
17th International Henryk Wieniawski Violin Competition

RULES AND REGULATIONS

Art. 1

Organised by Towarzystwo Muzyczne im. Henryka Wieniawskiego w Poznaniu (Henryk Wieniawski Musical Society of Poznań, henceforth: „Society”), 17th International Henryk Wieniawski Violin Competition (henceforth: "Competition") shall be held between 8 and 25 October 2026 in Poznań, Poland.

Art. 2

Eligible to take part in the Competition are violin players born in years 1996-2008.

Art. 3

Participation in the Competition is subject to submitting application followed by obtaining qualification in the course of two-stage preliminary selection (preselection) process.

Art. 4

1. The application referred to in art. 3, takes electronic form and encompasses:
 - a. filling-in online form containing:
 - i. personal data,
 - ii. contact details,
 - iii. programme of first-stage preselections consistent with art. 5 par. 2,
 - iv. programme of second-stage preselections consistent with art. 6 par. 4,
 - b. submission of the following files:
 - i. scan of a document with photograph to confirm identity and date of birth,
 - ii. proof of remittance of preselection entrance fee of 100 Euro,
 - iii. preselection audio-video recordings (in one or several files whose total size does not exceed 5 GB, of HD quality or higher, in mp4, mov, wmv or avi formats) in accordance with art. 5 par. 2-4.
2. Applications must be sent in **by 9 January 2026 (23:59:59 CET)**.
3. The non-refundable preselection entrance fee referred to in par. 1 sub-par. b item ii should be paid into the account of Towarzystwo Muzyczne im. Henryka Wieniawskiego w Poznaniu:
PL 98 1090 1362 0000 0001 3586 5251 (Santander Bank Polska, SWIFT code: WBKPPLPP).
4. Submissions incomplete or non-compliant with the present Rules and Regulations shall not be processed.
5. All candidates shall receive confirmation of application reception **by 15 January 2026**.
6. Submission of an application to the Competition is tantamount with acceptance of the present Rules and Regulations, and as at the moment of notifying the candidate of acceptance of his/her application an agreement encompassing resolutions of the present Rules and Regulations is deemed to have been concluded between the candidate and the Society.

Art. 5

1. In stage 1 of the preselection, Preselection Jury evaluates candidates based on recordings appended to the application and referred to in art. 4 par. 1 sub-par. b item iii.
2. The recordings must include rendition of three pieces (performed solo, with piano or solo concertos with orchestra) selected by the candidate and representing three different musical periods, whose total duration shall not be shorter than 15 minutes, and not longer than 30 minutes. In the case of a cyclic composition, recording of a single movement is admissible. Except for sonatas and contemporary compositions, the pieces recorded should be played from memory.
3. Admissible are recordings made on 1 December 2024 and later. Particular pieces can be recorded at different times and places.
4. The sound layer of the files submitted, incl. the volume level, must not be edited. Permanent visibility of the player's person is required, while video editing consisting in several shots is admissible.
5. Participants qualified by the Jury for stage 2 of the preselections shall be notified thereof **by 13 February 2026**.

Art. 6

1. In stage 2 of the preselection, Preselection Jury evaluates candidates based on recordings of a recital comprising the programme specified in par. 4.
2. The listening sessions of the recordings referred to in par. 1 shall take place under studio conditions.
3. [deleted]
4. Programme of the recital recording in stage 2 of the preselections encompasses:
 - 1) **One** caprice of choice by N. Paganini.
 - 2) **One** of the following sets from J. S. Bach's sonatas and partitas for solo violin (performance without repetitions):
 - Adagio and Presto from Sonata in G Minor, BWV 1001,
 - Siciliana and Presto from Sonata in G Minor, BWV 1001,
 - Allemanda, Double, Corrente, Double from Partita in B Minor, BWV 1002,
 - Sarabanda, Double, Tempo di Borea, Double from Partita in B Minor, BWV 1002,
 - Grave and Allegro from Sonata in A Minor, BWV 1003,
 - Andante and Allegro from Sonata in A Minor, BWV 1003,
 - Allemanda and Corrente from Partita in D Minor, BWV 1004,
 - Sarabanda and Gigue from Partita in D Minor, BWV 1004,
 - Adagio and Allegro assai from Sonata in C Major, BWV 1005,
 - Largo and Allegro assai from Sonata in C Major, BWV 1005,
 - Preludio and Loure from Partita in E Major, BWV 1006,
 - Loure and Gavotte en Rondeau from Partita in E Major, BWV 1006,
 - Menuett I, Menuett II, Bourrée, Gigue from Partita in E Major, BWV 1006.
 - 3) **One** of the following compositions or groups of compositions by H. Wieniawski:
 - Polonaise de Concert in D Major, Op. 4,
 - Capriccio-Valse, Op. 7,
 - Romance sans paroles et Rondo élégant, Op. 9,
 - two Mazurkas from Op. 12 and two from Op. 19 (four pieces),
 - Variations on an Original Theme, Op. 15 [Theme original varié, Op. 15],
 - Scherzo-Tarantelle, Op. 16,

- Légende, Op. 17 and Souvenir de Posen, Op. 3,
- Fantasia on Themes from Faust, Op. 20 [Fantaisie brillante sur de motifs de l'opera Faust de Gounod, Op. 20],
- Polonaise in A Major, Op. 21 [2me Polonaise brillante, Op. 21],
- Oriental Fantasy, Op. 24 [Fantaisie Orientale, Op. 24].

- 4a. The recital recording shall be prepared in such a way as to reflect an actual performance during live auditions and, in particular, must meet the following conditions:
 - a. be recorded in its entirety in a single place and at a single time;
 - b. include the performance of the complete programme from memory, in any order chosen by the participant;
 - c. not be subject to video editing, including cuts between works or between movements of pieces;
 - d. not be subject to audio editing, including any adjustments to volume levels;
 - e. be recorded using a single shot in horizontal orientation;
 - f. ensure the continuous visibility of the performer's full figure;
 - g. be recorded no earlier than 6 March 2026.
- 4b. The recital recording (submitted as a single file not exceeding 8 GB in size, in at least HD quality, in one of the following formats: mp4, mov, wmv, avi) must be submitted **by 5 May 2026 (23:59:59 CEST)**.
5. To participate in the Competition, the Preselection Jury qualifies no more than 50 (fifty) candidates.
6. List of persons qualified for the Competition shall be announced **by 1 June 2026**.
7. **By 15 June 2026**, participants qualified for the Competition are obliged to:
 - a. complete additional on-line form including the Competition programme,
 - b. provide a brief artistic CV (max. 1000 characters),
 - c. submit two photographs: portrait and full-body images (min. resolution of 300 dpi, formats: jpg, bmp, png, tif),
 - d. submit proof or remittance of Competition entrance fee of 100 Euro.
8. The Competition entrance fee referred to in par. 7 sub-par. d is non-refundable. Failure to make timely payment of the fee is tantamount with withdrawal from the Competition.
9. In case of withdrawal of persons qualified to participate in the Competition, the Society reserves the right by 31 July 2026 to invite candidates from the reserve list to take part in the Competition.
10. Decisions of the Preselection Jury are final and non-appealable.
11. Detailed principles of operation of the Preselection Jury, as well as of judgement of recordings and preselection auditions are set out in Rules and Regulations of Preselection Jury.

Art. 7

1. Winner of 1st Prize at 11th Zdzisław Jahnke National Violin Competition in Poznań qualifies for the Competition to the exclusion of the preselections.
2. Remaining participants of stage 3 at 11th Zdzisław Jahnke National Violin Competition in Poznań qualify directly for stage 2 of the preselections.

Art. 8

The Competition is held in four stages open to the public. All competition auditions, the Gala, as well as 1st and 2nd Prize-winner Concerts are held at the Main Auditorium of Adam Mickiewicz University in Poznań (1, Wieniawskiego st.).

Art. 9

Competition schedule:

- | | |
|----------------------|--------------------|
| - Opening Concert: | 8 October 2026, |
| - Stage 1 auditions: | 9-12 October 2026, |

- Stage 2 auditions:	13-15 October 2026,
- Day off:	16 October 2026,
- Stage 3 auditions:	17-18 October 2026,
- Day off:	19 October 2026,
- Stage 4 auditions (Semi-final):	20-21 October 2026,
- Stage 4 auditions (Final):	22 October 2026,
- Gala and 1st Prize-winner Concert:	23 October 2026,
- 2nd Prize-winner Concert:	24 October 2026,
- 3rd Prize-winner Concert (Warsaw):	25 October 2026.

Art. 10

1. Members of the Jury, incl. Chairperson of the Jury, are appointed by the Society.
2. The objective of the Jury's operation is to pronounce judgement on the art of performance, incl. technical and interpretation skills of violinists qualified for the Competition, as well as to award prizes in accordance with the resolutions of the present Rules and Regulations.
3. In their work, members of the Jury are guided by highest standards of integrity and reliability, and make their judgements solely on the basis of artistic qualities.

Art. 11

1. Qualification of participants for subsequent stages, as well as final results of the Competition are based on the ranking list of scores awarded by Jurors.
2. A Juror does not pronounce judgement on a participant in respect of whom any of the following circumstances apply:
 - a. the participant is a student of the Juror (at a school, higher education institution, or in private tuition),
 - b. the participant was a student of the Juror for a period exceeding 12 months, excluding masterclasses,
 - c. the participant is related to the Juror by family ties or maintains a close personal relationship with the Juror.
3. Full list of scores awarded to participants throughout the Competition, excluding preselection, is published upon completion of the event.
4. The Jury is not entitled to modify the order of prizes, to alter the programme and schedule of auditions, or to take other decisions of organisational or administrative character.
5. Decisions of the Jury are irrevocable and non-appealable.
6. Detailed principles of operation of the Jury, as well as of judgment of the competition auditions are set out in Rules and Regulations of the Jury.

Art. 12

1. Not later than 30 days prior to the opening of the Competition, a public drawing is held in which a letter to determine the sequence of performances is cast. Auditions are held in alphabetic sequence (Latin alphabet) beginning with participants whose names begin with the letter drawn. The sequence remains the same in all stages of the Competition.
2. Information on the participants' order of performances in stage 1 of the Competition is published immediately upon the drawing specified in par. 1.
3. In the event of a participant's illness confirmed by the Competition's medical service, Director of the Competition may change the order of the auditions within the same day. Taking organisational and programme-related considerations into account, the participant may perform at the end of the auditions of a given stage, as an exception to the established order.

Art. 13

1. In stage 1, the participant is obliged to perform a programme encompassing **not less than 25 and not more than 30 minutes of play** in accordance with the following list:
 - 1) **One** caprice by H. Wieniawski – to be chosen from Op. 10 or Op. 18.
 - 2) **One** of the following compositions or groups of compositions by H. Wieniawski:
 - Polonaise de Concert in D Major, Op. 4,
 - Capriccio-Valse, Op. 7,
 - Romance sans paroles et Rondo élégant, Op. 9,
 - two Mazurkas from Op. 12 and two from Op. 19 (four pieces),
 - Variations on an Original Theme, Op. 15 [Theme original varié, Op. 15],
 - Scherzo-Tarantelle, Op. 16,
 - Légende, Op. 17 and Souvenir de Posen, Op. 3,
 - Fantasia on Themes from Faust, Op. 20 [Fantaisie brillante sur de motifs de l'opera Faust de Gounod, Op. 20],
 - Polonaise in A Major, Op. 21 [2me Polonaise brillante, Op. 21],
 - Oriental Fantasy, Op. 24 [Fantaisie Orientale, Op. 24].
 - 3) **Solely in case the programme consisting in compositions indicated in par. 1 and 2 is shorter than 25 minutes:** a composition or compositions selected by the participant ranging from the Baroque (use of Baroque bow permissible) through modernity for solo violin or for violin and piano. In cyclic compositions, performance of all movements is not mandatory.
3. No more than twenty-four (24) participants qualify for stage 2 of the Competition.

Art. 14

1. In stage 2, the participant is obliged to perform a programme encompassing **not less than 45 and not more than 50 minutes of play** in accordance with the following list:
 - 1) **One** sonata for violin and piano from list A1 and one composition from list A2
OR
One sonata for violin and piano from list B1 and one composition from list B2:

LIST A1:

- | | |
|----------------|----------------------------------|
| - B. Bartók | Sonata No. 1, |
| - B. Bartók | Sonata No. 2, |
| - E. Bloch | Sonata No. 1, |
| - C. Debussy | Sonata in G Minor, L. 140, |
| - E. Elgar | Sonata in E Minor, Op. 82, |
| - G. Fauré | Sonata No. 1 in A Major, Op. 13, |
| - C. Franck | Sonata in A Major, |
| - E. Grieg | Sonata No. 1 in F Major, Op. 8, |
| - E. Grieg | Sonata No. 2 in G Major, Op. 13, |
| - E. Grieg | Sonata No. 3 in C Minor, Op. 45, |
| - L. Janáček | Sonata, |
| - F. Poulenc | Sonata, |
| - S. Prokofiev | Sonata No. 1 in F Minor, Op. 80, |

- S. Prokofiev Sonata No. 2 in D Major, Op. 94a,
- M. Ravel Sonata in G Major,
- F. Schubert Grand Duo in A Major D. 574, Op. 162,
- R. Schumann Sonata No. 1 in A Minor, Op. 105,
- R. Schumann Sonata No. 2 in D Minor, Op. 121,
- V. Silvestrov Sonata Post Scriptum.

LIST A2:

- G. Bacewicz Mazovian Dance,
- G. Bacewicz Slavonic Dance,
- G. Bacewicz Partita (1955),
- S. Laks Polish Suite,
- K. Lipiński Rondo alla polacca, Op. 7,
- K. Lipiński Polonaise in A Major, Op. 9 No. 1,
- K. Lipiński Polonaise in E Minor, Op. 9 No. 2,
- W. Lutosławski Partita,
- W. Lutosławski Subito,
- K. Meyer Capriccio interrotto, Op. 93,
- K. Penderecki Cadenza,
- K. Penderecki La Follia,
- K. Szymanowski Romance, Op. 23,
- K. Szymanowski Nocturne and Tarantella, Op. 28,
- K. Szymanowski Mythes, Op. 30 (all three pieces),
- A. Tansman Cinq pieces for violin and piano,
- R. Twardowski Spanish Fantasy,
- M. Weinberg Moldavian Rhapsody, Op. 47 No. 3.

LIST B1:

- G. Bacewicz Sonata No. 4,
- Z. Noskowski Sonata in A Minor,
- I. J. Paderewski Sonata in A Minor, Op. 13,
- K. Penderecki Sonata No. 1,
- K. Penderecki Sonata No. 2,
- Z. Stojowski Sonata No. 1 in G Major, Op. 13,
- Z. Stojowski Sonata No. 2 in E Major, Op. 37,
- K. Szymanowski Sonata in D Minor, Op. 9,
- A. Tansman Sonata No. 2 in D Major,
- M. Weinberg Sonata No. 4, Op. 39,
- M. Weinberg Sonata No. 5, Op. 53,
- W. Żeleński Sonata in F Major, Op. 30.

LIST B2:

- B. Bartók Rhapsody No. 1,
- E. Chausson Poème, Op. 25,
- J. Hubay Carmen,
- D. Milhaud The Bull on the Roof [Cinema-fantaisie d'apres Le Bœuf sur le toit, Op. 58] – version for violin and piano,
- N. Paganini I Palpiti, Op. 13,

- M. Ravel Tzigane,
- P. Sarasate Gypsy Airs, Op. 20,
- P. Sarasate Carmen, Op. 25,
- M. Skoryk Carpathian Rhapsody,
- C. Saint-Saëns Havanaise, Op. 83,
- C. Saint-Saëns Introduction and Rondo Capriccioso, Op. 28,
- C. Saint-Saëns / E. Ysaÿe Etude in the Form of a Waltz, Op. 52,
- I. Stravinsky Italian Suite,
- F. Waxman Carmen,
- E. Ysaÿe Poème élégiaque, Op. 12.

- 2) **Solely in case the programme consisting in compositions indicated in par. 1 is shorter than 45 minutes:** a composition or compositions selected by the participant ranging from the Baroque (use of Baroque bow permissible) through modernity for solo violin or for violin and piano. In cyclic compositions, performance of all movements is not mandatory.

2. No more than twelve (12) participants qualify for stage 3 of the Competition.

Art. 15

1. In stage 3, the participant is obliged to perform **one** of the following compositions with a chamber orchestra:

- M.P. Górecki Concerto-Notturmo, Op. 13,
- A. Panufnik Violin Concerto,
- P. Vasks Vox Amoris: Fantasy for Violin and Strings,
- M. Weinberg Concertino, Op. 42.

2. Six (6) participants qualify for stage 4 of the Competition.

Art. 16

1. In the Semi-final, the participant is obliged to perform **one** of the following concertos with a symphony orchestra:

- J. Brahms Violin Concerto in D Major, Op. 77,
- L. van Beethoven Violin Concerto in D Major, Op. 61,
- A. Dvořák Violin Concerto in A Minor, Op. 53,
- M. Karłowicz Violin Concerto in A Major, Op. 8,
- F. Mendelssohn Violin Concerto in E Minor, Op. 64,
- J. Sibelius Violin Concerto in D Minor, Op. 47.

2. Three (3) participants qualify for the Final.

3. In the Final, the participant is obliged to perform **one** of the following concertos with a symphony orchestra:

- H. Wieniawski Violin Concerto No. 1 in F-sharp Minor, Op. 14,
- H. Wieniawski Violin Concerto No. 2 in D Minor, Op. 22.

Art. 17

1. Except for sonatas and contemporary works (composed after 1945), the programme must be performed from memory. Performance of repetitions in the pieces is not mandatory and remains at the participant's discretion, unless the present Rules and Regulations provide otherwise.
2. Save for preselections, repeat performances of the same compositions in subsequent stages of the Competition are prohibited.
3. The Society reserves the right to verify application forms as regards correspondence of the duration of the programme declared by the participant with performance duration requirements provided for stages 1 and 2. Notification of acceptance of an application shall be deemed equivalent to acceptance of the declared programme and its duration.

Art. 18

All participants qualified for stage 4 have the right to use the title of Laureate of the 17th International Henryk Wieniawski Violin Competition.

Art. 19

1. The following main prizes shall be awarded in the Competition (gross amounts):
 - 1st prize 60,000 Euro,
 - 2nd prize 30,000 Euro,
 - 3rd prize 15,000 Euro.
2. The remaining Laureates shall receive equal prizes in the amount of 5,000 Euro (gross).
3. Decision concerning the amount of particular prizes is taken by the Jury at the final meeting on the stipulation that that all three main prizes are awarded. No ex aequo prizes are given.
4. Prizes are subject to taxation according to applicable Polish legal regulations.

Art. 20

1. Endowed by physical or legal persons, additional cash, in-kind or concert prizes other than Special Awards, have the status of extra-statutory prizes.
2. Extra-statutory prizes should be declared at the Competition Office not later than on the day of opening the Competition. Cash and in-kind prizes should be deposited at the seat or in bank accounts of the Society at the same deadline under pain of non-acceptance.
3. In the case of prizes whose character renders their prior depositing impossible, the Society shall use its best endeavours to ensure these, as pledged prizes, are delivered by the sponsors. However, the Society is not liable for non-fulfilment or inadequate fulfilment of an obligation by sponsors of extra-statutory prizes.

Art. 21

1. Prizes and distinctions shall be presented to the winners at a Gala Concert, which will be held on 23 October 2026.
2. Winners of the 1st, 2nd and 3rd Prizes are obliged to take part in 1st and 2nd Prize-winner Concerts on 23 and 24 October 2026 in Poznań, as well as in 3rd Prize-winner Concert on 25 October 2026 in Warsaw. Programme of the concerts shall be determined by Director of the Competition in consultation with the prize-winners and members of the Jury.
3. Presence of Prize-winners and personal collection of prizes at the Gala, as well as participation in prize-winner concerts are mandatory and constitute a prerequisite for receiving prizes awarded in the Competition.

Art. 22

1. The Society free-of-charge provides experienced competition pianists to those participants who make a relevant request in their competition application.

2. In stages 1 and 2, the Society provides each participant with two rehearsals with the pianist, including one acoustic rehearsal.
3. Participant is allowed to take part in the auditions of stages 1 and 2 of the Competition with own pianist.
4. In stage 3, the Semi-final, and the Final, the Society provides each participant with one rehearsal with an orchestra.

Art. 23

1. The Society provides participants of the Competition and their pianists with free-of-charge accommodation (incl. breakfast) at the Competition hotel for the duration of their active participation in the Competition in the following dates:
 - a. for participants of stage 1: 7-13 October 2026,
 - b. for participants of stage 2: 13-16 October 2026,
 - c. for participants of stage 3: 16-19 October 2026,
 - d. for participants of stage 4: 19-26 October 2026.
2. Should a participant forgo accommodation in the hotel provided by the Society, he/she is obliged to notify the Competition Office thereof by 31 August 2026 under pain of being charged for the first day of hotel accommodation.
3. The Society arranges and covers the cost of prize-winners' transportation and accommodation in connection with 3rd Prize-winner Concert in Warsaw.
4. Subject to par. 2, the Society does not arrange, act as intermediary, or cover the cost of travel of participants and their pianists, as well as does not cover any expenses related to the presence of other persons who accompany participants.

Art. 24

1. Participants and their pianists are obliged to independently take out insurance for themselves and their instruments for the duration of the Competition.
2. Participant acknowledges that in compliance with relevant Polish legal regulations, bringing historical (i.e. older than fifty-five [55] years) instruments to Poland must be declared to customs services.
3. The Society does not insure participants nor their pianists against loss or damage to their luggage.

Art. 25

1. Participant is obliged to register at the Competition Office by presenting a document to confirm identity and date of birth, not later than one day prior to his/her first competition audition by 4:00 p.m. (CEST).
2. Throughout the entire Competition, the Society provides participants with free-of-charge rooms for individual practice.
3. Prior to 1st and 2nd stages, each participant is entitled to one free-of-charge rehearsal with a competition pianist.
4. All participants are entitled to the same number of rehearsals with orchestra prior to each stage in which auditions with orchestra are scheduled.
5. Detailed organisational principles, as well as the rights and duties of participants during the Competition are set out in the Organisational Rules and Regulations.

Art. 26

1. Participant expresses consent to free-of-charge use of his/her name and likeness in the capacity of participant in all materials related to the Competition, incl. use of images and biogram submitted as part of the application for the Competition.

2. Competition auditions, Gala and 1st Prize-winner Concert are broadcast. Submitting application for the Competition is tantamount with participant's consent to have his/her likeness and artistic performances of works used within the framework of the broadcast and its archiving in social media channels of the Society.
3. Participant of the Competition transfers free of charge all property rights to the Society and grants the Society consent to exercise derivative copyrights to:
 - a. artistic performances of compositions recorded for stage 2 of the preselections, auditions of all stages of the Competition and prize-winner concert in audio and visual form,
 - b. statements and interviews given during the Competition or in connection with the Competition to producers acting on behalf of the Society, in audio and visual form.
4. The transfer of property rights and consent to exercise derivative copyrights referred to in par. 3, is free of charge, exclusive, unlimited in duration and geographical scope, and is applicable to the following areas of use:
 - a. any and all fixing and multiplication (incl. entering into the memory of a computer or a different device), producing copies or counterparts in any technique, incl. magnetic recording, mechanical recording, printing, optical, electronic or other recording, analogue or digital technique in any system or format, on any and all data carriers, incl. audio, video, audio-video, paper or similar carriers, light-sensitive, magnetic, optical carriers, disks, memory sticks, computer carriers and other carriers of records and memory, cloud storage, upload, download and digitalisation;
 - b. any and all trading in the original and copies or counterparts manufactured as per sub-par. a, placing them on the market, lease, rental, loan;
 - c. any and all dissemination, incl.:
 - i. all broadcasts and re-broadcasts, incl. by means of cable or wireless video or audio, by terrestrial stations, by satellite, rendering them available on the Internet, in cable, telecommunications or multimedia networks, information and communication technology systems or other transmission systems (incl. simulcasting, webcasting or IPTV), in uncoded or encoded manner, in open or closed circuits, in any technology (incl. analogue or digital), system or format, with or without recording option, incl. also in text, multimedia, Internet, telephone or telecommunication services, as well as video on demand;
 - ii. any and all public rendering in such a manner as to enable any person to access it at any given place or time, incl. via terrestrial, satellite stations, cable, telecommunications or multimedia networks, information and communication technology systems, databases, servers or other devices and systems, incl. third persons' devices and systems, in an open or closed circuit, in any technology, system or format with or without recording option, also incl. services referred to in item i;
 - d. any and all public playback, screening, performance and staging.
5. Transfer of rights and granting consent referred to in par. 3 and 4, takes effect as at fixation of the pieces specified in par. 3, and in the case of recordings prepared by the participants - at the moment the files are delivered to the Society.
6. Participant undertakes not to take any action in the future aimed at restricting the possibility to exercise by the Society derivative copyrights with reference to his/her likeness, statements, interviews, as well as artistic performances and recordings specified in par. 3.
7. Participant expresses consent for the Society to use the works specified in par. 3, in their entirety or any selected part and fragments thereof, as well as to make arrangements, adaptations, remakes (incl. into a different technique), change of formats, translations, audio descriptions, abridgements, summaries, to edit, synchronise with other works, combine fragments with other works, make

programme-related alterations, develop a different version or continuation, and use thus created derivative works in the scope and in areas of use specified in par. 4.

8. The Society is entitled to assign the rights acquired under the present Rules and Regulations to third persons, to grant licences or further authorisations without limitations.
9. Participant is not entitled to fees on account of broadcast of works, or to remuneration on account of assignment by the Society of rights acquired under the present Rules and Regulations to other entities, as well as of granting licences or further authorisations.

Art. 27

1. All decisions unreserved for the Jury are taken by Director of the Competition or persons authorised by him/her.
2. Rules and Regulations of the Preselection Jury, as well as Rules and Regulations of the Jury determine the powers of Director of the Competition with regard to the Jury and its members.
3. Director of the Competition may introduce additional regulations of organisational and procedural nature.

Art. 28

1. The Polish version of the present Rules and Regulations is solely deemed authentic.
2. In matters unregulated by the present Rules and Regulations relevant Polish legal regulations apply.
3. Disputes related to application to and participation in the Competition are subject to review by a court of jurisdiction relevant for the seat of the Society.

Art. 29

All correspondence related to the Competition should be sent at the following address: competition@wieniawski.pl.

Art. 30

The Society reserves the right to alter the present Rules and Regulations.

Art. 31

Personal data acquired by the Society on account of organisation of the Competition is processed in accordance with the GDPR information clause below.

GENERAL DATA PROTECTION REGULATION (GDPR), INFORMATION ON PERSONAL DATA PROCESSING

1. In accordance with art. 13. par. 1 and par. 2 of the Regulation (EU) of the European Parliament and of the Council 2016/679 of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (GDPR), we wish to inform that Towarzystwo Muzyczne im. Henryka Wieniawskiego w Poznaniu (Henryk Wieniawski Musical Society of Poznań) with seat at 7, Świętosławska street, is Controller of your personal data (henceforth: "Data Controller").
2. Data Controller shall process the following personal data: name, surname, date and place of birth, address for correspondence, email address, telephone number, citizenship.
3. Personal data shall be processed for the purpose of managing 17th International Henryk Wieniawski Violin Competition (henceforth: "Competition"), which will be held between 8 and 25 October 2026 in Poznań, Poland, in particular for the purpose of receiving applications from participants and securing their participation in the Competition in accordance with the present Rules and Regulations.
4. Employees of Towarzystwo Muzyczne im. Henryka Wieniawskiego w Poznaniu are recipients of the data. Furthermore, entities authorised subject to legal regulations can be recipients of the data. Data Controller may also entrust processing of personal data to providers of services or products operating on its behalf, in particular

to entities providing Data Controller with IT and book-keeping services. Subject to personal data processing agreements concluded with such entities and in compliance with applicable legal regulations, Data Controller requires from the said service providers a high level of privacy protection and safety of personal data processed by them on behalf of Data Controller.

5. Personal data shall be stored for a period of time deriving from generally applicable legal regulations, as well as for a period necessary to carry out the Competition in accordance with the present Rules and Regulations.
6. The person whose personal data shall be processed on account of his/her participation in the Competition, is entitled:
 - a. to access his/her personal data - within the scope of art. 15 of GDPR;
 - b. to rectify his/her personal data - within the scope of art. 16 of GDPR;
 - c. to erase his/her personal data - within the scope of art. 17 of GDPR;
 - d. to restrict the processing of his/her personal data - within the scope of art. 18 of GDPR;
 - e. to transfer his/her personal data - within the scope of art. 20 of GDPR;
 - f. to object to processing his/her personal data (should data be processed subject to art. 6 par. 1 point. f of GDPR) - within the scope of art. 21 of GDPR.
7. Though providing personal data is voluntary, participation in the Competition is contingent thereon.
8. The person whose personal data is processed in accordance with his/her participation in the Competition is entitled to lodge a complaint with the Chairman of Urząd Ochrony Danych Osobowych (Personal Data Protection Authority) should the said person find that processing of his/her personal data contravenes GDPR regulations.