



**Under the High Patronage of  
Mr Emmanuel Macron**  
President of the French Republic

## **PROGRAMME**

SATURDAY 26 FEBRUARY 2022 – 8 P.M.

**Concert**  
**ODE – Orchestre Dédos Europe**

GRANDE SALLE PIERRE BOULEZ – PHILHARMONIE

This programme is also printed in French, or can be downloaded in German:



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“Music above all else...”, exhorts Paul Verlaine in his poem *Art poétique*. To make this wonderful suggestion a reality, the cultural programme marking the French Presidency of the Council of the European Union puts a strong focus on music.

With the ODE – Orchestre Démos Europe, the flagship project of this semester, the general public will discover the strength and extent of the know-how of major French and European cultural institutions in the field of cultural democratisation – and even more, the power of their alliance.

For several months now, in each of the 27 European Union Member States, 120 young musicians from culturally disadvantaged backgrounds have been practising the same tunes in concert and are preparing a real-life event, starting 19 February at the Philharmonie de Paris. These young people have found each other through the notes of Maurice Ravel, the distant landscapes of Edward Grieg, traditional Gypsy tunes, Ludwig van Beethoven and a new piece devised by Alexandros Markeas. Together, these young people and their teachers are working on a common project, much to our pleasure.

For over a decade, the Démos orchestras, supported by the Philharmonie de Paris, have trained hundreds of young people to play a musical instrument, thanks to the support of committed and passionate musicians and teachers.

Under the direction of conductors Corinna Niemeyer and Aurélien Azan Zielinski, exceptional guides for these young people, we will see the magic of music at work in the Grande salle Pierre Boulez on 26 February. This magic that creates links beyond words, uniting people beyond differences and borders.

Music education professionals also took the opportunity to organise a seminar to discuss the construction of a Europe of Music. What a great idea!

I like to see this ODE – Orchestre Démos Europe as a mirror of the European society to come. And what if Music were to be the language of Europe?

**Roselyne Bachelot-Narquin**  
Minister of Culture

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France holds the Presidency of the Council of the European Union this semester. It is both an honour and a privilege to be able to bring together all the Member States of the European Union for six months around values they hold dear. One of these values is European culture. This is what underpins our common identity and belonging. And France is determined to promote this during its Presidency.

In this respect, I would like to thank the Philharmonie de Paris for having supported this wonderful initiative, which consists of bringing together young people aged 12 to 17 from the 27 Member States of the European Union for a week to work together on a social project, in the full sense of the term. This project, supported by France under its Presidency of the Council of the European Union, is emblematic of the links we want to create among European youth, and of the new opportunities that music can bring. These young people will perform on stage, playing some of the best romantic, impressionist and European folk music, as well as more recent compositions.

I hope that the young people gathered during this week at the Philharmonie, and during the joint performance on 26 February, will be able to build on this initiative to inspire others to join. I hope that this experience will give them a taste for practising European languages, travelling in the Union and bringing our common culture to life, whether they choose to make their career in music or in other fields. I would also like to thank the professionals who have prepared them in advance of this meeting, as well as those who have accompanied them during this week of rehearsals and workshops, including the conductors Corinna Niemeyer and Aurélien Azan Zielinski. I wish you all a good listening experience!

**Clément Beaune**  
Minister of State for European Affairs

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The Orchestre D emos Europe (ODE), placed under the High Patronage of Emmanuel Macron, President of the French Republic, and created during the French Presidency of the Council of the European Union, is without a doubt one of the most beautiful depictions of the values of the Cit e de la musique – Philharmonie de Paris.

Sharing artistic excellence with young people who lack opportunities to play music is one of the beliefs on which this establishment was founded. While receiving great artists from all over the world, the establishment developed its educational outreach initiatives throughout France. This led to the creation of D emos – Musical and Orchestral Education Outreach Programme. I would like to take this opportunity to pay tribute to my predecessor Laurent Bayle who, together with the teams of the Philharmonie, developed these orchestras in which over 10,000 children have already participated. It is with the same intention that he supported this European orchestra, taking a new step in implementing this initiative beyond our borders.

Thanks to the support of the Presidency of the French Republic, the Ministry of Culture and the office of the Minister of State for European Affairs, these 120 young people have come together at the Philharmonie de Paris for one week to form an orchestra conducted by Corinna Niemeyer and Aur elien Azan Zielinski. They will be joined by the Orchestre de Paris' Children and Youth Choir to perform an extract from the finale of Beethoven's *Symphony No. 9*, with the participation of children from the EVE project.

I would like to commend the young people and their families for taking part in this adventure, despite the difficulties caused by the public health situation. I would also like to commend the professional musicians and the supervisors who have been supporting the young people for several months, as well as the French embassies and the network of European partner organizations who aided in the recruitment process and, of course, the teams of the Philharmonie de Paris. Thank you to all who participated in building this orchestra, a symbol of European youth engagement and the values that unite us.

**Olivier Mantei**

**Director-General of the Cit e de la musique – Philharmonie de Paris**

## The French Presidency of the Council of the European Union

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On 1 January 2022, for the first time in 14 years, France took over the Presidency of the Council of the European Union. How does the Council of the EU work and what will France's role be?

### ***What does the Presidency of the Council of the European Union involve?***

#### **A rotating Presidency**

Each Member State holds the presidency of the Council of the European Union for six months on a rotational basis. **France will hold the Presidency of the Council of the EU from 1 January to 30 June 2022.** The Presidency of the Council organizes meetings, brokers compromises, submits conclusions and ensures the coherency and continuity of the decision-making process. It ensures good cooperation between all Member States and acts as a liaison between the Council and the European institutions, in particular the Commission and European Parliament.

### ***What is the Council of the European Union?***

The Council of the European Union, also called the Council of Ministers, or simply the Council, brings together the ministers of the EU Member States who meet in configurations by sector of activity. It serves as the co-legislator of the European Union, along with the European Parliament.

Concretely, ministers will chair ten sectors or configurations of the Council of the EU:

- general affairs;
- economic and financial affairs;
- justice and home affairs;
- employment, social policy, health and consumer protection policy;
- competitiveness (internal market, industry, research and space);
- transport, telecommunications and energy;
- agriculture and fisheries; environment;
- education, youth, culture and sport;
- trade.

Exceptionally, the Foreign Affairs Council is chaired by the High Representative of the Union for Foreign Affairs and Security Policy, currently Mr Josep Borrell.

The Council also has budgetary powers; it adopts and amends the European budget with the Parliament. Lastly, the Council adopts certain decisions as well as non-binding recommendations, concludes international agreements on behalf of the EU, and appoints members of certain institutions such as the European Court of Auditors, the European Economic and Social Committee and the European Committee of the Regions. The Council's deliberations and votes on legislative texts are public.

### ***What is the framework for the French Presidency of the Council of the European Union?***

**The PFUE follows the main policy lines that President Macron set out** in his speech for a sovereign, united and democratic Europe on 26 September 2017 at the Sorbonne. For the past four years, President Macron and the Government have been working to build a genuine European sovereignty, meaning Europe's ability to exist in the world to defend our values and interests. The French Presidency of the Council of the European Union will continue this work for a more inclusive, sovereign and democratic Europe.

**The PFUE coordinates within the trio presidency programme,** with which France aligns its action. This system, which has existed since 2009, sets long-term goals and defines the main topics to be addressed over a period of 18 months. After the Slovenian Presidency, France will begin a new cycle and will work as a trio with the Czech Republic in the second half of 2022 and Sweden in the first half of 2023.

#### **Nearly 400 events**

A total of nearly 400 events planned in France and the EU will punctuate the Presidency: political meetings, a cultural programme and citizen events open to everyone.

Also, in order to make sure the French Presidency reaches citizens, the events will be held throughout the national territory and abroad.

**For more information:**

**[www.europe2022.fr](http://www.europe2022.fr)**



[facebook.com/Europe2022FR](https://facebook.com/Europe2022FR)



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[youtube.com/c/francediplomatie](https://youtube.com/c/francediplomatie)



[flickr.com/photos/francediplomatie/albums](https://flickr.com/photos/francediplomatie/albums)

Event organised in compliance with the sustainable development criteria marking the French Presidency of the Council of the European Union.

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## ODE – Orchestre Démos Europe

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From 1 January 2022 to 30 June 2022, France holds the Presidency of the Council of the European Union. For the occasion, the Philharmonie de Paris took part in an ambitious and highly symbolic project by hosting an orchestra of 120 young people from the 27 EU Member States (Austria, Belgium, Bulgaria, Croatia, Republic of Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain and Sweden).

These young people, aged 12 to 17, were selected by a network of partners on the basis of musical and social criteria similar to those of Démos, a musical and orchestral education outreach programme, that the Philharmonie has led for the last 11 years. Each Member State is represented by 2 to 6 musicians.

After having worked on the concert programme in their respective countries, the young musicians met in Paris starting on 19 February 2022, hosted by the Philharmonie, where they followed an intensive rehearsal schedule. They were mentored by professional musicians and led by orchestral conductors Corinna Niemeyer and Aurélien Azan Zielinski. This was also an opportunity for them to discover Paris and to connect with fellow European musicians.

Unlike classic Démos orchestras, the young musicians will perform by themselves on stage, without the support of professional musicians. For the last piece on the programme, they will be joined by the Orchestre de Paris' Children and Youth Choir, with the participation of children from the EVE project (which in French stands for "Together we Exist with our Voice").

The week comes to a close with this concert performed in the Grande salle Pierre Boulez, attended by representatives of the EU Member States and of the Commission and the Parliament, in addition to other young musicians from the Île-de-France region.

## CONCERT PROGRAMME

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### **Modest Mussorgsky / Maurice Ravel**

*Pictures at an Exhibition*

### **Edward Grieg**

*Peer Gynt*

### **Traditional Gypsy airs**

*Ritmos Ciganos*

### **Alexandros Markeas**

*Freedom, She Yells!*

Premiere

### **Ludwig van Beethoven**

*Symphony N<sup>o</sup>. 9 – Ode to Joy*

Corinna Niemeyer, conducting

Aurélien Azan Zielinski, conducting

### **ODE – ORCHESTRE DÉMOS EUROPE**

Orchestre de Paris' Children and Youth Choir

Participation of children from the EVE project

CONCERT ENDS AROUND 9:30 P.M. (NO INTERMISSION).

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## Modest Mussorgsky (1839-1881)

## Maurice Ravel (1875-1937)

*Pictures at an Exhibition* - orchestration by Maurice Ravel

Promenade  
Il vecchio castello (The Old Castle)  
Promenade  
Bydlo  
Promenade  
The Great Gate of Kiev

Duration (approx.): 18 minutes

Throughout his entire life, the Russian composer Modest Mussorgsky (1839-1881) nurtured very strong friendships that profoundly marked his work. When his friend, the painter and architect Viktor Hartmann, died in 1873, an exhibition was held in Saint Petersburg featuring over 400 of his drawings, paintings and models. On visiting the exhibition, Mussorgsky felt so inspired that he composed, in just three weeks, a suite of ten piano pieces entitled *Pictures at an Exhibition*. This version was orchestrated by Maurice Ravel, who brought the work to the attention of the general public.

### **Promenade**

Mussorgsky wanted listeners to be able to share his state of mind as he walked through the exhibition. To do this, he punctuated his composition with a *Promenade*, a melodic theme that, albeit regularly recurring, is also somewhat different each time. By so doing, the listener has the impression of being beside Mussorgsky and sharing the composer's emotions as they move together between the paintings.

### ***Il vecchio castello (The Old Castle)***

The second *Promenade*, delicate and moderate, creates the link to the second painting in the exhibition, *Il vecchio castello*, a timeless landscape charged with nostalgia in which the ruins of an old Italian castle stand out.

### ***Bydło***

The fourth painting in the exhibition, *Bydło*, takes us straight to Poland, where oxen pull a cart with a heavy, regular step.

### ***The Great Gate of Kiev***

The exhibition ends with *The Great Gate of Kiev*, whose melody is inspired by Russian folklore.

Dominique Billaud, arrangements

Lionel Bord, arrangements\*\*\*

Ourania Lampropoulou, arrangements\*\*

## **Edward Grieg** (1843-1907)

### *Peer Gynt op. 23*

In the Hall of the Mountain King  
Arabian dance

Duration (approx.): 8 minutes

Edvard Grieg (1843-1907) had already retired to his cottage in Norway when he decided to adapt *Peer Gynt*, the five-act play in verse penned by his compatriot Henrik Ibsen. He set to music the initiatory journey of an anti-hero in search of a dream and an identity. Constantly oscillating between courage and cowardice, *Peer Gynt* overcomes the obstacles he encounters as best he can, most often by fleeing and lying.

### ***In the Hall of the Mountain King***

The musical piece *In the Hall of the Mountain King* is sourced from the middle of Act 2, where Peer Gynt has joined the world of the trolls and is led before the Mountain King. The trolls move around the hero to the rhythm of a dance called 'Alla Marcia', which is reminiscent of the Halling (a Norwegian folk dance – performed solo at a fast pace and including acrobatic figures). The piece ends in a climax with a frenzied rhythm, punctuated by vigorous drumming, while the troll choir shouts "Kill him, that son of a Christian!".

### ***Arabian dance***

One of the trials that Peer Gynt encounters along his journey is in the East. The *Arabian Dance* has exotic sounds: high-pitched piccolo flute, rattling tambourine, a well-struck rhythm, wall of strings, deep tone melodies responding to high tone melodies... a lyrical part counterbalancing the picturesque dance. For sure, Grieg immerses us in his poetic vision of the East.

**Dominique Billaud**, arrangements

## **Traditional Gypsy airs**

### ***Ritmos Ciganos***

**Duration (approx.):** 3 minutes

Inspired by traditional gypsy music, this piece was arranged for orchestra by composer Carlos Garcia at the request of the Orquestra Geração – Sistema Portugal, represented on stage this evening by several musicians. *Ritmos Ciganos*, which combines playful and energetic gypsy melodies and rhythms, has become a well-known federating tune among Sistema Europe members in just a few years. It is regularly included in the programme of their orchestras and is always very popular with the public. With this interpretation, our young musicians have fun playing and singing together.

**Carlos Garcia**, arrangements

# Alexandros Markeas (born 1965)

## *Freedom, She Yells!*

Premiere

**Duration (approx.):** 7 minutes

We imagined a party, simultaneously manifold, convivial and excessive. Inspired by the American poet Ambrose Bierce and his 1906 poem *Freedom*.

Freedom, as every schoolboy knows,  
Once shrieked as Kosciusko fell;  
On every wind, indeed, that blows  
I hear her yell.

She screams whenever monarchs meet,  
And parliaments as well,  
To bind the chains about her feet  
And toll her knell.

And when the sovereign people cast  
The votes they cannot spell,  
Upon the pestilential blast  
Her clamors swell.

For all to whom the power's given  
To sway or to compel,  
Among themselves apportion Heaven  
And give her Hell.

The musicians take part in the celebration. They chant and sing extracts from the poem. They mix their voices with instrumental sounds and express through music the universal desire for freedom, as well as a message of friendship and solidarity. Energetic percussion, obstinate patterns, projected words and shouts unfold around a continuous flow of sound that gives rise to different musical episodes. Rhythm is at the heart of this continuum: dances, polyrhythms, contrasts, a whole range of rhythmic variations give the necessary energy to our festive whirlwind. Memories of traditional Mediterranean music are also at the heart of the composition, thus creating a link between ancient songs and our current musical projections.

## Ludwig van Beethoven (1770-1827)

### *Symphony N<sup>o</sup>. 9 – Ode to Joy*

**Duration (approx.):** 10 minutes

Although the bulk of the work was composed between 1822 and 1824, *Symphony No. 9* is the result of a long maturation process that spanned over thirty years. Thirty years for the idea of a symphony with choir to gradually make its way into Beethoven's mind. Thirty years during which the music and the text of the "Ode to Joy" evolved in parallel, each gradually taking shape in the course of Beethoven's compositions, before finally fusing together in his last symphony. As early as 1792, Beethoven had considered setting to music Friedrich von Schiller's poem *An die Freude (To Joy)*, published 1785. Enthused by the text of the German poet he admired, Beethoven considered composing a lied based on the entire poem. However, the text is very long and, as the composer noted in the margin of the sketches for *Symphony No. 8* dating from 1812, he later envisaged adapting the original using extracts from the Schiller poem. On several occasions, he sketched out various musical themes on Schiller's text, before actually considering it as the finale of his choral symphony. To do this, he made cuts in the original poem, keeping only about a third of the text, and changed the order of the selected fragments to give them more unity. The theme of the *Ode to Joy*, as it appears in *Symphony No. 9* built up gradually. We can already see it taking shape

in *Gegenliebe (Love requited)*, a lied from 1795, based on a text by Gottfried August Bürger, and then in a few fragments of a sketch from 1804... on a stanza of Schiller's poem! The musical theme only really began to take on its definitive form in the *Fantasy for piano, choir and orchestra* of 1808, before becoming the hymn we know in the *Finale* of *Symphony No. 9*.

**Dominique Billaud**, arrangements

**Orchestre de Paris' Children and Youth Choir**  
**Rémi Aguirre Zubiri, Edwin Baudo, Désirée Pannetier,**  
**Béatrice Warcollier**, Associate Choir Conductors

**Participation of children from the EVE project**  
**Astryd Cottet**, Choir Conductor



# ODE – Orchestre Démon Europe

## Violins

Zonio Alioshev (Bulgaria)  
Ana Barbosa (Portugal)  
Keven Blöhe (Germany)  
Patrizia Corrente (Italy)  
Aset Dakaeva (Austria)  
Sally Diagne (France)  
Sophie Dillon (Ireland)  
Nefeli Dimaki (Greece)  
Julita Dudek (Poland)  
Irina Finke (Germany)  
Joana Franco (Portugal)  
Sascho Georgiev (Bulgaria)  
Zuzanna Górka (Poland)  
Maja Guzik (Poland)  
Saara Helste (Finland)  
Alexander Herrera (Spain)  
Sultan Hlal (Germany)  
Fatima Hurem (Austria)  
Tony Huy Phan (Denmark)  
Aaro Kajas (Finland)  
Johanne Kjær  
Sørensen (Denmark)  
Lucie Kopalová (Czech  
Republic)  
Viktor Kostjuk (Estonia)  
Tomáš Kytas (Slovakia)  
Samantha Libang (Italy)  
Marco Monteiro  
Henriques (Luxembourg)  
Júlia Nemcová (Slovakia)  
Monika Nemcová (Slovakia)  
Amanda Nicolas Ferrer (Italy)  
Rana Okatan (Austria)  
Anna Ostrovska (Sweden)

Klara Ostrovska (Sweden)  
Ioannis Passas (Greece)  
Paula Pastare (Latvia)  
Anisija Pokšta (Latvia)  
Sofia Schuddeboom  
(Netherlands)  
Mia Sepp (Estonia)  
Mihaella Sili (Austria)  
Alexandru Tiron (Romania)  
Lisette Urbina Jara (Sweden)  
Evelina Vahere-  
Abražune (Latvia)  
Syl Van  
Heeringen (Netherlands)  
Larissa Yunis (Sweden)

## Violas

Hani Altheb Hnidy (Germany)  
Luan Bedoya Gomes (Spain)  
Malene Dideriksen (Denmark)  
Clara Dillon (Ireland)  
Frederikke Ferreira  
Sørensen (Denmark)  
Lucas Garcia Conrad (Malta)  
Richard Jabbour (Austria)  
Abdelkarim Kajji (France)  
Pärli Koptelkov (Estonia)  
Roberta Loprieno (Italy)  
Topias Niiranen (Finland)  
Clara Pizzuto (Italy)  
Lyyti Simola (Finland)  
Niamh Toner (Ireland)  
Elisabeth Triik (Estonia)

## Cellos

Shaena Borbon (Cyprus)  
Jasmine Dillon (Ireland)  
Saphira Garcia  
Roque (Germany)  
Gardinia Hamoud (Germany)  
Vladislava Kakovka (Belgium)  
Michal Kocifaj (Slovakia)  
Julie Krejčí (Czech Republic)  
Tommy Krsteski (Sweden)  
Maxmilián Lasek  
(Czech Republic)  
Nina Lonobile (Belgium)  
Živa Maček (Slovenia)  
Alejandro Maslovskyy (Spain)  
Eva Rojko (Slovenia)  
Angelika Smaluch (Austria)

## Double basses

Goldwin Antzoulis (Cyprus)  
Theofanis Chelmis (Greece)  
Constantinos  
Christodoulou (Cyprus)  
Haider Naji (Cyprus)  
Jalmar Antonio Rivas  
Flores (Spain)

## Flutes

Jorune Budriūnaitė (Lithuania)  
Fatima Calciolari  
(Luxembourg)  
Cassandra Assiri Desiles  
Gonzales (Luxembourg)  
Tajda Rušnik (Slovenia)  
Radu Dorian Turcu (Romania)  
Greta Vedrickaite (Lithuania)

### **Clarinets**

Eduardo Carnemolla (Italy)  
Nikola Hudyma (Poland)  
Benjamins  
Markevičius (Lithuania)  
Augustas Orvidas (Lithuania)  
Eirini Papavasileiou (Greece)  
Daniela Trindade (Portugal)

### **Oboes**

Mila Balenovic (Croatia)  
Demetria Bugeja (Malta)  
Barbara Mandusic (Croatia)  
Yasmine Tlili (France)

### **Bassoons**

Rita Isabel Rodrigues  
Geraldos (Portugal)  
Mariana Santos (Portugal)  
Dominik Slovinac (Croatia)  
Oumäïma Tlili (France)

### **French horns**

João Almeida (Portugal)  
Klara Filic (Croatia)  
Alesio Hyka (Greece)  
Filippos-Marios  
Spatalas (Greece)

### **Trumpets**

Pietro Feltrin (France)  
Elena Gatt (Malta)  
Aurian Schäring (Sweden)  
Philip Zammit (Malta)

### **Trombones**

Gyula Lakatos (Hungary)  
Ažbe Leskovic (Slovenia)  
Levente Somodi (Hungary)  
Dominykas Zubrys (Lithuania)

### **Tubas**

Pärtel Eimel Tonka (Estonia)  
Patrick Zsolt (Hungary)

### **Euphoniums**

Youcef Haddam (France)  
Jegor Nefjodov (Estonia)

### **Percussions**

Antonio Feltrin (France)  
Zsanett Kis (Hungary)  
Virag Orosz (Hungary)  
Emma Skirmante (Latvia)

# Orchestre de Paris' Children and Youth Choir

Founded in 1976 under the impetus of Daniel Barenboim, the Orchestre de Paris Choir has been successively directed by Arthur Oldam (1976-2002), Didier Bouture and Geoffroy Jourdain (2002-2010), and Lionel Sow (2011-2021). Since January 2022, Marc Korovitch and Ingrid Roose have been sharing the position of choirmaster, building on the brilliant achievements of the past ten years. The choir counts over 350 children, young people and adult amateurs who defend with talent and passion the great works of the symphonic, choral and *a cappella* repertoire. The various groups that make up the Orchestre de Paris Choir comprise several generations of singers: the Children's Choir (120 singers aged 9 to 14), the Youth Choir (50 singers aged 15 to 18) organised during extra-curricular time in partnership with three Parisian conservatories (from the 3<sup>rd</sup>, 13<sup>th</sup> and 19<sup>th</sup> Districts) and the Conservatory of Music of Aubervilliers/La Courneuve (Paris region). Under the direction of a team of Associate Choir Conductors (Rémi Aguirre Zubiri, Edwin Baudo, Désirée Pannetier, Béatrice Warcollier), the young singers receive full weekly instruction at their conservatories and meet monthly at the Philharmonie de Paris for rehearsal weekends. The concerts are the culmination of the pedagogical work and are an integral part of the teaching syllabus.

Jacinthe Abboud	Yosr Ben Taieb	Anais Chikhaoui
Vadim Adam-Vannier	Mila-Carlota	Juliette Coudert
Thalia Aimar-Boudon	Beneddine Selinger*	Eliana Coulibaly
Dimya Ameer	Luguern Giao Berger	Elise Crambes*
Thaïs Amisi	Thérésa Bernard*	Béryl Cudennec
Lila Arezki-Hadrossek	Lucie Berrebi*	Marthe Darmena
Jeanne Attias Dubessay	Marius Bourgogne-	Marie Daurat*
Maëlle Aubertin	Colonna	Irma De Banville
Milhan Aydemir-Tahir	Louise Breux*	Lilé De Davrichewy
Louis Babour-Stockmann	Lucille Busidan	Louis-Hélie De Seze
Enrica Barbera	Joséphine Cedro-Janvier	Antoine Delaby
Romane Barthe-Chollet	Zélie Chabaud*	Sarah Eddelhaoui
Charlotte Basset	Laura Charissoux*	Hortense Fety-Costa
Dunvel Baudey	Anabelle Chartier	Flavie Fofana*
Anna Baudo	Dassine Chevalier	Julie Foti
Selyan Belhocine	Gabin Chevalier	Mélia Gaci*

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Camille Gaggetta  
Pamina Galas\*  
Léo Garcia Lollia  
Céleste Garrigues  
Valentine Gasparov  
Chiara Gautry Gramond\*  
Romane Gilli  
Mathilde Giroud Hössler  
Marilou Gonsseume  
Côme Gottesman  
Oléssia Guerlet\*  
Saéna Guignaudeau  
Léonie Guilbert  
Adam Hadjeb  
Angela Hanryon  
Isaure Hauchard  
Olympe Hure  
Christina Idrissi  
Arsène Jouet  
Inès Kertobi  
Camelia Koulaila\*  
Sara La Brasca  
Candice Lacour  
Héloïse Lagarde\*  
Solal Lattes Cros  
Charlotte Le Roux\*  
Louise Lebreton  
Quitterie Lerigoleur

Ambre Ligneux Leray  
Xinmiao Liu-Glayse  
Elie Llorca  
Cécile Mahieu\*  
Camille Marsac  
Victoire Martin  
Lalou Martinez-Pagis  
Aidan Mauve  
Rose McCloud\*  
Camille Meledandri\*  
Colette Merino  
Jeanne Milan\*  
Arthur Morley  
Marielle Nanta\*  
Talia Ngogang  
Lucas Nguyen Bui  
Ambre Nodet  
Lila Nzongo\*  
Nils Padra  
Antoine Parramuchio  
Athena Pavleas  
Eulalie Peaucelle  
Adèle Pejoine  
Rafael Peronard  
Lila Perrin-Jaidi\*  
Pamina Piovesan\*  
Jeanne Pujolle\*  
Blanche Renoud\*

Clélia Rigo  
Valerian Rodini  
Helena Rodini-Dounaevskaia\*  
Lou Ruf  
Nishita Sanjeev Kumar  
Valentine Sautreau-Vidaillan\*  
Ionela Scripnic  
Mihail Scripnic  
Djenné Sene  
Sarah Settbbon-Plet\*  
Gabrielle Sorin\*  
Raphaël Spector  
Lucie Spivak  
Sava Stanisavac  
Joseph Sullerot Groulez  
Anna Tabouret  
Eva Tartavel  
Agnès Teissedre  
Selma Tiar-Hugot  
Marie Tison  
Solal Tostoukine Tapia  
Eunice Trahot Adamah  
Abel Ulloa  
Lou-Jade Vanney\*  
Emmanuel Wolff  
Cherifa Zaghoulou  
Chloé Zerbib

\* The Youth Choir

# EVE Project (“Together we Exist with our Voice”)

Run over a period of three years (2019-2021), in two Educational Priority Schools (Paris and La Courneuve), the EVE project brought together two choirs of 60 children in an intensive practice of choral singing reinforced by psycho-corporal approaches. EVE is noteworthy for its pedagogical, experimental and interdisciplinary approach to the development of children and their artistic education. At the heart of EVE are the children themselves and their well-being at school, their personal development, and their level of assimilation with the class and the choir... all these being elements that collective vocal practice can promote. A group of children from the EVE project takes part in the ODE – Orchestre Démon Europe concert on 26 February 2022 in the Grande salle Pierre Boulez of the Philharmonie de Paris.

*The EVE project was led by Cité de la musique – Philharmonie de Paris with the financial support of the Bettencourt Schueller Foundation, founding sponsor, in partnership with the Paris Academy and the Créteil Academy and in association with the City of Paris and the City of La Courneuve.*

Janani Balakumar

Awa Boulaye

Amine Bourezg

Matthieu Comier

Awa-Anna Fofana

Mehdi Madi

Dumitru Oros

Carshigan Segarasan

Saïda Youssouf

David Yu Mercier

# Professional musicians

Although they don't play on stage with the young musicians, they supervised the orchestra's rehearsals that took place at the Philharmonie de Paris from 19 to 26 February.

## **Violins**

Sulki Choi  
Julien Kaldirimdjian  
Ariane Lysimaque  
Aurélia Penalver

## **Violas**

Jasmine Collet  
Séverine Morfin  
Cécile Spire

## **Cellos**

Vincent Catulescu  
Elisabeth Urlic

## **Double bass**

Rémi Demangeon

## **Flute**

Lucie de Bayser

## **Clarinet**

Julie Convers

## **Oboe**

Dominique Troccaz

## **Bassoon**

Carmen Mainer Martin

## **French horn**

Théo Suchanek

## **Trumpet**

Geraldo Bravo  
Llemos Barbosa

## **Trombone**

Thobias Nilsson

## **Tuba**

Jonas Real

## **Percussions**

Emmanuel Hollebeke

## ODE – ORCHESTRE DÉMOS EUROPE'S PARTNER ORGANISATIONS

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### France – D mos – Musical and Orchestral Education Outreach Programme

[demos.philharmoniedeparis.fr](https://demos.philharmoniedeparis.fr)

Founded by the Cit  de la musique in 2010 and now run by the Philharmonie de Paris, D mos is a cultural democratisation project focused on the playing of music as part of an orchestra. Within an overarching educational and artistic structure, it provides classical music training to children lacking easy access to this practice in existing institutions for economic, geographical and social reasons. The project is aimed at children aged seven to twelve living in neighbourhoods designated 'urban policy areas' or in 'rural revitalisation zones' situated far from music practice sites. Every child is lent a musical instrument for three years. They take weekly classes (lasting three and a half hours on average) given by music professionals and staff working in the social sector, and they regularly meet the other children in the same area for an orchestral rehearsal (*tutti*). A large concert is held at the end of the season in a prestigious local venue. After three years, the child can receive support to enter a conservatoire or music school in their area, and sometimes join an advanced-level D mos orchestra, in which case they get to keep their musical instrument. Initially focused on the greater Paris area, the D mos project was rolled out nationally from 2015 and now has more than fifty orchestras across France, including overseas territories.

## Europe – Sistema Europe

[www.sistemaeurope.org](http://www.sistemaeurope.org)

Founded in 2012, Sistema Europe is a regional network for projects of social inclusion through music that aspire to carry out activities true to the principles of the National System of Youth and Children's Orchestras and Choirs originally created in Venezuela. Its mission and vision are dedicated to children and young people from every section of European society reaching their full potential through the practice of orchestral and choral ensemble music making, always respecting the tenets of accessibility and artistic quality. More than 40 formal members constitute the Sistema Europe Association, and the extended network spans over 30 countries. A very meaningful milestone in the development of the network is the close collaboration with the ODE – Orchestre D emos Europe initiative, involving 15 programmes among the members of Sistema Europe.

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## SUPERAR

### Austria – Superar Austria

[www.superar.eu](http://www.superar.eu)

Superar is an initiative empowering children and young people to overcome their socio-economic boundaries through active music-making, offering equal opportunities to each child. Superar courses are free and open to every child regardless of their musical skills. As a movement, Superar aims to make a real difference by creating a tangible sense of social cohesion as well as making music. The aim is to offer high-quality singing and instrumental lessons which are easily accessible and focus on positive educational methods to build self-esteem and nurture the personality of every participating child. Since its foundation in 2009, Superar has expanded its programmes to seven countries – Austria, Switzerland, Slovakia, Bosnia, Romania, Liechtenstein and Hungary – reaching over 3,000 children. Superar will continue to expand its musical network across Europe over the long term.





## Belgium – Mons Academy of Music, Dance and Declamatory Arts

[www.academiedemons.be](http://www.academiedemons.be)

Belgian music academies are schools subsidised by the French Community offering free artistic training to all children, adolescents and adults wishing to learn an instrument. From a very early age, they are taught music theory and how to play instruments, including as part of an ensemble, by teachers trained at one of the Royal Conservatoires or equivalents. This training offers the possibility of a career in music, principally through preparation for the entrance exam to a Conservatoire or advanced school, but it is above all an opportunity for the thousands of students in our academies to open their minds – and their ears – to other forms of learning, providing a plethora of new tools, whatever the field in which they choose to shine.



## Bulgaria – Musik statt Strasse

[musik-statt-strasse.jimdofree.com](http://musik-statt-strasse.jimdofree.com)

The children's charity Musik statt Strasse ("Music Not Street") was founded in 2008 by the Bulgarian violin virtuoso Georgi Kalaidjiev and his partner Maria Hauschild, who holds a master's degree in education. It supports children from the poor neighbourhood of Nadeschda in Sliven, Bulgaria, Georgi's birthplace. It has opened up paths out of poverty and hopelessness for hundreds of girls and boys by teaching them classical music, providing further education and vocational guidance, and providing them with the necessities of life. The children are taught by professional musicians, with support from a psychologist. Georgi and Maria collect funds for the project and travel to Bulgaria nearly every month. They also organise big concerts where the children play with famous Bulgarian orchestras. Everything is financed by private donations from Germany and our benefit concerts, and is supported by voluntary work.



## Croatia – SO DO – El Sistema Croatia

[www.so-do.hr](http://www.so-do.hr)

Sustav Orkestarsa Djece i Omladine, abbreviated SO DO – El Sistema Croatia, is the only symphony orchestra for children and young people in Croatia. It has been operating since 2014. The El Sistema methodology was devised in Venezuela forty-six years ago and is now applied in more than sixty countries around the world. It is based on group musical education through a symphony orchestra. By its nature, the orchestra is a model of an ideal social community because, through joint learning and practice, it adopts the highest social values – solidarity, compassion, mutual assistance, respect – as well as social skills such as listening, communication, teamwork, discipline and cooperation. There are two SO DO centres in Croatia – one in Zagreb and one in Istria – that have been working continuously since 2014. The extensive programme is free for all participants and fully inclusive. As a member of Sistema Europe, SO DO participates in regional projects and collaborates with world-renowned musicians and conductors.



## Cyprus – Sistema Cyprus

[www.sistemacyprus.com](http://www.sistemacyprus.com)

Sistema Cyprus is a social orchestra and choir programme established in 2018. Sistema Cyprus offers musical education to the children and young people of Cyprus, including migrants, refugees, and children and young people with fewer opportunities, and ensures that these groups are respected, recognised and included in society. Sistema Cyprus is inspired by the El Sistema social action music programme that first founded in Venezuela in 1975. Through the formation of orchestras and choirs, El Sistema acts as a superb model, reaching children and young people in many of the world's challenging neighbourhoods. El Sistema and inspired programmes, like ours, offer free classical music education that gives children and youth with fewer opportunities all over the world the opportunity for personal development of its participants, primarily through empowerment and helping them reach their full potential.



## Czech Republic – Harmonie Foundation

[www.nfharmonie.cz](http://www.nfharmonie.cz)

In 2009, the Golden Prague TV Festival was won by a German documentary on El Sistema. This led to the establishment of the Sistema inspired Prague Harmonie Foundation. As the founding members – a journalist and film maker – were not from the music world, the foundation's first steps were quite challenging. Working in Prague primary schools, the Harmonie Foundation was free to all children from the very start regardless of their social or racial background. The training (three times a week) is free of charge, and its high quality has always been a main target. One of the first conductors to help us with the project was Chuhei Iwasaki, the new chief conductor of the Pilsen Philharmonic. To share the joy of performing in an orchestra, we started Open Air concerts in 2016, inviting amateur musicians to join us in performing with our orchestra accompanied by our patron, the 2020 winner of the BBC Music Magazine Award, pianist Ivo Kahánek. The Harmonie Foundation is a founding member of Sistema Europe. Over the years some of our "little" musicians could experience the amazing celebration of music organized by Gothenburg Symphony Orchestra or Sistema Europe Youth Orchestra summer camps.

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MusikSak



## Denmark – MusikSak

MusikSak was founded in February 2015 by the twin sisters and cellists Rebecca and Gabriella de Carvalho e Silva Fuglsig. It is based at Hasle Skole, a public school in the western part of Aarhus, Denmark. What led them to found the programme was an urge to share their love for and the benefits of learning music with a group of people who would not find their way to it by themselves. The main pillar of MusikSak is of course the orchestral training, through which children learn to listen to each other, to respect one another, to collaborate

and, perhaps most importantly, to set goals and reach them through their dedicated work in the orchestra. MusikSak was adopted by the local public music school in 2017, meaning more stability and security about the future. Over the years, MusikSak has participated in several Sistema camps in Europe – travelling to Athens, Birmingham and Gothenburg. This is an important part of MusikSak: maintaining a good connection with sister programmes in Europe, getting inspired, building new bridges for the future and showing kids that through their dedication, they can open so many doors to a better future!

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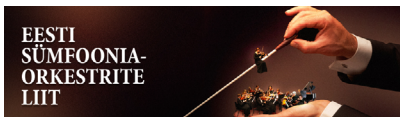


## Estonia – European Orchestra Federation (EOFed)

[eofed.org](http://eofed.org)

European Orchestra Federation (EOFed) is an umbrella organisation of European youth and amateur symphony and chamber orchestras. Twenty-three countries are represented in EOFed, with more than 2,500 orchestras and 105,000 musicians. Our members include thirteen national orchestra federations, as well as festivals, educational associations and individual orchestras from those countries lacking a national orchestra federation. EOFed runs events, projects, meetings, conferences, a music library and international sheet music lending service, networking and communication services, and the European Orchestra Festival which is held in different European venues every three years.

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## Estonia – Estonian Symphony Orchestras Association (Eesti Sümfooniaorkestrite Liit/ESOL)

[www.orkestrid.ee](http://www.orkestrid.ee)

Estonian Symphony Orchestras Association (Eesti Sümfooniaorkestrite Liit/ESOL) was founded in 1999. It comprises twenty-eight youth symphony and string orchestras. The main

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objectives of the ESOL are arranging festivals, concerts, workshops, seminars and other events, advocating learning of orchestral instruments, sharing repertoires and information, participation in international projects, involvement with the Estonian National Song Festival and the founding of new orchestras. ESOL has run annual or biannual national youth orchestra festivals in Tallinn, Pärnu, Jõhvi, Valga, Paide, Tartu and Narva. The biggest event the union has organised to date was the 9<sup>th</sup> European Orchestra Festival in Tallinn in spring 2012, which involved over 700 amateur and youth orchestra musicians from twelve European countries. It also organised a tour of orchestras to St. Petersburg with concerts in famous music halls such as the St. Petersburg State Conservatory Music Hall. Since 2013, the association had held youth orchestra concerts every spring in Tallinn Town Hall Square as party of the Old Town Days Festival.

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## Finland – Tempo Orchestra – Sistema Finland

[www.sistemafinland.fi](http://www.sistemafinland.fi)

The Tempo orchestras of Sistema Finland offer children the opportunity to play music on an equal footing without registration fees or entrance exams, using borrowed instruments. The sessions take place in school breaktimes as well as during afternoon classes. The children generally have orchestra rehearsals twice a week, plus one individual fifteen-minute lesson each week. Tempo is inspired by the work of El Sistema, which has spread across the world from Venezuela, with its operating model adapted to Finnish society. El Sistema's starting point is a social/community one, but the music education is nevertheless of great quality, enabling pupils to continue their studies in music schools or conservatoires. Most of the orchestras are run by music schools. Tempo orchestras exist in the main regions of Finland, with strong demand for expansion. The young people taking part in the ODE – Orchestre D'Émos Europe project come from the Tampere Tempo orchestra, which operates in partnership with the regional music school Pirkanmaan Musiikkiopisto.



## Germany – Al-Farabi Musikakademie Berlin

[www.al-farabi.de](http://www.al-farabi.de)

The Al-Farabi Music Academy aims to bring together young refugees and Berlin-based children and young people, as well as their families, through music. It was founded in 2016 by current board members Felix Krieger, Salem Abboud Ashkar and Peter Bleckmann, and was named after the medieval musicologist and philosopher Al-Farabi, who exemplifies the cultural exchange between East and West. Around 150 children currently receive musical instruction in the Al-Farabi Music Academy by a team of twenty-one teachers, students and volunteers in five Berlin districts. The Academy works with twenty-five partners including schools, community shelters, neighbourhood centres and cultural institutions. In 2020, Al-Farabi was awarded the international Adolf Busch Award for its commitment to creating a more equitable world through music. Moreover, the work of the Academy has received positive media nationwide, especially over the past two years. Al-Farabi Music Academy collaborates with major concert halls such as the Konzerthaus Berlin and the Zitadelle Spandau.



## Germany – Hangarmusik

[www.hangarmusik.de](http://www.hangarmusik.de)

Hangarmusik is a Sistema-inspired programme for the societal integration of refugee children in Berlin, which gives children with no prior musical experience the opportunity to play orchestra music together with local children. All of the abilities required for playing orchestra music are acquired in rehearsals. Hangarmusik promotes social skills, stability, the intercultural integration of individuals and the acquisition of cultural tools via the medium of European orchestra music. The project was initiated by Leila Weber and Andreas Knapp in an emergency refugee shelter in the former Tempelhof Airport building in Berlin.



el sistema greece

## Greece – El Sistema Greece

[elsistema.gr](http://elsistema.gr)

El Sistema Greece is a community music project that has been providing free music education to children and young people in Greece without restrictions or discrimination since 2016. All children – no matter their origin, nationality or religion – are not only inspired to strive for a better future, but, thanks to music, are given a platform for dialogue and togetherness across diverse communities. Inspired by El Sistema in Venezuela, which puts ensemble work at the centre of the learning process, the programme has a long-term commitment to addressing the lack of educational provision, integration and visibility for the most vulnerable children in Greece. Run initially in refugee camps in the wider Athens region, El Sistema Greece soon started focusing on integration too, not only for young refugees but also for underprivileged sectors of the Greek population. Today, El Sistema Greece operates through five different branches in the regions of Attica and Corinth, while its multicultural orchestra and choir ensembles perform on some of Greece's most prestigious stages. Through musical development and ensemble work, the programme empowers its students to become active members of society and cultivates the essence of belonging. It aims to build a society without borders, either physical or intellectual, where music and all the arts are free and accessible for everyone. El Sistema Greece's mission is to demonstrate that music is a universal language that knows no borders.



## Hungary – Symphonia Foundation

[www.symphonia.hu](http://www.symphonia.hu)

The Symphonia Foundation (founded in 2012 by Hungarian piano artist György Oravec) is a community-based music programme that fosters social change by providing everyday musical education to underprivileged children and young people – mainly of Roma origin – inspired by the Venezuelan El Sistema and the Hungarian Kodály

Method. As of 2022, we work with more than 1,800 children in twenty-two locations across Hungary, with the help of ninety qualified music teachers. We teach children aged six to eighteen how to play brass, woodwind, percussion and string instruments. Our pupils and their families do not have to pay any tuition fees. A large percentage of our pupils live in extreme poverty in segregated Roma settlements. Our work is therefore not limited to musical education: our teachers provide mental, social and emotional support too. At the end of the school year, we take our children to summer camp – sometimes their only holiday – which provides a further chance to make music together and to enjoy new experiences. Some of our children are already pursuing higher musical education, have won awards at various musical competitions, attended festivals and performed for high-ranking diplomats. For children who usually fail at school, making music together and giving regular performances results in a sense of competence and achievement, and, in the long run, motivation and a vision for the future. We give them community, hope and opportunity. Our motto is ‘Music takes you far’.

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## **Ireland – Irish Chamber Orchestra – ‘Sing Out with Strings’ programme**

[www.irishchamberorchestra.com](http://www.irishchamberorchestra.com)

The Irish Chamber Orchestra is Ireland’s leading professional chamber orchestra. Based in the city of Limerick, ICO’s ‘Sing Out with Strings’ programme is an initiative that offers 350 school children living in areas of social-economic disadvantage free weekly music lessons as part of their school day. The programme provides orchestral string tuition, song-writing, afterschool clubs and holiday camps. Students benefit not only from their regular ‘in school’ tuition but from the opportunity to learn, perform and associate with the ICO’s world class professional musicians on a regular basis, forming strong bonds and creating a lasting impact for all involved. Recent programme developments have seen the creation of our teenage chamber orchestra, ICOYO; the extension of our community support to tertiary education level; and the launch of our free resource-sharing website [www.sows.ie](http://www.sows.ie) aimed at similar programmes around the world.

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## Italy – SONG – Sistema in Lombardia

[www.sistemalombardia.eu](http://www.sistemalombardia.eu)

SONG – Sistema in Lombardia was established in 2011 for the introduction of collective music education in Italy according to the original principles of El Sistema on social integration, cultural enhancement and aesthetic development. The project was initiated in close cooperation with Maestro Claudio Abbado, pursuing the tenets of both cultural accessibility and artistic quality; it now also focuses on equality, diversity and inclusion. SONG operates within schools as well as in outreach centres, having expanded from its core territory in Milan to a wider network, encompassing associated partners such as music schools and city councils. Its instrumental and vocal ensembles – such as PYO (Pasquinelli Young Orchestra and Coro SONG) often perform at public events, so ensuring an ongoing awareness of its acknowledged role in the relevant communities.



## Latvia – Jāzeps Medinš Rīga 1<sup>st</sup> Music School

[www.jmr1ms.lv](http://www.jmr1ms.lv)

The Jāzeps Medinš Rīga 1<sup>st</sup> Music School is the largest music school in Latvia with a long history that dates to the beginning of the twentieth century. The school is in the capital, Riga, not far from the Riga Art Nouveau Centre. Every year there are 700 students, taught by 120 teachers. The school offers twenty-two educational programmes. Students can learn keyboard, string, wind and percussion instruments, as well as singing in boys' or girls' choirs. As well as individual lessons, students participate in different instrumental collective music groups such as the Intermezzo wind orchestra, the Armonico chamber orchestra, and a symphony orchestra. High-quality musical education is the school's priority, alongside student practice facilities, seminars, and master classes for teachers. Everyday school life is very dynamic, with intensive concert activities and student participation in local and international competitions and music projects.



## Lithuania – Youth symphony orchestra “Simfukai”, Balys Dvarionas decennial music school, Vilnius

The Simfukai youth symphony orchestra of one of the biggest schools in Lithuania – Vilnius Balys Dvarionas – met for their first rehearsal in 1999. The orchestra consists of more than eighty young players, aged ten to eighteen. To play in this orchestra is a dream of many students from Balys Dvarionas. This unique collective has performed in the main concert halls in Lithuania, participated in many international projects and played with the most famous Lithuanian soloists, conductors and instrumentalists. The orchestra’s repertoire consists of both classical masterpieces and contemporary works by Lithuanian and foreign composers. Simfukai also does not shy away from having fun with adaptations of rock classics and experimenting with other musical genres. Every year, the orchestra organises summer camps to improve their students’ orchestral skills and to prepare concert programmes. Another field of Simfukai’s activities are concert tours abroad and joint projects with similar orchestras in foreign countries. The Simfukai orchestra is the winner of the 2020 Golden Disc, an award established by the Society of Lithuanian Musicians. Simfukai students learn the secrets of symphonic music with the help of conductor Modestas Barkauskas, artistic director of the Artūras Alenskas Orchestra. Orchestra groups are mentored by music professionals from different Lithuanian symphony orchestras: Dalius Jovaiša, Austėja Alenskaitė, Marius Kavaliauskas, Vilius Pocius, Ernestas Ramelis, Jonas Armonas, Egidijus Stanelis. For many of the young players, music is now an integral part of their lives, even though not all of them will become professional musicians. All of them, however, will become part of a cultured society.



**EL SISTEMA LUXEMBOURG**

## Luxembourg – El Sistema Luxembourg

[www.elsistemaluxembourg.lu](http://www.elsistemaluxembourg.lu)

Created in 2015, El Sistema Luxembourg is a non-profit organisation founded on the principles of social inclusion through music. After

a period of hiatus, El Sistema Luxembourg has been relaunched in 2021 and is dedicated to building bridges between Luxembourg's vast music education system and children who have no access to it, by working with schools and parents to make this possible. Luxembourg's public education system offers the opportunity to learn and practice music in affordable and accessible ways. However, children living in challenging or at-risk situations seldom register in music schools. In some cases it is due to logistical challenges and in others it is for lack of access to information. It is El Sistema Luxembourg's objective to close this gap and to bring these communities closer to music. El Sistema Luxembourg is committed to the promotion of inter-cultural dialogue through music, for which it envisions the creation a children's and youth orchestra whose participants will come from the many diverse backgrounds that make up Luxembourg today. Its programmes are conceived to reach out specially to low-income and refugee communities.



## Malta – Malta Youth Orchestra

[maltaorchestra.com](http://maltaorchestra.com)

The Malta Youth Orchestra (MYO) falls under the Malta Philharmonic Orchestra's (MPO) organisation and aims to train Malta's talented young musicians. Operating in collaboration with the MPO Academy, the MYO offers its members a unique opportunity to develop their instrumental skills through playing in an orchestra. This involves regular lessons, rehearsals and workshops, as well as masterclasses and performances with local and international music tutors. The MYO made its first public appearance in December 2004 and has since been working with a variety of prominent local and international conductors, including Michael Laus, Joseph Vella, Peter Stark, Robert Hodge, Kelly Kuo, Michalis Economou, Darrell Ang, Philip Walsh and Ali Groen. Since 2019, they have been under the artistic guidance of internationally acclaimed horn player and pedagogue José García Gutiérrez. The MYO performs a repertoire spanning several centuries and genres, and since its conception has participated in various concerts across Malta, in genres including opera, sacred music, classical, romantic and pop. They have also taken part in international events and collaborations in Austria, Spain and the

U.K. MYO musicians have also had the opportunity to perform alongside musicians of the Malta Philharmonic Orchestra, fulfilling one of the MYO's purposes of being an aspirational milestone for Malta's young musicians, helping to nurture them into becoming the future musicians of the Malta Philharmonic Orchestra and ultimately catalysts for our country's cultural development.



## Netherlands – Jeugdorkest Nederland (JON)

[www.jeugdorkest.nl](http://www.jeugdorkest.nl)

The Youth Orchestra Netherlands (Jeugdorkest Nederland or JON) is the national youth symphony orchestra for up-and-coming musical talent in the Netherlands. Around seventy-five talented young people (fourteen to twenty-one years old) from all over the country play in JON. The members combine their love for an instrument with high school or (pre-)education at a conservatoire. JON concerts are characterised by fresh and excellent orchestral playing under the stimulating leadership of principal conductor Jurjen Hempel. The orchestra performs works by the great masters of classical music as well as contemporary pieces, often including new compositions written especially for the orchestra. The orchestra tours twice a year, including a tour abroad in the summer. At JON, talent development takes a central place, starting with the auditions. The level of the orchestra is high, and conductor Jurjen Hempel knows better than anyone how to get the most out of the young musicians. Much attention is paid to technique, repertoire, interpretation and style. At JON, young people are given optimal opportunities to develop further. They take their acquired musical experience with them to the other orchestras and ensembles in which they play. We see many musicians who were once members of the Youth Orchestra Netherlands re-appear in professional orchestras, ensembles and even as soloists.



## Poland – MROS Malopolska

[www.mrosmalopolska.com](http://www.mrosmalopolska.com)

The aim of MROS Malopolska is to support the professional and personal growth of young people through education and training to foster high-quality social cohesion, supporting innovation,

strengthening local and regional identities and reinforcing public engagement. We place an importance on key abilities, defined as a combination of knowledge, experience and attitude relevant to a specific situation. For the majority of people, these skills are particularly important for their personal fulfilment, public engagement and social integration, as well as to succeed on the future labour market. The most crucial aspect for us is to strengthen social bonds and enhance the sense of responsibility for the local community. MROS Malopolska aims to bring social and cultural events to our community to improve local social integration and the gaining of new educational skills. We recognise that the most effective way to do this is by the creation of a communication platform that emphasises, enhances and implements action in the field of education, especially music appreciation, in a very encouraging way. It would be inspirational to improve qualifications and build initiatives to increase the level of knowledge and abilities. MROS Malopolska works to improve regional education and to support the execution of strategic partnerships in the area of coaching and education. It is a platform for exchanging intergenerational experience.



## Portugal – Orquestra Geração – Sistema Portugal

[orquestra.geracao.aml.pt](http://orquestra.geracao.aml.pt)

Orquestra Geração was founded in 2007 in Amadora (a town in the greater Lisbon area) with the sponsorship of the National Conservatory of Music in Lisbon, the EQUAL programme from the European Union, the Gulbenkian Foundation and the Amadora municipality. It began with fifteen children and four teachers and we now have 2,000 children and eighty teachers in twenty public schools in the Lisbon metropolitan area, Coimbra and two towns in the Portuguese interior (Tondela and Castanheira de Pera). In our fifteen years of existence, almost 10,000 children have had the opportunity to work with us and to build better self-esteem in order to prepare themselves for life's challenges. We work in poor neighbourhoods in the municipalities around Lisbon where families, many of them single-parent, have a very low income and where the unemployment rate is high. For this work we have received the recognition of the European Union, which has twice declared us one of the most dynamic social intervention programmes in all of the Union's member states. The Portuguese parliament awarded us with the Gold Medal Commemorating the 50<sup>th</sup> Anniversary of the Universal Declaration

of Human Rights for our work towards making children into better citizens. We are members of Sistema Europe and were for several years members of its board. We work with children from ages four to eighteen.



## Romania – ELIJAH

[www.elijah.ro](http://www.elijah.ro)

The ELIJAH association was founded in 2012 to support neglected Roma children and their families in Transylvania, Romania. The Roma receive direct and sustainable help to improve their living conditions and to lift themselves out of the deep poverty into which they have fallen for generations. Music occupies a central place in the Roma tradition, as it is does for ELIJAH. In our music schools in Hosman and Nou, almost 300 children from the region can learn different instruments in individual and group lessons, no matter their ethnicity. In the ELIJAH orchestras, the best students play many musical styles together, from traditional Romanian music to gipsy music, classical and other styles. The school programmes combine education with more concrete opportunities to enable students to build their own futures.



## Slovakia – Music Centre Slovakia

[www.hc.sk](http://www.hc.sk)

Music Centre Slovakia is a documentation, promotion and publishing state organisation with a nationwide remit, whose mission is to promote Slovak music and culture through various activities – festival; concerts; education; participation in international projects; publishing of CDs, DVDs, books on music, chamber scores, and the magazine *Hudobný život* (Musical Life; documenting musical life in Slovakia). Music Centre Slovakia has developed a database system with information on Slovak music culture, as well as organising international music events (the Melos-Ethos, Allegretto, Days of Early Music, and Pro Musica Nostra festivals; The Mikuláš Schneider-Trnavský International Vocal Competition) and concerts of Slovak and foreign artists. The institution's focus is also on educational

activities for children and young people, as well as future music professionals, through educational concerts and the Slovak Youth Orchestra. Music Centre Slovakia is a member of international associations: International Society for Contemporary Music (ISCM); International Association of Music Information Centres (IAMIC); International Association of Music Libraries, Archives and Documentation Centres (IAML); European Conference of Promoters of New Music (ECPNM); European Federation of National Youth Orchestras (EFNYO).



## Slovenia – Republic of Slovenia Public Fund for Cultural Activities (JSKD)

[www.jskd.si](http://www.jskd.si)

Republic of Slovenia Public Fund for Cultural Activities was established to look after amateur cultural societies and their associations (in all art fields – choirs, orchestras, theatre and puppetry, folk dance, contemporary dance, literature, film). We organise festivals and seminars, and every year we also fund the projects of amateur arts societies – on both a local and national level. Today, the Republic of Slovenia Public Fund for Cultural Activities is one of the most effective cultural networks in the country, enabling omnidirectional communication between more than 5,000 cultural societies with nearly 110,000 members, local communities, fifty-nine regional branches, the central professional service and state institutions. Together, we create over 25,000 events per year, which are viewed by nearly four million people. It supports active creativity and the development of creative capacities and professional standards, as well as expanding the availability of cultural programmes. Through its work, JSKD enables personal growth and cultural integration, encourages cultural education and lifelong learning programmes, and enhances skills and abilities. In providing organisational and financial support to cultural activities, JSKD places a premium on counselling, quality education and events, publishing activities, targeted co-financing of projects by cultural societies and associations, and interdepartmental and international connections. The Slovenian cultural space is considered a field of open communication, relaxed creativity and comprehensive cultural education for sustainable development.



## Spain – Acción por la Música

[accionporlamusica.es](http://accionporlamusica.es)

At Acción por la Música we transform people's lives through collective musical practice in Madrid, Spain. Our groups are the ideal settings for education in values and human development of minors and adults who, accompanied by a rigorous psychosocial and pedagogical monitoring, develop individual and group capacities that make them protagonists of their own change. Our path as a foundation begins in 2013, inspired by the Orchestras and Choirs project developed by José Antonio Abreu. Since then, we have provided instruments, musical training, education in values and psychosocial support to more than 1,000 minors and adults. Our revolution begins with people's dignity, and that is why we do much more than simply music. Our orchestras and choirs are spaces for community participation where resilience, trust, social justice, kindness, beauty and compassion grow.

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## DREAM ORCHESTRA

## Sweden – Dream Orchestra

[dreamorchestra.se](http://dreamorchestra.se)

Dream Orchestra, based in Gothenburg, Sweden, provides a safe space for children and young people to meet and learn to play a musical instrument together in a symphony orchestra. Founded by the Venezuelan violinist and conductor Ron Davis Alvarez in 2016, the programme is aimed primarily at those who arrived in Sweden as unaccompanied minor asylum seekers or have a refugee or migration background, as well as others who feel isolated, are facing adversity or are marginalised in some way. Children and young people from eighteen different countries receive high quality music education, attending orchestra rehearsals and small group instrumental classes several times a week. Alongside the musical training, Dream Orchestra aims to promote social inclusion and integration, providing supportive activities and opportunities for participants to develop their social and emotional skills, receive a good education, enjoy good health and wellbeing and gain new hope for a better future in Sweden and other countries.



## MUSICAL DIRECTORS

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### Corinna Niemeyer

Corinna Niemeyer was appointed Artistic and Music Director of the Orchestre de Chambre du Luxembourg in September 2020. This follows a two-year tenure as Assistant Conductor with the Rotterdam Philharmonic Orchestra. Corinna's enthusiasm for conveying music in innovative ways, combined with an in-depth approach to all the repertoire she conducts, is reflected in the breadth of her activities, which include period music ensembles, contemporary premieres, cross-disciplinary projects, opera, as well as mainstream symphonic projects. In the 2021-22 season, guest conducting engagements include projects with Danish National Symphony Orchestra, Real Filharmonia de Galicia, Beethoven Orchester Bonn, Kammerakademie Potsdam, MDR Sinfonieorchester, Deutsche Staatsphilharmonie Rheinland-Pfalz, Filarmonica del Teatro Comunale di Bologna. Corinna has also continued her association with the period orchestra Les Siècles as part of the ensemble's Beethoven anniversary projects, and in February 2022, she makes her Opéra de Lille debut with the orchestra for Ravel's *L'enfant et les sortilèges* on period instruments. She also conducts Viktor Ullmann's one act opera *Der Kaiser von Atlantis* at Grand Theatre de la Ville de Luxembourg, which features in a double-bill with a world premiere by Eugene Birman about the European Human Rights Convention. Corinna completed her training as a conductor at the Hochschule der Künste Zürich and previously studied orchestra conducting, cello and musicology at the conservatories of Munich, Karlsruhe, and Shanghai. She has won awards from a number of international conducting competitions, including Tokyo International Conducting Competition in 2015, and Talent Chef d'orchestre in Paris in 2014. Since 2012 she has enjoyed close collaborations with Francois-Xavier Roth, and has worked as an assistant to Ivan Fischer, Lahav Shani, Valery Gergiev and Yannick Nézet-Séguin. During her studies, she was Artistic Director of the Orchestre Universitaire de Strasbourg, establishing the orchestra as one of the most active university orchestras in Europe. She was awarded the *Prix de l'Amitié franco-allemande* in 2018 by the German Consulate General in Strasbourg for her cross-border cultural commitment.

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## Aurélien Azan Zielinski

Aurélien Azan Zielinski has been enjoying a brilliant career and a growing reputation since 2012, when he won the ADAMI Talent Conductor Competition. Since then, his musical talent and unifying charisma have led him to conduct the Orchestre National d'Île-de-France, Orchestre National de France, Orchestre de chambre de Paris, Orchestre National de Lorraine, Orchestre National de Bordeaux Aquitaine, Orchestre National des Pays de Loire, Orchestre des Pays de Savoie, Orchestre de Cannes PACA, Orchestre de Normandie, Orchestre Symphonique de Nancy, Orchestre de Chambre du Luxembourg, the Orchestre de Chambre de Lausanne, for symphonic, operatic and choreographic performances.

He is Associate Conductor of the Orchestre National de Bretagne since 2015.

In November 2021, he made his debut with the Opéra de Rennes, where he conducted Gérard Pesson's opera *Trois Contes*, and the current season will also see him conducting for the first time the BBC National Orchestra of Wales and the Albanian Radio Television Orchestra.

Aurélien Azan Zielinski devoted himself to music from a very young age in a variety of fields (piano, violin, harmony, analysis, orchestration and conducting) before obtaining his Prize in Conducting from the CNSMD in Paris at the age of 23. He studied the great repertoire with Janos Fürst and Jorma Panula and perfected his skills in the contemporary repertoire with Zolt Nagy, David Robertson and Pascal Rophé.

Prior to winning the 2012 ADAMI Talent Conductor Competition, he was awarded the "Young Conductor" prize by the Orchestre Lamoureux and was a finalist in the "Assistant Conductor" competition at the Orchestre National de Montpellier.

Aurélien Azan Zielinski is a conducting teacher at the Haute-École de Musique de Lausanne since 2009, and Conductor of the Orchestre Démon Kreiz Breizh since 2019.

## THE COMPOSER

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### Alexandros Markeas

Born in 1965 in Athens, Alexandros Markeas studied piano and music writing at the National Conservatory of Greece. He continued his studies at the Paris Conservatory (CNSMDP). He specialised in improvised music and gave numerous concerts as a soloist or in ensembles. At the same time, he turned his attention to composition. He attended writing, analysis and composition classes at the CNSMDP with Guy Reibel, Michael Levinas and Marc-André Dalbavie, as well as the annual composition and computer music course at Ircam and the composition Academy at the Festival of Aix-en-Provence. For thirty years, his works have been performed in France and abroad by various ensembles. Since 2003, he has taught improvisation at the CNSMDP. Alexandros Markeas' work is marked by his desire to decode and modify the mechanisms of musical perception. Traditional Mediterranean music is an essential source of inspiration for him. He also draws inspiration from various fields of artistic expression, such as architecture, theatre and the visual arts (installations, events, video, web) to seek alternatives to the traditional concert and to create particular situations of musical listening. His pieces are marked by a theatrical spirit and by the use of multimedia techniques.

## Members of the ODE – Orchestre Démos Europe steering committee

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