

RULES

6th Adolphe Sax International Competition Under the patronage of H.M. King Albert II

Dinant 2014



INTERNATIONAL ADOLPHE SAX ASSOCIATION – DINANT

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PREAMBLE: THE COMPETITION ORGANISING TEAM

1. The Competition Organising Team is a collegial body appointed by the Board of the International Adolphe Sax Association and made up of specific committees, of which there will be at least one, a Musical Committee responsible for drawing up the programmes for the different rounds of the Competition.

It is coordinated by a coordinator appointed by the Board of the International Adolphe Sax Association. The coordinator is the contact person for third parties in relation to legal and other matters, without prejudice to the exercise of those functions expressly reserved by the Rules for other authorities (cf. Part Three: The authorities of the Adolphe Sax International Competition).

2. The Competition Organising Team is also responsible for ensuring that the Rules are correctly applied. It may take any measures necessary to ensure their application and the smooth running of the competition. If breaches take place, it is authorised to bring these to light and to refer them to the Mediator.

3. The Competition Organising Team has drawn up the following rules.

4. Timetable:

14 March 2013: opening of online applications.

3 March 2014: closing of online applications.

15 May 2014: candidates notified of their selection.

25 October 2014 > 8 November 2014: 6th Adolphe Sax International Competition – Public rounds.

PART ONE: GENERAL PROVISIONS

I. THE ADOLPHE SAX INTERNATIONAL COMPETITION

5. The international competition for performers of classical music on the saxophone known as the "6th Adolphe Sax International Competition" will take place in Dinant from 25 October to 8 November 2014.

The date on which the competition begins may be changed by the Competition Organising Team. The Competition is organised by the International Adolphe Sax Association, a non-profit association.

6. The Competition is open to saxophonists of all nationalities.
First laureates of previous editions of the Adolphe Sax International Competition are not eligible to compete.
7. The competition is preceded by a video preselection, in order to draw up a list of candidates who are of a sufficiently high standard to participate in the competition's public rounds.
8. The Competition is made up of a first round, a semi-final, and a final.
9. The only financial contribution demanded of candidates is the application fee; they agree not to receive any benefits other than those decided by the Competition Organising Team.

10. The prizes

- ♪ Six prizes, amounting to a total of €31,000, are shared between the six laureates:

First Prize: Adolphe Sax International Grand Prix: €9,000.

Second Prize: €6,500.

Third Prize: €5,000.

Fourth Prize: €4,000.

Fifth Prize: €3,500.

Sixth Prize: €3,000.

- ♪ An alto saxophone worth approximately €4,000 is presented to each laureate, as well as a *Saxicare* (a sculpture in bronze by the Belgian artist Félix Roulin) and an original diploma by the Belgian engraver Jean Coulon.

- ♪ A number of gala concerts in which the laureate(s) will perform as soloist(s):

- Orchestra Prize: one or more concerts offered by Het Kamerorkest Brugge.
- Prize of the 17th World Saxophone Congress and of the Orchestre Philharmonique de Strasbourg: a "Young Talents" concert with the Orchestre Philharmonique de Strasbourg in the course of the 2014–2015 season.

- ♪ A sum of €400 is presented to each of the twelve semi-finalists not admitted to the final.

Only the Competition Organising Team has the right to accept gifts to be presented to the laureates.

The Competition Organising Team may award cash sums to the unranked candidates.

11. Travel expenses

Travel or transport expenses to the venue for the Competition are the candidate's own responsibility.

12. Accommodation

Accommodation expenses, other than with a host family, are the candidate's own responsibility. The Competition Organising Team arranges accommodation for candidates (and only for candidates), if they request it and if it proves possible. This accommodation is offered free of charge by families in and around Dinant.

This accommodation is only provided to the candidate during the rounds for which he or she is still in competition, except where the host families directly offer extended accommodation. Where possible, the same accommodation conditions will be provided for candidates' personal pianists.

13. Pianists to accompany candidates during the rounds and rehearsals – Page-turners

Pianist accompanists designated by the Competition Organising Team are at candidates' disposal for the first two rounds, except for the accompaniment of the works specified in article 35.

A candidate may, however, choose to be accompanied by a personal pianist. This pianist will accompany the candidate in every round. In these cases, the candidate is responsible for the pianist's payments and expenses.

A maximum of eight candidates may be accompanied by the same personal pianist.

Each candidate will check that this rule is complied with.

If this rule is not complied with, the Competition Organising Team will insist on a change of pianist on the part of the last candidate(s) to apply.

The Competition Organising Team ensures the presence of a page-turner, but only during the public rounds.

Only the candidate and the pianist are allowed into the rehearsal space.

Rehearsals, whether with the pianist or the orchestra, are of the same length for each candidate.

The order of the rehearsals is decided by the drawing of lots described in articles 29 and 30.

Only a piano tuned to A441 may be used as an accompanying instrument.

In the final the laureates are accompanied by a chamber orchestra.

14. Laureates' concerts

At the end of each round of the competition, the laureates are approached by various bodies with a view to giving concerts or making recordings. For a period of thirty days, starting on the day the results are announced, no laureate may give a public performance or agree to recordings without the authorisation of the Competition Organising Team.

Certain concerts during which a laureate will be a guest soloist have already been arranged (cf. art. 10).

The practical details will be communicated to the laureate(s) later.

A laureate may only decline these prizes because of illness or unforeseeable circumstances.

II. COMPETITION ENTRY CONDITIONS

15. Age of candidates

Candidates may not be aged more than 30 years, i.e. they must have been born after 8 November 1983.

16. Application form

Each candidate must apply online on sax.dinant.be.

Until the contents of the application have been definitively submitted by the candidate, the form remains accessible.

When the candidate submits the application, an e-mail and a PDF document, containing all the information entered by the candidate, will be sent to the candidate.

No further changes are allowed, particularly in relation to the musical programme.

The candidate must print, date, and sign the form and send it to the International Adolphe Sax Association (Rue Grande, 37, B-5500, Dinant, Belgium).

The form and the DVD must be sent by registered post, postmarked on 3 March 2014 at the latest (cf. art. 20). This deadline may be extended by a decision of the Competition Organising Team.

No handwritten annotation, apart from the date and the signature, on the document will be accepted by the Competition Organising Team.

The application fee of €260 must be paid by 3 March 2014:

- Candidates from the SEPA* zone¹
 - o By international bank transfer:
 - IBAN account: BE69 9300 0810 0978.
 - BIC/SWIFT code: HBKABE22.
 - Account in the name of: International Adolphe Sax Association.
 - Bank address: Record Bank, Rue Saint-Jacques, 350 à B-5500, Dinant.

The candidate should indicate "frais partagés".

- Candidates from outside SEPA zone¹
 - o By international money order, made out to the International Adolphe Sax Association.

No other method of payment is allowed.

Half of the amount of the application fee is a deposit, which is returned to the candidate (€130 in cash) on the day of his or her arrival at the Competition venue, provided the candidate has confirmed his or her participation in the Competition.

17. Each candidate is required to provide the Competition Organising Team, via sax.dinant.be, with the following documents:

- a. a birth certificate;
- b. a certificate of nationality or a copy of an identity card or passport or any other official document that establishes the candidate's nationality²;
- c. an original, recent, passport-format photograph (against a white background), minimum 300 dpi;
- d. a proof of payment;

¹ "Single Euro Payment Area" which includes the 27 countries of the European Union, as well as those of the European Free Trade Association (Iceland, Liechtenstein, Norway and Switzerland).

² These documents may be replaced by a certificate issued by the embassy or consulate of the candidate's country of residence, if he or she lives abroad. Stateless candidates should produce certificates of identity and residence issued by the authorities of their place of residence.

- e. a curriculum vitae;
- f. a good-quality copy of the piece for solo saxophone to be performed in the semi-final (cf. art. 35c).

The Competition Organising Team reserves the right to make use of all or part of the information provided when presenting the candidate, in writing or orally.

18. The Competition Organising Team examines and decides on:
- the validity of the application form filled in, dated, signed, and sent by post by the candidate;
 - the appropriateness of the musical programmes proposed.
19. The Competition Organising Team reserves the right:
- to require the original of any document to be sent by post;
 - to require candidates to make changes to their musical programmes if they are not in conformity with the Rules.
20. Submission of videos
- Candidates must fill in the form online, subject to the conditions set out in article 16, on sax.dinant.be.
- The candidate will send his or her video in DVD format by 3 March 2014 at the latest (cf. art. 16). The candidate writes his or her name, first name and e-mail on the DVD.
21. A candidate's application will only be taken into consideration after reception of the application form and the payment and the sending of the video.
22. If a candidate's application is turned down, the Competition Organising Team will inform the candidate in question by 15 May 2014 at the latest and will return the application fee (less bank charges). The repayment will be made under the same conditions as the payments described in article 16 above. Any bank charges or exchange-related charges will be at the candidate's expense.
- No application may be turned down on the basis of any political, racial, ideological, religious, or linguistic consideration.
- Once the candidate has been notified that the application has been turned down, the two parties no longer have any obligation towards each other.
23. The Competition Organising Team will inform candidates of the acceptance of their applications by 15 May 2014. This acceptance creates a contract between the candidate and the Competition Organising Team. The ensuing rights and obligations are set out in these rules.
- A copy of the complete rules of the Competition may be consulted on the website sax.dinant.be.
24. In the event of a candidate withdrawing, neither the application nor the amount of the application fee will be returned to him or her.

PART TWO: PRESELECTION AND ROUNDS OF THE COMPETITION

I. GENERAL PROVISIONS

25. The video-based preselection takes place behind closed doors. The performances are viewed by a jury made up of internationally renowned individuals, in the presence of two members of the arbitration committee.
The candidates who are selected are admitted to the public rounds of the competition.
26. The rounds (first round, semi-final, and final) of the competition are held in public.
The Competition Organising Team reserves the right to allow the public rounds of the competition to be recorded for radio or television and to record them in any format. These rounds may not be broadcast on radio or television, live or pre-recorded, in Belgium or internationally, nor recorded on tape, disc, CD, or in any other digital form except on terms agreed by the Competition Organising Team.
27. In each round candidates must perform with scores that conform to the provisions of the Belgian law of 30 June 1994 on authors' rights and related rights and its implementing regulations.
Photocopies are not allowed unless it can be proven that the published scores are out of stock.
Transcriptions and transpositions of works are not allowed, unless there is a decision to the contrary by the Competition Organising Team when the programmes are being drawn up as set out in articles 32 to 38.
The International Adolphe Sax Association cannot, under any circumstances, be held responsible for any problems in relation to authors' rights that involve a dispute between the composer or an authors' rights association and a performer.
28. A candidate admitted to the first round, the semi-final, or the final undertakes to take part in those rounds, except in the event of sickness or unforeseeable circumstances. Candidates not admitted at the end of the preselection process, the first round, or the semi-final no longer have any obligations to the Competition.
- ♪ The procedure for deciding the number of candidates to be pre-selected is set out in the rules.
 - ♪ At the end of the first round, 18 candidates are selected.
 - ♪ At the end of the semi-final, 6 finalists are selected.
 - ♪ At the end of the final, the 6 laureates are ranked.
29. In each round candidates perform, neatly dressed, in alphabetical order according to the spelling of their family names in Latin script, starting with a letter drawn by the Competition Organising Team in the presence of the president, the secretary general of the jury, and two witnesses.
The candidates receive – by normal post – the performance order established for the first round, with the performance timetable.
30. . The performance order announced by the Competition Organising Team for the different rounds will only be changed in the event of unforeseeable circumstances.
Any such change will only apply to the round in question.
In the event of a single pianist accompanying several candidates (a maximum of eight, cf. Art. 13) who follow each other directly in the alphabetical order, the Competition Organising Team

reserves the right to change the order of performance in order to allow each candidate to benefit from the same preparation time with the pianist in the warm-up room.

31. If a candidate is unable, by reason of illness or unforeseeable circumstances, to be present at the announcement of the results of the first round or the semi-final, he or she must provide an explanation as soon as possible. In such situations, candidates have to designate someone to represent them.

II. CANDIDATES' PERFORMANCES IN THE ROUNDS

A. THE PRESELECTION

32. The purpose of the videos is to select the candidates who are of a sufficiently high standard to take part in the public rounds of the Competition. (cf. art. 7).

The preselection on the basis of videos takes place behind closed doors. The videos are viewed by a jury made up of internationally renowned personalities, in the presence of two members of the Arbitration Committee.

In the video the candidate must perform the following programme in full:

1. *Concertino da Camera* – first movement

Jacques Ibert (version for saxophone and piano) – Publisher Alphonse Leduc.

2. *Sonate op.19* – second movement

Paul Creston – Publisher Shawnee Press.

The candidate is accompanied on the piano only.

Technical requirements for the video:

- resolution: 640 x 480 pixels minimum;
- format: DV, DVIX, AVI, etc.;
- file name: FAMILY NAME_FIRST NAME_WORK PERFORMED;
- maximum size of the file: 700 Mb.

The video must be accompanied by a document certifying its authenticity (as set out on the application form).

The candidate must be fully visible at all times **on the screen** and the camera angle must be **fixed**. The candidate must be filmed in **single takes** (one take for each work performed). No editing will be accepted.

The Competition Organising Team checks all the videos in advance and is present during the viewing in order to avoid, as far as possible, any technical problems. It may rule on the inadmissibility of a video on the grounds of inadequate technical quality or failure to respect the recording rules set out above, which make it impossible to view it.

The Mediator will certify this inadmissibility.

The Competition Organising Team reserves the right to require a candidate to provide a new copy of the video.

B. THE FIRST ROUND

33. Each candidate performs three works **in the following order:**

a. A solo work:

First Violin Sonata, BWV 1001 – Presto

Johann-Sebastian Bach – Reference URTEXT.

For this piece only, candidates may choose the key and the phrasing. The piece must be played on an alto saxophone, without including the repeats provided for in the original score.

In the case of this compulsory work it is not essential to perform with a printed and/or published score.

b. A compulsory work with piano, to be performed in full:

Concerto Capriccio

Grigorij Markovich Kalinkovich – Version Dinant 2014, reduction and revision by Alain Crepin – Publisher: BRONSHEIMmusic.

c. A work or section(s) or movement(s) of the candidate's choice, with piano, to be chosen from the following list:

Boîte de Pandore

Raymond Alessandrini – Publisher Gérard Billaudot.

Divertimento

Roger Boutry – Publisher Alphonse Leduc.

Fantaisie

Jean-Luc Defontaine – Publisher Gérard Billaudot.

La Lune en Paradis

Jun Nagao – Publisher Zen-On Music.

Prélude, Cadence et Finale

Alfred Desenclos – Publisher Alphonse Leduc.

San Antonio

John Harbison – Publisher Hal Leonard Corporation.

Sax in Fire

Alain Crepin – Publisher Robert Martin.

Sonata for Alto Saxophone – fourth movement

Jindřich Feld – Publisher Alphonse Leduc.

34. The performance in the first round must not last longer than **20 minutes**. The performance may be interrupted at any time by the president of the jury, once this time has elapsed, without prejudice to the candidate's chances of being admitted to the semi-final.

C. THE SEMI-FINAL

35. Each candidate performs three works **in the following order:**

a. A compulsory work with piano, to be performed in full:

3 Pieces

Jan Van Landeghem – Publisher Robert Martin.

b. A work with piano to be chosen from the following list, to be performed in full:

Arabesque III

Ichirô Nodaïra – Publisher Henry Lemoine.

Décalcomanie de Reich et Ligeti (avec Piazzolla en surimpression)

Jean-Luc Fafchamps – PM. Europe Publications.

Duel de Capricares

Henri Pousseur³ – Publisher Suvini Zerboni.

Kyoko's Dance

Claude Ledoux³ – www.compositeurs.be.

Légende

Florent Schmitt – Publisher Durand.

Sonata Deus Sax Machina

Gregory Wanamaker – www.gregorywanamaker.com.

Sonate

William Albright – Publisher Peters.

Sonate pour Saxophone Alto

Edison Denisov – Publisher Alphonse Leduc.

- c. A work of the candidate's choice for solo saxophone (soprano, alto, tenor, baritone, or bass).
No external effects are allowed (e.g. tapes, amplification, or other instruments).
A good-quality copy of the work for solo saxophone must be enclosed with the online application form. This remains the property of the Competition Organising Team.

36. The performance in the semi-final must not last longer than **40 minutes**. The performance may be interrupted at any time by the president of the jury, once this time has elapsed, without prejudice to the candidate's chances of being admitted to the final.

D. THE FINAL

37. Participation in the final entitles the six laureates to bear the title of "Laureate of the 6th Adolphe Sax International Competition – Dinant 2014".

38. In the final the following works must be performed, in the order set out below:

- a. A compulsory work, written specially for this competition. This work will be sent to the candidates two months before the date of the competition.
The Competition Organising Team cannot be held responsible for any problem connected to the sending, transport, or delivery of the score.

- b. A concerto, to be chosen by the candidate from among the following works:

Chant des Ténèbres

Thierry Escaich – Publisher Gérard Billaudot.

Concerto op. 14

Lars-Erik Larsson – Publisher Gehrman's Carl.

Fantasia

Heitor Villa-Lobos – Publisher NY: Southern Music Pub. Co.

Ostinati

Frédéric Devreese – Publisher Gérard Billaudot.

Rhapsody for Alto Saxophone

André Waignein – Publisher Scherzando.

Shams

Jean-Denis Michat – www.jdmichat.com.

³ These works will not be accompanied by the official pianists.

PART THREE: THE AUTHORITIES OF THE ADOLPHE SAX INTERNATIONAL COMPETITION

I. The jury

A. ORGANISATION

39. The Competition Organising Team appoints the members of the jury for the preselection and the public rounds. There is no limit on the number of members. They are chosen from among internationally renowned figures in the world of music, independently of any racial, ideological, political, or linguistic consideration.

Those members of the arbitration committee who are not lawyers attend all meetings of the jury, with a view to the application, where necessary, of article 58, paragraph 2. They are subject to all the obligations and prohibitions set out below for members of the jury.

40. The composition of the jury may vary from one round to another. Its president is appointed by the Competition Organising Team.

41. The jury selects and ranks the candidates.

42. Any member of the jury who is related to a candidate by birth or by marriage (up to the fourth degree of kinship) may not mark that candidate. The degree of kinship is defined according to article 735 of the Belgian civil code.

43. Members of the jury may not mark a candidate in the Competition who is a pupil or former pupil of theirs (cf. art. 42).

a. In this context "pupil" means a candidate who has been a regular pupil of one of the members of the jury throughout a complete academic year. If there is a doubt, those concerned should contact the Mediator (cf. Art. 80), who will decide whether or not to authorise marking by the member of the jury in question.

b. Each member of the jury may, as a matter of conscience, decide not to mark a particular candidate. This decision is conveyed by making the declaration provided for in article 47.

44. A candidate does not have the right to challenge a member of the jury, but does have the right to lodge a complaint.

45. A list of the names of all the candidates registered is provided to each member of the jury.

46. The complete list of the members of the jury is made public at the opening of the Competition and is provided to each individual candidate at the beginning of the Competition.

47. Each member of the jury will sign the bottom of a copy of these Rules, thereby creating a binding contract. He or she will also sign the list of candidates.

Before the preselection and again before the first round, each member of the jury will provide the Competition Organising Team with a copy of the following declaration, duly completed and signed:

I, the undersigned,,
 member of the jury of the Adolphe Sax International Competition, 2014 edition, hereby declare that I am familiar with the rules of the Competition. I acknowledge that, in the event of a dispute, only the French text is legally binding. I agree to abide by these rules.

I declare that I have received the complete list of the candidates to the Competition.

I have ticked the name of the candidate:

- who is related to me;
- who is/has been my pupil in the sense set out in Article 43;
- whom, in conscience, I do not wish to mark.

48. Each candidate will, before the first round, furnish the Competition Organising Team with the following declaration, duly completed and signed:

I, the undersigned,,
 registered for the Adolphe Sax International Competition, 2014 edition, declare that I am familiar with the rules of the Competition. I acknowledge that, in the event of a dispute, only the French text is legally binding. I agree to abide by these rules and declare that none of the persons named in the list of jury members is related to me.

In addition, I declare that:

Mr/Ms
 is/has been my teacher in the sense set out in article 43.

For the preselection, the candidate must complete the appropriate online form.

49. If it is proven that the declarations made as required by articles 47 and 48 are not true, the mediator (cf. article 80 below) will summarily suspend the offender from the jury or from participation in the Adolphe Sax International Competition. The mediator will refer the matter to the arbitration committee as a matter of urgency.
50. Throughout this edition of the Competition the members of the jury will refrain from any contact, direct or indirect, with any candidate.
 They will also refrain from making any statement, of any kind, about the candidates, the activities of the jury, or the organisation of the Competition.
51. The work of the jury in each round will be recorded in minutes. These minutes will be signed by the president and the secretary general of the jury. These minutes will be conserved in the administrative archives of the International Adolphe Sax Association and may not be copied.

B. MARKING

I. OF THE PRESELECTION:

52. For the preselection, the members of the jury receive a marking form on which appear the names of the candidates. For each candidate, each member of the jury will indicate whether or not the candidate is of a sufficiently high standard (or not) to participate in the public rounds of the competition ("YES" or "NO"). If in doubt, he or she may qualify his or her judgement by attributing a "MAYBE".

The ranking of the candidates will be decided by the number of "YES" obtained.

Those candidates who have obtained the most "YES" votes will be admitted to the first round.

If, in the application of Articles 42 to 49 and more generally, due to circumstances beyond his or her control or to illness, and only in those cases, a member of the jury is unable to mark one or more candidates, the average of the marks attributed by those members of the Arbitration Committee who are not lawyers will replace the mark of the member prevented from marking.

To establish this average, a number of points will be attributed to the opinion given by each member of the Arbitration Committee.

The number of points for each opinion will be as follows:

- A "YES" is worth 3.
- A "MAYBE" is worth 1.
- A "NO" is worth 0.

The average is then established as follows:

- Average equal to or greater than 2: "YES".
- Average of 1 to 1.5: "MAYBE".
- Average below 1: "NO".

To arrive at an overall opinion on a candidate, each member of the jury will listen to the **1st movement** of Jacques Ibert's *Concertino da Camera* in its entirety.

While listening to the **2nd movement** of Paul Creston's *Sonata, Op. 19*, a member of the jury may indicate to the Competition Organising Team that he or she has enough information to arrive at an opinion.

Once all members of the jury have done this, the viewing of the video is stopped.

53. Each marking form must be signed and handed to the Secretary General of the jury at the end of each performance.

Article 57 does not apply to the preselection.

54. In the light of the results, and without being informed of the names of the candidates concerned, the Competition Organising Team will decide where to place the dividing line between those candidates admitted and those candidates eliminated, in such a way that the number of candidates admitted to the first round will be reasonably acceptable.

II. OF THE PUBLIC ROUNDS OF THE COMPETITION:

55. The members of the jury and those members of the arbitration committee who are not lawyers receive, before each candidate's performance, a marking form bearing the candidate's name.

They attribute their marks according to the following evaluation table:

100: outstanding	60 à 69: quite good	20 à 29: bad
90 à 99: excellent	50 à 59: satisfactory	10 à 19: very bad
80 à 89: very good	40 à 49: inadequate	0 à 9: inept.
70 à 79: good	30 à 39: very inadequate	

On this form they attribute to the candidate a mark of between 0 and 100 points. Tenths of points may not be attributed.

56. Each marking form is signed and given to the secretary general of the jury at the end of the candidate's performance.

57. In order, however, to make the evaluation as objective as possible, in the first round only no marks are handed over until after the fifth candidate's performance and in the semi-final until after the third candidate's performance. The Competition Organising Team reserves the right to modify this article in the light of the final organisation of the Competition timetable.

PROCESSING THE MARKS

58. Candidates are ranked according to the total number of points awarded, after discarding each candidate's lowest and highest mark.

If, in accordance with articles 42 and 49 or, more generally, as a result of unforeseeable circumstances or illness, and only in such cases, a member of the jury cannot mark one or more candidates, the average of the marks attributed by those members of the arbitration committee who are not lawyers will be substituted for the marks of the member in question.

All the duties and prohibitions that apply to the members of the jury in relation to the organisation of the Competition and to secrecy, among other matters, also apply to those members of the arbitration committee who are not lawyers.

59. If, after discarding the highest and lowest marks, two or more candidates are ranked equally, the next highest and next lowest marks are discarded.

60. If, when this procedure is concluded, two or more candidates are still ranked equally, each member voting is given another marking form; he or she writes on this form the name of the candidate he or she favours and signs the form.

61. If the equal ranking continues, the president has the casting vote.

62. The marking form is secret. Accordingly, any consultation or communication between the members voting is forbidden. If any discussion of the candidates takes place, the president of the jury will suspend the member who initiated it.

63. The processing of the marking forms and the calculation of the points takes place under the exclusive authority of the secretary general of the jury and his or her assistant.

Only the mediator (cf. article 80) has the right to be present at all operations to do with the different aspects of marking. The marking forms, once they have been counted, are placed in a sealed envelope by the secretary general of the jury. These sealed envelopes may only be

opened by order of the arbitration committee in the exercise of its responsibility of arbitration.

64. Any correction on a marking form must be initialled by the member voting and by the secretary general of the jury.

If reading a marking form presents difficulties that could lead to an error, the secretary general of the jury may ask the jury member in question to fill in a new form.

65. All marking operations are secret, as is the calculation of the points.

The only information communicated is the following:

- the designation, without any indication of ranking or of points, of the candidates admitted to the semi-final;
- the designation, without any indication of ranking or of points, of the candidates admitted to the final;
- the ranking of the six laureates, without any indication of points, at the end of the final.

66. While this edition of the Competition is under way, the members of the jury and those members of the arbitration committee who are not lawyers undertake not to give concerts in Belgium without the authorisation of the Competition Organising Team.

67. The jury is chaired by an individual appointed by the Competition Organising Team.

68. The remit of the president of the jury includes presiding over the rounds. He or she must take whatever steps are necessary to ensure the candidates' performances and the work of the jury run smoothly. If the president of the jury believes that a member of the jury has been guilty of a serious offence, he or she has the authority to suspend that jury member forthwith from his or her functions, referring the matter to the mediator.

69. In the event of illness or unforeseeable circumstances, the president of the jury will be replaced, for the entire competition or for part of it, by the vice-president designated by the Competition Organising Team.

70. The president of the jury announces the results of each round.

71. When it rules on an allegation concerning a member of the jury, the arbitration committee will also hear the president of the jury.

II. The arbitration committee

72. For each edition of the competition an arbitration committee is appointed; in addition to the functions of those of its members who are not lawyers, set out in article 47, it acts as a court of arbitration.

73. The arbitration committee is made up of at least three arbitrators, including a lawyer who is its de jure chairperson.

74. The arbitration committee's task is to resolve fairly, while attempting to reach amicable solutions by conciliation, any administrative, civil, or disciplinary disputes that may arise between the

candidates, the members of the jury, and the authorities of the Adolphe Sax International Competition. The Committee's decisions are final and are not subject to appeal or objection.

75. The members of the arbitration committee are appointed by the Competition Organising Team.
76. The decisions of the arbitration committee are taken by simple majority.
77. The members of the jury and the candidates are informed of the names and responsibilities of the members of the arbitration committee. The Competition Organising Team, the members of the jury, and the candidates accept the jurisdiction of these arbitrators once they agree to accept these rules.
78. Secretarial services for the arbitration committee are provided by one of its members. The secretary keeps minutes on the spot and has these signed by all the members.
79. If one of the arbitrators is unable to serve for the period for which he or she has been designated, a new arbitrator shall be appointed by the Competition Organising Team or, if this is not possible, by the other arbitrators.
80. A mediator, designated by the Competition Organising Team, will immediately attempt to resolve the conflict with the person complaining. If this is not convenient or if it is impossible because the person complaining does not wish to withdraw the complaint, that person will dictate to the mediator a concise, written text of the complaint, stating the grievance and specifying the person or authority against whom (which) the complaint is directed.
81. The mediator will convene the arbitration committee within 24 hours and, once he or she has had the text of the complaint (see above) signed, he will give the person complaining a written notice requiring him or her to appear before the arbitration committee, at one hour's notice, and will obtain a written acknowledgement of this procedure from the person complaining. The mediator will also convoke the party or person against which (whom) the complaint is directed and require them to acknowledge this convocation in writing.
82. The president of the arbitration committee will begin by giving the floor to the mediator, who will outline the dispute. The person complaining and the person or authority against whom (which) the complaint is directed will each, successively, present their points of view.

The president of the arbitration committee may, if he or she judges it useful, prescribe procedures for dealing with the case. When the other speakers have been heard, the president will, finally, give the floor to the mediator, who will give his or her opinion, and will then bring the hearing to a close; this decision of the president is not open to challenge. The procedure is oral, although each participant, including the mediator, has the write to make a written submission. The proceedings, oral or written, will take place exclusively in French. The parties to the dispute, if they are unable to express themselves in this language, may be accompanied by an interpreter or a translator at their own expense.

The arbitration committee's judgement will be issued within one hour of the closing of the hearing as noted in the minutes taken by the secretary.

The entire proceedings take place in camera, unless the person complaining or the person against whom the complaint is directed requests that the hearing should be held in public.

During the hearing, in addition to the provision above for interpretation, any party who wishes can be assisted by a defender, who may not be a member of the jury.

The mediator does not attend when the members of the Committee retire to consider their judgement.

The judgement is announced in the presence of those concerned. Reasons must be given for it and it is recorded in the register of minutes drawn up by the secretary of the arbitration committee.

The secretary provides the mediator with three copies (plus one extra copy for each of the parties to the dispute) of an extract from the judgement, containing the decision only, which the mediator is responsible for communicating to the parties to the dispute, the Competition Organising Team, and the president of the jury.

III. Sanctions

83. The disciplinary sanctions that can be imposed by the arbitration committee, when expressly provided for in the mediator's convocation, subject to the president of the jury's supervisory powers, are:
- a reprimand;
 - exclusion from the Competition, which may mean, depending on the circumstances and on the arbitrators' judgement:
 - definitive exclusion from all activities of this edition of the Competition and from every other event connected with this edition;
 - forfeiture of any benefits, even in the future, provided by the Competition;
 - a ban on access to any premises (offices, conference rooms, concert venues, etc.) occupied by the administration of the Adolphe Sax International Competition.
84. Quite apart from the disciplinary sanctions outlined above, the arbitration committee can also decide on all questions legitimately submitted to it and, in particular, can impose penalties requiring the payment of damages and interest, to be paid to injured parties by the party it identifies; it may also take any organisational steps, without restriction, including the annulment of a mark or of an individual performance in a particular round, with or without provision for the candidate to repeat the performance, insofar as one party or the mediator request this.
85. In the event of disputes or disputed interpretation, only the French text will be taken into consideration.
86. Enforcement of the judgements of the arbitration committee falls under the authority of the president of the Court of First Instance (Tribunal de 1ère Instance) of Dinant, in accordance with article 586 of the Belgian judicial code.