

Henryk
Wieniawski

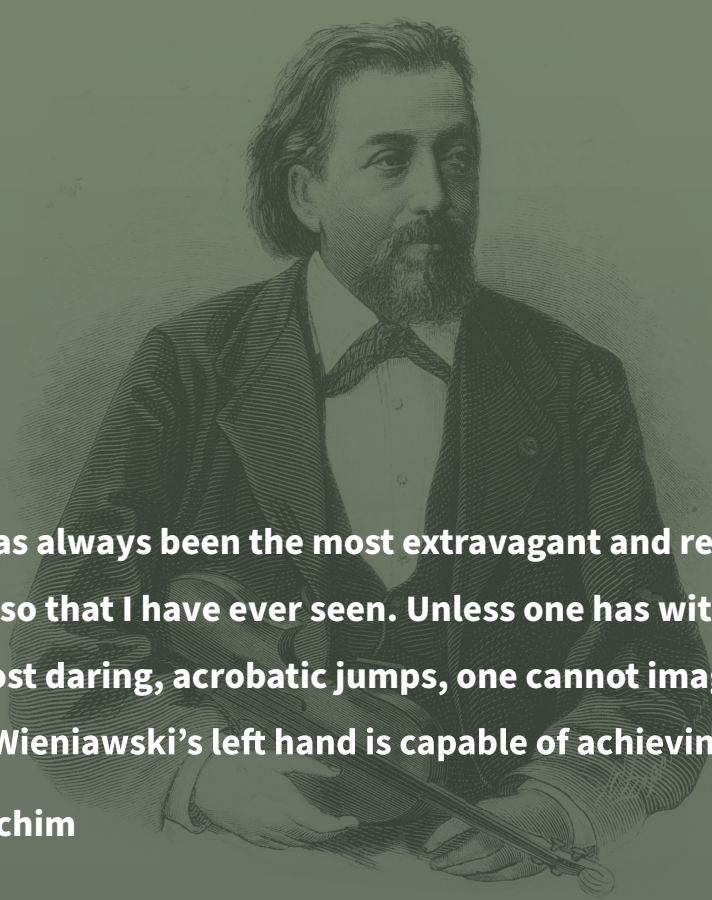
dzieła wszystkie
complete works

2025



PWM
EDITION

The *Complete Works* of H. Wieniawski will be the first critical edition based on the manuscripts of the composer and will contain all the music he ever composed including sketches, fragments and complete works. The publishers and the editorial board aim to produce an edition which will be authentic and true to the composers original intentions. With careful examination of all source material, this series will be produced to meet both current scholarly practices and the latest standards of musical excellence.



„He has always been the most extravagant and recless 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”.

J. Joachim

HENRYK WIENIAWSKI (1835–1880)
outstanding violinist, composer and teacher

As was characteristic of many nineteenth-century composers, Henryk Wieniawski’s career as a composer was intertwined with his career as a performing artist. He achieved success in both domains, but was perceived above all as a virtuoso violinist: firstly as a Wunderkind, and the later as a fascinating soloist and chamber musician appearing in many parts of Europe and North America, ranked among the greatest of his times.

Due to historical circumstances, his compositional legacy has been broken up, and is often less than freely accessible. It is only partially familiar to us today, and often through editions that are substandard when compared to modern-day ideals. Not only is it fitting that the Wieniawski legacy be safeguarded by the composer’s native culture, this culture has a duty to tend to this legacy.

Obviously, the *Works* will contribute to the wider dissemination of the valuable compositional legacy of Henryk Wieniawski.

Available volumes of the *Complete Works* of Henryk Wieniawski

Second Concerto en ré mineur pour violon avec accompagnement de piano op. 22, ed. R. Suchowiejko, vol. 2
PWM 11562

Second Concerto en ré mineur pour violon avec accompagnement d’un orchestre op. 22, ed. R. Suchowiejko, vol. 2a, score
PWM 11195

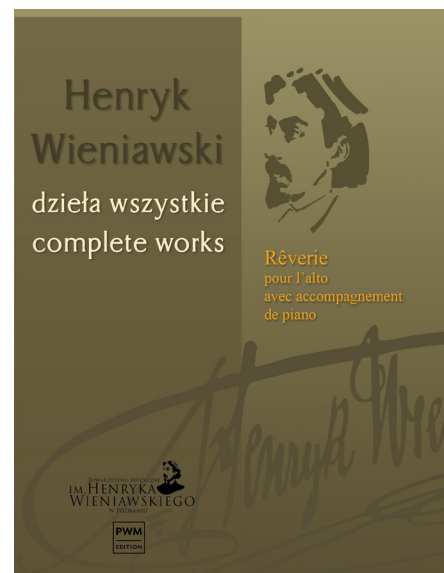
Polonaise de concert en Re majeur pour violon avec accompagnement de piano op. 4, I. Poniatowska, vol. 3
PWM 11417

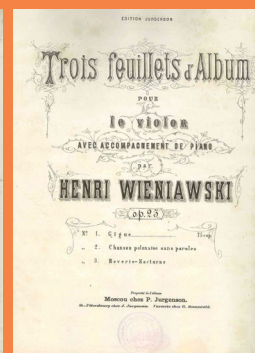
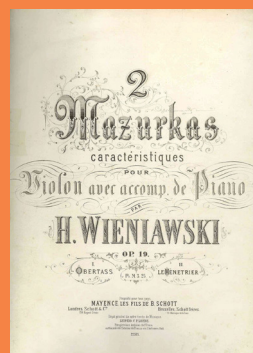
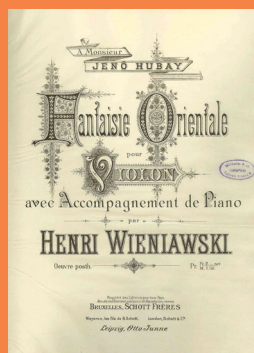
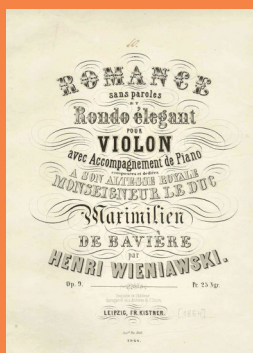
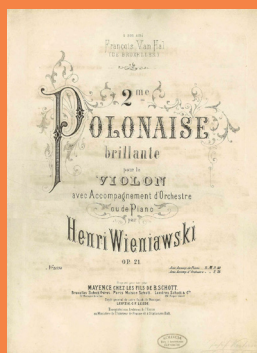
2me Polonaise brillante pour violon avec accompagnement de piano op. 21, ed. Z. Chechlińska, vol. 4
PWM 11232

2me Polonaise brillante pour violon avec accompagnement d’un orchestre op. 21, ed. Z. Chechlińska, vol. 4a, score
PWM 11280

Légende pour violon avec accompagnement de piano op. 17, ed. Z. Chechlińska, vol. 5
PWM 10500

Légende pour violon avec accompagnement d’un orchestre op. 17, ed. Z. Chechlińska, vol. 5a, score
PWM 11000





L'École moderne. Études-Caprices pour violon seul op. 10,

ed. Z. Chechlińska, D. Gutknecht, vol. 6
PWM 10504

Études-Caprices pour violon avec accompagnement d'un second violon op. 18,
ed. Z. Chechlińska, D. Gutknecht, vol. 7
PWM 10505

Fantaisie brillante sur des motifs de l'opéra „Faust” de Gounod pour violon avec accompagnement de piano op. 20,
ed. Z. Chechlińska, vol. 8
PWM 11106

Fantaisie brillante sur des motifs de l'opéra „Faust” de Gounod pour violon avec accompagnement d'orchestre op. 20,
ed. Z. Chechlińska, vol. 8a, score
PWM 11107

Le Carnaval russe pour violon avec accompagnement de piano op. 11,
ed. R. Suchowiejko, vol. 9
PWM 11057

Souvenir de Posen pour violon avec accompagnement de piano op 3,
ed. M. Chylińska, vol. 12
PWM 11289

Souvenir de Moscou pour violon avec accompagnement de piano op. 6,
ed. R. Suchowiejko, vol. 14
PWM 11288

Souvenir de Moscou pour violon avec accompagnement d'un orchestre op. 6,
ed. R. Suchowiejko, vol. 14a, score
PWM 11481

Capriccio-Valse pour violon avec accompagnement de piano op. 7,
ed. M. Chylińska, vol. 15,
PWM 10999

Romance sans paroles et Rondo élégant pour violon avec accompagnement de piano op. 9,
ed. M. Chylińska, vol. 17
PWM 11001

Deux mazourkas de salon pour violon avec accompagnement de piano op. 12,
ed. Z. Chechlińska, vol. 18
PWM 11657

Scherzo-Tarantelle pour violon avec accompagnement de piano op. 16,
ed. M. Chylińska, vol. 20
PWM 11186

Deux mazourkas caractéristiques pour violon avec accompagnement de piano op. 19,
ed. Z. Chechlińska, vol. 21
PWM 11652

Gigue pour le violon avec accompagnement de piano op.23
ed. P. Wilk, vol. 22
PWM 13236

Fantaisie orientale pour violon avec accompagnement de piano op. 24,
ed. P. Wilk, vol. 23
PWM 12503

Réverie pour l'alto avec accompagnement de piano
ed. A. Mądry, vol. 25
PWM 12891

In preparation:

(for violin and piano, unless otherwise indicated)

Premier grand concerto Fa diese mineur op. 14, vol. 1

Premier grand concerto Fa diese mineur pour violon avec accompagnement d'un orchestre op. 14, vol 1a, score

Polonaise de concert en Ré majeur pour violon avec accompagnement d'un orchestre op. 4, vol. 3a, score

Grand Caprice fantastique op. 1, vol. 10

Allegro de sonate op. 2, vol. 11*

Adagio élégiaque op. 5, vol. 13

Grand duo polonais op. 8, vol. 16**

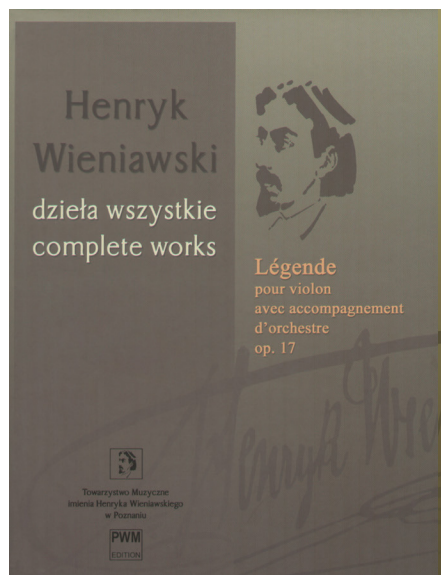
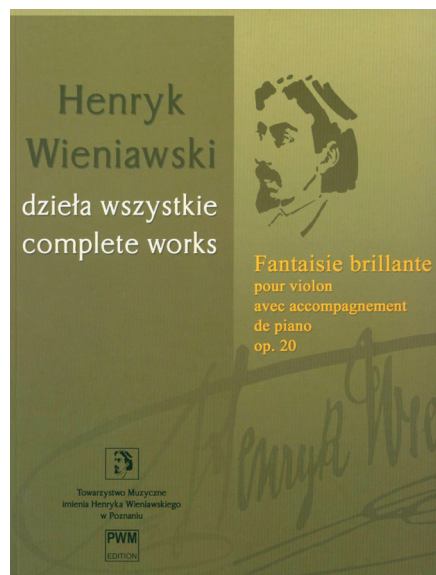
Thème original varié op. 15, vol. 19

Thème original varié pour violon avec accompagnement d'un orchestre op. 15, vol. 19a, score

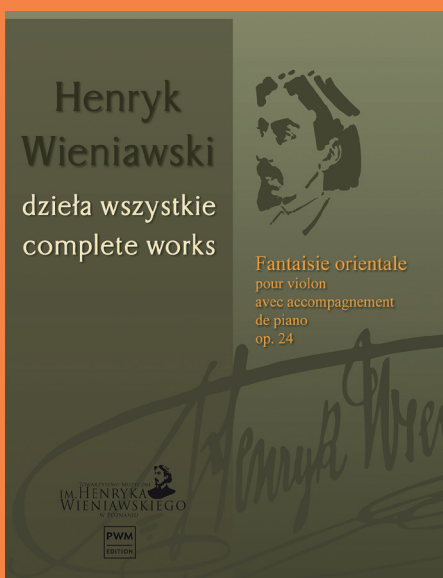
Kujawiak, vol. 24

I Have Understood a song to words by D. Minasowicz for voice and piano, vol. 26

The Night-Romance by A. Rubinstein, vol. 27

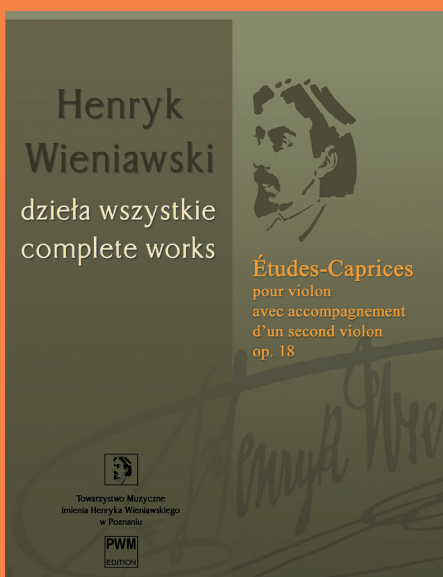


- * Composed together with Józef Wieniawski
- ** Composed together with Józef Wieniawski, listed as Op. 5 of the latter's output



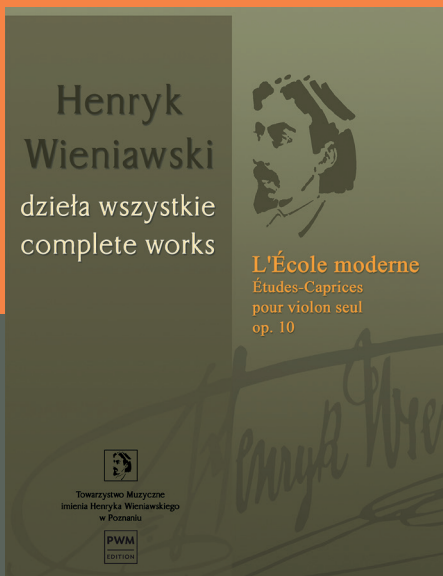
Fantaisie orientale pour violon avec accompagnement de piano op. 24,
ed. P. Wilk, vol. 23
PWM 12503

The *Fantaisie orientale* op. 24 is one of the two works with opus number published after the death of Henryk Wieniawski. This piece was written in 1876 in Brussels, and it is a short, cohesive work in one movement, with a rhapsodic form and improvisational character. Wieniawski's *Fantaisie orientale* is a virtuosic work for the salon. The level of technical demands placed on the violinist is high, but we do not have here such refined techniques as in his *études* and concertos.



Études-Caprices pour violon avec accompagnement d'un second violon op. 18,
ed. Z. Chechlińska, D. Gutknecht, vol. 7
PWM 10505

The Op. 18 *Études-caprices* for violin accompanied by second violin were written in St Petersburg before 1863, as didactic material. Henryk Wieniawski taught violin in the city for twelve years, initially as court soloist to the Tsar and subsequently (from 1862) at the St Petersburg Conservatory. In character, the Op. 18 *Études* lie somewhere between purely didactic compositions and concert works. Whilst the chief purpose of this collection is the improvement of violin technique, its artistic qualities are indisputable. They are written in such a way that they may be played without the second violin part.



L'École moderne. Études-Caprices pour violon seul op. 10,
ed. Z. Chechlińska, D. Gutknecht, vol. 6
PWM 10504

Wieniawski gave the studies Op. 10, as well as Op. 18, the title *Études-Caprices*. On the one hand, this suggests that the pieces were intended as exercises in violin technique; on the other hand, it brings to mind Paganini's collection of *Caprices*, in which the didactic character of the pieces takes an artistic form. As a result, the *Caprices* Op. 10, similarly to the Paganini set, can also be performed in concert. Thus, Wieniawski clearly had two aims in mind: that the violinist attains the highest level of technical mastery, but also that the compositions be performable as virtuoso concert pieces.