

BOGUSLAW SCHAEFFER

MODELL X

für Klavier

COLLSCH EDITION
SALZBURG

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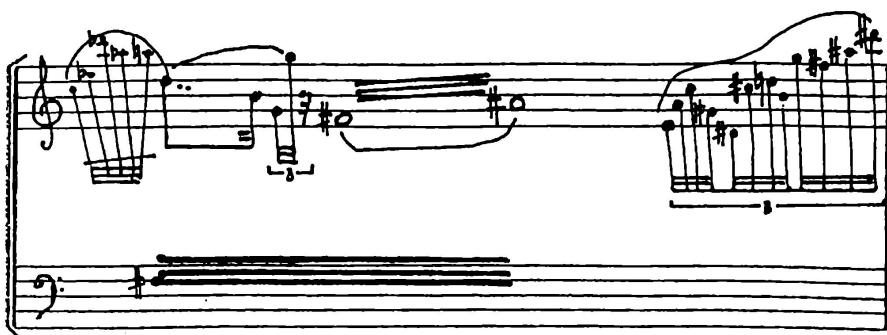
$J=60$

BOGUSLAW SCHAEFFER
1977

Handwritten musical score by Boguslaw Schaeffer, 1977. The score consists of five staves, each with a unique set of markings and dynamics. Staff 1 (top) starts with a dynamic *pp* and a tempo of $J=60$. Staff 2 (second from top) features a continuous wavy line under the notes. Staff 3 (third from top) includes a measure number 10 and a dynamic *ff*. Staff 4 (fourth from top) has a dynamic *p* and a measure number 11. Staff 5 (bottom) includes a dynamic *f*, a measure number 12, and a measure number 13. The score uses a variety of note heads, stems, and bar lines, often connected by dashed lines. There are also several circled numbers and letters, such as (a), (b), (c), and (d), scattered throughout the staves.

6'''(a)

2



3'

1''

5'red

$J=38$

$J=60$

2"

J=53

3"

7"ca

4

A handwritten musical score for a string instrument, likely cello or bass. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a tempo marking of $\text{♩} = 70$. The second staff begins with a bass clef, a key signature of one sharp, and a tempo marking of $\text{♩} = 70$. The music includes various弓头 (bowings), slurs, and grace notes. Measure numbers 1 through 10 are indicated above the staves. A rehearsal mark "5°" is located at the bottom left. The score concludes with a "10:8" time signature. The manuscript is written in black ink on white paper.

A handwritten musical score for two string instruments. The top staff uses a treble clef and consists of 16 measures of dense sixteenth-note patterns. The first measure is circled and followed by a dynamic marking ***ff***. The bottom staff uses a bass clef and contains two measures of eighth-note patterns. Performance markings include a double bar line with repeat dots, a left arrow, and a right arrow.

A handwritten musical score page featuring a treble clef staff with six measures of music. The key signature changes from one sharp to two sharps. Measure 3 starts with a half note followed by eighth-note pairs. Measures 4-6 show a pattern of eighth notes with various accidentals. Measure 7 begins with a half note. Measure 8 contains a single eighth note. Measure 9 consists of a whole note followed by a half note. Measure 10 concludes with a half note. The score is labeled with measure numbers 3 and 10. The tempo is indicated as $J=58$.

3"

2"

5"

6"

2"

6

$J=50$

3"

1"

6" (a)

$J=38$

tr.

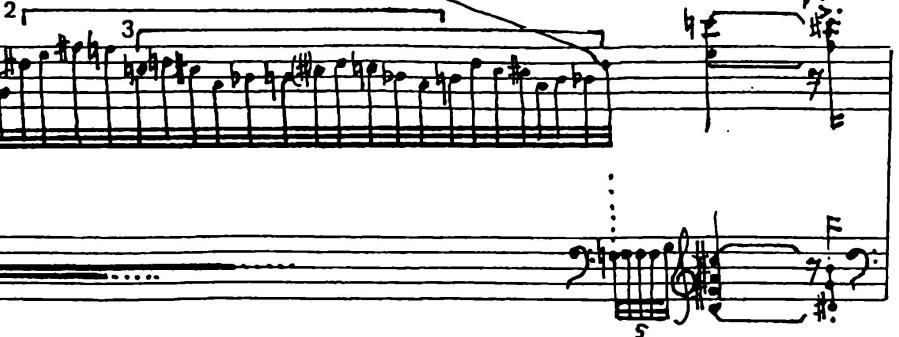
$J=66$



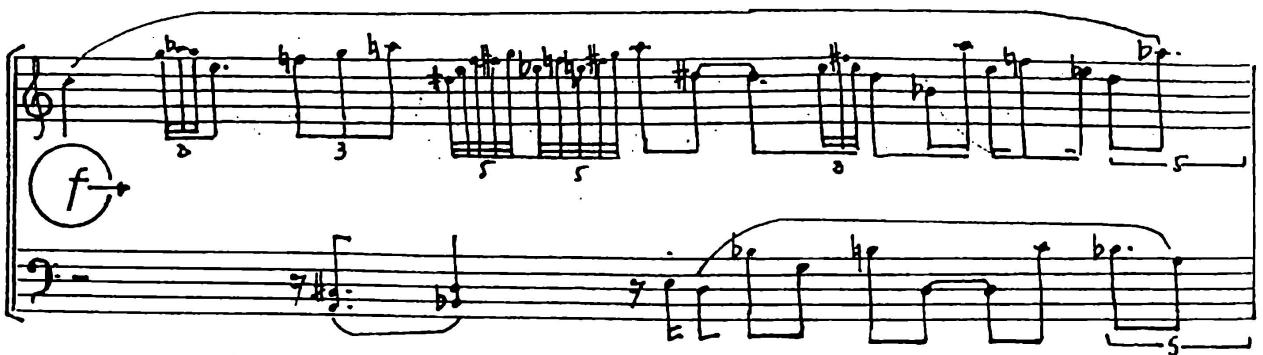
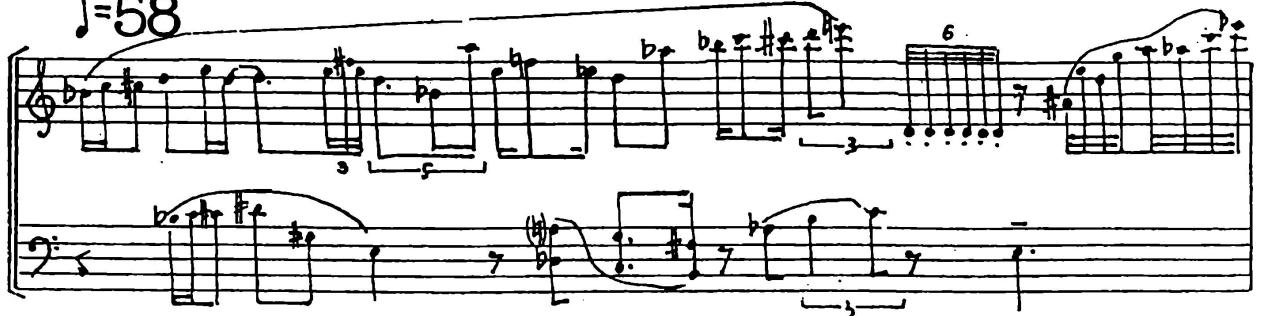
5" ca



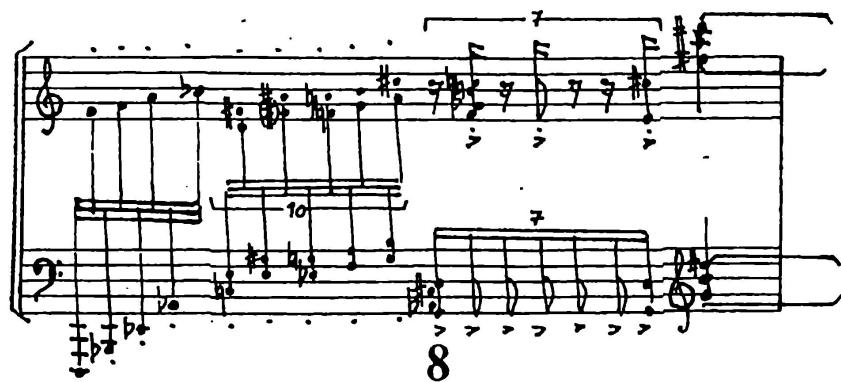
1



$J=58$



2"



8

5"

9

2''

3''

$J=70$

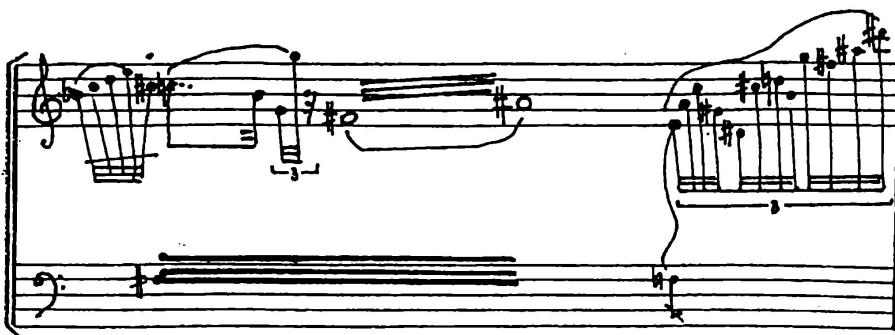
2''

3''

$J=58$

6''(a)

9



3'

Hand-drawn musical score for guitar. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a time signature of 7:4. The bottom staff shows a bass clef. The music includes various notes, rests, and markings like a fermata. A circled 'f' is located in the upper left corner, and a circled '13' is in the middle left. A circled '1'' is located in the middle right.

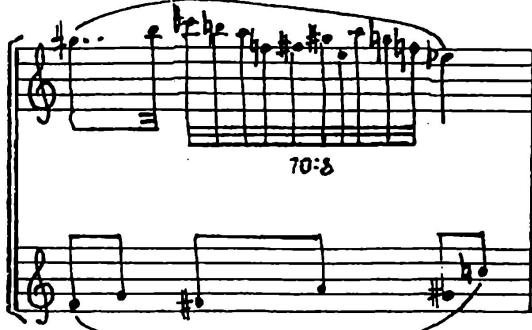
Hand-drawn musical score for guitar. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a time signature of 7:4. The bottom staff shows a bass clef. The music includes various notes, rests, and markings like a fermata. A circled 'p' is located in the center.

6" ca

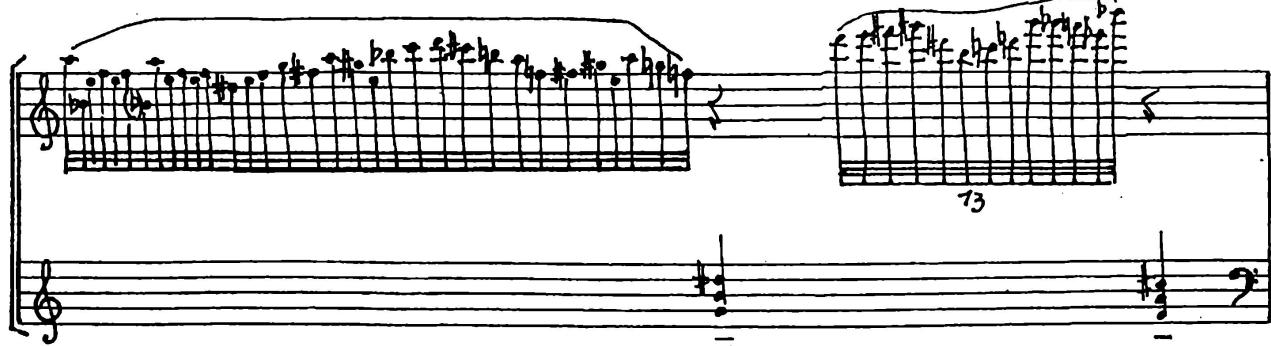
Hand-drawn musical score for guitar. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a time signature of 7:4. The bottom staff shows a bass clef. The music includes various notes, rests, and markings like a fermata. A circled 'f' is located in the center. A tempo marking '♩ = 50' is at the beginning. A dynamic 'tr' is indicated on the right. Measures are numbered 6, 10, and 15.

Hand-drawn musical score for guitar. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a time signature of 7:4. The bottom staff shows a bass clef. The music includes various notes, rests, and markings like a fermata. Measures are numbered 5, 6, and 6. A circled '4/8' is at the top left.

$J=60$



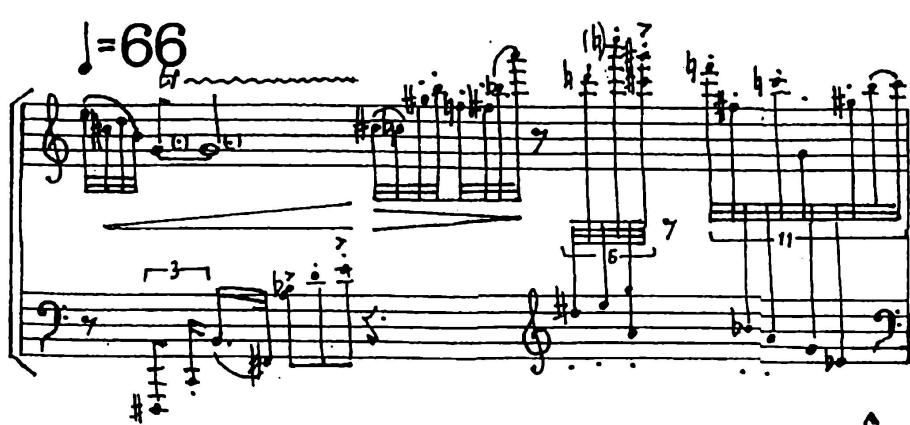
5"



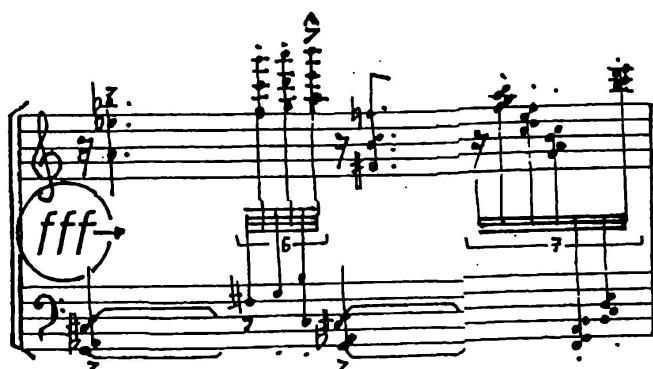
$J=50$



$J=66$

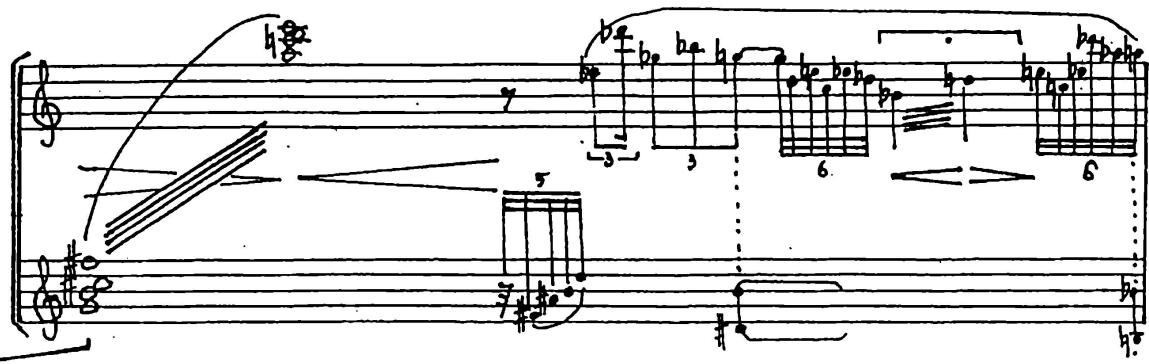


6" ca



7"

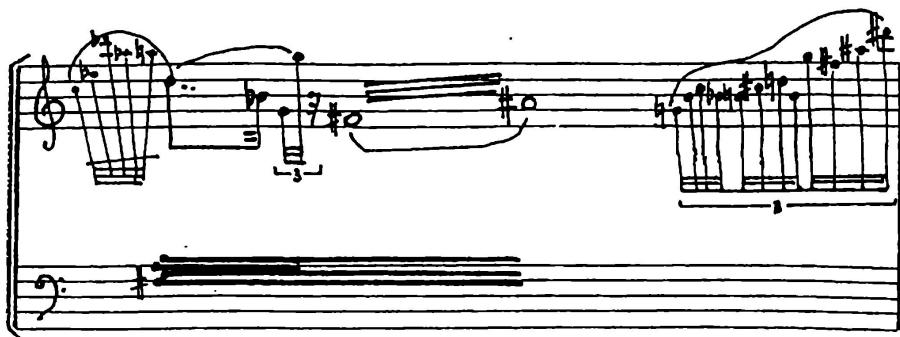




$\text{J}=63$

4" ca

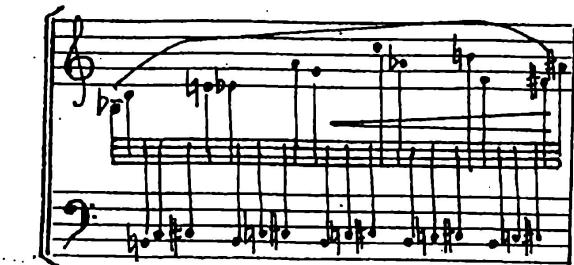
The score is handwritten on eight staves of music. It includes dynamic markings like **fff**, **ppp**, and **J=50**, **J=58**. Articulations include slurs, grace notes, and bowing. Performance instructions like "3" over a bracket, "5", "6", "7", "1", "2", "3", "4", and "0" are scattered throughout. Measures 1 through 13 are indicated by a bracket at the bottom.



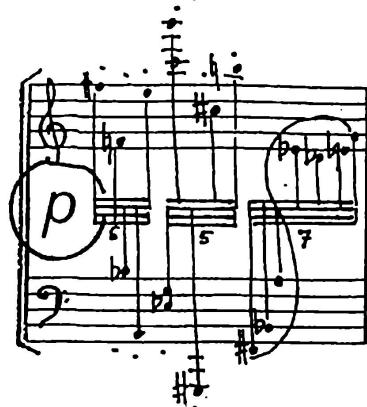
3"

5" (a)

$\text{J}=36$



4"



J=53

Handwritten musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. Key signature changes to one sharp (F#) in measure 4. Measure 4 starts with a dynamic 'ff' (fortissimo). Measures 4 and 5 feature complex eighth-note patterns with various rests and dynamics like '7' and '7:4'.

1"

2"

Handwritten musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. Key signature changes to one sharp (F#) in measure 6. Measures 6 and 7 show eighth-note patterns with rests and dynamics like '7' and '7:4'.

6

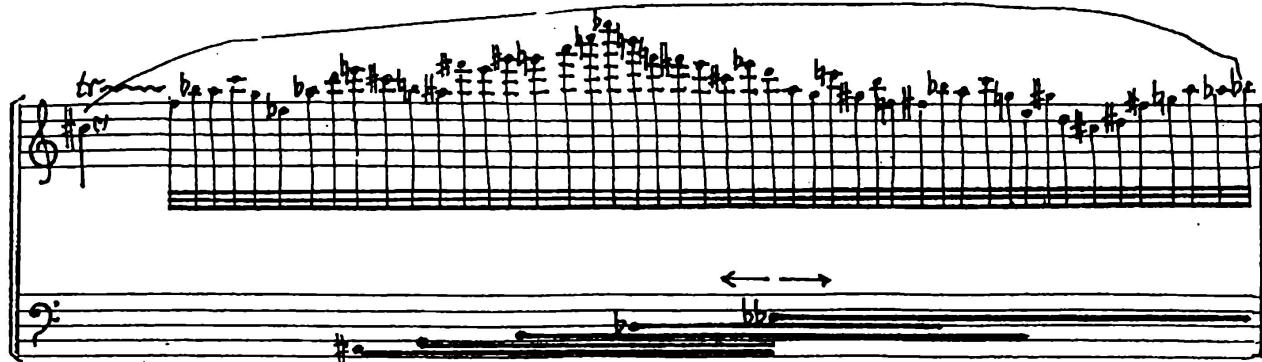
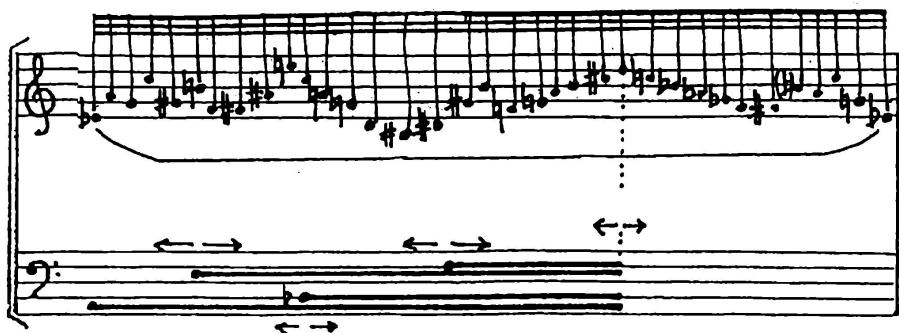
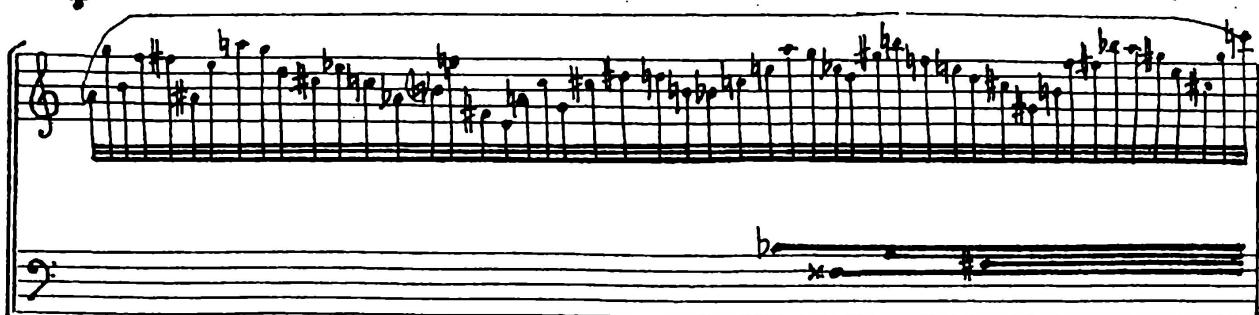
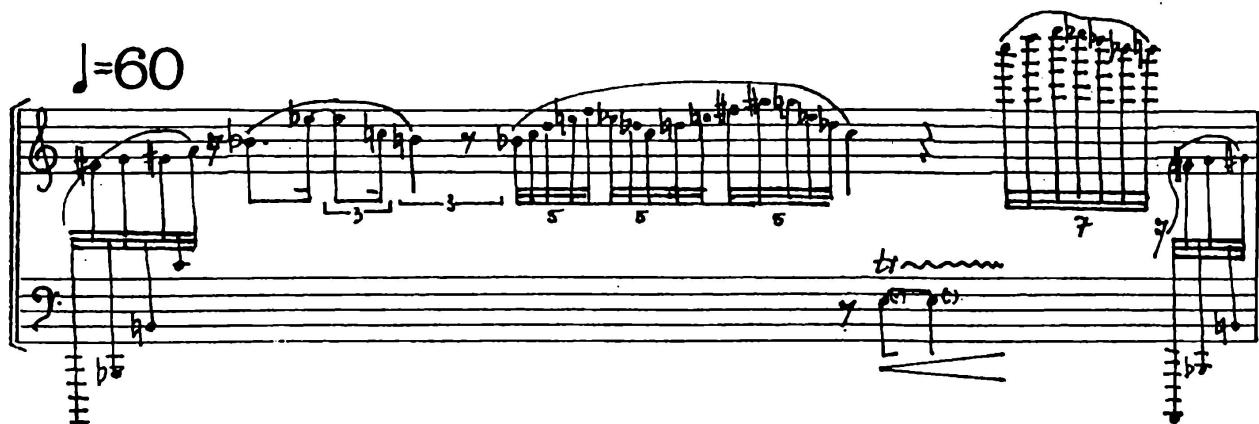
3"

Handwritten musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. Key signature changes to one sharp (F#) in measure 8. Measures 8 and 9 show eighth-note patterns with rests and dynamics like '7' and '7:4'.

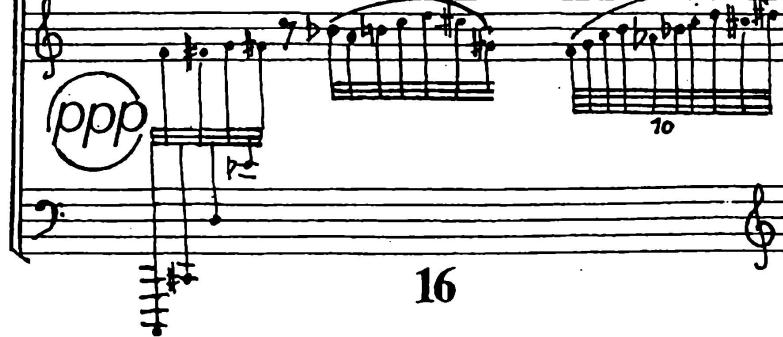
1"

9:

3"

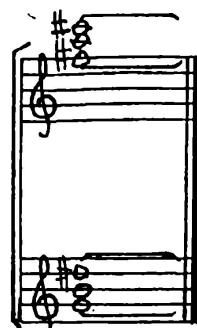
 $\text{J}=60$ 

2"



16

2"



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 (Musikgrahik) (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 XIII (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'

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'

Boguslaw 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 Jagiellonian 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.

Boguslaw 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 Klangraffinesse. 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, Middleburg, 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 entwicklungs-technisch genau begründet und zeichnet sich durch Kompliziertheit und Vielgestaltigkeit aus. Präkompositorische Entscheidungen (z. B. ein ständig 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.

