



PAŃSTWOWA SZKOŁA MUZYCZNA  
I i II ST. IM. PROF. JÓZEFA ŚWIDRA  
W JASTRZĘBIU-ZDRÓJU

## The Regulations of The XIII International Competition “Wind Instruments” in Jastrzębie-Zdrój

### I

The XIII International Competition “Wind Instruments” is scheduled to take place **16-18 November 2022** at the I and II degree State School of Music named after prof. Józef Świder in Jastrzębie-Zdrój, T. Kościuszko Street 13 a, Jastrzębie-Zdrój, Poland.

### II

The Competition Organizer is The Centre of Artistic Education (CEA) with the co-organizer as the I and II degree State School of Music named after prof. Józef Świder in Jastrzębie-Zdrój.

### III

The aim of the Festival is to popularize the music culture through:

1. developing the students’ artistic abilities and promoting their achievements
2. enhancing the level of instrumental study thanks to the exchange of experiences
3. popularizing playing the woodwind and brass instruments as well as encouraging the pupils to study these instruments
4. boosting popularity of the musical literature devoted to specific wind instruments and widening the repertoire among children and teenagers
5. meeting of young instrumentalists representing different levels of musical study as well as various centers of art
6. integration of the musical environment

### IV

The competition has an international scope and is addressed to the students of I and II degree music schools (equivalents of primary and secondary music schools) or other artistic centers focusing on teaching music instruments.

Any student that in any way is related to or is a student of one of the Member of Jury, cannot take part in the competition. Pursuant to § 10 sec. 3 of the Regulation of the Minister of Culture and National Heritage of 24 September 2020 on the organization and manner of conducting competitions, tournaments and olympics for students of public schools and art institutions.

### V

The tournament auditions are to be conducted in two instrumental categories and in three age groups.

#### **Instrumental categories:**

- 1. Woodwind instruments: flute, oboe, clarinet, bassoon, saxophone**

## 2. Brass instruments: French horn, trumpet, trombone, tuba

### VI

Following age groups apply to both categories:

- a. **group I** – students of the 5 and 6 classes of the 6-year cycle and 4 class of the 4-year cycle of I degree music schools (primary music schools)
- b. **group II** – students of 1 – 3 classes of II degree music schools (secondary music schools) as well as 7 and 8 classes of I degree General Music Schools (Polish OSM) and 1 class of II degree General Music Schools
- c. **group III**: students of II degree music schools of 4 - 6 classes and 2 – 4 classes of II degree General Music Schools

**Foreign students are qualified with accordance to such age categories:**

- a. **group I** – born in 2010 or younger
  - b. **group II** – born between 2007 and 2009
  - c. **group III** – born between 2004 and 2006
1. Participation of younger participants in older age groups is allowed after sending an appropriate justification together with the application for the competition.
  2. The laureates of the first places in the previous editions of the International Competition “Wind Instruments” in Jastrzębie-Zdrój are not allowed to take part in the same age group.

### VII

In the first and second age groups, the competition is one-stage, however the third group comprises two stages.

### VIII

1. The competition participants register themselves by:
  - a. Filling in an **entry card** and sending it via e-mail: [szkola@psmjastrzebie.pl](mailto:szkola@psmjastrzebie.pl) until **7 October 2022**. Foreign competitors are also required **to attach a document confirming the payment of an entry fee**.
  - b. Another mandatory document to attach is a **card consent** to processing of personal data and authorization to disseminating the image of a participant. In the case of a minor participant, the consent is to be signed by a parent or a legal guardian (Annex 1).
  - c. Sending a copy of sheet music of any piece performed during the first stage of auditions.
2. The entry card of a participant includes:
  - a. name, surname and year of birth of the participant
  - b. name and address of a school that the participant attends along with the class
  - c. name and surname of the participant’s teacher

- d. name and surname of the accompanist
  - e. the artistic programme prepared by the participant
3. The entry card is signed by a head teacher of a school that the participant attends.
4. Participation in the competition for the students from Poland is free. For the students from outside the territory of Poland the entry fee is **35 Euros (€)**.
5. Payment should be made to the school's bank account: 65 1010 1212 3183 6513 9134 0000.
6. The entry fee contributes to the organization of the competition. The bank transfer title must include: **name, surname, the Competition Wind Instruments**.

## IX

The obligatory programme in particular age groups in the category **Woodwind Instruments**:

1. **Group I** – a. one of the selected pieces  
b. one free composition stylistically diverse
2. **Group II** – a. one of the selected pieces  
b. one free composition stylistically diverse
3. **Group III – Stage 1:**
  - a. one of the selected pieces
  - b. one free composition stylistically diverse**Stage 2:**
  - a. one of the selected pieces
  - b. one free composition stylistically diverse

The obligatory programme in particular age groups in the category **Brass Instruments**:

1. **Group I** – a. one out of three selected pieces  
b. one free composition stylistically diverse
2. **Group II** – a. a mandatory piece  
b. one piece to choose from a given list of pieces
3. **Group III – Stage 1:**
  - a. a mandatory piece
  - b. one piece to choose from a given list of pieces**Stage 2:**
  - a. one piece to choose from a given list of pieces

b. one piece to choose from a given list of pieces (except for the French horn and the Tuba; the French horn and the Tuba in the second stage of the third group performs one piece from a given list)

- A free composition may be part of a periodic piece

## X

### A detailed programme of the competition:

#### 1. Category – the Woodwind Instruments:

##### FLUTE:

**Group I** – a. one of the selected pieces performed from memory:

1. Philippe Gaubert – **Sicilienne** for flute and piano
2. Karl Joachim Andersen – **Quatre morceaux de salon op. 52 – Intermezzo no. 2** for flute and piano

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 8 minutes.

**Group II** – a. one of the selected pieces performed from memory:

1. Georges Brun **Romance Op. 41** for flute and piano
2. Victor Alphonse Duvernoy **Deux morceaux Op. 41: II – Intermezzo** for flute and piano

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 11 minutes.

##### **Group III -**

**Stage I** – a. one of the selected pieces performed from memory:

1. Sergio Mercadante **Variations “La Ci darem La mano”** for flute solo
2. George Phillip Telemann **Fantasia in a minore no. 2** for flute solo

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 15 minutes.

**Stage II** – a. one of the selected pieces performed from memory:

1. Carl Stamitz **Flute Concerto in G major** I movement with the cadence
2. Wolfgang Amadeus Mozart **Flute Concerto in G major** I mov. with the cadence

b. one free composition stylistically diverse

##### CLARINET:

**Group I** – a. one of the selected pieces performed from memory:

1. Natalya Baklanova– **Variations** (without repetition)
2. Eric Ledeuil – **Clopinette**

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 8 minutes.

**Group II** – a. one of the selected pieces performed from memory:

1. Joseph Edouard Barat – **Piece en sol mineur**
2. Henri Rabaud – **Solo de Concours**

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 11 minutes.

**Group III -**

**Stage I** – a. one of the selected pieces performed from memory:

1. Carl Maria Weber - **Concertino**
2. Giacomo Miluccio - **Rhapsodie**

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 15 minutes.

**Stage II** – a. one of the selected pieces performed from memory:

1. Ernest Chausson – **Andante et Allegro**
2. André Messager – **Solo de Concours**

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 15 minutes.

**OBOE:**

**Group I** – a. one of the selected pieces performed from memory:

1. Arcangelo Corelli – J. Barbirolli – **Concerto for oboe and orchestra in F major** I and II mov.

2. Tomasso Albinoni – **Concerto for oboe and orchestra Op. 7 no. 3** I mov.

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 8 minutes.

**Group II** – a. one of the selected pieces performed from memory:

1. Antonio Vivaldi – **Concerto for oboe and orchestra in C major** (P. V. 44-F. VII. No. 4.) I mov.

2. Carl Nielsen – **Romance and Humoresque for oboe and orchestra Op. 2**

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 11 minutes.

**Group III -**

**Stage I** – a. one of the selected pieces performed from memory:

1. Camille Saint-Saëns – **Sonate for oboe and piano Op. 166** II and III mov.
2. Francis Poulenc – **Sonate for oboe and piano** I and II mov.

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 15 minutes.

**Stage II** – a. one of the selected pieces performed from memory:

1. Johann Nepomuk Hummel – **Theme and Variations for oboe Op. 102**
2. Vincenzo Bellini – **Concerto for oboe and orchestra in E flat major**

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 15 minutes.

## BASSOON:

**Group I** – a. one of the selected pieces performed from memory:

1. Tadeusz Sygietyński – **The Elegiac Polonaise** (without repetitions)
2. Julius Weissenborn – **Arioso and Humoresque** (without repetitions)
3. Eduard Grieg – **Waltz Op. 12 no. 2**

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 8 minutes.

**Group II** – a. one of the selected pieces performed from memory:

1. Władysława Markiewiczówna – **Sonatina for bassoon and piano**
2. Georg Philipp Telemann – **Sonate in F major** I and II mov.
3. Balys Dvarionas – **Theme with Variations I, II, IV, V, VI**
4. Zdzisław Nowacki – **Robot's Dance**

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 11 minutes.

## Group III -

**Stage I** – a. one of the selected pieces performed from memory:

1. Georg Philipp Telemann – **Sonate in f minor** I and II mov.
2. Alessandro Longo – **Suite in G minor Op. 69**
3. Eugene Bourdeau – **Premier Solo**
4. Oleg Miroshnikov - **Scherzo**

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 15 minutes.

**Stage II** – a. one of the selected pieces performed from memory:

1. Antonio Vivaldi – **Bassoon Concerto in G minor RV 495** I and II mov.
2. Fernand Obradous – **Recit et Variations**
3. Gabriel Pierné – **Solo de concert, Op. 35**
4. Gabriel Grovlez – **Sicilienne et Allegro Giocoso**
5. Eugene Bozza – **Recit Sicilienne et Rondo**
6. Eugene Bozza – **Burlesque**
7. Tadeusz Baird – **Four Preludes**

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 15 minutes.

## SAXOPHONE:

**Group I** – a. one of the selected pieces performed from memory:

1. René Mignon – **Santa Marie-Lou** for alto saxophone and piano (Billaudot)
2. Robert Paniel – **Suite Romantique** I mov. **Sérénade Italienne** and **Danseuses** II mov. (Leduc)
3. Gilles Martin – **Dance du sax** for alto saxophone and piano (Billaudot)

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 8 minutes.

**Group II** – a. one of the selected pieces performed from memory:

1. Julie Bouvard – **Bagatelle** for alto saxophone and piano (Robert Martin)
2. Alfred Pasqual Zambarano – **Neapolitan Tarantella** for alto saxophone and piano (Shawnee Music Press)

3. François Combelle – **Fantaisie Mauresque** for alto saxophone and piano (Rubank)
4. Jules Demersseman – **Allegretto Brillante Op. 46** for alto saxophone and piano (Rubank)

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 11 minutes.

### Group III -

**Stage I** – a. one of the selected pieces performed from memory:

1. Jules Demersseman – **Fantaisie sur un thème originale** for alto saxophone and piano
2. André Waignein – **Deux Mouvements** for alto saxophone and piano (De Haske)
3. Pedro Iturralde – **Suite Hellénique** for alto or soprano saxophone and piano (Editions Henry Lemoine)
4. Jean Françaix – **Cinq danses exotiques** for alto saxophone and piano (Edition Schott)

b. one free composition stylistically diverse

The total time of the performed pieces cannot exceed 15 minutes.

**Stage II** – a. one of the selected pieces performed from memory:

1. Alexander Glazunov – **Concerto in E flat major Op. 109** for alto saxophone and string orchestra (Leduc)
2. Paul Bonneau – **Pièce Concertante Dans L’Esprit “Jazz”** for alto saxophone and piano (Leduc)
3. Henri Tomasi – **Ballade** for alto saxophone and piano (Leduc)

b. one free composition stylistically diverse

## 2. Category – the Brass Instruments:

### FRENCH HORN:

**Group I** – a. one of the selected pieces performed from memory:

1. Ludwig van Beethoven – **Romance**
2. Ludwig van Beethoven – **Adeleide**
3. Georg Philipp Telemann – **Adagio** and **Presto**

b. one free composition stylistically diverse

**Group II** – a. obligatory piece: Antoni Stolpe – **Impromptus** (arrangement by Miroslaw Gąsieniec)

b. one of the selected pieces performed from memory:

1. Luigi Cherubini – **Theme with Variations**
2. Camille Saint-Saëns – **Romance**

### Group III -

**Stage I** – a. obligatory piece: W. A. Mozart – **III Concerto in E flat major KV447** I mov. with the cadence

b. one of the selected pieces performed from memory:

1. Franz Strauss – **Notturmo Op. 7**
2. Franz Strauss – **Les Adieux**
3. Rainhold Gliere – **Intermezzo**

**Stage II** – a. one of the selected pieces performed from memory

1. Franz Strauss – **Theme with Variations**
2. Richard Strauss – **Horn Concerto no. 1 Op. 11** I and II mov.
3. Karl Matisse – **Concerto no. 2**, I and II mov.
4. Camille Saint-Saëns – **Morceau de Concert Op. 94**, I and II mov.
5. Franz Strauss – **Concerto Op. 8** (whole piece)
6. Franz Strauss – **Fantasia Op. 2**

## **TRUMPET:**

**Group I** – a. one of the selected pieces performed from memory:

1. Zhanna Metallidi – **Concerto** I mov. **Allegro**
2. Julien Porret – **Concertino no. 1**
3. Vladimir Yeltsaninov – **Fantasia**

b. one free composition stylistically diverse (up to 5 minutes)

**Group II** – a. obligatory piece: Timothy Johnson – **Coronation** (solo)

b. one of the selected pieces performed from memory:

1. Jules Mouquet – **Légende héroïque**
2. Paul Rougnon – **Premier Solo de Concert**
3. Guillaume Baley – **Prélude et ballade**

**Group III** -

**Stage I** – a. obligatory piece: James L. Hosay – **Canterbury** (solo)

b. one of the selected pieces performed from memory:

1. Ennio Porrino – **Preludio Aria e Scherzo**
2. Georges Hüe – **Solo de concert**
3. Gabriel Pares – **Fantaisie-Caprice**

**Stage II** – a. one of the selected pieces performed from memory (obligatory with the B-type trumpet):

1. Joseph Haydn – **Trumpet Concerto in E flat major**, I mov. with the cadence
2. Johann Nepomuk Hummel – **Concerto in E flat major**, I mov.
3. Johann Baptist Georg Neruda – **Concerto in E flat major**, I mov. with the cadence

b. one piece to choose from a given list:

1. Augustin Savard – **Morceau de concours**
2. Francis Thomé – **Fantaisie**
3. Eduard Abramian – **Concert Scherzo**

## **TROMBONE:**

**Group I** – a. one of the selected pieces performed from memory:

1. Vander Cook – **Topaz**
2. Victor de la Nux – **Concert Piece**

b. one free composition stylistically diverse (up to 5 minutes)

**Group II** – a. obligatory piece: James Curnow – **Fantasy**

b. one of the selected pieces:

1. Karol Kurpiński – **Cavatina**
2. Guy Ropartz – **Andante et Allegro**
3. Axel Jorgensen – **Romance Op. 21**

**Group III** -

**Stage I** – a. obligatory piece to play from memory: Alexander Guilmant – **Morceau Symphonique Op. 88**

b. one of the selected pieces:

1. Georg Tibor – **Introduzione, Tema e Variazioni**
2. Vaclav Smita – **Koncertni Arie**

**Stage II** – a. one of the selected pieces performed from memory:

1. Nicolai Rimsky-Korsakov – **Concerto**
2. Friedebald Gräfe – **Concerto**

b. one piece to choose from a given list:

1. Joseph Edouard Barat – **Andante et Allegro**
2. Alphonse Bachelet – **Morceau de Concours**

**TUBA:**

**Group I** – a. obligatory piece performed from memory: Fred Weber – **The Elephant Dances**

b. one free composition stylistically diverse (up to 5 minutes)

**Group II** – a. obligatory piece to play from memory, without repetitions: Benedetto Marcello – **Sonata in A minor**

b. one of the selected pieces:

1. Frederick Koch – **Introduction, Aria and Rondo**
2. James Pethel – **Brass Talk**
3. David Uber – **Romance**

**Group III** -

**Stage I** – a. obligatory piece to play from memory: Don Haddad – **Suite for Tuba**

b. one piece from the given list:

1. Henri Painpare – **Concertpiece**
2. Alexander Lebedev – **Concert**

**Stage II** – a. one of the selected pieces:

1. Alexander Lebedev – **Concertantes Allegro** from memory
2. František Gregor – **Koncertni Etuda**
3. Vladislav Blazhevich – **Concerto for Tuba in F major**
4. Benedetto Marcello – **Sonata in a minor**
5. Vaughan Williams – **Concerto in F minor**, I and II mov.

## XI

**Criteria for evaluating and qualifying the participants for each stage of the competition:**

1. The Jury evaluates the participants' performances, taking into account the following criteria:

- a. correctness of holding and using the instrument
  - b. technical efficiency
  - c. intonation and sound quality
  - d. dynamics and rhythmic precision
  - e. interpretation and style of performance
  - f. stage presentation and artistic individuality of the performer
  - g. knowledge of the form of a work and the ability to implement it while playing.
2. The Jury applies a scoring system from 1 to 100 points.
  3. The participants who received **the minimum of 75 points**, qualify to the second stage of the competition in the group III.
  4. The Grand Prix winner is the participant, who receives the highest score however, not less than 96.00 points. If there are more participants with a score equal to or higher than 96.00 points, the prize is awarded to the participant with the highest score and the remaining contestants become the winners of the I prize.
  5. Prizes and distinctions:
    - a. The Jury may award **the Grand Prix** in any instrumental category.
    - b. The winners of **the I place** are the participants who received 92.00 - 95.99 points.
    - c. The winners of **the II place** are the participants who received 88.00 - 91.99 points
    - d. **III place winners** are the participants who received 84.00 - 87.99 points.
    - e. **Distinctions** are given to the participants who received 80.00 - 83.99 points.
  6. The number of points awarded is the arithmetic mean of the summed up points assigned by all members of the Jury in each category.
  7. After the II stage in the III age group, the points obtained in both stages of the competition are added up, and then they are divided by two.
  8. The laureates of the competition (in accordance with applicable law) obtain the rights as follows:
    - a. for exemption from the promotional or final exam with the highest positive classification or final grade in accordance with Art. 44zh of the Act of September 7, 1991 on the education system.
    - b. for admission in the first place to a public secondary school in accordance with Art. 132 of the Act of December 14, 2016 - Educational Law or regulations issued on the basis of art. 162 of this Act (the method of converting to points of individual criteria during the recruitment procedure to secondary schools).

## XII

### The Jury of the competition

1. The Jury is appointed by the Director of the Center for Artistic Education in Warsaw. The composition of the Jury will be announced at a later date on the school's website.
2. Two separate competition committees, appointed for both instrumental categories, work on the basis of the Competition Regulations.
3. The deliberations of the Jury are secret and the decisions taken are unquestionable, final and incontestable.
4. After the end of the competition, the chairmen of the competition committee of both categories, present a report in which they indicate the laureates and participants awarded with distinctions, indicating the school and the teacher conducting the student, as well as make a general assessment of the level of the competition. The report also includes a score sheet of the competition participants. The report for each category of the competition is signed by the chairman and members of the competition committee, and then submitted to the competition organizer within 30 days from the end of the competition.
5. The Jury awards prizes (I, II, III place) and distinctions in each category and age group. Moreover, the Jury may award the Grand Prix in every instrumental category.
6. The winners of the Grand Prix and the I, II and III places receive the title of the Laureate of the XIII International Competition "Wind Instruments" in Jastrzębie-Zdrój.
7. It is allowed to award ex-aequo prizes.
8. The Jury has the right not to name the laureate of the awards which were enumerated in the point 5.
9. The Jury selects any number of awarded participants of the competition, leading teachers and pianists – accompanists.

### **XIII**

#### **The principles regarding the organization of the competition:**

1. The competition auditions for all age categories and groups are open to public.
2. During the auditions, the participants will perform in the alphabetical order, starting with the letter drawn earlier by the organizers of the competition.
3. All the participants obtain a certificate of participation in the competition.
4. The Grand Prix, I, II and III prizewinners receive the laureates' diplomas and non-cash prizes.
5. The diplomas with distinctions are awarded to the distinguished participants of the competition.
6. The finalist diplomas of the XIII Competition "Wind Instruments" are given to the participants of the third age group, who qualified for the II stage of the competition.
7. The awarded participants are required to take part in the concert of laureates. The Jury reserves the right to decide on the concert programme.
9. The awards and diplomas will be distributed during the concert of laureates.
10. The organizers provide the opportunity to rehearse before the performance, in an appointed date.

11. A detailed schedule of the auditions, along with the date of the rehearsals, will be announced to the participants after closing of the registration list.

12. The organizers do not provide an accompanist, accommodation, meals and do not cover the travel expenses.

13. The detailed information on the XIII International Competition "Wind Instruments" in Jastrzębie-Zdrój is provided by the school secretary's office (tel. +48/ 32 4763705, e-mail: [szkola@psmjastrzebie.pl](mailto:szkola@psmjastrzebie.pl)).

14. The administrator of the personal data of the Competition participants included in the entry card is the I and II degree State School of Music named after prof. Józef Świder in Jastrzębie-Zdrój, T. Kościuszko Street 13 a, Jastrzębie-Zdrój, Poland. Pursuant to Art. 13 sec. 1 and 2 of Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of individuals with regard to the processing of personal data and on the free movement of such data and repealing Directive 95/46 / EC (general regulation on data protection, Journal of Laws UE. 2016.119.1 of May 4, 2016), hereinafter referred to as GDPR, it is informed that:

The co-administrators of the processed personal data are:

a. The I and II degree State School of Music named after prof. Józef Świder in Jastrzębie-Zdrój, T. Kościuszko Street 13 a, Jastrzębie-Zdrój, represented by the principle.

Contact: tel. +48/ 32 4763705, e-mail: [szkola@psmjastrzebie.pl](mailto:szkola@psmjastrzebie.pl)

Personal Data Protection Inspector: Elżbieta Borgosz is the administrator of all personal data necessary for the preparation and conduct of this competition.

b. The Centre of Artistic Education, Mikołaja Kopernika Street 36/40, 00-924 Warsaw, represented by the manager.

Contact: tel. 224 210 621, email: [sekretariat@cea.art.pl](mailto:sekretariat@cea.art.pl)

Personal Data Protection Inspector: <https://cea-art.pl/pracownica-cea/> is the administrator of all personal data necessary to perform the tasks of the competition organizer specified by law<sup>1</sup> including those resulting from the contractor's reporting to the organizer.

Other rights available on: <https://cea-art.pl/ochrona-danych-osobowych/>

15. The data processing procedure is supervised by the I and II degree State School of Music named after prof. Józef Świder in Jastrzębie-Zdrój in accordance with the rules described on:

<https://bip.e-cea.pl/cea/ochrona-danych-osobowych>

16. The co-organizers ensure that the persons to whom the personal data relate, have the right to withdraw their consent at any time.

17. The regulations are also available on the school's website: <https://psmjastrzebie.pl>

18. In case of any problems with obtaining the sheet music, please contact the organizers of the competition: +48 506 256 364

Attachments:

1. Application form

2. Information on the processing of personal data (card consent)

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<sup>1</sup>Act of September 7, 1991. on the Education System (Journal of Laws 2020, item 1327), Ordinance of the Minister of Culture and National Heritage of November 21, 2019 on the organization and conduct of competitions for students of public art schools and institutions (Journal of Laws of 2019, item 2328), as amended.

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<sup>2</sup>This translation is copyrighted. The author of the translation should be informed about any changes introduced to this text.