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EVENT DESCRIPTION SHEET

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⚠ Please provide one sheet per event (one event = one workpackage = one lump sum).)

PROJECT	
Participant:	LISZT FERENC ZENEMUVESZETI EGYETEM
PIC number:	949035779
Project name and acronym:	European Co-Creation in Diversity - EU-CODE

EVENT DESCRIPTION	
Event number:	7
Event name:	CO-CREATION AND INNOVATION: THE EU-CODE "EUROPEAN MUSICAL DIVERSITY" RESIDENCY IN BUDAPEST
Type:	Residency
In situ/online:	In situ
Location:	Budapest
Date(s):	From the 18th to the 22nd of June 2026
Website(s) (if any):	https://euocodeproject.com/european-musical-diversity-the-eu-code-residency-for-composers/
Participants	
Female:	9
Male:	21
Non-binary:	0
Hungary	10

Italy	10		
Spain	10		
Total number of participants:	30	From total number of countries:	3

Description

Provide a short description of the event and its activities.

The "European Musical Diversity" residency, implemented under the transnational EU-CODE project, was implemented in Budapest from 18 to 22 June 2026. Hosted at the Liszt Ferenc Academy of Music, the residency served as a pivotal platform for cross-border artistic collaboration, bringing together a select cohort of composers from Italy, Spain, and Hungary. Coordinated by the Conservatorio di Musica Santa Cecilia in Rome, the initiative advanced the project's core mission of enriching contemporary classical music while celebrating Europe's diverse cultural heritage.

The residency was conceived to catalyse an intensive process of co-creation among the participating composers. Departing from isolated compositional practices, the Italian, Spanish, and Hungarian composers engaged in structured collaborative laboratories and technical seminars, fostering an environment in which distinct regional aesthetics and innovative approaches converged. The foremost tangible outcome of this synergistic process was the production of an entirely new repertoire expressly composed for wind orchestras, which constituted the artistic foundation for the project's subsequent public presentations.

The residency unfolded over five days, from 18 to 22 June 2026, at the Liszt Ferenc Academy of Music and featured a comprehensive programme of strategic meetings, creative workshops, and cultural engagements. The programme started on 18 June with the arrival of participants, allowing for informal networking and preliminary preparations.

On 19 June, the first full day of activities opened with a formal operative meeting dedicated to strategic planning and coordination. This session addressed upcoming project milestones, including the Madrid workshop and the final EU-CODE Festival scheduled to take place in Budapest in November 2026. Participants reviewed the project's roadmap, discussed logistical arrangements, and aligned their individual creative contributions with the collective objectives of the consortium. The afternoon was devoted to a composition workshop led by Gianfilippo Pocerobba and Antonio Domenico Pelizza. This session focused on the initial development of thematic material, exploring the integration of diverse compositional voices into a unified orchestral language. Particular attention was given to the idiomatic characteristics of wind instruments and the potential for cross-cultural melodic and harmonic synthesis.

On 20 June, the morning session continued the composition workshop with Gianfilippo Pocerobba and Antonio Domenico Pelizza, advancing the work initiated on the previous day. Participants refined their thematic ideas and began to develop full orchestral sketches, with an emphasis on structural coherence and textural variety. The afternoon session, led by Máté Balogh, introduced advanced contemporary composition techniques, with a focus on extended instrumental techniques, microtonality, and the integration of unconventional sonorities within the wind orchestra framework. Balogh guided participants through practical exercises designed to expand their compositional vocabulary and challenge conventional notions of instrumental timbre and articulation. In the evening, participants attended an optional open-air folk music concert and Dance House at the House of Music, which provided a direct encounter with Hungary's vibrant folk traditions and enriched the creative dialogue with local cultural practices.

On 21 June, the morning session, led by Gianfilippo Pocerobba and Antonio Domenico Pelizza, focused on the finalisation of the compositional sketches and the preparation of performance-ready scores. Participants received detailed feedback on their work, addressing issues of orchestration, balance, and notation. The afternoon seminar, conducted by Ákos Zarándy, addressed structural alignment and orchestration techniques specific to wind ensembles. Zarándy provided expert guidance on the effective distribution of musical material across wind sections, the treatment of dynamics and articulation, and the optimisation of acoustic resonance in various performance contexts. The session included a practical demonstration of orchestration principles using excerpts from the participants' works-in-progress.

The final day, 22 June, concluded with a morning session on sound painting methodologies, led by Samu Gryllus. This session introduced participants to the practice of sound painting as a compositional and performative tool, enabling real-time interaction between conductor and performers through a vocabulary of gestural signs. Participants explored how this approach could be applied to their own compositions to enhance interpretive flexibility and spontaneous creative dialogue. The session was followed by the departure of participants.

The collaborative work undertaken during the Budapest residency represented a decisive phase within the broader EU-CODE strategic roadmap.

The scores finalised by the composers were intrinsically linked to subsequent milestones, including specialised seminars and a workshop in Madrid, where the repertoire was further refined and rehearsed with participating wind orchestras. All preparatory activities converged toward the inaugural EU-CODE Festival, scheduled to take place in Budapest in November 2026, where the newly co-created repertoire will be officially premiered by full wind orchestras, fulfilling the project's commitment to cultural exchange and artistic innovation.

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