

QUEEN ELISABETH INTERNATIONAL MUSIC COMPETITION OF BELGIUM

## COMPOSITION 2009: RULES

art1 The Queen Elisabeth International Music Competition of Belgium is holding a composition competition, which will take place in the month of December 2009. The purpose of this competition is to select the work that will be compulsory for participants in the final of the same organisation's Piano Competition in 2010.

### TIMETABLE

7 November 2009	deadline for sending applications
30 November >	examination of the scores by the international jury
2 December 2009	
31 December 2009	final date by which the laureate and finalists will be informed of their selection
1 February 2010	final date by which the laureate must have sent the piano reduction of the orchestral score
1 April 2010	final date by which the laureate must have sent the orchestral material
18 May 2010	rehearsals with the orchestra commence
21 May 2010	press conference
24 May 2010	premiere of the work
1 June 2010	awards ceremony

## PART ONE: APPLICATIONS

### I. GENERAL CONDITIONS

art2 The work, which can be in any form, must last about 10 minutes and be written for piano accompanied by a symphony orchestra<sup>1</sup>.

The work, which will be played in a competition for pianists of a very high level, should display the candidate musician's qualities as a pianist and musicality, taking into account the fact that the twelve finalists will have just eight days to learn the work and will only have limited rehearsal time with the orchestra. Composers taking part in this competition cannot enter the piano competition.

The world premiere of the winning work will take place in the main concert hall of the Brussels Centre for Fine Arts (Palais des Beaux-Arts) on 24 May 2010, on the first evening of the finals of the piano competition. Barring unforeseen circumstances, the finals of the piano competition will be broadcast, live and/or pre-recorded, on radio, television, and the Internet.

They will also be recorded. These recordings may be released in various formats (CD, DVD, etc.).

<sup>1</sup> The orchestral accompaniment may not exceed the following:

**WOODWIND** : 3 flutes (including the piccolo) – 3 oboes (including the cor anglais) – 3 clarinets (including the bass clarinet and/or the soprano clarinet) –

3 bassoons (including the double bassoon)

**BRASS**: 4 horns – 3 trumpets – 3 trombones – 1 tuba

**PERCUSSION**: 4 percussionists (or 1 timpanist and 3 percussionists)

**HARP**: 1 musician

**CELESTA, GLOCKENSPIEL**: 1 musician

**STRINGS**: 14 – 12 – 10 – 8 – 6

art3 The scores should be sent anonymously, by 7 November 2009 at the latest, to the Secretariat of the Queen Elisabeth Competition, in accordance with the stipulations of Article 13 of these rules.

art4 The composer of the winning work will be informed personally and confidentially, at the latest during the month of December 2009.

The laureate composer shall not reveal his or her name or the work before the press conference that will immediately precede the final of the piano competition. He or she shall have no contact in relation to it, except as authorised by the management of the Queen Elisabeth Competition.

art5 The provision of the orchestral material and of the piano reduction of the orchestral score will be the task of the winning composer. The piano reduction of the orchestral score must be provided by 1 February 2010 at the latest and the orchestral material by 1 April 2010 at the latest. The Competition will make contact, in confidence, with the composer on these points.

art6 The winning work will be kept secret until the press conference that will immediately precede the final of the piano competition, on 21 May 2010, when the composer and his or her work will be presented to the public and the press.

art7 The laureate will receive a prize of EUR 10,000 (presented by the SABAM) and a certificate; the work will be recorded on CD and will be broadcast on radio, television, and the Internet. The laureate will be invited to Brussels (with travel<sup>2</sup> and accommodation expenses covered by the Queen Elisabeth Competition) to attend the rehearsals (from 17 to 28 May 2010), to be introduced at a press conference (21 May 2010), to meet the orchestra conductor, to attend the final of the piano competition (from 24 to 29 May 2010), and to attend the awards ceremony (1 June 2010), i.e. from 17 May to 1 June 2010.

art8 Cession of rights:

By participating in the competition and in view of its reputation, the winner cedes to the Competition, free of charge:

- the performance rights for the world premiere of the winning work within the framework of the Competition (this cession of performance rights, it should be noted, is exclusive for the full duration of the 2010 piano competition);
- the right to record, reproduce, and arrange for the reproduction of all performances of the winning work within the context of the Competition on record, CD, SACD, sound track, audio cassette, video cassette, video disc, or CD-ROM/CDI, DVD, minidisc, or any other existing or future medium;
- in addition, the right to communicate to the public all performances of the winning work within the context of the Competition, by television or radio or any other means, including broadcasts on the Internet, cable networks, satellite, terrestrial or other broadcasting, live or pre-recorded, in Belgium or abroad.

This cession of rights is valid for a period of 70 years from the date of recording of the performances. The composer retains full rights to any author's rights payments, arising from public communication of the work in question, to which he or she may be entitled from companies that collectively administer these rights according to the regulations applicable.

art9 Composers whose works have been selected for the final will be informed, at the latest, during the month of December 2009. Bearing in mind the caveat set out in Article 31, these should also keep secret their name and their work until the press conference that will immediately precede the beginning of the final of the piano competition.

art10 Candidates who have not been selected for the final will, in the course of the month of June 2010, receive a list of the code names of the participating works, with the stage of the competition that each work has reached. Non-prize-winning works may be returned to their composers at their express request: the request must contain the work's code name and the address to which the work should be returned. The works may be returned once the 2010 piano competition has concluded, within a period of one year after the final of that competition (i.e. until May 2011). After that date the scores can no longer be kept by the Competition.

art11 The international jury is made up of individuals appointed by the Queen Elisabeth Competition's Executive Committee. The jury's work is monitored by a ministerial official.

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<sup>2</sup> Journey in economy class, by air or by train.

## II. ACCEPTANCE AND REGISTRATION

art12 Only works by living composers, born after 7 November 1969, will be accepted. The competition is open to composers of all nationalities.

art13 Applications must be submitted anonymously<sup>3</sup>. Candidates must send their applications by registered post, postmarked before midnight on 7 November 2009 at the latest, to the Secretariat of the Queen Elisabeth International Music Competition of Belgium, 20 rue aux Laines, B-1000 Brussels (Belgium). The signature of the Secretary General or of his deputy on the register of the postal administration will be regarded as proof of the receipt of an application.

Applications must contain the following documents:

1. the orchestral score
2. the soloist's score
3. a sealed envelope containing:
  - a. the composer's name, first name(s), address, e-mail address, telephone number, and mobile (cell) phone number
  - b. one or more official documents (originals or certified copies) establishing the candidate's nationality and date of birth
  - c. a short biography
  - d. a declaration signed and dated by the candidate, stating that the work has been written specially for this competition, that it has not been published, that it has never been performed, even in part, and that the composer undertakes not to divulge the result of the competition, should he or she be the laureate or a finalist, until the press conference on 21 May 2010

### Remarks:

- Applications that do not contain all the documents requested above shall not be accepted for the competition.
- A code name must be clearly visible on each document. This code name is indispensable; it must be made up of figures and letters only. The code name replaces the candidate's name and is the sole means of identifying the work.
- Scores must, where possible, be presented on A3 paper and be laser-printed.
- Candidates must ensure that nothing that could make it possible to identify them appears anywhere on the scores. Otherwise, the work will be excluded from the competition.

### art14 **Registration**

The scores will be registered and numbered as they arrive. The complete list will then be given to the ministerial officer.

art15 If a work is refused because it does not comply with the rules, this refusal will be explained in a note enclosed with the score.

## PART TWO: THE ROUNDS AND PROCEDURES OF THE COMPETITION

### I. GENERAL PROVISIONS

art16 The Queen Elisabeth International Competition takes place in four stages:

1. A preliminary examination whose purpose is to select those works that comply with the rules and that are of a sufficiently high standard to take part in the competition
2. The first round, in the course of which a maximum of 20 works are selected to go forward to the second round
3. The second round, in which a maximum of five works are selected to go forward to the final round
4. The final round, in which the five works are ranked and one is selected as the winner.

art17 The competition will take place under the supervision of the ministerial official.

### II. PRELIMINARY EXAMINATION

art18 The purpose of the preliminary examination is to select those works that comply with the competition's rules, from the point of view of orchestration and length, and that are of a sufficiently high standard to take part in the competition. This initial selection is carried out before the beginning of the competition by the Artistic Committee.

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<sup>3</sup> If the company undertaking to dispatch the application insists that a name must appear on the envelope, the composer's name may appear. The anonymity of the application will be guaranteed by the Secretariat of the Competition.

The works that are eliminated in this round because they are not of a sufficiently high standard will, however, remain available to the members of the international jury, who may, if they wish, carry out an individual review. If, as a result of this individual review, one or more of them wish to see a work considered in the first round, they will inform the Secretary of the jury and the work will be admitted to that round.

### III. FIRST ROUND

art19 The jury will study all the works submitted to it in a first reading.

art20 The jury will proceed to a secret vote in order to designate the 20 works to be admitted to the second round.

art21 To this end, the members of the jury will receive from the ministerial official a ballot paper, stamped and signed by him or her, with the numbers and code names of the competing works, in the order of their registration. Opposite each code name, each member of the jury will write YES or NO to indicate whether he or she wishes the work in question to be admitted to the second round.

Each member of the jury will hand his or her ballot paper, duly filled in and signed, to the ministerial official or the Secretary of the jury. When the votes have been counted, the 20 works that have received the most votes will be admitted to the second round. If the 21st work and/or those following it have the same number of votes as the 20th designated in this way, those works will also be admitted to the second round. The figure of 20 may also be reduced if a large gap in the votes obtained indicates that a smaller number of works is highly regarded by the majority of the members of the jury. In this case the decision will be taken by the President of the Queen Elisabeth Competition or his or her representative, with the agreement of the ministerial officer.

art22 The ballot papers signed by the members of the jury will be retained by the ministerial official.

### IV. SECOND ROUND

art23 The purpose of the second round is to select, from among those works that have survived the first reading, the five works that will be admitted to the final round.

art24 After they have examined the works, the members of the jury may have a brief exchange of views on the technical aspects of the works before proceeding to a secret ballot.

art25 To this end, the ministerial official will give each member of the jury a ballot paper, stamped and signed by him or her, with the numbers of the works admitted to this round, in the order of their registration. They will attribute to each candidate a mark of between 50 and 100 points. Any mark below the minimum (50) will not be taken into consideration; Article 35 will apply in such cases.

This mark will express the judgement of the member of the jury on the work as a whole, taking into account the criteria of the quality of the composition and the scope for the soloist to show his or her capacities, bearing in mind the purpose of the present competition (cf. Art. 2).

The ballot papers signed by the members of the jury will be given to the ministerial official or the Secretary of the jury.

art26 The works will be ranked according to the total number of points awarded to each by the members of the jury.

art27 If the difference between the points obtained by the work or works immediately following the work ranked fifth and the points obtained by the work ranked fifth is less than or equal to 1% of the total number of points obtained by the that work, they will be considered to be tied (ranked equally).

This tie may also include the work ranked above the work ranked fifth, but, in such cases, taking the lowest mark as the basis for the percentage (1%).

In such a case it is up to the jury to designate by simple majority, by means of a recorded vote, the work(s) to be admitted to the final round, by holding a separate vote for each place to be attributed. To this end, the ministerial official will give each member of the jury a ballot paper, stamped and signed by him or her, on which the member of the jury will write the number and code name of the work which he or she wishes to take precedence. The ballot papers signed by the members of the jury will be retained by the ministerial official.

If, after two consecutive votes, the tie still exists, the works concerned will be ranked according to the number of points received.

## V. THE FINAL ROUND

art28 The purpose of the final vote is to rank the works that have reached the final and to designate the winning work.

art29 To this end, the members of the jury will receive from the ministerial official a ballot paper, stamped and signed by him or her, with the code names of the works admitted to the final, in the order of their registration. They will attribute to each candidate a mark of between 60 and 100 points. Any mark below the minimum (60) will not be taken into consideration; Article 35 will apply in such cases.

The ballot papers signed by the members of the jury will then be given to the ministerial official.

The works will be ranked according to the total number of points awarded to each by the members of the jury.

art30 If the difference between the points obtained by one of the works and those obtained by the work immediately preceding it in the ranking is less than or equal to 1% of the total number of points obtained by the latter, they will be considered to be tied (ranked equally).

This tie may also include two or more works ranked higher, but taking the lowest mark as the basis for the percentage.

In such a case it is up to the jury to designate by simple majority, by means of a recorded vote, the ranking of the works for each place to be attributed. To this end, the ministerial official will give each member of the jury a ballot paper, stamped and signed by him or her, on which the member of the jury will write the code name of the work which he or she wishes to take precedence. The ballot papers signed by the members of the jury will be retained by the ministerial official. This vote may be preceded by an exchange of views between the members of the jury on the technical aspects of the works.

If, however, after two consecutive votes, the tie still exists, the works concerned will be ranked according to the number of points received; if these works have obtained the same number of points, they will be ranked according to the number of points obtained in the second round.

art31 **Caveat:**

If some problem or other makes it physically impossible to perform the work or if it turns out that the laureate composer has breached the commitment to total secrecy with regard to his or her name and his or her winning work prior to 21 May 2010, the management of the Queen Elisabeth Competition will be obliged to turn to the work ranked second by the jury and award it the Queen Elisabeth Grand Prize, instead of the first work. And so on, if similar problems arise with the second work. Any decision of this kind will only be taken after consulting the Legal Committee and under the supervision of the ministerial official.

## VI. COUNTING THE VOTES

art32 The President of the board will be responsible for counting the ballot papers, given to the ministerial official in a sealed envelope by each member of the jury. The ministerial official will supervise this process. The members of the jury may not enter the room where the ballot papers are being tallied.

Only the President of the board and/or his or her representative may be present at any of the operations pertaining to the various activities of the jury. The ballot papers shall be sealed by the ministerial official. The seals may only be broken with the agreement of the Legal Committee.

art33 Any correction on a ballot paper must be initialled by the jury member and by the ministerial official.

art34 If the reading of a ballot paper presents difficulties that could result in an error, the ministerial official or the Secretary of the jury may ask the jury member to complete a new ballot paper.

art35 For any work for which a jury member has not submitted points, there will be added to the total number of that work's points the average of the points awarded to the work in question by the other members of the jury, multiplied by the average of the points attributed by the jury member in question to all the works, divided by the average of the points attributed to all the works by all the other members of the jury.

art36 All voting and tallying operations are secret. The only results to be communicated to the jury are: the designation, without indication of ranking, of the works admitted to the second round; the designation, without indication of ranking, of the works admitted to the final round; and the final ranking of the works, identified in each case by the code name.

art37 The ballot papers, signed by the members of the jury and later sealed by the ministerial official, will be kept in the Competition's archives.

## PART THREE: PRIZES AND AWARDS

art38 The laureate of the Queen Elisabeth International Composition Competition 2009 will receive the title of "Queen Elisabeth International Grand Prize for Composition – 2009".

The laureate will receive a prize of EUR 10,000 (presented by the SABAM) and a certificate.

The laureate will be invited to Brussels for the final of the Queen Elisabeth Piano Competition (with travel<sup>4</sup> and accommodation expenses paid for by the Queen Elisabeth Competition), from 17 May to 1 June 2010.

If the candidate has not prepared the work using a software programme, the Queen Elisabeth Competition will pay for the costs involved in preparing the work's orchestral material, without prejudice to the composer's rights to payment in relation to the rental of material for future performances.

The work will be performed by the 12 finalists in the Queen Elisabeth Piano Competition 2010.

Barring unforeseen circumstances, the work will be recorded and broadcast live on radio and television.

One of the 12 live performances will be issued on CD and/or DVD on the Queen Elisabeth International Music Competition of Belgium's label.

art39 The composers of the works selected for the final will receive the title of "finalist". Each finalist will receive the sum of EUR 1,500.

## PART FOUR: THE COMPETITION AUTHORITIES

### I. THE JURY

art40 The Executive Committee of the Competition has the exclusive authority to appoint the members of the jury. The number of members is not limited. They are chosen for their international renown in the world of music, without regard to any racial, ideological, political, or linguistic considerations. The composition of the jury may vary from one round to another.

The jury of the 2009 competition will be made up of the following individuals: Arie Van Lysebeth (Chairperson), Luca Francesconi, Benoît Mernier, Kaija Saariaho, and Frederik van Rossum. This list may be subject to slight changes.

art41 Unless otherwise explicitly set out in these rules, the jury's sole mission is to rank the works according to the procedures established by these rules. The jury has no administrative function.

art42 The work of the jury is presided over by a Chairperson appointed by the management of the Competition, who is assisted by a Secretary. The Chairperson of the jury does not take part in the votes.

art43 If a member of the jury is aware that one of his or her pupils has submitted a work, he or she must find out the code name of this work and communicate it to the management of the Competition. The member of the jury in question may not take part in the vote on that work ; Article 35 will apply in such cases.

A list of the code names of all the works admitted to the competition will be given to each member of the jury.

art44 No member of the jury may enter a work in the competition.

art45 Each member of the jury will append his or her signature to the rules and to the list of works admitted to the competition.

art46 Each member of the jury will furnish the secretariat of the Competition with the following declaration, duly signed:

*I, the undersigned, member of the jury of the Queen Elisabeth International Music Competition of Belgium for the Composition competition 2009, hereby declare that I have read the rules of the competition. I acknowledge that, in the event of a dispute, only the French and Dutch texts are legally binding. I agree to abide by these rules.*

*The work identified by the number ..... and the code name ..... is by one of my pupils.*

art47 If the declaration in article 46 is shown to be untrue, the signatory will be excluded from the jury.

art48 Throughout the duration of the competition, the members of the jury shall refrain from making any statements, of any kind, about the works (except during the discussions provided for in the rules – Arts. 24 and 30), the activities of the jury, or the organisation of the competition.

<sup>4</sup> Journey in economy class, by air or by train.

art49 The work of the jury in each round will be recorded in sets of minutes, each of which will cover one entire round. Two copies of each of these sets will be prepared; they will be read at a meeting of the jury and will be signed by the members and the Secretary of the jury. After the round, one copy will be given to the ministerial official. The other will be filed in the archives of the Competition.

art50 The jury will vote by secret ballot.

art51 The members of the jury must not, under any circumstances, inform each other of the points they have awarded to the works.

art52 The Competition has made it a principle to rely on the personal, individual judgement of each member of the jury. Accordingly, the members shall refrain from any form of consultation, other than that provided for in the rules (see Art. 48).

If a member of the jury notices that any work does not comply with the rules, he or she will inform the Secretary of the jury.

art53 Jury members can only judge those rounds for which they have been expressly appointed. If a member of the jury is unable to attend one or more sessions due to circumstances beyond his or her control, the Competition management will be authorised either to cancel the points awarded by that member for the whole of the round he or she has been unable to attend or to apply the provisions of Article 35.

If it turns out that one of the works that the absent jury member has been unable to judge is later involved in a tie with another or others for the round in question, that jury member may not take part in the vote to break the tie.

## II. THE LEGAL COMMITTEE

art54 For each competition a Legal Committee is established, consisting of at least three members. This committee has the task of fairly resolving any administrative, civil, or disciplinary disputes that may arise between the candidates, the members of the jury, the Competition authorities, and the Executive Committee. The Committee's judgement is final and is not subject to appeal.

art55 The members of this Committee will be nominated by the Executive Committee of the Competition, which will appoint one of them as its Chairperson.

In the event of a dispute being submitted to the Legal Committee, the Executive Committee of the Competition will designate three arbitrators from among the members of the Legal Committee to form an arbitration board.

art56 The members of the jury will be informed of the names and responsibilities of the members of the Legal Committee.

By participating in the competition, the members of the jury agree to accept the jurisdiction of these arbitrators.

art57 The Chairperson of the Legal Committee will appoint a Secretary to assist the Committee in its work.

art58 Should one of the arbitrators be unable to serve for the period for which he or she has been designated, a new arbitrator shall be appointed by the Executive Committee, as set out in Article 55, or, if this is not possible, by the other arbitrators.

art59 Any complaints or requests for arbitration by the Legal Committee must be addressed to its Chairperson. The Competition organisers must be notified.

art60 In order to be considered, complaints must indicate the name of the person or persons against whom they have been lodged.

## III. THE MANAGEMENT OF THE COMPETITION

art61 The Queen Elisabeth Competition is a non-profit association (ASBL/VZW).

art62 The Competition is managed by an Executive Committee. This committee is acquainted with all administrative aspects of the Competition and represents the board of directors in relation to third parties in legal and other matters, without prejudice to the exercise of those functions expressly reserved to other authorities by these rules.

art63 The Executive Committee is also responsible for overseeing the application of the rules. 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 Legal Committee.

art64 For all matters pertaining to the administration of the Competition, the Executive Committee is authorised, under its own responsibility, to delegate particular powers or functions to persons not otherwise involved in the Competition.

## IV. THE ARTISTIC COMMITTEE

art65 The Artistic Committee exists to assist the management of the Competition in all matters pertaining to the technical characteristics of the discipline in question. This Committee is responsible for selecting the works considered suitable for admission to the competition itself after a preliminary examination. The members of the Artistic Committee may be members of the jury.

## V. THE MINISTERIAL OFFICIAL

art66 Chosen from among the bailiffs (*huissiers de justice/gerechtsdeurwaarders*) of the Brussels district, the Competition's ministerial official will be appointed by the Executive Committee. He or she shall keep records of all operations he or she may be called upon to carry out and of any facts he or she may be asked to establish.

The bailiff will open the sealed envelopes in order to verify the ages of the participants in the competition. Only the bailiff will be aware of this information, which will under no circumstances be communicated to the jury.

In the absence of the ministerial official, the Secretary of the jury will substitute for him or her.

## VI. SANCTIONS

art67 The authorities of the Queen Elisabeth International Music Competition of Belgium can impose the following sanctions on members of the jury and on candidates:

1. A reprimand
2. An official warning
3. Exclusion from involvement in a particular year's competition
4. A permanent ban, which may involve:
  - a. permanent exclusion from all involvement in the Competition and from any other event that comes under the Competition.
  - b. forfeiting all benefits, including in the future, conferred by the Competition.
  - c. exclusion from access to all locations (offices, meeting rooms, concert halls, etc.) occupied by the management of the Competition.

A reprimand can be issued by the Executive Committee of the Competition. An official warning is issued by the Chairperson of the Legal Committee. The other sanctions can only be imposed by the Legal Committee.

The other administrative authorities of the Competition do not have any legal or disciplinary powers.

art68 Quite apart from the disciplinary sanctions outlined above, the Legal 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 injured parties.

art69 A composer who breaches the commitment to total secrecy with regard to his or her name and his or her winning work in the final round of the piano competition will lose all benefits provided by the Competition. His or her work will, in that event, be replaced by the work that has been ranked second in the competition.

art70 In the event of disputes, only the French and Dutch texts of these rules are legally binding.

These rules are protected by the Belgian law of 30 June 1994 on copyright and related rights. They may not be reproduced in any form, in whole or in part, without the prior and express authorisation of the Competition.

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