



European Union Youth Orchestra

BRUGES

BRUSSELS

CHARLEROI

Spring Tour 2024

DO NOT TAKE EUROPE FOR GRANTED: SHAPE IT



Dear friends,
This year the European Union Youth Orchestra (EUYO) embarks on a symbolic spring tour of Belgium, as part of the cultural programme of the Belgian Presidency of the Council of the European Union.

For nearly fifty years, the world-class European Union Youth Orchestra has served to bring Europeans together around culture and music. This spring, as we also head into European Parliament elections, the EUYO tour will focus on youth, community, and sustainability.

Music unites us across age, borders, and languages. It transcends geography and nationality and puts emphasis on the beauty of cultural diversity. It was in this spirit that two hundred years ago, Ludwig van Beethoven composed his 9th Symphony. Inspired by poet Friedrich Schiller's *Ode to Joy*, it became our European anthem because of its call for equality and unity.

It is therefore no coincidence that this year, the Orchestra and six other founding partners have launched the *Ode2Joy Challenge*, inviting contemporary remixes of the *Ode to Joy*, to join in celebrating our shared European values of freedom, peace, and solidarity.

As Cultural Ambassador to the European Union, EUYO has the honour of performing in Bozar, Brussels, on Europe Day itself, under the patronage of the European Parliament. But that is not all; they will perform in Bruges and in Charleroi all while connecting with young audiences through various other initiatives.

This tour will showcase the excellence of some of Europe's greatest young musicians and will see the launch of a new *Mobile Music Hub Europe* community programme. And that is why I am delighted to be Honorary President of the European Union Youth Orchestra.

With the June European Parliament elections only days away, Europeans will also come together for another important purpose: to decide on the direction of Europe for the next five years.

Young people will play a particularly crucial role in these elections. Their voice and your voice matter for the future that we want to see. It is up to you to choose, to vote. Do not take Europe for granted: shape it.

Thank you and enjoy the music. ●

Roberta Metsola

President of the European Parliament,
EUYO Honorary President



THE POLYPHONY AND INTERCONNECTEDNESS OF EUROPE



As Minister-President of Flanders and President of the European Council of Culture Ministers, it is my pleasure to address a short welcome to you.

In a world fraught with military and geopolitical tensions and with a war on the border of the European Union, the renowned European Union Youth Orchestra (EUYO) stands as a symbol of hope, beauty, and unity.

These days, leading young musicians from the 27 Member States of the European Union literally and figuratively embody the polyphony and interconnectedness of Europe through music, a universal language that knows no borders.

As cultural ambassadors, they personify 'unity in diversity', the motto of the European Union.

Music has the unique capacity to bring people of all ages, backgrounds, and cultures together.

Music builds bridges between cultures where our differences are no longer barriers, but rather the source of our shared richness. Music serves as a means to celebrate our shared humanity and strengthen our collective identity as Europeans.

Let us therefore invest in musical education, in cultural exchange programmes, and let us cherish the musical traditions of each country.

Let us fill concert halls where music can connect hearts.

Let us work together to ensure that music from the EUYO can continue to resonate as a powerful instrument for peace, harmony, and unity in Europe. Hopefully for many more years! ●

Jan Jambon

Minister-President of the Government of Flanders, Minister for Culture

THE IMPORTANCE OF THE NUMBER 17



17 locations across the city of Charleroi can be found mapped out on page 13 of this brochure, each map pin denoting a venue where EUYO's young players will be performing during our spring, city-wide residency. The residency marks an important moment: 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.

Surprising fact: only one of those 17 pins is a concert hall, our residency host the beautifully detailed Art Deco Charleroi Palais des Beaux-Arts (complete with visionary fresco by René Magritte). The other pins represent schools, a bookshop, institute, train station, park, brasserie, university, music conservatoire, and so on. This is the essence of our *Mobile Music Hub Europe* programme – great music for all, wherever that ‘all’ happens to be. The accent is on going *to* audiences, not always expecting them to come to us.

The number 17 also figures as an inventory of 17 composers listed on page...17! of the brochure, musicians whose work was performed in one day on 4 May across Charleroi. It’s worth checking out this list: yes, there may be a few composers that you recognise – Bernstein, Ravel, Smetana... but what about

Mogens Andresen, Denes Agay, Eugène Bozza, Jørgen Jersild, Dora Pejačević, Pancho Vladigerov, Javier Girotto, and Drew Worden? Look at this list and you will see nothing less than a mirror of Europe reflecting back at us the extraordinary diversity, imagination, and creativity of our continent.

Why 17? Well, I could write that it symbolises the UN’s 17 Sustainable Development Goals that guide our *Towards 2030* programme, goals that EUYO believes should drive us all. But to be honest, the frequency of the number 17 is more a random outcome. Yet the power of that metaphor – what those 17 places, composers and goals represent – remains. Everyone talks these days (rightly) of Europe’s challenges. Here, we believe, are Europe’s solutions. ●

Marshall Marcus

EUYO Executive & Artistic Director

SPRING TOUR 24



LEADER'S WELCOME



Some of the greatest experiences of my life are thanks to EUYO. I have also internalised the EUYO spirit, something the Orchestra has transmitted proudly to generations of musicians.

To be able, at an early stage of working with large-scale symphony orchestras, to perform in the world's best halls and with the world's finest artists is one of the best ways we can learn. It is unbelievable how much this helps us grow, but it is also not only this. EUYO members become part of an enormous family.

EUYO has helped me understand and know myself, as a musician and as a

person. It encourages us to make good choices: to be the best musicians we can be, to be kind and welcoming human beings, and to respect others – EUYO rule number one.

Last, but very far from least, we are encouraged to bring out the fire we have inside ourselves, discovering there are no limits to the love of what we are doing. For me, this is the most precious thing the Orchestra has given me. We'll do our best to make sure you enjoy hearing us as much as we enjoy playing for you! ●

Lucrezia Costanzo
EUYO Leader 2024

BIENVENUE! WELKOM! WILLKOMMEN! WELCOME!



For over a fortnight, the Palais des Beaux-Arts in Charleroi will vibrate to the rhythm of today's Europe! The prospect of having 106 musicians in our big, beautiful House promises many special moments of sharing.

Our role is to guide EUYO's talented young musicians through the Palais's 15 000 m², be at their side during the rehearsals, and introduce them to our city. We are looking

forward to learning from them; together, we can build a society that embraces our diversity and embraces music.

We are ready, and we look forward to welcoming them all, and you! ●

Marie Noble

Director, Palais des Beaux-Arts,
Charleroi

CONNECTING COMMUNITIES

MOBILE MUSIC HUB EUROPE

To be accessible, classical music does not need to add beats or confine itself to easy listening. Audiences are not stupid, and recognise excellence instantly – indeed, excellence is inherently sustainable and democratic, for it draws people in and makes them hungry for more. Top-quality cultural activity is a key driver of a thriving community: it brings people together and creates shared meaning, achievement, respect, wellbeing, and esteem.

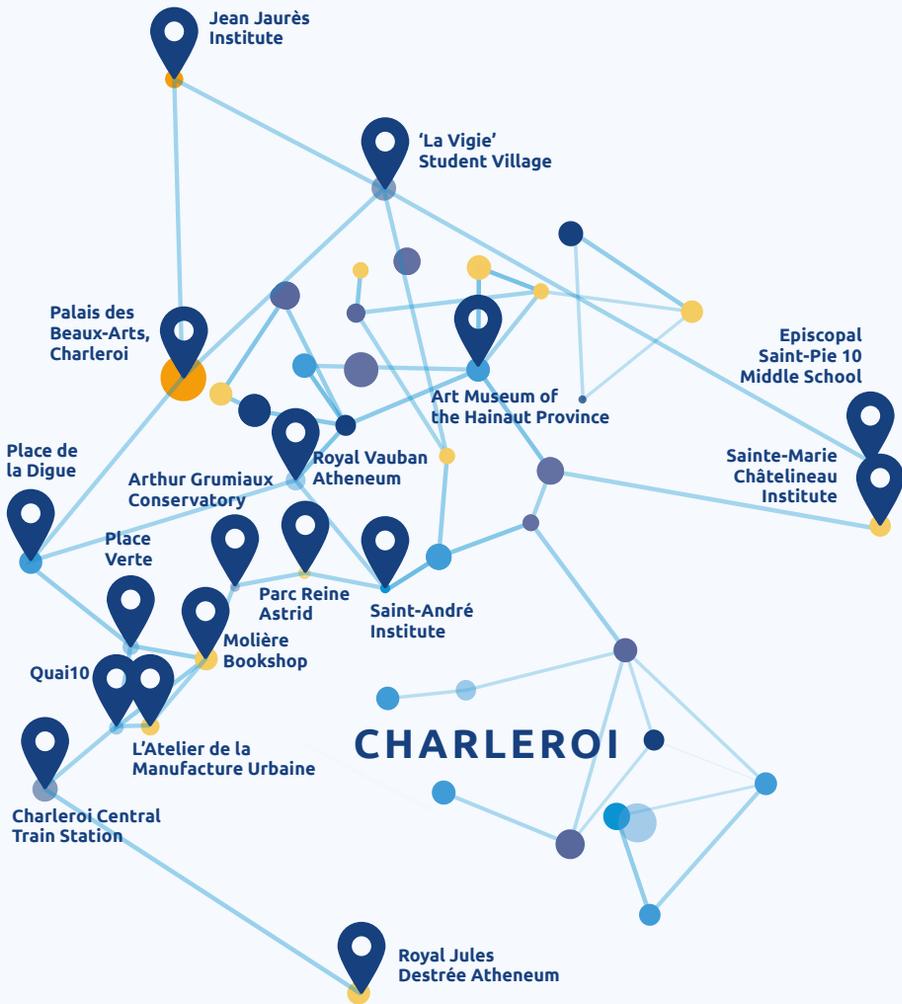
In addition to excellence, if music and culture are to be truly accessible, there are two things which have to happen: offerings must be inexpensive, and they must take place close to home. All it really takes to be convinced of this is to consider how regularly most people can travel long distances to attend a concert,

exhibition, or play, or what they can afford to spend on leisure activities.

This is why this tour sees us launch *Mobile Music Hub Europe*. Building on the success of our *Music Hub Austria* model, created and begun with our partners in our home in Austria in 2022, EUYO musicians are out and about performing free-of-charge across the length and breadth of Charleroi.

Music, a universal language of hearts and minds, is global. It can transport you anywhere in the world without ever leaving your home. We hope our mobile performances will open the door to this experience, and fuel the curiosity of as many people as possible to attend our concerts. ●

Want to know more? Follow EUYO's roving reporters on [Instagram](#) and [TikTok](#) for news and views in real time!



EMPOWERING YOUNG PEOPLE

MUSIC MINUS THE RULES



▲ © Daniela Matejschek

📅 28 APRIL 🕒 15:00 📍 The Hangar,
Palais des Beaux-Arts, Charleroi
MUSIC MINUS THE RULES

Apolline Putman Presenter

Peter Stark Conductor

Special Guests:

Caron Rapper

Sacha Ghyssens

Sacha Ruel Slam Artists

PROGRAMME

Maurice Ravel (1875–1937)

Boléro

Rap and Slam interpretations
of the *Ode to Joy*

Ludwig van Beethoven (1770–1827)

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

What is *Music Minus the Rules*? It's part of EUYO's long-established practice of breaking conventional concert rules in order to attract new and diverse audiences. Here in Charleroi's freshly-renovated Hangar, EUYO welcomes local young students: of violin, flute, clarinet, saxophone, trumpet, percussion... oh, and a 60-strong choir of adults and children, to explore the Orchestra as they never have done before!

- ▶ Rehearsing alongside the Orchestra
- ▶ Trying out conducting the Orchestra
- ▶ *Ode To Joy* group sing-a-long!

YOUTH POWER

with young cultural practitioners of the Charleroi region

DISCUSSION

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

Marshall Marcus
Executive & 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
Vandenbroeck**
La Bros Youth Centre

In the cultural sector, youth should equal power. Young cultural practitioners have enormous agency to enrich their lives, and the lives of others, in creative and diverse ways. Our group discussion discusses this impact on and potential for society, and shares EUYO's best

Café Bauhaus community music projects by way of example. Inspired by the New European Bauhaus, *Café Bauhaus* reaches out to new audiences and engages with topical issues such as greening, gender equality, and diversity.

"Since its beginnings in 2021, *Café Bauhaus* has now supported 11 unique in-depth projects involving dozens of young creative European artists, for, with and in the regions where they live and work. We thank the New European Bauhaus initiative for the inspiration it has provided to our young musicians to make work infused with beauty, innovation, sustainability, and creativity. This is nothing less than bringing Europe alive!"

EUYO *Café Bauhaus* Team

CHAMBER MUSIC



▲ © Maria Isabela Nica / EUYO

For sure, our tours' hallmark is spectacular symphony concerts – but we also wouldn't ever be without our chamber music. The fact we are together as a full symphony orchestra

facilitates an enormous variety of instrumental combinations, while our travels give us many opportunities to make new connections, try new formats, and reach new audiences.

THIS TOUR IN BELGIUM, WE ARE PERFORMING...



BRASS

Mogens Andresen
Three Norwegian
Dances:
*I. Prelude and
Reinlendere*

Irving Berlin
Puttin' on the Ritz
(arr. S. Roberts)

Leonard Bernstein
Dance Suite

WIND

Denes Agay
Five Easy Dances

Eugène Bozza
Scherzo

Jacques Ibert
Trois pièces brèves

Jørgen Jersild
At spille I skoven
(*Music-making in
the Forest*): III. Vivo

**Alexander
Zemlinsky**
Humoreske



STRINGS

César Franck
String Quartet in
D major:
II. Scherzo. Vivace

**Fanny
Mendelssohn-
Hensel**
String Quartet
in E-flat major:
*IV. Allegro molto
vivace*

Dora Pejačević
String Quartet
in C major, Op. 58:
III. Minuetto.
Allegretto grazioso

SOLO HARP

Bedřich Smetana
Má vlast: Vltava
(*The Moldau*),
Op. 43 (arr.
H. Trneček)



PIANO & VIOLIN DUO

George Gershwin
Porgy and Bess
(arr. J. Heifetz)

SAX DUO

Javier Girotto
Escena en Fuga



STRING DUO

Maurice Ravel
Sonata for Violin
and Cello, M. 73:
I. Allegro

PERCUSSION

Julie Davila
Stool Pigeon
Drew Worden
Escape

LEARN, DO, ENCOURAGE

EUYO RESPONSIBILITY



▲ © Anna Cerrato

Our commitment to sustainability, diversity, equity and inclusion (DEI), and gender manifests itself in various ways during the Spring Tour. The Orchestra is travelling by public transport more than ever before; our tour brochure's going digital for the first time; and we're working with a social enterprise for residency catering.

EUYO's environmental sustainability and EUYO DEI & Gender action plans are published on our website. These are both guided by three core principles –

Learn, Do, and Encourage – for a more inclusive, equitable, and sustainable future for everything we do.

Not to greenwash: we face challenges from the 'green tax', where the most sustainable choice is not always the most cost-efficient, and also from the 'pink tax', where for example a woman's tour T-shirt is – while of identical design and material – more expensive than a man's. We would also love to be able to fund more sustainability and DEI training for our organisation. ●

EUYO DEI & GENDER ACTIONS

- ▶ A Code of Conduct for the EUYO community
- ▶ Fair, accessible, and transparent recruitment protocols
- ▶ Programming composers and artists from underrepresented and historically excluded groups
- ▶ The celebration of cultural diversity within the EUYO community
- ▶ A culture of open communication and psychological safety
- ▶ Accessible grievance procedure and feedback forum

DISCOVER EUYO DEI ▶



If you would like to support EUYO in the development of its social responsibility, please contact:

GREEN EUYO

- ▶ Performances at environmental sustainability conferences and of repertoire with environmental sustainability themes
- ▶ Maximum-sustainability touring accommodation
- ▶ A ban on plastic cups and bottles backstage!
- ▶ Carbon footprint calculations for our tour travel
- ▶ Minimal food waste, maximum recycling, partially vegan catering
- ▶ Remote working for the EUYO Executive Team, off-tour

DISCOVER GREEN EUYO ▶



Simona Biancu

Head of Development & Philanthropy
simona@euyo.eu | +44 7471 992975

CELEBRATING THE EUROPEAN ANTHEM



According to his first biographer Anton Schindler, Beethoven wrote the following lines from Schiller’s ‘An die Freude’ – *Ode to Joy* – above the staff for emphasis in Symphony No. 9, Op. 125. “O friends, no more these sounds! Let us sing songs that are more cheerful and full of joy!”: these words inspired the first major example of scoring of vocal parts in a symphony, and the largest and most epic work in Beethoven’s oeuvre.

The scale of Op. 125 is even more extraordinary because Beethoven had to completely imagine its sound. By this time completely deaf, he could not conduct its premiere on 7 May 1824 at Vienna’s Kärntnertortheater, so this was

done by the theatre’s Kappellmeister Michael Umlauf. Beethoven, however, stood at Umlauf’s side, directing all the tempi. At the end of the concert, he did not hear the wild applause, and had to be swung around by the alto soloist Karoline Unger to see it.

According to an account by the British music writer Sir George Grove (1820–1900), following a later meeting with Unger, Beethoven’s “turning about, and the sudden conviction thereby forced on everybody that he had not done so before because he could not hear what was going on acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration followed.” ●

[Watch EUYO perform the *Ode to Joy*, conducted by Marin Alsop ▶](#)



Ode to Europe's
future together

THE ODE2JOY CHALLENGE

In 1972, the Council of Europe adopted a stirring instrumental arrangement of Beethoven's chorus as its anthem. With its message of unity in diversity, it became the official anthem of the EU in 1985.

On the occasion of the bicentenary of the *Ode to Joy*, a consortium of partners across the cultural, heritage, and civil society sectors – coordinated by the Fondation Hippocrène and including EUYO! – have launched a challenge inviting contemporary remixes.

All artistic interpretations are welcome, from symphony orchestras to other musical genres such as rap, electro music, or slamming; performances such as dance, theatre, or flash mob; audiovisual content such as creative videos or graphic art; and written expression through means such as storytelling.

Intrigued? More information is available here on www.ode2joy.eu! ●





WORLD PREMIERE: *EUTOPIA*

ANNELIES VAN PARYS



Europe: from ideal to utopia? That's pretty much the arch *EUTOPIA* casts. Conceived in one movement, it begins brightly and hopefully – like the European Idea – with harmonic, natural, high orchestral spectra. There is also a nod to dodecaphony, the twelve-tone system that underpinned the serialism that symbolised renewal just after World War II: Europe was the project of renewal to ensure that we could live in peace and freedom.

But when I began writing the work in the summer of 2023, deals were being made to keep people outside our European borders, in ways I felt were no longer consistent with European values. This has had repercussions

in the music: after the carefree beginning, distortion and noises enter the pure sounds. The tension rises, the texture becomes denser, and finally the sound mass culminates in the strokes of a bell. These quote Beethoven's *Alle Menschen werden Brüder*, like a kind of broad cantus firmus in a long, slowing time-stretch. Firstly, the original is heard, then repeated in the minor. Perhaps it carries somewhere within it a (forlorn) hope: Europe was not quite utopic after all, but music continues the message of *An die Freude*. ●

Annelies Van Parys

April 2024

BRUGES



▲ © Jan-Termont and Dirk Van-der-Borgh

🗓 8 MAY 🕒 20:00 📍 Concertgebouw, Bruges | Concertzaal

CONCERTGEBOUW BRUGES

European Union Youth Orchestra

Alexandre Bloch Conductor

Jonathan Fournel Piano

Hayoung Choi Cello

Timothy Chooi Violin

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
Boléro



BRUSSELS EUROPE DAY



▲ Henry Le Bœuf concert hall © Mikael Falke

📅 9 MAY 🕒 20:00 📍 Bozar, Brussels | Henry Le Bœuf Hall

BOZAR BRUSSELS

European Union Youth Orchestra

Alexandre Bloch Conductor

Timothy Chooi Violin

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

European Elections 6-9 June 2024
#UseYourVote

OVER TO YOU AUDIENCE SURVEY

**“To listen is an effort, and just to hear is no merit.
A duck hears also.”**

Igor Stravinsky

Playing music well is more about listening than anything else. Listening to yourself and others can be harder than it sounds, and so is a message you will often hear repeated in lessons, rehearsals and masterclasses. Of course, music is not the only field where we need to learn the difference between listening and waiting to speak.

In 2019, EUYO launched *The Listening Project*, exploring listening skills for orchestral musicians. It examines questions like: how do we ‘tune in’ and not simply ‘tune up’? When does listening on the concert platform start? Attention, focus, technique, communication, hunger, empathy, concentration, multi-tasking –

what part do these and other skills and attributes play in the process?

Moreover, a big part of *The Listening Project* is listening to you, our audience. Before the pandemic, we were able to collect over 1000 survey responses, telling us what you value in listening to music. Post-Covid, now we are back in full houses once again, we want to continue the conversation.

If you have three minutes to spare, please [fill out our audience survey](#). You can do it anonymously, you can do it now, or later. We would love to hear what you think about our appeal, relevance, and innovation. Be honest! We are listening. Thank you. ●



CHARLEROI



▲ Palais des Beaux-Arts, Charleroi © Leslie Artamonow

📅 10 MAY 🕒 20:00 📍 Palais des Beaux-Arts, Charleroi | Grande Salle

CHARLEROI

European Union Youth Orchestra

Alexandre Bloch Conductor

Jonathan Fournel Piano

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

ALEXANDRE BLOCH



▲ Alexandre Bloch © Marco Borggreve

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 also made his acclaimed Royal Concertgebouw Orchestra debut not too long after.

Recent and upcoming guest engagements include the Rotterdam Philharmonic, Israel Philharmonic, Dresden Philharmonic, Philharmonisches Staatsorchester Hamburg, the Hallé Manchester, City of Birmingham Symphony Orchestra, Netherlands Philharmonic, Seoul Philharmonic Orchestra,

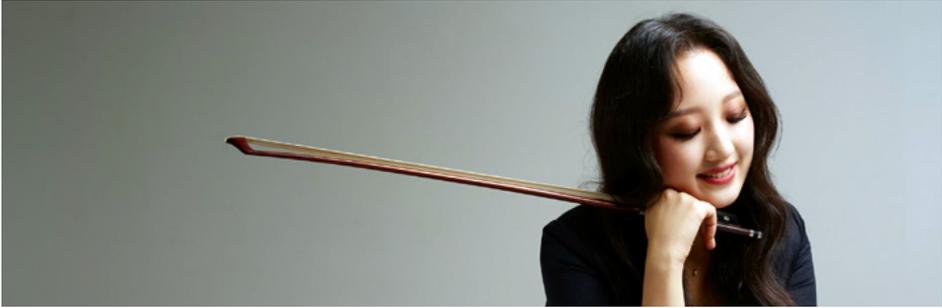
and the BBC National Orchestra of Wales. In opera, Bloch has appeared with the Bayerische Staatsoper (Munich), where he returns for two productions in 2024-25, the Deutsche Oper am Rhein (Düsseldorf), the Deutsche Oper Berlin, Opéra de Lille, and Opéra de Lyon.

Bloch has been Music Director of the Orchestre National de Lille since 2016, a tenure that has inspired artistic and community growth. Former Principal Guest Conductor of the Düsseldorfer Symphoniker, Bloch 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. ●

“...marvel at how Bloch’s dance-like podium manner is matched by the musicians’ fluid movements.”

theartsdesk.com

HAYOUNG CHOI



▲ Hayoung Choi

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 sees her solo debuts with the LA Philharmonic Orchestra,

Deutsches Symphonie-Orchester, Seoul Philharmonic Orchestra, Filarmônica de Minas Gerais, and EUYO. In the same season she also makes 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 Andrea Guarnerius cello, on loan from an anonymous patron. ●

“She captured the hearts of the audience and judges with her boldness and her inward-looking as well as expressive playing.”

RTBF

TIMOTHY CHOOI



▲ Timothy Chooi © Den Sweeney

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 will embark on a thrilling tour, collaborating with London's Royal Philharmonic Orchestra and returning 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 sixteen, 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. ●

“Timothy Chooi takes us immediately to another world. The Canadian is a storyteller... the standing ovation he received was predicted from the very first note he played.”

La Libre Belgique

JONATHAN FURNEL



▲ Jonathan Fournel © Marco Borggreve

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 is planned for late August. ●

“Fournel is a tiger. He has its power, majesty, flexibility, velocity, ferocity, and elegance.”

Bachtrack, August 2021

ANNELIES VAN PARYS



▲ Annelies Van Parys © Trui Hanoulle

Annelies Van Parys (*1975) is one of Belgium's leading composers. She writes solo and chamber music works, large orchestral compositions, and many pieces of music theatre.

Van Parys has received direct commissions from, 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. Her chamber music is regularly performed by well-known ensembles such as Ensemble Recherche, the Ictus Ensemble, Oxalys, Ask|Schönberg, the New York New Music

Ensemble, the Diotima Quartet, and Neue Vocalsolisten. 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 numerous prizes, including 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. ●

“...a remarkable talent.”

Alex Ross, *The Rest Is Noise* blog

le Gerموir

VOUS TRANSFORME !

During our Charleroi residency, we're enjoying delicious lunches prepared by Le Gerموir, a social enterprise that has been empowering women for more than 35 years.

Around 100 women in challenging circumstances are helped by Le Gerموir every year. They are taken on as trainees in either catering or cleaning, receive psychosocial and other practical support, and so can enter or re-enter the workplace.



"At Le Gerموir, we help women 'germinate' all the potential they have inside them. Our training balances know-how, knowledge, and knowing how to be."

Carole Duchâteau, Director



SÉANCE D'INFORMATION CHAQUE MERCREDI À 9H PRÉCISE



SPRING ORCHESTRA 2024



● ORCHESTRA LEADER

Lucrezia Costanzo IT

● VIOLIN

Katarzyna Andrzejczak PL

Leonie Asamoah DE

Giulia Barbero BE, IT

Axel Borgqvist SE

Belén Clari Clari ES

Mélissa Daudin FR

Guillaume Duby BE

Daniel Damian Dziatkowiak PL

Eve Gillieron FR

Urška Gutnik SI

Katrin Hafner DE

Vidar Karlsvärd SE

Anja Kralj SI

Nathalie Lewis DE

Maité Mancisidor Vergara ES

Matilda Mensink NL, PT

Dora Merelli HR, IT

Christina Neufeld DE

Max Novojilov CY

Gema Pastor Aller ES

Maria Prem AT

Almudena Quintanilla Andrade ES

Leonie Raß AT

David Ruiz Del Canto ES

Miia Ruubel EE

Matilda Sacco IT

Zofia Sosińska PL

Katharina Strepp DE

Annika Toth AT

Veronika Vladimirova

Vencharska BG

Carla Winter DE

● VIOLA

France Bernier FR

Elena Ceccato IT

Jan Cieszyński PL

Bruna Cornudella Pujol ES

Maria Corral Bellon ES

Teresa da Silveira Caleiro PT

Ludvig Dahlström SE

Aina Hujčić Mor ES

Bénédicte Leclerc FR

Karina Lewicka PL

Matej Michalec SK

Kevin O'Loughlin IE

Hanna Maria Semper EE

Oliver Vilu EE

● CELLO

Carolane Gonin-Joubert FR

Isaura Guri Cabero ES

Mark Fliderman Kuligin ES

Irène Magloire FR

Giada Moretti IT

Titus Paulsons Johansson SE

Marta Rasztar PL

Pietro Silvestri IT

Jagna Stocińska PL

Mario Teruel Santapau ES

Agnes Wall Ströberg SE

Patrik Zastko SK

● DOUBLE BASS

Inês Araújo PT

Charles Cavailhac FR

Gerard Dalmau Ramírez
de Arellano ES

Titouan Gomez FR

Severi Huhdanpää FI

Aušvydas Kriščiūnas LT

Rafael Mendoza Muñoz ES

Félicien Moisseron FR

Mara Reiter DE

Lucía Sánchez Pérez ES



● FLUTE

Jan Chłap PL
 Maïa Huet FR
 Ola Salamon PL
 Anna Winter AT

● OBOE

Dario Carmona Beltran ES
 Tevž Kupljenik SI
 Emanuele Momo IT

● CLARINET

Paola Barba Ocaña ES
 Erika Varga HU
 Carlos Viñas Martínez ES

● SAXOPHONE

Jaime Estévez Moreira ES
 Miquel Flores i Mula ES

● BASSOON

Alberto Amado
 Martínez Ruiz ES
 Simon Dallmeier DE, FI
 Bernardo Dias PT
 Ludger Taubitz DE

● HORN

Lou-Anne Dutreix FR
 Federico Maffei IT
 Claudio Minervini IT
 Benedikt Schmindinger AT

● TRUMPET

Marco Cubillas ES
 Sándor Nagy HU
 Philippe Neumann LU
 Yannaël Ortega FR

● TROMBONE

Francisco Herrero Figueredo ES
 Mateusz Markiewicz PL

● BASS TROMBONE

William Ronneburg DE

● TUBA

Andreas Schönthaler IT

● PERCUSSION

Mathias Haslund Birch DK
 José Manuel Velert Márquez ES
 Massimo Martone IT
 Eduardo Machado PT
 Isabel Zaragoza Meseguer ES
 Markel Perez Etxarri ES
 Miklós Veress HU, RO

● HARP

Ilektra Peleki EL
 Vanda Šabaková CZ

● PIANO / CELESTA

Nikolay Dimitrov BG

SPRING TOUR TUTORS

Peter Stark
 Rehearsal Director
 Teresa la Cour
 Violin I
 Oliver Kipp
 Violin II
 Danusha Waskiewicz
 Viola
 Gregor Horsch
 Cello
 Burak Marlali
 Double Bass
 Miriam Pastor Burgos
 Woodwind
 Peter Gane
 Lower Brass
 Martin Owen
 Horn
 Wim Van Hasselt
 Trumpet
 Wieland Welzel
 Percussion
 Fabrice Pierre
 Harp



ABOUT THE ORCHESTRA

The European Union Youth Orchestra is one of the world's pre-eminent symphony orchestras. Its approximately 120 young musicians, aged 16-26 from all 27 EU countries, are selected annually from more than 3000 candidates. Recent prizes include the Medal of the President of the Italian Republic Sergio Mattarella for performances at Bolzano Festival Bozen 2023, the Golden Prague International Festival Crystal Award for the best-televised concert of 2022, and European Cultural Brand of the Year 2020.

From the time of its Founding Music Director Claudio Abbado, the Orchestra has worked with many of the world's greatest musicians, appearing many hundreds of times across five continents including at the BBC Proms, Carnegie Hall, and Vienna's Musikverein. It also frequently devises innovative programmes relating to important societal issues: exploring for example the twin themes of democracy

and sustainability (2023 Spring Tour), while its Café Bauhaus Awards support its members and alumni to develop community music initiatives.

Following the Orchestra's Spring Tour of Belgium, summer performances will include Carnegie Hall's World Orchestra Week (WOW!), the Lucerne, Edinburgh, and Grafenegg Festivals, together with further projects in Austria, Germany, and Italy.

Since 2022, EUYO has made its home in the beautiful concert venue and music academy campus Grafenegg, in Lower Austria. EUYO is 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. ●

“We work to create one of the greatest orchestras – not just one of the greatest orchestras of young people, but greatest orchestras. Our vision is to ask how wide, how broad, how deep can the experience of our audience be? Now, more than ever, there is a need for orchestras like this. The metaphor is this: how can we be better at listening to each other? This is EUYO.”

Marshall Marcus, Executive & Artistic Director

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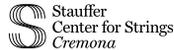
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Ministry of Culture and Innovation



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National Youth Orchestra of Ireland



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Radio RAI



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akadēmija (JVLMA)



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Lietuvos muzikos ir teatro
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Malta Philharmonic Orchestra



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Slovenia
Akademija za glasbo –
Univerze v Ljubljani



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Subdirección General de Música y
Danza, Ministerio de Cultura y Deporte



Sweden
Högskolan för scen och musik
– Göteborgs universitet



EUYO HONORARY

For almost 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 Ministries of Foreign Affairs and the Ministries of Cultures of all the 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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President of the European
Parliament, 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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High Representative of the
European Union for Foreign
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ORCHESTRATING FUTURES, TOGETHER: SUPPORT EUYO

At EUYO music is more than... just music

At EUYO music is a source of beauty – and our way to take care of people, the planet, and our health.

At EUYO music is our investment in the future.

EUYO's reason for existence is to create opportunity for today's talented youth – tomorrow's leaders. This is our *Towards 2030 Programme*. As well as our world-class tours, there are our *Music Medicine* research and wellbeing activities, our *Café Bauhaus* innovation and sustainability awards, the *Frontrunners* online learning series, and *Mobile Music Hub Europe* bringing music to broader, more diverse, and often less privileged audiences. Our *Model Sharing Programme*

nurtures partnerships with organisations from El Sistema to the World Human Forum and the Karajan Institute. And being part of the EUYO family does not stop on leaving the Orchestra, with alumni teaching projects held from Malaysia to South America.

Enlightened Europeans have long defended the value of culture and cultural education. Culture represents freedom of thought, and free thinking creates opportunity. When our young musicians come together in EUYO, we watch them form something extraordinary. They say their time with us changes them, staying with them all their lives.

Whether you are on the stage or in the audience, this freedom can transform you. ●



“Culture makes us conscious, critical, judicious. It turns us into citizens; it makes us human. Without philanthropic support for culture, we risk a phase of society that is very poor indeed. The whole of any society is also damaged by a waste of talent. So I think it's very important to support young musicians.”

Ilaria Borletti Buitoni, EUYO Founding Patron

HOW TO SUPPORT EUYO



▲ © Sven-Kristian Wolf

Whether you love music, champion opportunities for the next generation, or uphold the values which, as Europeans, hold us together, in EUYO you can find what you seek.

Tours, concerts, special performances, training programmes, and supporting young players are just some of the opportunities to help build the future – of the Orchestra, of our musicians, of everyone.

As music creates what is beautiful and noble, it is a far-sighted investment, changing the stories of people and places.

Every donation is a step along our path into the future, if you would like to journey together.

[DONATE](#)

Want to know more? Contact:

Simona Biancu

Head of Development and Philanthropy

simona@euyo.eu

+44 7471 992975



UP NEXT IN 2024



▲ © EUYO

2–9 May

Europe Week,
Tirana AL

7 May

Europa-Staatspreis,
Vienna AT

24 May

ASViS Sustainable
Development
Festival, Rome IT

11–15 June

RondoFest,
Penang MY

21–22 June

Europa-Forum
Wachau AT

21 June–8 July

PAAX Festival,
Playa del
Carmen MX

13–21 July

Song for the Earth:
Sistema Europe
Youth Orchestra
Gathering
Pesaro/Urbino IT

22 July–2 August

Home Summer
Residency
Grafenegg, AT

3 August

Summer Sounds,
Grafenegg AT

6 August

World
Orchestra Week,
Carnegie Hall,
New York US

10 August

Bolzano Festival
Bozen IT

13 August

Bolzano Festival
Bozen IT

14 August

Lucerne Festival CH

16 August

Edinburgh
International
Festival UK

18 August

Grafenegg
Festival AT

21 August

Young Euro
Classic, Berlin DE

20, 21 September

Bridging
Europe Festival,
Budapest HU

23 September

Bridging
Europe Festival,
Brussels BE

16 October

Model Sharing
Symposium
Online

GOVERNANCE AND EXECUTIVE

The EUYO Honorary Patrons include President of the EU Commission Ursula von der Leyen, President of the European Council Charles Michel, the Heads of State and Government, and the Ministers of Foreign Affairs and Culture of the EU Member States.

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Colin Window

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European Union
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