Call for Compositions
Jury Decision Document
& Selected Works

PROJECT: EUROPASINFONIE

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EUROPASINFONIE
Call for Compositions

Duration: 2 May to 31 July 2026
Categories: Orchestra - two works to be awarded
Orchestra and Choir - one work to be awarded
Prizes: 14,000€ each

Final Jury Sessions: 28 and 29 September 2026 in Dresden, Germany

Jury Members

- Andrea Molino, Composer & Conductor, Musical Director Europasinfoni – Co-Head of Jury
- Markus Rindt, Artistic Director, Dresdner Sinfoniker – Co-Head of Jury
- Máté Balogh, Composer, representing Pannon Philharmonic
- Sylvie Bodorová, Composer, representing Czech Philharmonic Choir
- Titos Gouvelis, Pianist & Artistic Director Advisor, Athens State Orchestra
- Heike Henning, Director of the Center for Choral Education Research and Practice, University Mozarteum
- Jerzy Kornowicz, Composer and Director of the Warsaw Autumn Festival, representing Sinfonia Varsovia
- Ülo Krigul, Composer, representing Estonian National Symphony Orchestra
- Premil Petrovic, Conductor & Founder, No Borders Orchestra
- Tom Pipeleers, Artistic Administrator, Brussels Philharmonic
- Jona Schibilsky, Concertmaster, Orquesta Sinfónica de Madrid
- Elisabetta Villa, Artistic Planning Manager, Orchestra Sinfonica di Milano

On 29 September 2026, the jury decided unanimously to award the three commissions for two orchestral works to Andrzej Ojczenasz and Damian Dziweńka (both from Poland) and one work with choir to Francesco Darmanin (Italy). All three composers are under 35. The names were released to the jury until the next day when the public announcement of the winners took place.

Statement by Jury Chairs Andrea Molino and Markus Rindt on the selected works

All of the compositions that reached the final round of the competition demonstrated a high level of compositional quality in both structure and instrumentation. Following several rounds of discussion and scoring, the works that remained in contention were those that combined exceptional ideas and compelling concepts with a powerful emotional impact. Ultimately, the aim was to bring together three works that would offer concertgoers a varied and engaging program rich in contrast and dramatic tension.

Andrzej Ojczenasz – De revolutionibus orbium coelestium

The orchestral work *De revolutionibus orbium coelestium* by 34-year-old Polish composer Andrzej Ojczenasz is inspired by the movements of the solar system. Its title refers to Nicolaus Copernicus, the widely travelled and well-connected European scientist and thinker who was the first to place the sun at the center of the universe. Vast masses of sound are structured by micro-elements that peel away from one another creating a sense of kinetic movement. In Ojczenasz's work, listeners find themselves at the heart of a gigantic cosmic machine whose mechanisms are not quite synchronized. During the performance of Europasinfonie, the inherent latencies are deliberately intended to produce "phase shifts, multi-level rotating systems, and kinetic collisions." This carefully designed element of chance, combined with the vibrating, densely

layered textures of the music, is particularly well suited to the conditions of Europasinfonie. At first, the piece is reminiscent of György Ligeti's *Atmosphères*, but as it unfolds, it follows a path of its own. Even the two-minute excerpt submitted for the competition is highly captivating.

Damian Dziweńka – Geometry of Weaving

In *Geometry of Weaving*, Polish composer Damian Dziweńka demonstrates a remarkable range of compositional techniques within a very short span of time. The work is based on the idea of constructing and weaving a spider's web, which in turn evokes the digital networks that hold Europasinfonie together. The web's initially delicate structure is created through a succession of rapidly unfolding miniatures for the wind, percussion, and string sections, which are skillfully woven into one another. A key role in this virtuosic and colorful composition is played by a wide variety of effects, including air sounds and string techniques that produce no defined pitch. In the submitted score, rests have been consistently erased or left as empty, open spaces. As Damian Dziweńka explains in his concept for the work, this suggests a certain degree of temporal freedom within the rapid succession of the different instrumental entries. The composition's sense of lightness may even be enhanced by the latencies that occur during performance.

Francesco Darmanin – Time is (not)

In his composition *Time is (not)*, young Italian composer Francesco Darmanin draws on a poem by American poet Henry Van Dyke. In minimalist terms, Van Dyke describes the nature of time, whose measure is relative to one's emotional or psychological state. Only in a state of love does time lose its meaning and, in a sense, dissolve altogether. In terms of the composition's structure, the different states described in the poem are presented as blocks or sound objects placed into space. In performance, latency will produce shadow-like effects, once again making time perceptible as a consequence of great spatial distances. Francesco Darmanin's work promises to be a particularly virtuosic piece of orchestration, compelling in its striking contrasts and capable of opening up, on both an intellectual and emotional level, the dimensions of a sonic space as vast as Europe itself.

1 October 2026

Europasinfonie Composers' Competition – Winners



Photo: Mateusz Kucharski

Andrzej Ojczenasz

Winner, Orchestral Work · De revolutionibus orbium coelestium · Poland

Andrzej Ojczenasz (born 1992 in Kraków) is a graduate of the Jagiellonian University. He completed his Bachelor's degree in composition with Prof. Marcel Chyrzyński and his Master's degree with Prof. Anna Zawadzka-Gołosz at the Krzysztof Penderecki Academy of Music in Kraków, and studied composition at the University of Louisville as part of a Poland–USA exchange programme. In 2025 he completed a Master's degree in composition with Isabel Mundry at the Zurich University of the Arts, supported by a Swiss Government Excellence Scholarship. He is currently developing his work in multimedia art as a participant in the EMJM Digicrea programme.

His awards include first prize at the 5th Krzysztof Penderecki Composition Competition at the NDI Sopot Classic festival (2019) and second prize at its 6th edition (2021), as well as second prize at the 1st St Christopher Composition Competition in Vilnius (2021). In 2023 he was selected by the Orchestre national d'Île-de-France at the final concert of the Élan Award. He has twice received a scholarship from the Polish Minister of Culture and National Heritage.

His works have been premiered in Poland and abroad at international festivals by the Orchestra of the Polish Chamber Philharmonic in Sopot, Quatuor Diotima, the St Christopher Chamber Orchestra in Vilnius, the Black Pencil Ensemble, the Amorsima Trio in Louisville and the Orchestre national d'Île-de-France. He has taken masterclasses with Tristan Murail, Anna Thorvaldsdóttir, Elena Mendoza and Andrew Norman, among others.



Photo: Kacper Podrygajło

Damian Dziweńka

Winner, Orchestral Work · Geometry of Weaving · Poland

Damian Dziweńka studies composition in the class of Prof. Grażyna Pstrokońska-Nawratil at the Karol Lipiński Academy of Music in Wrocław, where he is now in his second year.

During his time at secondary music school he played the bassoon. In that period he shared first place at the UFM Composition Competition in Warsaw with his piano trio *Meduza*. For two years he attended composition classes with Dr habil. Adam Porębski, during which he won the Sax and Villas 2024 Composition Competition with *In the Name of Land* for saxophone orchestra.

Through that prize his music, performed with the saxophone ensemble DS Trio, has been presented in countries including China, Spain, Italy and Portugal.



Photo: Private

Francesco Darmanin

Winner, Work for Orchestra and Choir · Time is (not) · Italy

Francesco Darmanin, born in 1995, took his clarinet diploma with top marks and honours at the Luigi Cherubini Conservatory in Florence, and went on to study with Fabrizio Meloni at the Accademia Teatro alla Scala, composition with Francesco Antonioni and conducting with Alessandro Cadario. Formerly a member of the orchestra of the Accademia Teatro alla Scala in Milan, he is currently principal clarinettist of the Orchestra da Camera Fiorentina.

He has won several international composition competitions, among them first prizes at '2 Agosto' in Bologna, the V. Mendelssohn International Composition Competition, the Cammini di Francesco Festival in Sansepolcro and the Dante700 International Competition for Symphonic Composition.

His works have been performed across Europe and beyond, including at the Cantiere Internazionale d'Arte di Montepulciano and the Schlosstheater Rheinsberg, and by the Camerata Strumentale di Prato, the Orchestra del Teatro Comunale di Bologna and I Virtuosi Italiani. His concerto for clarinet and string orchestra *The First Winter Rain* was premiered with Fabrizio Meloni as soloist.

Active in the field of contemporary music, he is a member of the Ensemble degli Intrigati, founded as part of the Cantiere Internazionale d'Arte di Montepulciano, and has worked with composers and conductors including Detlev Glanert, Marco Angius, Carlo Boccadoro and Andrea Molino. As a clarinettist he has won numerous national and international prizes and has appeared with orchestras including the Orchestra Regionale Toscana.