Boguslaw Schaeffer

SCHERZO

für Saxophon (SA) und Klavier

COLLSCH EDITION
SALZBURG

Scherzo für Saxophon (SA) und Klavier entstand im April 2003 eigens für ein Konzert, das in Wien mit der Ausstellung von Partituren, Noten, Skizzen, Aufzeichnungen und Fotos von Boguslaw Schaeffer am 7. Mai stattgefunden hat.

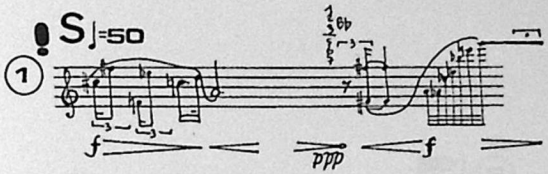
Als Dramatiker hat hier der Komponist eine Idee gehabt, jede Seite der Noten einem seiner Theaterstücke zu widmen.

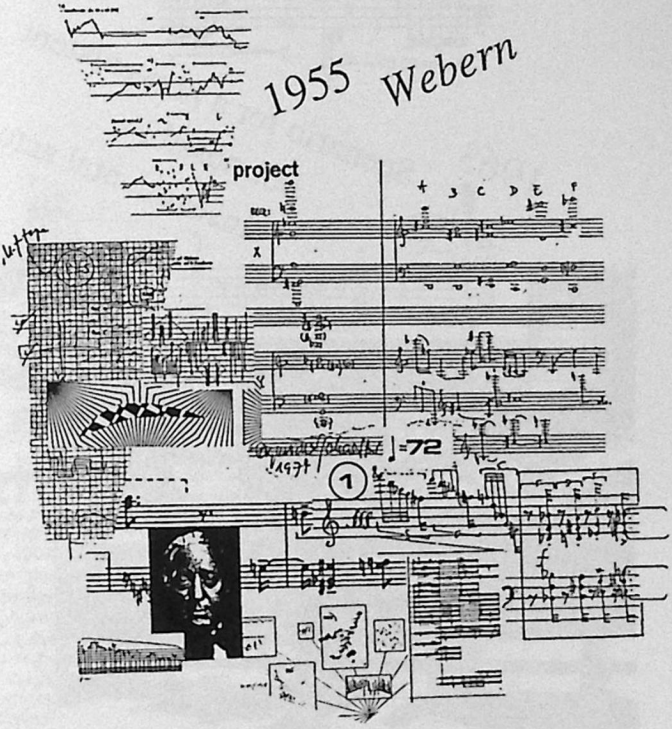
SCHERZO

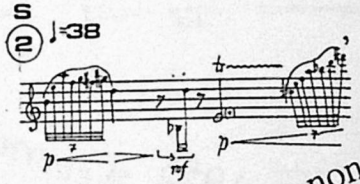
FÜR SAXOPHON (SA) UND KLAVIER

2003

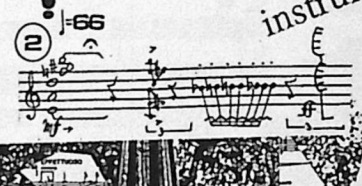
BOGUSLAW SCHAEFFER

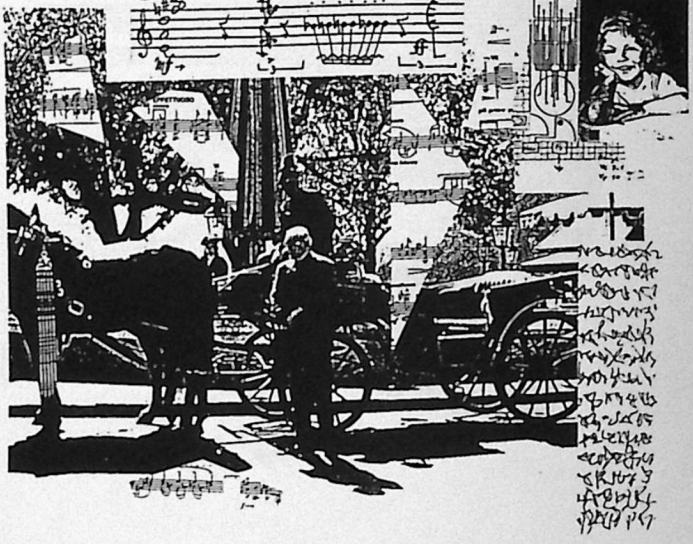


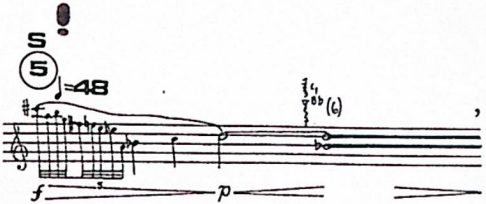




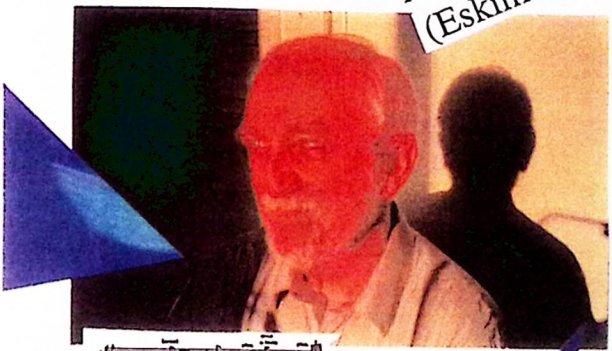
1963 Scenario for a non-existent but possible instrumental actor

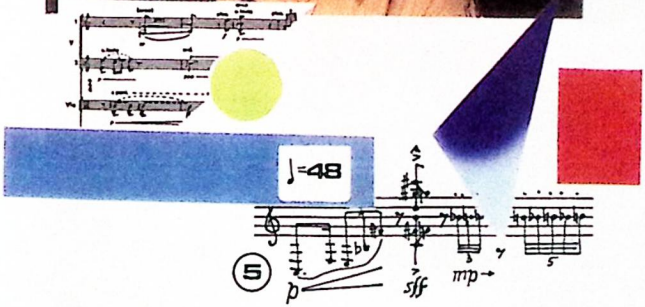


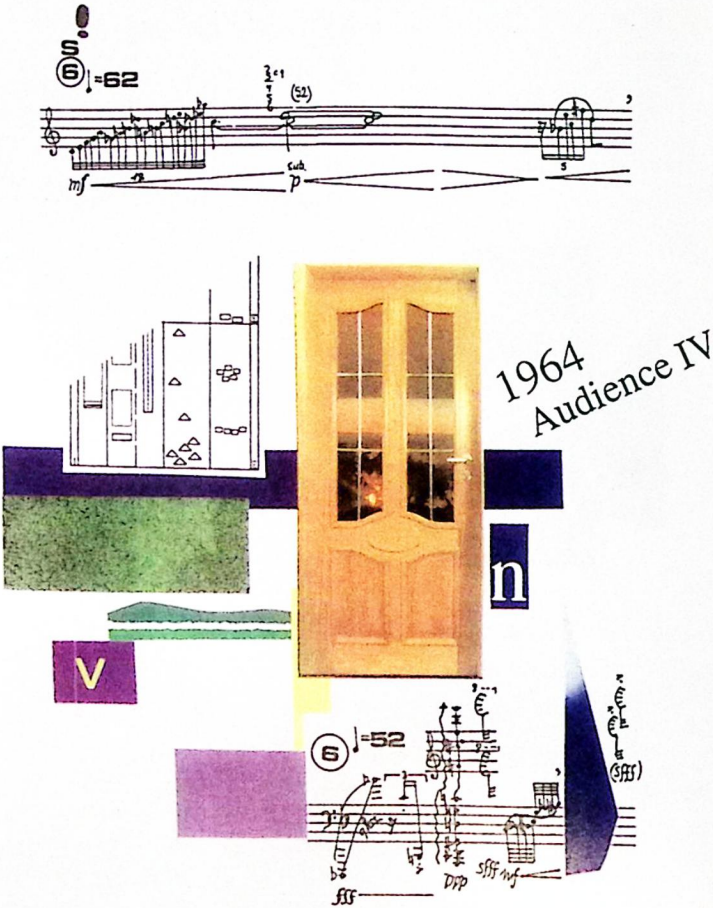


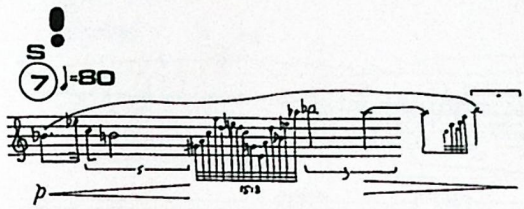


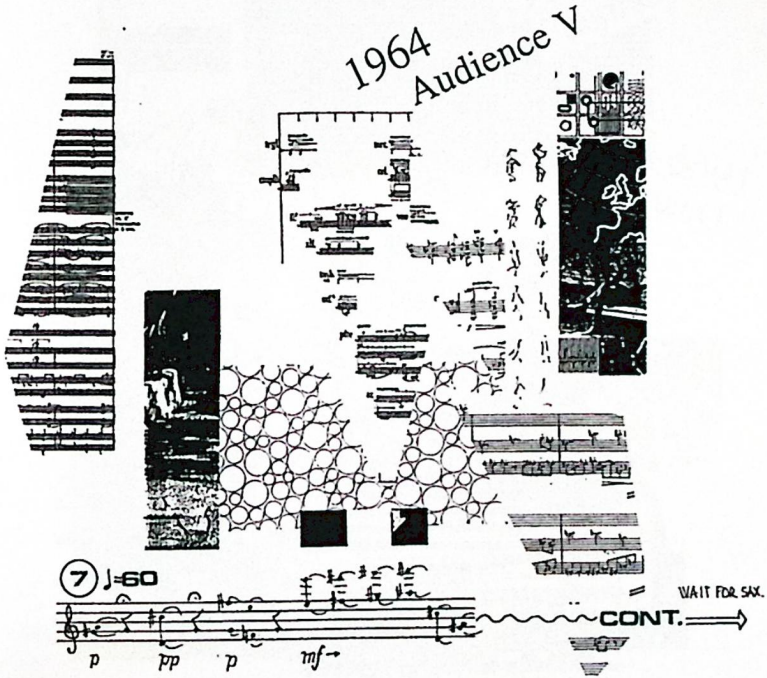
1964
Audience III
(Eskimos' Paradise)

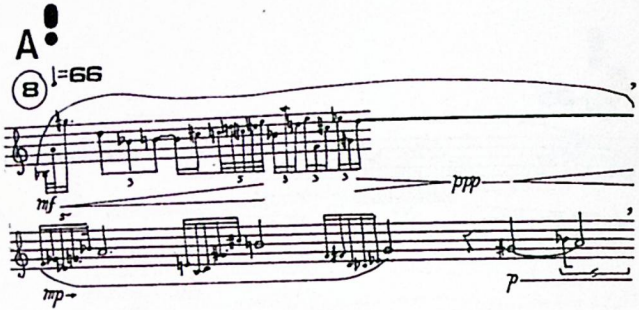




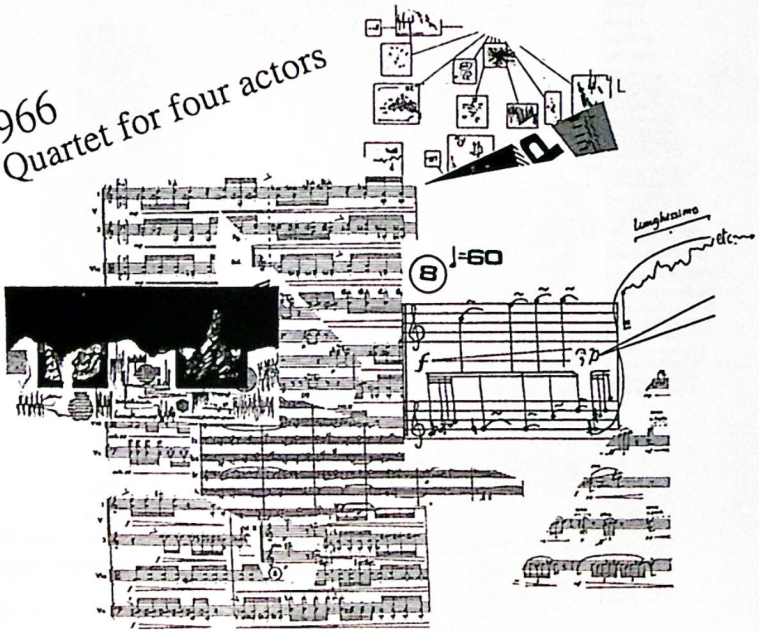

S
6
=62
(52)
mf
sub.
p
1964
Audience IV
n
V
6
=52
(sfff)
sfff
mf
sfff
pfp

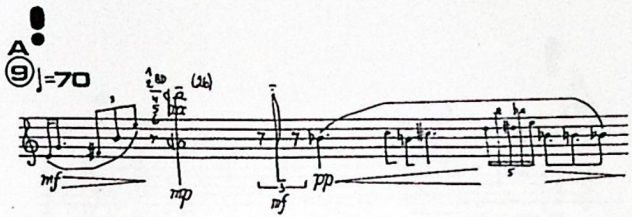

S
7
♩=80
p
MUTA IN ALTO


1964
Audience V
7
♩=60
p
pp
p
mf→
WAIT FOR SAX.
CONT.

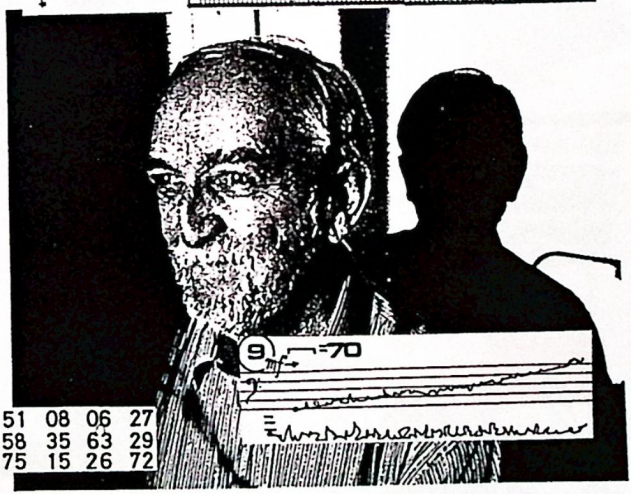


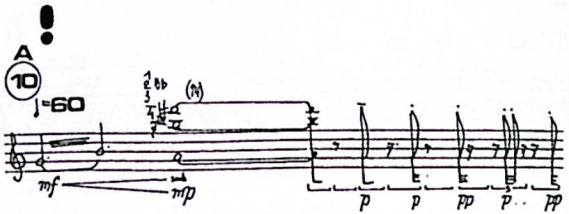
1966
Quartet for four actors

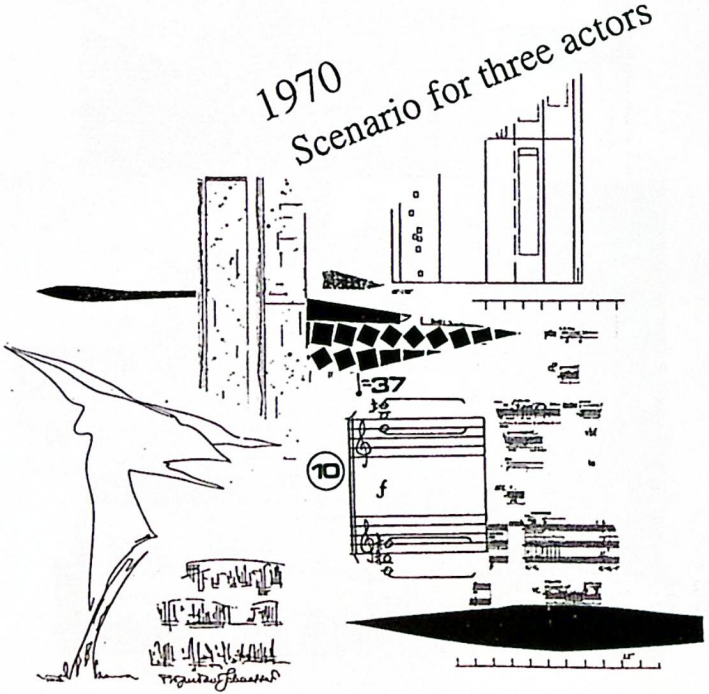


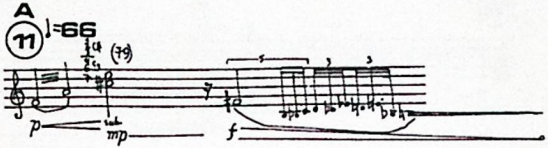

A
9
♩=70
mf
mp
mf
pp

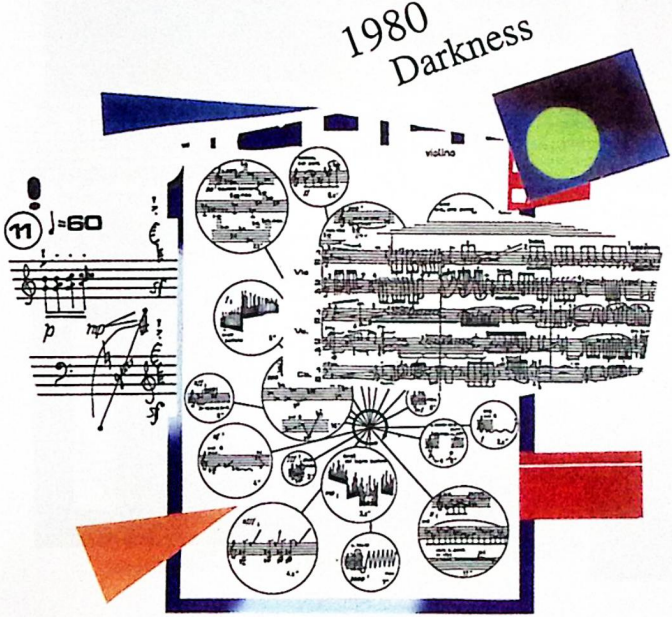
1968
Fragment I

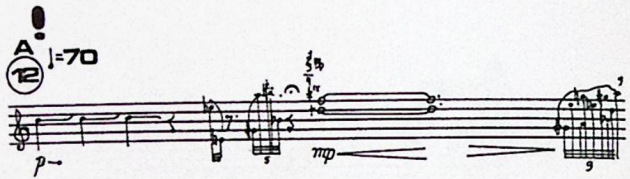

9
mf
♩=70
20 51 08 06 27
12 58 35 63 29
47 75 15 26 72


A
10
♩=60
mf
dim.
p
p
pp
p
pp

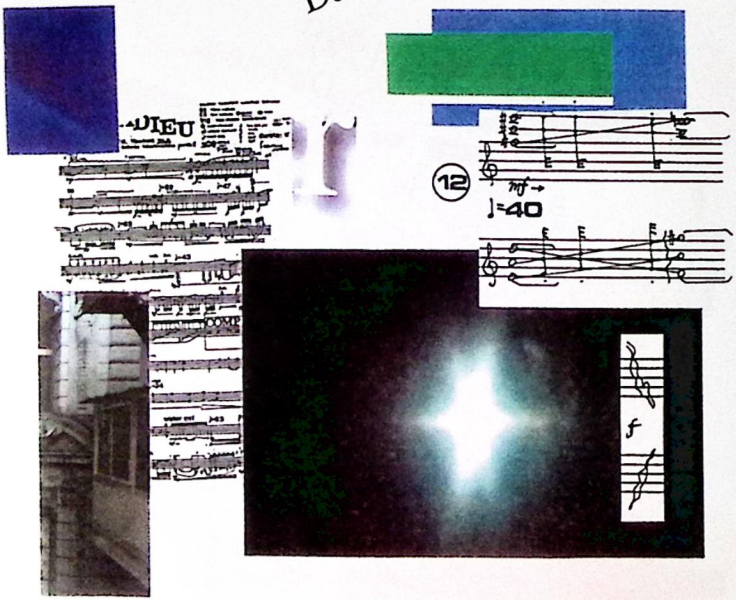

1970
Scenario for three actors
♩=37
10
f

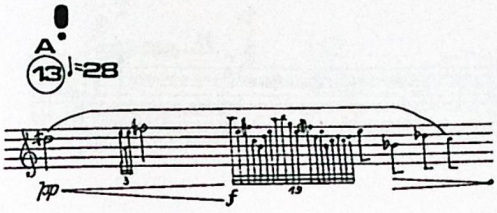

A
♩=66
(79)
p
mp
f


1980
Darkness
violino
♩=60
p
mp
f



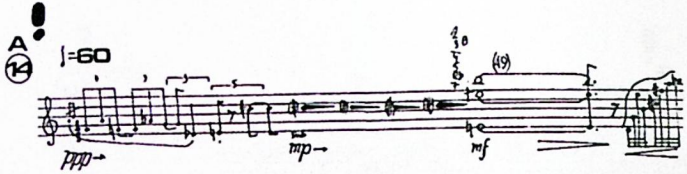
1982
Dawn

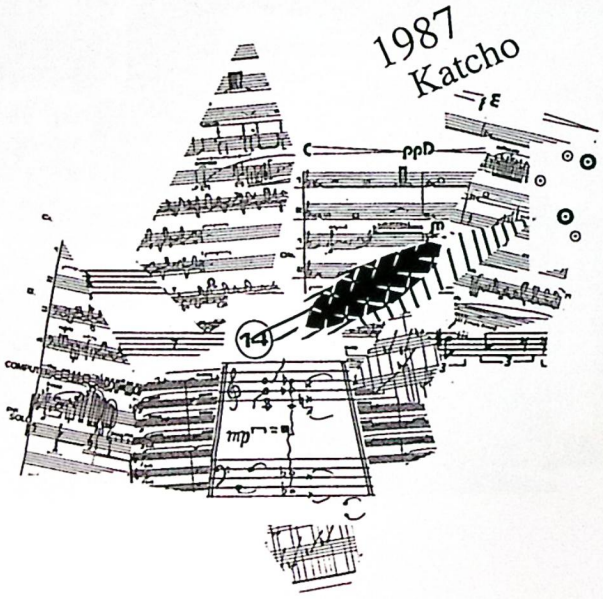


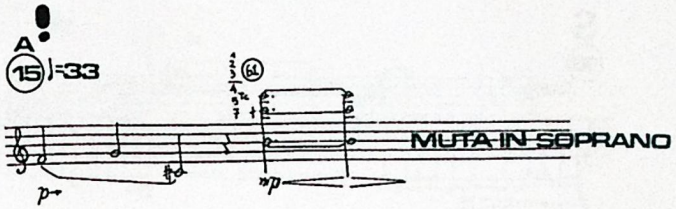


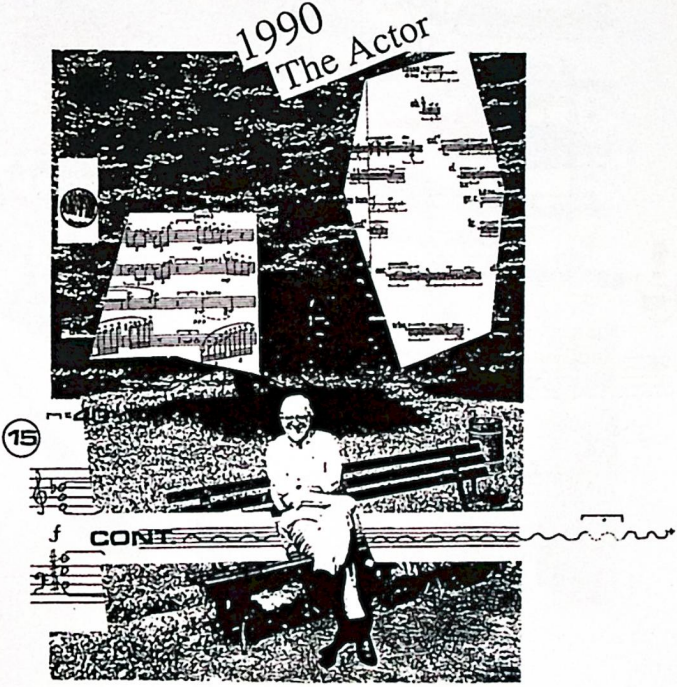
1985

Sins of old age


A
14
♩=60
(49)
ppp→
mp→
mf

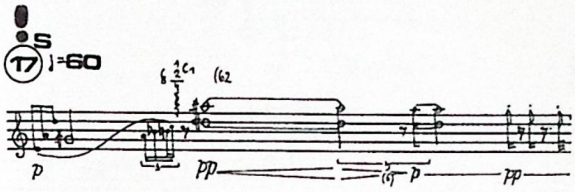

1987
Katcho
ppD
14
mp

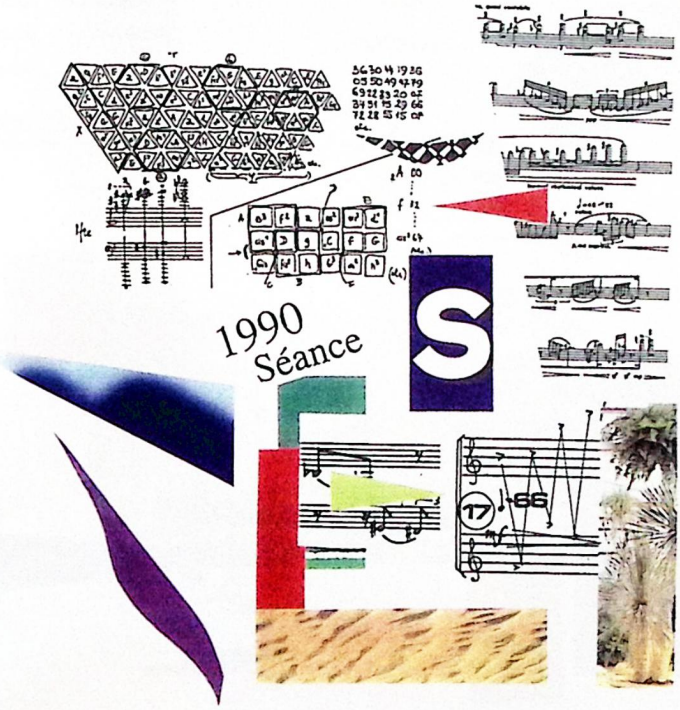

A
15
♩=33
64
MUTA IN SOPRANO
p
mp

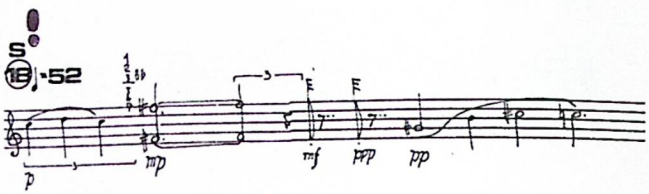

1990
The Actor
15
CONT.
f

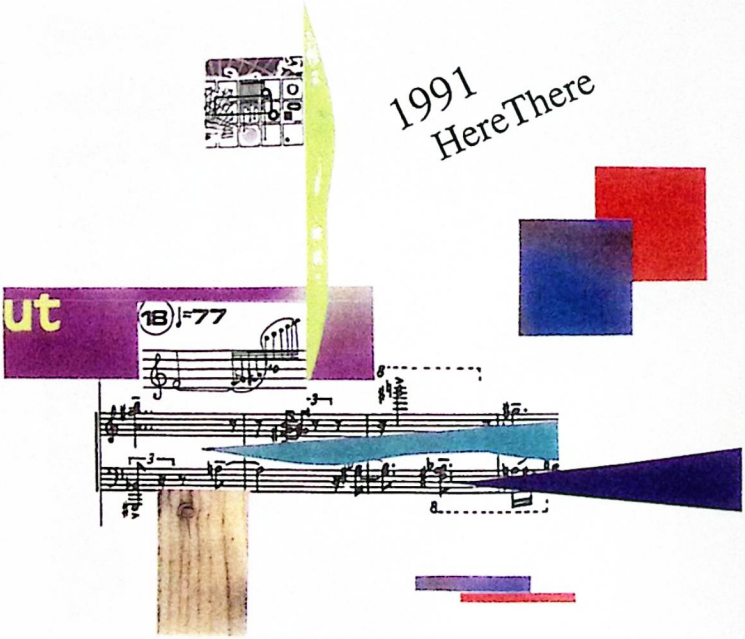
S
16
♩=48
mp
p
f
pp

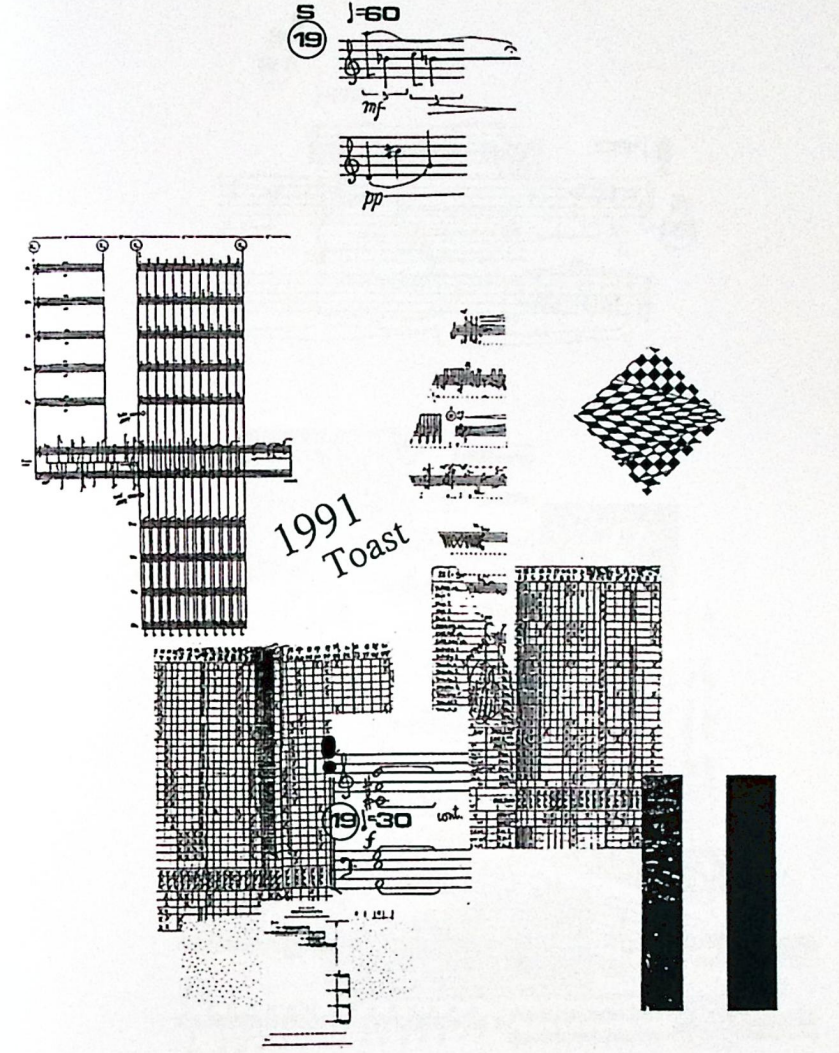
1990
Rehearsals
!
16
♩=62
f
B
A

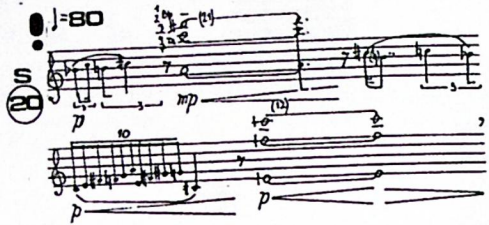

S
17
♩=60
62
p
pp
p
pp

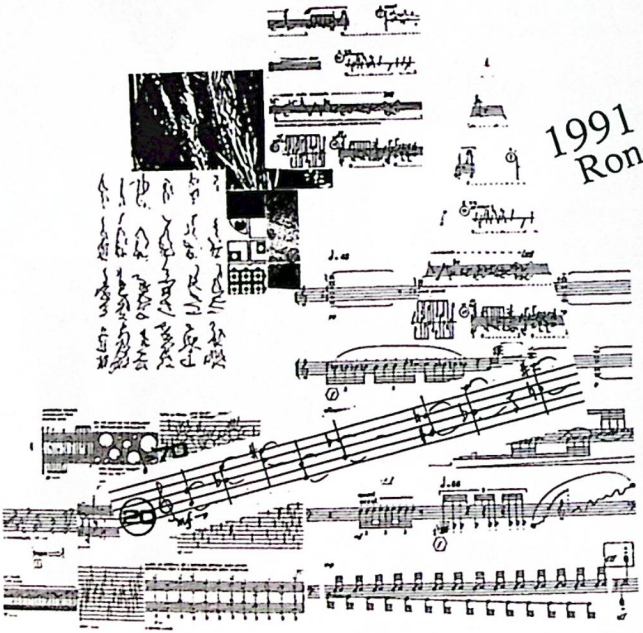

1990
Séance
S
17
♩=66

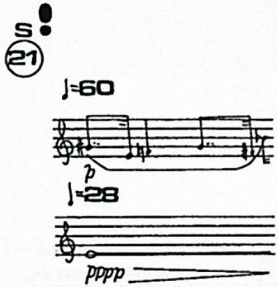

S
18 ♩=52
p
mp
mf
ppp
pp

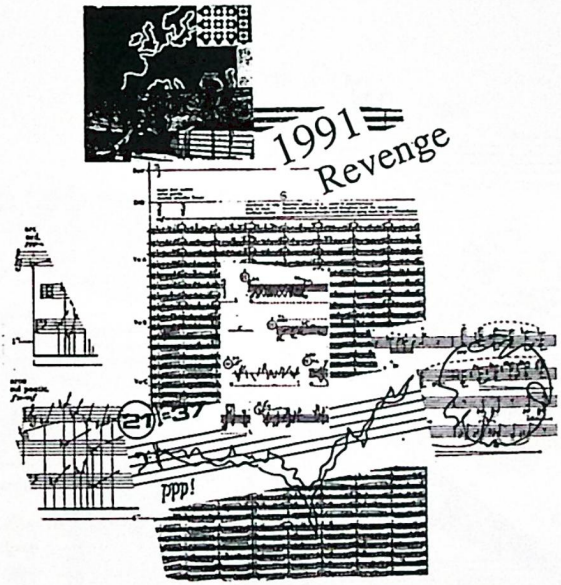

1991
HereThere
ut
18 ♩=77

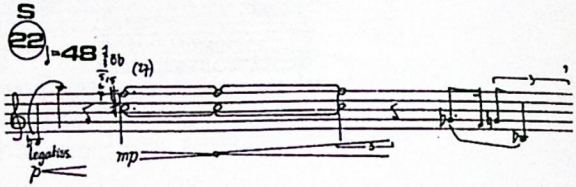

S
19
♩=60
mf
pp
1991
Toast
19
♩=30
f


♩=80
S
20
mp
p
10
p
p

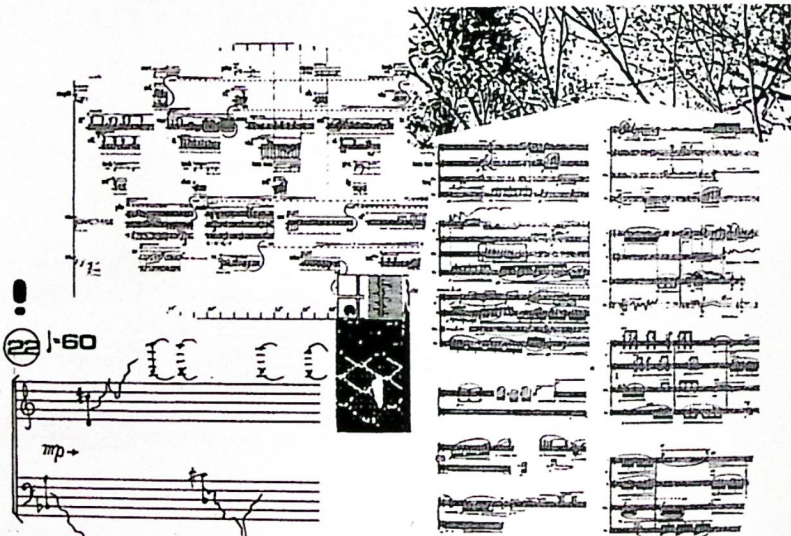

1991
Rondo
♩=70
20

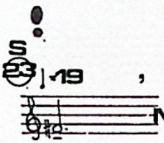

S!
21
♩=60
p
♩=28
pppp

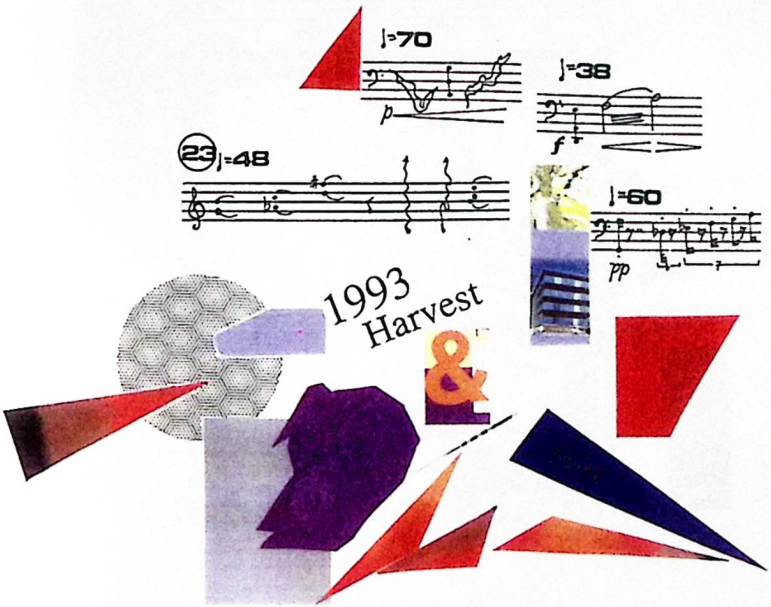

1991=
Revenge
21=37
ppp!



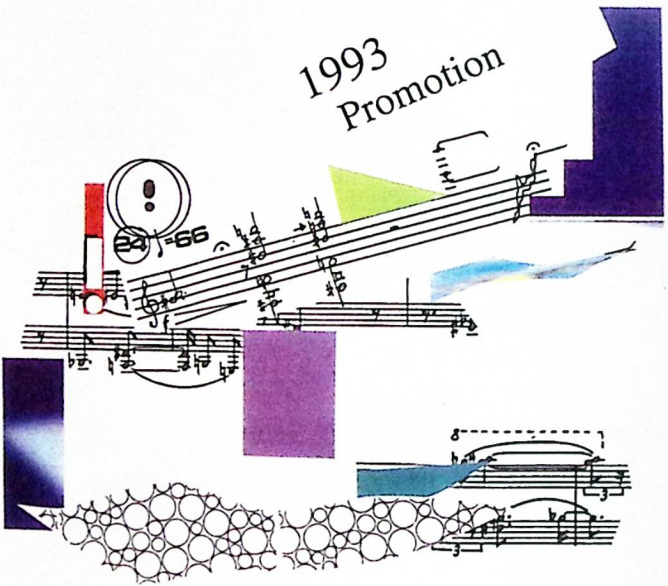
1992
Together

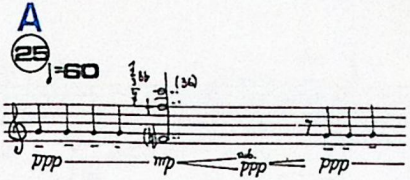


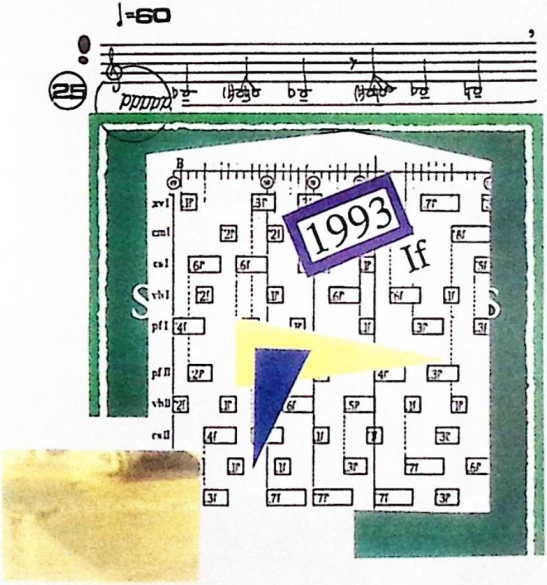

MUTA IN ALTO


♩=70
♩=38
♩=48
♩=60
1993
Harvest
&

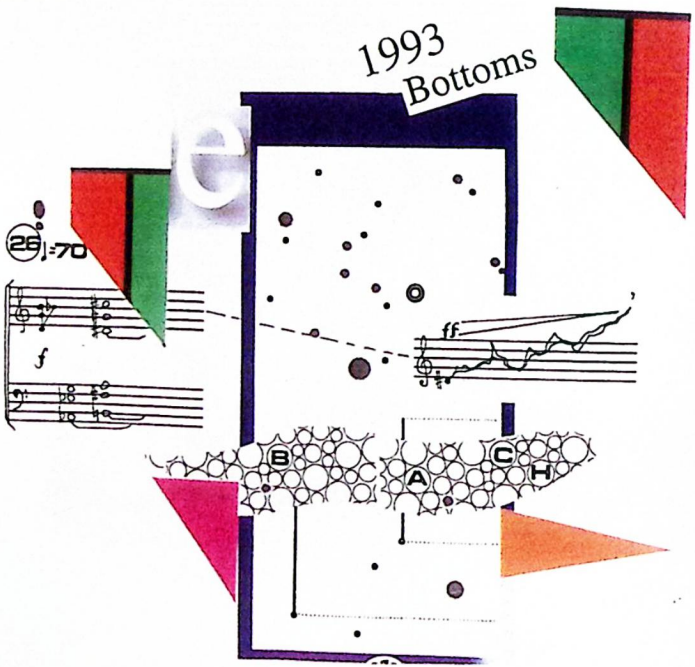
T A C E T

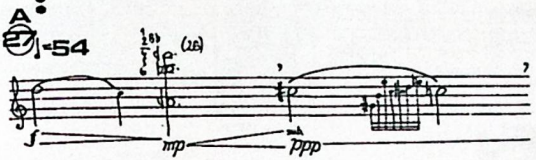



A
25
♩=60

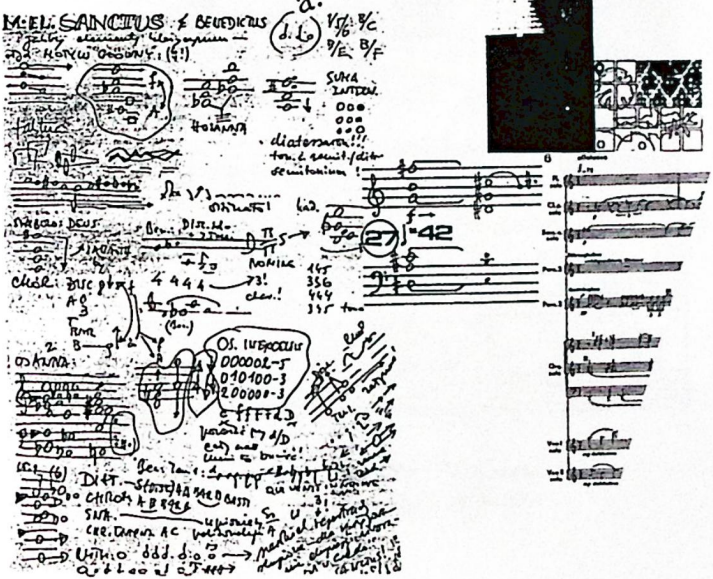

52
♩=60
1993
If

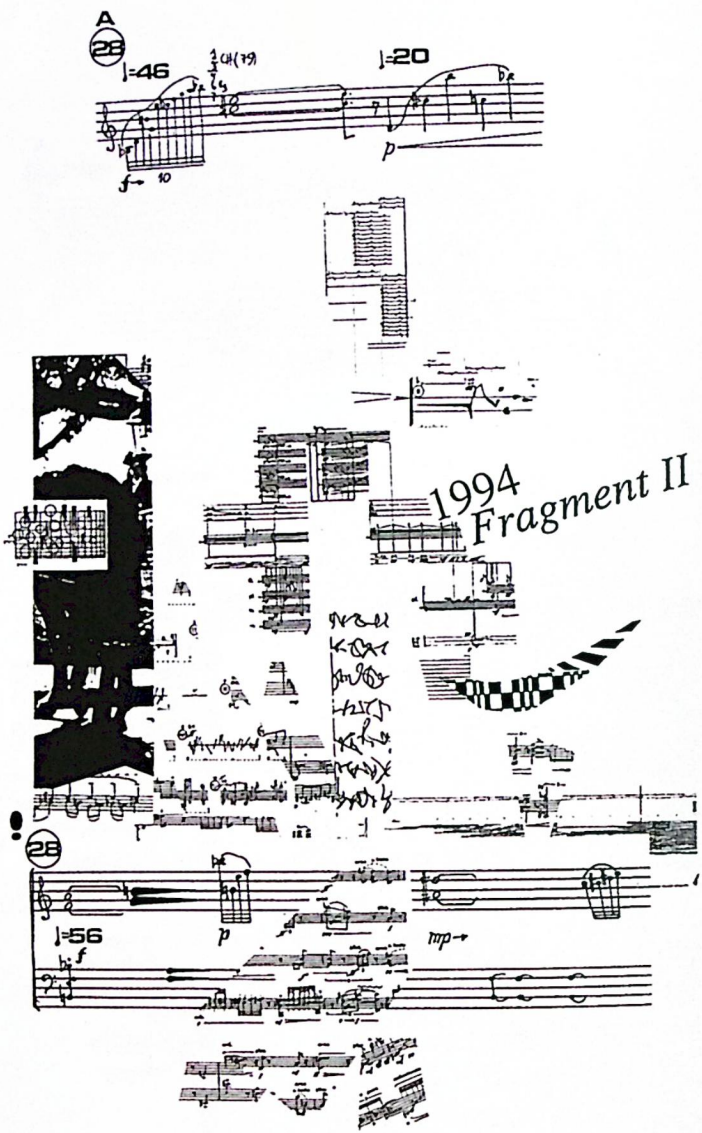
A
26
♩=44
(1st)
pp
sub.
mf
f


1993
Bottoms
26
♩=70
f
ff
B
A
C
H



1993
a: Glossary

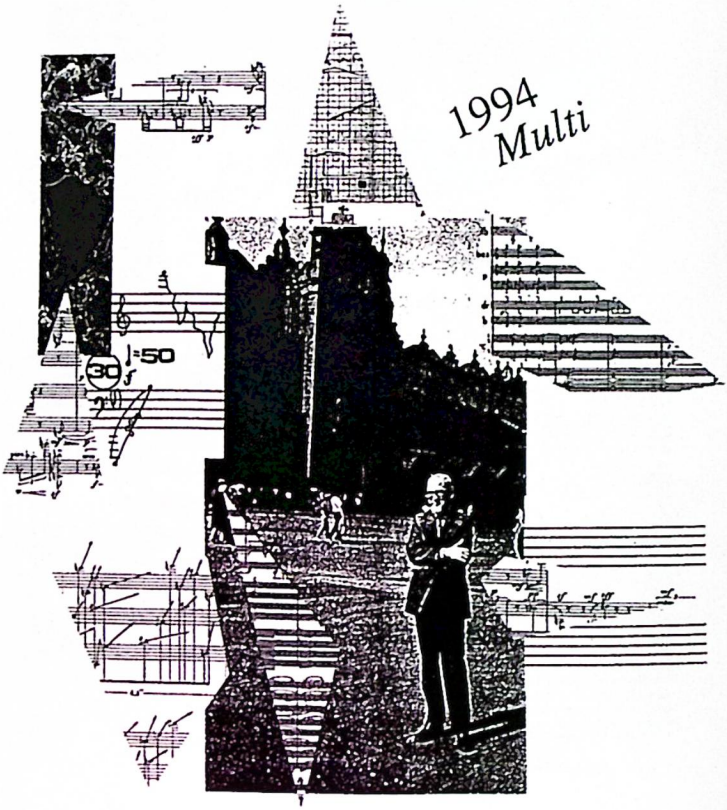


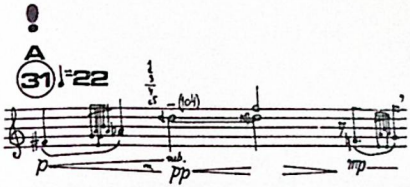


1994 Fragment II

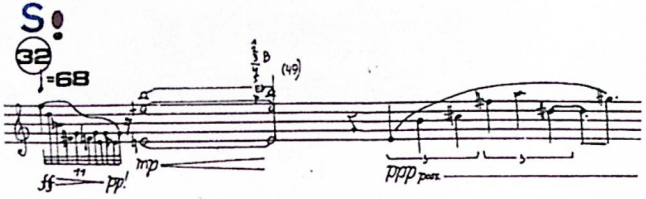
A
29
♩=66
pp
ppp

1994
Daybreak
29
♩=78
f
fff


1994
Multi


A
31 ♩=22
p
pp
mp

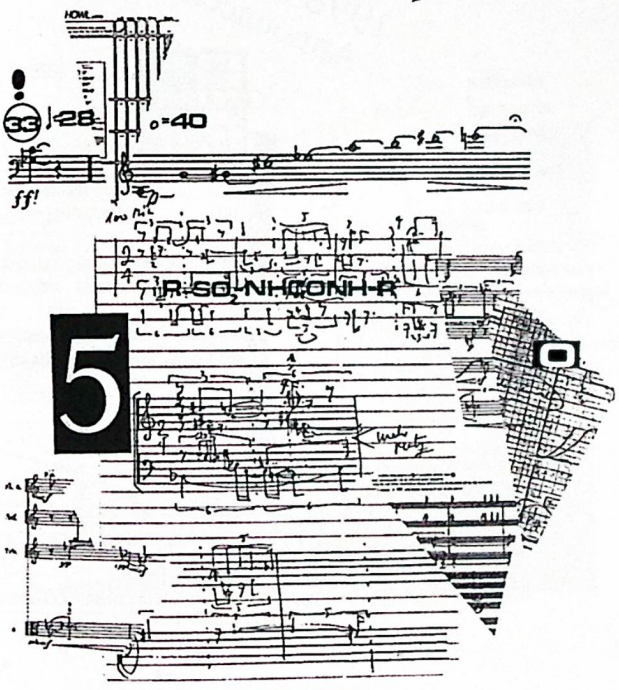
1996
Largo
2
31 ♩=38
mp

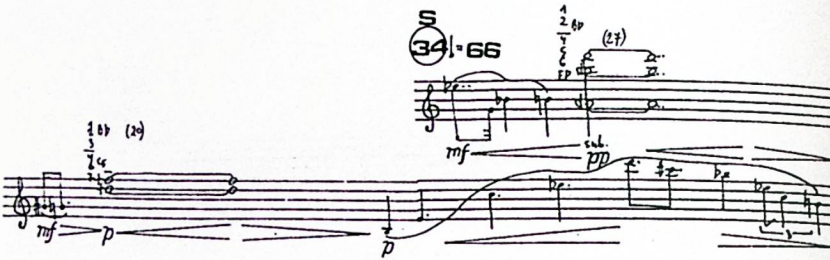

S!
32
♩=68
mp
ff
pp!
ppp

1998
Demon of the Theatre
32
♩=22
pp

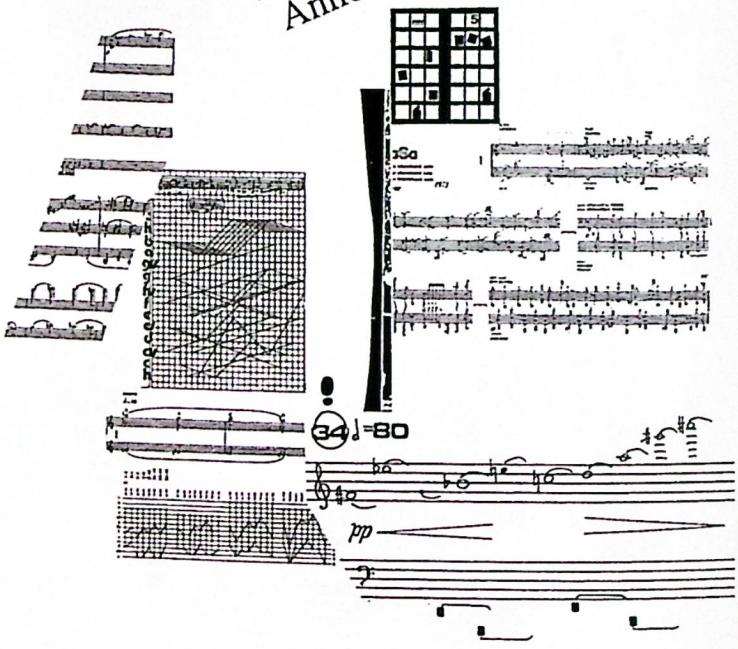
MUTA IN SOPRANO

1998
Alles

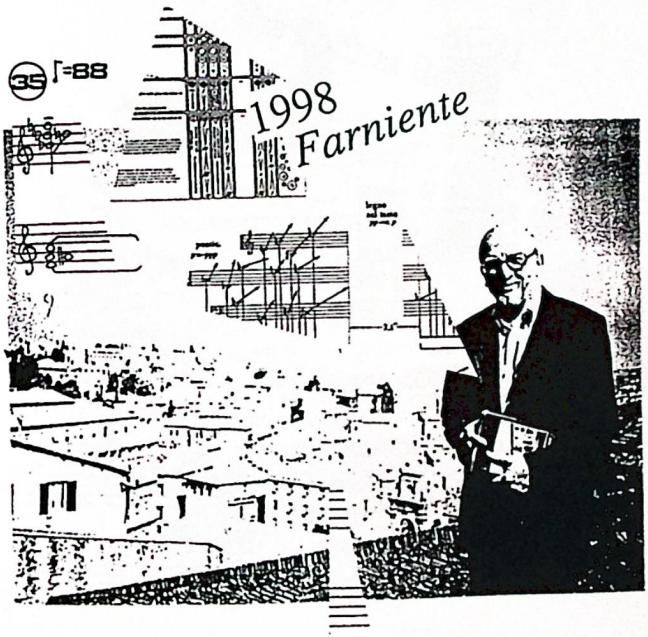


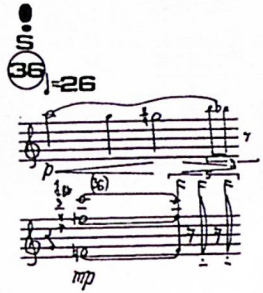


1998
Announcement

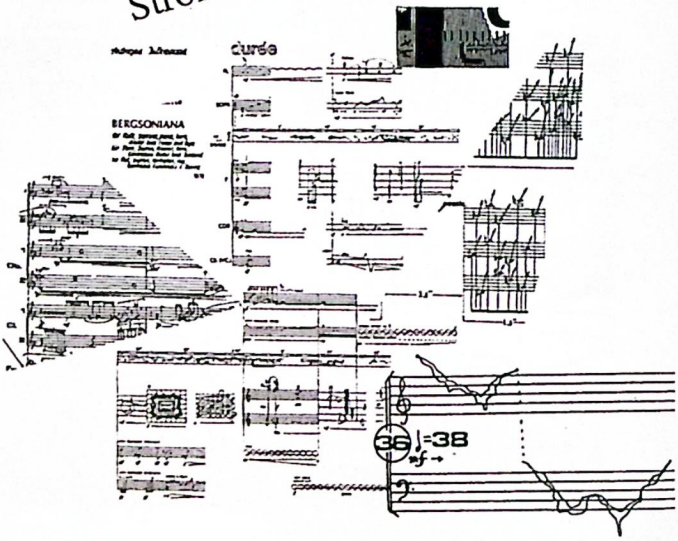


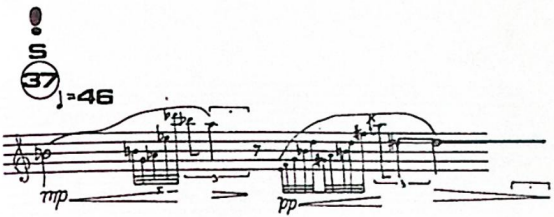
35
♩=40
mp
p


35
♩=88
1998
Farniente

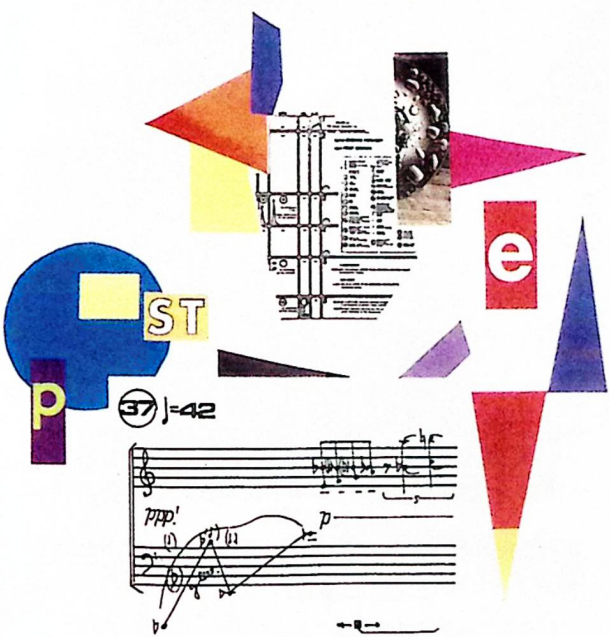


1998
Stroll in the Park



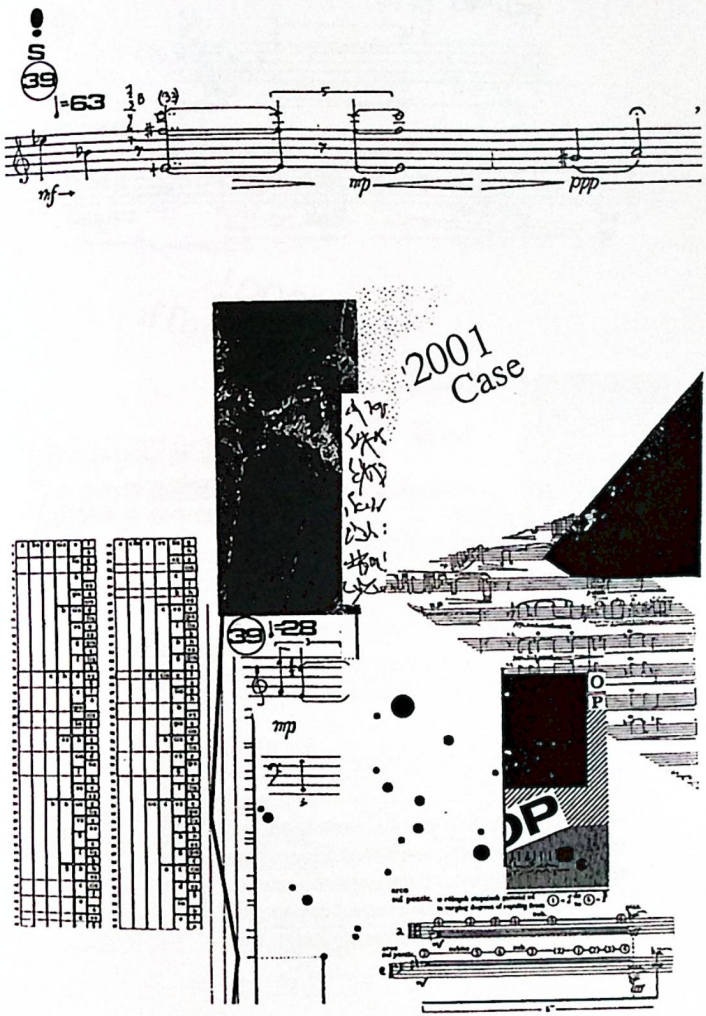


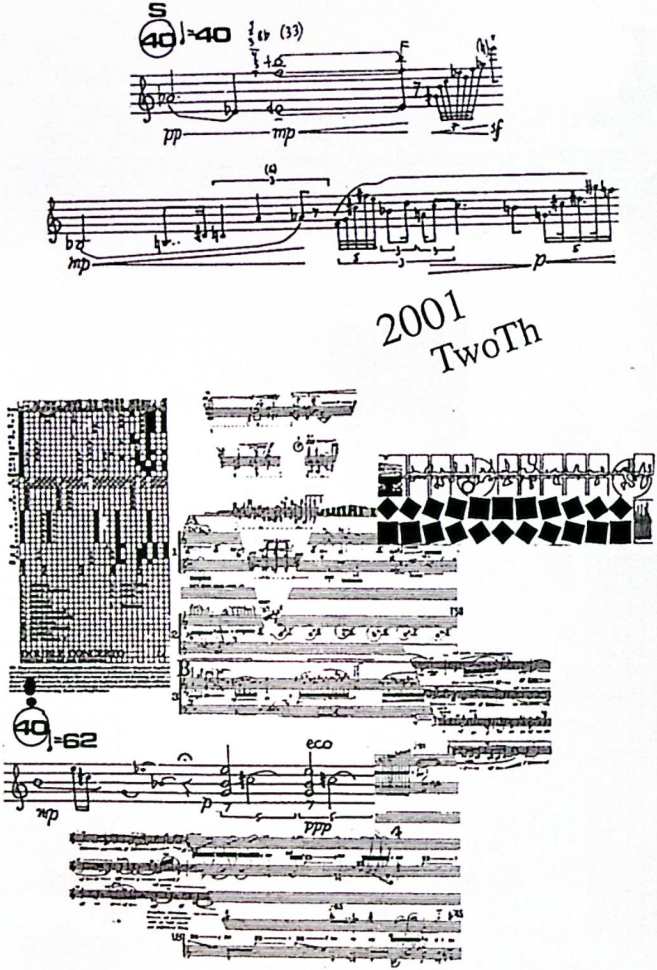
1998
InOut

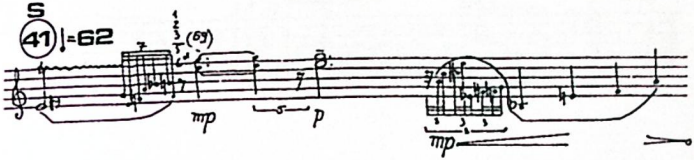


♩=54
38
f

1998
Dream and not
38
♩=60
p

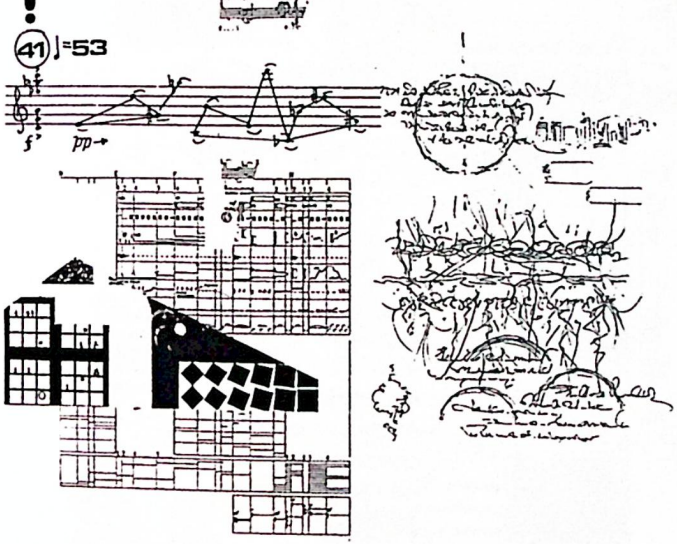

S
39
♩=63
mf
mp
ppp
'2001
Case
39
28
mp
OP

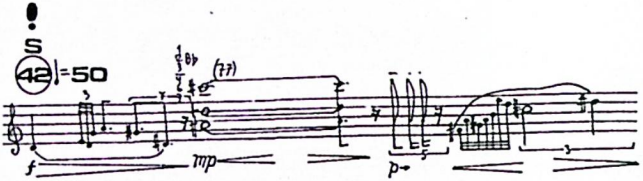

S
40 ♩=40
pp
mp
mp
p
2001
TwoTh
40 ♩=62
mp
p
eco
ppp

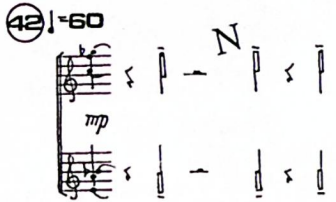

S
41
♩=62
(63)
mp
p
mp

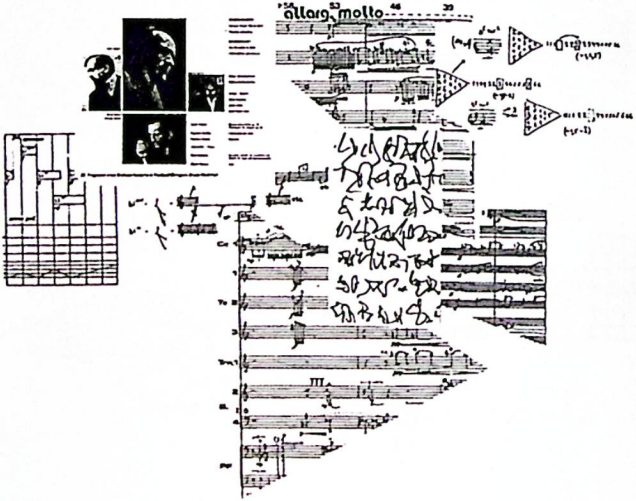
CONSTRUCTION
FOR VIBRAPHONE
SOLO PIANO

2001
Scala

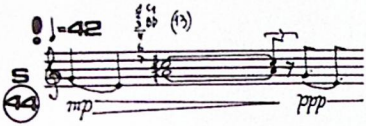

!
41
♩=53
f
pp


42
=50
(77)
mp
p

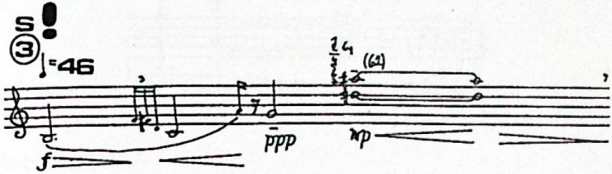

42
=60
mp


allarg. molto

N

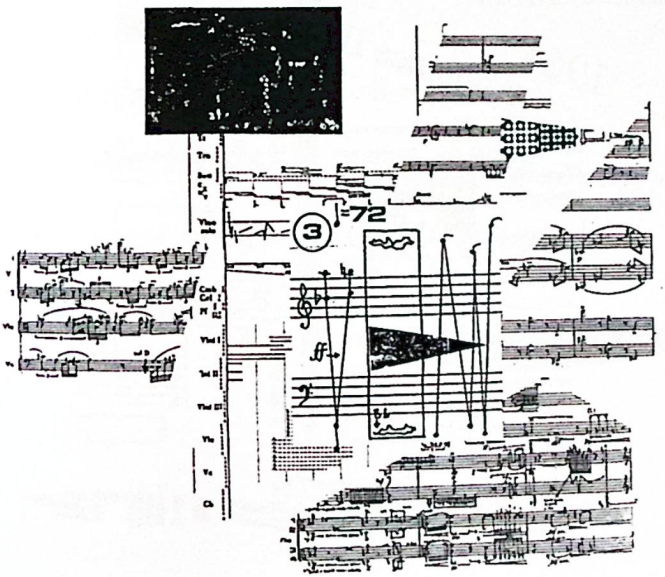


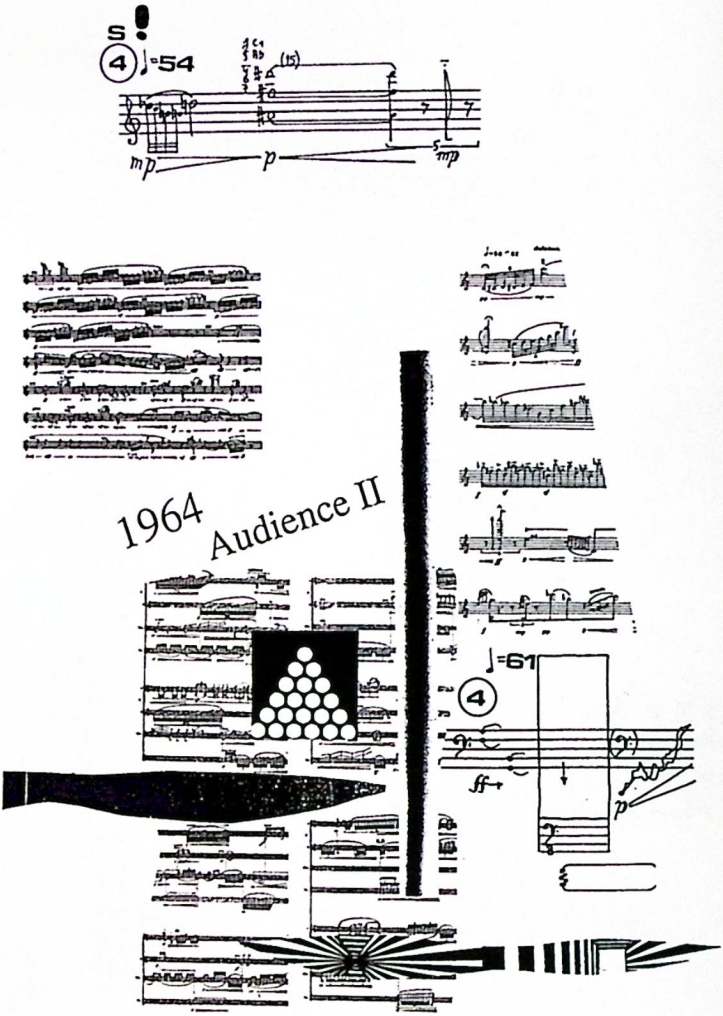
NN



1964

a: Audience I




S
4
♩=54
mp
p
mp
1964
Audience II
♩=61
4
ff
p

Boguslaw Schaeffer

Werke für Saxophon und Klavier:

Sihr für Saxophon (SAT) und Klavier (1995) 21´ [WVZ 241]

Fresque für Saxophon und Klavier (1998) 15´20 [WVZ 385]

Sphinx für Saxophon (SA) und Klavier (2000) 12´ [WVZ 450]

Scherzo für Saxophon (SA) und Klavier (2003) 14´ [WVZ 468]

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 Zdzislaw Jachimecki at Jagellonska 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 fourty-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 Jagellonen-Universität Musikwissenschaft bei Zdzislaw 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, 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 läßt 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.