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# ***Assessment of the European Union Youth Orchestra (EUYO)***

***Final Report, October 14, 2017***

**European Expert Network on Culture and Audiovisual  
(EENCA)**

**Orchestral performance, educational activities, the  
European dimension and prestige, and the  
communication/outreach potential of the European Union  
Youth Orchestra (EUYO)**



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## Readers Guide

The aim of this document is to present the assessment of the European Union Youth Orchestra (EUYO) with a particular regard to the orchestral performance, the educational activities, the European dimension and prestige, and the communication/outreach potential of the European Union Youth Orchestra (EUYO).

The document is divided into three chapters. The first chapter deals with the evaluation of the performance of the EUYO in view of repertoire development; educational activities focused on young musicians; EU28 consideration within the structure of EUYO players; and public presentation. The second chapter presents the findings of the qualitative research focused on EUYO internal and external stakeholders from different European countries. In particular, it addresses the European dimension; different aspects of educational projects for young musicians from 28 EU Member States; career development and employment of young musicians; and audience development. The third chapter provides the perspective of EUYO players gained via a survey carried out on the sample of current and former EUYO members. It addresses European dimension; educational projects and professional growth; networking, career development and employment. The fourth chapter includes the reviewers' perspective on different aspects of EUYO's performance.

The report is concluded by chapter five named Analysis and conclusions where we provide the results of an overall assessment comprising the analysis of documents and statistics regarding EUYO; and the findings of qualitative (stakeholders) and quantitative (players) research as well as the reviewers' perspective.

The study tasks including reporting were performed by Maria Tajtáková, and by Paul Vroonhof, Koen Maas and Alex Mekking (all three from Panteia).



# Objectives and Methodology

## Objectives and research questions

The aim of this report is to assess the elements that:

- 1. Render the EUYO unique in promoting intercultural dialogue, mutual respect and understanding through culture and the arts at European level.**
  - Have orchestra members experienced intercultural dialogue and did they have more understanding of other cultures afterwards?
  - Has the general public experienced intercultural dialogue and did they have more understanding of other cultures afterwards?
  - What elements are unique for the EUYO in this context?
  - Is the EUYO promoted 'at European level'?
  
- 2. Concretely prove that the EUYO acts uniquely in its kind as a cultural ambassador embodying EU shared values and showcasing the diversity of European cultures and young talent.**
  - What is the quality of performances?
  - What is the position of the EUYO with respect to other orchestras and ensembles focusing on young musicians within the European Union? Are there other EU wide orchestras or other cultural EU wide bodies?
  - Where do the orchestra members originate from?
  - What is the EUYO's approach to artistic performance and repertoire development?
  - Does the repertoire showcase the diversity of European cultures?
  - In which way is the EUYO committed to intangible European heritage promotion and innovation?
  
- 3. Show that the EUYO is actively committed to educational projects with diverse audiences and young musicians from 28 EU Member States.**
  - Where did the orchestra members originate from in the past five years?
  - In which ways and through which channels does the EUYO address young musicians?
  - What is the average period the young musicians spend in the EUYO? Are there any follow-up activities for young musicians after their participation in the EUYO?
  - In which ways and through which channels does the EUYO address young musicians?
  - What educational projects have been performed during the past five years?
  - What audiences did the orchestra reach in the past five years?
  - How is the EUYO committed to educational projects with diverse audiences?

**4. Demonstrate that EUYO activities have an impact on the artists' career development (notably emerging ones) and possibly on (youth) employment**

- What is the orchestra's standard of orchestral performance?
- Have the members learnt relevant skills/competences?
- Do they have (paid) work in the sector?
- Do they think the EUYO had a positive impact on their career and employment? Why/how?

**Methodology**

The report will be elaborated based on both secondary and primary data. The following methods are used for data collection and analysis:

Type of data	Methods
Secondary data	Analysis of documents and statistics regarding the EUYO, comparison and synthesis
Primary data	<p><b>Qualitative research</b>            Method: In-depth interviews with experts            Contact form: face-to-face, phone or e-mail.            Sample: 8 persons. A long-list of a variety of stakeholders was developed together with EUYO staff, from which the study team selected 7. In addition, a journalist was added to the list to increase the level of (ascertained) objectivity.            Research instrument: interview form (see annex)</p> <p><b>Quantitative research</b>            Method: Survey based on a standardised questionnaire (closed, semi-open, open and scale questions) targeted at current and former orchestra players from various EU countries, various instrument sections, with a gender consideration.            Contact form: by e-mail (e-survey).            Sample: addressed – 500 respondents, expected response rate 20 % – 100 respondents            Language: English            Research instrument: questionnaire (see annex)</p>

## Brief summary

The European Union Youth Orchestra, founded in 1976, formulated its mission as to unite Europe's most talented young musicians under internationally renowned conductors, in an ensemble that transcends cultural, social, economic, religious and political boundaries in the common pursuit of musical excellence. The objectives of the EUYO have been stated as to provide a training orchestra of excellence, cultural ambassadorship role, performance experience, transnational experience, as well as, embodying the EU's ideals and delivering EU Priorities.

In 2016 the EUYO celebrated its 40<sup>th</sup> anniversary. On this occasion it is important to assess how the EUYO continues to fulfil its mission and achieve its objectives. For this purpose we studied secondary data (internal documents, published reviews and statistics) and collected primary data (qualitative and quantitative research).

### Sources of data, collection methods and analysis

The analysis of the secondary data provided a basic picture of the EUYO regarding its main activities, objectives, rules, funding, educational activities, repertoire, structure of players and public presentation.

With respect to the primary data a qualitative research was conducted in the form of in-depth interviews with experts. In total seven stakeholders (three internal and four external ones) with various levels of active involvement with EUYO and one journalist were interviewed. The interviewees were asked about three main areas: *European dimension* (intercultural dialogue, uniqueness, cultural ambassador and European values), *Young musicians from EU 28 Member States* (educational activities, recruitment, stay and follow-up, artistic performance, repertoire development, career development and employment), and *Audience development* (structure, education and projects). The results provided a deeper understanding of the roles and contributions of the EUYO.

In parallel, quantitative research in the form of a survey was carried out on the sample of 125 EUYO players with the use of a standardized questionnaire. The sample included three categories of players: new members, returning members and former members (alumni). The questionnaire consisted of twelve questions of different types (closed, semi-open, open and scale questions) and focused on *European dimension* (intercultural dialogue, closeness of the EU Member States, EU shared values), *Experiences with the EUYO* (communication channels, participation, overall satisfaction), and *Educational activities, career development and employment*. The results revealed the impact of the EUYO on professional development of young musicians and their perception of different European attributes and dimensions.

### Basic facts

- Open to all EU nationals between the ages of 16-26 during the audition
- Recruits approximately 120 members and 120 reserves each year
- 2,000-3,000 auditionees present themselves at the auditions in each of all 28 EU Member States every year
- Supported by Creative Europe and its predecessor programmes since 2000
- In 2016 the EU support reached € 11 099 250

## Main findings

- The EUYO was highlighted as a powerful metaphor for the EU's highest ideals, and tangible expressions of intercultural dialogue, mutual respect and understanding through music making
- With respect to the EU shared values, the EUYO players ranked them as follows: *1. Solidarity and support of others, 2. Respect for other cultures, 3. Peace, 4. Tolerance and 5. Equality.*
- The EUYO is perceived as a powerful symbol of co-operation and a model of European co-operation, since it shows that by acting together more can be achieved than by acting alone.
- The EUYO promotes at European level intercultural dialogue, mutual respect and understanding through culture and the arts via developing the capacity of mutual and active listening in young people. The capacity of mutual listening can be seen as a first step in understanding each other and respecting EU's fundamental values such as human dignity, human rights, freedom, democracy, equality and the rule of law.
- The EUYO promotes teamwork and creative collaboration in pursuit of a higher goal, its internal processes emphasise the dimensions of equality and democracy.
- In view of EU ambassadorship the EUYO represents the highest ideals of the European Union devoted to youth, music, excellence and Europe.
- The reviewers call the EUYO a positive symbol consisting of an inspiring young group of musicians creating great music together. A group of Europeans full of joy and a good example to others.
- The audience experiences intercultural dialogue through concerts activities, audience development projects, repertoire structure and its presentation.
- Although over 60 % of EUYO players (respondents in the survey) had previous intercultural experiences before participating in the EUYO, up to almost 80 % of them claimed that their understanding of other cultures had changed since having been part of the EUYO. The perception of closeness was higher in returning members and alumni in comparison to new members.
- The EUYO is the only youth orchestra that limits its intake of players to EU members.
- The uniqueness of the EUYO further lies in its high artistic profile and in its EU28 geographical coverage together with EU28 repertoire development. These features make from the Orchestra an unprecedented European initiative.
- The EUYO's repertoire include traditional European orchestral pieces together with folkish works and works by national and contemporary composers of EU28 Member States to which, otherwise, the players as well as audiences, would not likely have been exposed. This approach is not usual in any other orchestra in Europe.
- The European idea and intangible European heritage promotion is involved mainly in the repertoire structure, its thorough study and interpretation.
- The EUYO's educational programme encompasses the combination of traditional training methods, but it is also committed to creating and developing new methods of training relevant to the needs of the 21<sup>st</sup> century.
- Over 95 % of the EUYO players were satisfied with their overall experience with the EUYO, while 85.4 % of them were even 'very satisfied'.
- Among different contributions of educational programme offered by EUYO its members highlighted three aspects: *Development of professional skills as musician, Repertoire knowledge and Performing opportunities.*

- The musicians spend on average between 2 and 3 years with the Orchestra. The EUYO operates a very open policy to providing assistance and advice to alumni (former players) and it offers a number of follow up activities including teaching opportunities and employment.
- The outreach of the EUYO project includes an alumni teacher programme, new schools work, and help in developing new youth orchestras across Europe.
- The EUYO usually tours during two seasons every year: spring and summer. The Orchestra primarily performs in Europe and closely cooperates with local partners.
- The EUYO's performances appeal to a wide range of audiences worldwide. However, the EUYO's ambition is to address also new audience, especially young people, what results from the very nature of a youth orchestra.
- The study provides little evidence in terms of size and constitution of audiences.
- The EUYO has developed several very innovative and original audience development projects based on an experiential and immersive approach aiming at improving access to European cultural and creative works and extending their reach to new and 'non' audiences.
- The experts appreciated a 'remarkable change' in EUYO's attitude towards the quality of the performance in the last decade.
- The majority of reviewers are overly positive about the quality an performances of the EUYO.
- In view of the employment, the orchestra is functioning as a door-opener, and a 'passport' to employment, since the participation in EUYO significantly improves the employment chances of its members.
- Alumni of EUYO are visible in the best orchestras internationally, not only as players but also as management and leaders, and they are also acknowledged as teachers in their early age.
- The survey among the EUYO players shows that almost 85 % of respondents currently have a payed job within the music sector. For the 28+ cohort, a group largely without students, the figure even reaches 95 %!
- To conclude, the young people who come through this experience end up in positions of influence in society, and their time in the EUYO prepares them to exercise a good influence, informed by cultural awareness and the values of the EU.



# Introduction<sup>1</sup>

Founded in 1976, the European Union Youth Orchestra (EUYO) has been working as a training orchestra for talented young musicians for over forty years. The EUYO works with international conductors, soloists and tutors, and has appeared in many of the world's most important concert halls and festivals. The Orchestra recruits approximately 120 members and 120 reserves each year from 2 000 to 3 000 auditionees in an audition process that takes place between September and December annually in all 28 EU Member States. The Orchestra is open to all EU nationals between the ages of 16-26 during the audition period.

Member players come together for one or two major projects a year in an orchestra of approximately 120 players, plus a number of smaller projects throughout the year. During some years, when funding permits, the Orchestra also operates a global exchange programme, and together with Grafenegg – a younger training orchestra – the European Music Campus Orchestra (EMCO). The EMCO is recruited as a balance particularly from East European EU countries as well as countries which have a particularly weak presence in the EUYO.

There are also opportunities for recent alumni from the orchestra, particularly through an alumni teaching programme and the Orchestra also considers a number of projects throughout the EU which focus on young player groups. In this way the Orchestra looks at its work can be scaled throughout the EU. In 2014 the EUYO joined the Towards 2020 Project with 9 Partners to look at how young talented musicians can prepare to engage a broad set of audiences in a manner relevant to 21st century society. The Orchestra's principal performance base is at Grafenegg in Austria. However, the Orchestra's Trust and office is currently located in the United Kingdom. Since the EU Referendum in the UK in June 2016, the Orchestra has been looking into and planning for an eventual move of office and legal location to another EU country.

## Objectives of the European Youth Orchestra

The objectives of the EUYO are to provide:

1. **A Training Orchestra of Excellence** – To establish an orchestra of outstanding, dedicated young musicians, recruiting annually from all the Member States of the European Union, who work together under internationally renowned and inspiring professors, conductors and soloists to achieve the highest possible standard of orchestral performance.
2. **Cultural Ambassadorship Role** – To act as a Cultural Ambassador, representing and embodying the highest ideals of the European Union.
3. **Performance Experience** – To provide the Orchestra's young players with the opportunity to perform in major cities and festivals each year, particularly in the European Union, in a variety of formal and informal events that use the most traditional and the most innovative formats and techniques to engage with diverse audiences.

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<sup>1</sup> Note: Part of the information used in this rapport contains direct input from information provided by DG EAC. From this moment forward we will refrain from using any clarification in the rapport as to the use of this information (e.g. referencing), since the report is not being used for publishing purposes.

4. **Transnational Experience** – To provide an annual opportunity for the participants to live and work together to develop friendships and understanding, and to increase their awareness of the musical and cultural aspects of Europe's countries and regions, and Europe's place in global culture.
5. **Embodying the EU's ideals** – To produce enlightened Europeans equipped to play a part in the welfare and betterment of European and other communities, demonstrating cooperation, achievement and creativity.
6. **Delivering EU Priorities** – To provide the skills necessary to give enhanced employability opportunities and to engage with current EU agendas for cultural and training organisations as currently proscribed by the Creative Europe programme.

#### **The funding of the European Union Youth Orchestra in recent years**

The EUYO has been supported by Creative Europe and its predecessor programmes since 2000 (total of EU support including 2016: € 11 099 250). In 2014 they were granted a € 2 million support in the cooperation projects' call, but in 2016 they were not successful in achieving the threshold which endangered the continuation of their actions.

Given the specific features of the EUYO, the Orchestra was considered to be in a monopoly situation (Article 190(1) (c) RAP) as it was founded at the request of the European Parliament in 1976.

On the basis of the above, an operating grant was awarded in 2016 in the FR Article 121(1) (b) as a body which pursues an aim of general EU interest or has an objective forming part of and supporting, the EU cultural policy and in particular contributing to promoting intercultural dialogue, mutual respect and understanding through culture and the arts.

In 2017, the EUYO will be financed through the same process as in 2016, but with the difference that the budget appropriations from the Pilot Project 'Promotion of EU values through music', proposed by the European Parliament, will be transferred to the Creative Europe Programme.

The award decision will be based on the assessment of criteria of quality, European dimension and communication/dissemination/audience development. This award decision will be sent as soon as the revised 2017 Work programme is approved.

In the future, EAC proposes to ensure a legally sound and sustainable funding for the orchestra by including it as a 'body identified by a basic act' in the meaning of article 190 RAP (D) of the Creative Europe Programme (Regulation 1295/2014)

The Creative Europe Programme Committee as well as the CULT-Committee of the European Parliament have been informed of EAC's intention about this revision and are now waiting for the launch of the legislative procedure.

# 1 Performance of the European Union Youth Orchestra (EUYO)

This chapter mainly presents the results of desk research on EUYO 'facts'. In part, this implies it is based on the EUYO website, which may be biased in its opinion. Where relevant, other instruments have been used to enable triangulation. Chapter 5 presents an overarching analysis.

## 1.1 Repertoire

The music performed by the EUYO in the years 2012 and 2016 represented a diverse and well-balanced repertoire encompassing works dated from the 17<sup>th</sup> Century to contemporary music. With respect to the style the EUYO played baroque, classicistic, romantic, 20<sup>th</sup> Century and contemporary music by composers from most of the EU28 countries. During their summer tour of 2012 the EUYO also played many pieces of iconic Film Music. In addition to the standard classical orchestra repertoire the EUYO has enabled young musicians to perform in pieces of music to which they would not otherwise have been exposed. The EUYO has therefore helped to promote the cultures of individual countries throughout their fellow European states, particularly in the sphere of contemporary music. Overall, the repertoire structure provides a solid ground for educational purposes in terms of repertoire development of young musicians.

## 1.2 Educational activities

Activities that promote the EUYO's goal of leading the way in musical performance and promoting European music abroad include the annual summer tour and individual concerts held throughout the year as well as the annual summer school attended by young musicians from EU countries. Educational activities comprise the development of professional skills of a musician, interpretation mastery, repertoire knowledge, performing opportunities, networking and new professional contacts. All this shall lead to further career development and the enhancement of chances with respect to future job opportunities. Working with renowned conductors, as well as soloists, highly qualified professors and similarly dedicated peers helps to equip young musicians with the expertise and experience they need in order to launch a musical career. According to the EUYO's estimates, over 90% of its alumni have successful professional careers.

## 1.3 EU28 consideration of EUYO players

The EUYO brings together over 130 musicians each year most of whom want to return and play with the orchestra again. The challenge of bringing together different nationalities and music education systems is considerable. On the other hand, the international ensemble composed from players from so many European countries provides an opportunity to enhance intercultural dialogue, mutual respect and understanding through culture and the arts. Such international working environment can be very enriching for young people not only in view of their professional development but also from the perspective of their personal growth.

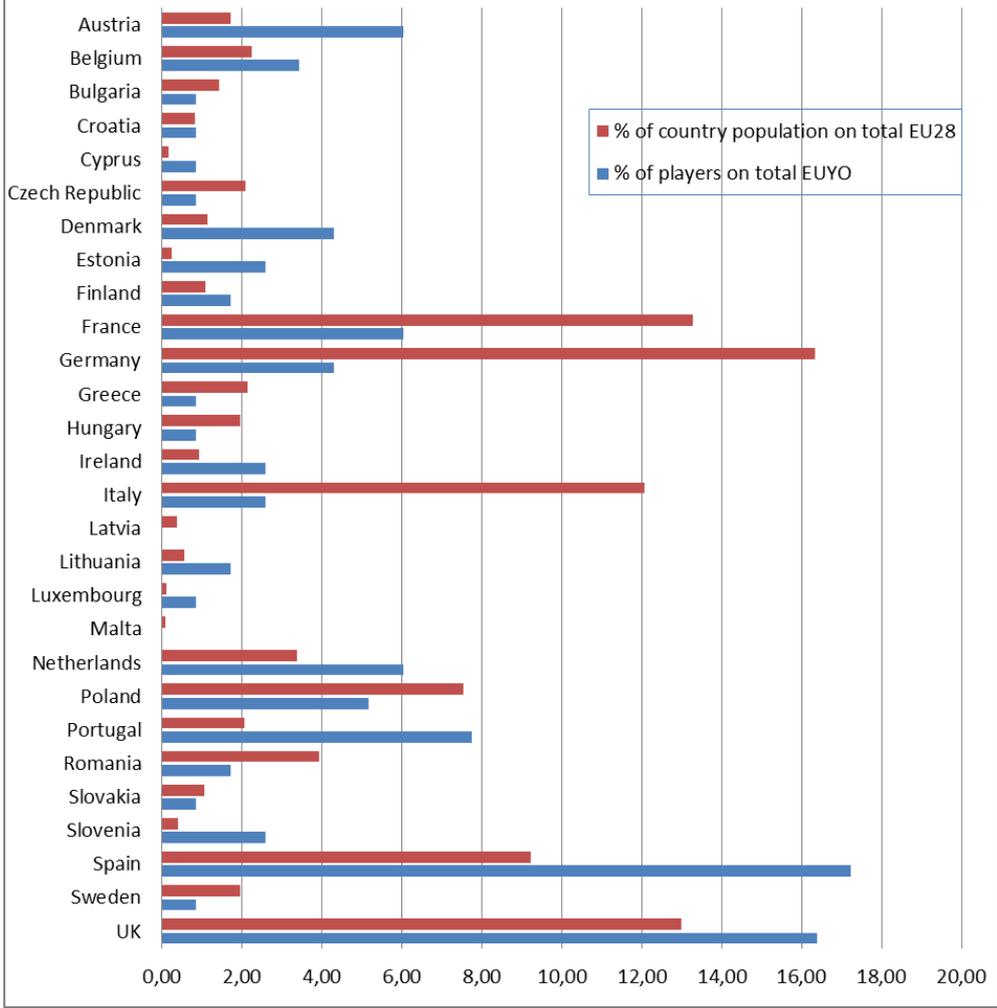
The fair participation of musicians from EU28 Member States in the EUYO is another challenge. To evaluate this aspect we compared the ratio of players from individual EU countries on the EUYO structure with the share of the individual countries' population of the total EU28 population. The following schemes (Scheme 1 and 2) depict this comparison for the years 2016 and 2012. The results are very similar in both years.

While roughly a third of the EU28 Member States are represented more or less in accordance with their population share, there are also cases of underrepresentation or overrepresentation. These cases remained almost unchanged from 2012 to 2016. In particular, the overrepresentation was observed in the proportion of players from Austria, Denmark, Estonia, Ireland, Lithuania, Luxemburg, Netherlands, Portugal, Slovenia, Spain and the United Kingdom. Among these countries the most significant deviation was found in case of Estonia, Portugal, Slovenia and Spain.

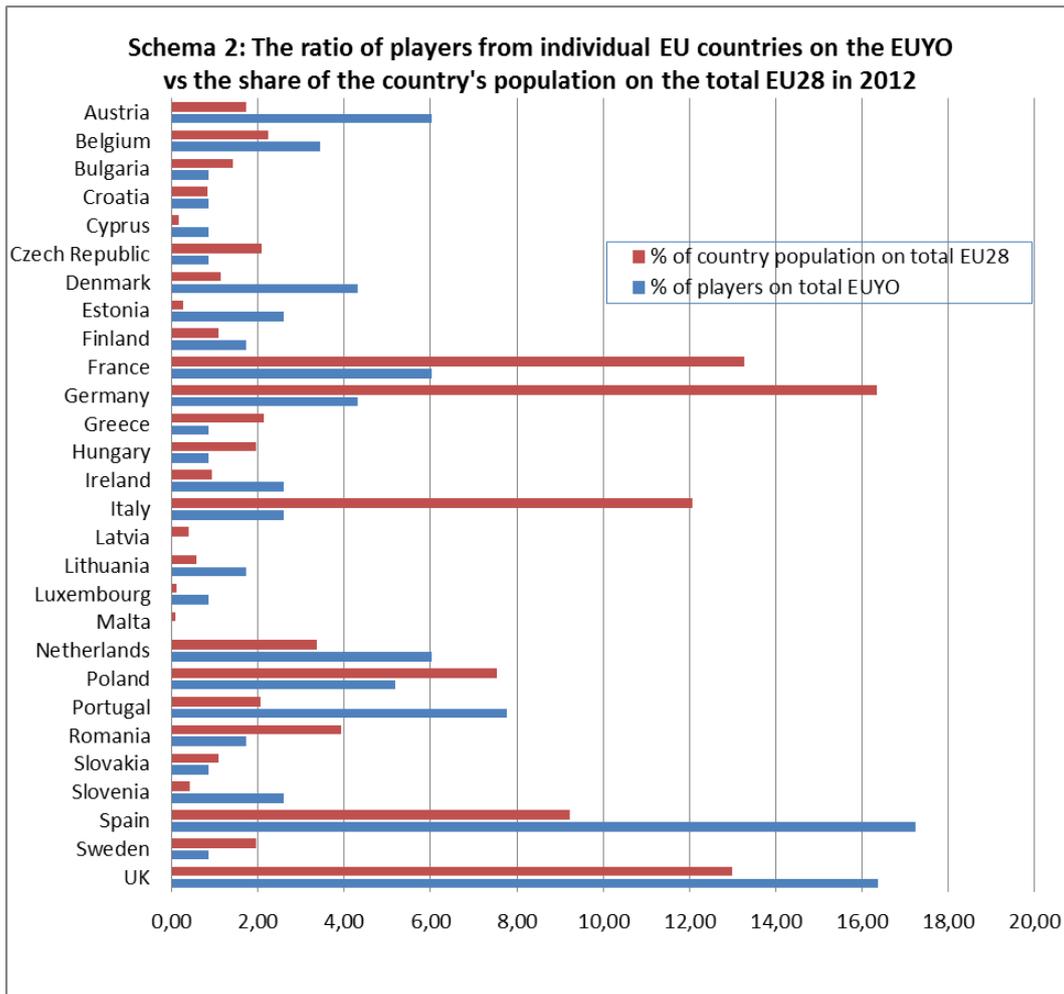
On the contrary, underrepresentation was evident in the proportion of players from the Czech Republic, France, Germany, Greece, Hungary, Italy, Poland, Romania and Sweden. Among these countries the most significant deviation was observed in case of France, Germany and Italy.

It is understandable that achieving the exact ratio of players from individual EU countries on the EUYO structure as compared to the share of the individual countries' population on the total EU28 population is hardly possible. However, we assume that there should not always be the same countries which are overrepresented or underrepresented. The fact that the underrepresented countries are spread over the EU (North, East, South, West) suggest this is not due to general regional unbalance in terms of efforts. This is in line with the results from the expert interviews; EUYO staff states that – ultimately - the only criterion for selection and cast setting is the quality of a player. However, players can move upwards or downwards in dependence on his/her current performance.

**Schema 1: The ratio of players from individual EU countries on the EUYO vs the share of the country's population on the total EU28 in 2016**



Source: Eurostat 2012-2016, Population of EU28 countries, and EUYO's internal documents about players



Source: Eurostat 2012-2016, Population of EU28 countries, and EUYO's internal documents about players

## 1.4 Public presentation

The EUYO usually tours during two seasons every year: spring and summer. During these tours over the period 2012-2016 the EUYO performed in a number of different countries and venues. Most of these countries and venues are situated in Europe, with the exception of Abu Dhabi in the UAE (2014), and various cities on the USA east coast, such as New York and Washington D.C., during the EUYO's USA tour in 2012. The fact that the EUYO primarily performs in Europe is an understandable decision since the EUYO has outlined this in its objectives and performing outside of Europe is an expensive undertaking.

The countries in Europe where the EUYO performed during the period 2012-2016 are: Austria, France, Former Yugoslav Republic of Macedonia (FYROM), Germany, Greece, Italy, Malta, the Netherlands, Poland, Slovakia, Slovenia, Spain, Sweden, Switzerland and the United Kingdom. In the 2017 Summer Tour, the three Baltic countries were added to the list. In these countries the EUYO performed in different cities and venues. This also shows the EUYO performed in 16 countries out of the current 28 members of the EU, since the FYROM and Switzerland are not in the European Union. The countries visited are reasonable well spread across the continent. There is no correlation between the list of countries and the spread of players over the countries discussed above.

Three cities saw a performance of the EUYO in each year during the period 2012-2016. These cities were: Grafenegg, Bolzano and Amsterdam. Grafenegg is the EUYO's home venue in Austria and is therefore often the start of their summer tour. The EUYO is traditionally invited to the Bolzano Festival in Italy every year to perform multiple pieces of music spread across multiple days. In Amsterdam (the Netherlands) the orchestra has performed every year in the Concertgebouw as part of the venue's summer programming. In 2017, this is not the case.

According to EUYO's website, the visibility of its concert-giving activity is enhanced by music-making being a live art form, which is dependent on interaction with audiences. All EUYO concerts are organised by experienced local promoters in the cities in which the concerts take place. The EUYO uses the knowledge and expertise of local promoters (concert halls, festivals, broadcasting organisations and independent promoters) in order to ensure full houses and that the knowledge of EUYO performances reaches as many members of the public as possible. All the Orchestra's promotional partners are vital in ensuring that the performances are properly organised, are suitably marketed, are well attended and managed effectively.

Tools that local promoters use for the promotional purposes include season brochures, concert flyers, posters, mailshots, advertising in newspapers, and radio and television features. Closer to the concert date, the promoters also use feature articles in newspapers, radio interviews and panel advertising to increase public awareness.



## 2 The EUYO stakeholders' perspective

In the following text we provide findings from the interviewing process of the EUYO stakeholders structured according to the main areas of interest as specified in the request for services by EAC. The combination of internal and external stakeholders was selected in order to cover all important aspects of the EUYO's performance both from insiders' and (relative) outsiders' perspectives.

### 2.1 Stakeholders – the sample

In total seven EUYO stakeholders from six different EU countries were interviewed in the period between April 28, 2017 and May 9, 2017. A long-list of a variety of stakeholders was developed together with EUYO staff, from which the study team selected 7 on the criterion of diversity. The sample represents different countries and also different stakeholders in view of the period involved with EUYO, relationship to the EUYO (internal vs. external) and type of stakeholder (venue partner, regular presenter, national associate partner, grant funder etc.). The sample (Table 1) consists of three internal stakeholders (CEO, advisory council and trustee) and four external ones (Regular presenter, national associate partner, venue partner and national grant funder). The time of stakeholders' involvement in activities related to EUYO ranged between 2 and 17 years. Interviews were carried out face-to-face, by phone and by e-mail.

It is clear that some of the interviewees may have an incentive to judge EUYO positively. This was – to the extent possible – taken into account during the analysis of the findings. A journalist was added to the list of respondents to increase the level of (ascertained) objectivity. The results of this interview are included in Chapter 4, as are reviews published in independent media.

Table 1: EUYO stakeholders – sample

Name	Surname	Stakeholder type	Country	Organisation	Position within organisation	Years involved with EUYO	Interview date
Marshall	Marcus	Internal	UK	EUYO	CEO	4,5	28 April 2017
Tassilo	Metternich-Sandor	Internal	AT	EUYO, Grafenegg Kulturbetriebsgesellschaft	Advisory council Shareholder	9	5 May 2017
Martijn	Sanders	Internal	NL	EUYO	Trustee	2	11 May 2017
Gabriele	Minz	External	DE	Young Euro Classic Festival Berlin - Regular Presenter	General manager	17	2 May 2017
Igor Adrian	Valentovič Rajter	External	SK	Music Centre Slovakia - National Associate Partner	IV- Director AR - Manager	14	5 May 2017
Peter Paul	Kainrath	External	IT	Bolzano Festival Bozen - Venue Partner	Coordinator	8	9 May 2017
Cathy	Graham	External	UK	British Council - National Grant Funder	Director of music	11	9 May 2017

The interviewees were asked about three main areas: *European dimension* (intercultural dialogue, uniqueness, cultural ambassador and European values), *Young musicians from*

*EU 28 Member States* (educational activities, recruitment, stay and follow-up, artistic performance, repertoire development, career development and employment), and *Audience development* (structure, education and projects).

The interviews with EUYO stakeholders revealed a broad consensus among internal and external stakeholders within all three investigated areas. As expected, the internal stakeholders were able to provide more details, in particular with respect to the internal processes of the EUYO (recruitment, stay and follow-up, audience development projects). On the other hand, the external stakeholders commented broadly mainly on the European dimension (intercultural dialogue, uniqueness and EU values). Regarding the rest of the questions the contributions of both groups were rather equilibrated.

## 2.2 European dimension

### 2.2.1 Intercultural dialogue

*What do you believe makes the EUYO unique in promoting intercultural dialogue, mutual respect and understanding through culture and the arts at European level?*

#### **Internal stakeholders' perspective**

...orchestral structure is itself a powerful metaphor for the EU's highest ideals of dialogue, harmony, mutual respect, and the blending of different cultures.

...performance is unachievable without dialogue, mutual respect and understanding.

...the performances are tangible expressions of intercultural dialogue, mutual respect and understanding through music making.

The EUYO...brings many cultures together and requires them to cooperate as a team to give a performance of an incredibly high standard.

There are few other organisations that live the European idea as exemplarily as the EUYO does.

#### **External stakeholders' perspective**

The policy of the EUYO... is to create a community which is a mirror of all European nations and their related musical training and education systems.

The orchestra has always been a powerful symbol of co-operation – people from many backgrounds, countries and religions transcending differences in the common pursuit of performing great music to the highest level of excellence, and sharing that with an audience. This is certainly true of the EUYO.

Playing in the orchestra... involves the highest level of active listening and creative collaboration in pursuit of a higher goal.

...provides the opportunity for learning about other players, their lives and backgrounds, and their cultures.

...the tutors, all excellent, come from different countries and cultures, adding to the cultural richness of the experience.

...the EUYO becomes a model of European co-operation that reaches many more young people than those lucky enough to have been chosen to participate...

Youth orchestras stand at the merging point of issues that are of central importance to all developed and developing nations: youth – education – music and the arts in general – excellence – and international exchange and cooperation,...These function as centres of musical excellence and at the same time they naturally implement intercultural dialogue, as orchestral life and practice forces young musicians to work with colleagues from different countries and backgrounds, exchanging practical experience and playing techniques, and the close cooperation demanded by international tours brings people together and requires open ears and open minds and a mind-set that values and practices collaboration and respect.

### 2.2.2 Uniqueness

*What is your understanding of the position of the EUYO with respect to other orchestras and ensembles focusing on young musicians within the European Union?*

#### **Internal stakeholders' perspective**

There are very few orchestras that focus specifically on the young musicians of the European Union...the EUYO is the only orchestra to recruit every year with live auditions in all (currently 28) EU Member States...

...the EUYO is universally acknowledged as the pre-eminent EU young player orchestra.

In skill required the Gustav Mahler Jugend Orchester (based in Austria) is about at the same level as the EUYO, but it doesn't express the European values nearly as well. ...The EUYO has therefore a unique position and role compared to other youth orchestras in the European Union.

#### **External stakeholders' perspective**

The very high profile choice of conductors and soloists gives to the EUYO a kind of uniqueness; ...in most of the cases of youth orchestras they are used to promote conductors or promoters of a very ordinary level.

...the high profile the orchestra has built, and the respect in which it is held and the standard of excellence which it achieves. It performs on a level with the greatest professional orchestras at international festivals such as the BBC proms in London and at the Edinburgh International Festival. It regularly garners 4 and 5 star reviews.

There are several international or national youth orchestras in Europe with a similar mission to educate young musicians in the framework of a professional training process, however, EUYO's complex geographical EU coverage and approach towards EU28 repertoire development is unique.

...the EUYO educational programmes reach the highest artistic level ensured by recognized personalities from the world of classical music, starting with Claudio Abbado, Leonard Bernstein, Herbert von Karajan, Zubin Mehta, Vladimir Ashkenazy, etc. Thus it is a combination of a wide international and intercultural cooperation with top quality artistic and educational projects. These features make from the EUYO an unprecedented European initiative.

EUYO is most definitely among the leading youth orchestras in the world (in no particular order, the Schleswig-Holstein Festival Orchestra, the Gustav Mahler Youth Orchestra and the European Union Youth Orchestra). While the other two are based within the EU,

but recruit their players from all over the world, EUYO is the only one that limits its intake of players to EU members.

### 2.2.3 Cultural ambassador

*What do you believe makes the EUYO unique in its kind as a cultural ambassador embodying EU shared values and showcasing the diversity of European cultures and young talent?*

#### **Internal stakeholders' perspective**

Following the beliefs of EUYO's founders (Mrs Joy Bryer, Sir Edward Heath, and Claudio Abbado)...the EUYO is an example of a family of 'hundreds' representing the highest ideals of the European Union devoted to youth, music, excellence and Europe, the soul of what has made it unique as a cultural ambassador for Europe.

...tangible expression of the EU's slogan of unity in diversity with its emphasis on diverse cultures coming together to evidence shared values...

...the EUYO presents itself as a 'European' institution. From small things, like the players' dress code, the programme brochures and other marketing material, the flags along the stage and the invitation of representatives (ambassadors) to concerts to the choice of the repertoire, all the EUYO does portrays the European Union at its best.

Together the young musicians act as an ambassador for European cooperation and shared values in a time when there is Brexit and other influences trying to break up the unity of the European Union. There is no other cultural European organisation that can act as a better ambassador for the EU.

#### **External stakeholders' perspective**

There cannot be a better body than the EUYO to underline the strength of communication beyond all the different languages spoken in the different European countries.

The fact that every country in the EU is represented and benefits from the orchestra is also a powerful message about the strength of EU countries working together.

The work of the EUYO highlights the EU as a cultural project alongside all the other economic and political aspects of the cooperation, which is enormously important.

From the international perspective the EUYO is the best ambassador of EU promoting its cultural heritage... In particular, in times when a growing crisis of values is being pointed out at different levels, the arts have a potential to turn back to EU roots and emphasize the European shared values on which EU was originally built. These values are further spread via artistic projects.

EUYO is one of the few institutions in which every EU country is represented each and every year. It is highly visible, yet non-political in that it focuses on culture, the shared European heritage that is classical music...

...given the EUYO's limitation to the intake of players only from EU members...it is ideally suited to represent the young generation of Europeans (the one consistently shown by polls as thoroughly pro-European) – and, indeed, all of the European Union.

... it is EUROPE IN ACTION in a tangible, audible manner.

#### 2.2.4 EU shared values

*In your opinion, in which way does the EUYO help to promote European Union's fundamental values as the respect for human dignity, human rights, freedom, democracy, equality and the rule of law?*

##### **Internal stakeholders' perspective**

At the centre of the EUYO is a culture which heavily supports the values of respect for others, equal human rights, the importance of working together, and the dignity of all.

...the most fundamental value of the European Union is that by acting together more can be achieved than by acting alone. The EUYO demonstrates this.

...summer brochures and the programme books handed out at festivals. The stories and pictures show the importance of the European values... recently at some venues we had someone tell a story promoting Europe and its values before the orchestra performance.

##### **External stakeholders' perspective**

An orchestra is a complex body which can function only if discipline meets freedom of speech, if diversity corresponds to equality, if the individual musician gives his best to let fly the collective on the highest possible level. The EUYO due to his real polyphonic DNA is the best incubator of finding always new answers to the process of cultural cohesion.

Playing in an orchestra relies on impeccable teamwork and give and take. ...there is no room for selfish, diva behaviour. The demands of working at this level demand mutual respect and recognition that though there are freedoms to be enjoyed, they can be enjoyed only within the context of the rules needed to make things work for everyone.

The make-up of the orchestra, with members from multiple cultures, religions, political views and ideologies, shows that talent is democratic and that it is possible to work towards a higher goal even if one doesn't agree with everything another person stands for. It fosters respect for others and a recognition of human dignity.

The EUYO promotes European Union's fundamental values at the first place via developing the capacity of mutual listening among young people. ...is the first step in understanding and respecting EU's fundamental values such as human dignity, human rights, freedom, democracy, equality and the rule of law.

The EUYO promotes team-work and mutual cooperation, ... helps in developing the respect for professional authorities and leadership, ... the selection process to EUYO is very natural and democratic, ... the seating in the orchestra by its tradition builds the sense of the rule of law, since each position has its responsibilities and duties. A mutual cooperation among players is necessary in order to achieve common goals.

An orchestra is a body of highly specialized individuals cooperating freely to achieve a joint goal, that of excellent music-making. This requires a process of listening, exchange, negotiation and cooperation that is also at the core of democracy, and could also be described as solidarity, another core European value. Modern orchestras are also bodies where gender equality has largely been achieved, with women in equal numbers as men and taking up positions of leadership as a matter of course, based on merit. This is certainly evident in the case of EUYO...

... It has an egalitarian approach to recruitment in that any musician who is an EU citizen of the appropriate age range may apply to audition. Thus, EUYO embodies the European idea and project, and the EU itself, in a wonderful way. Especially in these times of Brexit and nationalism, the EU needs positive ambassadors, not only on the outside, but also within its own borders, illustrating the importance of these values and of the European Union itself.

## 2.3 Young musicians from 28 EU Member States

### 2.3.1 Educational activities

*How is the EUYO committed to educational projects with young musicians from 28 EU Member States?*

#### **Internal stakeholders' perspective**

The EUYO itself is one big educational project in a way, allowing young musicians to learn and practice their craft at the highest level in multiple venues across Europe.

The EUYO project is focused in its entirety on educational work ...to train young musicians (from 28 Member States) in the skills necessary to become successful musicians and musician leaders in the complex society of the 21<sup>st</sup> century...

It encompasses traditional training methods, such as individual practice, sectional and tutti rehearsals, and training and performance opportunities led by world class musicians, but it is also committed to creating and developing new methods of training relevant to the needs of the 21<sup>st</sup> century (e.g. MusicLabs, career training, experience of and training in new performance formats, and workshops covering a multitude of areas from audition training to online presence).

Outreach work: Since 2014 there has been an alumni teacher programme, as well as new schools work, side by side projects and help in developing new youth orchestras throughout Europe...A number of the new format performance models are highly effective for informal education work, particularly *Spazio Klassik*, but also Close Up and the Music Gallery. The MusicLabs could also lend themselves to being used in a more educational outreach context.

...the EUYO has created, together with Grafenegg, the European Music Campus where education beyond the technical musical education is provided for the participants...This helps to give the musicians a much broader understanding of the role of arts in society and thus about society itself and thus their role and responsibility as artists in society.... EUYO in its educational commitment and approach offers training to younger musicians, not yet at a level to join the EUYO and often with a focus on countries that are traditionally under-represented in the Orchestra with special Alumni teachers, who offer (near) peer-to peer teaching and therefore strengthening younger talented musicians.

#### **External stakeholders' perspective**

The EUYO is an educational project providing the highest level of training for young musicians from all EU states.

The EUYO is a unique opportunity for young musicians to experience how the professional work of an orchestra player looks like already during their training period.

...it represents an intermediate step between school and practice,...the essence of the professional life of a musician as a member of a musical ensemble.

The EUYO's educational projects encompass several unique features. First, they focus on repertoire development, which is very diverse, thoroughly studied under a professional leadership, with the guidance of the first-class tutors, in very professional conditions and a convenient environment. Second, they provide diverse performing opportunities at big stages and in front of demanding audiences at concerts or other artistic events.

Outreach: The EUYO inspired the establishment the *Slovak Youth Orchestra* (SYO) in 2016, in the year when Slovakia overtook the EU presidency. EUYO's alumni Juraj Tomka is a coach for the violin section of the SYO. The ambition of SYO is, besides others, also to serve as an incubator of players eligible for EUYO. So the message of EUYO is being transmitted further.

### 2.3.2 Recruitment

*In which ways and through which channels do you address young musicians? Describe the selection procedures of EUYO players. Are there any special measures to ensure social inclusion?*

#### ***Internal stakeholders' perspective***

##### Advertising Process:

Every year the EUYO works with its 28 National Associate Partners to advertise and market its EU wide auditions in a four month process. Marketing is focused on online and paper forms of advertising, word of mouth and social channels (e.g. web, Facebook, Twitter, Instagram).

##### Admission criteria:

Criteria for application are clearly available through our website and in the online application process. All musicians who satisfy the audition criteria are able to take part in a live audition. In a typical year, between 2,000 and 3,000 young players apply, from which an orchestra of 120 full members is chosen.

##### Auditions and selection process:

The players are selected on the basis of skill...The spread of musicians across Member States is taken into account, but skill is by far the most important selection criteria. If there happens to be no musician skilled enough from particular Member States then that country is not represented that specific year.

In larger countries a two stage audition process is used, and in smaller countries a single stage process. Every Member State in the EU provides a selection panel decided on by the National Associate Partner (NAP) in that country. Auditions in all 28 EU Member States are filmed using the same technology, and EUYO instrumental tutors view these to aid decision making. The selection process is overseen by the EUYO's Rehearsal Director, its CEO and its Orchestra Manager, and choices are finally made by a dedicated four person EUYO tutor audition panel, one or more of whom joins every final round local NAP panel audition. A system of marking and commenting in a number of prescribed different categories (musicianship, instrumental skill, accuracy, EUYO approach etc.) has been employed for a number of years to ensure absolute consistency of judgement throughout the countries.

Social Inclusion: The work plan of the EUYO approaches social inclusion in a number of ways.

1. All costs of travel (including to and from EUYO activities from all 28 EU Member States), accommodation, per Diems, tutoring and teaching, extramural events and performance opportunities, are made available to EUYO members without payment from players. In this manner the EUYO removes all financial barriers to entry.
2. The EUYO practises inclusivity on the audition and recruitment process by advertising and physically auditioning in all EU 28 Member States, spreading opportunity amongst all the people of the Union.
3. A Global Exchange programme includes exchange with social inclusion projects outside of Europe (Sphinx organisation and Neojiba).
4. Associate Partnership work with Sistema Europe allows the EUYO's alumni teachers the opportunity to teach within the Sistema Europe Youth Orchestra programme, a programme based on Venezuela's El Sistema social inclusion by music method. A project for 2017 with Sistema Europe will include work with Sistema Greece's new refugee camp orchestras in Greece.
5. The EUYO's music labs at the European Music Campus with Grafenegg include work encouraging players to develop portfolio careers in which they can both perform and also be involved in other work including social inclusion projects.

### ***External stakeholders' perspective***

The EUYO cooperates with national partners in EU-28 countries in addressing young musicians. The partners cooperate with music schools (conservatories and academies) to communicate the information about EUYO and its auditions to the students from instrumental departments.

Within the selection procedure the main decisive criterion is the quality of a player. A social background is neither an advantage nor a disadvantage for the participation in EUYO, since only the quality and preparedness of a player decides. The decisions of the jury have been fair and the best players presented at the auditions were selected.

In addition, the EUYO organises a Summer EUYO Campus for perspective candidates. These candidates show a potential to succeed at a forthcoming audition. They are also considered as reserves for the current EUYO orchestra, and are encouraged to attend the EUYO rehearsals to become familiar with the whole training process. All cost of participants are covered by the EUYO.

### 2.3.3 Stay and follow-up

*What is the average period the young musicians spent in the EUYO? Are there any follow-up activities four young musicians after their participation in EUYO?*

### ***Internal stakeholders' perspective***

Stay: EUYO musicians can in theory be members for up to ten years, but most players are members for an average period of approximately three years.

Follow-up: Most of the ex-members still act as an ambassador however, because they really have been part of something special and want to continue promoting the message of the EUYO.

...the EUYO operates a very open policy to providing assistance and advice to alumni, including writing references, advising on job opportunities and helping players to develop their careers.

There are follow up activities for the EUYO alumni in a number of ways:

1. The EUYO helps alumni set up new music projects, particularly following new entrepreneurial models.
2. The EUYO employs alumni for a variety of ad hoc projects in which they sometimes appear as an alumni group, and sometimes take part in and are employed as part of non EUYO projects.
3. The EUYO is working with a Partner to help launch from 2018 a new orchestra for alumni age players, which will have alumni of the EUYO at its core and major element, but also recruit globally.
4. In 2014 the EUYO introduced a new alumni teaching programme. This programme opens up opportunities for recent alumni to have experience as teachers throughout the EU with younger orchestral ensembles.
5. Alumni can also apply to become tutors with the EUYO. Currently alumni tutors include 2<sup>nd</sup> violin, double bass and percussion.
6. The EUYO has just began a meet up interview in its E-newsletter, in which an alumnus is interviewed by a current member.

#### 2.3.4 Artistic performance and repertoire development

*How would you evaluate the EUYO's approach to artistic performance and repertoire development? In which way is the EUYO committed to intangible heritage promotion and innovation?*

#### **Internal stakeholders' perspective**

##### Artistic performance:

Artistic excellence of the highest level is the central tenet of the EUYO's approach to all artistic matters, EUYO' ambition is ...to be world class in all aspects.

During the past nine years of our cooperation we have seen a remarkable change in the attitude towards the quality of the performance.

...our approach to artistic performance is rather similar to the approach of young athletes to Olympic performance.

##### Repertoire development:

The primary aim of the EUYO's repertoire development for many years has been to introduce the players to major parts of the great symphonic repertoire. Typically three or four major programmes a year focus on a tradition from the late eighteenth to early twenty-first centuries of the western classical music canon. This is mainly European, but also includes composers from other traditions and places.

The EUYO plays many great pieces of music during the tours and has a big repertoire.

...pieces of music which allow different instruments to get a chance to play a solo part and really present their skills.

There is no specific policy to include musical pieces from all Member States...

...the repertoire has become more 'intelligent' taking account of both the audience requirements and the originality of the programming.

In the last few years there has also been a new focus on chamber music..., in combination with some of the newer performance formats, this has allowed a far more radical approach to programming, allowing repertoire that is more contemporary, by more young and more women composers, and including a strong presence for folk, vernacular and improvised traditions.

#### Intangible heritage promotion and innovation:

The entire work of the Orchestra can be seen as a commitment to, on the one hand, the preservation of intangible heritage, and on the other, its development through innovation, as is implicit in the answers to the questions regarding repertoire, training, education, audiences and impact.

Encouraging the vernacular and folk music of the EU's areas, regions and countries is seen as a key aim of the Orchestra in promoting the intangible heritage of Europe.

#### ***External stakeholders' perspective***

Enhancing the high quality professional artistic experience together with the repertoire development is the main mission of EUYO.

All programmes of the EUYO, especially since Marshall Marcus has been named CEO, are characterised by a mixture of popular works and rarities out of the musical history, linked to a narrative which helps the promoter to communicate substance as attractiveness.

...the orchestra delivers performances that are most definitely on a professional level. It consistently attracts conductors and soloists who are at the very top of their profession. In its performances at Young Euro Classic, names that stand out are Maestri Vladimir Ashkenazy, Bernard Haitink, Herbert Blomstedt, Gianandrea Noseda, Vasily Petrenko, Xian Zhang and others, as well as soloists such as Leonidas Kavakos (himself an EUYO alumnus), the Labèque Sisters, Janine Jansen, and Vadim Repin, to name only a few.

Performing mainly large-scale works of the standard repertoire, EUYO certainly contributes to the maintenance – and dissemination and promotion – of intangible world heritage.

The European idea and intangible European heritage promotion is involved mainly in the repertoire structure, its thorough study and interpretation. Besides traditional European orchestral pieces the EUYO's repertoire includes many works by national and contemporary composers of EU28 Countries to which, otherwise, the players as well as audiences, have not likely been exposed. This approach represents also an innovation, since such a diverse EU28 repertoire consisting of traditional as well as contemporary pieces is not usual in any other orchestra in Europe.

### 2.3.5 Career development and employment

*What kind of impact do you observe on the artists' career development (notably emerging ones) and possibly on (youth) employment?*

#### **Internal stakeholders' perspective**

##### Career development:

...having played with the EUYO acts as a great addition to a young musicians CV and a promotional tool for the rest of their careers.

...a unique opportunity to experience what they will have to expect as professional musicians. The Orchestra offers performance opportunities in large Symphony Orchestra as well as in smaller groups, such as Chamber Music ensembles...

...many gain confidence, a greater understanding of making their way in the music industry and in particular, a sense of their own artistry.

##### Employment:

Figures show that over 90% of EUYO alumni are involved in working within the music industry and most of these appear to be members of orchestras, but also conductors, soloists, chamber musicians and teachers.

...the EUYO is often seen as a 'passport' to employment.

The EUYO's Apprenticeship scheme with the Budapest Festival Orchestra in Hungary offers employment with a world renowned orchestra.

...the EUYO offers to emerging talent beyond their time in the Orchestra training and working opportunities for Alumni in a special Alumni teaching programme, where Alumni get training and teach younger musicians.

#### **External stakeholders' perspective**

...the participation in EUYO is something that each player includes in its curriculum.

...the orchestra functions as door opener.

...the EUYO improves the employment chances of its members. ... former EUYO players are present in all the leading Berlin orchestras, up to the Berlin Philharmonic itself.

Alumni of the EUYO are visible in the best orchestras internationally, not only as players but also as management and leaders. ...the young people who come through this experience end up in positions of influence in society, and that their time in the EUYO prepares them to exercise a good influence, informed by cultural awareness and the values of the EU.

The impact on the artists' career development and employment is significant. On one hand, the cooperation with the best peer-musicians from the whole EU provides a unique opportunity for benchmarking. On the other hand, the former EUYO players are acknowledged as concert players and teachers in their early age.

## 2.4 Audience development

### 2.4.1 Audience structure

*Who represents the main audience of EUYO performances?*

#### **Internal stakeholders' perspective**

...the EUYO's audience has mainly been a current audience for major festivals and concert series in Europe, as well as (by its nature of being a youth orchestra) young people encouraged to listen to young players performing.

Since the EUYO mostly performs at festivals the audience is very diverse. This is good as it allows all kinds of different people with different backgrounds and cultures to experience the music and the European message of unity it is trying to spread.

The audience at the performances of the EUYO at Grafenegg is comparable to the audience of all our concerts but we absolutely do notice that EUYO performances are attended by a younger, more curious audience than regular concerts. 'Youth' is definitely an additional draw for potential audience as is, of course, the European-ness of the orchestra.

#### **External stakeholders' perspective**

In Bolzano the audience is very mixed: for example young people which normally don't go to concerts, experienced listeners, tourists and politically interested citizens.

At Young Euro Classic, its concerts are almost invariably sold out and the orchestra is an audience favourite in Berlin. ... Our audiences are diverse, encompassing an unusually large number of younger people, and attract a mixture of Berlin residents and tourists.

Given the high quality of the EUYO's performance its concerts appeal to the wide range of concert-goers worldwide. However, the EUYO's ambition is to address also new audience, especially young people, what results from the very nature of a youth orchestra.

### 2.4.2 Audience education and audience development projects

*How is EUYO committed to educational projects with diverse audiences? Describe concrete audience development endeavours.*

#### **Internal stakeholders' perspective**

The EUYO has made huge strides in the last few years in its effort to engage with more diverse audiences. The major instrument for developing diverse audiences for the EUYO's work in 2013-15 was the Orchestra's Towards 2020 (T2020) Creative Europe Partnership (<http://euyo.eu/media/2336/audience-development-strategy-creative-europe-2014-fv.pdf>).

In the context of T2020, an audience development strategy was designed by EUYO and its T2020 partners (<http://www.t2020.eu/media/2336/audience-development-strategy->

creative-europe-2014-fv.pdf). This document provides background information and several tools. According to EUYO, the strategy is reviewed on the EUYO's senior management team meetings, based on experiences with the bespoke suite of audience initiatives that EUYO developed since 2014. EUYO works with its major current residency partners Grafenegg and Bolzano, in order to assess these initiatives, review their effectiveness and agree changes to performance practice to keep developing the suite. T2020 evaluations have not been found.

...the EUYO has been experimenting very successfully with unusual and new concert formats with a special focus on audience development.

...audience development work aims at improving access to European cultural and creative works and extending their reach to new and 'non' audiences in the following new audience initiatives and projects all of which are free, and all of which occurred in 2016 having been pioneered in the years 2014-15:

**Spazio Klassik** – using four specially designed yurts as informal mobile performance spaces for the presentation of classical music by EUYO players to new audiences. The yurts were placed in public spaces in Bolzano such as the main square and the Lido, and shoppers and tourists were able to 'graze' on informal music making, listening, talking to the musicians, and also trying out the instruments.

Target audience: New audiences



**Late Night Sessions** – an informal setting following the main evening concert hosted and moderated by the musicians. These concerts offering short talks with artists, and an informal concert programme including diverse music from the musician's home countries help to deepen the Orchestra's relationship with existing audiences.

Target audience: Current audiences – to deepen their experience  
New audiences – to provide an added value to persuade them to attend the conventional concerts.



**Music Gallery** – for a whole day, members of the EUYO perform in small groups throughout the Grafenegg Estate, both indoor and outdoor. This allows new and existing audiences to get closer to the musicians of the EUYO. Members of the Orchestra do not just perform but explain the music to the audience, hence deepening their (often first time) experience with classical music and their understanding for it. The audience is encouraged to walk in and out of concerts happening simultaneously in the Music Gallery, and to choose which performance they wish to attend.

Target audience: Both new and current audiences

**Pop-Up-Concerts** – concerts in smaller ensembles which are given during the EUYO’s residence at Grafenegg. These Pop-ups bring classical music to diverse public places in the whole region and rural surroundings including unusual places such as shopping streets and malls, medieval castles as well as museums and an abbey.

**Close-up** – a special form of Pop-Up a so with the whole Orchestra held in Museumsquartier in Vienna allows the audience to take a seat within the Orchestra, therefore being allowed to experience a performance from the ‘other’ side and getting a peek into what it’s like to sit in an Orchestra.

Target audience: New and ‘non’ audiences



All these mentioned initiatives were free of charge and aimed to reach a diverse audience.

### ***External stakeholders' perspective***

The EUYO over the last year has developed a lot of innovative audience development formats especially linked to a so called untrained audience; (SPAZIO KLASSIK in Bolzano, MUSIC GALLERY, meeting points between young European musicians and an audience on open squares of the town); ...other projects – the young musicians are also story-tellers and able to create a narrative out of their musical background.

SPAZIO KLASSIK – developed by the EUYO – is an innovative format where musical skills of the musicians are meeting the curiosity of many people about the so called 'real life background' of this musicians.

...especially, the EUYO open air concerts aim to address diverse audience also from among people who do not belong to regular classical music attendees. For instance, an interesting project was implemented in the Museumsquartier in Vienna where audience members were invited to sit among players in the orchestra during the concert. It allowed people from the audience to experience the sound of the orchestra from the perspective of an orchestra player and enhanced their overall experience.

...we have not witnessed EUYO's audience outreach projects, such as 'Spazio Klassik' in Bolzano, first-hand, so we cannot comment on them. However, we are in conversation with EUYO about possible similar projects here in Berlin at future festival editions, and believe that the orchestra is developing some very interesting-sounding formats and concepts.



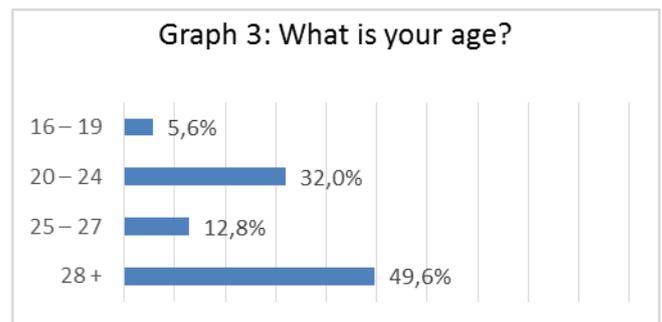
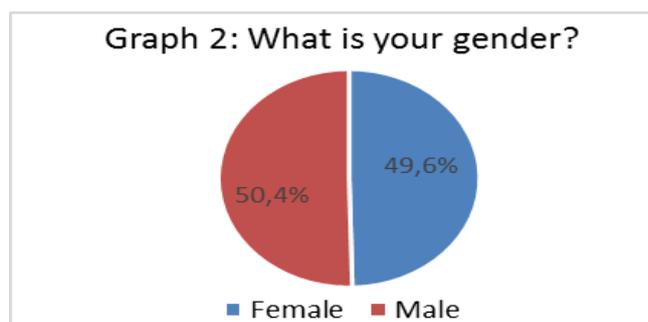
### 3 The EUYO players's perspective

In this chapter we present results from the survey among the EUYO players. Respondents were approached via e-mail with the request to participate in the e-survey regarding their experiences with the EUYO. In total, 500 players divided into three categories were contacted: New members (62 contacts), returning members (54 contacts) and alumni/former members (384 contacts). The e-survey platform was open in the period between April 28, 2017 and May 16, 2017. Together we collected 159 questionnaires, out of which 125 ones were fully completed. Only these respondents were included into the final sample. The survey reached 25 % response rate (125/500), 5 % above the expectations (100/500).

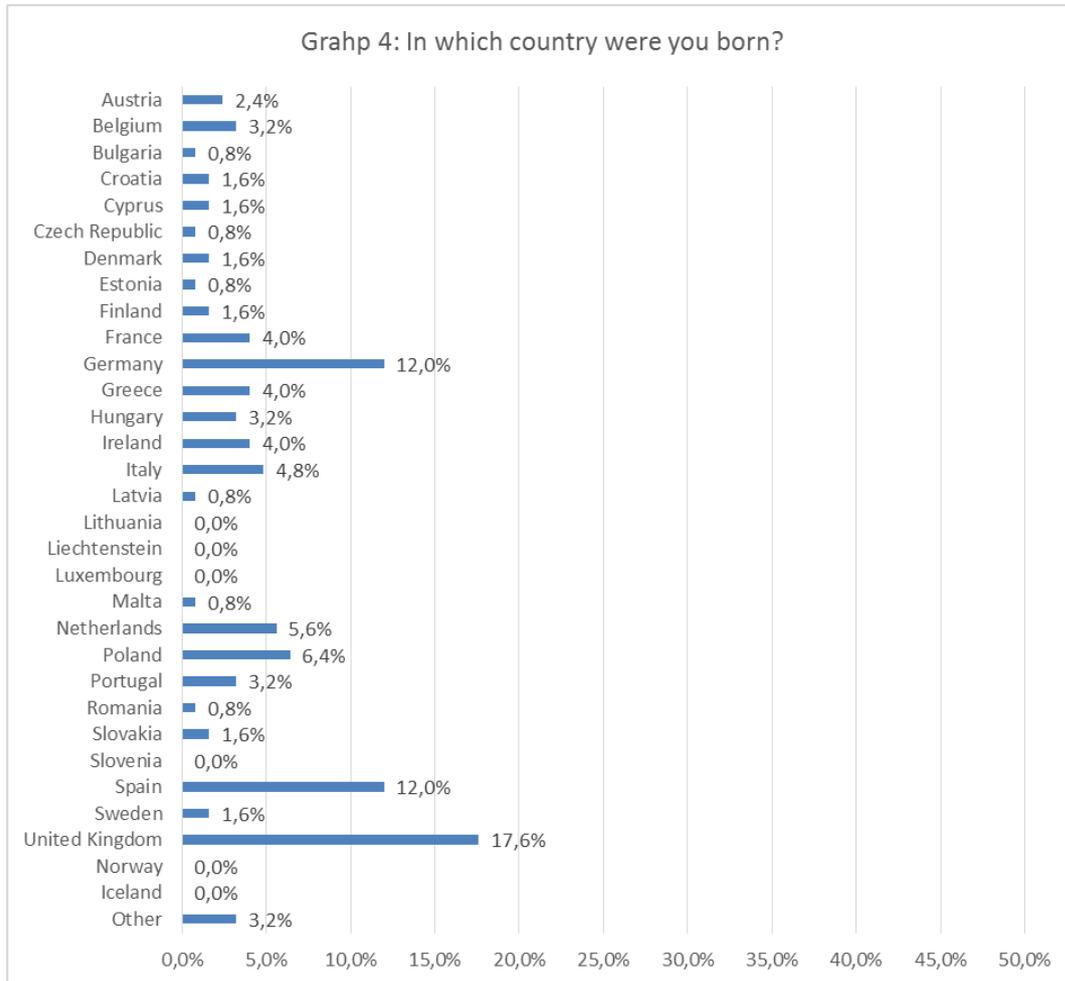
#### 3.1 Players – the sample

The sample (Graph 1) consisted of 125 respondents grouped into three categories: New members (21 respondents – 16,8 %), returning members (31 respondents – 24,8 %) and alumni/former members (73 respondents – 58,4 %). Females represented 49,6 % and males 50,4 % of the sample (Graph 2).

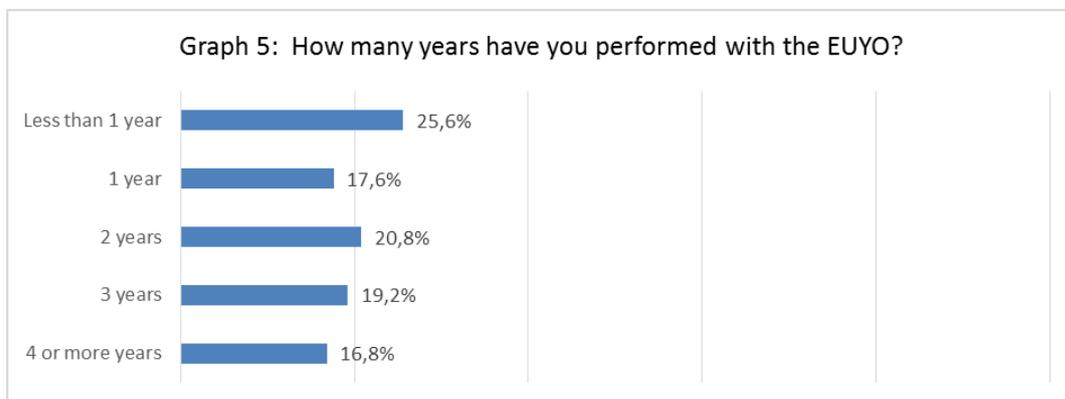
The sample was divided into four age groups (Graph 3): 16-19 years (5,6 %), years 20-24 (32 %), 25 -27 years (12,8 %) and over 28 years (49,6 %).



The research addressed players from all EU 28 Member States, however, respondents from only 25 EU countries (96,8 %) returned the questionnaire. In addition 3,2 % of the sample did not specify the country or were born outside EU (Graph 4).



In terms of the length of cooperation with the EUYO the sample was very well balanced. Five modalities of stays were more or less equally represented. They started from the very new members participating for the first time and thus staying less than one year up to repeatedly returning members with more than four years of performing experiences with the EUYO.



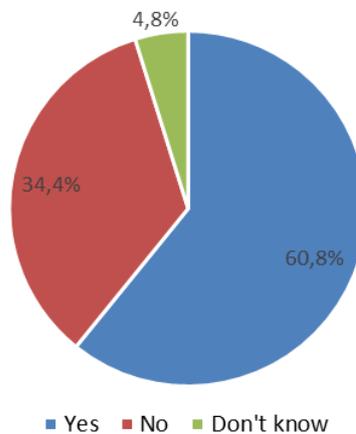
The questionnaire covered three main areas: *European dimension* (intercultural dialogue, closeness of the EU Member States, EU shared values), *Experiences with the EUYO* (communication channels, participation, overall satisfaction), and *Educational activities, career development and employment*.

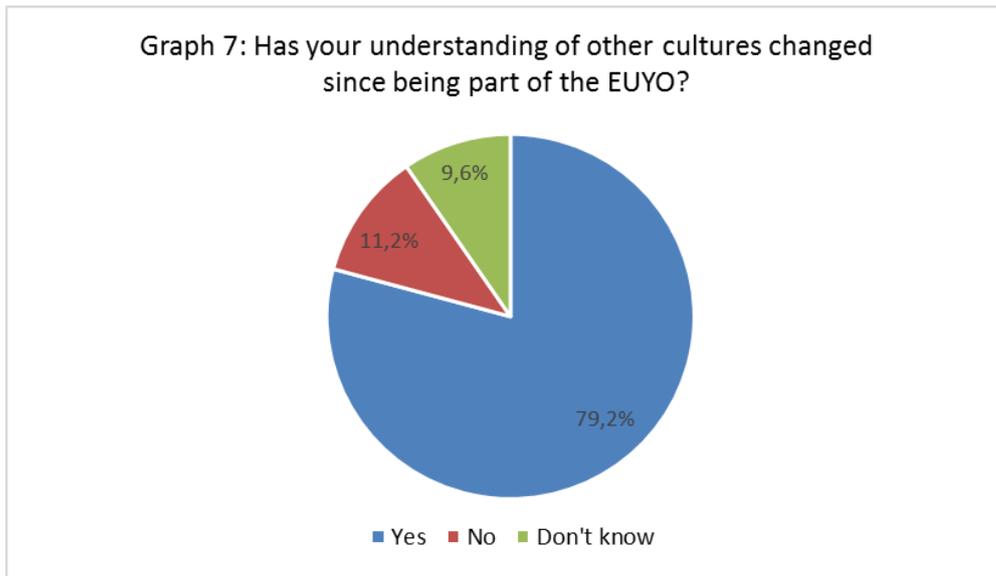
## 3.2 European dimension

### 3.2.1 Intercultural dialogue

Within the European dimension questions, respondents were first asked about their previous experiences (before participating in the EUYO) with an intercultural environment and dialogue. 60,8 % of players claimed that they already had some intercultural experiences, 34,4 % had not and 4,8 % did not know (Graph 6). Although more than half of the sample (60,8%) had been previously exposed to intercultural encounters, up to 79,2 % of respondents further replied that their understanding of other cultures had changed since having been part of the EUYO (Graph 7). There were no particular differences between responses of males vs. females. With respect to the age, players of 25-27 years of age were the most familiar with the intercultural environment before their participation in the EUYO (77,8%). On the other hand, the youngest group (16-19) and the oldest group (28+) were the most influenced by the participation in the EUYO in their understanding of other cultures (85,7% and 82,8%).

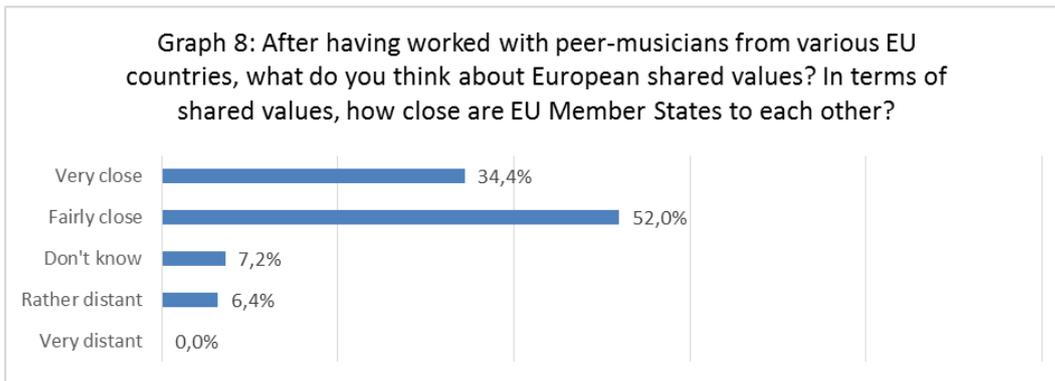
Graph 6: Did you have previous experience with an intercultural environment and dialogue before participating in the EUYO?



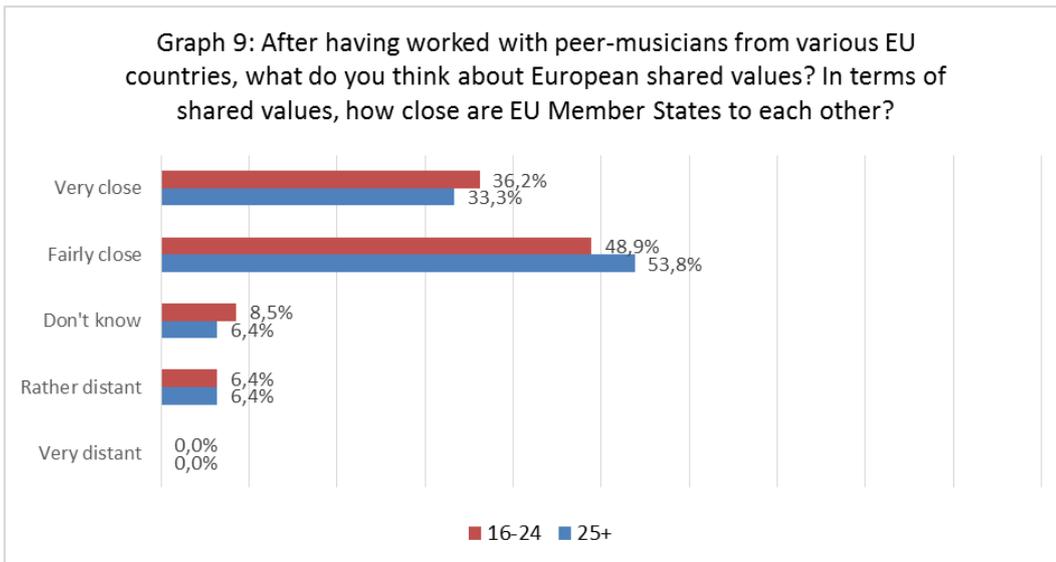


### 3.2.2 Closeness of EU Member States

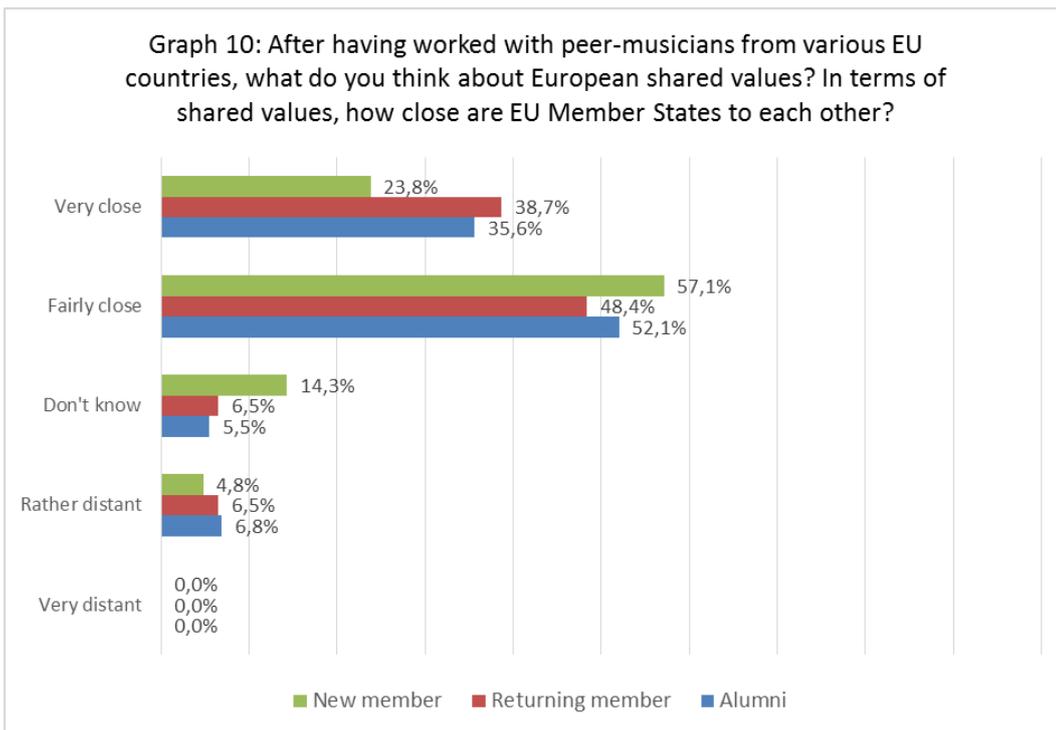
According to Eurobarometer (2012) a relative majority of Europeans think that, in terms of shared values, EU Member States are close to each other (49%, while 42% disagree). Within this majority, 46% say that the Member States are 'fairly close' and 3% 'very close' (Eurobarometer, 2012). Our sample of EUYO players (Graph 8) showed a significantly higher percentage of responses within the 'agree' categories. In total, 86,4 % of the respondents agreed that, in terms of shared values, EU Member States are close to each other (52 % of them claimed that they are 'fairly close' and 34,4% 'very close'). Only 6,4 % of respondents disagree (in contrast to 42 % of Europeans). There were no respondents who considered EU Member States 'very distant' in terms of shared values.



With respect to demographic variables males were dominant in the option 'very close' while females prevailed in the response 'rather close'. Similarly, younger respondents (16-24) prevailed over their older peers (25+) within the option 'very close' and it was vice versa in case of 'rather close' (Graph 9). This finding is consistent with Eurobarometer (2012) which revealed that young Europeans (15-24 age group) are more likely to see the Member States as close in terms of values.



Very interesting findings came out from the analysis of responses of different types of EUYO members (Graph 10). While among new members there were 80,9 % of respondents who agree with the closeness of EU Member States in terms of shared values, this percentage rose to 87,1 % in case of returning members and to 87,7 % in case of alumni. These findings suggest a positive impact of the EUYO experience on the perception of the closeness among EU states in terms of shared values.

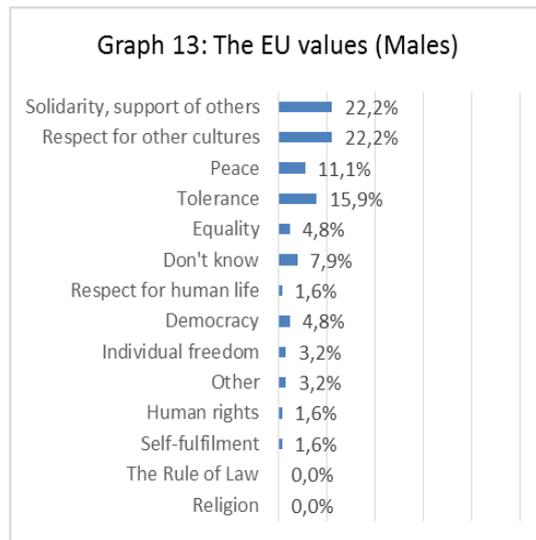
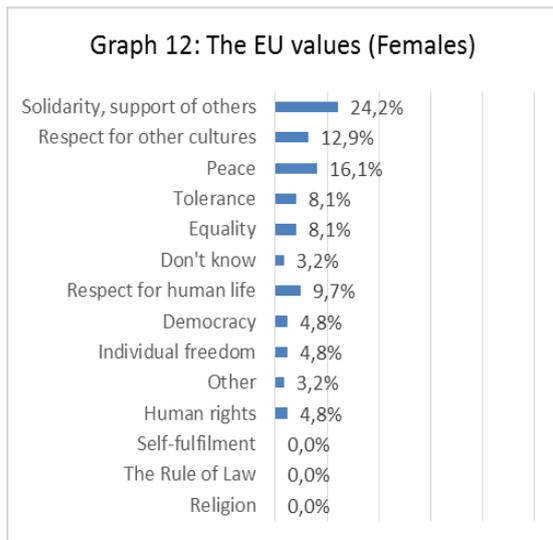
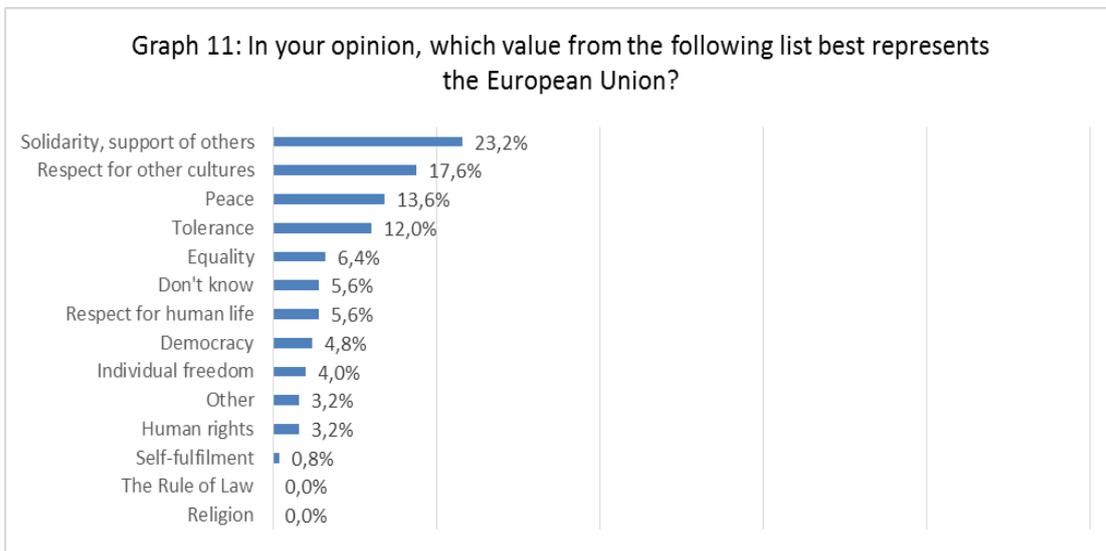


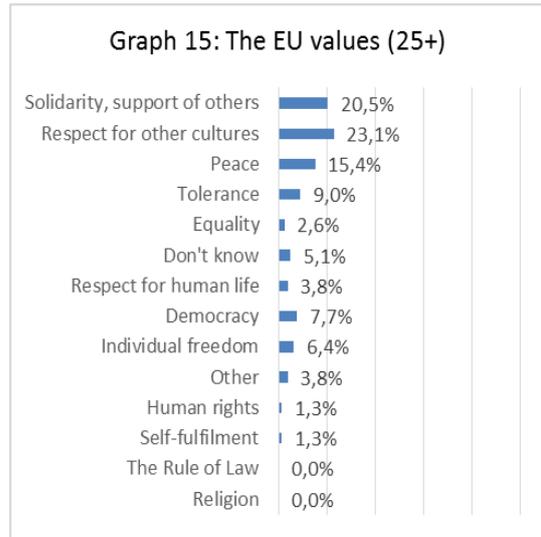
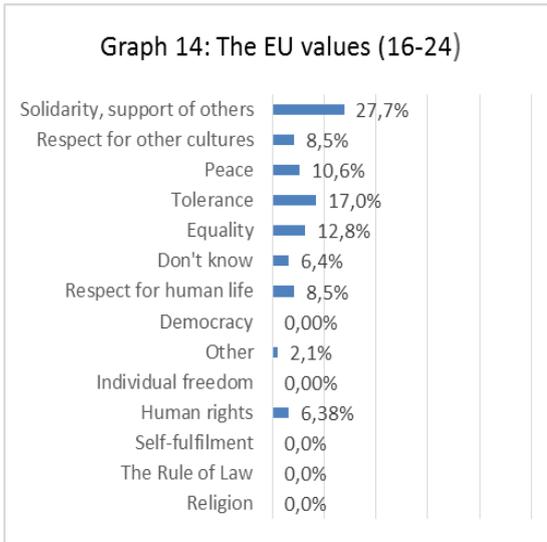
### 3.2.3 EU shared values

The Eurobarometer (2012) revealed the ranking of values that best represent the European Union as perceived by Europeans: *Peace* led the ranking (39%), the second one was *Democracy* (37%) and the third value representing the EU was *Human rights*

(35%). These values were followed by the *Rule of law* (23%), *Respect for other cultures* (17%), *Solidarity* (16%) and *Respect for human life* (15%) (Eurobarometer, 2012).

Interestingly, the ranking of EUYO players was quite different (Graph 11). The first position was occupied by *Solidarity and support of others* (23,2 %), the second one by *Respect for other cultures* (17,6 %) followed by *Peace* (13,6 %), *Tolerance* (12 %) and *Equality* (6,4 %). The only EU shared value which was ranked among the three first positions in both surveys (Eurobarometer, 2012 vs. survey of the EUYO players, 2017) was *Peace*. However, it should be noted that the question was posed slightly different (pick one vs. pick several values), so conclusions are to be treated with care. Both, gender (Graphs 12 and 13) and age (Graphs 14 and 15) influenced the ranking of the perceived values representing European Union. However, two values were leading (selected either as the first or the second option) in all groups – *Solidarity and support of others* and *Respect for other cultures*. The third place was occupied either by *Peace* (females and players over 25 years) or *Tolerance* (males and players aged 16-24).

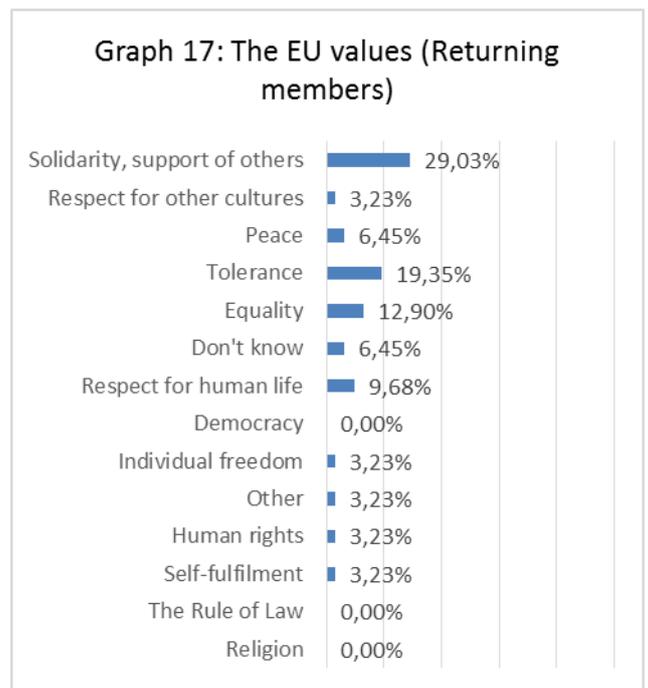
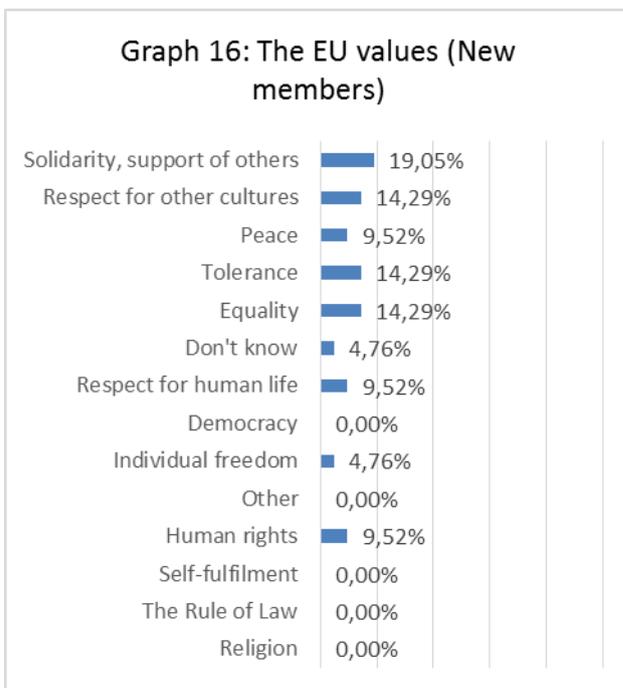


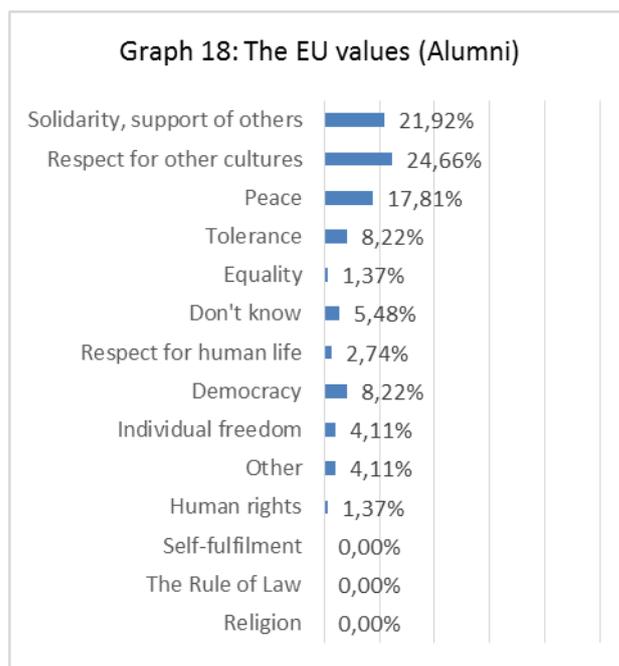


Differences in ranking values best representing European Union were identified also in case of the three groups of players. New members (Graph 16) selected *Solidarity and support of others* at the first place (19,1 %), and they ranked equally three values at the second place – *Respect for other cultures*, *Tolerance* and *Equality*.

The value *Solidarity and support of others* was placed at the first position (29,0 %) also by returning members (Graph 17), however, the gap between the first selected value and the rest was quite surprising (*Tolerance* and *Equality*). Interestingly, the returning members ranked *Respect for other cultures* quite low.

On the contrary, *Respect for other cultures* was a leading value (24,7 %) in alumni (Graph 18), followed by *Solidarity and support of others* and *Peace*.

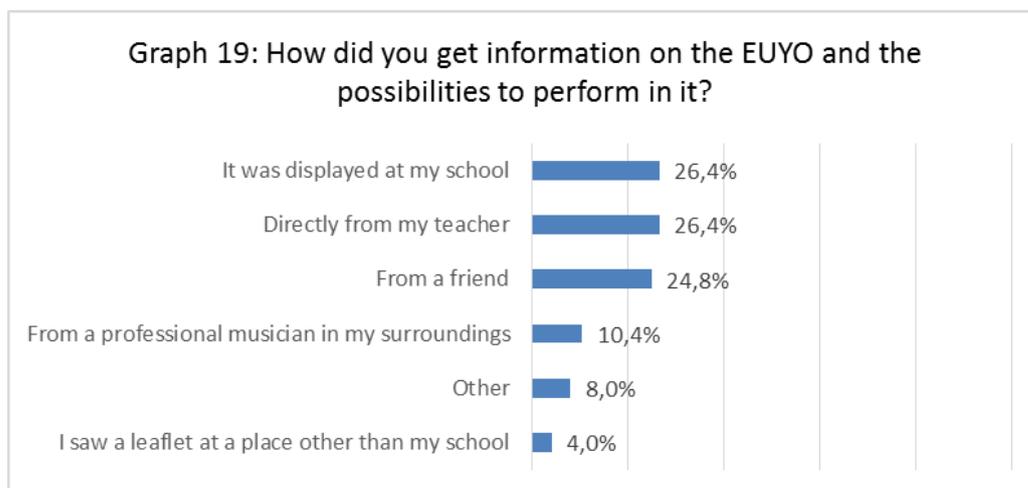


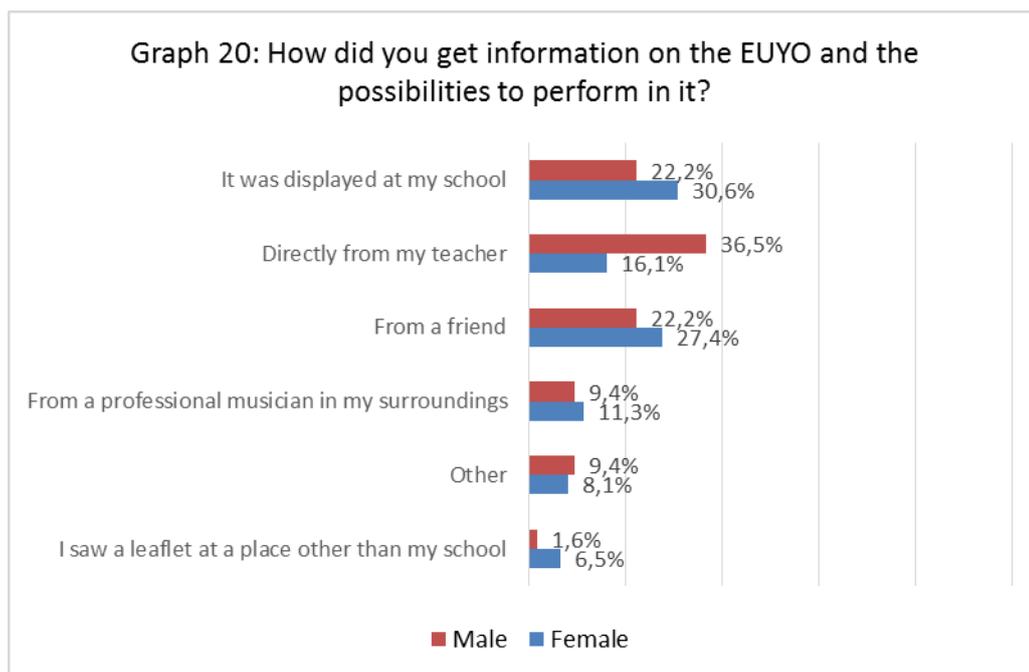


### 3.3 Experiences with the EUYO

#### 3.3.1 Communication channels

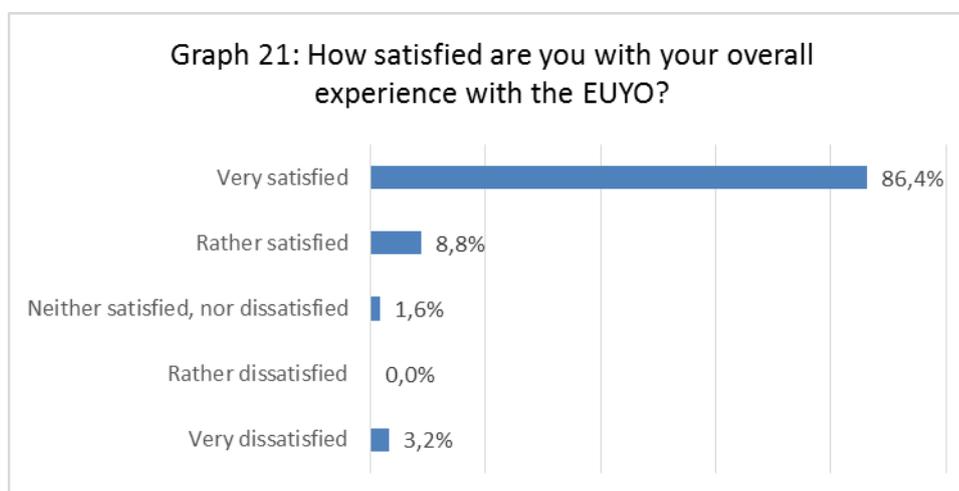
Responses regarding the communication channels (the source of information about the EUYO) were split into three more or less equally represented categories encompassing these options (Graph 19): 'It was displayed at my school' (26,4 %), 'Directly from my teacher' (26,4 %) and 'From a friend' (24,8 %). However, slight differences between males and females were identified (Graph 20). While men were encouraged predominantly directly by their teachers (36,5 %), women were influenced rather by the information displayed at their schools (30,6 %) or from their friends (27,4 %). The influence of age was not significant except the youngest category (16-19 years) where the information received 'directly from a teacher' had a decisive role (42,9 %) for the participation in EUYO.





### 3.3.2 Overall satisfaction

Up to 95,2 % of respondents were satisfied with their overall experience with EUYO, while 85,4 % of them were even 'very satisfied' (Graph 21). Neither gender nor age had any significant influence on the overall satisfaction.



## 3.4 Educational activities, career development and employment

### 3.4.1 Education and career opportunities

Since the EUYO is to a great extent considered as an educational project, the EUYO players were asked to evaluate how the participation in EUYO influenced different aspects of their music education and training. In total eighth items were evaluated: *Development of professional skills as musician, Technical improvement, Interpretation mastery, Repertoire knowledge, Performing opportunities, Networking and new professional contacts, Further career opportunities (other ensembles, or as a solo player, etc.)* and *Job opportunities (employment after EUYO)*. Respondents were asked

to grade each of these items on the five-points-scale, where 5 meant 'Very much' (influenced) and 1 stood for 'Not at all' (Table 2).

**Table 2: Contributions of EUYO to education, training and career opportunities as seen by its members**

	Median	5 Very much	4	3	2	1 Not at all
Development of your professional skills as a musician	5	68,0%	22,4%	7,2%	0,0%	2,4%
Technical improvement	4	23,2%	38,4%	30,4%	4,8%	3,2%
Interpretation mastery	4	45,6%	34,4%	14,4%	3,2%	2,4%
Repertoire knowledge	5	55,2%	33,6%	7,2%	3,2%	0,8%
Performing opportunities	5	60,8%	22,4%	11,2%	3,2%	2,4%
Networking and new professional contacts	4	44,8%	33,6%	12,8%	6,4%	2,4%
Further career opportunities (other ensembles, or as a solo player, etc.)	4	32,0%	26,4%	18,4%	11,2%	12,0%
Job opportunities (employment after EUYO)	4	31,2%	31,2%	20,8%	8,8%	8,0%

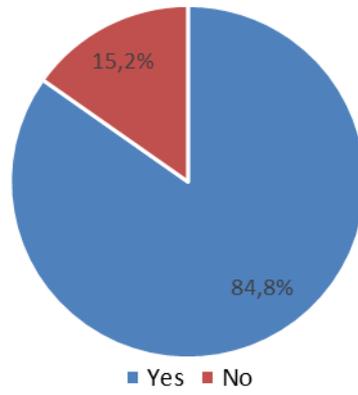
Overall, the EUYO players evaluated the contributions of their participation in EUYO to their education, training and career opportunities very positively. The median value for all categories was split only between the highest grades 4 and 5. The grade 5 (very much) was given to three aspects of EUYO educational program: *Development of your professional skills as a musician*, *Repertoire knowledge* and *Performing opportunities*. This would appear to coincide with the focal points of the EUYO strategy.

In total, 90,4 % of respondents reported that the participation in EUYO contributed to the *Development of their professional skills as musicians*, 68 % of them claimed even 'very much'. From among partial aspects of music education and training the EUYO players highlighted also the *Repertoire knowledge* (88,8 %, from which 55,2% 'very much') and *Performing opportunities* (83,2 %, from which 60,8% 'very much'). The *Technical improvement* was the only item which was graded rather neutrally (grade 3) by almost one third of the sample (30,4 % respondents). On the other hand, the aspect *Further career opportunities (other ensembles, or as a solo player, etc.)* was the only one which was given lower grades (1 and 2) by 23,2 % of the sample.

### 3.4.2 Employment

Regarding the employment, specifically the paid work within the music sector, 84,8 % of respondents claimed that they had a current job in the music sector, while 15,2 % had not (Graph 22). Gender had no influence on the employment. However, as expected the employment rate gradually rose with age. While the youngest group (16-19 years) reported they held a paid job in music sector in 42,86 % of cases, the players aged over 28 years were currently employed in 95,31 % of cases.

Graph 22: Do you currently have (paid) work within the music sector?





## 4 Reviews of Performances

In this chapter, relevant part of reviews of the orchestra are included. The sections follow the research questions. The original texts of the review are included in Annex 1. In addition, fragments from an interview with journalist Frederik Hanssen (Tagesspiegel) are included.

### 1. **Render the EUYO unique in promoting at European level intercultural dialogue, mutual respect and understanding through culture and the arts.**

According to the reviewers the players in the EUYO come across to the public as a close group that really form a bond during the tour. This shows on stage by players hugging afterwards and sometimes cheering each other on. A selection of quotes from the reviewers:

*'The opportunity for young musicians to play together allows them to communicate with each other, no matter what language they speak. They find a common language in their music. So, despite of their diversity they also find common ground.'* (Interview Frederik Hanssen, Tagesspiegel, 2017)

*'After a few cheeky exchanges with the audience, Petrenko raised his baton for an encore... and left the stage, leaving the orchestra to guide themselves through an absolutely riotous performance of Khachaturian's Lezhinka – he then reappeared in the percussion section brandishing a tambourine whilst the orchestra danced, played and then embraced each other in a wonderful celebration of music, friendship and European unity.'* (Bachtrack, 2016)

*'At the end of this concert, the players of the European Union Youth Orchestra turned to their stand partners and hugged each other. Every orchestra has its own routine – some shake hands, some bolt off-stage the minute time is up – but these hugs seemed genuine.'* (The Guardian, 2015)

*'Only rarely do you hear an orchestra that radiates such a feeling of life as the EUYO. With so much enthusiasm, which is also transmitted to the public, one or other of the lapses is forgiven for intonation. And which classical concert ends with a group hugging the musicians on stage?'* (Tiroler Tageszeitung, 2016)

I think that unique in its kind is too boldly phrased. There are other initiatives that promote similar values, although they represent smaller regions. However, the EUYO is very important and a positive example in this regard. You could say they have a high symbolic value and are a good example for others. (Interview Frederik Hanssen, Tagesspiegel, 2017)

### 2. **Concretely prove that EUYO acts as a unique in its kind cultural ambassador embodying EU shared values and showcasing the diversity of European cultures and young talent**

The reviewers call the EUYO a positive symbol consisting of an inspiring young group of musicians creating great music together. A group of Europeans full of joy and a good example to others. A selection of quotes from the reviewers:

*'Lately, the discussion has been largely on the political side and their existence. In my opinion, it is very important that EUYO remains active. It is very important, especially in these times, to support the EUYO because they are a positive symbol.'* (Interview Frederik Hanssen, Tagesspiegel, 2017)

'Unique in its kind is too bold. There are other initiatives that promote similar values, although they represent smaller regions. However, the EUYO is very important and a positive example in this regard. You could say they have a high symbolic value and are a good example for others.' (Interview Frederik Hanssen, Tagesspiegel, 2016)

*'It was a delight to be at the Bolzano Festival Bozen last night to witness something that the EU has got so wonderfully right: the European Union Youth Orchestra. Seeing the inspiring sight of a hundred young Europeans creating great music together made it even more shocking to think that the orchestra has just come through a near fatal funding crisis.'* (Bachtrack, 2016)

*'In nearly every respect the concert was indistinguishable from what any fine orchestra out to make an impression at Carnegie Hall might present. But one keen difference was an infectious joy evident onstage. When Mr. Ashkenazy singled out Mr. Rubio Díaz for applause after the Copland, colleagues whooped openly; at evening's end, after a breezy encore of Bernstein's 'America,' the players embraced one another affectionately.'* (New York Times, 2012)

By working together on the music, the EUYO promotes European Union's fundamental values as the respect for human dignity, human rights, freedom, democracy, equality and the rule of law values among the musicians. (Interview Frederik Hanssen, Tagesspiegel, 2017)

### **3. Show that EUYO is actively committed to educational projects with diverse audiences and young musicians from 28 EU Member States.**

The reviews did not provide input on this question.

### **4. Demonstrate that EUYO activities have an impact on the artists' career development (notably emerging ones) and possibly on (youth) employment**

The majority of reviewers are overly positive about the quality of EUYO performances. The reviewers call the performances sizzling, gripping and exhilarating. Compared to other international youth orchestras such as the Gustav Mahler Jugend Orchester, the EUYO is at the top of the list. A selection of quotes from the reviewers:

'They are among the best, based on their quality. There are other orchestras that are also very good, such as the Gustav Mahler Jugend Orchester. Overall, the EUYO has a very high level of quality.' (Interview Frederik Hanssen, Tagesspiegel, 2017)

*'This was gripping, exhilaratingly good orchestral playing, surging with energy, laser-sharp focus and collective daring. This year's EUYO has a technical prowess that is downright terrifying. Any professional orchestra would envy that string sound: dark-hewn, supple, limpid up top, a rich purr in the bass. The brass are clear, bright and warm, the winds are assertive and characterful.'* (The Guardian, 2015)

*'Vasily Petrenko drew a sizzling performance from the European Union Youth Orchestra at Tuesday night's Prom – all the more impressive considering the challenge they had on their hands. At times the first movement took the breath away, its furious string passages spat out like machinegun fire, while the third made the most of the players' versatility.'* (Financial Times, 2014)

*'You rarely see so many musicians playing with a such a broad smile on their faces.'* (Tiroler Tageszeitung, 2016)

*'Connoisseurs dote on hearing the world's most prestigious professional orchestras, but*

*there is something irresistible about witnessing a performance by an exceptional youth ensemble. In a concert presented at Carnegie Hall on Wednesday evening, the European Union Youth Orchestra proved conclusively that it is among the elite institutions of its kind.'* (New York Times, 2012)

*'Whatever you may think of the (overly) strong orchestra presence (...) Haitink put down an infectious Sinfonia with his hyperenergetic young musicians.'* (NRC, 2016)

Lately, the discussion has been largely on the political side and their existence. In my opinion, it is very important that EUYO remains active. It is very important, especially in these times, to support the EUYO because they are a positive symbol. (Interview Frederik Hanssen, Tagesspiegel, 2017)

*'...They definitely influence this (the artists' career development). The experience of playing with young musicians in the EUYO will help them later on. Most big orchestras are international, so the experience of working within an international orchestra has a positive influence and is very beneficial to their career development.'* (Interview Frederik Hanssen, Tagesspiegel, 2017)

It is very important for young musicians to play together. Their artistic performance and repertoire development is not the most important contribution the EUYO makes. It is important that new and young musicians are in contact with each other and that they gain experience. This aim is more important than artistic performance and repertoire development. (Interview Frederik Hanssen, Tagesspiegel, 2017)



## 5 Analysis and Conclusions

In the following text we provide analysis and conclusions according to the research questions – as formulated in the request for services by EAC – based on different types of information (secondary data, primary qualitative and quantitative data) and from different sources (stakeholders, players, reviewers) with the aim to present triangulated results where possible.

### **1. Render the EUYO unique in promoting intercultural dialogue, mutual respect and understanding through culture and the arts at European level.**

Stakeholders highlighted the EUYO as a powerful metaphor for the EU's highest ideals, and tangible expressions of intercultural dialogue, mutual respect and understanding through music making. They presented a belief that the Orchestra actually lives the European idea and mirrors all European nations.

In addition, the EUYO is perceived as a powerful symbol of co-operation and even as a model of European co-operation, since it shows that by acting together more can be achieved than by acting alone. Given the EUYO's international nature, the need of cooperation among so many different nationalities enhances intercultural dialogue and teaches the respect for different cultures.

The EUYO promotes at European level intercultural dialogue, mutual respect and understanding through culture and the arts via developing the capacity of mutual and active listening in young people. The capacity of mutual listening is the first step in understanding each other and respecting EU's fundamental values such as human dignity, human rights, freedom, democracy, equality and the rule of law.

The EUYO promotes teamwork and creative collaboration in pursuit of a higher goal, as an orchestra is the utmost example of a human coordinated action. It also helps in developing the respect for professional authorities and leadership, since all coordinated actions to be successful need a good leader. Moreover, it highlights the importance of the rule of law, as the successful cooperation is not possible without respecting rules. There are no exceptions from the given rules within EUYO, what emphasises the dimensions of equality and democracy. The selection criteria to EUYO are the same for everybody regardless the nationality, race, social background or gender, what builds on the values of human dignity, human rights and freedom.

Over 60% of EUYO players (respondents in the survey) had previous intercultural experiences before participating in the EUYO. Despite that, up to almost 80% of them claimed that their understanding of other cultures had changed since having been part of the EUYO.

The audience experiences intercultural dialogue through seeing the players from different EU Member States perform and react to each other. In addition, the audience is exposed to works by composers from EU28 countries, including folkish pieces and works by contemporary composers. The orchestra often provides information as an introduction to the performance. The reviewers appreciated that the players in the EUYO come across to the public as a close group that really form a bond during the tour. This shows on stage by players hugging afterwards and sometimes cheering each other on.

## **2. Concretely prove that EUYO acts as a unique in its kind cultural ambassador embodying EU shared values and showcasing the diversity of European cultures and young talent.**

According to stakeholders the uniqueness of the EUYO lies in its high artistic profile and in its EU28 geographical coverage together with EU28 repertoire development. These features make from the Orchestra an unprecedented European initiative.

The EUYO is most definitely among the leading youth orchestras in the world (the Schleswig-Holstein Festival Orchestra, the Gustav Mahler Youth Orchestra and the European Union Youth Orchestra). While the other two are based within the EU, but recruit their players from all over the world, the EUYO is the only one that limits its intake of players to EU members. In skill required the Gustav Mahler Jugend Orchester (based in Austria) is about at the same level as the EUYO, but it does not express the European values nearly as well. The EUYO has therefore a unique position and role compared to other youth orchestras in the European Union.

The artistic excellence of the highest level is the central tenet of the EUYO's approach to all artistic matters. The stakeholders appreciated a 'remarkable change' in its attitude towards the quality of the performance in the last decade. The primary aim of the EUYO's repertoire development for many years has been to introduce the players to major parts of the traditional symphonic repertoire. However, in the last few years there has also been a new focus on chamber music allowing repertoire that is more contemporary, by more young and women composers, and including a strong presence of folk, vernacular and improvised traditions.

The European idea and intangible European heritage promotion is involved mainly in the repertoire structure, its thorough study and its interpretation. Besides traditional European orchestral pieces the EUYO's repertoire includes many works by national and contemporary composers of EU28 Countries to which, otherwise, the players as well as audiences would not likely have been exposed. This approach represents also an innovation, since such a diverse EU28 repertoire consisting of traditional as well as contemporary pieces is not usual in any other orchestra in Europe.

With respect to the EU ambassadorship stakeholders pointed out that the EUYO represents the highest ideals of the European Union devoted to youth, music, excellence and Europe. It is a tangible expression of the EU's slogan of unity in diversity and a powerful message about the strength of EU countries working together while highlighting the European Union as a cultural project.

The reviewers call the EUYO a positive symbol consisting of an inspiring young group of musicians creating great music together. A group of Europeans full of joy and a good example to others.

Moreover, taking into account the latest events and trends within EU (Brexit and growing nationalism) it can act as a positive ambassador, not only on the outside, but also within EU own borders, illustrating the importance of EU values and of the European Union itself.

In this respect, over 86 % of the EUYO players (participants in the survey) believe that, in terms of shared values, EU Member States are close to each other, while only 6,4 % disagree. These numbers are much higher than those revealed by Eurobarometer (2012) on the sample of Europeans (49 % agree vs. 42 % disagree). Similarly to young Europeans of 15-24 years of age (Eurobarometer, 2012), younger EUYO players (16-24) are more likely to see the Member States closer in terms of values with respect to their older peers. These findings suggest a significantly higher pro-European attitude in investigated EUYO members than in the average European population. In addition, the

positive attitude even increased in case of returning members and alumni. This suggests a positive impact of the EUYO experience on the perception of the closeness among EU states in terms of shared values.

Interestingly, when asked about values that best represent the European Union the EUYO players ranked them differently than Europeans in Eurobarometer (2012). The first position was occupied by *Solidarity and support of others* (23,2 %), the second one by *Respect for other cultures* (17,6 %) followed by *Peace* (13,6 %), *Tolerance* (12 %) and *Equality* (6,4 %). The only EU shared value which was ranked among the three first positions in both surveys (Eurobarometer, 2012 vs. survey of the EUYO players, 2017) was *Peace*. The survey revealed differences in ranking in dependence on gender, age and the types of EUYO members (new member, returning member and alumni), although interpretation is difficult as the questions in the survey were not completely the same.

### **3. Show that EUYO is actively committed to educational projects with diverse audiences and young musicians from 28 EU Member States.**

The Orchestra is open to all EU nationals between the ages of 16-26 during the audition period. It recruits approximately 120 members and 120 reserves each year from 2 000-3 000 auditionees who present themselves in each of all 28 EU Member States. The representation of players from individual EU countries on the EUYO structure during the last five years has not always reflected the share of the individual countries' population on the total EU-28 population. However, the fact that the underrepresented countries are spread over the EU (North, East, South, West) suggest this is not due to general regional unbalance in terms of efforts.

The recruitment of new players is ensured in cooperation with 28 National Associate Partners who promote and organise auditions in each of the EU 28 Member States on a yearly basis. The survey among EUYO players revealed three main information sources about the possibilities to participate in EUYO – information displayed at school, received directly from a teacher or from a friend. This suggests the importance of both formal, as well as, informal communication channels. It also points out the significance of reference groups, in particular in case younger musicians.

Selection criteria are public, clearly specified and equal for everybody. The players are selected on the basis of skills, while the fairness of the decision is ensured by a multilateral assessment process enabled also by technological means (recording). The EUYO is engaged also in several initiatives of social inclusion, however, not at the level of admissions.

Educational activities comprise development of professional skills of a musician, interpretation mastery, repertoire knowledge, performing opportunities, networking and new professional contacts. From the perspective of the EUYO's contributions for young musicians from EU28 Member States the stakeholders highlighted the EUYO itself as one big educational project offering the highest level of training for young musicians from all EU states while using traditional, as well as, innovative teaching methods and representing an intermediate step between school and practice.

The EUYO's educational programme encompasses traditional training methods, such as individual practice, sectional and tutti rehearsals, and training and performance opportunities led by world class musicians, but it is also committed to creating and developing new methods of training relevant to the needs of the 21<sup>st</sup> century (e.g. MusicLabs, European Music Campus, career training, experience of and training in new performance formats, and workshops covering a multitude of areas from audition training to online presence).

Over 95 % of respondents (EUYO members) were satisfied with their overall experience with the EUYO, while 85,4 % of them were even 'very satisfied'. The players evaluated the contributions of their participation in EUYO to their education, training and career opportunities very positively. In particular, they highlighted three aspects: *Development of professional skills as musician, Repertoire knowledge and Performing opportunities*.

The musicians spend, on average between 2 and 3 years with the Orchestra. The EUYO operates a very open policy to providing assistance and advice to alumni (former players) and it offers a number of follow-up activities including teaching opportunities and employment.

Since 2014 there has been an alumni teacher programme, as well as new schools work, side by side projects and help in developing new youth orchestras across Europe (e.g. the Slovak Youth Orchestra established in 2016).

The EUYO usually tours during two seasons every year: spring and summer. The Orchestra primarily performs in Europe, what is an understandable decision in line with its objectives and with respect to the cost efficiency. The visibility of EUYO's concert-giving activity is enhanced by experienced local partners and promoters who are vital in ensuring that the performances are properly organised, suitably marketed, well attended and effectively managed.

With respect to the audience structure, the EUYO's performances appeal to a wide range of audiences worldwide. As reported by EUYO partners the concerts are often sold out and belong to the favourites of current audiences. However, the EUYO's ambition is to address also new audience, especially young people, what results from the very nature of a youth orchestra.

The EUYO has developed several very innovative and original audience development projects (e.g. Spazio Klassik, Late-night-sessions, Music Gallery, Pop-up concerts, Close-up) based on experiential and immersive approach [aiming](#) at improving access to European cultural and creative works and extending their reach to new and 'non' audiences.

#### **4. Demonstrate that EUYO activities have an impact on the artists' career development (notably emerging ones) and possibly on (youth) employment.**

The majority of reviewers are overly positive about the quality and performances of the EUYO. The reviewers call the performances sizzling, gripping and exhilarating. Compared to other international youth orchestra's such as the Gustav Mahler Jugend Orchester, the EUYO is at the top of the list.

The impact on the artists' career development and employment is significant. On one hand, the cooperation with the best peer-musicians from the whole EU provides a unique opportunity for benchmarking. Many gain confidence, a greater understanding of making their way in the music industry and in particular, a sense of their own artistry.

On the other hand, the EUYO consistently attracts conductors and soloists who are at the very top of their profession (e.g. Maestri Vladimir Ashkenazy, Bernard Haitink, Herbert Blomstedt, Gianandrea Noseda, Vasily Petrenko, Xian Zhang and others, as well as soloists such as Leonidas Kavakos, the Labèque Sisters, Janine Jansen, Vadim Repin).

In view of employment, the orchestra is functioning as a door-opener, and a 'passport' to employment, since the participation in EUYO significantly improves the employment chances of its members.

Alumni of EUYO are visible in the best orchestras internationally, not only as players but also as management and leaders, and they are also acknowledged as teachers in their early age. For instance, former EUYO players are present in all the leading Berlin orchestras, up to the Berlin Philharmonic itself, further Vienna Philharmonics and other recognised ensembles. In addition, the EUYO offers to emerging talent beyond their time in the Orchestra training and working opportunities for Alumni in a special Alumni teaching programme, where Alumni get training and teach younger musicians.

According to EUYO's estimates, over 90% of its alumni have successful professional careers. This was – with a small deviation – confirmed also by the survey among the EUYO players, where almost 85 % of respondents claimed that they currently had a paid job within the music sector. For the 28+ cohort, a group largely without students, the figure even reaches 95 %. It should be noted that the quality of the players will obviously play a role in this – the players being selected from a much larger group of auditionees on the basis of quality.

To conclude, the young people who come through this experience end up in positions of influence in society, and their time in the EUYO prepares them to exercise a good influence, informed by cultural awareness and the values of the EU.

### **Overall conclusion**

The overall conclusion of this study is a very positive one. Although the assessment certainly has its limitations in terms of methodology, most of the research questions have been answered on the basis of various sources – secondary data, expert/stakeholder interviews, players survey, and independent reviews - that most often led in the same direction. Moreover, the combination of qualitative and quantitative research also gives a higher credibility to the findings. The interviews were held with experts and stakeholders from different EU countries. Stakeholders were involved in cooperation with the EUYO in different time frames. Apart from the process leading to the selection of players and the impact on career and employment, for which a thorough assessment could not be made within the study parameters, the quality of the assessment would appear sufficient to conclude:

- The EUYO has a strong focus on actively including all EU Member States in its activities;
- EUYO performances are of high quality, varied and innovative in many ways, the later notably including audience development;
- The EUYO is unique in promoting intercultural dialogue, mutual respect and understanding through culture and the arts at European level;
- The EUYO acts as a unique in its kind cultural ambassador embodying EU shared values and showcasing the diversity of European cultures and young talent – although this could probably be done by other orchestra's as well;
- EUYO is actively committed to educational projects with diverse audiences and young musicians from 28 EU Member States;
- EUYO activities may well have an impact on the artists' career development and on (youth) employment. A stronger conclusion could not be drawn on the basis of the assessment as it would, for example, need to look into alternative scenario's, given the – by definition – talented players;
- And finally, in the view of the researchers, the activities undertaken by the EUYO with the allocated EU budget indicate good value for money.



## **Annex Reviews and Testimonials**

## Judgements and testimonials of experts and critics on EUYO performance

- 'the European Union Youth Orchestra is in fact the best possible ambassador for the European Union' Jean-Claude Juncker, European Commission President & EUYO Head of Honorary Patrons
- 'As principal flute of the world-renowned Royal Concertgebouw Orchestra for 21 years, I can say with my hand on my heart that I would not be in this position today had I not initially had the opportunity to hear EUYO (or ECYO as it was back then) as a teenager ... and a couple of years later, to successfully audition for this wonderful orchestra. The musical training which we received was exceptional and was undeniably intrinsic to so many of my generation (and generations before and after) winning positions in top orchestras throughout Europe.' Emily Beynon, Principal Flute, Royal Concertgebouw Orchestra, EUYO alumni.
- 'For almost forty years the European Union Youth Orchestra has united the young generations of our continent through music. This is Europe at its best' Federica Mogherini, High Representative of the European Union for Foreign Affairs and Security Policy, Honorary Patron of the EUYO, 2016
- 'Since its inception in 1976, the EUYO has been one of the world's most prestigious orchestras and brings together the most talented young musicians from all 28 EU Member States to create a unique orchestra'. Sir Simon Rattle, Martin Hoffman, Ulrich Knorz, Knut Weber, Berliner Philharmoniker
- 'Among those superb projects that inspired us over the years to develop our own musical institutions, the EUYO is the best example in the world of commitment to the future generations and excellence in training young musicians. ...We learned to love music and our art form listening to projects like the EUYO...[It] is a worldwide asset that must be defended by all human beings.' Marcelo Lopes, Executive Director, Osesp Foundation, Orquestra Sinfônica do Estado de São Paulo, Brazil
- 'For 40 years the European Union Youth Orchestra has been the very definition of excellence and commitment, consistently proving the value of bringing together young people from diverse European cultures'. Bernard Haitink, EUYO Conductor Laureate
- 'I understand culture to be one of defining pillars of the European Union. The EUYO is by far the most prominent of the EU's cultural activities, at least in the musical realm. The EUYO brings together young people from all 28 Member States in order to create an orchestra of the highest artistic order. There simply could be no better symbol of the European project than the EUYO.' Johannes Neubert, Intendant, Vienna Symphony Orchestra
- 'We believe that the European Union Youth Orchestra is one of the great Cultural Ambassadors of the European Union, and that for 40 years it has been a consistent beacon of excellence for the EU's highest values and ideals'. Signed by:
  - Daniel Barenboim Music Director Staatskapelle Berlin, Co-founder West-Eastern Divan Orchestra
  - Gustavo Dudamel Music Director Orquesta Sinfónica Simón Bolívar, Los Angeles Philharmonic;

- Iván Fischer Director Budapest Festival Orchestra, Chief Conductor Konzerthaus Orchestra
  - Mariss Jansons Chief Conductor, Bavarian Radio Symphony Orchestra;
  - Andris Nelsons Music director, Boston Symphony, Leipzig Gewandhausorchester;
  - Yannick Nézet-Séguin Music Director Philadelphia, Rotterdam and Montréal Orchestras;
  - Sir Antonio Pappano Music Director Royal Opera House, Accademia Nazionale di Santa Cecilia;
  - Esa-Pekka Salonen, Chief Conductor & Artistic Advisor Philharmonia Orchestra, LA Philharmonic
- 'It was a delight to witness something that the EU has got so wonderfully right: the European Union Youth Orchestra'. Bachtrack, 2016
  - 'gripping, exhilaratingly good orchestral playing, surging with energy, laser-sharp focus and collective daring ... a technical prowess that is downright terrifying.' The Guardian, 2015
  - 'So chock-full of musical life that one is almost exhausted just looking at them.' The Times, 2015
  - 'truly the crème de la crème around Europe, their standard is phenomenal.' Scottish Herald, 2015
  - 'It is astonishing how high the standard of the European Union Youth Orchestra is.' Volkskrant, 2014
  - 'Among the Elite Institutions of its kind' The New York Times 2012
  - Their sound had remarkable character, strength and beauty. ... 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 2012
  - 'The European Union Youth Orchestra need fear no competition.' Washington Post 2012

### **Review The Guardian (2015), Kate Molleson**

EUYO/Nosedá review – extraordinary energy and technical prowess

A blazing performance of Mahler's Fifth featured exhilaratingly good orchestral playing, surging with collective daring and laser-sharp focus. At the end of this concert, the players of the European Union Youth Orchestra turned to their stand partners and hugged each other. Every orchestra has its own routine – some shake hands, some bolt off-stage the minute time is up –but these hugs seemed genuine.

The performance of Mahler's Fifth Symphony that hurtled to a blazing close had involved dizzying exertion from every member. This was gripping, exhilaratingly good orchestral playing, surging with energy, laser-sharp focus and collective daring. EUYO's members are between 17-24; if they never let you forget the third word in their name, that's because such wholehearted vitality and commitment is all too rare in older ensembles.

It wasn't just the energy. This year's EUYO has a technical prowess that is downright terrifying. Any professional orchestra would envy that string sound: dark-hewn, supple, limpid up top, a rich purr in the bass. The brass are clear, bright and warm, the winds are assertive and characterful.

Conductor Gianandrea Noseda marshalled all this for a Mahler 5 that was overwhelmingly life-affirming – if anything it was too consistently gorgeous, never revealing the bitter or ugly, never reaching the depths of despair, because the irrepressible buoyancy meant Mahler's protagonist always bounced straight back on to his feet.

Noseda's reading of the Adagietto felt micromanaged with some fussy phrasing; mostly, the constant resurgence of hope in the face of adversity and neurosis was resoundingly uplifting.

The concert got off to an underwhelming start with bits and pieces of Verdi's *I masnadieri* and Luisa Miller trotted out by husband-and-wife team Nicolas Testé and Diana Damrau. It wasn't the best use of the orchestra, and Testé's stiffness hardly helped, but Damrau's superb charisma and vocal control in 'Venerabile, o padre' was a treat.

### **Review Bachtrack (2016), Jane Shuttleworth**

The European Union Youth Orchestra triumphs in Bolzano (2016)

In this frazzled year, in which so many people have asked us to look at what the European Union does wrong, it was a delight to be at the Bolzano Festival Bozen last night to witness something that the EU has got so wonderfully right: the European Union Youth Orchestra. Seeing the inspiring sight of a hundred young Europeans creating great music together made it even more shocking to think that the orchestra has just come through a near fatal funding crisis.

The EUYO, conducted by Vasily Petrenko, began with Mozart's concerto K365 for two pianos, a relative rarity. Its origins aren't clear, but Mozart probably wrote it in the late 1770s, to play with his sister Nannerl – and judging by listings and reviews on Bachtrack, it's a definitely a favourite for sibling pianists, in this case the Labèque sisters, whose almost spooky synchronisation was perfectly suited to the tightly interlocking parts. The Labèques passed their crisply articulated lines seamlessly from one to another, so it was hard to tell where one ended and the other began, culminating in an impeccably coordinated long trill – and yet they barely looked at each other, which made watching them a little discomfiting.

Behind them, Petrenko wove a gentle web of sound in the orchestra for the first movement and there was an excellent oboe solo in the second, gently intruding on the intimacy of the pianos, whilst the violins gave dramatic sighs. The final rondo was enlivened by lots of enjoyable shifts in mood and colour, with the lower strings giving the dance some extra oomph. The Labèques followed their concerto with two encores, which I thought was a little indulgent but they pounded out Bernstein's *Jet Song* with a thrilling energy, and sounded far more relaxed than they had been in the Mozart.

Up to full strength for Mahler's *Symphony no. 1 in D major*, the orchestra almost overflowed the stage. Petrenko led them through a wonderfully colourful performance, characterised by lots of imaginative changes in tempo and dynamics, they poured it all out like someone recounting an exciting story. Quotes from other movements,

particularly the *Frère Jacques* theme shone through very clearly throughout, giving coherence to the many ideas that this symphony throws out.

Petrenko was liberal with his interpretations of Mahler's tempo directions, which suited me just fine, as I find that this symphony can get really bogged down if the instructions about 'slow' and 'not too fast' are taken over-literally. The faster tempo was particularly effective in the second movement, where combined with a very heavily accented rhythm, I really felt as if I was being whirled around the room in a crazy dance. The first movement grew to its climax with steady control, giving a true sense of a wondrous awakening, as each instrumental voice was allowed to shine through, clearly delineated, particularly in the opening section: the three off-stage trumpets were thrillingly clear. Petrenko built a lovely tension between the deep sadness of the strings and the cheerful winds, led by a beautifully serene flute solo.

Up this point, EUYO's Mahler had been characterised by big dramatic colours, and much exuberance in the loud sections, but everything changed for the third. Petrenko opted for just one double bass for the opening and accompanied by very tender timpani beats, the soloist Rui Pedro Rodrigues gave this simple children's melody a heartbreaking sense of loss. As the klezmer-inspired winds came in, I realised that Petrenko was almost motionless: he may have been gently indicating a beat with a finger or his face but from the audience it looked as if he was completely still, and this heightened the sense of otherworldly mystery. The clarinets threw themselves into the dance, with rich *sforzando* effects in the strings, and as the funeral procession moves off, it left behind a brief sense of calm, the freshness of waking from a nightmare, heralded by the delicate, sad flute, some gorgeous trumpet playing, and right at the end, an exquisite bassoon *pianissimo*.

The screaming terror that opens the fourth movement really was very loud, angular, and genuinely frightening, but it never lost control. The violins were notable for their range of tone: thin wailing, then a darker, richer sound as the mood changes to reassurance and the viola section were really exciting and lively as they led the symphony into its coda. The tension from the first movement was now gone, and the horns rose to their feet to lead the triumphant ending.

After a few cheeky exchanges with the audience, Petrenko raised his baton for an encore... and left the stage, leaving the orchestra to guide themselves through an absolutely riotous performance of Khachaturian's *Lezghinka* – he then reappeared in the percussion section brandishing a tambourine whilst the orchestra danced, played and then embraced each other in a wonderful celebration of music, friendship and European unity.

### **Review Financial Times (2014), Hannah Nepil**

It's always so touching when performers remember their manners, but Sinfonia, Berio's collage of music and literary texts, forces them to. At the end of the third movement the speaker pointedly thanks the conductor, and in this case he fully deserved it. Standing in for an indisposed Semyon Bychkov, Vasily Petrenko drew a sizzling performance from the European Union Youth Orchestra at Tuesday night's Prom – all the more impressive considering the challenge they had on their hands. Premiered in the 1960s, Sinfonia and Shostakovich's Symphony No 4 in C minor, Op 43 have a number of features in common: both call for huge orchestras; both channel the influence of Mahler; both are technically savage, manically unpredictable, a furious mish-mash of elements that leave you in need of a lie-down. And yet they are so different. Sinfonia,

unlike the Symphony, could be described as 'fun'. Keeping track of its musical quotations from Mahler, Berg and Ravel, among others, is a tricky business. And following its confection of texts, including those of Samuel Beckett and Claude Lévi-Strauss, is even more of a headache. Listening to several conversations at once would probably be less taxing. But that is why this piece has so much humour and verve, even if the first, second, fourth and fifth movements all sound like side orders to the Third. Together with the amplified London Voices, the EUYO grabbed it by the scruff of the neck, with compelling results. The same approach paid dividends in Shostakovich's Fourth Symphony, although here the overall impact was that of darkness and dread. It is sad that this 1936 piece had to wait until almost a decade after Stalin's death for its premiere. It brims with imagination. But between its various motifs and emotional extremes, getting a handle on its structure can be hard work. So it is a credit to Petrenko that he wove its characteristics into a clear shape without compromising on intensity. At times the first movement took the breath away, its furious string passages spat out like machinegun fire, while the third made the most of the players' versatility. After giving the climax their all and then some, they dropped down to less than a whisper for the conclusion. The effect, against the chilling backdrop of the celesta, was shattering.

### **Review Tiroler Tageszeitung (2016)**

Grafenegg (APA) - Noch im Mai galt das European Union Youth Orchestra (EUYO) als akut gefährdet und erklärte, sich mangels Förderung der EU mit 1. September auflösen zu müssen. Mittlerweile hat die Kommission aber eine Lösung gefunden - zum Glück, wie sich am Samstagabend beim Konzert am Sommersitz Grafenegg zeigte. Nur selten bekommt man ein Orchester zu hören, das solche Lebensfreude ausstrahlt wie das EUYO.

Als Orchestra in Residence in Grafenegg hatte das 40 Jahre alte Jugendorchester unter seinem Chefdirigenten Wassili Petrenko zwei sehr unterschiedliche Werke im Programm: Gustav Mahlers 1. Symphonie und die Erstaufführung von Philip Glass' Konzert für zwei Pianos und Orchester. Für letzteres gesellten sich mit den Labeque-Schwestern Katia und Marielle nicht nur zwei der renommiertesten Pianistinnen an die Seite des Orchesters, sondern auch zwei ausgesprochene Glass-Expertinnen, die das Werk im Vorjahr mit Gustavo Dudamel und den Los Angeles Philharmonic uraufgeführt hatten.

Das Konzert beginnt, wie mittlerweile für Glass typisch, ohne jegliches Präludium, steigt ohne Umschweife ins Spiel ein. Dabei fragmentiert der US-Amerikaner, der kommenden Jahr 80. Geburtstag feiert, den eigentlich ansehnlich großen Klangkörper in einzelne, polyrhythmisch geführte Untergruppen, von denen die Pianos der beiden Labeques lediglich eine unter vielen darstellen. Mit einigem Recht könnte man das Werk ebenso gut Konzert für Orchester und eine Tuba oder Konzert für Orchester und eine Triangel nennen.

Der Tutti-Apparat blitzt nur selten und wenn, dann kurz auf im Meer der Motivfragmente, das ohne Unterlass vor sich hin wogt. Die Streicher sind dabei praktisch in einer Beobachterrolle. Ruhige Passagen sind nur vereinzelt gesetzt, dann aber so zart, dass sie sich im grillenflankierten Soundgefüge des Wolkenturms akustisch nur schwer behaupten können. Die Anspannung löst sich erst im langsameren, dritten Satz, in dem Glass tatsächlich eine Repetition größerer Leitmotive andeutet - ein Stilmittel, das in der Minimal Music für gewöhnlich den kleineren Einheiten vorbehalten ist.

Vielleicht fehlt dem EUYO bei Glass in letzter Konsequenz die absolute Energie, der letzte Spielwitz, der angesichts der nötigen Konzentration auf das ungekannte Werk

etwas in den Hintergrund tritt. Im zweiten Teil des Abends sollte sich dies aber gänzlich drehen, brachte dieser doch Gustav Mahlers 1. Symphonie zum Leuchten.

Das vor Naturmotivik nur so strotzende Werk passt vom Klangcharakter besser ins Naturambiente von Grafenegg, bilden hier die begleitenden Vögel und Insekten doch gleichsam die Erweiterung der Partitur. Bei Mahler lebt das Orchester sichtlich auf - selten sieht man so viele Musiker, die mit einem breiten Lächeln auf den Lippen spielen. Hier lässt das EUYO die meisten anderen Orchester als Bande von Miesepetern erscheinen.

Dennoch erwächst hier kein streichelweicher Wohlfühl-Mahler, sondern einer mit hoher Dynamik, widerborstiger Motivik. Harte Tempi statt Wiener Wohlklang. Selten klingen bei Mahlers ungarischen Elementen Schostakowitschs Jazzsuiten durch, beim EUYO allerdings schon - eine Affinität, welche die Mitglieder auch bei der den Abend beschließenden Jamsession in der Reitschule unter Beweis stellten.

Bei so viel Begeisterung, die sich auch aufs Publikum übertrug, ist der eine oder andere Lapsus bei der Intonation verzeihlich. Und welches klassische Konzert endet schon mit einer Gruppenumarmung der Musiker auf der Bühne?

### **Review NRC (2016), Mischa Spel**

Even was het spannend dit voorjaar: het European Union Youth Orchestra dreigde te worden opgeheven. Daarmee kwam de Europatournee van het Concertgebouworkest (die mede draait om samenwerking met jeugdorkesten) in vreemd daglicht te staan, want EU-president Jean-Claude Juncker is beschermheer van die tour. Gelukkig vond de EU na een reddingscampagne toch een potje, en blijft het orkest bestaan.

Het EUYO (conservatoriumstudenten van ca. 17 tot 24 jaar) besloot gisteren met Bernard Haitink (87) de veertigste jubileumtournee in het Concertgebouw in Amsterdam, in aanwezigheid van Prinses Beatrix, met een klassieke combi van Haydn en Bruckner.

Wat je ook kon vinden van de (te) forse orkestbezetting en - bij voorbeeld - de in het slotdeel uit het lood hangende dialoog tussen orkest en viool (een lekker passioneel spelende Lorenza Borrani), Haitink zette met zijn hyperenergieke jonge musici wel een aanstekelijke Sinfonia Concertante neer.

Bruckners Zevende doorstond de vergelijking met de Vierde van de zelfde componist door het Concertgebouworkest onder Daniele Gatti afgelopen week glansrijk. Gatti zoekt zijn stem in Bruckner, bij Haitink waan je je vanaf de eerste maat in een ander universum. Zoals dat in Bruckner kan.

De afwerking liet nog enige wensen on vervuld. Maar daar tegenover stond Haitink met zijn losgezongen, panoramische overzicht. Zijn rust contrasteerde met de gretigheid van het soms erg luid spelende orkest, dus voor de diepste lagen van vervoering moet nog worden uitgekeken naar Haitinks langgehoopte rentree bij het Concertgebouworkest op 16 februari 2017, óók met Bruckners Zevende. Maar deze mix van jong pathos en rijpe kalmte was óók roerend.

### **Review New York Times (2012), Steve Smith**

Connoisseurs dote on hearing the world's most prestigious professional orchestras, but there is something irresistible about witnessing a performance by an exceptional youth ensemble. In a concert presented at Carnegie Hall on Wednesday evening, the European Union Youth Orchestra — founded in 1976 under the artistic direction of Claudio Abbado,

and made up of musicians aged 14 to 24 from the union's 27 Member States — proved conclusively that it is among the elite institutions of its kind.

Conducted by Vladimir Ashkenazy, its music director since 2000, the ensemble made a grand opening splash with an assured account of Copland's stately 'Outdoor Overture,' highlighted by nimble, fluent playing from Luis Saúl Rubio Díaz, the trumpet soloist.

Pared down to Classical proportions for Mozart's Violin Concerto No. 3, the orchestra provided pert, effervescent accompaniment for Itzhak Perlman, whose playing radiated wisdom and persuasive soulfulness. The programme ended with a grandiloquent traversal of Strauss's 'Alpine Symphony,' in which Mr. Ashkenazy's handsome molding brought out sumptuous warmth, sharp detail and stormy power.

In nearly every respect the concert was indistinguishable from what any fine orchestra out to make an impression at Carnegie Hall might present. But one keen difference was an infectious joy evident onstage. When Mr. Ashkenazy singled out Mr. Rubio Díaz for applause after the Copland, colleagues whooped openly; at evening's end, after a breezy encore of Bernstein's 'America,' the players embraced one another affectionately.

Even Mr. Ashkenazy seemed swept up by their spirit, dashing out each time he took the stage and mounting the podium with a bound.