

YES

YOUNG EUROPE SINGS




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Forword



Hope for a brighter future in these challenging times comes from three key elements: solidarity among European actors, the younger generation, and our rich cultural heritage.

Cultural actors resist division and conflict through European cooperation: crossing borders, exchanging ideas, resolving differences peacefully, and celebrating life with music and togetherness. The youth of the European Union inspire us with their knowledge, artistic talent, openness, and commitment to peace and humanism. History and Europe's cultural legacy offer guidance and solutions for the future.

The YES – Young Europe Sings project underscored these values, enabling young musicians to meet and learn from exceptional artists, experts, and trainers. Together, we drew strength from Europe's poetry and music, which are deeply intertwined with its history.

Art song combines music and poetry, touching upon literature, theater, philosophy, and the diverse languages and cultural backgrounds of Europe. It spans refined poems, folk songs, and cabaret pieces, weaving a thread through centuries of poetic and musical history. This

repertoire fosters personal discovery and close collaboration, creating contemporary forms that address universal and current issues.

In today's fast-paced, noisy world, we risk losing our connection to beauty and reflection. Young artists face challenges in finding authenticity, navigating competition, and connecting with audiences. Projects like YES provide a space for young artists to slow down, reconnect with their identity and the core of their musicality, and engage with other musicians and their environment. These projects foster collaboration, inspiration, and the hope of bringing meaningful change—both for the artists themselves and for society.

Through its topics, approaches, and techniques, Young Europe Sings complements many aspects not typically covered in academic education. YES was a profound youth work and artistic experience, showcasing the highly motivated talents of 18 young singers and pianists as they (re)discovered themselves, worked hard, and brought their projects to life. Their drive and empathy inspire confidence in the future of art and humanity.

YES – Young Europe Sings team

Nejc Lavrenčič, *PerArtem*

Juliette de Massy, *Ateliers Misuk*

Eleni Ioannidou, *Ars Augusta*

Marko Ocvirk, *PerArtem*



Presentation of YES

What is YES?

YES – *Young Europe Sings* is a project involving three cultural institutions: Zavod PerArtem from Slovenia, Ateliers Misuk from France, and Ars Augusta from Germany. In addition to concert production, these institutions focus their activities on educating young people. In 2023/2024, YES provided training for 18 selected young singers and pianists from France, Germany, and Slovenia.

Throughout the YES program, participants attended three training weeks in Slovenj Gradec, Görlitz, and Poitiers, where they engaged in various workshops and training sessions designed to develop the essential skills needed to enter the job market and advance their professional careers.

Each of the three modules focused on a specific art song topic, allowing participants to delve deeply into the world of music, poetry, aesthetics, and cultural backgrounds. These topics were explored through round tables, online meetings, and guidance from numerous acclaimed artists and specialists. In addition to interpretation workshops, participants received practical training in diction for different languages, stage presence, and body awareness—skills essential for delivering high-quality public performances. Each duo has received several active sessions on interpretation of art song repertoire on different topics, while

others were attending these sessions in order to observe and learn from mentors and their fellows on stage.

They were also coached in the basics and specifics of cultural management, including self-promotion, project presentation, and effective communication.

During each training week, participants and mentors contributed to local communities through public concerts and presentations, not only in concert halls but also by bringing music to schools and nursing homes.

By the end of the project, apart from receiving a 3 weeks package active workshops, trainings and lectures with numerous mentors and trainers on different topics, coverage of traveling costs, accommodation and nutrition, each duo has received additional financial grant in order to apply their newly acquired skills into creation and public presentation of their own socially oriented projects. The result was nine unique projects, conceived and performed several times by the young participants, which marked a step forward in their professional lives. Through their art, they critically expressed their vision of the world, art, and humanity, aiming to address and inspire change.

www.youngeuropesings.eu







List of participants

Slovenia

Lovro Korošec

Barbara Verhovnik

Sara Lešnik

Ivana Tripković

Domen Vurnik

Ana Rodić

Rebeka Pregelj

Karlo Posnjak

Ana Maria Beguš

Manca Kumar

France

Parvati Maeder

Camille Thoorens

Jared Andrew Michaud

Christina Koti

Virgile Pellerin

Manon Minvielle-Debat

Germany

Hannes Nedele

Dani Zhogovska

Lara Rieken

Max Hampl

Would you recommend YES to your friends
and colleagues?

“Yes!”

“Yes.”

“No question
about it.”

“Yes.”

“Definitely.”

“Yes!!!”

“For sure!”

“Absolutely.”

“Yes!”

What would you
tell them?

“It will be a lifetime experience.”

*“You have to do it! You will learn
so much about many things.”*

“Come prepared for work.”

*“It is great to fly away from eve-
ryday routine, to be together
with your music partner and to
work only on your partnership
and music for a full week. An
exceptional privilege and gift.”*

*“It is not a classical masterc-
lass. It is so much more in
all aspects!”*

*“It is amazing to learn from so
many different mentors, to
make friends, to be yourself
and to do music together.”*

*“Be ready for a week of joy,
fun combined with serious
and hard work.”*

*“Enjoy exploring, discovering,
learning, socializing with
different people, visiting coun-
tries, living your passion and
love - making music.”*

MODULE 1

SLOVENJ GRADEC, SLOVENIA

August 21st – 27th, 2023



„A week in the city of birth of Hugo Wolf“

Hugo Wolf, born in Slovenj Gradec, is by tradition of his music considered a German composer, but his birthplace lies in today's Slovenia. His complex and peculiar music requires skilled singers and pianists, thus young duos have been highly challenged by preparing and performing his songs. On the other hand they have been asked to bring songs of "father" of Lied/Art Song – Franz Schubert. Living in the city, walking paths, learning and singing and playing of Hugo Wolf in his very place of birth is a genuine and inspiring experience for every musician.

Our priority was to immediately get to know each other, to establish a sense of community and safe space that will last from the first till the last module. As participants are used to classical masterclasses, concentrating only on their own music, polishing their individual music skills and not being profoundly engaged into other activities, our big challenge was to make them understand the dimensions, meaning and span of the total project.

Nejc Lavrenčič offered workshops "The hidden potential of music", enabling each individual to connect with his/her musical core, to (re) discover it and help it come to life. Juliette de Massy gave a workshop on body awareness, movement and breath working individually, in pairs and full groups. Discovering, experiencing oneself and music, sharing thoughts and

feelings with the group created a direct sense of belonging, safety and respect. Exposing strengths and weaknesses destroyed any sense of competition between young musicians and turned it into respect and support.

During the week pianist Nejc Lavrenčič was working on interpretation of songs of F. Schubert and H. Wolf, while mezzosoprano Mojca Vederšnjak gave a lecture about female composers and was working their repertoire with duos. Trainer Maja Drobne guided us through ABC of Cultural Management, and youth worker Sonja Čandek helped us in making Personal Business Model Canvas. Marko Ocvirk presented direction for the final individual projects. Custos Marko Košan took us through the city, introducing us to special spots, buildings, and president of Hugo Wolf Association Tanja Klančnik guided us through a Wolf museum.

Hidden potential of music

Who am I in music and what is music within me?

Music as an Expression of Life

Music is a profound expression of life. Composers encapsulate their understanding and emotions into written scores—lines and dots that serve as a bridge between their inner world and ours. Performers, in turn, interpret these scores, building a personal connection with the music and crafting a unique understanding of it. After countless hours of practice and refinement, they present their interpretation to an audience, who then experiences it in their own way.

Through these workshops, participants gained insight into the nuances of musical communication. We learned that while we cannot control how others perceive or feel about our performance, we can connect deeply with our core and express ourselves authentically. When we do so, our audience will feel and respond to the authenticity of that connection.

From Paintings to Musicality

The paintings created during the first session became tools in each of the following modules. Paired with musical scores, they served as portals to explore and deepen our own musicality. The paintings, with their diverse shapes, colors, and expressive intensity, became mirrors

and symbols reflecting the participants' connection to their music.

Participants experimented with:

Singing or playing music inspired by a painting that aligned with their interpretation of a piece. Singing or playing from a painting that felt opposite to their perception of the piece. These exercises revealed a transformative truth: there is no „right“ or „wrong“ in musical expression. Each experience of music is unique and unrepeatable.

Embracing Flexibility in Music

Music, by its very nature, resists fixity. We cannot fully control or replicate a „perfect“ performance. Instead, music invites us to embrace flexibility and openness. Every performance, like every moment in life, is a fresh and new experience.

Through these workshops, we discovered the hidden potential of music within ourselves. By letting go of rigid expectations and connecting with our core, we tapped into the true essence of artistic expression: the ability to create something new, vibrant, and alive each time we play or sing.





Concert of mentors:

Extasy of Madness / Ekstaza norosti

Juliette de Massy, *soprano*

Nejc Lavrenčič, *pianist*

22nd August 2023, at 20.00h

House of birth of Hugo Wolf, Slovenj Gradec

Program: F. Schubert, C. Debussy, R. Strauss,
B. Britten, L. Berio, M. Lazar

Public Presentation:

Concert of YES Participants

26th August 2023, at 19.00h

House of birth of Hugo Wolf, Slovenj Gradec



MODULE 2

GÖRLITZ, GERMANY
January 11th – 17th, 2024



„Music for Remembrance and German Romanticism“

Görlitz is the easternmost city in Germany and is divided by the river Neisse and connected by the Europa Bridge with the Polish city of Zgorzelec. This exceptional feature makes it a symbol of European understanding and the processing and overcoming of war trauma between neighbouring countries. At the same time, Saxony is an important cultural landscape for music and literature, especially the Romantic period. Composer Robert Schumann, born in the region, was a central figure of this module. As Görlitz was nearly intact by the 2nd World War, Olivier Messiaen was imprisoned in STAL-LAG VIII A, and in 1941 composed and world premiered his famous masterpiece “Quartet for the End of Time” in a tent, our topic was also music for remembrance of persecuted, ostracized and forbidden.

Online lectures:

In order to prepare the spirit of 2nd module, Lauren Leidermann and Nejc Lavrenčič gave online lectures.

History of Jewish Music

Lauren Leidermann presented Jewish cultural background, changes and important facts through history, on art and especially music. Special accent was put on composers, their life and creativity just before, during and after the 2nd World War.

Music language of R. Schumann and his Myrthen, op. 25

Pianist Nejc Lavrenčič gave an insight into creativity, music language and genius of Robert Schumann. His cycle of 26 songs is often misunderstood as a complete unity, thus he enlightened musical motifs that are linking one song with another and forming a profound love declaration to his bride to be Clara Wieck.



During our stay in Görlitz we have been hosted by Musikschule „Johann Adam Hiller“ and Barokhaus where we have done most of our workshops and trainings. Marko Ocvirk informed us and guided us through “musts” and “must nots” of organizing public events in order to equip participants for easier preparation of their individual projects. Sound engineer Heinz Müller presented ABC on how to make a good home studio recording, and Eleni Ioannidou performed an open talk about self-management.

Bass-baritone Thilo Dahlmann, sopranos Eleni Ioannidou, Juliette de Massy and pianists Dorian Tchararova and Nejc Lavrenčič worked with young duos on interpretation of Robert

Schumann and forbidden composers. A presentation of the life of banned composers, their creativity and their music heritage with the title „Jewish composers – historical and cultural context” was held by Thilo Dahlmann. Nejc Lavrenčič continued workshop from the 1st module – Hidden potential of music, discovering “Who am I in music and what is music within me”. Juliette de Massy took care of having a good stretch and breath by warming up sessions in the mornings.

On 15th January, we visited the museum of STALLAG VIII A, and attended a traditional public concert with a performance of O. Messiaen’s “Quartet for the End of Time”.



Pre-dinner concerts

We continued with pre-dinner concert sessions from the first module. After long workdays, we gathered before supper to enjoy performances where each time 3 duos presented one song behind closed doors only for YES members. The goal was to perform as though in a public concert, followed by sharing thoughts, feelings, and observations about their music-making process. Mentors emphasized that performers and commentators should start by giving positive recognition for the effort, rather than focusing on criticism. Throughout this experience, the group learned to move away from judgments and to focus on observations and constructive feedback.

This exercise offered valuable lessons on multiple levels:

Constructive feedback over criticism: Being critical does not mean highlighting only the negative aspects; it's about observing with an open mind and offering feedback that encourages growth.

Recognizing achievements: It's important to give credit for what went well, both for ourselves and for others.

Moving beyond binary judgments: We learned to express observations meaningfully, without labeling them as simply „good“ or „bad.“

Safe space for public performance: Performing in a supportive, closed environment allowed for growth in stage presence and confidence, without the pressure of a larger audience.

Feedback from multiple perspectives: The group gained insights into their stage presence and performance from a variety of viewpoints, helping to develop a fuller understanding of their artistic expression.

Understanding audience perception: We learned that audiences interpret performances differently, making us more mindful of our body language, timing, and expression, as well as avoiding unnecessary gestures that stem from nervousness.

Managing audience expectations: We accepted that it is impossible to please every member of the audience, helping to release the pressure of external validation.

Open discussions of vulnerability: Sharing personal weaknesses, obstacles, and fears became an essential part of the process, fostering a supportive environment.

Embracing qualities: We learned to identify and appreciate our own strengths, as well as those of our peers.

Active listening: We cultivated the ability to truly listen to feedback, making it more effective and insightful.

Collaboration over competition: This space took away the focus from competition and instead reinforced the importance of mutual understanding, support, and growth within the group.

In the end, these sessions were a great exercise for personal and artistic development, fostering a sense of community and collaboration.



International evening and spontaneous “Schubertiade”

On 12th January we gathered at Augusta Cultural Salon where we continued with a session of pre-dinner concerts and sharing feedback. An International Evening followed – each participant brought or prepared a typical dish or speciality from their country and explained its origin. Meeting turned into a unique party – everyone started to sing and play together spontaneously, dancing on art songs and opera arias - a “Schubertiade” of the 21st century has happened for real. An euphoric evening ended late in the night when everyone formed a choir, singing polyphonic songs by Johannes Brahms, Joseph Rheinberger and Slovenian folk songs. On the way from Ars Augusta Salon to the hotel we had a moment of childish playfulness – snowball fight.

Sharing is caring – an evening of preparing and sharing various national dishes with everyone, making music with no obligation and judgment, having fun, fooling around by singing and dancing on opera hits, melting all the voices into one sonority of a choir, singing folk songs of different origins was another important turning point in terms of community, friendships, and safespace. Classical music is such fun and joy.



Concert of mentors:

Winterreise

Thilo Dahlmann, *bass-baritone*

Doriana Tchakarova, *piano*

13th January 2024, at 18.00h
Johannes-Wüsten-Saal, Görlitz

Program: F. Schubert

Public Presentation:

Concert of YES Participants

16th January 2024, at 18.00h
Miejski Dom Kultury in Zgorzelec, Poland



MODULE 3

POITIERS, FRANCE

27th August – 2nd September, 2024



“Mélodie française and free repertoire”

The third and final module of YES took place in Poitiers, a small, dynamic provincial city located in Nouvelle Aquitaine, with a large university and therefore a great vitality and historically remarkable for its place in the Middle Ages as a capital with a magnificent city center, remarkable Romanesque churches and the palace of the Dukes of Aquitaine.

Juliette de Massy, Emmanuel Olivier and Nejc Lavrenčič worked with duos on French repertoire and also on giving the final touch to the songs that will be performed at the final individual projects. Nejc Lavrenčič for the last time guided two sessions of Hidden potential of music, this time concentrating on improvisation as well as Rasa box laboratory. Nathalie Brissonnet provided a morning pilates workshop under the pine trees of Jardin des Plantes.

We brought music to a nursery home for elderly people and apart from the pre-dinner concerts, we had another international evening with a feast. This time it did not end with music making, but we sparkled this high summer evening with a jump and swim in a refreshing river of Clain.



Concert for elderly people

This moment was one of the highlights of this module and will remain in everyone's memories. It seems essential to us at the present time to reach out to audiences who cannot travel to concert halls and to create connections between people. We strongly believe that music heals, soothes and brings a lot of joy and hope to all those who share it.

Each duo chose a few songs to offer to the residents of this retirement home. They sang in different languages (French, English, German, Slovenian, Italian) and addressed the listeners individually to present their song, which also created a simple and intimate human connection. This exercise was very special for the participants who are not always used to performing in front of a disabled or very elderly audience, but all were very moved and touched by the listening and attention they were given. On the other hand, the audience was very moved and clearly lifted out of their sometimes difficult situations thanks to the music and the generosity of the young singers and pianists. Everyone realized the importance of this kind of shared moment. Another into life and art, another discovery of our human and artistic potential.







Concert of mentors:

Poets and composers in exile

Juliette de Massy, *soprano*

Emmanuel Olivier, *pianist*

28th August 2024, at 12.00h

Musée Sainte Croix, Poitiers

Program: Eisler/Brecht, Poulenc/Apollinaire,
Weill/Whitman

Public Presentation:

Public Presentation of YES Participants:

Concert at Les feuillants

Young musicians bringing music to the nursery
home for elderly people

30th August 2024, at 15.00h

Les Feuillants, Poitiers

Final Concert of YES Participants

1st September 2024, at 15.00h

Auditorium Saint Germain, Poitiers



Techniques and methods

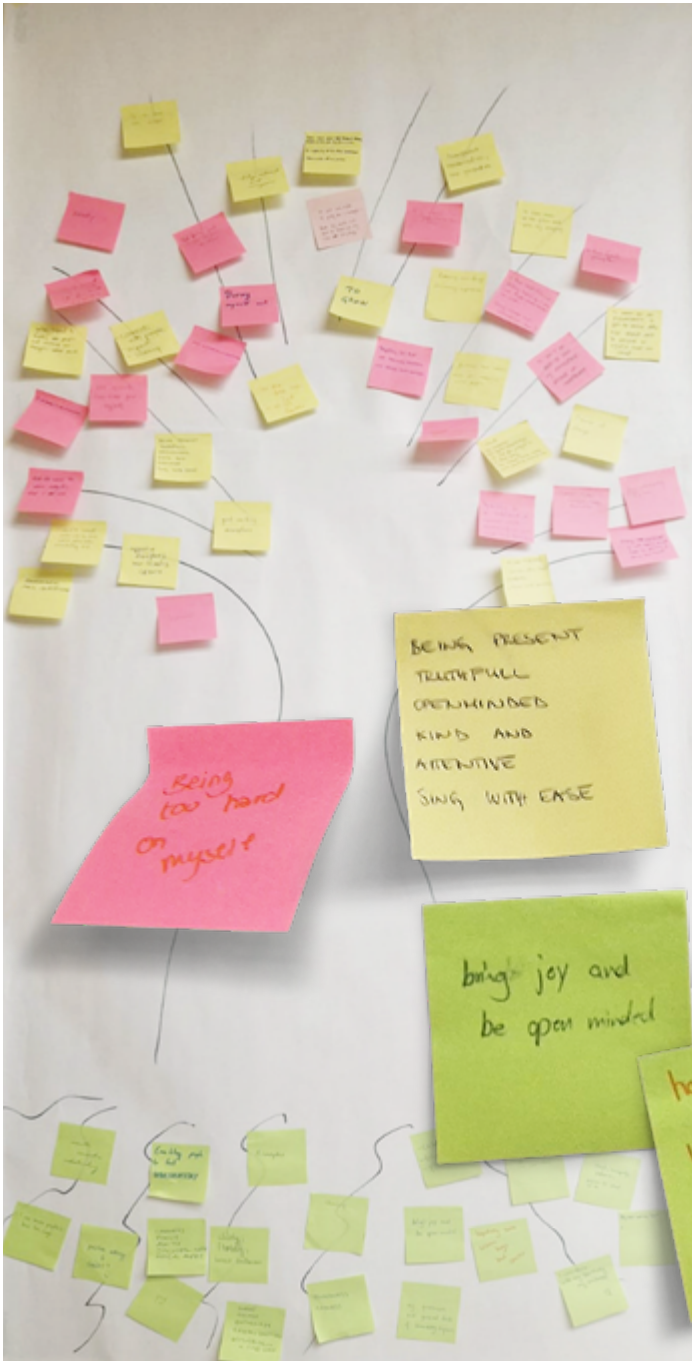
During 3 modules of YES we have addressed different topics of music, team building, cultural management, communication by performing different training, workshops, laboratories, frontal lectures and round tables. Each module has given a presentation on Erasmus+ programme, its values and possibilities for youth.

Following examples of exercises present few of our various approaches and techniques helping us to establish a more profound connection with oneself, to share and receive feelings and thoughts within the group and to co-create a safe space and community. Some exercises at the same time liberate and empower inspiration, intuition and creativity, which is very valuable for artistic progress and work.

After each exercise you can have a moment to create a circle and share insights. You can encourage the group to share with general questions:

“For whom the exercise was pleasant?”

“For whom the exercise was difficult?”



Tree of Expectations, Fears and Support.

Evaluate your starting and final point of the week. Write on 3 papers of different colours, different personal expectations, fears and things that you can support yourself and/or others. On the wall create a treetop with Expectations and Fears, and nourish the tree with words of Support by the roots. Take a moment and observe what others have written. Are you alone in your feelings and thoughts or is there someone who feels similar?

At the end of the week evaluate your achievements.

Share insights with the group just after creating a tree as well as at the end of the week.



Rasa box

*Set nine squares on the floor. Put the word **BALANCE** at the very centre and surround it with the words **STRANGE, ANGER, JOY, SURPRISE, SADNESS, DISGUST, FEAR** and **INTEREST** around it.*

On soothing music, move/dance to the different squares in order to answer the following questions. Take time to move and answer and only answer one question at the time – the exercise is therefore executed in 4 stages. Do not read all questions before even starting.

1. *How do I feel (myself)?*
2. *How would I like to feel?*
3. *What emotion blocks me to get there?*
4. *What emotion might help me?*

Afterwards you can sit in the circle and share insights. Mentors can ask extra questions: “Which emotion bothers me,” “Would you change a certain word with any other word?”



Stability : Flexibility

Close your eyes and imagine roots growing from your feet deep into the ground. Feel your lower body as a tree trunk, your upper body as a tree top. Do you see, smell, hear leaves, blossoms, fruits? Feel your tree.

In the next step stand face to face with your colleague, touch only with fingertips. With closed eyes again reconnect with your tree, listen to the music, don't guide movements, let it go and move with the wind of music.

How did you experience your sensation of stability and flexibility?

Connecting

With respect feel the energy of your partner, give him/her a gentle massage. Change roles. Feel the sensation of giving, receiving and trust.





Rope and knots

Make groups of 4 or more people. Hold your hands in a circle and with closed eyes start to move gently and intertwine your hands, feet and bodies. Go around, through, under, over – create knots and find your way out from peculiar positions, but never lose contact with your hands.

Melting down

Everyone is walking or dancing around the room and doing the exercise in the following steps. Each following step is a gradation of the previous step. For advancing to the next step of this exercise, the mentor claps hands or rings a bell and gives additional instruction. Do not give all the steps beforehand, but introduce step by step in order to keep excitement and moments of surprise.

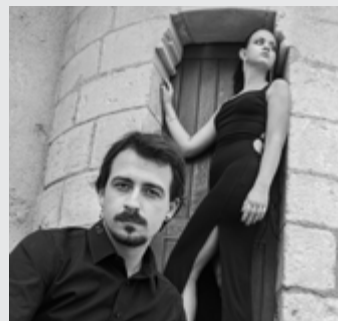
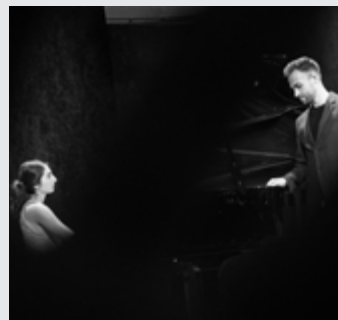
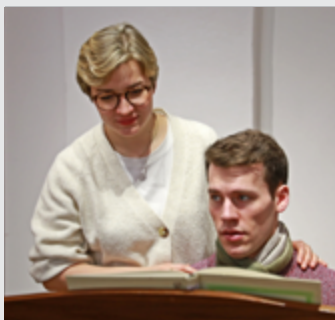
- 1. Look at the floor and try not to bump into others*
- 2. Lift your head and look forward*
- 3. When passing by someone, make a eye contact*
- 4. Make an eye contact and share a smile*
- 5. When passing by, stop for a moment, make eye contact and greet each with "Hello."*
- 6. Greet each other also by sharing a hug*

Variation: You can start with a slow walk and with a special signal you increase the speed of walking.



Presentations of final projects

Participants have presented their projects at different occasions in various venues performing in renowned concert halls, nursing homes for elderly people, varied organizations and historical monuments creating their own event or joining their programs to acclaimed festivals, concert cycles and other events.



Forêts à défendre

Virgile Pellerin, *countertenor*

Manon Minvielle-Debat, *pianist*

Académie du Climat, Paris, France

8th September 2024, at 19.30h

Music and Poetry for Ecology

In collaboration with Festival OBLIQUE

Ko bi moji stihi imeli krila...

Domen Vurnik, *tenore*

Ana Rodić, *pianist*

Baročna dvorana Radovljiške graščine,

Radovljica, Slovenia

5th October 2024, at 19.00h

Recital of Reynaldo Hahn melodies for his 150th birth anniversary.

In collaboration with Občina Radovljica and Glasbena šola Radovljica

Mélodies de Fauré à Poulenc

Parvati Maeder, *mezzosoprano*

Camille Thoorens, *pianist*

Ville de Bougival, France

22nd September 2024, at 12.00h and 16.00h

During the Journées du patrimoine Villa Viardot exceptionally opens its doors for the public. You can visit this historical place and listen to one of our concerts.

In collaboration with Association Les amis de Georges Bizet

Im Zwiespalt

Hannes Nedele, *baritone*

Dani Zhogovska, *pianist*

Wohnstift-Mönchfeld, Stuttgart, Germany

19th September 2024, at 15.30h

Schloss Filseck, UHINGEN, Germany

6th October 2024, at 17.00h

In collaboration with PoeMus Kunstliedfestival and Musik auf Schloss Filseck e.V.

Haus der Musik, Landesmuseum Württemberg, Germany

11th October 2024, at 12.30h

Es war, als hätt' der Himmel die Erde still geküsst

Lara Rieken, *soprano*

Max Hampl, *pianist*

Stadtmuseum Borken – FARB, Germany

2nd November 2024, at 19.00h

*In collaboration with Soroptimist International
Club Borken*

Evangelisch-Lutherische Kirche Weisser Hirsch,
Dresden

29th November 2024, at 19.00h

EUROPA: Un mélange de cultures

Jared Andrew Michaud, *baritone*

Christina Maria Koti, *pianist*

Fondation Hélienne, Paris, France

17th November 2024, at 17.00h

In collaboration with Fondation Hélienne

ILLUSIONS

B. Lang: The Cold Trip

AFORM.duo

Sara Lešnik, *soprano*

Ivana Tripković, *pianist*

Glasbena šola Laško, Slovenia

23rd November 2024, at 18.00h

In collaboration with Glasbena šola Laško

Klub CD, Cankarjev dom, Ljubljana, Slovenia

29th November 2024, at 18.30h

In collaboration with Forum nove glasbe

Iz srca Evrope: Preko Alp, po Seni in Renu

Rebeka Pregelj, *soprano*

Karlo Posnjak, *pianist*

Lovro Korošec, *baritone*

Barbara Verhovnik, *pianist*

Posavski muzej Brežice, Slovenia

21st November 2024, at 19.00h

Narodni dom Celje, Slovenia

26th November 2024, at 19.30h

Art song recital that includes works from the
composers of three European countries –
Slovenia, France and Germany.

Testimonials of participants

“The project reminds us of the importance of fostering connections among young people, who, as musicians and artists, will shape the future of European cultural identity.”

“Remarkable synergy, an aspect I have never encountered in any other project. This allowed me to fully commit to the objectives I set out to achieve.”

“I never had a masterclass or academy like this, where one can get lessons not only in music but also in other important subjects in the life of a musician. So YES academy really fulfilled all their promises!”

“The lessons were really interesting, with precise instructions to improve connections between the pianist and singers, and insights into specificities of the writing of the composers and also about technique. So diverse but complementary inputs.”

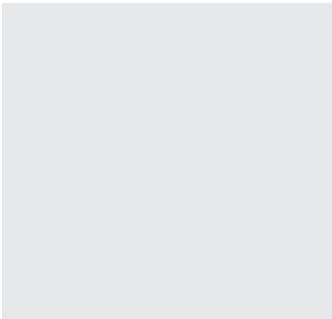
“During the lessons, a lot of ideas were given, but there was also space for experimenting with new things, which became comfortable by the end.”

“Because of safe space, trust and respect I tried out things I would normally not.”

“I would rate the quality of the training as outstanding. The content was exceptionally well-structured and presented in a way that was both informative and engaging.”



“All in all, the program offered an extremely wholesome experience in artistry and art management. Good balance between the different activities.”



“It is evident to see and hear your mentors performing. Their concerts were very inspiring and good opportunities for me to learn.”



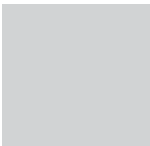
“The presentations and warm-ups were perfect to begin the day, with useful topics and ideal length!”

“The amount of activities provided creative value for both the short-term and long-term vision of me as an artist.”

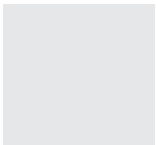


“The training was extremely relevant. It provided philosophical discussion on art and performing, helping me explore my artistic expression within a duo and the group.”

“Great and inspiring mentors, giving the participants a lot of value.”



“It is really important to make international connections for the musical profession, and this project seems to be accomplishing that very well.”



“I loved singing in a group – it’s such a good way to feel connected to one another.”

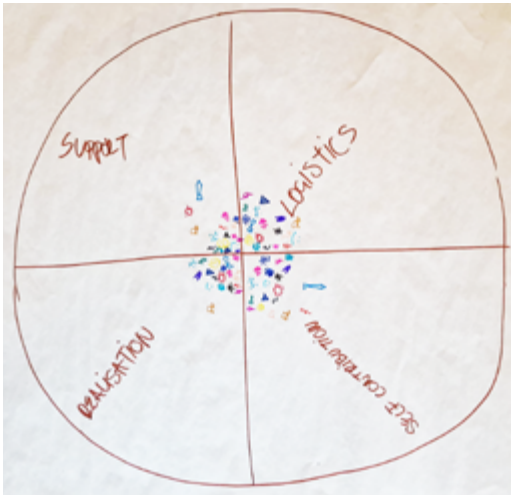
Synthesis

The YES project exceeded participants' expectations, offering much more than a masterclass. It combined community building, meaningful mentor connections, and intensive work, fostering personal and professional growth. The supportive atmosphere encouraged creativity and relaxation, with participants valuing the focus on social aspects of performance, philosophical discussions, and project management.

Many were pleasantly surprised by the project's high level of organization, mentor support, and networking opportunities. Its long-term format facilitated the development of lasting relationships and collaborative projects, while the international component allowed participants to engage with diverse cultures and artistic practices. The flexibility and variety of modules further enriched their experience.

A standout feature was the emphasis on mutual support over competition. Participants appreciated the emphasis on creating a „safe space“ encouraging collaboration and creativity. The opportunity for improvisation, stepping outside one's comfort zones and fostering self-confidence during performances were transformative experiences. The varied mentoring approaches helped participants refine their musical expression and artistic vision.





Key Positive Aspects

Community Building: Strengthened connections between participants and mentors, promoting growth in a supportive environment.

International Collaboration: Opportunities to engage with peers and mentors from various countries broadened cultural and professional perspectives.

Holistic Development: Focused on technical skills, creativity, philosophical discussions, and practical knowledge in career management and promotion.

Networking & Long-Term Impact: New partnerships and projects emerged, fostering continued collaboration and cultural development at a European level.

Accessibility: Free access and financial support for the final concert enhanced inclusivity and motivation.

Public Events: Opportunities to perform in various settings encouraged exploration and innovation.

Continuous Improvement: Participants noted improvements in organization and content delivery over time, with feedback actively incorporated.

Areas for Improvement

While highly successful, some participants found the schedule demanding and certain topics insufficiently covered in relation to their personal interests and needs. Suggestions included extending modules by one day or adding an extra module for better balance.

Conclusion

The YES project significantly advanced personal, artistic, and career development through its international scope, innovative educational approach, and strong community support. It demonstrated the potential of combining artistic excellence with cultural exchange to foster growth and employability, cementing its role as a valuable model for educational and cultural initiatives. The YES project is part of a broader effort by partner organizations to support innovative approaches in education and cultural exchange, combining various artistic and informal educational aspects in an international setting.

We have been measuring our efficiency and results through evaluations at the end of each module. At the end we have had focus groups in order to get specific and general feedback on YES. Final evaluation was made at the final meeting of partners.





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