DELIVERABLE 3.2

Competition Documentation

PROJECT: EUROPASINFONIE

GRANT No: 101256132

Documentation of the entire process of the composers' competition

September/October 2026

Co-funded by the European Union

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

Composers' Competition Documentation

1. Introduction 1
2. The Call 1
   - 2.1. Preparation 1
   - 2.2. Conditions of entry 1
   - 2.3. Commission Fees 1
   - 2.4. Rights and Transparency 1
3. Dissemination 2
   - 3.1. Website and applicant support 2
   - 3.2. Press Coverage 2
   - 3.3. Social Media and Partner Channels 2
4. Submissions 2
   - 4.1. Submissions Received 2
   - 4.2. Eligibility Check 2
   - 4.3. Anonymity 3
   - 4.4. Equal Treatment 3
5. Selection Procedure 3
   - 5.1. Jury 3
   - 5.2. Conflict of Interest and Confidentiality 4
   - 5.3. Pre-Selection 4
   - 5.4. Amendments to the Procedure 4
   - 5.5. Final Jury Session 5
6. Results 5
   - 6.1. Announcement 5
   - 6.2. Selected Works and Composers 5

Co-funded by the European Union

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

1. Introduction

Europasinfonie connects twelve orchestras and choirs from across Europa in a live, networked performance using low-latency technology. The world premiere will take place in June 2027 in Dresden. The string section performs on stage, while all other instrumental groups and both choirs join in real time from their home countries.

The Composer Competition is a core artistic activity of the project. Its aim was to commission three new works that engage creatively with the conditions of distributed real-time performance, treating signal latency not as a technical obstacle but as creative material. Two works for orchestra and one work for orchestra and choir wil be written by the competition's winners.

This document records the preparation and publication of the call, its dissemination, the submissions received, the selection procedure and the results of the competition. Together with the jury decision and the selected works, it serves as the means of verification for Milestone MS7 (Composers' Competition completed).

2. The Call

2.1. Preparation

The call was prepared jointly by the consortium partners in the Task Force Composer Competition, which met online on 12 March and 1 April 2026. The framework conditions had already been defined in the project description, the Task Force focused on drafting the call document and discussing the evaluation criteria. The call was published on 2 May 2026.

2.2. Conditions of entry

The competition was open to composers aged 18 or over who are legal residents of a Creative Europe eligible country, regardless of nationality. There was no entry fee. At least one of the three commissions, i.e. prizes, was reserved for a composer aged 35 or under. Composer could submit one work in each of the two categories: Orchestral Work and Orchestral Work with Choir. Submissions consisted of a score excerpt of at least two minutes, a written statement on the compositional concept and its European dimension, and, for choral works, a note on the chosen text. Submitted material had to be unpublished and not previously performed or awarded. The competition was conducted anonymously. The call was open from 2 May to 31 July 2026. The commissioned works will have a duration of 15 to 20 minutes.

2.3. Commission Fees

The overall budget of the call amounts to € 42.000. Each of the three selected composers receives a commission fee of €14.000 gross for the new work, including the delivery of full score, orchestral parts and, where applicable, vocal score. The fee is paid in two instalments: 50 % upon signature of the commission contract and 50 % upon delivery of the complete performance materials.

2.4. Rights and Transparency

The call sets out the rights arrangement for the commissioned works: the work premiere is reserved for the Europasinfonie concert in June 2027, and the composers grant the consortium a non-exclusive licence to perform, broadcast and record the works for five years from the premiere. The call further committed the consortium to conducting the competition in line with EU principles of transparency, equal treatment, prevention of conflicts of interest and confidentiality (see Section 4 and 5). The decision of the jury is final.

3. Dissemination

3.1. Website and applicant support

A dedicated section of the project website (europasinfonie.eu/call-for-compositions) was launched on 2 May 2026, containing the full call document (www.europasinfonie.eu/files/Europasinfonie_CompositionCompetition_Call.pdf), background information on the project and its technical concept and the online submission form. Throughout the submission period, questions could be sent to a dedicated email address. Every enquiry received a reply, and in line with the call, all questions and answers were published on the website as FAQs, giving all applicants access to the same information.

3.2. Communication Activities and Press Coverage

The call was announced through coordinated press releases issued by the partners in their respective countries and languages, including updates to partner's websites and/or news sections, newsletters and direct mailings to composers' associations. Between May and June 2026 around 40 media reports on the competition appeared in ten countries and nine languages, including national outlets (e.g. Süddeutsche Zeitung, Die Zeit, Die Welt via dpa), specialist music media and composers' associations (e.g.neue musikzeitung, music Austria, POLMIC, Croation Composers' Society), as well as print, radio and television coverage. Detailed media monitoring is documented as part of the project's communication reporting.

3.3. Social Media and Partner Channels

The call was promoted on the project's own Instagram channel and shared across the social media channels of the partners, from the launch on 2 May through a reminder of the open call, a final call shortly before the deadline to a closing post after 31 July. At least nine partners published posts on the competition and several featured the call on their websites and in their newsletters. The partners' Facebook and Instagram channels together reach an audience of more than 300.000 followers. In addition, the call was distributed through relevant networks, including the German Composers' Association, the Creative Europe Desk Germany and the Polish Music Information Centre (POLMIC).

4. Submissions

4.1. Submissions Received

By the deadline of 31 July 2026, 245 submissions had been received through the online form. 85 submissions were made by composers aged 35 or under. Following the eligibility check (see 4.2), 226 submissions remained in the process: 156 in the category Orchestral Work and 70 in the category Orchestral Work with Choir. These 226 came from 26 countries across the Creative Europe area, with the largest numbers from Germany (55), Italy (22), Greece (22), Poland (18) and Austria (14); eleven submissions came from Ukraine.

4.2. Eligibility Check

Before being passed to the jury, every submission was checked against the conditions of entry: receipt within the deadline, legal residence in an eligible country, minimum age, completeness of the required materials, the limit of one submission per category, and the required confirmations regarding text rights and the terms of entry. No submission had to be excluded on grounds of residence. 19 submissions were excluded for the following reasons:

Reason	***Number***
Received after the deadline	6
More than one submission in the same category	5
Work previously published	3

Work previously performed	2
Invalid submission (no new work submitted)	2
Required instrumentation not met	1

4.3. Anonymity

The competition was conducted anonymously. Each submission was assigned a submission number and stored in a separate folder; personal data were kept in a separate register that was not accessible to the jury. Before the submissions were passed to the jury, all materials (scores, audio files, file names, working titles, written statements) were systematically checked for names and other identifying information. Where such information existed, for example on title pages, in headers or in file names, it was removed and the metadata of all score files was cleared, without altering the submitted work itself. In this way, the jury received all submissions in a fully anonymised form. The composers' ages were also withheld from the jury until the final jury session.

4.4. Equal Treatment

All submissions were checked against the same conditions of entry and presented to the jury in the same anonymised format. Requests to submit revised material after the deadline were not accepted. The jury decided unanimously that each work would be evaluated as originally submitted. In two cases the uploaded score files were technically damaged. Replacements were requested but never received, and the jury was informed that the technical fault was not to count against the works. In one further case a composer had reported a formatting error before the deadline and supplied a corrected file; the musical content was unchanged.

Questions raised by applicants during the call period were answered on the website for all to see (see 3.1), so that no applicant had access to information not available to others. Procedural questions arising during the evaluation, such as the handling of possibly AI-generated material, were decided by the jury collectively and applied to all submissions alike.

5. Selection Procedure

5.1. Jury

The jury consisted of one representative of each participating orchestra and choir, together with Europasinfonie's Musical Director. It was co-chaired by Andrea Molino and Markus Rindt.

Name	***Role***	***Representing***
Andrea Molino	Composer & Conductor Musical Director, Jury Co-Head	Europasinfonie
Markus Rindt	Artistic Director, Jury Co-Head	Dresdner Sinfoniker
Titos Gouvelis	Pianist, Artistic Director Advisor	Athens State Orchestra
Tom Pipeleers	Artistic Administrator	Brussels Philharmonic
Sylvie Bodorová	Composer	Czech Philharmonic Choir Brno
Ülo Krigul	Composer	Estonian National Symphony Orchestra
Heike Hennig	Director, Center for Choral Education Research and Practice	Mozarteum Lab Choir
Premil Petrovic	Conductor & Founder	No Borders Orchestra
Elisabetta Villa	Artistic Planning Manager	Orchestra Sinfonica di Milano
Jona Schibilsky	Concertmaster	Orquesta Sinfónica de Madrid

Máté Balogh	Composer	Pannon Philharmonic
Jerzy Kornowicz	Composer, Director of the Warsaw Autumn Festival	Sinfonica Varsovia

The jury members named as 'TBA' in the call were confirmed before the start of the pre-selection. Due to a scheduling conflict, the Estonian National Symphony Orchestra was represented by Ülo Krigul instead of the person named in the call. As the partner for piano/celesta and harp had not yet been confirmed at the time the jury was constituted (listed as N.N. in the call), it was not represented on the jury.

5.2. Conflict of Interest and Confidentiality

The anonymity of the procedure was the main safeguard again conflicts of interest: Jury members evaluated the submissions without knowledge of the composers' identities. Even after the final decision had been taken, the jury was informed only of the countries of residence of the selected composers; their names were disclosed with the public announcement of the results. The composers' ages were withheld until the final jury session. Personal data were held separately by the project team and were not shared with the jury. All submissions, evaluations and jury deliberations are treated as strictly confidential. Individual scores are not published but can be made available to applicants on request.

5.3. Pre-Selection

The pre-selection was carried out in two rounds of yes/no voting, in which each participating jury member assessed every submission (see 5.4. for the reasons for this approach). Each round was evaluated based on the votes submitted by the jury members within the set deadline: ten in the first round and eleven in the second.

In the first round the jury assessed all 226 submissions. At its meeting on 26 August 2026 the jury decided that all works with at least five yes votes (35 orchestral works, 19 works with choir) would advance. In addition, each jury member could nominate works below the threshold which they considered to merit further discussion. In total, 65 works advanced to the second round (39 orchestral works, 26 works with choir). One submission was moved to the category Orchestral Work with Choir, as several jury members had noted that it had been submitted in the wrong category.

In the second round, jury members were asked to apply a stricter standard than in the first round. At its meeting on 16 September 2026 the jury decided that all works with at least six yes votes would advance to the shortlist (6 orchestral works, 7 works with choir), again complemented by individual nominations. The final shortlist comprised 19 works (10 orchestral works, 9 works with choir).

Ahead of the final jury session, each jury member scored the shortlisted works on a scale from 1 (poor) to 5 (excellent) against the four evaluation criteria. The results were compiled into a ranking which served as a starting point for the deliberations in Dresden.

5.4. Amendments to the Procedure

At its meeting on 26 August 2026 the jury adopted two amendments to the procedure described in the call.

First, the evaluation criteria were reduced from five to four. The criterion "theatrical and dramaturgical quality" was removed, as the jury considered it to be already covered by "musical and artistic quality". The four remaining criteria are equally weighted:

- Musical and artistic 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

Second, the numerical scoring foreseen in the call for the pre-selection was replaced by yes/no voting, with scoring against the criteria applied to the shortlisted works only. Given the large number of submissions, this made it possible for every jury member to assess every submission, rather than dividing the submissions among individual jury members. The criteria nevertheless guided the jury members' assessment throughout the pre-selection.

Both amendments were adopted before any scoring took place and apply equally to all submissions. They were published on the project website as part of the competition documentation.

5.5. Final Jury Session

The final jury session took place in Dresden on 28 and 29 September 2026. It was held in a hybrid format, allowing jury members unable to travel to participate online. At the start of the session, the composers' ages were disclosed to the jury for the first time.
On the first day, the jury discussed the 19 shortlisted works on the basis of the scores submitted in advance. Nine works advanced to the final round: six orchestral works and three works with choir.
On the second day, the jury decided unanimously to award the three commissions to two orchestral works and one work with choir. This decision corresponds to the ranking resulting from the scores submitted by the jury members in advance of the session.
All three selected works are by composers aged 35 or under: the requirement that at least one commission be awarded to a composer in this age group is therefore fulfilled.
The jury's deliberations remain confidential, while the jury's statement on the selected works is given in Section 6.2..

6. Results

6.1. Announcement

The three selected composers were informed ahead of the public announcement and confirmed their acceptance of the commission. The results were announced at a press conference in Dresden on 30 September 2026, held in a hybrid format and livestreamed. Journalists could attend in person or join online through the website and put questions to the jury via chat. The winners joined online and each gave a short statement on their work. 25 people attended in person and 80 online. The results were subsequently published on the project's website, social media channels and via press releases together with profiles of the selected composers and corresponding statements of the jury. The official press release, press kit, photographs and a recording of the press conference can be found on: Europasinfonie Press Section
The announcement was picked up by the partners and multiplied in their countries and communities. Numerous media reactions were published following the announcement.

6.2. Selected Works and Composers

Andrzej Ojczenasz (Poland, 34 years), Damian Dziweńka (Poland, 32 years) and Francesco Darmanin (Italy, 30 years) have been selected to receive the three composition commissions for Europasinfonie. Complete information on the awarded composers, their biographies and selected works is available on the project's website europasinfonie.eu under the section "Call for Compositions": https://europasinfonie.eu/call-for-compositions/

The selected composers are invited to attend a workshop with Musical Director Andrea Molino and the technical team in Dresden on 20 October 2026, held in conjunction with the first technical test. This will allow to experience the distributed setup first-hand at an early stage of the composition process. For the process Andrea Molino and the technical team will provide guidance, all relevant developments of the technical setup will be shared with the composers.

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.

This document has been elaborated by:

Dresdner Sinfoniker

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.