

BOGUSLAW SCHAEFFER

Assonanzen
für Klavier

COLLSCH EDITION
SALZBURG

Boguslaw Schaeffer

Assonanzen
für Klavier

COLLSCH EDITION
SALZBURG

ASSONANZEN für Klavier

I

BOGUSLAW SCHAEFFER
1995

- ——— PRESSIONE PEDALE FINO IN FONDO
- ——— TENERE IL PEDALE FINO A METÀ
- ——— TENERE IL PED. SINISTRO (UNA C.)
- ~~~~~ CAMBIO DI PRESSIONE (PED. DESTRO)

♩ = 58

7 9 9 11

pp → STACC.

2

♩ = 51

3"

First system of a musical score, featuring a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *f* and *sf*. A large slur covers a significant portion of the system.

♩=62

Second system of the musical score, marked with a tempo of 62. It features a treble staff with a *3pp* marking and a bass staff with a *4* marking. The word "STACCATISS." is written above the treble staff. The system is filled with dense, rapid notes.

Third system of the musical score, continuing the dense notation. It includes various dynamic markings like *f* and *pp*, and features a large slur over the right half of the system.

Fourth system of the musical score, featuring a treble and bass staff. It includes various notes, rests, and dynamic markings such as *pp*, *p*, and *f*. A large slur covers a significant portion of the system.

♩=50

Fifth system of the musical score, marked with a tempo of 50. It features a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *pp*, *f*, and *sf*. A large slur covers a significant portion of the system.

Sixth system of the musical score, featuring a treble and bass staff. It includes various notes, rests, and dynamic markings such as *pp*, *f*, and *sf*. The system is divided into several measures, each with its own set of notes and dynamics.

$\text{♩} = 64$

NEBEL STADEN
GEHELT ZUM
KALT. UNTERBUNG
DES NACHS

$\text{♩} = 80$

$\text{♩} = 63$

3"

3"

3"

II

$\text{♩} = 49$

3'

p

sf

p

acc. -

$\text{♩} = 80$

pp

ppp

mf

pp

sf

$\text{♩} = 56$

pp

fff

ppp

5"

a b c d e f g h i j k

mp *pp* *pp* *p* *sf* *p* *ppp* *p* *sf* *sf* *p*

(ascending interval)

n

m n m n m n

pp *sf* *p*

(come prima)

bach

d e a g k h i j

p *sf* *pp* *mp* *ppp* *p* *sf* *ppp*

6"

$\text{♩} = 66$ $\text{♩} = 82$

Handwritten musical score for page 9, measures 66-82. The score is written on two staves (treble and bass clef). It features various musical notations including notes, rests, and dynamic markings such as *sf*, *f*, *mp*, and *p*. There are also some handwritten annotations and a wavy line indicating a section boundary.

$\text{♩} = 73$

A TEMPO

rapidamente!

4" 5" 7"

d e k h i a g

$\text{♩} = 50$

A TEMPO

6"

1 2 3 4 5 6 7 8

Handwritten musical score for page 10, measures 73-82. The score is written on two staves (treble and bass clef). It features various musical notations including notes, rests, and dynamic markings such as *mf*, *f*, *sf*, and *p*. There are also some handwritten annotations and a wavy line indicating a section boundary.

II

2nd 4th ♩=56

acc.-----♩=80

rit.-----♩=55

$\text{♩} = 58$

$\text{♩} = 109$

rit. ————— $\text{♩} = 109$ Come piano

$\text{♩} = 60$

Handwritten musical score for page 15, measures 13-17. The score is in treble and bass clefs. It features complex chords and arpeggios. Dynamics include *ppp*, *p*, *mp*, *f*, and *sf*. A *lunghe!* marking is present above measure 17. A wavy line is drawn below the staff.

Handwritten musical score for page 15, measures 18-22. The tempo is marked as quarter note = 52. The score continues with complex chords and arpeggios. Dynamics include *sf*, *p*, and *f*. A wavy line is drawn below the staff.

Handwritten musical score for page 15, measures 23-27. The score continues with complex chords and arpeggios. Dynamics include *ppp*, *p*, and *pp*. A wavy line is drawn below the staff.

IV

♩ = 90

Handwritten musical score for page 16, measures 1-5. The tempo is marked as quarter note = 90. The score is in treble and bass clefs. It features complex chords and arpeggios. Dynamics include *sf* and *mp*. A wavy line is drawn below the staff.

♩ = 64

Handwritten musical score for page 16, measures 6-10. The tempo is marked as quarter note = 64. The score is in treble and bass clefs. It features complex chords and arpeggios. Dynamics include *f* and *sf*. A wavy line is drawn below the staff.

Handwritten musical score for system 17, measures 14-20. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The lower staff is in bass clef and contains a more rhythmic accompaniment. Measure numbers 14, 15, 16, 17, 18, 19, and 20 are indicated below the staves.

Handwritten musical score for system 17, measures 21-26. The system consists of two staves. The upper staff continues the complex melodic line from the previous system. The lower staff provides a steady accompaniment. Measure numbers 21, 22, 23, 24, 25, and 26 are indicated below the staves.

Handwritten musical score for system 17, measures 27-31. The system consists of two staves. The upper staff features dynamic markings such as *pp*, *f*, and *ppp*. The lower staff continues the accompaniment. Measure numbers 27, 28, 29, 30, and 31 are indicated below the staves.

Handwritten musical score for system 18, measures 32-37. The system consists of two staves. The upper staff begins with a tempo marking of *J=81*. It contains complex rhythmic patterns. The lower staff provides a rhythmic accompaniment. Measure numbers 32, 33, 34, 35, 36, and 37 are indicated below the staves.

Handwritten musical score for system 18, measures 38-43. The system consists of two staves. The upper staff continues the complex melodic line. The lower staff provides a rhythmic accompaniment. Measure numbers 38, 39, 40, 41, 42, and 43 are indicated below the staves.

Handwritten musical score for system 18, measures 44-49. The system consists of two staves. The upper staff features dynamic markings such as *ppp*, *pp*, and *f*. It includes two boxed sections labeled "4x" and "3x" indicating repeated patterns. The lower staff continues the accompaniment. Measure numbers 44, 45, 46, 47, 48, and 49 are indicated below the staves.

$\text{♩} = 59$

Handwritten musical notation for measures 1-5 of system 19. The score is in 2/4 time. It features a piano (p) melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *f*, *ppp*, and *pp*. There are various articulations like slurs and accents.

Handwritten musical notation for measures 6-10 of system 19. The score continues with complex piano and bass parts, including many slurs and dynamic markings like *ppp*, *mf*, *f*, and *sf*.

Handwritten musical notation for measures 11-15 of system 19. The score shows further development of the piano and bass lines with various dynamics and articulations.

$\text{♩} = 78$

Handwritten musical notation for measures 1-5 of system 20. The tempo is marked as quarter note = 78. The score is in 2/4 time. It features a piano (p) melody in the right hand and a bass line in the left hand. Dynamics include *f*, *p*, and *sf*.

$\text{♩} = 44$

Handwritten musical notation for measures 6-10 of system 20. The tempo is marked as quarter note = 44. The score is in 2/4 time. It features a piano (p) melody in the right hand and a bass line in the left hand. Dynamics include *ppp*, *p*, *mf*, and *f*.

$\text{♩} = 61$

Handwritten musical notation for measures 11-15 of system 20. The tempo is marked as quarter note = 61. The score is in 2/4 time. It features a piano (p) melody in the right hand and a bass line in the left hand. Dynamics include *p*, *mf*, and *ppp*.

W e r k e f ü r K l a v i e r s o l o

Drei kurze Stücke (1944/46) 4'

Diarium - 14 kurze Stücke (1947) 18'

19 Mazurken (1949) 26'

Drei romantische Stücke (1949) 8'

Zwei Stücke (1949-50) 4'

Sonatine (1952) 5'

Komposition (1954) 1' 45"

Studie im Diagramm I (1955) 2'

Studie im Diagramm II (1955-56) 8'

Modell I (1956) 2' 20"

Modell II (1957) 2'

Variationen (1958) 6' 50"

Acht Stücke (1958) 8' 15"

Freie Komposition (1958) 1' 20"

Drei Studien (1 Polyversionelle Studie
2 Polyexpressive Studie
3 Polyformale Studie) (1959) 9' 30"

Lineare Konstruktion (1959) 1'

Artikulationen (1959) 1' 20"

Konfigurationen (1960) 1' 30"

Ausgangspunkte (1960) 2'

Non-stop (auch für zwei oder mehrere Klaviere) (1960) 6' - 480'

Dispositionen a (1960) 30'

Modell III (1961) 9'

Konturen (1963) 4' 30"

Modell IV (Musikgraphik) (1963) 12' - 19'

Modell V (1965) 8' - 11' 30"

Dispositionen b (1965) 30'

Beschriebene Emotionen (1966) 10' 18" - 15'

Dispositionen c (1970) 30'

Modell VI (1970) 8'

Modell VII (1971) 12' 45"

Modell VIII (1972) 12' 20"

Dispositionen d (1975) 30'

Modell IX (1976) 6'
Modell X (1977) 12'
Modell XI (Ngazi) (1981) 17'
Modell XII (Machar) (1984) 19'
Kinanda (1986) 16'
Modell XIII (Mikrosonate) (1986) 4'
Modell XIV (Halatsah) (1988) 19'
Modell XV (Sahihi) (1988) 11'
Modell XVI (1991) 12'
chiaro, scuro, seducente (1992) 10'
Jouez plus lentement, s. v. p.! (1993) 7'
Megasonate (1993) 71'
19 Short Pieces (1994) 12'
Assonanzen (1995) 14'
Modell XVII (Invenciones) (1997) 18'
Diarium 2 - 31 kurze Stücke (after 50 Years) (1997) 26'
Modell XVIII (Images) (1998) 13' 30"
Modell XIX (Journal) (1998) 23'
Studie im Diagramm III (1999) 12'
Modell XX (Ballade) (2000) 13'
Modell XXI (Wendepunkte) (2000) 12'

W e r k e f ü r K l a v i e r v i e r h ä n d i g

4H/1P (1966) 9' - 11'

Yookai (1988) 11'

W e r k e f ü r z w e i K l a v i e r e

Konzert (1951) 20'

15 Elemente I (1971) 12'

Uneinigkeiten (ein Klavier mikrotonal gestimmt) (1988) 15'

Identite / Non-identite (1991) 19'

Dialogues (1996) 19'

8H/2P (für vier Pianisten an zwei Klavieren) (1985) 17'

W e r k e f ü r m e h r e r e K l a v i e r e

Konzert für drei Klaviere (1972) 4' 30" - 19'

Sexternus für sechs Klaviere (graphische Musik) (1998) 23'

Bogusław Julien Schaeffer was born in the Polish town of Lwów on 6 June 1929. His ancestors came to Poland from Alsace, settling in Galicia. He took an interest in music at a very early age, studying the violin, playing in an orchestra, and familiarizing himself with the fundamentals of harmony and form entirely on his own. In 1949 he became a pupil of Artur Malawski at the State Conservatory of Music in Cracow; he also studied musicology there with Zdzisław Jachimecki at Jagiellońska University. (A few private conversations with Jachimecki, a pupil of Schoenberg, helped form his attitude toward Schoenberg and the Second Viennese School, toward innovation and experimentation in music.) While still a student Schaeffer wrote his *Poems of Guillaume Apollinaire* for soprano and orchestra and the extremely radical *Music for String Quartet*. Between 1959 and 1966 he received twelve awards for his orchestral works and chamber music.

Schaeffer, a staunch adherent of refinement in musical substance, is a magician of the delicate sonority. His music always proceeds from intuition, a factor already evident in his *Nocturne* for strings (1953). Here we can hear twelve-note clusters of the sort that only much later began to enjoy great popularity in Polish music. Not only is *Nocturne* the first Polish composition based on the dodecaphonic technique, it is also the first true experiment in the realm of musical idiom. Small wonder, then, that while still relatively young Schaeffer was proclaimed "the father of contemporary music in Poland" by the musicographer Stefan Kisielewski. In practically every piece Schaeffer solves new problems of composition. His catalogue of works, now numbering over 400 items, contains pieces in widely different genres and highly sophisticated idioms. "This man", Kisielewski went on to write, "fills us with metaphysical dread: he knows everything and can do everything." As Erhard Karkoschka claimed, "Schaeffer's music points to the future."

Since 1969 more than sixty concerts dedicated to the music of this composer have been given in Oslo, Amsterdam, Shiraz, Princeton, Mexico, Salzburg, Istanbul, Middleburg, Berlin, Vienna and elsewhere. He has taught composition at the Academy of Music in Cracow since 1963 and at the Salzburg Mozarteum since 1986. Schaeffer has written seventeen books, including three large-scale studies of music history and an *Introduction to Composition*. Another important part of his output are his forty-one plays, which have been translated into several languages and performed throughout the world.

As a composer, Schaeffer belongs to the "vanguard of the avant-garde". Even at first hearing his music reveals an authentic and natural expressivity. It is firmly rooted in the history of music and compositional technique, standing out by virtue of its variety and complexity. Precompositional decisions - among them a constantly changing orchestra, as in the *Third Piano Concerto* - help to distance his music from simple conventions even in its basic layout. For Schaeffer, each new composition is a new adventure.

Bogusław Julien Schaeffer wurde am 6. Juni 1929 in Lemberg geboren. Seine Vorfahren kamen aus dem Elsaß nach Polen und siedelten sich in Galizien an. Er interessierte sich bereits sehr früh für Musik, studierte Violine, spielte im Orchester und machte sich ganz allein mit den Elementen der Harmonie und der Form vertraut. 1949 wurde er Schüler von Artur Malawski an der Staatlichen Musikhochschule in Krakau und studierte zudem an der dortigen Jagiellonen-Universität Musikwissenschaft bei Zdzisław Jachimecki. (Einige private Gespräche mit Jachimecki, einem Schüler Arnold Schönbergs, prägten die Einstellung Schaeffers gegenüber Schönberg und dessen Schule, gegenüber der Innovation und dem Experiment in der Musik). Noch als Student komponierte Schaeffer die *Dichtungen von Guillaume Apollinaire* für Sopran und Orchester und eine äußerst radikale *Musik für Streichquartett*. In den Jahren 1959 bis 1966 gewann Schaeffer zwölf Preise für Orchester- und Kammermusikwerke.

Schaeffer ist ein Fanatiker der Differenzierung von musikalischer Substanz, ein Magier der Klanggraffinesse. Er richtet sich in seinem Schaffen stets nach der Intuition - ein Faktor, der schon in seiner *Nocturne* (1953) für Streicher zum Tragen kam. Hier finden sich zwölftönige Cluster, die sich erst Jahre später großer Popularität in der polnischen Musik zu erfreuen begannen; aber die *Nocturne* ist nicht nur die erste polnische Komposition, die auf der Zwölftontechnik basierte, sondern auch das erste wirkliche Experiment im Bereich der Klangsprache. Kein Wunder also, daß der vergleichsweise noch junge Schaeffer von dem Musikschriftsteller Stefan Kisielewski "der Vater der Neuen Musik in Polen" genannt wurde. Fast in jedem Werk löst Schaeffer neue kompositorische Probleme. Seine über 400 Nummern umfassende Werkliste enthält Kompositionen unterschiedlichster Gattungen und stark differenzierter Idiome. "Dieser Mensch", schrieb Stefan Kisielewski über Schaeffer weiter, "läßt eine metaphysische Angst aufsteigen: er weiß alles, er kann alles." Und Erhard Karkoschka behauptete: "Schaeffers Musik weist in die Zukunft."

Seit 1969 fanden über sechzig Konzerte statt, die dem Schaffen des Komponisten gewidmet waren, u. a. in Oslo, Amsterdam, Shiraz, Princeton, Mexiko, Salzburg, Istanbul, Middelburg, Berlin und Wien. Seit 1963 unterrichtet er Komposition an der Musikakademie von Krakau, seit 1986 an der Hochschule für Musik und darstellende Kunst "Mozarteum" in Salzburg. Schaeffer schrieb siebzehn Bücher, darunter drei umfassende Musikgeschichtswerke und eine *Introduction to Composition*. Einen großen Stellenwert in Schaeffers Schaffen nehmen außerdem seine 41 Theaterstücke ein, die in mehrere Sprachen übersetzt in der ganzen Welt gespielt werden.

Als Komponist gehört Schaeffer zur "Avantgarde der Avantgarde". Schon beim ersten Kontakt mit seiner Musik fällt ihr authentisches und natürliches Aussagevermögen auf. Sie ist historisch und entwicklungstechnisch genau begründet und zeichnet sich durch Kompliziertheit und Vielgestaltigkeit aus. Präkompositorische Entscheidungen (z. B. ein stetig sich wechselndes Orchester, wie auch im *III. Klavierkonzert*) tragen dazu bei, daß sich das Werk schon in seiner ersten Disposition von einfachen Konventionen wesentlich unterscheidet. Jede neue Komposition ist für Schaeffer ein neues Abenteuer.