPA-FORUM WACHAU

An EUYO chamber ensemble was further invited once again to perform at Europa-Forum Wachau, which took place in the aftermath of the European Elections and under the motto *Rebooting Europe*. The Forum included the awarding of the Dr Alois Mock Europe Prize to Josep Borrell Fontelles, High Representative of the Union for Foreign Affairs and Security Policy, Vice-President of the European Commission, and EUYO Honorary Patron.

📅 21 & 22 June 2024 🕒 10:30 & 12:30 📍 Göttweig Abbey, Furth bei Göttweig AT
EUYO String Quartet

Leonie Raß (Austria, Violin), **Leonia Asamoah** (Germany, Violin), **Andrieş Cigulea** (Moldova/Romania, Viola), **Isaura Guri Cabero** (Spain, Cello)

Ludwig van Beethoven (1770–1827)

Ode to Joy from Symphony No. 9
(arr. S. Parkin) – 21 July only

Fanny Mendelssohn-Hensel (1805–1847)

String Quartet in E-flat major:
IV. Allegro molto vivace

Ludwig van Beethoven (1770–1827)

Lower Austrian Anthem (arr. L. Schmetterer)

**Johann Holzer /
Wolfgang Amadeus Mozart**

Austrian National Anthem (arr. M. Schönherr)

▶ Live broadcast on ORF III (21 June only)



© European Union / John Thys

EUROPEAN COMMITTEE OF THE REGIONS COMMEMORATIVE DEBATE

An EUYO string quartet performed the European Hymn to open the Committee of the Regions' (CoR) 163rd Plenary Session on 20 November at 3PM CET. The event marked the 30th anniversary of the CoR, in the form of a commemorative debate on its thirty years of local and regional authorities shaping the future of Europe.

📅 20 November 2024 🕒 15:00 📍 European Committee of the Regions, Brussels BE
EUYO String Quartet

Giulia Barbero (Belgium, Violin), **Nelleke Boor** (the Netherlands, Violin), **Jutta Demuyneck** (Belgium, Viola), **Pietro Scimemi** (Italy, Cello)

Ludwig van Beethoven (1770–1827)

Ode to Joy from Symphony No. 9
(arr. EUYO)

SIMONE BAMBERG

Managing Director, Grafenegg

FROM GRAFENEGG TO THE WORLD AND BACK

In 2009, Grafenegg was just three years old as a festival location. The EUYO pitched its tents for the first time in this magical place: working, rehearsing, and soon the outstanding youth orchestra was holding its annual summer residency here. At the end of 2022, Grafenegg finally became the EUYO's administrative location and thus its official home. The joint success story continued in 2024, reflected in the Orchestra's two August concert programmes. These included Benjamin Britten's 1945/46 series of variations *The Young Person's Guide to the Orchestra* – an entertaining steer for young and old to better understand what an orchestra is all about. In his diverse variations, Britten impressively demonstrates how instruments that may seem very different at first glance can nevertheless form a strong unit. This even goes so far that in the concluding apotheosis, two seemingly incompatible themes develop a rousing power together rhythmically and harmonically – something which can be transferred one-to-one to the idea of European integration. In Grafenegg,

we offer top young musicians from the EU's 27 Member States the opportunity to rehearse and work under ideal conditions in the pursuit of musical excellence: learning from each other in a variety of ways, and enjoying the fruits of their work together at the end.

“In Grafenegg, a generation of Europe's finest young musicians receives important impulses as they lead co-shaping the future of music and society in valorising, positive ways.”

Where nature and sound meet, an orchestra can take root: in 15 years together, the seed has fallen on fertile ground, and the rich harvest in the form of great concert experiences speaks for itself. Every year, young people from all countries of the European Union use the



© Lisa Edi

universal language of music to create a unity that exemplifies the highest goals of community. Over the years, friendships and close professional and private relationships have been forged through music. Where “heart to heart be found together”, as Schiller put it, great things are created in Grafenegg when over 100 young people in an orchestra gratify their common love: music. Both what unites people and what distinguishes them forms a dialogue: ultimately one of commitment to diversity and variety, which is what makes great musical achievements possible first and foremost. In Grafenegg, a generation of Europe's finest young musicians receives important impulses as they lead the co-shaping of the future of music and society in valorising, positive ways. As a world-class orchestra Festival, we are also investing in our own future: many former members of the EUYO and their later elite ensembles joyfully return to Grafenegg. That is the best gift of all: to our audience, to ourselves, and to the young musicians. ●

SUMMER TOUR 2024

ON TOUR TWENTY-FOUR!

The Summer Tour 2024 celebrated being *united in diversity* on an exceptional, global scale. Our first project with Iván Fischer in his new role as our Music Director, and Gianandrea Noseda returning for his 6th season conducting the EUYO. We spent a day performing across Vienna's great cultural spaces celebrating Arnold Schoenberg's 150th anniversary; returned to the Lucerne and Edinburgh Festivals; gave a performance in Berlin marking 25 years of Young Euro Classic; and continued our decades-long relationship with Bolzano Festival Bozen. We also featured in WOW! World Orchestra Week, Carnegie Hall's spectacular international festival of youth orchestras; during this, we welcomed guest musicians from Ukraine, supported the Afghan Youth Orchestra, and played with more than 700 young musicians from 40 countries and five continents.

THE BEST JOURNEY TAKES YOU HOME

Our relationship with Grafenegg goes back well over a decade, and since 2022 it has become, in every sense, our home. During our immersive three-week summer rehearsal residency, we developed our side-by-side *Music Hub Austria* model created together with the young musicians of the Lower Austrian Music Schools Management, expanded in 2023 to include the University of Continuing Education in Krems and the Arnold Schönberg Center in Vienna. In Grafenegg, we were also able to work in our *MusicLabs* more intensively than ever before, exploring music history, new rehearsal techniques, wellbeing, environmental sustainability and more. So Grafenegg is more than just a home; it is the place where we explore and where we develop. At once both home and laboratory. ▶

MUSIC HUB AUSTRIA

SCHOENBERG 150

2024 marked the 150th anniversary of the great Viennese modernist Arnold Schoenberg's birth. The Arnold Schönberg Center's *Schoenberg 150* commemorations throughout the second half of 2024 included the *EUYO Schoenberg Day* on 26 July. Five different chamber music programmes in five iconic venues across Vienna were conceived under the motto *Schoenberg: The Composer with a Foot in Four Centuries*: each programme explored Schoenberg's connection with a different century of musical creation and thought.

Kindly supported by the Austrian Cultural Forum NYC, Schoenberg 150 also travelled to New York.

SCHOENBERG: THE COMPOSER WITH A FOOT IN FOUR CENTURIES

EUYO Ensembles

© Maria Isabela Nica/EUYO



19TH CENTURY

📅 26 July 2024 🕒 12:30

📍 Arnold Schönberg Center,
Vienna AT

Johannes Brahms (1833–1897)

String Sextet No. 2 in G major, Op. 36: II.
Scherzo. Allegro non troppo – Presto giocoso

Arnold Schoenberg (1874–1951)

Verklärte Nacht, Op. 4 [for String Sextet]

© Maria Isabela Nica/EUYO



18TH CENTURY

📅 26 July 2024 🕒 14:00

📍 Hotel Bristol, Vienna AT

Piano **Nikolay Dimitrov** (Bulgaria)

Johann Sebastian Bach (1685–1750)

The Art of Fugue, BWV. 1080: *Contrapunctus I., III., VII., IX., XII. & Canon per Augmentationem in Contrario Motu*

Arnold Schoenberg (1874–1951)

Six Little Piano Pieces, Op 19

© Maria Isabela Nica/EUYO



21ST CENTURY

📅 26 July 2024 🕒 15:30

📍 Secession, Vienna AT

Olga Neuwirth (*1968)

in the realms of the unreal

Arnold Schoenberg (1874–1951)

String Quartet No. 4, Op. 37:
I. Allegro molto, energico

© Maria Isabela Nica/EUYO



20TH CENTURY, PART I

📅 26 July 2024 🕒 16:30

📍 Leopold Museum, Vienna AT

Alexander Zemlinsky (1871–1942)

Humoreske

Arnold Schoenberg (1874–1951)

Wind Quintet, Op. 26:
II. Anmutig und heiter; scherzando

© Maria Isabela Nica/EUYO



20TH CENTURY, PART II

📅 26 July 2024 🕒 18:30

📍 Hyblerpark, Vienna AT

Leonard Bernstein (1918–1990)

Dance Suite

Nikos Skalkottas (1904–1949)

Four Greek Dances (arr. V. Gionanidis)

Arnold Schoenberg (1874–1951)

Wind Quintet, Op. 26:
II. Anmutig und heiter; scherzando

Mogens Andresen (*1945)

Three Norwegian Dances:

I. Prelude & Reinlendere

Irving Berlin (1888–1989)

Puttin' on the Ritz [for Brass Quintet]
(arr. S. Roberts)

© Valentina Funes-Rainer



20TH CENTURY, PART III

📅 5 August 2024 🕒 18:30

📍 Austrian Cultural Forum,
New York USA

EUYO Ensembles

Alexander Zemlinsky (1871–1942)

Humoreske

Arnold Schoenberg (1874–1951)

Verklärte Nacht, Op. 4 [for String Sextet]

EUYO LOWER AUSTRIA SIDE-BY-SIDE

At the heart of our home in Lower Austria is a close partnership with Grafenegg and the Lower Austrian Musik & Kunstschulen Management (MKM). Following the success of 2023's side-by-side day, 2024's event showed no signs of slowing down! A morning of workshops and rehearsal sessions led by EUYO musicians was followed by a shared *MusicLab*, chamber music, and symphony concert, in a warm and supportive atmosphere of musical exchange.

Music Hub Austria is generously supported by the Austrian National Bank.

MKM AUSTRIA SIDE-BY-SIDE

EUYO & MKM Ensembles



© Maria Isabela Nica/EUYO

SECTIONAL REHEARSALS

📅 28 July 2024 ⌚ 10:30 – 12:00

📍 Grafenegg AT

Led by **EUYO musicians**, mentoring **MKM pupils**.



© Maria Isabela Nica/EUYO

SIDE-BY-SIDE & CLOSE UP REHEARSAL

📅 28 July 2024 ⌚ 13:45 – 15:00

📍 Auditorium, Grafenegg AT

Conductor **Peter Stark**

EUYO & MKM musicians

Benjamin Britten (1913–1976)

The Young Person's Guide to the Orchestra, Op. 34

Ludwig van Beethoven (1770–1827)

Symphony No.7 in A major, Op. 92:
IV. Allegro con brio

Myroslav Skoryk (1938–2020)

Melody



© Maria Isabela Nica/EUYO

FOUR-PART MUSICLAB

📅 28 July 2024 ⌚ 15:15 – 16:20

📍 Grafenegg AT

Pilates Instructor **Alexander Evans**

Chamber Music Coach **Lucrezia Costanzo** (Italy, EUYO Leader)

Mental Health Coach **Dinka Migić-Vlatković**

EUYO Rehearsal Director **Peter Stark**

Exploring Mozart's Divertimento in D Major, KV. 136

How to Conquer Stage Fright

Musicians' Wellbeing: Some Practical Ideas

Musicians' Careers: Your Future Starts Now



© Maria Isabela Nica/EUYO

EUYO – MKM CHAMBER MUSIC CONCERT

📅 28 July 2024 ⌚ 17:00

📍 Reitschule, Grafenegg AT

EUYO, MKM, and Youth Symphony Orchestra of Ukraine musicians

Mikhail Glinka (1804–1857)

Trio Pathétique: *II. Scherzo. Vivacissimo & IV. Allegro con spirito*

Wolfgang Amadeus Mozart (1756–1791)

Divertimento in D major, KV. 136: *II. Andante*

Vitaliy Hubarenko (1934–2000)

String Quartet in C major

Joaquín Turina (1882–1949)

La oración del torero, Op.34



© Maria Isabela Nica/EUYO

EUYO – MKM SIDE-BY-SIDE SYMPHONY ORCHESTRA CONCERT

📅 28 July 2024 ⌚ 18:30

📍 Auditorium, Grafenegg AT

Conductor **Peter Stark**

EUYO & MKM musicians

Ludwig van Beethoven (1770–1827)

Symphony No.7 in A major, Op. 92:
IV. Allegro con brio

Myroslav Skoryk (1938–2020)

Melody

€ ONB

OESTERREICHISCHE NATIONALBANK
EUROSYSTEM



© Sofija Palurovic

SUMMER SOUNDS

GRAFENEGB



© Maria Isabela Nica / EUYO

PRELUDE CONCERT: SCHOENBERG'S EXPANDING UNIVERSE

📅 3 August 2024 🕒 18:00 📍 Castle Courtyard, Grafenegg AT

EUYO Ensembles

Alexander Zemlinsky (1871–1942)

Humoreske

Arnold Schoenberg (1874–1951)

Verklärte Nacht, Op. 4 [for String Orchestra]



© Sofija Palurovic

GRAFENEGB SOMMERKLÄNGE

📅 3 August 2024 🕒 20:00 📍 Wolkenturm, Grafenegg AT

Conductor **Iván Fischer**

Piano **Isata Kanneh-Mason**

European Union Youth Orchestra

Anna Clyne (*1980)

Masquerade

Ernő Dohnányi (1877–1960)

Variations on a Nursery Song, Op. 25

INTERVAL

Gustav Mahler (1860–1911)

Symphony No. 1 in D major



© Sofija Palurovic

LATE NIGHT SESSION

📅 3 August 2024 🕒 22:00 📍 Reitschule, Grafenegg AT

Compered by **Clara de Groote** (Germany, Percussion)

and **David Ruiz del Canto** (Spain, Violin)

EUYO Ensembles

Giacomo Puccini (1858–1924)

Tosca: Act III. Introduzione all'aria

Claudio Monteverdi (1567–1643)

L'incoronazione di Poppea: "Pur ti miro"
(arr. J. Barralet)

Alexej Gerassimez (*1987)

Bodix

Leonard Bernstein (1918–1990)

Dance Suite

Irving Berlin (1888–1989)

Puttin' on the Ritz [for Brass Dectet]
(arr. S. Roberts)

WOW! WORLD ORCHESTRA WEEK

CARNEGIE HALL, NEW YORK



© Maria Isabela Nica/EUYO

Playing in a youth orchestra can transform your life. Really? Yes, *really*. *WOW! World Orchestra Week* was a unique celebration of international youth orchestras and the exchanges and friendships they spark: beginning with a mind-blowing, 700-strong festival kick-off conducted by Gustavo Dudamel, followed by a concert each in Carnegie Hall. The EUYO joined musicians from five continents: Africa, North America, South America, Central Asia, China, and Europe, and we also performed an additional concert side-by-side supporting the Afghan Youth Orchestra.



© Maria Isabela Nica/EUYO

WOW! BIG PLAY IN

📅 5 August 2024 🕒 10:00 📍 Jacob Javits Convention Center, New York USA

Conductor **Gustavo Dudamel**

European Union Youth Orchestra, Afghan Youth Orchestra, Africa United Youth Orchestra, Beijing Youth Orchestra, NYO & NYO2 USA, National Children's Symphony of Venezuela

John Williams (*1932)

Olympic Fanfare and Theme

Ludwig van Beethoven (1770–1827)

Symphony No.7 in A major, Op. 92:
IV. Allegro con brio

Alberto Ginastera (1916–1983)

Estancia: Malambo



© Maria Isabela Nica/EUYO

WOW! AFGHAN YOUTH ORCHESTRA AND GUESTS AT CARNEGIE HALL

📅 7 August 2024 🕒 19:00 📍 Stern Auditorium / Perelman Stage, Carnegie Hall, New York USA

Conductor **Tiago Moreira da Silva**

Afghan Youth Orchestra with EUYO and Ukrainian guest musicians

Trad. Rag Pilu

Trad. Rag Bihag

Ustad Mohammad Hussain Sarahang (1924–1983)

Tark-e Arezo

Trad.

Pir-e-mano

Ahmad Zahir (1946–1979)

Zindagi Akher Sar Ayad (arr. L. Braithwaite)

Ustad Nainawaz (1935–1979)

Aan Selsela (arr. A. Boggess, C. Simas & T. M. da Silva)

Amir Jan Saboori

Sarzamin E Man (arr. M. Q. Nawshad & T. M. da Silva)

Sediq Shabab

Pa Bismillah Qadam Rawakhla (arr. T. M. da Silva)

INTERVAL

Shankar Raghuvanshi (1922–1987)

Mera Joota Hai Japanese

& Jaikishan Panchal (1929–1971)

(arr. L. Braithwaite & T. M. da Silva)

Johannes Brahms (1833–1897)

Hungarian Dance No. 5 in G minor (arr. T. M. da Silva)

William Harvey (*1982)

Saudade do Afeganistão

Zoltán Kodály (1882–1967)

Háry János: Suite: V. Intermezzo (arr. T. M. da Silva)

Ustad Nainawaz (1935–1979)

Ay Nay Naway Jawedan (arr. K. Arman & T. M. da Silva)

Tiago Moreira da Silva (*1991)

An Afghan in New York

Ustad Awalmir (1931–1982)

Maste Mange Bar (arr. M. Q. Nawshad)

Mikis Theodorakis (1925–2021)

Watan Ishq Tu Iftekham

(arr. A. W. Madadi T. M. da Silva)



© Stephanie Berger



WOW! EUYO AT CARNEGIE HALL

📅 6 August 2024 🕒 19:00 📍 Stern Auditorium / Perelman Stage, Carnegie Hall, New York USA

Conductor **Iván Fischer**

Piano **Isata Kanneh-Mason**

European Union Youth Orchestra

Anna Clyne (*1980)

Masquerade

Ernő Dohnányi (1877–1960)

Variations on a Nursery Song, Op. 25

INTERVAL

Gustav Mahler (1860–1911)

Symphony No. 1 in D major

▶ Live broadcast on WQX



BOLZANO FESTIVAL 2025 BOZEN



Città di Bolzano
Stadt Bozen



BOLZANO
BOZEN
CITY OF
MUSIC



05.08-07.09.2025

The breathtaking beauty of the Dolomites sets the background for one of Europe's most diverse, youthful and dynamic classical music festivals at Bolzano Festival Bozen!

Artists in 2025:

European Union Youth Orchestra
Gustav Mahler Jugendorchester
Mahler Academy Orchestra
Orchestra Haydn Orchester
Iván Fischer
Sir John Eliot Gardiner
Manfred Honeck
Vasily Petrenko

Renaud Capuçon
Pablo Ferrández
Alina Ibragimova

The final stages of the
65th Ferruccio Busoni
International Piano Competition

... and much more!!

#bzfestival fb ig yt
bolzanosfestivalbozen.eu



RENZO CARAMASCHI

A conversation with Renzo Caramaschi, Mayor of Bolzano



MUSIC – VITAMINS FOR BOLZANO!

Bolzano was designated a UNESCO Creative City of Music in 2023. What relationship does Bolzano have with music?

In music, Bolzano has found the language capable of uniting the different cultural identities that characterise our region. Music dissolves individual boundaries, can tune emotions to a common channel, and continues to teach us every day to listen to each other. Music is the language that moves toward a mature, equal, and sustainable social dimension, in a shared sentiment of uniting people under the sign of peace.

How do international youth orchestras like the EUYO contribute?

The EUYO performed for the first time in Bolzano in 1982, with great success. Across its concerts year after year, its presence has become more and more important. Today, it would be unimaginable for Bolzano to spend a summer without the enthusiasm of these young professional musicians in town, and their ability to celebrate their passion for music and for Europe. The realisation of the dream of a European Orchestra has indeed surpassed itself: the EUYO, besides being a musical project, is a

fantastic project of cultural integration among the peoples of the European Union. This is the way to go. In Bolzano we have recently started a *Music Hub* with the EUYO

“It would be unimaginable for Bolzano to spend a summer without the enthusiasm of these young professional musicians in town, and their ability to celebrate their passion for music and for Europe.”

that will involve very young musicians from our city... These forms of cross-pollination, the ability to transfer the joy of making music together, are vital for youth orchestras in our City.

What areas do you hope will still be explored?

I want to improve inclusion in cultural life in general, which actively contributes to sustainable urban development. The City must support the growth of the musical and creative community by constantly finding new places dedicated to music-making. Science is telling us that music – beyond aesthetic enjoyment – has cognitive benefits, for both young and old. Research has made great progress in these areas, but these are still relatively uncharted waters, and Bolzano can make itself available as a laboratory. The EUYO Italian Foundation is also now based in Bolzano. Its presence will reinforce our collaboration and opens up new pathways to explore.

What can music still bring to Bolzano?

Music acts as a powerful means of social and emotional connection. Listening to music together can have a great social value for teenagers, for example... A society like ours, with dangerous tendencies to neglect the core values of community, can find in music a primal medium for mental wellbeing, uniting different generations and cultures. In short, music is a vitamin cure for our City! ●

BOLZANO ANNUAL RESIDENCY



© Federico Pedrotti

The EUYO's connection with Bolzano began in 1983 with a performance in the Duomo di Bolzano. Since then, the Orchestra has performed there annually, except in 1989 when it was touring India. Even during the COVID-19 pandemic, concerts continued at the Teatro Comunale in 2020 and 2021 with reduced ensembles to meet health guidelines. This enduring relationship owes much to the shared dedication to youth music by our Founding Music Director, Claudio Abbado, and the City of Bolzano. We are delighted that, as of 2024, our Italian Foundation now has its official seat in Bolzano's Culture Office.



© Anna Cerrato

BOLZANO FESTIVAL BOZEN

📅 10 August 2024 🕒 20:30 📍 Teatro Comunale, Bolzano IT

Conductor **Iván Fischer**

Piano **Isata Kanneh-Mason**

European Union Youth Orchestra

Anna Clyne (*1980)

Masquerade

Ernő Dohnányi (1877–1960)

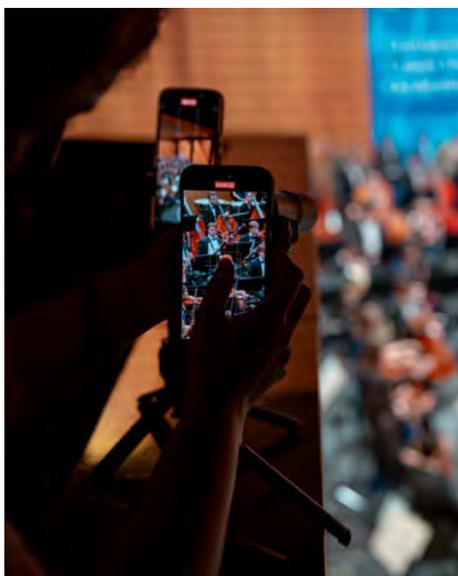
Variations on a Nursery Song, Op. 25

INTERVAL

Gustav Mahler (1860–1911)

Symphony No. 1 in D major

Concert dedicated to RAI Radio on the occasion of their 100th Anniversary.



© Anna Cerrato

BOLZANO FESTIVAL BOZEN

📅 13 August 2024 🕒 20:30 📍 Teatro Comunale, Bolzano IT

Conductor **Gianandrea Noseda**

Cello **Nicolas Altstaedt**

European Union Youth Orchestra

Carlos Simon (*1986)

Fate Now Conquers

Benjamin Britten (1913–1976)

The Young Person's Guide to the Orchestra,
Op. 34

INTERVAL

Richard Strauss (1864–1949)

Don Quixote, Op. 35

Concert dedicated to RAI Radio on the occasion of their 100th Anniversary.

▶ Live broadcast on RAI Radio 3

LUCERNE AND EDINBURGH FESTIVALS



© Lucerne Festival/Priska Ketterer

LUCERNE FESTIVAL

📅 14 August 2024 🕒 19:30 📍 Concert Hall, Kultur- und Kongresszentrum (KKL), Lucerne CH

Conductor **Gianandrea Noseda**, Cello **Nicolas Altstaedt**

European Union Youth Orchestra

Carlos Simon (*1986)

Fate Now Conquers

Benjamin Britten (1913–1976)

The Young Person's Guide to the Orchestra, Op. 34

INTERVAL

Richard Strauss (1864–1949)

Don Quixote, Op. 35

▶ Recorded by SRF 2



© Andrew Perry

EDINBURGH INTERNATIONAL FESTIVAL

📅 16 August 2024 🕒 18:00 📍 Usher Hall, Edinburgh UK

Conductor **Gianandrea Noseda**

European Union Youth Orchestra

Gustav Mahler (1860–1911)

Symphony No. 1 in D major:

III. Feierlich und gemessen, ohne zu schleppen

Benjamin Britten (1913–1976)

The Young Person's Guide to the Orchestra, Op. 34

📅 16 August 2024 🕒 20:00 📍 Usher Hall, Edinburgh UK

Conductor **Gianandrea Noseda**

Cello **Nicolas Altstaedt**

European Union Youth Orchestra

Concert dedicated to the memory of **Sir Ian Stoutzker**

(tribute: p. 42)

Carlos Simon (*1986)

Fate Now Conquers

Richard Strauss (1864–1949)

Don Quixote, Op. 35

LATE NIGHT AT THE EDINBURGH HUB

📅 16 August 2024 🕒 22:00 📍 The Hub, Edinburgh UK

EUYO Percussion Quartet

Massimo Martone (Italy), **José Manuel Velert Márquez** (Spain), **Isabel Zaragoza Meseguer** (Spain), **Markel Perez Etxarri** (Spain)

Alexej Gerassimez (*1987)

Bodix

EUYO String Quartet

Kurt Falzon (Malta, Violin), **Gema Pastor Aller** (Spain, Violin), **Jamie Howe** (Ireland, Viola), **Giada Moretti** (Italy, Cello)

Trad.

Popular Maltese Music



© Maria Isabela Nica/EUYO

GRAFENEGG AND BERLIN FESTIVALS



© Maria Isabela Nica/EUYO

PRELUDE CONCERT

📅 18 August 2024 ⌚ 16:30 📍 Castle Courtyard, Grafenegg AT

EUYO Ensembles

Benjamin Britten (1913–1976)

Fanfare for St Edmundsbury

Richard Strauss (1864–1949)

Serenade in E-flat major, Op. 7

Georg Philipp Telemann (1681–1787)

Don Quichotte: Suite, TWV. 55:G10



© Maria Isabela Nica/EUYO

GRAFENEGG FESTIVAL

📅 18 August 2024 ⌚ 19:30 📍 Wolkenturm, Grafenegg AT

Conductor **Gianandrea Noseda**

Cello **Nicolas Altstaedt**

European Union Youth Orchestra

Carlos Simon (*1986)

Fate Now Conquers

Benjamin Britten (1913–1976)

The Young Person's Guide to the Orchestra,
Op. 34

INTERVAL

Richard Strauss (1864–1949)

Don Quixote, Op. 35

▶ Recorded by Ö1



© Kai Bienert

25 YEARS OF YOUNG EURO CLASSIC

📅 21 August 2024 ⌚ 20:00 📍 Konzerthaus, Berlin DE

Conductor **Gianandrea Noseda**

Cello **Nicolas Altstaedt**

European Union Youth Orchestra

Carlos Simon (*1986)

Fate Now Conquers

Benjamin Britten (1913–1976)

The Young Person's Guide to the Orchestra,
Op. 34

INTERVAL

Richard Strauss (1864–1949)

Don Quixote, Op. 35

▶ Live broadcast on ARTE

EUYO PARTNERSHIPS

EUROPEAN ORCHESTRA ACADEMY



© Maria Isabela Nica / EUYO

Marking the start of Iván Fischer's tenure as EUYO Music Director, he and Marshall Marcus have expanded the very successful Apprenticeship Scheme that the EUYO and the Budapest Festival Orchestra (BFO) have run for over a decade.

The new European Orchestra Academy's launch project began with performances in the BFO's annual Bridging Europe Festival, concluding with a welcome return to Bozar, Brussels for our second contribution to a Presidency of the Council of the EU this year – celebrating Hungary.



© Maria Isabela Nica / EUYO

BRIDGING EUROPE FESTIVAL

📅 20 September 2024 🕒 19:45 📍 Müpa, Budapest HU

📅 21 September 2024 🕒 19:45 📍 Müpa, Budapest HU

📅 22 September 2024 🕒 15:30 📍 Müpa, Budapest HU

Conductor **Iván Fischer**

Cimbalom **Jenő Lisztes**

Violin **Diana Tishchenko**

Budapest Festival Orchestra

European Union Youth Orchestra

Manuel de Falla (1876–1946)

La vida breve: Spanish Dance No. 1

Franz Liszt (1811–1886)

Hungarian Rhapsody No. 2 in D minor, S. 359 No. 4 (orch. F. Liszt & F. Doppler)

Iván Fischer (*1951)

Dance Suite for Violin and Orchestra, in memoriam J. S. Bach **WORLD PREMIERE**

Antonín Dvořák (1841–1904)

Symphony No. 7 in D Minor, Op. 70



© Róbert Zentai

CONCERT CELEBRATING THE HUNGARIAN PRESIDENCY OF THE COUNCIL OF THE EU

📅 23 September 2024 🕒 20:00 📍 Bozar BE

Conductor **Iván Fischer**

Cimbalom **Jenő Lisztes**

Violin **Diana Tishchenko**

Budapest Festival Orchestra

European Union Youth Orchestra

Manuel de Falla (1876–1946)

La vida breve: Spanish Dance No. 1

Franz Liszt (1811–1886)

Hungarian Rhapsody No. 2 in D minor, S. 359 No. 4 (orch. F. Liszt & F. Doppler)

Iván Fischer (*1951)

Dance Suite for Violin and Orchestra, in memoriam J. S. Bach **BELGIAN PREMIERE**

Antonín Dvořák (1841–1904)

Symphony No. 7 in D Minor, Op. 70

ALUMNI TEACHING PROJECTS

EUYO alumni can be found everywhere in the music profession, among the finest conductors, soloists, teachers, and instrumentalists working with the major orchestras of the world. Our alumni teaching projects are an opportunity to give something back to other youth ensembles, and to help in the development of our alumni with particular potential and talent for teaching others.



© RondoFest

RONDOFEST, MALAYSIA

Penang's RondoFest is rapidly making a name for itself as one of Southeast Asia's leading classical music festivals. It has kindly called our ongoing partnership "a major step forward in the promotion of cross-continental artistic collaboration", as well as an example of the European Union's commitment to strengthening cultural and educational ties with Malaysia. In 2024, Iris van den Bos and Sofie van der Schalie guided the percussion and viola faculties respectively of the Festival's Instrumental Programme, concluding with a gala concert.



© Antuan Coronado Quimera

PAAX FELLOWSHIP, MEXICO

From Malaysia to Mexico: the Paax Fellowship is the Paax GNP Festival's international programme for outstanding young orchestral musicians. EUYO alumni David Tobin (Violin), Sasha Witteveen (Double Bass), Martino Moruzzi (Clarinet) and Chris Brewster (Trombone) were invited to join the teaching faculty of 2024's *La Orquesta Imposible*, in a three-week residency led by Paax GNP Festival's founder and director conductor Alondra de la Parra.



© Marco Bargnesi

SISTEMA EUROPE YOUTH ORCHESTRA, ITALY

EUYO alumni Hanna Guirten (Horn), Daniel Roscia (Clarinet), Sofe van der Schalie (Viola), and Marc Aixa Siurana (Percussion) were part of the teaching faculty for the 2024 Sistema Europe Youth Orchestra camp 'Song for the Earth' hosted by LiberaMusica in collaboration with Sistema Europe in Urbino and Pesaro, 2024 Italian Capital of Culture. They worked with 150 musicians aged 10–18 from 19 different countries, and the residency culminated with a sold-out concert at the Rossini Shipyard. Like the El Sistema founded by José Antonio Abreu in Venezuela in 1975, Sistema Europe's mission is to transform the lives of children, young people and their families in communities from every section of society through the practice of orchestral and vocal ensemble music-making.

KREMS AND CREMONA

Both the University for Continuing Education Krems and the Fondazione Stauffer in Cremona focus on further education for professionals, linking pedagogy with practical application. We continue to deepen our partnerships with both institutions, to widen the opportunities for continuous learning and professional development we offer our musicians.



© Marko Kovic

EUROPEAN MUSIC, ARTS & BUSINESS FORUM

📅 29 November 2024 🕒 10:00–18:00 📍 Austrian Chamber of Commerce, Vienna AT

Opening Keynote: *What Makes Classical Music Timely?*

Marshall Marcus, EUYO Executive & Artistic Director

Presentation: *Social Media Why, How, What?*

Helen Leitner, EUYO Head of Communications & Advocacy

Saitenschneider String Quartet

Annika Toth (Austria, Violin), **Stephanie Neubauer** (Austria, Violin),

Selina Pilz (Austria, Viola), **Stephanie Toth** (Austria, Cello).



© Fondazione Stauffer

STAUFFER LEADERS' RESIDENCY

📅 9–13 December 2024 📍 Fondazione Stauffer, Cremona IT

Tutor **Andrea Obiso**, Tutor **Gregor Horsch**, EUYO Musicians

Filipa Rodrigues (Portugal, Viola), **Oliver Vilu** (Estonia, Viola), **Aina Hujic Mor** (Spain, Viola),

Marta Rasztar (Poland, Cello), **Irène Magloire** (France, Cello), **Rafael Mendoza Muñoz**

(Spain, Double Bass)

Now in its fourth year, our collaboration with the Fondazione Stauffer Cremona offered EUYO string players the opportunity to work intensively on questions of musical leadership, in a centre of excellence for both music and luthery. EUYO musicians were selected to join students of the Stauffer Academy's Concertmaster Artist Programme, mentored by Andrea Obiso (Leader of the Orchestra dell'Accademia Nazionale di Santa Cecilia, the Orchestre de Paris, and EUYO tutor) and Gregor Horsch (Principal Cello of the Concertgebouw Orchestra and EUYO tutor).



© Fondazione Stauffer

STAUFFER RESIDENCY CONCERT

📅 13 December 2024 🕒 17:30 📍 Sala Maffei – Camera di Commercio, Cremona IT

Benjamin Britten (1913–1976)

Simple Symphony, Op. 4

Paul Hindemith (1895–1963)

Five Pieces for String Orchestra, Op 44/4

Ernő Dohnányi (1877–1960)

Serenade in C major, Op. 10 (arr. D. Sitkovetsky)

EUYO DIGITAL SYMPOSIA



© Kunsthistorisches Museum Vienna

EUROPEAN CULTURAL HERITAGE SUMMIT CHAMPIONING A RESPONSIBLE DIGITAL TRANSITION FOR AND WITH CULTURAL HERITAGE

📅 7 October 2024 ⌚ 10:30 – 16:00

📍 Royal Palace, National Museum of Art, Bucharest RO and online

Europa Nostra's 2024 European Cultural Heritage Summit focused on cultural heritage and the digital transformation. As part of this, the EUYO presented a landmark digital project at the European Heritage Hub Forum on 7 October. Conceived and recorded during the Covid lockdown, *A Visit to the Tower of Babel* combines film, art, architecture, photography, and the music of György Ligeti's *Atmosphères* in a dramatic, multi-genre manner across five dimensions of cultural heritage.

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EUYO 2024 EDITION MODEL SHARING SYMPOSIUM

📅 16 October 2024 ⌚ 10:00 – 18:00 ▶ Online

At the EUYO we believe that given the cost, time, and value of what we all do, we should share not only our music – the 'what' we do – but also the 'how' we do it. Building on the success of 2023's edition, the EUYO's online Model Sharing Symposium therefore took place again in 2024, with all-day Teams sessions free of charge for youth ensemble music managers from across Europe.

EUROPEAN UNION FUNDING FOR THE CULTURAL SECTOR

⌚ 15:00 – 16:20

Speaker: Head of Unit, Creative Europe **Judith Videcoq**

An informative presentation about Creative Europe 2021–2027, the major EU cultural funding strand to which the EUYO is so grateful for support, as well as a number of the European Commission's other cultural and education and funding strands. This included recent new areas and priorities of the programmes.

THE POWER OF NETWORKS LAUNCHING YOUNG ORCHESTRAS OF CHANGE

⌚ 10:00 – 13:00

Speakers: Secretary General of Europa Nostra **Sneška Quaedvlieg-Mihailovic**, Orchestras of Change representatives **Detlef Groß** (Chair) and **Markus Bruggaier** (Vice-Chair); Creative Europe Desk, European Education and Culture Executive Agency representative **Olga Sismanidi**.

What is the impact of cultural networks? How do they drive innovation and change? A morning-long, participative session brainstormed the construction of a new network: 'Young Orchestras of Change'. With climate action and sustainability at the forefront, it was inspired by the highly influential German Orchestras of Change network.

INSPIRING IDEAS FOR THAT PERFECT REHEARSAL

⌚ 16:30 – 18:00

Speakers: Artistic Director, O/Modernt **Hugo Ticciati**, EUYO Rehearsal & Auditions Director **Peter Stark**, EUYO Mental Health Coach **Dinka Migić-Vlatković**.

As in all learning environments, young musicians have different needs, motivations, experiences, and knowledge. How can our rehearsals enable them to succeed? This session explored different rehearsal techniques and effective rehearsal strategies, as well as reflecting on leadership and how we prepare and best support ensemble leaders and managers in their roles.



EUYO Frontrunners is our online series for the musical leaders of tomorrow. We co-designed it with Eric Booth, himself the 2015 recipient of the Americans for the Arts' Arts Education Leadership Award and named one of the top 50 most influential arts professionals in the US. *Frontrunners* has four broad headlines – Include, Perform, Share and Sustain – and ranges from artistic topics like winning auditions, innovative programming, great chamber music, and exploring period instruments, to musicians' mental health and wellbeing, and business themes such as creative entrepreneurship and marketing yourself.

PERFORM | ENGAGING WITH AUDIENCES: HOW ONE GREAT MUSICIAN DOES IT

📅 6 & 8 November 2024 ⌚ 19:00

▶ YouTube Broadcast & Facebook Live

Speaker: **Isata Kanneh-Mason**



SUSTAIN | SUSTAINABILITY: WHY SHOULD WE CARE AND WHAT CAN WE DO?

📅 20 & 22 November 2024 ⌚ 19:00

▶ YouTube Broadcast & Facebook Live

Speakers: **Marshall Marcus, Bruna Cornudella Pujol** (Spain, Viola)



SHARE | EUYO ENTREPRENEURS: THE CAFÉ BAUHAUS EXPERIENCE

📅 3 & 5 December 2024 ⌚ 19:00

▶ YouTube Broadcast & Facebook Live

Speakers: **Emily Davis, Marshall Marcus**



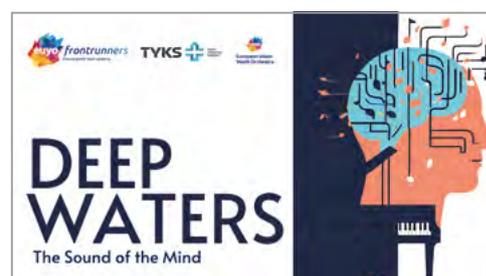
INCLUDE | MUSIC'S POWER TO HEAL: DEEP WATERS

📅 15 & 16 December 2024 ⌚ 19:00 & 11:00

▶ YouTube Broadcast & Facebook Live

An EUYO mini-documentary about our collaboration with neurological rehabilitation and 360° virtual reality recordings in Turku, Finland (more on this: p. 43).

Speakers: **Pauli Kari, Prof. emer. Seppo Soinila, Pavel Zaitsev, David Ruiz Del Canto** (Spain, Viola), **Mark Fliderman Kuligin** (Spain, Cello)



CAFÉ BAUHAUS AWARDS 2024



© Federico Maffei

EUYO CAFÉ BAUHAUS AWARDS

In 2020, European Commission President Ursula von der Leyen initiated the New European Bauhaus, in order to help shape more beautiful, sustainable, and inclusive forms of living together. Inspired by this, the EUYO's Café Bauhaus Awards support projects created, designed, and run by EUYO members and recent alumni in the places where they live, reside or work.

Café Bauhaus particularly reaches out to young people, diverse and local audiences, and those new to classical music. The initiative also aims to connect high-quality music performance to modern-day issues such as climate change, sustainability, gender equality, diversity, equity, and inclusion. Each Café Bauhaus winner receives €5000 of seed funding plus project development advice sessions from the various areas of expertise within the EUYO Executive Team, all to help make the projects come alive and ensure successful projects from start to finish.



DOS MIRADAS

Dos Miradas – 'Two Views' – presented string quartets of the 20th and 21st centuries. EUYO alumna (2019–2021) Sofía Fasla Prolat's Jouska String Quartet performed works by Shostakovich, Webern, Ravel, and Silvestrov, in a historical and artistic narrative considering themes of expression and suppression.

Shostakovich's String Quartet No. 3 in F major (1946) reflects his struggles under Stalinist censorship, with programmatic titles about the history of World War II the composer later mysteriously withdrew. Webern's *Langsamer Satz* (1905), post-Romantic in style, contrasts sharply with his tragic fate: denounced by the Nazis, his music banned, and accidentally killed by a U.S. soldier in 1945. Ravel's String Quartet in F major (1903) marked his rise as a leading French composer, despite controversy and his failure to win the Prix de Rome five times – including with this work's first movement. Finally, in the twenty-first century, *Icon* (2004) is by one of Ukraine's greatest living composers, Valentin Silvestrov. Since the outbreak of war in Ukraine, he has been living in exile in Berlin.

📅 27 July 2024 ⌚ 20:00

📍 Colegiata de San Pedro, Lerma ES

📅 11 October 2024 ⌚ 18:30

📍 Fundación Carlos de Amberes, Madrid ES

📅 20 October 2024 ⌚ 19:00

📍 Museo del Romanticismo, Madrid ES



ENSEMBLE+

Double bassist Catharina Feyen (EUYO 2021) and colleagues Adaya Peled (Voice), Tuulia Hero (Violin), and William Bracken (Piano) created a double bill of concerts: *Around the World in 45 Minutes*. Each concert combined free improvisation and musical commentaries on the Western classical canon, demonstrating how improvisation can enhance immediacy and interactivity when engaging with written works.

Drawing from audience suggestions –including words in their native language, treasures from their travels, and favourite lullabies or songs, as well as creating characters and storylines together – the ensemble shaped the music in real time, inspired by the diverse backgrounds of the attendees. These contributions created a dynamic dialogue between performers and listeners. While both concerts followed a similar structure, the moods and outcomes were entirely different, showcasing how audience input can transform the music. The double bill highlighted the power of improvisation to unite and create unique musical experiences, blurring the lines between performer and listener.

📅 24 November 2024 ⌚ 18:30
📍 The Shoreditch Treehouse, London UK

📅 24 November 2024 ⌚ 20:00
📍 The Shoreditch Treehouse, London UK



ALKISTIS MISOULI AND ORCHESTRA PARTOUT

Greek Violist Alkistis Misouli (EUYO 2019–2021)'s Café Bauhaus project in 2024 stems from a concert she organised for Ukrainian refugees two years ago. "This", Alkistis recounts, "filled me with such a powerful sense of purpose that I knew I wanted to continue this work. It was much more than a concert for me. It felt absolutely necessary."

Alkistis created five workshops in centres for refugees in the Netherlands, the last two in collaboration with Musicians Without Borders. Flexibly incorporating performances and jam sessions, their programmes have encompassed Arab, Brazilian, Greek, Persian, and Western classical music.

📅 21 March 2024 ⌚ 20:00
📍 Centre for Asylum Seekers (COA), Utrecht NL

📅 15 April 2024 ⌚ 20:00
📍 Centre for Asylum Seekers (COA), Utrecht NL

📅 28 September 2024 ⌚ 14:30
📍 Centre for Asylum Seekers, Heerhugowaard NL

📅 16 November 2024 ⌚ 13:00 & 15:30
📍 Emergency Centres, Velsen-Noord & Schagen NL



STRINGS AND OTHER THINGS #1

EUYO alumna Malin Grass (Violin, 2019–2021) combined old and new music, early instruments, and electronica in a year's-end programme in Stuttgart's art and culture space UTOPIA Kiosk. Malin was joined by colleagues Hayaka Komatsu (Viola), Vincent Welz (Synthesizer and Composition), and Laima Adelaide (Electronics and Composition) to perform trio sonatas by Elisabeth Jacquet de la Guerre, Nora Marazaitė's *i said*, Anna Clyne's *Rest These Hands*, and a world premiere by Vincent Welz.

📅 31 December 2024 ⌚ 19:00
📍 UTOPIA Kiosk, Stuttgart DE



EUYO IMPACT



© Konrad Ćwik

At the EUYO, we know from our alumni that music changes lives. That's what many of them tell us. And audience reaction from our concerts and education work appears to evidence deep impact. This should be no surprise; music contains every shade of beauty, joy, sadness, pathos, hope, despair, unease, elation... relaxation, tension, headiness, and fun. It can be profoundly complex, or astonishingly pure. It voices the roots of every culture in existence, yet it travels lightly, fearlessly, to fuse with many other experiences. But when we speak of our impact, what does this really mean? We know that such statements need exploring and

investigating before they can become demonstrably useful. So here we begin just such an exploration, quantifying the scope and scale of our work, giving you some numbers, but also telling you some stories.

The EUYO was founded in the belief that the countries of Europe are stronger together, not apart; and we hope you will agree that the following pages show that it is not simply that 'we hold these truths to be self-evident', but that they are indeed *evidenced*. ●

Ewa Bogusz-Moore

Chair, EUYO Association Board
| EUYO Foundation Board

“We know that impact statements need exploring and investigating before they can become demonstrably useful. So here we begin just such an exploration.”

EUYO IMPACT STORIES

DIRECTOR



© Chris Lee

I have long admired the EUYO, not only as one of the finest youth orchestras in the world, but also as a truly visionary project that sets an example for every aspect of the European relationship. The Orchestra is a beacon of hope for how music can bring people together from vastly differing backgrounds, with a shared mission. Our WOW! festival had nothing to do with competition, but everything to do with sharing, passion for music, mutual support, and a love of learning. We all valued the spirit with which the superb young musicians of the EUYO participated in a way that was also of great value to every other student from around the world who was involved.

Playing in the National Youth Orchestra of Great Britain as a teenager was one of the most important and inspirational experiences of my life, and it undoubtedly played a key role in the journey that eventually led me to Carnegie Hall. The exhilaration and inspiration that every participant in the WOW! festival experienced and expressed constantly will, I'm sure, be equally important for how their lives develop. ●

Clive Gillinson

Executive and Artistic Director,
Carnegie Hall

ALUMNUS



I remember receiving the letter that I had been accepted as a member of the ECYO (as it was then known) as one of the most thrilling moments of my life.

The personal impact that the experience of playing in an orchestra of that standard, passion, and commitment cannot be overstated. Working with like-minded colleagues, professional tutors, and world-class conductors was life changing, and cemented in me the desire to pursue my ambition to make a career from performing.

The EUYO is unique in that it draws its membership from such a diverse and varied demographic, but whose collective goal is one of extreme artistic excellence. It would not be an exaggeration to say that after a 42-year career in professional music, the ECYO still ranks my mind as one of the finest ensembles that I have ever performed with. My career would have been poorer without it, and I am forever grateful to have had that opportunity. ●

Martin Hurrell

Sub-Principal Trumpet,
BBC Symphony Orchestra, London

MEMBER



© María Isabela Nica/EUYO

Being part of the EUYO has been transformative for me, not just as a musician but as a person. One of the most profound experiences was performing Strauss's *Also Sprach Zarathustra*. The piece explores themes of nihilism, struggle, and the search for meaning, with the 'superman' overcoming nothingness and passivity in pursuit of a creative, purposeful life. Playing this piece felt like we were collectively navigating a journey through life's most intense emotions. The energy in the Orchestra was so powerful that it felt as though we were not just fellow musicians, but people who had known each other for a lifetime, bound by the same struggle for meaning and values. Through this music, we brought life to those emotions, standing up for the creativity, strength, and meaning that define us. The EUYO is more than an orchestra; it is a community that transcends concert halls, shaping and inspiring people from all around the world. ●

Bruna Cornudella Pujol

Spain, Viola

PARTNER



I am deeply grateful to the EUYO for its support, mentoring, and for sharing its exemplary practices over the past years. This international experience – both practical and narrative – has been incredibly valuable to us. As the only youth orchestra in our country, with few examples to follow, our team benefits immensely from learning the traditions of the EUYO. We were especially thankful for the opportunity to collaborate musically with the EUYO this year. Our musicians will never forget this beautiful project, and I hope many more such collaborations will follow!

Moreover, this partnership sends a powerful message for Ukraine as an integral part of the European cultural community. It also serves as an important signal to other European stakeholders to include Ukrainian cultural players in collaborative projects. Together, we stand for peace, integrity, and the humanistic values that define Europe. This is invaluable to us, both as Ukrainians and as artists. ●

Alexandra Zaitseva

General Manager,
Youth Symphony Orchestra of Ukraine

PUPIL



This year's side-by-side day with the EUYO was my second opportunity not only to hear this extraordinary Orchestra and get to know its musicians but perform with them too. I also had the chance to chat with them about music (who would have thought it!) and to learn more about orchestra life, the Summer Tour programme, and what it means to be on tour with such a big orchestra.

The EUYO's Leader herself guided me and my colleague in practicing the second movement of Mozart's *Divertimento in D Major*. I really appreciated all the useful tips and feedback, and the workshops all about careers in music, and performance anxiety. The closing of the day was just phenomenal. All chamber music ensembles performed, including our MKM quartet, and finally we were all onstage together performing Beethoven and Skoryk. We even joined in improvising to the EUYO's surprise encore.

If you have the chance to attend such a day... do it! Seeing what is possible motivates you to immediately get practising afterwards. You want to be part of such a good Orchestra, and part of the incredible relationships between young people from all over Europe. ●

Moritz Weinberger

Violin I,
Jugendsinfonieorchester
Niederösterreich

AUDIENCE



The first time I saw the EUYO live in concert, it was pure coincidence. Since then, I've been 'infected' and keep an eye out for performances.

At every concert, you experience at least two things: firstly, that the 'crème de la crème' of young classical instrumentalists are playing here, having prevailed against thousands of competitors, and secondly, that top conductors have brought these exceptional young talents to the forefront in terms of their expertise, their performance, and expression. It is wonderful to see how the dedication to the chosen instrument and classical music as well as the enthusiasm for playing music together is transferred to the audience during the concert and is openly evident in the protagonists at encore.

The wonderful EU Youth Orchestra is an ensemble that should be founded immediately – if it didn't already exist. In my eyes (and ears), this was the best decision ever made by the EU Parliament. ●

Ralf Thomas

Audience Member,
Wiesbaden, Germany

EUYO IMPACT THE NUMBERS



Immersion in the creative thought of **61 composers** from **17 countries** and spanning the 16th century to the present day.



3029

applications across...



Involvement of member and guest musicians from

43

different countries, across...



900 press mentions in **10** different languages.

5

continents.



Radio and TV broadcasts reaching over **3 million** people.

27



EU Member States.

75



Events in...

45



performance spaces in Albania, Austria, Belgium, Greece, Finland, Germany, Hungary, Italy, Malaysia, Mexico, Romania, Scotland, Switzerland, USA.

WELLBEING MUSIC FOR REHABILITATION

TURKU

For the second year running, EUYO musicians travelled to Turku, Finland to participate in a groundbreaking project at the intersection of music, healthcare, and technology.

For more than twenty years, Professor Emeritus Seppo Soinila has led groundbreaking research on the role of music in healing damaged brains. The development of non-invasive brain imaging has made it possible to combine earlier psychological, physiological, and hormonal (chemical) observations with a new level of neurological accuracy. It has transpired that music actually activates every part of the human brain, inviting profound questions regarding how it may help an injured brain

form new connections and hence promote rehabilitation.

In Turku, we made 360° recordings for use with a new virtual reality system initiated by concert pianist Pauli Kari. Accessing music through virtual glasses will allow people with brain injury, stroke, and dementia to experience a concert even if their health does not allow them to go to a concert hall. We also gave two evening concerts as part of PianoDuo ConFuego's Kaskenmäki Home Concerts 10th Anniversary Season, played during a press conference at Turku University Hospital, and for patients and residents at the Hospital and at the Naantalin Aurinkokoti Residential Home, Naantali.



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KASKENMÄKI HOME CONCERTS 10TH ANNIVERSARY SEASON

📅 13 December 🕒 19:00 📍 Turku FI

📅 14 December 🕒 19:00 📍 Turku FI

– including pre-concert talk by Prof. emer. Seppo Soinila

EUYO String Quartet

David Ruiz Del Canto (Spain, Violin), **Anja Kralj** (Spain, Violin), **Hanna Maria Semper** (Estonia, Viola), **Mark Fliederma Kuligin** (Spain, Cello)

PianoDuo ConFuego

Maria Männikkö and **Pauli Kari**

Pia Pajala, Soprano

Aleksandr Borodin (1833–1887)

String Quartet No. 2 in D major

Jean Sibelius (1865–1957)

On hanget korkeat, nietokset (High is the Snowdrift)

Jean Sibelius (1865–1957)

En etsi valtaa, loistoa (I Seek not Power or Glory)

Heino Kaski (1885–1957)

Mökit nukkuu lumiset (The Snowbound Cabins Sleep)

Enrique Granados (1867–1916)

Escenas Románticas: II. Berceuse & III. Lento con extasis

INTERVAL

Pauli Kari

Impromptu Christmas Theme 2024

Fryderyk Chopin (1810–1849)

Andante spianato et grande polonaise brillante in E-flat major, Op. 22

Franz Liszt (1811–1886)

Grandes études de Paganini, S. 141: No. 4 in E major

Hugo Wolf (1860–1903)

Serenade in G major 'Italian Serenade'

William Sandys (1792–1874)

The First Noel

Irving Berlin (1888–1989)

White Christmas

Nikolai Rimsky-Korsakov (1844–1908)

Flight of the Bumblebee (arr. G. Anderson)

SIR IAN STOUTZKER CBE

1929–2024



Sir Ian Stoutzker was the EUYO's Board Co-Chair from 2014–2020, and Advisory Council Founding Chair from 2020 until April 2024. A glance at his full biography shows that his contribution to the world of music in many roles and across many countries is well-known and highly-respected. But regarding the EUYO, it bears saying that his involvement was perhaps our greatest stroke of luck during the last decade.

Ian had a quite singular concentration of focus in judging issues, a laser clarity almost unmatched for many of us. As we sought to develop and improve the Orchestra's artistic standards, he was in his element, and the most thorough, determined, and

thoughtful of judges. When potential catastrophes approached (as they do) he always acted with a purposeful yet utterly calm approach. As the Orchestra rebuilt a base that led to its current home in Grafenegg, it was with Ian that the major elements of the plan were hatched. When a visit to the Commission, to a regional Governor, to a Minister of Culture, or a potential artist of high rank was needed, Ian always volunteered his time.

A thinker but (perhaps unusually for a thinker) also a doer, utterly demanding yet to those who knew him well, quietly and astoundingly kind-spirited. And beyond everything, he had

a way of obliging one to make the sort of decisions which are in truth required but in practice more often evaded.

Fastidious and patrician, for some, Ian could be challenging to deal with. But my unwavering experience was that with Ian, the value of the effort was always worth that effort. It could be hot – it often was – but given the quality of approach, the heat was always worth the effort. Through him we learnt and the Orchestra grew. And for that we must all be grateful. I doubt we will see his like again. He is missed. ●

Marshall Marcus

EUYO Executive & Artistic Director

EUYO Sir Ian Stoutzker Prizewinners Pay Tribute

“Sir Ian Stoutzker was instrumental in fostering an environment of cultural diversity and understanding within the EUYO orchestra community. Receiving the Sir Ian Stoutzker Award enabled me to purchase a new violin bow, of course significantly enhancing my performance capabilities. Thank you for this esteemed recognition, which has not only honoured me but has also contributed to my ongoing musical journey as a violinist.”

Inge Bergenhuizen

(The Netherlands, Violin)

“The Sir Ian Stoutzker Award was a crucial support to my studies. It came during a really difficult financial moment, and meant I could pursue my Master's in Switzerland. I will also never forget how Sir Ian came specially to congratulate me after a performance of Mahler 5. He did not have to give a young musician this attention at that time, but his kind and warm words were so important.”

Flávio Barbosa

(Portugal, Horn)

“Having met Sir Ian Stoutzker on tour a few times and being fortunate enough to have exchanged some words with him, it very much hurts to hear about the passing of such a friendly, human, and passionate supporter of the arts and the EUYO. I and every one of us musicians could feel his desire and wish to support us in the best possible way, and therefore he has left his mark on my and all our lives.”

Ulf Breuer

(Germany, Percussion)

ARTISTS

IVÁN FISCHER

EUYO Music Director

Conductor, composer, opera director, thinker, educator, anchored in the tradition of the great musical polymaths, Iván Fischer is considered one of the most visionary musicians of our time. In the mid-1980s he founded the Budapest Festival Orchestra, where he has introduced and established numerous innovations.

He has founded festivals including the Budapest Mahlerfest, the Bridging Europe Festival, and the Vicenza Opera Festival. The World Economic Forum presented him with the Crystal Award for his achievements in fostering international cultural relations.

He was Principal Conductor of the National Symphony Orchestra in Washington, the Opéra National de Lyon, and the Konzerthausorchester Berlin, the latter appointing him Conductor Laureate. The Royal Concertgebouw Orchestra named him Honorary Guest Conductor following many decades of working

together. Founder also of the Iván Fischer Opera Company, his IFOC productions have been received with great acclaim in recent years in New York, Edinburgh, Abu Dhabi, Berlin, Geneva, and Budapest.

Iván Fischer has been active as a composer since 2004. His opera *The Red Heifer* made headlines across the world; his children's opera *The Gruffalo* enjoyed numerous revivals in Berlin; his most frequently performed work, *Eine Deutsch-Jiddische Kantate*, has been performed and recorded in several countries.

Iván Fischer is Founder of the Hungarian Mahler Society and Patron of the British Kodály Academy. The French Government honoured him as a Chevalier des Arts et des Lettres. In 2006 he was decorated with the Hungarian Kossuth Prize, in 2011 with the Royal Philharmonic Society Music Award and the Dutch Ovatie Prize, and in 2013 he was named an Honorary Member of the Royal Academy of Music in London. ●

“I trust the new generation, they will change the world. The first step is to apply to the EUYO.”

Iván Fischer



ALEXANDRE BLOCH

Conductor

French conductor Alexandre Bloch attracted international attention winning first prize at the 2012 Donatella Flick Conducting Competition and has since maintained a close relationship with the London Symphony Orchestra. Admired for his musicality, enthusiasm, and energy, he made his acclaimed Royal Concertgebouw Orchestra debut not too long after.

Recent and upcoming guest engagements include the Philharmonia Orchestra in May 2024 (stepping in for Santtu Matias Rouvali), Rotterdam Philharmonic, Israel Philharmonic, Dresden Philharmonic, Philharmonisches Staatsorchester Hamburg, the Hallé Manchester, City of Birmingham Symphony Orchestra, Netherlands Philharmonic, Seoul

Philharmonic Orchestra, and the BBC National Orchestra of Wales. In opera, Alexandre Bloch has appeared with the Bayerische Staatsoper (Munich), where he returns for two productions in 2024–25, the Deutsche Oper am Rhein (Düsseldorf), Deutsche Oper Berlin, Opéra de Lille, and Opéra de Lyon.

Alexandre Bloch was Music Director of the Orchestre National de Lille from 2016–2024, a tenure that inspired artistic and community growth.

Former Principal Guest Conductor of the Düsseldorfer Symphoniker, he was a Tanglewood Conducting Fellow, drawing the attention of mentors such as Mariss Jansons, Charles Dutoit, Pierre Boulez, Bernard Haitink, Sir Mark Elder, and Esa-Pekka Salonen. ●

“Working with the EUYO has been an incredible experience. This orchestra brings together such amazing, young, and talented musicians, each of them on the eve of a brilliant international career. I truly look forward to the next opportunity to share music with them.”

Alexandre Bloch



GIANANDREA NOSEDA

Conductor

Gianandrea Noseda is one of the world's most sought-after conductors, equally acclaimed in both the concert hall and opera house. Music Director of the National Symphony Orchestra, Kennedy Center USA since 2017, he is also Principal Guest Conductor of the London Symphony Orchestra, and General Music Director of the Zurich Opera House where an important milestone is two complete Ring Cycles in 2024 in a new production by Andreas Homoki.

Noseda has made over 70 recordings for various labels, including LSO Live, Deutsche Grammophon, and Chandos. He has conducted the most important international orchestras, opera houses, and festivals, and held significant roles at the BBC Philharmonic (Chief Conductor), Israel Philharmonic Orchestra (Principal Guest Conductor), Mariinsky Theatre (Principal Guest Conductor), Orchestra Sinfonica Nazionale della RAI (Principal Guest Conductor), Pittsburgh Symphony

Orchestra (Victor de Sabata Chair), Rotterdam Philharmonic (Principal Guest Conductor), and Stresa Festival (Artistic Director). His 2007-2018 tenure as Music Director of the Teatro Regio Torino marked the opera house's golden era.

Strongly committed to working with the next generation of musicians, in 2019 Noseda was appointed Founding Music Director of the Tsinandali Festival and Pan-Caucasian Youth Orchestra in Tsinandali, Georgia. His relationship with the European Union Youth Orchestra includes tours in 2022, 2018, 2015, 2012, and 2010.

Gianandrea Noseda is Commendatore al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy. He was Musical America's Conductor of the Year (2015), the International Opera Awards Conductor of the Year (2016), and in February 2023 he won Best Conductor at the German Oper! Awards for his Wagner interpretations. ●

"I learn more from you than you learn from me. You energise me."

Gianandrea Noseda



NICOLAS ALTSTAEDT

Cello soloist



**“The EUYO is the orchestra where
I had the best energy in my life.”**

Nicolas Altstaedt

German-French cellist Nicolas Altstaedt is one of the most sought-after and versatile artists today.

Season 2023 / 24 includes tours with the Australian Chamber Orchestra, and Orchestre des Champs-Élysées with Philippe Herreweghe. He also makes his debut in 24 / 25 with the Philharmonia Orchestra and Paavo Järvi, Kammerphilharmonie Bremen with Thomas Ades, the Royal Concertgebouw Orchestra, and the Swedish Radio Orchestra with Maxime Emelyanychev.

Since Nicolas Altstaedt’s highly-acclaimed debut with the Wiener Philharmoniker and Gustavo Dudamel at the Lucerne Festival, recent notable residencies and collaborations include the Budapest Festival Orchestra with Iván Fischer, SWR Symphonieorchester with Teodor Currentzis, Helsinki Festival with Esa-Pekka Salonen, Symphonieorchester des Bayerischen Rundfunks, Deutsches Symphonie-Orchester Berlin with Robin Ticciati, and Rotterdam Philharmonic Orchestra with Lahav Shani.

In 2012, Nicolas succeeded Gidon Kremer as Artistic Director of the Lockenhaus Chamber Music Festival.

Nicolas Altstaedt regularly performs on period instruments with ensembles as Il Giardino Armonico, Giovanni Antonini, and René Jacobs. Joint appearances with composers such as Jörg Widmann, Wolfgang Rihm, Thomas Larcher, and Sofia Gubaidulina also consolidate his reputation as an outstanding interpreter of contemporary music. ●

HAYOUNG CHOI

Cello soloist

South Korean cellist Hayoung Choi, born in Germany, is a multiple first prize winner at international competitions. In 2022, she won the Queen Elisabeth Competition for Cello in Brussels. Her recent and current highlights include performances with the Brussels Philharmonic Orchestra, Belgian National Orchestra, Poznan Philharmonic Orchestra, Krakow Philharmonic Orchestra, Boston Philharmonic Orchestra, New York Classical Players, and the KBS Symphony Orchestra. The 2023/24 season saw her solo debuts with the LA Philharmonic Orchestra, Deutsches Symphonie-Orchester, Seoul Philharmonic Orchestra, Filarmônica de Minas Gerais, and the EUYO. In the same season she also made her recital debut at Carnegie Hall (Zankel Hall).

A highly sought-after chamber musician, she has performed with musicians such as Sir Andrés Schiff, Gidon Kremer, Christian Tetzlaff, Kim Kashkashian, Jörg Widmann, and Mitsuko Uchida.

Hayoung Choi plays on the 1707 ex-Starker Joseph filius Andreae Guarnerius cello, on loan from an anonymous patron. ●

“Performing with the European Union Youth Orchestra was an exhilarating experience, marked by a vibrant exchange of youthful energy, passion, and enthusiasm that elevated my performance to new heights.”

Hayoung Choi



TIMOTHY CHOOI

Violin soloist

Internationally acclaimed violinist Timothy Chooi has mesmerised global audiences with his virtuosity and emotional depth. He is celebrated for his extensive repertoire, connecting with millions worldwide. Chooi's accolades include First Prize at the Joseph Joachim International Violin Competition and the Yves Paternot Prize at the Verbier Festival.

In 2024, Chooi collaborated with London's Royal Philharmonic Orchestra and returned to the Toronto Symphony. Debuts include the European Union Youth Orchestra, the Bruckner Orchester Linz, and at the Wimbledon Music Festival in London.

Born in Canada to Chinese-Indonesian parents and raised in the US, Timothy rose to prominence at 16, performing with the Montreal Symphony Orchestra. He is Professor of Violin at the University of Ottawa, playing two exceptional violins: the Titan Guarneri Del Gesu violin from 1741, on loan from CANIMEX INC. in Drummondville, Quebec, Canada, and the Engleman Stradivarius violin from 1709, on loan from the Nippon Music Foundation in Japan. ●

“Such talented young artists... the European Union Youth Orchestra!”

Timothy Chooi



JONATHAN FOURNEL

Piano soloist

At the age of 27, Jonathan Fournel won the Queen Elisabeth Grand Prix – Queen Mathilde Prize, the Musiq3 Audience Prize, and the Canvas-Klara prize. Other First Prizes include at the Scottish International Piano Competition and the Viotti Competition.

He is the guest of venues and festivals as the Concertgebouw Amsterdam, Gewandhaus Leipzig, Konzerthaus Vienna, Kioi Hall Tokyo, Elbphilharmonie Hamburg, Rheingau Musik Festival, Verbier Festival, Sommets Musicaux de Gstaad, and the Klavier Festival Ruhr. As a soloist with orchestra, he has performed with NOSPR Katowice, the Royal Scottish National Orchestra, Nordwestdeutsche Philharmonie, Orchestre national d'Île-de-France, l'Orchestre Philharmonique du Luxembourg, Deutsche Radio Philharmonie, NHK Symphony Orchestra, and the Brussels Philharmonic. As a chamber musician, Jonathan performs with musicians such as Gautier Capuçon, Augustin Dumay, Simone Lamsma, Vassilena Serafimova, Lorenzo Gatto, and Victor Julien-Laferrrière.

In 2021, Jonathan's album of Brahms's Piano Sonata No. 3 Op. 5 (Alpha) won a coveted "Diapason Découverte" from the French Diapason magazine, as well as *ffff* from *Télérama*. His further discography includes Mozart concertos with the Mozarteum Orchestra and Howard Griffiths (February 2024), and a second solo disc of Chopin and Szymanowski released in late August. ●

A portrait of Jonathan Fournel, a young man with dark hair, wearing a dark blue long-sleeved shirt. He is sitting and looking directly at the camera with a slight smile. His hands are resting on his lap, with one hand slightly raised.

“It has been a real pleasure to share the stage with the EUYO. I will always remember their energy and enthusiasm in our concerts together. Their talent, combined with their professionalism, created an extraordinary experience. I wish them a bright and joyful future, filled with music.”

Jonathan Fournel

ISATA KANNEH-MASON

Piano soloist

Pianist Isata Kanneh-Mason is in great demand internationally as a soloist and chamber musician. As a concerto soloist, she is equally at home with Felix Mendelssohn and Clara Schumann as with Sergei Prokofiev and Ernő Dohnányi. Highlights of the 23/24 season include performances with the Philadelphia Orchestra, National Arts Centre Orchestra Ottawa, London Mozart Players, Royal Philharmonic Orchestra, Royal Northern Sinfonia, Cleveland Orchestra, Toronto Symphony, and Stockholm Philharmonic.

Isata Kanneh-Mason is a Decca Classics recording artist. Her albums include *Romance – the Piano Music of Clara Schumann* (2019), which entered the UK classical charts at No. 1. 2021's *Summertime* features 20th-century American repertoire including a world premiere recording of Samuel Coleridge-Taylor's *Impromptu in B minor*; *Childhood Tales* was released in 2023. 2021 also saw the release of Isata's first duo album, *Muse*, with Sheku Kanneh-Mason. 2023 saw her BBC Proms solo debut with Ryan Bancroft and the BBC National Orchestra of Wales. She was an ECHO Rising Star in 21/22, and won the coveted Leonard Bernstein Award, an Opus Klassik award for Best Young Artist, and is one of the Konzerthaus Dortmund's Junge Wilde artists. ●

“Friendly, welcoming, and also excellent musicians. I’m really looking forward to working with the EUYO again.”

Isata Kanneh-Mason





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The European Union Youth Orchestra (EUYO) is celebrated as one of the world's foremost symphony orchestras, praised by the press in 2024 as "astonishing" and "a magnificent ensemble that is worth every effort and every penny", and by former European Commission President Jean-Claude Juncker as "the best possible ambassador for the European Union". Since its founding in 1976 by Joy and Lionel Bryer, the EUYO has served as a bridge between Europe's top conservatories and the professional music world, nurturing generations of exceptional musicians. Since December 2022, the Orchestra has made its home in Grafenegg, Lower Austria.

The Orchestra has worked with many of the world's greatest soloists, and maestri including founding Music Director Claudio Abbado, Vladimir Ashkenazy, Daniel Barenboim, Leonard Bernstein, Bernard Haitink, Herbert von Karajan, Antonio Pappano, Vasily Petrenko, and current Music Director Iván Fischer.

Annually, more than 3000 applicants aged 16–26 from all 27 EU Member States audition for approximately 120 positions. The Orchestra's over 4000 alumni include prominent conductors, soloists, and instrumentalists performing with the major orchestras of Europe and throughout the world.

The EUYO's extensive touring history includes performances in iconic venues like Carnegie Hall, Vienna's Musikverein, and the BBC Proms, spanning five continents. Recent accolades include the 2023 Medal of the Italian Republic and the European Cultural Brand of the Year 2020. The Orchestra's current residencies include Austria's Grafenegg, the Bolzano Festival Bozen, and Cremona's Accademia Stauffer.

Highlights of 2024 included a Spring Tour celebrating Belgium's Presidency of the Council of the EU, focusing particularly on programmes for young people, a range of community events, a world premiere by Belgian composer Annelies Van Parys, and a special concert at Brussels' Bozar on Europe Day. The 2024 Summer Tour comprised 10 symphonic concerts accompanied by dozens of diverse chamber music concerts and events, including a six-concert celebration of Arnold Schoenberg's 150th anniversary, a 'side by side' collaboration with the Lower Austrian Music Schools Management, and participation in Carnegie Hall's WOW! World Orchestra Week. The latter included a 'Big Play-In' conducted by Gustavo Dudamel with over 700 musicians from six other youth orchestras from five continents, followed by a full evening concert with guests from the Youth Symphony Orchestra of Ukraine, and a second concert supporting the Afghan Youth Orchestra.

The EUYO continues to innovate with its *Towards 2030* projects, including the Café Bauhaus music sustainability initiative, online learning programmes, and a musician wellbeing focus, supported by the EU's Creative Europe programme. The EUYO is further supported by the Austrian Federal Ministry of Arts, Culture, Civil Service and Sport, Grafenegg, the Department of Art and Culture of the Federal Government of Austria, the Department of Art and Culture of the Provincial Government of Lower Austria (St. Pölten), the Italian Ministry of Culture, the Comune di Bolzano, and the European Union's 27 Member States. ●

EUYO TUTORs



PETER GANE (1948–2024)
LOWER BRASS | EUYO TUTOR LAUREATE

As our brass tutor, Peter Gane coached generations of EUYO musicians. Everyone he taught, and everyone he worked with, past and present; musicians, colleagues, and the EUYO management team are greatly saddened by his passing.

Peter Gane was the longest serving tutor of the EUYO, and also Trombone Tutor to the National Youth Orchestra of Great Britain. He was former Assistant Principal Trombone of the LSO, the Founder and first President of the British Trombone Society (1984) and Head of Wind, Brass and Percussion at the Guildhall School of Music and Drama (1988–2008) – where in 2022 he was appointed Senior Professor.

In his honour, we have named him the EUYO's first Tutor Laureate.

"Peter's beautiful and positive energy, wisdom, and kindness will be greatly missed. He was the one who, during our sectionals, had the most energy to move, smile, he always answered our questions patiently, and he was there for us! I'm very sad that I'm not going to have a chance to talk to him again, but I will always remember his encouragement for great teamwork. Peter, may your kind soul rest in peace."

Varvara Antigoni Athinaïou (Greece, Trombone)



PETER STARK
REHEARSAL DIRECTOR

Peter Stark has conducted many of the world's leading orchestras, including the London Symphony Orchestra and the Malaysian Philharmonic Orchestra, and has assisted iconic conductors such as Pierre Boulez, Sir Colin Davis, Bernard Haitink and Klaus Tennstedt. Peter is Professor of Conducting at the Royal College of Music, London, Distinguished Professor of Music, Beijing and Rehearsal Director of the European Union Youth Orchestra.



EMILY DAVIS
VIOLIN I

Emily Davis was recently appointed Leader of the Hallé Orchestra (a 30% position), which she combines with guest leading orchestras elsewhere in the U.K. and internationally. These include the Oslo Philharmonic Orchestra, Singapore Symphony Orchestra, Royal Scottish National Orchestra, Royal Philharmonic Orchestra, Royal Northern Sinfonia, and the Bergen Philharmonic Orchestra to name a few. She formerly held the position of Concertmaster with the Stavanger Symphony Orchestra and is another EUYO alumna, including two years as the Orchestra's Leader.



TERESA LA COUR
VIOLIN I

Formerly Principal Second Violin with the Radio Symphony Orchestra of Denmark, Teresa la Cour (Krahnert) is now 1st Leader of the Copenhagen Philharmonic. As a young musician she was a member of the EUYO from 2006–2010, including as Leader from 2008–2010, and also of the Berlin Philharmonic's Karajan-Akademie. Teresa has a strong interest in how the work of artists, philosophers, activists, entrepreneurs, economists, and members of different NGOs can be connected in positive contribution to society.



OLIVER KIPP
VIOLIN II

Oliver Kipp studied with Atila Aydintan in Hannover and Thomas Brandis in Berlin. Since 1998 he has been section leader of the NDR Radiophilharmonic. Founder of the Hyperion Trio in 1999, Oliver Kipp also teaches at the Hannover Conservatory of Music and works for the Joseph Joachim Academy at the NDR Radiophilharmonic. Oliver is an EUYO alumnus, who has served the Orchestra as tutor since 2008.



PASCAL SIFFERT
VIOLA

Pascal Siffert was a member of the Salzburg Camerata between 1992 and 1997, and during that time also performed regularly with the Ensemble Modern in Frankfurt. He joined the Chamber Orchestra of Europe as a member in 1990 and was invited to become Principal Viola in 2001. In 1996 he moved to Stockholm and has been principal viola of the Royal Stockholm Philharmonic Orchestra since 2002.



DANUSHA WASKIEWICZ
VIOLA

Danusha Waskiewicz is a member of the well-known string quartet Quartetto Prometeo. A winner of the 2000 ARD Competition in Munich, she began her orchestral career with the Frankfurt Radio Symphony Orchestra and, at only 25 years of age, she became a member and then Principal Viola of the Berlin Philharmonic Orchestra. As a chamber musician, she regularly performs with prominent artists such as Isabelle Faust, with whom she has recorded for Harmonia Mundi, and she brings together singing, viola playing, dancing, and electric viola in Benjamin Yusupov's 'Viola Tango Rock Concert'.



GREGOR HORSCH
CELLO

Gregor Horsch was appointed principal cellist of the Royal Concertgebouw Orchestra in 1997; since 2009 he has been Professor at the Robert Schumann Hochschule in Düsseldorf. As the winner of the 1988 Pierre Fournier Award in London, Horsch gave numerous UK recitals recordings for the BBC. He was also a prizewinner at the 1989 Scheveningen International Music Competition and at the 1990 Gaspar Cassadó Cello Competition.



JAKOB STEPP
CELLO

Jakob Stepp is Principal Cello with the Beethoven Orchestra Bonn and also directs the Montecastelli Chamber Music Festival in Italy (co-founded with Heinrich Schiff in 2015). Since 2023 he has been teaching solo cello and orchestral studies at the Hochschule für Musik, Theater und Medien Hannover, and as a chamber musician he collaborates with renowned instrumentalists such as Tobias Feldmann, Noa Wildschut, Boris Kusnezow, Emmanuel Tjeknavorian, and Veriko Tchumburidze.



WIES DE BOEVÉ
DOUBLE BASS

Wies de Boevé is Co-Principal Double Bass with the Symphonieorchester des Bayerischen Rundfunks and Professor at the Zurich University of Arts. After playing with the EUYO in 2007–2008, he joined the Karajan Academy and became the first-prize winner of the ARD competition in Munich, the Deutscher Musikwettbewerb and the Bottesini competition in Crema. He performs with many of the finest orchestras in the world and is an EUYO tutor since 2014.



BURAK MARLALI
DOUBLE BASS

Burak Marlali is Principal Double Bass with the Gewandhausorchester Leipzig. Previously he was Principal Double Bass of the Mahler Chamber Orchestra and the Staatskapelle Berlin. He was the principal tutor at the Conservatorium van Amsterdam and Professor at the Hochschule für Musik Carl Maria von Weber in Dresden, and is now Professor at the Universität der Kunst in Berlin.



MIRIAM PASTOR BURGOS
WOODWIND

Born in Cartagena, Spain, Miriam Pastor Burgos is Principal Cor Anglais of Concertgebouworkest since 2012, and Teacher at the Conservatorium van Amsterdam since 2015. Former positions include Principal Oboe at the Orchestra de Paris (2021–22), Principal Cor Anglais at the Konzerthausorchester Berlin (2010–2011), and Principal Oboe at the Komische Oper Berlin (2011–2012). She is also an EUYO alumna (2007–2008).



MARTIN OWEN
HORN

Martin Owen is Principal Horn at the BBC Symphony Orchestra, after a decade as Principal Horn of the Royal Philharmonic and a contract as Principal Horn of the Berlin Philharmonic (2012–13). Fellow and Professor of Horn at the Royal Academy of Music, Martin is also a visiting professor at institutions such as the Hochschule für Musik Hanns Eisler in Berlin, and USC and UCLA in Los Angeles.



WIM VAN HASSELT
TRUMPET

Described by Gramophone as “an exceptionally fine player with all the equipment in his armoury to delight, surprise and challenge the listener at every turn”, Wim Van Hasselt is a soloist and chamber musician, following many years in the Royal Concertgebouw Orchestra Amsterdam. He is also Professor of trumpet at the University of Music Freiburg and at the Norwegian Academy of Music Oslo.



CHRISTOPHER HOULDING
LOWER BRASS

Professor of Trombone and Brass Ensemble at the Folkwang University of Arts, Essen, Germany and Visiting Tutor at London’s Guildhall School of Music & Drama, Christopher Houlding has also served as Head of Brass at the Royal Birmingham Conservatoire, Senior Tutor in Brass and International Visiting Tutor at Manchester’s Royal Northern College of Music. He also maintains a busy performing career, for example as Guest Principal with the Mahler Chamber Orchestra, Musikfabrik, the Philharmonia, and the Scottish Chamber Orchestra.



SAM WALTON
PERCUSSION

Sam Walton performs with many of the UK’s finest orchestras. He is Co-Principal Percussion in the London Symphony Orchestra and Principal Percussion in the John Wilson Orchestra. He is a member of the Colin Currie Group, and has recorded extensively for film and television. He is a professor at the Royal College of Music and the Guildhall.



WIELAND WELZEL
PERCUSSION

Since 1997, Wieland Welzel has been Principal Timpani with the Berlin Philharmonic. He has also been a guest lecturer at the Royal Conservatory of Music in Copenhagen for the last ten years, and teaches at the Herbert von Karajan Academy. In 2017 he founded “Wieland’s Timpani Course”, a yearly week-long masterclass of his own design in the countryside of Mecklenburg-Vorpommern, Germany.



GABRIELLA DALL’OLIO
HARP

Gabriella Dall’Olio studied in Italy, France and Germany with Pierre Jamet, Fabrice Pierre, Jaqueline Borot, Giselle Herbert and Anna Loro. She is Head of Harp Studies at Trinity Laban Conservatoire of Music and Dance, London, and freelances with some of the most outstanding UK and European orchestras, from the Vienna Philharmonic to the Chamber Orchestra of Europe and the London Symphony Orchestra.



FABRICE PIERRE
HARP

A member of the EUYO when it was still the European Community Youth Orchestra, Fabrice Pierre is an internationally-renowned harpist and conductor. In 1984 he was appointed Professor of Harp at the Conservatoire National Supérieur de Musique de Lyon, and he was also Pierre Boulez’s assistant at Ensemble Intercontemporain. He gives concerts and masterclasses at major festivals including Kuhmo, Gubbio, Prades, Kitakyushu, Musicades of Lyon, Music Today in Tokyo, and is an avid promoter of contemporary music.



Wim Van Hasselt, Peter Gane, Martin Owen, Spring Tour 2024 © Maria Isabela Nica / EUYO

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EUYO
MEMBERS
2024 ▶

ORCHESTRA
LEADER ▶



**Lucrezia
Costanzo**



Folkwang Universität
der Künste, Essen

VIOLIN ▶



**Katarzyna
Andrzejczak**



Akademia Muzyczna
im. Grażyny i Kiejstuta
Bacewiczów, Łódź



**Leonie
Asamoah**



Koninklijk Conservatorium,
Brussels



**Giulia
Barbero**



Koninklijk Conservatorium,
Brussels



**Nelleke
Boor**



Conservatorium
van Amsterdam



**Axel
Borgqvist**



Universität der
Künste, Berlin



**Cristina
Cazac**



Universität der
Künste, Berlin



**Belén
Clari Clari**



Kunsthochschule Graz



**Mélissa
Daudin**



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**Marta
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**Wiktor
Dziejczak**



Haute École de Musique
Valais-Wallis



**Kurt
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**Andrea
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**Dora
Merelli**



Accademia Stauffer,
Cremona



**Cecilia
Michieletto**



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Svizzera italiana, Lugano



**Arabela de
Miguel Robledo**



Hochschule für Musik, Basel



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Papāne**



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VIOLA ▶



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SK
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DOUBLE BASS ▶



Inês Araújo



Escola Profissional Artística do Vale do Ave, Caldas da Saúde



Charles Cavailhac



Conservatoire National Supérieur de Musique et de Danse, Lyon



Gerard Dalmau Ramirez de Arellano



Musikene, San Sebastián



Inés García Pinilla



Codarts, Rotterdam



Titouan Gomez



Musikene, San Sebastián (Erasmus); Conservatoire National Supérieur de Musique et de Danse, Lyon



Charalampos Grigoriadis



University of Macedonia; State Conservatory of Thessaloniki



Severi Huhdanpää



Sibelius Academy, Helsinki (youth department)



Aušvydas Kriščiūnas



Lithuanian Academy of Music and Theatre, Vilnius



Venla Lahti



Sibelius Academy, Helsinki



Rafael Mendoza Muñoz



Musikene, San Sebastián



Félicien Moisseron



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Mara Reiter



Hochschule für Musik, Freiburg



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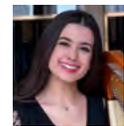
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PIANO / CELESTA



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BG

Prince Claus Conservatoire, Groningen

GUEST MUSICIANS

Youth Symphony Orchestra of Ukraine

The EUYO was joined by guest musicians from the Youth Symphony Orchestra of Ukraine in the summer of 2024:



Oksana Butrynska

VIOLIN



Sofiia Frantseva

CELLO



Kateryna Telina

VIOLA



Anna Zigmont

VIOLIN

**“Vivid, considered, brilliantly
imaginative playing”**

The Scotsman, 17 August

**“A magnificent ensemble that
is worth every effort and
every penny”**

Klassik Begeistert, 4 August

“Refreshing and gives us hope”

Crescendo, 9 May

**“...bringing the audience
viscerally to its feet”**

ConcertoNet, 6 August





**“Endless energy...
convincing artistically,
also on a human level”**

Luzerner Zeitung, 14 August

“Brilliant”

ArtsDesk, 19 August

**“There really wasn’t
a dry eye in the house”**

Klassik Begeistert, 19 August

**“A memorable interpretation that
literally unleashed the audience”**

Giornale della Musica, 19 August

SUPPORTERS

SUPPORTING THE EUYO

INVEST IN THE YOUNG EUROPEAN GENERATION OF MUSICIANS

The EUYO's 120 musicians represent the very best, selected each year from over 3000 candidates across all 27 EU Member States. For nearly half a century, we have dedicated ourselves to offering these talented young Europeans transformative opportunities. For many, an EUYO tour marks their first venture far beyond their home country – an experience that shapes lifelong friendships and deepens cultural understanding.

In 2024 alone, we brought to life the works of composers from 17 nations and spanning 1567 to the present day, across 75 events. Each performance is not only an artistic expression but also a powerful reminder of shared values and community: from our *Music Hub Austria* at home in Grafenegg to initiatives further afield like the *Mobile Music Hub Europe*, the Café Bauhaus Awards, and our collaborations with the Youth Symphony Orchestra of Ukraine and the Afghan Youth Orchestra.

We have a longstanding commitment to raising awareness on pressing global issues, from the climate crisis to the power of cultural diplomacy, with EUYO musicians playing at ceremonies and summits central to European governance. Like the motto of the European Union itself, we are *united in diversity*: the soul of our activity, our excellence, and our growth.

Our work depends on financial support from philanthropic and public resources to continue nurturing this next generation of European talent. Every contribution, large or small, is an investment in the power of Western art music to inspire, unify, and create a lasting cultural legacy. By supporting the EUYO, you join us in shaping a vibrant and enduring future for Europe's youth and culture. ►

YOUR SUPPORT MAKES ALL THE DIFFERENCE



© Lucerne Festival/Priska Ketterer



© Sofija Palurovic



© Leslie Artamonov

SUPPORT EUYO TOURS AND RESIDENCIES

The EUYO's tours and residencies are the hallmark of our work and the backbone of our mission to develop the artistry and experience of Europe's finest young musicians. Under the guidance of world-renowned conductors, soloists, and mentors, our musicians perform in prestigious concert halls, building a foundation for excellence and future careers. In 2025, the EUYO's Spring and Summer Tours will bring our musicians to Austria, Germany, Italy, the Netherlands, and Poland, sharing unforgettable performances and outreach experiences with diverse audiences.

By supporting EUYO tours and residencies, you ensure that our young musicians continue to grow artistically, and that their music touches the lives of communities across Europe and beyond.

SUPPORT OUR MUSICIANS

Being part of the EUYO is a life-changing journey of artistic and personal development, both onstage and off. The EUYO provides our musicians with unparalleled learning opportunities, mentorship, and holistic support to help them thrive.

Our musicians benefit from:

- World-class teaching from leading conductors, soloists, instrumental tutors, in *MusicLabs*, and workshops.
- Wellbeing support, Pilates sessions, mental health coaching, and resilience training.
- Online learning opportunities.
- Academic collaborations, further to broaden knowledge and experience.

By supporting the EUYO's learning and development programmes dedicated to our musicians, you play a vital role in shaping the future of Europe's most talented young artists and helping them reach their full potential.

SUPPORT OUR COMMUNITY EVENTS

The EUYO believes in the power of music to unite, inspire, and bring positive change to communities. Our community-focused events bring music out of the concert hall and into the heart of society, connecting with people from all walks of life.

Our community programmes include:

- Engaging and interactive concerts for children, schools, families, and underserved communities.
- Opportunities for young local musicians to play, learn, and collaborate alongside EUYO musicians and tutors.
- Unique partnerships with cultural festivals and community venues.

By supporting the EUYO's community events, you help us bring the joy of music to wider audiences, encourage cultural participation, and inspire a love for classical music in future generations.

SUPPORT THE EUYO

TOGETHER, WE MAKE A DIFFERENCE



© Anna Cerrato

WAYS YOU CAN CONTRIBUTE

- Corporate sponsorship: align your brand with excellence and creativity through tailored sponsorship packages.
- Individual giving: make a personal donation to sustain a specific EUYO programme or initiative.
- Join our programmes: become a Friend or Patron of the EUYO and enjoy exclusive benefits, including behind-the-scenes access and invitations to special events.

“I feel that supporting culture is at the heart of my position as a European. I believe in the European idea that together, we are stronger and more excellent. Every EUYO musician is talented, but when they come together in the Orchestra you can see how together they form something extraordinary, in the space of just a few weeks.”

Ilaria Borletti Buitoni
EUYO Founding Patron



Nathalie Levallois
EUYO Head of Development
& Philanthropy

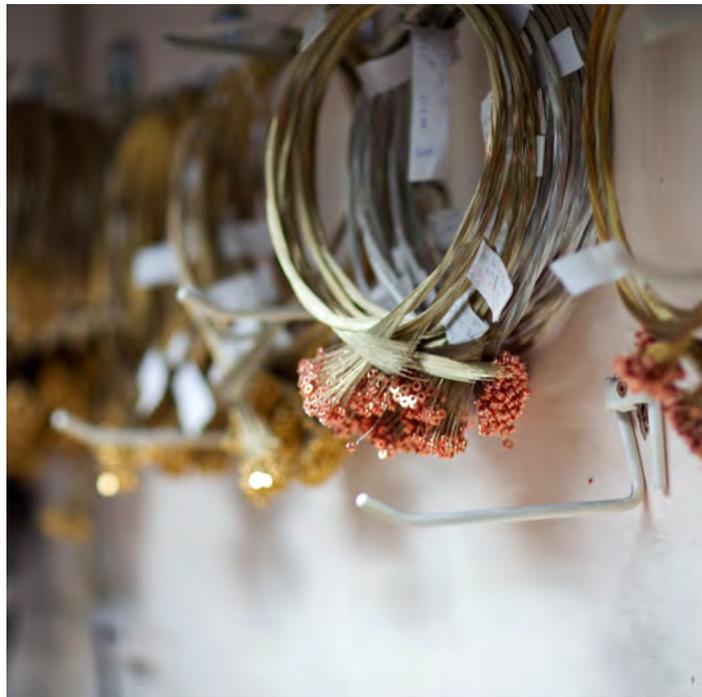
Orchestrating Futures, Together

Please contact us to explore your vision for lasting impact:

Nathalie Levallois
EUYO Head of Development & Philanthropy
nathalie@euyo.eu

EMPOWERING THE NEXT GENERATION

THOMASTIK-INFELD VIENNA



© H&H Business Fotografie

OUR SUPPORT FOR THE EUROPEAN UNION YOUTH ORCHESTRA

AUSTRIAN NATIONAL BANK



© OeNB

“Thomastik-Infeld’s collaboration with the EUYO during their 2024 summer residency in Grafenegg was a unique opportunity to support young talents and contribute to their artistic journey. As a string manufacturer with over 100 years of expertise, we understand that the right strings are essential for both sound and personal expression – an instrument is more than a tool; it is an extension of the musician.

We were delighted to offer a comprehensive exchange with the EUYO, including an engaging lecture on the science and craftsmanship behind string making. The highlight was our personalised string testing sessions, where each musician’s instrument, desired sound, and playing style were carefully analysed to find the perfect match. The enthusiastic feedback from the young players confirmed the success of this mission.

We extend our heartfelt thanks to the EUYO for this inspiring collaboration and are proud to be part of their extraordinary musical journey!”

Simone Schmid

Project Manager, Sponsoring
Thomastik-Infeld, Vienna



“In 2024, the Austrian National Bank was pleased to support the European Union Youth Orchestra and the *Music Hub Austria* project. This innovative programme combines the accessibility of digital resources with the unique experience of direct contact with classical music, and acts as a dynamic vehicle for the personal development and careers of young musicians.

The support of the transnational youth project underlines the OeNB’s ongoing efforts to promote cultural activities of the highest quality in general and young artists in particular, with the aim of maintaining and further developing Austria’s good international reputation for culture as a nation.

The OeNB’s involvement in the project is therefore intended to help open the doors of a world full of inspiration, creativity, and cultural exchange to young people. We are proud to be a supporting partner of this pioneering project, which combines excellence, tradition, and innovation in music and creates new horizons for future generations.”

Thomas Steiner

Director, Austrian National Bank



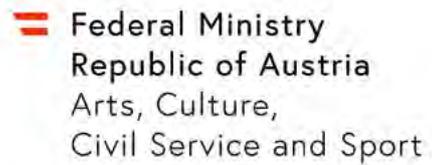
Do please be in touch for more information
Support the EUYO: orchestrating futures, together.



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The EUYO would also like to thank those organisations and individuals who wish to remain anonymous.

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ARTSCOUNCIL

HONORARY

For half a century, the EUYO has been a proud Cultural Ambassador for the European Union. Our Honorary Presidency is held by the President of the European Parliament. Honorary Patrons are headed by the current President of the European Commission, and its members are formed from the EU's highest ranks of Presidents and Commissioners, as well as from the Heads

of State and the Heads of Government of the 27 EU Member States. The Honorary Committee includes the Ministers of Foreign Affairs and the Ministers of Cultures of EU Member States.

An orchestra is the ultimate harmonious group, listening to and working with each other. We stand for the cooperation, creativity, innovation, and achievement that define enlightened Europeans.



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Honorary President of EUYO
Roberta Metsola



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President of the European Commission,
Head of the Honorary Patrons
Ursula von der Leyen



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Union for Foreign Affairs and Security
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* Until end of term, 30 November 2024

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King of Sweden**

** Until end of term 2024
‡ Former Head of State

PARTNERS

Embodying the European Union motto *united in diversity*, we also believe that excellence comes from the shared leadership and cognitive and cultural diversity that we practise. Our network of residency, orchestral, creative, and national partners encompasses the length and breadth of the 27 EU Member States and Creative Europe participating countries.

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DIVERSITY, EQUITY, INCLUSION, AND GENDER

LIVING EUYO CORE VALUES



© Maria Isabela Nica/EUYO

In 2022/23, the EUYO developed its DEI & Gender Policy with input from our governance bodies, staff, and – most importantly – our musicians. Our primary goal was to be an open, self-reflecting organisation that welcomes and represents all sections of society, protects those within it, and raises awareness of the importance of these topics throughout all our activities and discussions among the EUYO Community and beyond.

As a youth orchestra, our mission extends beyond refining technical and musical excellence. We aim to prepare our musicians for professional life, equipping them with artistic skills and also with a deeper understanding of the relevance of DEI and Gender issues and the capability to transfer them into their future careers. The EUYO team working behind the scenes and our many partners should also have access to available information about more inclusive creative environments, and be encouraged to share their own experiences and progress.

Through our individual career development, we all have the right and responsibility to question and reflect: what kind of professional environment do we want to work in? What challenges might arise? How can we advocate for

meaningful change when necessary? How can we keep discussions about DEI and Gender issues moving forward?

Our work fosters an organisational environment which is tolerant, addresses cultural differences, and breaks existing stereotypes. Our Code of Conduct, implemented in spring 2023, sets a

“Our work fosters an organisational environment which is tolerant, addresses cultural differences, and breaks existing stereotypes.”

framework and clear expectations through its key principles of respect for others, clear communication, embracing change, recognising success, and working together.

We also open up opportunities for more young musicians to apply by expanding our auditions’ reach. We have added more locations and digital options, as well as responding to individual candidates’ needs to enable them to apply to the Orchestra.

In our communities, we improve more

access to music by holding informal, cross-genre musical performances; create opportunities for local young musicians to watch, listen, and play with us; and perform everywhere from schools, shopping centres, and hospitals to parliaments.

The EUYO remains steadfast in advancing its DEI and Gender Action Plan, guided by three core principles: Learn, Do, and Encourage. However, DEI and Gender policies risk becoming mere box-ticking exercises without genuine engagement and broader discussion. To counter this, we have critically examined our current practices. Areas identified for improvement include diversifying repertoire, promoting female and underrepresented composers and artists, and increasing diverse representation and visibility within the Orchestra and the wider organisation.

We are still at the beginning of our journey and research, but our vision is clear: to help promote a more diverse, fair, and equal society and to create a more inclusive culture which nurtures respectful and socially responsible individuals. By empowering everyone who comes into contact with the EUYO with these values, we aim to contribute not only to the cultural and creative industries ecosystem, but to a better, more imaginative future for all. ●

RAI RADIO

A NATIONAL INSTITUTION AT 100



National broadcasting associations provide a vital public service – and RAI, *Radiotelevisione italiana*, is something special. At the EUYO we know this from decades of experience, for RAI Radio is our Italian National Partner. It organises and advertises our annual auditions in multiple Italian cities in an exemplary fashion, making Italy one of only a couple of countries in the EU with regularly both the largest number of EUYO auditionees and also members.

Then there are our Italian performances, which RAI Radio frequently records and broadcasts, all the while interviewing our members and guest artists. And hardly a year goes by without an invitation from RAI Radio to perform somewhere in Italy.

In 2024, that meant a performance in May in Rome as part of The Heroes | ASviS Sustainable Development Festival: it brings together music, sustainable development, and social change, with a particular focus

**“Our warmest
congratulations to RAI
Radio on its 100 years of
making great music!”**

on supporting the United Nations 2030 Sustainable Development Goals. Where else would the EUYO get to perform Carmen Fizzarotti’s version of Vivaldi’s *Four Seasons*, directed from the violin by

Leader of the Teatro alla Scala Orchestra Laura Marzadori? Or share the stage with the legendary Italian rapper BigMama? During this experience, we all agreed: it cannot get much better than this!

RAI Radio was also by our side in New York City, interviewing our Leader Lucrezia Costanzo and our Ukrainian guest musician Oksana Butrynska after our WOW! World Orchestra Week ‘Big Play-In’ conducted by Gustavo Dudamel. And it was with us in Bolzano, broadcasting us live.

In 2024, our warmest congratulations to RAI Radio on its 100 years of making great music heard, far and wide. Here’s to the next century of partnership between EUYO and this august Italian institution. Tanti auguri e bravi! ●



Grafenegg Academy – 2025

The classical music world is in upheaval, and the career profile of musicians has been changed forever. An artistic spirit of innovation and a strong interaction with the public are just two of the new requirements faced by musicians.

Since 2018 the Grafenegg Academy seeks to guide young professional musicians through this paradigm shift with a wide range of courses given in a stimulating environment. The Grafenegg Academy offers an innovative further education programme catered to instrumentalists in particular. Underpinning all activities is the **Grafenegg Academy Orchestra**, newly formed each year with international musicians.

The Academy is led by leading figures from the classical music world. The pool of artistic curators of the Grafenegg Academy, which has grown since 2021, can count musicians such as **Håkan Hardenberger**, **Alina Ibragimova**, **Colin Currie**, **Ilan Volkov** and **Jonathan Bloxham** among its ranks. In the 2025 season, German conductor, composer and clarinetist **Jörg Widmann** will serve as curator of the Grafenegg Academy, developing an exciting programme and leading from the conductor's podium.

The focus of the collaborative work is the interplay between the individual and the collective through the artistic process. The aim is to create an awareness of a new approach to music making, in which the responsibility for interpretation is placed in the hands of each individual orchestra member.

Free from the constraints of typical professional concert life, the musicians in Grafenegg have the opportunity to explore new approaches to their profession.

The Grafenegg Academy culminates in a concert evening, in which the musicians present audiences with the results of their work together, in a variety of instrumental formations.

WHO IS IT FOR?

- Young professional musicians and advanced music students
- Age limit: 35 years

For more information go to grafenegg.com/academy

«Perfect for building my skills as a performer in an environment that rewards curiosity and cultivates innovation»

Melissa Danas (USA)
Horn, Grafenegg Academy fellow

APPLY UNTIL
JANUARY 15th 2025





MUSIKENE A LEGACY OF EXCELLENCE

Since 2001, the Higher School of Music of the Basque Country MUSIKENE has been at the forefront of musical education – with a consistently exceptional number of young musicians and alumni members of the EUYO!



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Culture moves us.
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Today and tomorrow.

Innovation and the promotion of young talent are values that OMV and Grafenegg share. We are proud to support the Grafenegg Academy project and the residency of the European Union Youth Orchestra with all our energy.

You can find all partnership projects at omv.com/sponsoring



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