

2020

## Critical Source Editions

PWM  
—  
EDITION



**2020**

# **Critical Source Editions**



# MIECZYŚŁAW KARŁOWICZ

(1876–1909)

*Renaissance man: Tatra mountaineer,  
photographer, composer*



*Among the most outstanding  
composers forging Polish  
musical culture over recent  
centuries. I would go so far as  
to say that he is the greatest  
Polish symphonist.*

MIECZYŚŁAW TOMASZEWSKI

Mieczysław Karłowicz is a crucial figure in the history of Polish music. Although Karłowicz's legacy is comprised of 14 opuses only, its significance for Polish music is enormous.

Karłowicz was the first Polish composer who forged progressive models of expression which could bear comparison with those employed by the leading representatives of the contemporary European mainstream. His masters were Wagner and Strauss. He is conventionally regarded as the archetypal Young Poland composer, not because of any association with the Young Poland in Music Publishing Group, but because his art reflected the spirit of the Young Poland literary movement. On 8 February 1909 he died in an avalanche in his beloved Tatra mountains at the tragically early age of 33.

The edition of *Complete Works* of Mieczysław Karłowicz is based on critically examined sources.

This edition (Polish, English, German version) comprises 12 volumes.

# COMPLETE WORKS OF MIECZYSŁAW KARŁOWICZ

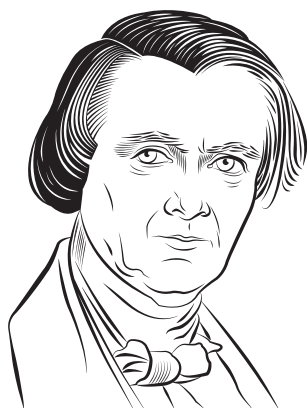
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|---|---|----|--|
| 1 | Songs Op. 1, 3, 4 and without opus number for Voice and Piano – published<br>PWM 11 626   | 10 | <i>The Sorrowful Tale (Preludes to Eternity)</i> Op. 13– Symphonic Poem for Orchestra, score – published<br>PWM 11 443 |
| 2 | <i>Serenade</i> Op. 2 for String Orchestra, score – published<br>PWM 9694   | 11 | <i>An Episode at a Masquerade</i> Op. 14 – Symphonic Poem for Orchestra, score – published<br>PWM 11 592               |
| 3 | <i>Bianca da Molena</i> Op. 6. Music to the Drama <i>The White Dove</i> by J. Nowiński for Orchestra, score – published<br>PWM 11 624 | 12 | <i>Juvenilia</i> Op. 5 and without opus number – published<br>PWM 11 625   |
| 4 | <i>'Rebirth' Symphony in E minor</i> Op. 7 for Orchestra, score – published<br>PWM 8821   |    |  |
| 5 | <i>Concerto in A major</i> Op. 8 for Violin and Orchestra, score – published<br>PWM 11 442  |    |  |
| 6 | <i>Returning Waves</i> Op. 9 – Symphonic Poem for Orchestra, score – published<br>PWM 8651  |    |  |
| 7 | <i>Eternal Songs</i> Op. 10 – Symphonic Poem for Orchestra, score – published<br>PWM 11 508   |    |  |
| 8 | <i>Lithuanian Rhapsody</i> Op. 11– Symphonic Poem for Orchestra, score – published<br>PWM 8651  |    |  |
| 9 | <i>Stanisław and Anna Oświęcim</i> Op. 12 – Symphonic Poem for Orchestra, score – published<br>PWM 11 509                             |    |  |



# KAROL LIPIŃSKI

(1790–1861)

*Virtuoso violinist*



NICCOLÒ PAGANINI *when asked who was the greatest violinist in the world, apparently said: 'I don't know the first, but the second is Karol Lipiński'.*

He was one of the most outstanding Polish violinists and composers of the mid nineteenth century. He enjoyed a reputation as an excellent interpreter and outstanding chamber musician. Taking the most complicated techniques of his predecessors and Paganini he achieved mastery of the violin. Instrumental pieces dominate Lipiński's output, particularly those in which the violin plays a leading role. They place very high technical demands on the performer. Lipiński's pieces are characterised by great melodic inventiveness, a dance-like character and simple harmony. Folk tunes appear in some compositions. A significant part of Lipiński's work are occasional pieces, variations and fantasies based on themes drawn from operas, especially by famous Italian composers, sometimes on his own themes. Lipiński's best works include concertos, caprices, polonaises and rondos, which remained for quite a while in the repertoire and were highly regarded by his contemporaries. In his later works for violin and orchestra, the composer operates with a large symphony orchestra.

The edition of *Complete Works* of K. Lipiński (Polish, English version) is of critical source character and will consist of 30 volumes.

# COMPLETE WORKS OF KAROL LIPIŃSKI

## INSTRUMENTAL WORKS

### Orchestral compositions

- 1 *Symphony in E flat major Op. 2 No. 1*
- 2 *Symphony in C major*
- 3 *Symphony in B flat major*
- 4 *Orchestral works*

### Compositions for Violin and Orchestra

- 5 *Violin Concerto No. 1 in F sharp minor  
Op. 14*
- 6 *Violin Concerto No.2 in D major Op. 21*
- 7 *Violin Concerto No. 3 in E minor Op. 24*
- 8 *Violin Concerto No. 4 in A major Op. 32*
- 9 *Polonaises and Rondos*
- 10 *Rondos – coming soon*  
PWM 12368
- 11 *Variations*

- 12 *Fantasias*

- 13 *Works*

### Compositions for Violin Solo with Chamber Ensemble and Trios

- 14 *Works*

- 15 *Trios*

## **Compositions for Violin and Piano**

- 16 *Violin Concerto No. 1 in F sharp minor*  
Op. 14
- 17 *Violin Concerto No. 2 in D major* Op. 21
- 18 *Violin Concerto No. 3 in E minor* Op. 24
- 19 *Violin Concerto No. 4 in A major* Op. 32
- 20 *Rondos*
- 21 *Variations*
- 22 *Fantasias*
- 23 *Works, I*
- 24 *Works, II*

## **Compositions for Violin Solo**

- 25 *Caprices*
- 26 *Works*

## **Compositions for Piano**

- 27 *Dances*

## **VOCAL-INSTRUMENTAL COMPOSITIONS**

### **Opera**

- 28 *The Bet*

### **Fragments of Operas, Songs, transcriptions of Folk Songs**

- 29 *Fragments of Operas, Songs  
and Transcriptions of Folk Songs*

### **TRANSCRIPTIONS**

- 30 *Transcriptions of F. Chopin's works  
for Violin and Piano*



Premier  
**CONCERTO**  
Pour le Violon  
avec grand Orchestre

dédié  
*avec le plus profond respect*  
À SA MAJESTÉ

**NICOLAS I**



*Empereur de toutes les Russies,  
Roi de Pologne etc. etc. etc.*

et  
composé  
par

**Charles Weyssingki,**

*Premier Violon de Sa Majesté à la Cour Royale de Pologne.*

Op. 14.

Propriété de l'Editeur.

Pr. 4 Thlr. 12 Gr.

**LEIPZIG,**  
*au Bureau de Musique de C. F. Peters.*

*Enregistré dans l'archive de l'union.*

# STANISŁAW MONIUSZKO

(1819–1872)

*A master of song, the father  
of Polish national opera*



*Through the strength of his talent,  
he became the most outstanding  
representative of Polish vocal  
music in the nineteenth century.*

Stanisław Moniuszko – composer, conductor of operas, symphonic orchestras and choirs, as well as an educator. Moniuszko was constantly surrounded by Polish folk music. He spent many years in Vilnius – there was the premiere of *Halka*, probably the most famous Polish opera, which tells the story of the tragic love of Halina's highlander to Janusz's nobleman. The artist's next triumph was the opera *The Haunted Mansion*, which presents witty love on the background of political events.

Moniuszko's melodic songs, published in collections called *Domestic Songs*, were approved by Poles. Domestic performances of patriotic and lyrical songs kept up the national identity. He masterfully combined music with the poems of the greatest Polish poets such as Mickiewicz or Krasiński – Moniuszko set a new direction for the development of the Polish national song.

Our intention is to produce a critical source edition of the extant compositions of S. Moniuszko in the version established by the composer, cleansed of the errors and alterations of later editions.

The edition of *Complete Works* ( Polish, English, Russian version) will consist of 40 volumes.

PWM MUSIC ENCYCLOPAEDIA

# COMPLETE WORKS OF STANISŁAW MONIUSZKO

## SERIES A – SONGS

- 1 *Home Songbooks, vols 1–3 – coming soon*  
PWM 12617
- 2 *Home Songbooks, vols 4–6*
- 3 Songs with piano accompaniment from the years 1837–1872
- 4 Songs with piano accompaniment without a fixed date of composition
- 5 Songs with chamber ensemble or orchestral accompaniment
- 6 Religious songs
- 7 Incomplete songs and variants

## SERIES B – STAGE MUSIC

### I. Operas

- 8 *Halka*
- 9 *The Raftsmen*
- 10 *The Countess*

- 11 *Verbum Nobile*
- 12 *The Haunted Manor*
- 13 *The Pariah*

### II. Operettas, Comic Operas, Idylls, Vaudevilles

- 14 *A Night in the Apennines*
- 15 *The Lottery*
- 16 *The Carmagnole, or The French Like to Joke*
- 17 *The New Don Quixote, or A Hundred Follies – coming soon*  
PWM 12390
- 18 *The Bureaucrats*
- 19 *Jawnuta*
- 20 Stage works preserved in the form of piano reductions (*Die Schweizerhütte, Beata*)
- 21 Stage works preserved incomplete (*The Ideal, or The New Preciosa, The New Heir, Treä*)

### III. Ballet Music

- 22 *Billeted*, extant fragments of other ballets (*The Count of Monte Christo*, *Satan's Jokes*), dances added to works by other composers (Jean Schneitzhöff's *Les Sylphides*, Otto Niccolai's *The Merry Wives of Windsor*, Friedrich von Flotow's *Die Libelle*, Paolo Giorza's *Monte Christo*)

### IV. Theatre Music

- 23 *The Merchant of Venice* – *Pantomime*, *Tarantella*, *Masquerade* and other fragments; *Hamlet* – *Ophelia's Song*, *Gravedigger's Song* and other fragments.

## SERIA C – ORATORIOS, CANTATAS AND CHORAL MUSIC

### I. Cantatas

- 24 *Milda*, *Nijoła*, *Wundyny*
- 25 *Phantoms*
- 26 *Crimean Sonnets*
- 27 *Madonna*
- 28 *Cantata for Leopold Matuszyński*

### II. Choral Works

- 29 Works for unaccompanied choir, choir with piano (organ), solo voices and choir with piano (organ), choir with orchestra (organ), solo voices, choir with orchestra (organ), canons

## SERIA D – SACRED MUSIC

### I. Latin Masses

- 30 *Latin Mass* in E flat major – version I, *Latin Mass* in E flat major – version II, *Latin Mass* in D flat major – version I, *Latin Mass* in D flat major – version II, *Requiem aeternam*, *Funeral Mass* in G minor – coming soon  
PWM 12144

### II. Polish Masses

- 31 *Funeral Mass* in D minor – version I, *Funeral Mass* in D minor – version II, *Mass* in E minor – version I, *Mass* in E minor – version II, *Polish Mass* in A minor, *Mass of St Peter* in B flat major

### III. Single movements of the Ordinary and the Proper of the Mass

- 32 In liturgical order: *Kyrie*, *Gloria*, *Graduale*, *Offertorium*, *Praefatio*, *Sanctus*, *Benedictus* and *Agnus Dei*.

### IV. Litanies of the Gate of Dawn

- 33 *Four Litanies of the Gate of Dawn*, *Requiem aeternam*, religious cantata in C sharp minor

## V. Other Works to Religious Texts

- 34 Psalm 137 *To God*, motet *Chorus of the Just*, Psalm 112 *Praise the Lord*, *Sub tuum praesidium The Lord's Prayer*, Psalm 78 (79) *Ne memineris*, *Requiem aeternam* funeral march, *Song for the Funeral of the Late I.F. Dobrzyński* in B flat major; *Funeral Hymn* in A major, Psalm 24 *Vide humilitatem meam Ecce lignum crucis*, *When the Day Breaks*, *Hail Mary*, *Veni Creator*

## VI. Organ Accompaniments to Church Songs

- 35 Organ arrangements of religious songs: *Songs of Our Church*, *Vespers* and *Song of the Gate of Dawn*

## SERIA E – INSTRUMENTAL MUSIC

### I. String Quartets

- 36 *String Quartet No. 1 in D minor*, *String Quartet No. 2 in F major*- score, published PWM 12167

### II. [Others] Chamber Works

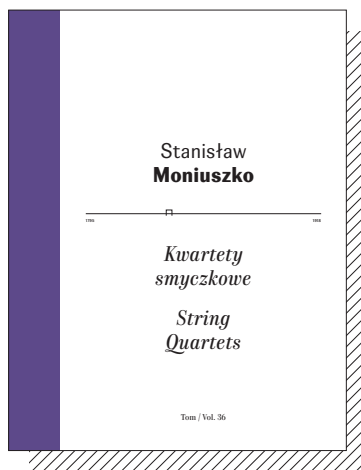
- 37 Works for string quintet (*Fairy-tale*, *Salve Maria* in D major, *The Lord's Prayer* in E minor, *Funeral Songs*, *Offertory* in D minor); *Waltz* for clarinet and quintet; works from studies in Berlin

## III. Orchestral Works

- 38 *Fairy-tale*, *Fantasy Overture*, *Conte d'hiver*, *A Winter's Tale*, *Funeral March for Antoni Orłowski* in C minor, *Pierrots*. *Contredanse*, 'Leokadia' Polka, *Concert Polonaise* in A major, 'Citizen's' Polonaise, *Overture to the operetta Miraculous Water*, *Military Overture*, etc.

## IV. Piano Works

- 39 *Piano Works 1*  
40 *Piano Works 2*



# FELIKS NOWOWIEJSKI

(1877–1946)

*Composer, conductor, virtuoso organist,  
teacher and organiser of musical life*



*He was definitely one of the most prolific Polish contemporary composers [...]. [...] his direction, based on comprehensive education, is robust, natural and genuinely inspirational, unlike that demonstrated by many of today's modernists. That is why his works appeal to the heart and win much deserved recognition.*

"RADIO WEEK", 1928

A composer, organist, conductor, pedagogue and organiser of a music life. From 1906 Nowowiejski stayed in Berlin, where he developed strong bonds with Polish-community ensembles and led an animated composer's and virtuoso's life. In 1909 Nowowiejski moved to Krakow, where he stayed for 5 years. He assumed the function of the artistic director of the Music Association, conducted at symphony concerts and performed as an organist. After the war Nowowiejski settled down in Poznań and actively joined the reviving cultural life of the city. He frequently gave his organ recitals, performing Baroque music, contemporary works of French composers and his own improvisations. In 1927 Nowowiejski resigned from his stable employment and totally devoted himself to composing and concert activity.

The edition of the *Works* of Feliks Nowowiejski is of a critical source character. It covers compositions published and authorised by the composer as well as those which remained in manuscript, some of which were not performed during the composer's lifetime.

The edition of the *Complete Works* (Polish, English, German version) comprises seven series.

# COMPLETE WORKS OF FELIKS NOWOWIEJSKI

## **SERIES A – ORCHESTRAL WORKS**

(Overtures, Symphonic Poems, Symphonies)

- 3 *Ellenai*: Symphonic fragment for solo clarinet and string quintet (expanded), Op. 32a, score – published  
PWM 12 040

## **SERIES B – CONCERT WORKS**

- „Slavonic” Piano Concerto in D minor Op. 60, score – **coming soon**  
PWM 12 373

- *Legend* Op. 32 for Violin and Symphony Orchestra, score – **coming soon**  
PWM 12 374

## **SERIES C – INSTRUMENTAL WORKS**

(Solo, including for Organ and Piano, and Chamber)

- *Organ Symphony* Op. 45 No. 2 – **coming soon**  
PWM 12 371

- *Organ Symphony* Op. 45 No. 3 – **coming soon**  
PWM 12 372

- *Legend* Op. 32 for Violin and Piano,

- *Vision* Op. 32 nr 4 for Violin and Organ,

- *Barbara’s Ghost* for Violin ad libitum and Piano

## **SERIES D – VOCAL WORKS**

(Solo Songs, Songs with Orchestra, Choral Works and Masses)

- 1 *Songs* for Voice and Piano: Arrangements of folk tunes – published  
PWM 12 097

## **SERIES E – VOCAL- INSTRUMENTAL WORKS**

(Oratorios)

## **SERIES F – STAGE WORKS**

(Ballets, Operas)

- 1 *Legend of the Baltic*, opera in three acts, Op. 28 – published  
PWM 12 038 – score  
PWM 20 864 – libretto – published
- 1a PWM 12 041 – piano reduction – published

## **SERIES G – ARRANGEMENTS**

(of his own works and works by other composers)

# IGNACY JAN PADEREWSKI

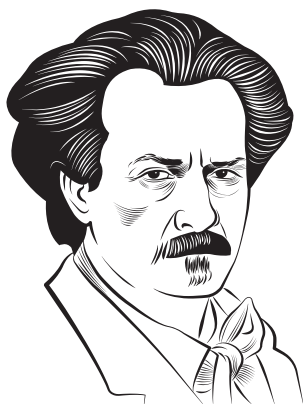
(1860–1941)

*A diplomat and philanthropist,  
a brilliant pianist and composer*

Polish pianist, composer, teacher and politician. Piano playing, composing and then political activity are intertwined with each other in his life. At the peak of his career Paderewski composed his *Polish Fantasy*, Op.19, his Op.21–23 works and pieces without opus numbers, among others – an opera and symphony, which were performed many times by the top ensembles in Europe and America and renowned conductors. Interest in Paderewski as a pianist intensified this, and caused propagation of his compositions which brought him fame comparable to that of Chopin. In 1937 he became editor of the *Complete Works* of Fryderyk Chopin.

The edition of *Complete Works* is based on critically examined sources, so the musical text has been rendered in a form as close as possible to the composer's intention.

The whole edition (Polish, English version) comprises 12 volumes.



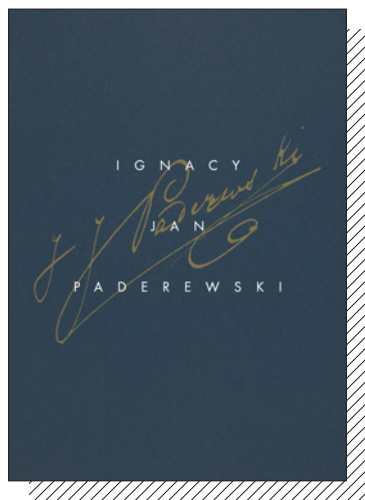
*Titanic work [...] a dogged battle  
to win respect for his art.*

“THE PADEREWSKI MEMOIRS”



# COMPLETE WORKS OF IGNACY JAN PADEREWSKI

- 1 *Piano Works*, Op. 1-6, 8, 9 – published  
PWM 12285
- 2 *Piano Works*, Op. 10-12 i 14-16 – published  
PWM 12286
- 3 *Piano Works*, Op. 21, 23 – published  
PWM 12287
- 4 *Piano Works* without opus numbers –  
published  
PWM 12288
- 5 *Chamber Works* – published  
PWM 12284
- 6 *Songs for Voice and Piano* – published  
PWM 12306
- 7 *Piano Concerto in A minor*, Op. 17
- 8 *Polish Fantasia* on an original theme  
in D sharp minor, Op. 19 for Piano  
and Orchestra, score – published  
PWM 12307
- 9 *Symphony in B minor*, Op. 24
- 10 *Overture in E flat major* for Orchestra  
and *Suite in G major* for String Orchestra,  
score – published  
PWM 12308
- 11 *Opera Manru*
- 12 *Varia*



# JAN STEFANI

(1746–1829)

*Composer of the first Polish national opera*



*Stefani's opera is immeasurably valuable to us, as it reflects the whole spirit of our national melodies and was an epoch-making work in the history of Polish dramatic music, as the first truly national opera.*

MAURYCY KRASOWSKI

The career of Jan Stefani coincided with one of the more difficult times in Polish history. Polish composer, conductor, violinist of Czech origin, in 1779, along with other Czech musicians, he came to Warsaw, where he was employed as Kapellmeister and concertmaster at the court of King Stanisław August Poniatowski. He was also, with breaks, Kapellmeister at the Cathedral of St. John, until the end of his life, occasionally leading choirs of other churches in Warsaw. From the mid-'90s he occasionally conducted at the National Theatre in Warsaw, and 1799–1818 was the first violinist in the theatre orchestra. His work introduced new aesthetic values and became a foundation for the work of subsequent composers. Jan Stefani became famous for writing the best known Polish opera of the eighteenth century *The Supposed Miracle or Cracovians and Highlanders* to text by W. Bogusławski. Jan Stefani gave the music its “rural” character by using rhythmical features of Polish dances (especially the Krakowiak, a polonaise and mazurka) and simple melody.

The source-critical edition (Polish, English version) of *Complete Works* of Jan Stefani will consist of 6 volumes.

# COMPLETE WORKS OF JAN STEFANI

## THEATRICAL WORKS

- 1 *The Supposed Miracle or Cracovians and Highlanders* – published  
PWM 12062
- 2 Music to the Play Count Beniowski or the Conspiracy on Kamchatka, the cantata  
*Niechaj wiekom wiek podawa, Overture*

## SACRED WORKS

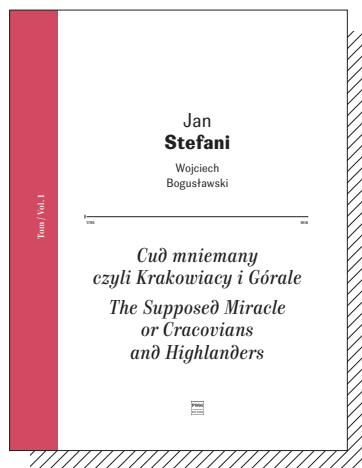
- 3 *Aria, Motetto pro omni solennitate*

## SALON WORKS

- 4 *Songs and Dances*

## WORKS FOR WOODWIND INSTRUMENTS

- 5 *6 Partitas Op. 1, 6 Duets or Trios Op. 2*
- 6 *Parthia, 2 Harmonies, Serenata-parthia*



# KAROL SZYMANOWSKI

(1882–1937)

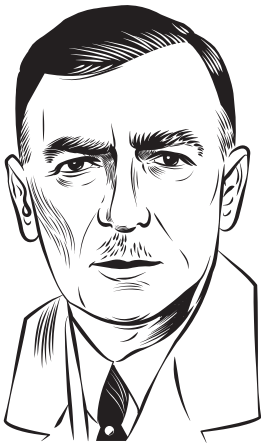
*A pianist and the most outstanding  
composer of the ‘Young Poland’ era*

Karol Szymanowski, the most prominent Polish composer was also active as pianist and music publicist. Szymanowski's earliest composition were piano pieces stylistically akin to the music of Chopin, Schumann and Scriabin, and also some songs of late romantic character.

His output, though not very large (62 opuses) is highly varied in genre and form. Most of it consists of settings abstraction to literary texts for his talent was a pre-eminently lyrical one, stimulated and intensified by words. His less common ‘abstract’ works show his new attitude toward tonality and forms. To Polish music of his time Szymanowski meant a revolutionary turning point in its history since he created in his work a kind of synthesis of Polish and European.

The present edition has as its purpose the presentation of the works of Karol Szymanowski in a form fully consistent with the composer's intentions, and is based on a comparison of the original sources, which are the autograph manuscripts and the first published editions.

The complete edition (German, English version) consists of 20 volumes.



*Szymanowski's music is  
so splendidly colourful  
and extremely emotional.*

SIR SIMON RATTLE

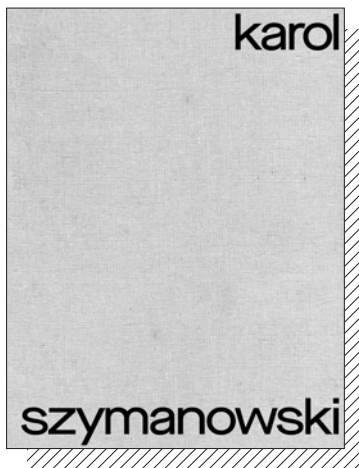
# COMPLETE WORKS OF KAROL SZYMANOWSKI

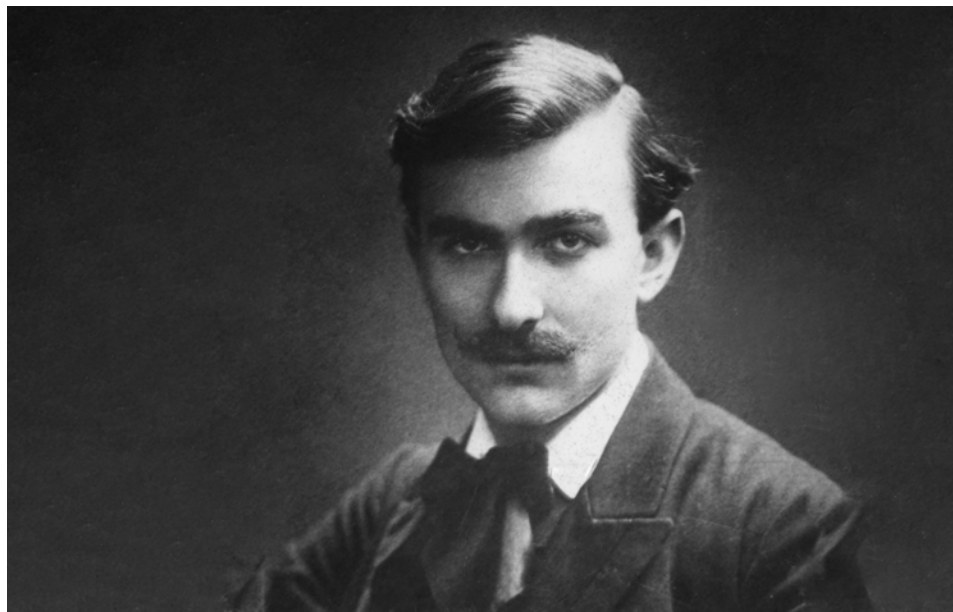
## SERIES A – ORCHESTRAL AND VOCAL WORKS

- 1a *Concert Overture*, score
- 1b *1<sup>st</sup> Symphony* in F minor Op. 15, score – published  
PWM 10985
- 1c *2<sup>nd</sup> Symphony* in B flat major Op. 19, score – published  
PWM 11374
- 1d *2<sup>nd</sup> Symphony* in B flat major Op. 19, 2<sup>nd</sup> movement, facs. – published  
PWM 9924
- 2 *3<sup>rd</sup> Symphony* for Tenor Solo, Mixed Chorus and Orchestra Op. 27, *4<sup>th</sup> Symphony Concertante* for Piano and Orchestra Op. 60, score – published  
PWM 9265
- 3 *Violin Concerto* No. 1 Op. 35, *Violin Concerto* No. 2 Op. 61, score – published  
PWM 9264
- 4 *Cantatas* for Voices Solo, Mixed Choir and Orchestra (*Agave* Op. 38, *Demeter* Op. 37 bis, *Stabat Mater* Op. 53, *Veni Creator* Op. 57, *Litany to the Virgin Mary* Op. 59 ), score – published  
PWM 9325
- 5 *Songs* with Orchestra, score – published  
PWM 9266

## SERIES B – INSTRUMENTAL WORKS

- 6 *String Quartets* Op. 37, 56, score – published  
PWM 9267
- 7 *Piano Works I* (Op. 1, 3, 4, 8, 10, 14, 21, *Prelude and Fugue*) – published  
PWM 9268
- 8 *Piano Works II* (Op. 29, 33, 34, 36, 50, 62, *Four Polish Dances*, *Valse romantique*) – published  
PWM 9260





- 9 *Works for Violin and Piano* (Op. 9, 23, 28, 30, 40, 52, *Transcriptions by P. Kocharński, Roxana's Song* from the opera *King Roger*, *Dance* from the ballet *Harnasie*, *Kurpian Song*)- published  
PWM 9258

### **SERIES C – VOCAL WORKS**

- 10 *Songs I for Voice and Piano* (Opp. 2, 5, 7, 11, 13, 17, 20, 22) – published  
PWM 9748
- 11 *Songs II for Voice and Piano* (Opp. 24, 31, 32, 41, 42, 46 BIS, 48, 49, 54, 58, *The Grave of Hafiz OP. Posth., Vocalise – Étude, Siuhaje are Coming Down Singing, Polish Songs, Soldiers' Songs, Supplement: The Lonely Moon, Dans Les Prés Fleuris*) – published  
PWM 8094
- 12 *Six Kurpian Songs for Mixed Choir a cappella* – published  
PWM 8080

### **SERIES D – STAGE WORKS**

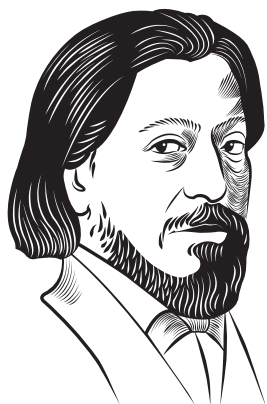
- 13 *Hagith*, opera, score – published  
PWM 11459
- 14 *King Roger*, opera, score – published  
PWM 2774
- 15 *Harnasie* Op. 55, balet, score – published  
PWM 9704
- 16 *Mandragora* Op. 43, *Prince Potemkin* Op. 51, score – published  
PWM 9752
- 17 *Lottery for Husbands or Fiance* No. 69, operetta in 3 acts, score – published  
PWM 10873



# HENRYK WIENIAWSKI

(1835–1880)

*outstanding violinist,  
composer and teacher*



*He has always been the most  
extravagant and reckless virtuoso  
that I have ever seen. Unless one  
has witnessed his most daring,  
acrobatic jumps, one cannot  
imagine what Wieniawski's left  
hand is capable of achieving*

JOSEPH JOACHIM

Together with his younger brother, Józef, and outstanding pianists, he undertook a series of concerts in the biggest musical centres of Poland, Russia, Germany, England and France. From 1860 he stayed in St. Petersburg, where he held the post of concertmaster to the imperial court as well as that of conservatory professor.

Wieniawski's performing activities were combined with his compositional work. As a sensational violinist, often compared to Paganini, he developed a brilliant performance style. He composed concertos, studies, dances, fantasies on opera themes and show pieces. He availed himself of the full range of virtuosic techniques. Józef Joachim, the great violinist and authority of those times, wrote about Wieniawski in his diary: 'He has always been the most extravagant and reckless virtuoso that I have ever seen. Unless one has witnessed his most daring, acrobatic jumps, one cannot imagine what Wieniawski's left hand is capable of achieving'

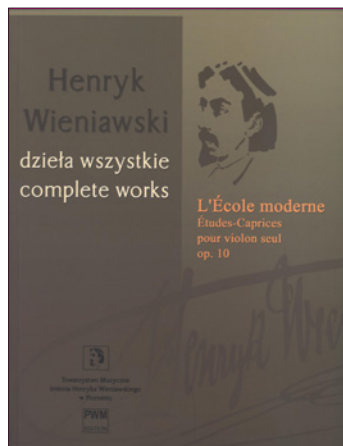
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