

THE GREAT MOSAIC

Celebrating Europe's Musical Heritage



**European Year of Cultural Heritage 2018
#EuropeforCulture**



Photo: Ulf Breuer

THE GREAT MOSAIC

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Photo: Andrew McCoy



THE GREAT MOSAIC /⁰³

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THE GREAT MOSAIC

Celebrating Europe's Musical Heritage

In recent decades, as Europe's challenges have seemed to pile increasingly one on top of another, one field of European activity has continuously flourished: its *music*. Building on traditions of immense variety stretching back many hundreds of years in dozens of countries, new generations of Europeans are busy creating all manner of ground-breaking compositions, and that seemingly old fashioned European construct the '*orchestra*' is now flamboyantly spreading and expanding around the globe in places as previously unlikely as China, East Africa, South America and the Arabian Gulf; places where one might not have imagined – let us be honest – that a European invention would be such a welcome addition.

Yet expand it has. And if its tradition is great, then so, happily, is its innovation.

With this perspective, the EU's *2018 European Year of Cultural Heritage* is only to be welcomed, enabling renewed experience of Europe's musical heritage, whilst nevertheless admitting our challenges. With such a spirit, the European Union Youth Orchestra, as cultural ambassador for the EU, embraces the European Year of Cultural Heritage, devoting its entire 2018 season to that great mosaic of creation, Europe's musical heritage.

At the EUYO we see *variety* as the key to such a celebration. Thus throughout 2018 we are performing more than forty compositions from all corners of Europe in live concerts in thirteen countries that will be broadcast around the globe. And these are compositions that date from ancient times (to include the folk music) to tomorrow, with a world premiere for performance later this year that is so new as to be being written by a young European composer even as these words are being printed onto the page.

As ever with Europe, the rich, if also sometimes tense, relationship between the local, the national and the international is at the centre of the art, and best embraced rather than avoided. During July, for example, EUYO audiences will be able to hear chamber music composed by a Romanian-born French Greek composer, who based his twentieth century composition *Kotos* on a thousands of years old Greek myth in a piece

written for a competition in Paris dedicated to the Russian 'cellist Rostropovich and which will be played for us by a young Irish musician. And audiences at our String Ensemble's Europe Day tour to Spain and South America will hear a concerto from Vivaldi's by now almost clichéd *Four Seasons* that later in the year will reappear in a subtle yet radical twenty-first century rewriting by the British-German composer Max Richter.

And so it continues. No one can accuse this particular multiculturalist art form of being shy, impoverished or stale. On the contrary, at a time when we witness people with challenges to even pass our borders, music and its performance continue to do so with impunity and abandon.

The 2018 Spring Tour is the major project at the heart of the EUYO's first half of this celebratory year. EUYO Chief Conductor Vasily Petrenko directs three great works on a tour of Europe and Dubai: Brahms and Rachmaninov's Second Symphonies, and Rimsky-Korsakov's beguiling and virtuosic *Scheherazade*; yet again emphasising that both established European classicism and a far more luxuriant side of the continent can be expressed using the same European orchestra, the same European instruments and the same European players.

An identical story is evident with the Spring Tour performers: young players from 28 EU member states, a conductor from Russia, and soloists from Austria, Romania, the UK, and a Palestinian from Jordan who has lived in London and is now a resident of Berlin.

Such a Europe – an open culture marrying creativity and diversity in equal, brilliant and abundant measure – is surely the best definition of our continent at its best. Others have already imagined such a state: consider the words of the Scottish journalist and writer Neil Ascherson, "*My sense of Europe ... is that it is like a sponge ... a rich and beautiful collective creature into whose open pores countless visiting organisms swim or stay to breed*". Yes, in Europe we have our problems, challenges and contradictions, but we also have this astounding legacy of cultural creation. So join us in 2018 as we celebrate the *Great Mosaic, Europe's Musical Heritage*.

Marshall Marcus

CEO, European Union Youth Orchestra



THE EUROPEAN UNION YOUTH ORCHESTRA

Bringing together the most talented young musicians from all EU member states in an orchestra united by a shared sense of European heritage, innovation, and the constant pursuit of excellence

“Simply magnificent”

*L'Eco di Bergamo,
Bergamo*



The European Union Youth Orchestra (EUYO) is one of the world's pre-eminent symphony orchestras. Described by the UK Guardian as having *“gripping, exhilaratingly good orchestral playing, surging with energy, laser-sharp focus and collective daring... [with] a technical prowess that is downright terrifying”*, and by EU commission President Jean-Claude Juncker as *“the best possible ambassador for the European Union”* it has provided an exceptional bridge between music

colleges and the professional music world for generations of Europe's finest musicians since its foundation in 1976.

The Orchestra has worked with many of the world's greatest musicians including Daniel Barenboim, Leonard Bernstein, Herbert von Karajan, Mstislav Rostropovich and particularly its three Music Directors and current Chief Conductor: Founding Music Director Claudio Abbado, former Music Director Vladimir Ashkenazy, former Music Director

and current Conductor Laureate Bernard Haitink, and Chief Conductor Vasily Petrenko.

A truly global brand, the EUYO has performed in most of the world's major concert halls and festivals, including the BBC Proms, London's Royal Albert Hall, New York's Carnegie Hall and the Vienna Musikverein. From Amsterdam to Abu Dhabi, Moscow to Mumbai, Seoul to São Paulo, the Orchestra has appeared in many hundreds of venues across four Continents.

“If more concerts were performed with as much dedication and passion, maybe the audience for serious music would be growing again. The EUYO is special”

Chicago Tribune

“A technical prowess that is downright terrifying”

The Guardian, UK



**“The best possible ambassador
for the European Union”**

*Jean-Claude Juncker,
EU Commission President*



**“The EUYO
is remarkable –
it inspires us”**

*Tibor Navracsics, EU Commissioner
Education, Culture, Youth and Sport*

The EUYO's 3,000 alumni have all come through the Orchestra's rigorous, annual audition process conducted in all (currently 28) EU Member States, and many are now notable conductors, soloists, teachers, and instrumentalists working with the major orchestras of Europe and the world.

The EUYO is Orchestra in Residence at its Summer Home and Principal Venue Partner Grafenegg in Lower Austria and partner of Campus Grafenegg. It also recently established a major

partnership and new legal seat with the Italian Ministry of Culture, the Municipality of Ferrara, and RAI, the Italian national broadcast organisation. During 2018, in celebration of the European Year of Cultural Heritage, the EUYO will perform in thirteen countries throughout Europe, South America, the Middle East and Asia, with residencies in Bolzano, Ferrara, Grafenegg, Dubai and Shanghai.

Founded by Joy and Lionel Bryer in 1976, the EUYO has been a Cultural Ambassador for the

European Union for more than forty years. The EUYO's Honorary Patrons include the Heads of Government of all of the EU's Member States, and the President of the European Commission and the President of the European Parliament. In recent years the EUYO has added to its enviable tradition with a series of innovative learning and performance programmes in its *Towards 2020* project, helping to train its members with the skills necessary to meet the challenges of 21st century society and audiences.

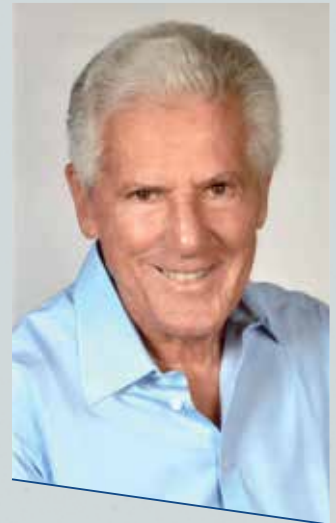
**“Among the
elite institutions
of its kind”**

The New York Times

**“The crème de la crème
around Europe, their
standard is phenomenal”**

Scottish Herald Young Critics

CO-CHAIRMEN'S MESSAGE



The year 2018 opens a new chapter in the almost half century history of the European Union Youth Orchestra. For the first time, the Orchestra has secure funding from three key sources – Italy, Austria and the European Union itself.

Earlier this year, through the support of the Ministry of Cultural Heritage and Activities and Tourism, the EUYO became an Italian “Fondazione” in law with our legal base in Rome. This was complemented by a new broadcast relationship with the Italian broadcaster RAI, and a new operational and residency base in Ferrara at the Teatro Claudio Abbado, an arrangement that happily reinforces the Orchestra’s very beginnings under its founding music director Claudio Abbado.

This relationship blends perfectly with our well established and recently expanded partnership with our summer home at Grafenegg in Austria, supported also by the Provincial Government of Lower Austria. We are well aware of the deep contribution this relationship has made to the Orchestra’s development and evolution and place this on record. We look forward to now extending it further with the developments at the new Campus Grafenegg.

Of course, our secure core funding from the European Union itself, along with the support of the EU’s member states, is at the heart of the EUYO’s identity, purpose and economic well-being. Without this backing how could there be an orchestra that represented and evoked the deepest elements in European cultural identity? We look forward to playing an increasing role as cultural ambassador of European values.

At this new juncture in the existence of the European Union Youth Orchestra, we acknowledge the immense vision displayed by Joy and Lionel Bryer in founding the Orchestra more than 40 years ago. We believe it is now poised to deliver the Bryers’ vision still further.

The Trustees also put on record our deepest thanks for the concentrated and skilful work put into achieving this new position by the Chief Executive, Marshall Marcus and his tireless team. Very simply, without them, the EUYO would not stand at the start of a brilliant new era.

Sir John Tusa & Ian Stoutzker CBE

Co-Chairmen,
European Union Youth Orchestra

EUYO PATRONS



“Music expresses that which cannot be put into words, and that which cannot remain silent”, Victor Hugo said. I am sure that the dedicated young musicians from the European Union Youth Orchestra will share his views. They work together to enable the Orchestra to perform each year in major cities and festivals, both in the European Union and throughout the world. But they do not just play together, they live together, they develop friendship and understanding. They increase our awareness of the musical and cultural aspects of Europe’s countries and regions, and Europe’s place in the global culture. They improve and spread access to cultural activity at a national and pan-European level. They reinforce the cultural sector’s capacity to operate transnationally. They represent the Union as cultural ambassadors. They promote the intangible heritage of local, regional and European cultural production, and the highest ideals of the European Union on supra national cooperation. All this is something that cannot be put into words. And also something that cannot remain silent.

I am happy to express my support to all of you, members of the European Union Youth Orchestra, and to address you my encouragement ahead of your 2018 Spring Tour to your new residency and home, the wonderful city of Ferrara, and to Dubai and Romania.

Antonio Tajani

President of the European Parliament,
Honorary President of the European
Union Youth Orchestra

For over 40 years, the European Union Youth Orchestra has represented and embodied the highest ideals of European cultural unity and cooperation. The EUYO has combined artistic excellence with cultural ambassadorship for Europe, acting as an emblem for the European spirit of freedom, co-operation and creativity. It is an orchestra united by a sense of shared cultural heritage and common cultural vision, all in pursuit of excellence. The EUYO embodies perfectly the power of uniting in diversity – which is of course the motto of the European Union. And it demonstrates the vital role of education and culture in strengthening our European identity – a point highlighted by EU Heads of Government at their Gothenburg Summit last year.

I am very proud that the EU sustains the EUYO through the Creative Europe programme. Our support to the Orchestra is an investment in a valuable European artistic institution, which provides a direct cultural service to European citizens. I am very pleased that we managed to secure regular funding for this investment.

This spring, the European Union Youth Orchestra will make themselves heard in some of Europe’s greatest concert halls in Ferrara, Vienna and Bucharest.

I wish the EUYO every success with the tour – together in harmony, let’s raise the roof!

Michel Magnier

Director Culture and Creativity,
European Commission

PROGRAMME JANUARY–JUNE 2018

SPRING TOURS



Photo: Marco Caselli/Nirnat

FERRARA

Friday 30 March, 20:30

Ferrara Musica

Teatro Comunale di Ferrara

Vasily Petrenko Conductor

Till Fellner Piano

Johann Strauss II

Voices of Spring Waltz, Op.410

Wolfgang Amadeus Mozart

Piano Concerto No.27 in
B-flat major KV 595

Johannes Brahms

Symphony No.2 in D major Op.73

GRAFENEGG

Sunday 1 April, 18:30

Easter Concert

Grafenegg Auditorium

Vasily Petrenko Conductor

Till Fellner Piano

Johann Strauss II

Voices of Spring Waltz, Op.410

Wolfgang Amadeus Mozart

Piano Concerto No.27 in
B-flat major KV 595

Johannes Brahms

Symphony No.2 in D major Op.73

Monday 2 April, 14:00

Music Gallery

Grafenegg Castle

EUYO Chamber Musicians

Wolfgang Amadeus Mozart

String Quartet *The Hunt*
K458, 1st movement

Johannes Brahms

Clarinet Quintet in B minor
Op.115, 2nd movement

Johann Strauss II

Dances arr. brass ensemble

SPRING TOUR



Photo: Dubai Opera

DUBAI OPERA RESIDENCY

Sunday 8 April
& Tuesday 10 April

Close Up

Dubai Opera Studio

10:00–10:15/14:00–14:15

**Introduction to the
European Union
Youth Orchestra**

10:15–11:00/14:15–15:00

Close Up Rehearsal

Students have the opportunity to sit and observe the orchestra rehearse.

11:00–11:30/15:00–15:30

Close Up Rehearsal

Students have the opportunity to sit with and around the Orchestra in pre-set individual seats to experience what it is like to sit within the orchestra facing the conductor.

11:30–11:45/15:30–15:45

Close Up Rehearsal

Q&A session with the EUYO.

11:45–12:30/15:45–16:00

Venue Tour

Thursday 12 April, 10:00–12:00

Open Dress Rehearsal

Dubai Opera

Thursday 12 April, 20:00

Concert

Dubai Opera

Vasily Petrenko Conductor

Karim Said Piano

Maurice Ravel

La Valse

George Gershwin

Rhapsody in Blue

Nikolai Rimsky-Korsakov

Scheherazade Op.35

Friday 13 April, 20:00

Concert

Dubai Opera

Vasily Petrenko Conductor

Karim Said Piano

Sergei Rachmaninov

Piano Concerto No.2
in C minor, Op.18

Sergei Rachmaninov

Symphony No.2
in E minor, Op.27

BUCHAREST

Sunday 15 April, 19:00

Bucharest, Romania

Capital Sounds

Romanian Athenaeum

Opening address

Liliana Turoiu,

President of the Romanian
Cultural Institute

National Guest performers

AdMusicam Ensemble

Ioana Tudor Violin

Alex Spinu Viola

Victor Sandu Cello

Victor Savca Double Bass

Victor Savca

Rustic Quartet

Vasily Petrenko Conductor

Alexandra Dariescu Piano

Sergei Rachmaninov

Piano Concerto No.2
in C minor, Op.18

Nikolai Rimsky-Korsakov

Scheherazade Op.35



EUROPE DAY & EUROPEAN YEAR OF CULTURAL HERITAGE TOURS

Photo: European Union Intellectual Property Office



Photo: Anja Upmeier

ALICANTE

Wednesday 9 May, 20:00

Europe Day Auditorium, Alicante

Sarah Sew Director

EUYO String Ensemble

George Frideric Handel

The Arrival of the Queen of Sheba

Henry Górecki

3 pieces in the old style, Piece III

Arvo Pärt

In Memoriam

Benjamin Britten

Nikos Skalkottas

2 Greek dances
Epirotikos and *Kleftikos*

Jean-Philippe Rameau

Chaconne from *Dardanus*

Francesco Geminiani

La Folia

Béla Bartók

Romanian Dances

Antonio Vivaldi

Summer from the Four Seasons

Local Compositions

Spain/Brazil/
Argentina/Uruguay

Ludwig van Beethoven

Ode to Joy

The European Hymn

Performed as part of the 2018 European Year of Cultural Heritage #Ode2Joy Challenge

SOUTH AMERICA

Sunday 13 May

São Paulo Auditorium Ibirapuera São Paulo, outdoor concert

Programme and Director as for Alicante

Monday 14 May

São Paulo Municipal Theatre of São Paulo, with the collaboration of the Instituto Baccarelli

Programme and Director as for Alicante

Thursday 17 May, 20:00

Buenos Aires Kirchner Cultural Centre, Concert Hall (CCK)

Programme and Director as for Alicante

Saturday 19 May, 20:00

Montevideo Teatro SOLIS

Programme and Director as for Alicante

DRESDEN

Friday 8 June, 20:00

European Culture Prize TAURUS 2018 Frauenkirche, Dresden

Vasily Petrenko Conductor

Anja Harteros Soprano

Piotr Beczala Tenor

Jan Vogler Cello

Dresdner Kreuzchor

George Frideric Handel

Hallelujah Chorus
from the *Messiah*

Richard Wagner

Träume from the *Wesendoncklieder*

Ernest Bloch

Prayer from *Jewish Life*

Felix Mendelssohn

Presto and Finale
Saltarello from Symphony No.4 in A *Italian*

Giuseppe Verdi

Celeste Aida from *Aida*

Ludwig van Beethoven

Ode to Joy

The European Hymn

Programme subject to change

BERLIN

Thursday 21 June

European Cultural Heritage Summit Museum Island, Berlin

Chamber Ensembles of the EUYO

Details of this event

will be available at europanostra.org/events

from 1 May 2018

LOOKING FURTHER AHEAD GRAFENEKG ACADEMY

The new annually chosen Grafenegg Academy Orchestra is a new initiative of Campus Grafenegg and has been established especially for the two-week programme of the Grafenegg Academy. This year, the international personnel of the orchestra with EUYO alumni at its heart meets for the first time in Grafenegg under the direction of Campus Grafenegg Artistic Director Leon Botstein.

**Theme 2018: Europe 1918/2018 –
The Challenge of Historical Discontinuity**

Grafenegg Academy 2018:
24 June – 8 July 2018

Further details:
campus.grafenegg.com



Photo: Alexander Häiden

GRAFENEKG

Sunday 1 July, 11:00

In the Wake of Catastrophe: The Politics of Modernism, 1918–1945

Auditorium Grafenegg

Dennis Russell Davies
Conductor

Thomas Hampson
Speaker

Kurt Weill
Symphony No.2 (1934)

Arnold Schönberg
Ode to Napoleon
Buonaparte Op.41 (1942)

Béla Bartók
Concerto for
Orchestra (1945)

Sunday 1 July, 20:00

Chaos and Uncertainty: The Music of Faith and Nostalgia

Wolkenturm Grafenegg

Leon Botstein
Conductor
Luba Orgonášová Soprano

Elisabeth Kulman Alto
Bernarda Fink Alto

Christopher Maltman
Baritone

**Konzertvereinigung
Linzer Theaterchor**

Max Reger
Requiem Op.144b (1915)

Richard Strauss
Die Tageszeiten
(1928) Op.76

Karol Szymanowski
Stabat Mater Op.53 (1926)

Sunday 8 July, 11:00

New Mores and Tastes: The Reinvention of the Opera

Auditorium Grafenegg

Leon Botstein Conductor
Christiane Libor Soprano

Iris Vermillion Alto
Peter Lodahl Tenor

Christopher Maltman
Baritone

Dietrich Henschel
Baritone
and others

**Konzertvereinigung
Wiener Staatsoperchor**

Ernst Krenek
Der Diktator Opera in
one act Op.49 (1926)

Paul Hindemith
*Mörder, Hoffnung der
Frauen* Opera in one
act Op.12 (1921)

Paul Hindemith
Sancta Susanna Opera in
one act Op.21 (1922)

Sunday 8 July, 20:00

The Conscience of the Artist

Wolkenturm Grafenegg

Neeme Järvi
Conductor

Leon Botstein
Conductor

Michael Nagy Baritone

Eduard Tubin
Symphony No.5 (1946)

Othmar Schoeck
Lebendig begraben for
Baritone and Orchestra
Op.40 (1927)

Dmitri Shostakovich
Symphony No. 5 in D
minor Op.47 (1937)



Photo: Alexander Haiden

CONDUCTOR, DIRECTOR AND SOLOISTS



Photo: Svetlana Tarlova

Vasily Petrenko

Conductor

Vasily Petrenko was born in 1976 and started his music education at the St Petersburg Capella Boys Music School – the oldest music school in Russia. He then studied at the St Petersburg Conservatoire and has also participated in masterclasses with such major figures as Ilya Musin, Mariss Jansons, and Yuri Temirkanov. Following considerable success in a number of international conducting competitions including the Fourth Prokofiev Conducting Competition in St Petersburg (2003), First Prize in the Shostakovich Choral Conducting Competition in St Petersburg (1997) and First Prize in the Sixth Cadaques International Conducting Competition in Spain, he was appointed Chief Conductor of the St Petersburg State Academic Symphony Orchestra from 2004 to 2007.

Petrenko is Chief Conductor of the Oslo Philharmonic Orchestra (appointed in 2013/14), Chief Conductor of the Royal Liverpool Philharmonic Orchestra (a position he adopted in 2009 as a continuation of his period as Principal Conductor which commenced in 2006), Chief Conductor of the European Union Youth Orchestra (since 2015) and Principal Guest Conductor of the State Academic Symphony Orchestra of Russia (since 2016). Petrenko has also served as Principal Conductor of the National Youth Orchestra of Great Britain from 2009–2013, and Principal Guest Conductor of the Mikhailovsky Theatre (formerly the Mussorgsky Memorial Theatre of the St Petersburg State Opera and Ballet) where he began his career as Resident Conductor from 1994 to 1997.

In September 2017, Vasily Petrenko was honoured with the Artist of the Year award at the prestigious annual Gramophone Awards, one decade on from receiving their Young Artist of the Year award in October 2007. In 2010 he won the Male Artist of the Year at the Classical Brit Awards. He is only the second person to have been awarded Honorary Doctorates by both the University of Liverpool and Liverpool Hope University (in 2009), and an Honorary Fellowship of the Liverpool John Moores University (in 2012), awards which recognise the immense impact he has had on the Royal Liverpool Philharmonic and the city's cultural scene.

Highlights of the 2017/18 season and beyond include his debut with the Berlin Philharmonic Orchestra, dates in Europe and Asia with the Royal Liverpool and Oslo Philharmonic Orchestras, returns to the Accademia Nazionale di Santa Cecilia, Netherlands Radio Philharmonic, Orchestre Philharmonique de Radio France, the London and Israel Philharmonics, and the Vienna and Montreal Symphony Orchestras.



Photo: Vincent Lee

Sarah Sew

Violin and Director

Sarah Sew is recipient of the Maisie Lewis Young Artists' Fund Award which supported her recital debut at Wigmore Hall, the Emanuel Hurwitz Award, J & A Beare Prize and Pavlovic Award from the EUYO. She appears worldwide as a guest concertmaster, director and soloist. As a recitalist and chamber musician, Sarah has performed at Zermatt Festival, Switzerland; Bolzano Festival, Italy; Grafenegg Festival, Austria; Cheltenham Festival, UK; Kanagawa Kenmin Hall, Japan and the International Musicians Seminar, Prussia Cove.

Sarah has appeared as Guest Leader of the BBC Symphony Orchestra, Camerata Ireland, English Symphony Orchestra, Balkan Chamber Orchestra, Nevill Holt Opera Orchestra and the Human Rights Orchestra in Lucerne. She has performed, toured and recorded extensively with orchestras including the London Symphony Orchestra, London Chamber Orchestra and London Sinfonietta. Sarah held the position of Principal First Violin with the RTÉ Concert Orchestra, run by Ireland's national broadcaster Raidio Teilifís Éireann and was Concertmaster of the EUYO from 2010–2012.

Sarah is Artistic Director of the Beckett Chamber Music Series in Dublin and from September 2018 takes up the position of Professor of Violin and Head of Strings at the Royal Irish Academy of Music. Sarah studied with Friedemann Eichhorn at the Hochschule für Musik Franz Liszt Weimar, and Maurice Hasson and Howard Davis at the Royal Academy of Music in London where she was recently elected as an Associate of the RAM. Sarah plays a Gennaro Gagliano violin c.1760.



Photo: Ben Ealovega

Till Fellner

Piano

Over a period of more than two decades, Till Fellner has become a sought-after guest with many of the world's most important orchestras and at the major music centres of Europe, USA and Japan, as well as numerous festivals.

In his native Vienna, Till Fellner studied with Helene Sedo-Stadler before going on to study privately with Alfred Brendel, Meira Farkas, Oleg Maisenberg, and Claus-Christian Schuster. Throughout his career, Till Fellner has collaborated with Claudio Abbado, Vladimir Ashkenazy, Herbert Blomstedt, Semyon Bychkov, Christoph von Dohnányi, Nikolaus Harnoncourt, Sir Charles Mackerras, Kurt Masur, Kent Nagano, Jonathan Nott, Kirill Petrenko, Claudius Traunfellner, and Hans Zender, among many others.

In the field of chamber music Till Fellner regularly collaborates with British tenor Mark Padmore, with whom he premiered a composition by Hans Zender in 2016 and with whom he toured Japan in February 2017. This collaboration will be continued in 2017–18 (amongst others with Lieder recitals in Vienna and Salzburg). Further he regularly performs with the Belcea Quartet.

During the 2017–18 season Till Fellner will debut with the New York Philharmonic Orchestra under the baton of Christoph Eschenbach. Other highlights will include concerts with the Chicago Symphony Orchestra, Le Concert Olympique, Mozarteumorchester Salzburg, and Rotterdam Philharmonic Orchestra.



Photo: Matthew Percival

Karim Said

Piano

Karim Said came to the public's attention in 2009, playing concertos with the late Sir Colin Davis and the English Chamber Orchestra in London's Barbican Centre. That same year, he appeared at the BBC Proms with Daniel Barenboim and the West Eastern Divan. After hearing him play at the age of ten in 1999, Barenboim commented "What you can't learn, he already knows". Karim has regularly toured with Barenboim and the Divan orchestra as soloist, performing at such halls as the 'Philharmonie' in Berlin, 'Musikverein' in Vienna and the 'Great Hall of the Tchaikovsky Conservatory' in Moscow. Karim's album *Echoes from an Empire* (Opus Arte – 2015) was one of Gramophone's 'Top Ten recordings of Janáček' (2016)

Upcoming events include the launch of the Etihad String Orchestra in his native Jordan this May, the release of a new album in September (Rubicon Classics, UK) and a recital debut in the 'Pierre Boulez Saal', Berlin this October.

Karim (29) commenced his piano studies in Amman with Agnes Bashir-Dzodtsoeva before moving to the UK in 2000, aged eleven. He studied piano, composition and conducting at the renowned Purcell School of Music and later at the Royal Academy of Music, both on full scholarships. At the Academy his teacher was Prof Tatiana Sarkissova. In more recent years, Karim was coached by Hinrich Alpers in Berlin, his current base.



Photo: Adrian Stoicoviciu

Alexandra Dariescu

Piano

Romanian pianist Alexandra Dariescu, recently named as 'one of 30 pianists under 30 destined for a spectacular career' (*International Piano Magazine*), dazzles audiences worldwide with her effortless musicality and captivating stage presence.

From recent appearances in New York's Carnegie Hall, Amsterdam's Concertgebouw to the Royal Albert Hall, Dariescu's 2017/18 season marks more important milestones including debuts both at Vienna's prestigious Musikverein, celebrating the 100th anniversary of Dinu Lipatti with two concertos (*Lipatti & Grieg*) performed together with the Transylvania Philharmonic conducted by Gabriel Bebeșelea and her Vienna Staatsoper debut in recital with Angela Gheorghiu. Alexandra Dariescu makes her US concerto debuts with the Utah Symphony as well as her Canadian debut with the Kitchener-Waterloo Symphony and Orchestre Philharmonique de Québec.

A highlight of this season will be the world premiere of Dariescu's own production, *The Nutcracker and I*, by *Alexandra Dariescu* – a ground-breaking multimedia performance created for piano solo with dance and digital animation – which will take place at Barbican's Milton Court, followed by performances at the Stavanger International Chamber Music Festival and multiple tours to China.

Further to her artistic career, Alexandra Dariescu joins the European Young Leaders (EYL40) programme class of 2018, organised under the patronage of Jean-Claude Juncker, President of the European Commission. EYL40 is a unique, inventive and multi-stakeholder programme that aims to promote a European identity by engaging the continent's most promising talents that will shape Europe's future.

2018 EUROPEAN UNION YOUTH ORCHESTRA MEMBERS

VIOLIN



Emily Davis
CONCERTMASTER

BRITISH

Royal Academy of Music,
London



**Paula
Sanz Alasà**

SPANISH

Royal College of Music,
London



**Joan Andreu
Bella Arroyo**

SPANISH

Escuela Superior de
Música Reina, Sofia



**Gema Jurado
Blanca**

SPANISH

Conservatorio Superior
de Música de Castilla y
León, Salamanca



**Wiktorja
Borkowska**

POLISH

The Fryderyk Chopin University
Uniwersytet Muzyczny
Fryderyka Chopina, Warsaw/
Universität für Musik und
darstellende Kunst Wien



**Andrew
Burgan**

**FRENCH
AMERICAN**

Conservatoire de Paris



**Stefan
Calleja**

MALTESE

Malta Philharmonic
Orchestra Academy



**Jìngyǎ
Chén**

CHINESE

*Global Associate Guest
Shanghai Orchestra Academy



**Caterina
Coma Casellas**

SPANISH

Hochschule für Musik und
Theater "Felix Mendelssohn
Bartholdy" Leipzig



**Marlene
Dijkstra**

DUTCH

Conservatorium
van Amsterdam



**Siobhán
Doyle**

IRISH

Graduate of The Royal Northern
College of Music, Manchester



**Yoana
Ducros**

**FRENCH
AMERICAN**

Hochschule für Musik
und Theater München



**Sara Molina
Castellote**

SPANISH

Real Conservatorio Superior
de Música de Madrid



**Hèlène
Dozot**

BELGIAN

Haute Ecole de Musique
de Genève



**Mariana
Espada Lopes**

PORTUGUESE

Hochschule für Musik, Theater
und Medien Hannover



**Agata
Francuz**

POLISH

Akademia Muzyczna im. Karola
Lipińskiego we Wrocławiu



**Ana Isabel García
Fernández**

SPANISH

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Royal College of Music, London



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Matos**

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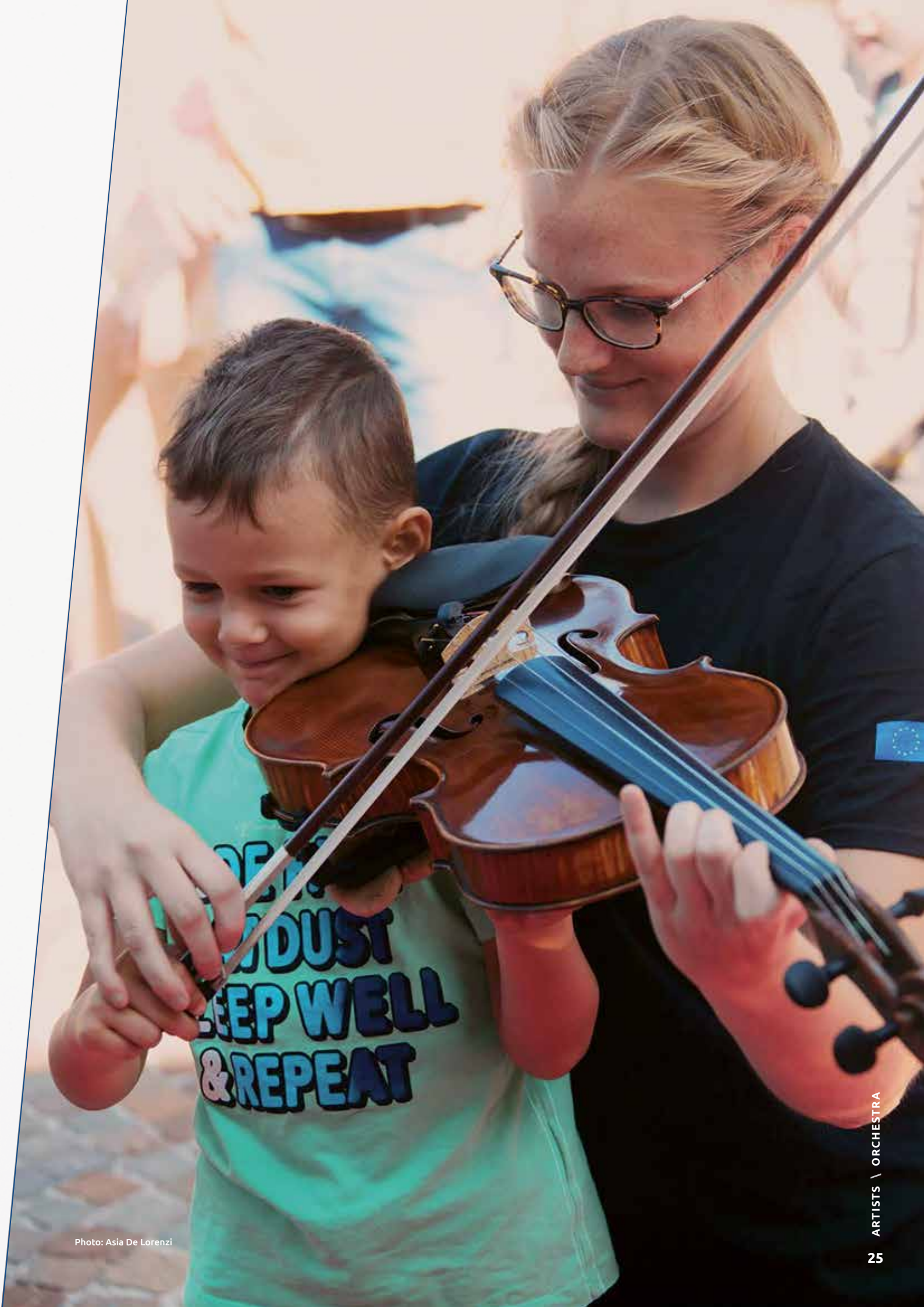


Photo: Asia De Lorenzi





TUTORS SPRING 2018



Dr 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 including Pierre Boulez, Sir Colin Davis, Bernard Haitink and Klaus Tennstedt.

As Professor of Conducting at the Royal College of Music and Rehearsal Director of the European Union Youth Orchestra, Peter's reputation as a consultant and trainer is renowned. He gives masterclasses worldwide, most recently in Beijing, Shanghai and St Petersburg,

Peter's involvement in the two BBC 2 series 'Maestro' further intensified a strong media profile. He states that music and its benefit to humanity is his driving force.

Photo: Chris Christodoulou



Clare Duckworth
Violin I

Clare played with EUYO from 2000–2003 and led the orchestra for two years. She is Sub-Principal First Violin in the London Symphony Orchestra, having previously held positions with the Orchestra of the Royal Opera House Covent Garden, the London Philharmonic (Co-Principal Second Violin) and the Royal Philharmonic (Principal First Violin). Clare coaches orchestral playing at London's Guildhall School, RCM and RAM and is currently Vice-Chair of the LSO Board of Directors.



Oliver Kipp
Violin II

An EUYO player from 1987–1993, Principal 2nd violin of the NDR Radio Philharmonic since 1998 and member of the "Hyperion Trio". Founded in 1999, the Trio boasts an outstanding reputation in Germany and the international music world, performing an extraordinarily broad repertoire.



Iris Juda
Viola

Iris was born in Holland and studied the violin with her father, Jo Juda (concertmaster at the Concertgebouw Orkest Amsterdam), Herman Krebbers, and Sandor Vegh in Salzburg. Iris and her father performed as a violin duo for many years.

As a violinist and viola player, Iris has been performing regularly with different European orchestras and ensembles such as the Royal Concertgebouw Orchestra in Amsterdam (violin), the Mozarteum Orchester in Salzburg (principal 2nd violin) and the Hagen Quartet (viola). Iris lived in London for 9 years and during that time, she was a member of the Hanson string quartet, the Nash ensemble (violin), the Johannes ensemble (viola) and the Endymion ensemble (viola). Iris is a founding member of the Chamber Orchestra of Europe and from time to time plays principal viola, both in COE and the Mozarteum Orchestra Salzburg.

Alongside her work with the COE since 1981 (violin), Iris has also been a member of the Lucerne Festival Orchestra since its beginning in 2003 (violin) and the Gaudier ensemble (viola), performing with other members of the COE. She holds the position of principal viola in the Camerata Salzburg. She also plays Austrian folk music alongside her husband Lukas (3 violins and a double bass).

Iris was a member of the EUYO (ECYO) for 4 years from 1979–1982.



Richard Lester
Cello

Chamber-musician, solo-cellist, orchestral principal and renowned teacher. Former member of award-winning Florestan Trio; Domus, Hausmusik and London Haydn Quartet. Former principal with Orchestra of the Age of Enlightenment. Principal cello with Chamber Orchestra of Europe since 1989. Performed concertos under Vegh, Abbado, Harnoncourt, Berglund, Chung and Norrington; appeared as director and soloist with COE, OAE, Academy of St Martin in the Fields, Irish Chamber Orchestra, and Les Violons du Roy. Co-director with violinist Anthony Marwood of Peasmarsh Chamber Music Festival in East Sussex. Over forty discs of solo and chamber music, winning a host of accolades. Teaches at the Guildhall School and the Royal College of Music in London.



Chi-chi Nwanoku
Double Bass

Chi-chi enjoys an international life as double bass principal, chamber and solo musician. She is Professor of double bass HIP at Royal Academy of Music.

Born in London of Nigerian/Irish heritage, Chi-chi founded Chineke! who's mission is "championing change and celebrating diversity in classical music".

Chi-chi broadcasts regularly for BBC radio and television.

There is a documentary about her career, 'Tales from the Bass Line'.

She was awarded the OBE for services to Music in 2017 Queen's Birthday Honours.

Chi-chi won Black British Business Awards Person of the Year 2016, and ABO Award 2017.

Photo: Eric Richmond



Rien de Reede
Woodwind

Rien de Reede was a flautist in the Concertgebouw Orchestra for thirty-seven years. Besides this he taught flute at the Royal Conservatory for almost the same length of time. As Head of Chamber Music in this school and as an Artistic Programmer for the Chamber Music Series for the members of the Concertgebouw Orchestra he was able to express his love and interest in this field, searching for programmatic innovation.



Peter Gane
Lower Brass

Peter is founder and former president of the British Trombone Association and has a long-standing association with the National Youth Orchestra of Great Britain and the European Union Community Youth Orchestra. A former member of the London Symphony Orchestra and professor at the Guildhall School since 1971, Peter was later elected a Fellow of the School and was appointed Head of Wind Brass and Percussion from 1988–2008. He was presented with the Neill Humfield' award for excellence in trombone teaching by the International Trombone Association (1996) and the British Trombone Society's outstanding contribution award (2013) Peter continues to be a member of the Guildhall brass faculty and is Artistic Adviser to the Combret Music Festival, Aveyron, France.



Frøydis Ree Wekre
Horn

Frøydis Ree Wekre is a celebrated Norwegian horn player and teacher, formerly co-principal in the Oslo Philharmonic Orchestra. She has been a Professor at the Norwegian Academy of Music and is currently holding a teaching position at the Royal Northern College of Music in Manchester, as well as giving master classes and lectures worldwide. Her book, "Thoughts on Playing the Horn well" has been translated into several languages.



Wim Van Hasselt
Trumpet

Wim Van Hasselt was born in Turnhout, Belgium, studied at the University of Music Karlsruhe with Prof. Reinhold Friedrich and Prof. Dr. Edward H. Tarr (baroque trumpet) and attended masterclasses given by Pierre Thibaud, Ole Edvard Antonsen, Philip Smith and Markus Stockhausen.

From 2009 – 2014 he was a member of the Royal Concertgebouw Orchestra Amsterdam under conductors such as Mariss Jansons, Bernard Haitink, Valery Gergiev, Gustavo Dudamel, Ivan Fischer, Daniele Gatti, Andris Nelsons and Nikolaus Harnoncourt. During this time he taught at the Conservatorium of Amsterdam.

From 2005 – 2009 he was a member of the RSO Berlin and has regularly played with the Berlin Philharmonic and the Lucerne Festival Orchestra.

Wim Van Hasselt has released 4 well-received CDs on the Channel Classics label: *On the Road*, including a couple of new works composed for this CD. "*Tintomard*", a duo-recording with trombonist Jörgen van Rijen, that received an "Editor's Choice"

recommendation in "Gramophone". "*Chant d'Automne*" with works by Hindemith, Hartmann, Grunelius and Iván Fischer, with soprano Nora Fischer and the Budapest Festival Orchestra conducted by Iván Fischer. And finally "*Pitch Black*", the first CD of "Brass United".



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.



Luisa Prandina
Harp

From 1986 onwards Luisa Prandina was the first harp player of the European Community Youth Orchestra, the Frankfurt Radio Orchestra and the Chamber Orchestra of Europe. At 23 years of age she became the first harp player of Milan's "La Scala" Opera House winning the international competition for this engagement. She is frequently involved in Chamber Music groups, with other prestigious musicians such as Yuri Bashmet and Dora Schwarzberg and she has also been a soloist with famous Orchestras such as the La Scala Philharmonic, The "Solisti Veneti", the Moscow Virtuosi and the Mahler Chamber Orchestra. Her solo performances have taken her to many important venues, such as La Scala Theatre, Milan, The Sala Verdi, Milan, the Berlin Philharmonic and the Kurhaus at Wiesbaden.

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17 AUGUST – 9 SEPTEMBER 2018



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Olga Peretyatko-Mariotti
Juan Diego Flórez · Hélène Grimaud
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CAMPUS GRAFENEGG

«BETWEEN PAST AND FUTURE: EUROPE 2018»



Since its foundation in 2007, the Grafenegg Festival has developed into an international hub for culture that has a far-reaching impact. Exceptional concerts against a spectacular backdrop have been attracting people from near and far. Another factor in this success is an education programme that enables visitors to gain a deeper understanding of music. Campus Grafenegg is now placing this debate on a new basis.

Under the artistic direction of the US conductor and musicologist Leon Botstein, the Campus Grafenegg programme has now been extended and steered in a new, innovative direction.

Campus Grafenegg sees itself as a platform for promoting excellence and expanding musical understanding among both audiences and musicians. The programme's concerts, public rehearsals, workshops and round-table discussions are aimed at a public that enjoys getting involved in the process of music-making and is interested in multi-disciplinary connections between art, politics, society and aesthetics. At the same time, the aim is to demonstrate new approaches for young professional musicians, reaching beyond purely technical aspects of music-making.

The Campus motto is «Music in context: playing, listening and understanding». The starting point of the initiatives at Campus Grafenegg was the partnership with the

European Union Youth Orchestra, which is Orchestra in Residence and has its summer home in Grafenegg. Further partnerships with the European Chamber Music Academy, the University of Music and Performing Arts Vienna, the Youth Symphony Orchestra of Lower Austria, the Musikschulmanagement Niederösterreich and the Tonkünstler Orchestra support a year-long programme that both trains young musicians for a professional career and provides the public with a varied offer for engaging with music in a context interlinked with culture and society.

The Grafenegg Academy Orchestra has been established especially for the two-week programme of the newly founded Grafenegg Academy. This year, the international personnel of the orchestra with EUYO alumni at its heart meets for the first time in Grafenegg to rehearse the programme for two Sundays of concerts. The varied accompanying programme of lectures, workshops and more is open to the public and orchestra alike. In the first half of July each year, the Grafenegg Academy will entice curious musicians to Grafenegg to find new ways of playing, listening to and understanding music.

The activities of Campus Grafenegg take place from April to September 2018. The theme «Between Past and Future: Europe 2018» runs as a common thread through everything offered by the Campus in 2018, and the focus of debate is on music caught within social and political change.

HIGHLIGHTS OF CAMPUS GRAFENEGG 2018

European Chamber Music Academy
22–27 May 2018

«Between Tradition & Innovation:
Chamber Music and the Art of
Improvisation»

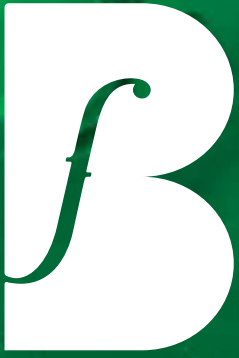
Grafenegg Academy
24 June – 8 July 2018

«Europe 1918/2018 – The Challenge
of Historical Discontinuity»

Summer Residency of the
European Union Youth Orchestra
17 July – 4 August 2018

«Celebrations & Challenges –
Europe's Year of Cultural Heritage»

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A woman in a black dress is playing a violin against a sky with scattered clouds. The image is mirrored vertically, creating a reflection of the woman and her instrument below the horizon line.

SEASON 2017 / 2018

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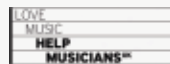


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