



# EUROPASINFONIE

## European Composition Competition for live networked Symphony Orchestra and Choir

A Call for Scores

2 May 2026



Co-funded by  
the European Union

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## Call for Entries

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## 1. About Europasinfonie

Twelve Countries. One Orchestra.

For the first time in history, the project *Europasinfonie* connects 12 locations across Europe into one networked orchestra and choir performing together in real time. Only the string section plays live in Dresden. All other instrumental groups and two choirs remain in their respective countries yet play together as if in the same concert hall.

The technological challenge—ensuring transmission with the lowest possible latency—is addressed by a Network of universities, laboratories, research institutions and network providers. Such a unique symphony orchestra and choir call for musical works that engage with the specifics of signal latency and help shape this first-ever pan-European symphonic performance: "Europasinfonie."

Three composers will each receive a commission to compose a complete work, which will be premiered on June 18, 2027, in a real-time, multi-location concert performance distributed throughout 12 European countries, with a live audience in Dresden, Germany, and broadcast worldwide via live stream.

## 2. Categories & Submission Window

The competition is open for submissions in two categories:

- a) Orchestral Work: scored for large symphony orchestra
- b) Orchestral Work with Choir: scored for large symphony orchestra and choir

Composers may submit one excerpt per category and may enter one or both categories. The jury will commission two orchestral works and one orchestral work with choir.

The call opens on May 2, 2026 (08:00 CEST) and ends on July 31, 2026 (23:00 CEST)

## 3. Instrumentation

All submissions must be scored for large symphony orchestra. The exact instrumentation is as follows:

- Strings: 16.14.12.10.10
- Woodwinds: 3.3.3.3
  - o Flute 1–3 (Fl. 3 doubling Piccolo)
  - o Oboe 1–3 (Ob. 3 doubling Cor Anglais)
  - o Clarinet 1–3 in B $\flat$ /A (Cl. 3 doubling Bass Clarinet)
  - o Bassoon 1–3 (Bsn. 3 doubling Contrabassoon)
- Brass: 4.3.3.1
- Percussion: 1 timpanist (5 drums) + 2 percussionists
- Piano/Celesta (1 player) and harp
- Two SATB Chamber Choirs (16 singers each)

## 4. Duration of submitted musical material

Excerpt for competition: 2 minutes minimum.

As part of the application, composers must submit an excerpt of at least 2 minutes from their proposed work. If selected, composers will develop this excerpt into the full commissioned work.

Commissioned work (if selected): 15 to 20 minutes.

## 5. Text (for choral works)

The choice of text, if used, is entirely at the composers' discretion.

Composers are responsible for securing all necessary rights to any text used. Confirmation of rights status will be required in the application form.

Texts may be in any language of a Creative Europe eligible country (please refer to the list under Nr. 6 Eligibility). Multilingual texts are accepted, too.

## 6. Technical Insights

This call for competition intends the creation of three new artistic works, with the special requirement that the compositions engage creatively with the conditions of distributed real-time performance.

### 6.1 Latency in real-time performance

The sound and video image of each participating ensemble will be streamed to a central server in Frankfurt/Main, Germany, and combined into a coherent audio-visual whole, which is then streamed back to all partner locations — including Dresden. Since the string section in Dresden is the only group performing live (in sync) with conductor Andrea Molino, all other participating sections must account for latency in their transmission. This unique digital setting should be regarded as a creative opportunity.

The technical development of *Europasinfonie* is an ongoing process that will continue to develop through research and testing in collaboration with the artistic and technical teams.



For more comprehensive technical information, please refer to Annex A: Technical Concept.

## 6.2 Support for Applicants

From the date of publication of this call, applicants may submit written questions to the artistic and technical team. All questions and answers will be published on the [Europasinfonie website](https://europasinfonie.com).

### Support for commissioned composers:

Musical Director Andrea Molino and the technical team of *Europasinfonie* will be available for advice and support throughout the composition process. All technical and artistic developments will be communicated to commissioned composers.

Winners will be invited to a workshop with Andrea Molino and the technical team, to be held in conjunction with the first technical test in Dresden on **October 20, 2026**. Attendance is strongly encouraged. Remote participation may be possible.

## 6.3 Eligibility and Conditions of Entry

The competition is open to composers who are legal residents of one of the Creative Europe eligible countries listed below. There are no restrictions on nationality or citizenship.

Albania, Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Montenegro, Netherlands, North Macedonia, Norway, Poland, Portugal, Romania, Serbia, Slovakia, Slovenia, Spain, Sweden, Ukraine

Applicants must be 18 years old or older at the time of submission deadline. There are no other age restrictions.

At least one of the three prizes will be awarded to a composer aged 35 or under at the time of the submission deadline.

The competition is conducted anonymously. Any score containing the composer's name or identifying information will be disqualified. Composers should use only a code name or working title on their submitted materials.

The submitted composition excerpt must not have been premiered, published, or awarded any other prize before the conclusion of this competition. Otherwise, it will be excluded from the competition.

There is no entry fee.

## 7. Submission

Submission exclusively via the online application form (Website [www.europasinfonie.eu](http://www.europasinfonie.eu)).

The deadline for submission is July 31, 2026 (23:00 CEST).

The following materials must be submitted with the application:

- Full score in PDF format of the excerpt (at least 2 minutes in length), prepared to professional standards of notation and legibility. Selected composers will be required to provide a complete set of performance materials (full score, vocal score, and orchestral parts of the finished work).

Where possible, composers are encouraged to submit a MIDI realization of their excerpt.

- A written statement (max. 2 pages / 5,000 characters) outlining the compositional concept, including:
  - o Cultural themes and European dimension of the work
  - o Compositional and dramaturgical approach to the specific configuration of *Europasinfonie*
- Additionally, for works for orchestra and choir:
  - o A note on the chosen text, its source, and its relevance to the work
  - o For texts in less widely spoken languages, a translation into English

## 8. Commissioned Works

Three composers will be selected based on their submitted excerpts and awarded a commission each (two for orchestral works and one for an orchestral work with choir).

Each commission will be rewarded with €14,000 gross. Following the announcement of the winners, a separate commission contract will be issued and signed by each selected composer and the project coordinator of Europasinfonie. An initial payment of 50% will be paid upon signing the contract, the remaining 50% will be paid upon delivery of the full score, orchestral parts, and, where applicable, the vocal score.

## 9. Evaluation Criteria

The jury will evaluate submissions based on:

- Musical and artistic quality
- Theatrical and dramaturgical quality
- Creative engagement with the specific configuration of the distributed real-time performance
- Originality and innovation of musical language
- Performability within the distributed real-time setting

A numerical scoring system (1 = poor, 2 = insufficient, 3 = fair, 4 = good, 5 = excellent) will be applied throughout both the pre-selection and the jury session. The evaluation criteria will be agreed upon by all jury members before the pre-selection begins and published on the Europasinfonie website.

## 10. Selection Process and Jury

**Pre-selection:** During the pre-selection, each jury member will assess submitted works using the scoring system. The highest-scoring works will advance to the jury session. The pre-selection is conducted anonymously and age-blind.

**Jury Session:** A jury of 12 representatives from the participating European orchestras and choirs, together with the Musical Director of *Europasinfonie*, will meet on 28–29 September 2026 to select three works from the pre-selected excerpts: two orchestral works and one orchestral work with choir. The selection process is conducted anonymously. Age information alone will be made available to the jury at the final selection stage to ensure that at least one of the three commissions is awarded to a composer aged 35 or under.

**Announcement of results:** The three selected composers will be notified directly by email. The results will be announced publicly at a press conference at the close of the jury session. Results will also be published on the *Europasinfonie* website ([www.europasinfonie.eu](http://www.europasinfonie.eu)).

### Jury Members:

- Andrea Molino, Musical Director, *Europasinfonie*
- Titos Gouvelis, Artistic Director Advisor, Athens State Orchestra, Greece
- Tom Pipeleers, Artistic Administrator, Brussels Philharmonic, Belgium
- TBA, Czech Philharmonic Choir Brno, Czech Republic
- Markus Rindt, Artistic Director, Dresdner Sinfoniker, Germany
- Olari Elts, Chief Conductor, Music Director, Estonian National Symphony Orchestra, Estonia
- Heike Henning, Director of the Centre for Choral Education Research and Practice, Mozarteum Salzburg, Austria
- Premil Petrovic, Founder, Artistic Director and Chief Conductor, No Borders Orchestra, Serbia
- TBA, Orchestra Sinfonica di Milano, Italy
- TBA, Orquesta Sinfónica de Madrid, Spain
- Máté Balogh, Composer, Pannon Philharmonic, Hungary
- Jerzy Koronowicz, Composer and Director of the Warsaw Autumn Festival, Sinfonia Varsovia, Poland

Legal recourse against the jury's decision is excluded.

The decision of the jury is final and binding.

The jury reserves the right not to award the prize.

The jury's rules of procedure will be established at the latest at the outset of its deliberations.

## 11. Rights and legal aspects

- The world premiere of all commissioned works is exclusively reserved for the *Europasinfonie* concert on June 18, 2027. The commission fee includes all rights necessary for the performance, worldwide live broadcast, and streaming of this concert.
- The composer grants the *Europasinfonie* Consortium a non-exclusive license to perform, broadcast, and record the commissioned work for a period of 5 years from the date of premiere.
- The commission fee includes the right to produce audio and video recordings of the commissioned work for archival, documentary, and promotional purposes, as well as the right to produce and release commercial recordings. The composer will be credited and receive a copy of any recording. Any further royalties will be governed by the composer's collecting society.
- Composers warrant that the commissioned work is free of any third-party rights or restrictions that would prevent the *Europasinfonie* Consortium from exercising the rights set out above. It is the composer's responsibility to obtain any necessary clearances from their publisher or other rights holders prior to accepting the commission.
- Participants agree to radio and television recordings as well as audio and video recordings (including reproduction) in connection with the competition. By accepting the participation conditions, participants transfer any resulting rights to the organizers.

## 12. Transparency, equal treatment, conflict of interest and confidentiality

The *Europasinfonie* consortium will ensure that this call is conducted in full compliance with applicable EU standards and principles. All processes will be carried out in a transparent manner, with all relevant information, requirements, and evaluation criteria clearly communicated and made accessible to all interested parties. Equal treatment and non-discrimination will be strictly observed. Appropriate measures will be taken to prevent, identify, and effectively manage any conflicts of interest that may arise during the evaluation and selection process. Furthermore, the confidentiality of all submitted information will be safeguarded, and sensitive data will be handled in accordance with applicable data protection and confidentiality rules.

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### 13. ANNEX: Technical Concept

The project *Europasinfonie* will receive its world première on 18 June 2027 at Messe Dresden (Exhibition Center Dresden, Germany). Upon the stage, 62 string players of the Dresdner Sinfoniker will be joined by conductor Andrea Molino, who will lead the entire orchestra and choir from Dresden.

Contributing via live video and audio link are woodwind and brass players, percussionists, harp, celesta, piano, and two choral ensembles drawn from eleven European countries — each instrumental section performing from a different nation.

Although the musicians of the partner orchestras and choirs may be separated by distances of several thousand kilometres, they will hear one another in real time and perform together as a single, unified body. All participants are connected in a star topology, routed from Dresden through a central server in Frankfurt/Main (Germany). The individual sections will be presented on twelve LED screens suspended above the string orchestra. The complete performance will be livestreamed to audiences worldwide.

#### The Network

*Europasinfonie* employs a bespoke, high-performance data network that substantially surpasses the transmission speed, stability, and quality of the present-day internet. This dedicated international infrastructure guarantees the shortest possible signal paths between countries, reducing latencies (\*) to the minimum that current physics permits.

The project is, however, subject to the immutable laws of physics – not least the finite speed of light through optical fibre. Where the most distant orchestras are concerned, perceptible latencies of approximately 35 milliseconds are unavoidable.

Certain orchestras may nonetheless be connected with considerably lower latencies. Brussels and Dresden, for instance, have already been linked in under 15 milliseconds. In recognition of these inherent variations, the participating orchestras have been grouped into three latency zones.

Orchestra / Choir	City, Country	Instruments	Latency zone
<b>Dresdner Sinfoniker</b>	Dresden, Germany	strings (16/14/12/10/10)	
<b>Athens State Orchestra</b>	Athens, Greece	3 clarinets (2 + 1 bass clarinet)	C
<b>N.N.</b>	UK	piano/celesta and harp	A
<b>Brussels Philharmonic</b>	Brussels, Belgium	timpani + 2 percussion	A
<b>Czech Philharmonic Choir Brno</b>	Brno, Czech Republic	SATB choir (16 singers)	B
<b>Estonian National Symphony Orchestra</b>	Tallinn, Estonia	3 trombones and 1 tuba	C
<b>Mozarteum Lab Choir</b>	Salzburg, Austria	SATB choir (16 singers)	A
<b>No Borders Orchestra</b>	Belgrade, Serbia	3 trumpets	B
<b>Orchestra Sinfonica di Milano</b>	Milan, Italy	3 flutes (2 + 1 piccolo)	A
<b>Orquesta Sinfónica de Madrid</b>	Madrid, Spain	3 bassoons (2 + 1 contrabassoon)	C
<b>Pannon Philharmonic</b>	Pécs, Hungary	4 french horns	B
<b>Sinfonia Varsovia</b>	Warsaw, Poland	3 oboes (2 + 1 <i>cor anglais</i> )	B

## How the Network Works

Each European location transmits its audio and video signals to the central server in Frankfurt/Main, where they are mixed and simultaneously relayed to all other locations. Every signal therefore completes two distinct legs of its journey:

1. European location (including Dresden) → Frankfurt/Main
2. Frankfurt/Main → all locations (including Dresden)

## The Perception of Latency (\*)

- Zone A: under 20 ms → imperceptible, or virtually so, to the performing musician
- Zone B: 20–30 ms → perceptible, with its significance varying according to the complexity of the musical material
- Zone C: 30–40 ms → ensemble coordination becomes markedly demanding; compositional solutions are required
- By way of illustration, a latency of 33 ms corresponds to an acoustic distance of 10 metres

## The Composition Competition

Works submitted for the competition must give careful and thorough consideration to the distinctive technical parameters of *Europasinfonie*. Rapid, complex unison passages shared between the clarinets in Athens and the bassoons in Madrid, for example, lie beyond what the network can reliably sustain. Composers are invited to engage with the varying latencies not as obstacles to be circumvented, but as creative material in their own right.

Let yourselves be inspired – musically, theatrically, socially, or politically – by the singular character of this unprecedented ensemble and the distributed spatial architecture from which it is born.

Musical Director Andrea Molino will provide commissioned composers with expert guidance across both the musical and technological dimensions of the project. He has recently remarked: "The composers of *Europasinfonie* will be writing for a new, gigantic musical instrument – one that has never existed in this form before."

(\*) All references to latency throughout this document denote one-way latency inclusive of all possible sources of delay, otherwise known as mouth-to-ear latency. The network round-trip latency – commonly referred to as ping and widely cited in gaming contexts – is not a relevant measure for *Europasinfonie*.

Notes:

All information remains subject to revision as the project develops

Latency values are indicative figures

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