

Avanti a Ferrara!

EUYO Chief Executive Marshall Marcus reflects on the Orchestra's latest residencies and plans ...

To get the exact same perspective as that of the beguiling photo below - but in real life - you need only stand at the centre of the stage in the gorgeous *Teatro Comunale Claudio Abbado di Ferrara* and peer out at the plush rows of gilded boxes and stalls, and the beautifully evoked scenes from the life of Julius Caesar expansively painted onto the ceiling above. Nothing less than the view that centuries of musicians and actors have had as they plied their art for the many thousands, probably millions, of theatre goers on this very spot.



The Theatre - built between 1786 and 1797 to serve Ferrara and the surrounding Italian region of Emilia Romagna following the arrival of a new papal envoy, one Cardinal Spinelli - has enjoyed some spectacular moments, amongst them a Rossini opera premiere in 1812, falling second world war bombs (spectacular yes, but sadly so), and many notable concerts conducted by the EUYO's founding Music Director, Claudio Abbado.

Now the grand memory and great tradition of Abbado and his concerts is heading back to the theatre, following our [announcement](#) in October that the EUYO is to start a series of major residencies in the Theatre and the City of Ferrara, beginning in the spring of 2018. The new Ferrara residencies are themselves a part of a new and extremely significant relationship with Italy, comprising not only Ferrara, but the continuation of our Bolzano summer residency, a new broadcast partnership with the Italian state broadcaster RAI, a new Italian EUYO administrative EUYO and legal seat, and support from the ministry of Culture and Tourism to enable it all to happen. Together with our recently [announced](#) expanded relationship with Grafenegg (see the

interview below with Campus artistic director Leon Botstein) the news from Italy can be seen as the Orchestra's *white smoke* announcing its new future following the recent upheavals in our current home in the UK.

There are many people to be thanked for these recently announced plans, particularly Dario Franceschini, Italy's Minister for Culture and Tourism, and his Undersecretary of State Ilaria Borelletti Buitoni; the Mayor and Assessore of Ferrara; the heroic MEP Silvia Costa; Roberto Sergio and Mihaela Schefer of RAI; Ferrara Theatre President Roberta Ziosi and Vice Artistic Director Dario Favretti; and EUYO Co-chairs Sir John Tusa and Ian Stoutzker. As a result of their work, but also the work of others too numerous to mention here, the future of the EUYO has a distinctly bright feel to it. Now it is the Orchestra's turn to make a reality of these grand plans.

Standing on the stage of the Teatro a few weeks ago, I was reminded of how such a future might vary from the early days of Ferrara's Teatro, a variation that came home to me more deeply this week as I sat down in Milan to plan with Christina Loglio of the Italian Ministry of Culture, when we serendipitously met at the biennial European Culture Forum.

For sure there will be concerts and performances, quite a number, but there is something else. Something that is not so obviously connected to the traditions of the elegant eighteenth century theatre pictured above, and that is a growing sense of the need for increased participation and inclusion that is driving Europe's contemporary cultural agenda and consequently the schema of the EU's Creative Europe cultural funding programme that is so important to the Orchestra's plans and work.

Claudio Abbado, Founding Music Director of the EUYO, leading the Orchestra in a rehearsal in 1979



So the question we are currently considering is how activity in this new Italian project can be scaled to help not only the EUYO's talented young players, not just our Ferrara and Bolzano concert audiences, but Italy as a whole: the young musicians throughout the entire country with whom we can make new work, the web of Italian cultural institutions with which we can connect, and new Italian audiences who may not yet even know the truth that we already hold as crucial: that classical music is for everyone. At the heart of Europe, as in our Grafenegg residency and our Bolzano projects, and indeed everywhere in the EU that we regularly travel, the question is, how can we add to Europe's cultural life, entertainment and wellbeing?

And just as we have developed so much innovative work in the last few years with Grafenegg at the European Music Campus, now Italy will be our new laboratory where we test out and evolve new forms of participation and new connections with the country's audiences. This is not in any sense a replacement of the tradition of the EUYO or of Abbado (who of course was famously supportive of many participatory initiatives), but a means of affirming and developing it, and a happy addition and complement. So *Avanti a Ferrara, Avanti in Italia*, as a new chapter of the EUYO unfolds ...

Want to hear more?

Watch Claudio Abbado leading ECYO (EUYO) in 1985, performing Gustav Mahler's Symphony No.2 in C minor "Resurrection", with soloists Jessye Norman and Karita Mattila, and joined by the Wiener Jeunesse Choir at Musikverein, Vienna



#EUYONewsletter

More from our **#EUYONewsletter**: [Leon Botstein, the new Artistic Director of Campus Grafenegg](#) and [Players & Alumni: Autumn Meetup](#)



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