BOGUSLAW SCHAEFFER

confrontations

for piano, electr. media and orchestra

COLLSCH EDITION
SALZBURG

Boguslaw Schaeffer

confrontations

for piano, electr. media and orchestra

COLLSCH EDITION
SALZBURG

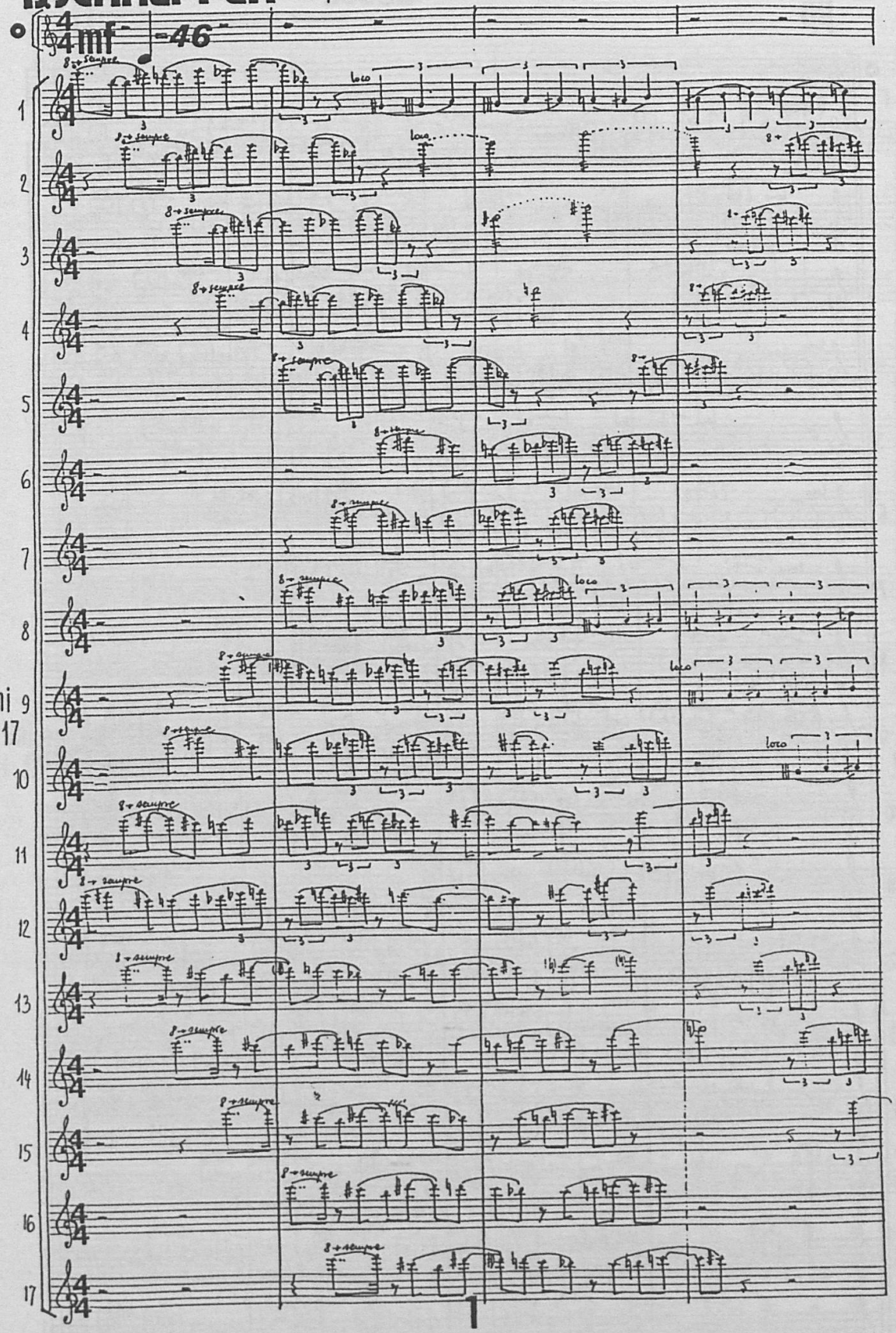
DISPOSIZIONE

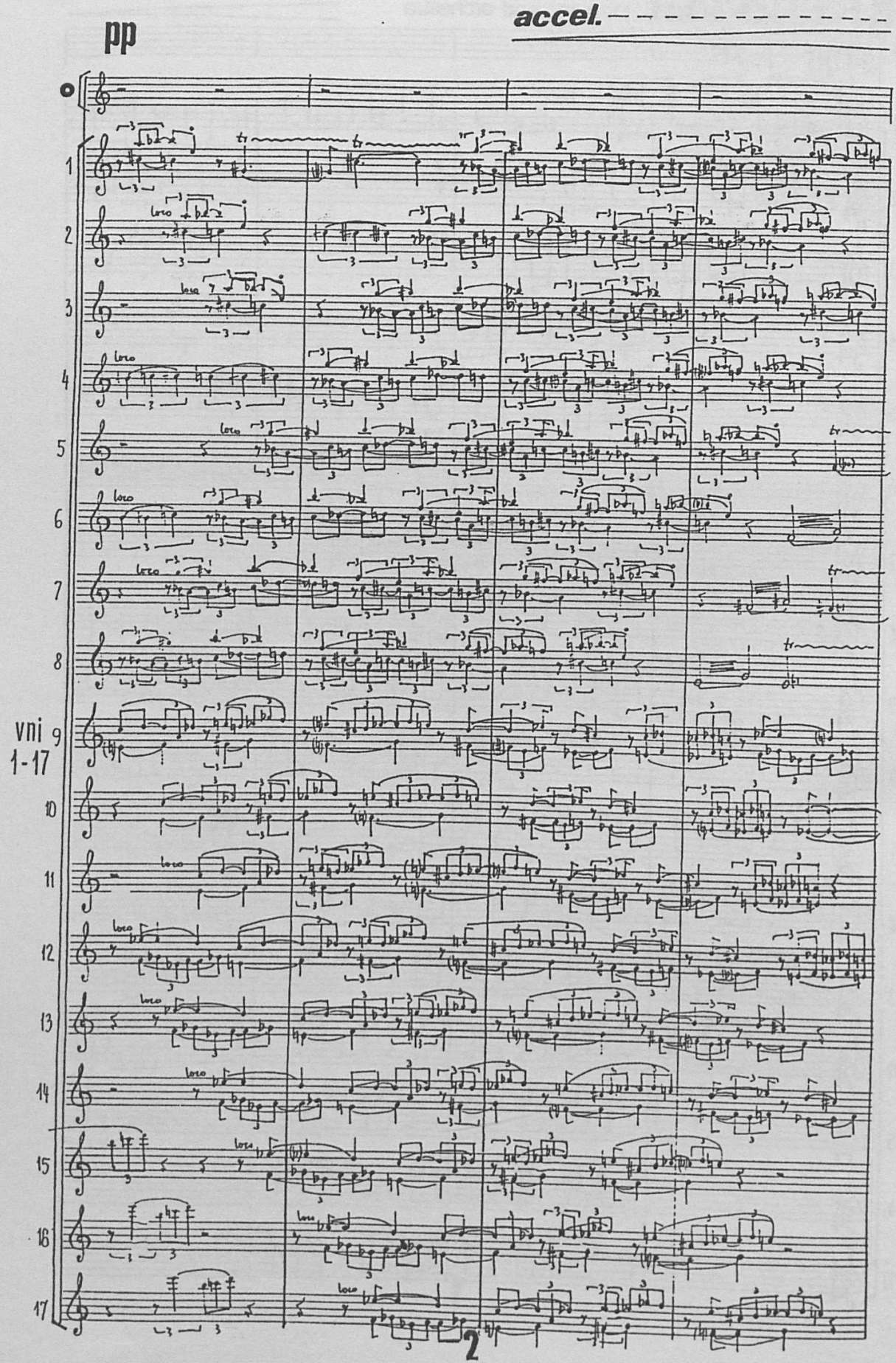
1 flauto 1
2 flauto 2
3 oboe 1
4 oboe 2
5 clarinetto (in b) 1
6 clarinetto (in b) 2
7 fagotto 1
8 fagotto 2
9 corno (in f)
10 tromba (in c) 1
11 tromba (in c) 2
12 trombone 1
13 trombone 2
14 percussione 1
15 percussione 2
16 percussione 3
17 violine 1
18 violine 2
19 violine 3
20 violine 4
21 violine 5
22 violine 6
23 violine 7
24 violine 8
25 violine 9
26 violine 10
27 violine 11
28 violine 12
29 violine 13
30 violine 14
31 violine 15
32 violine 16
33 violine 17
34 viola 1
35 viola 2
36 viola 3
37 viola 4
38 viola 5
39 violoncello 1
40 violoncello 2
41 violoncello 3
42 violoncello 4
43 contrabbasso 1
44 contrabbasso 2

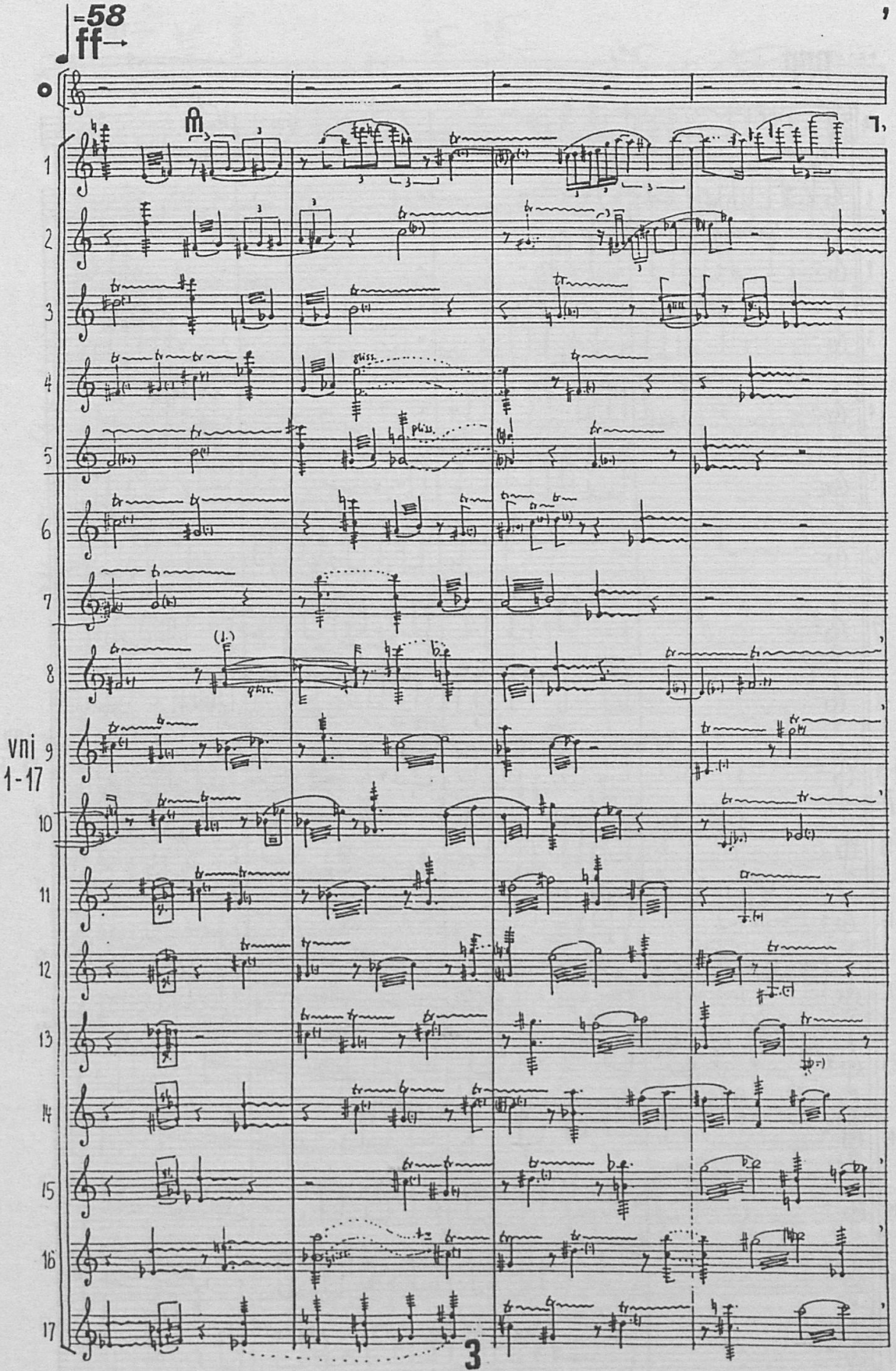
confrontations

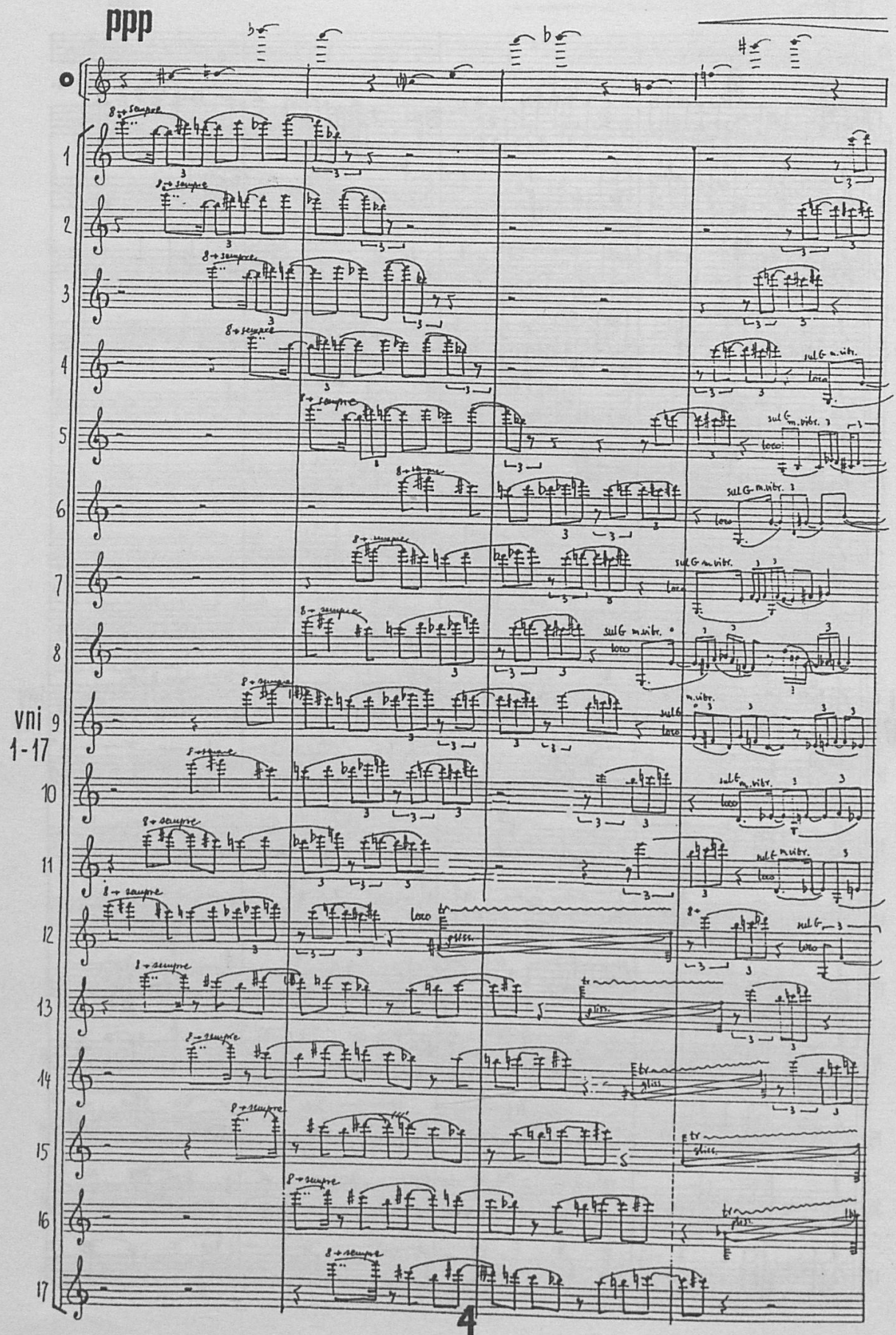
I

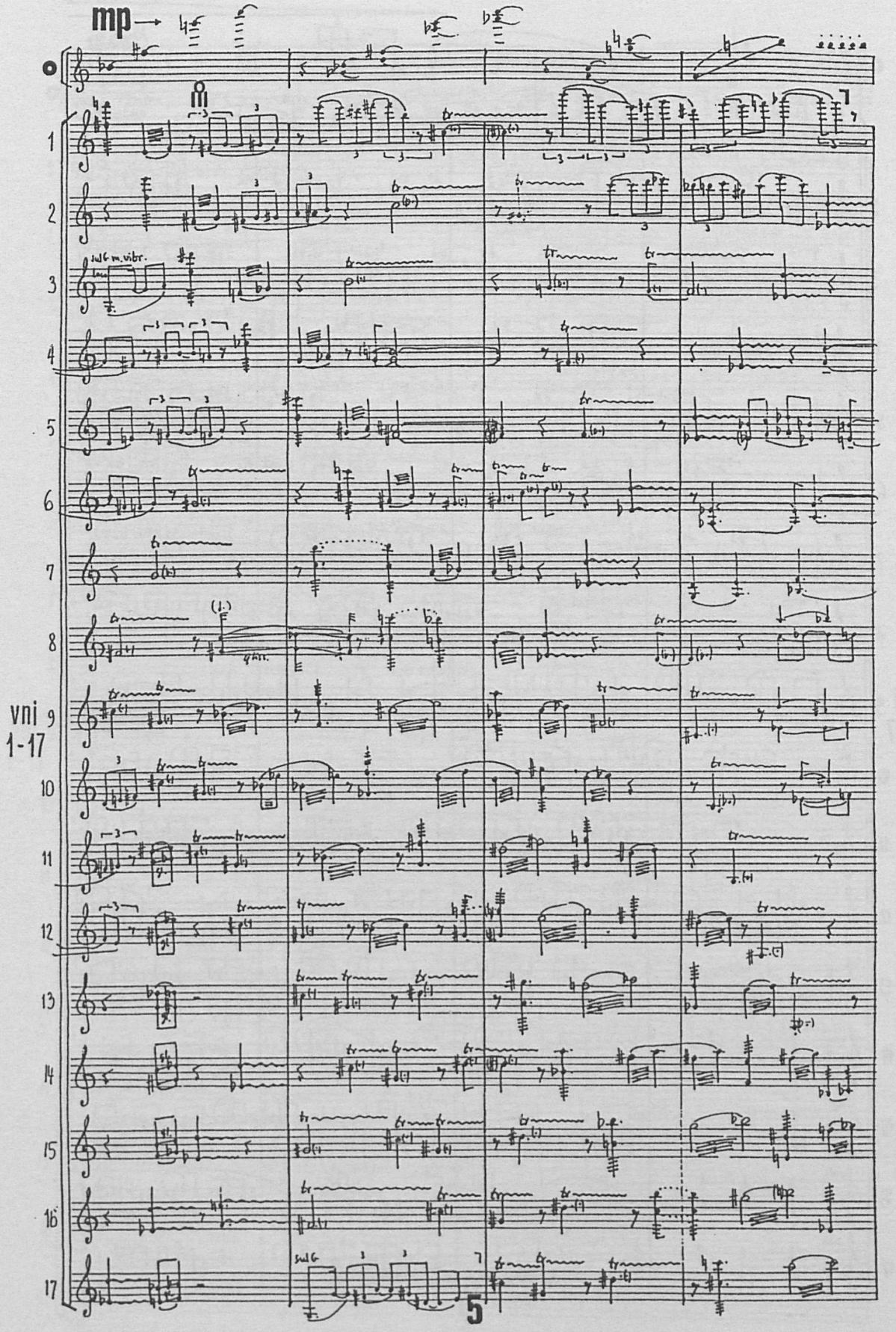
B.SCHAEFFER for piano and orchestra

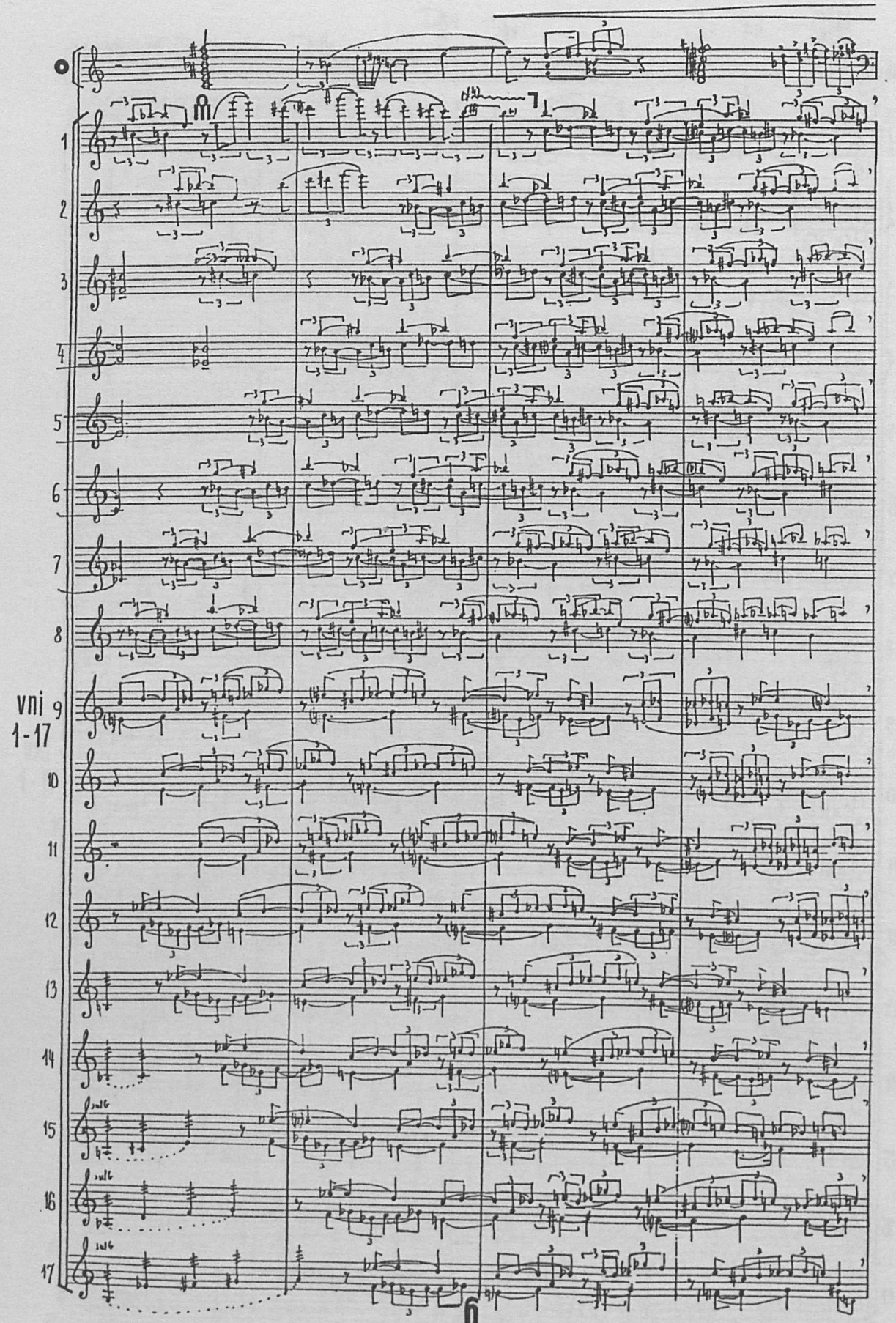


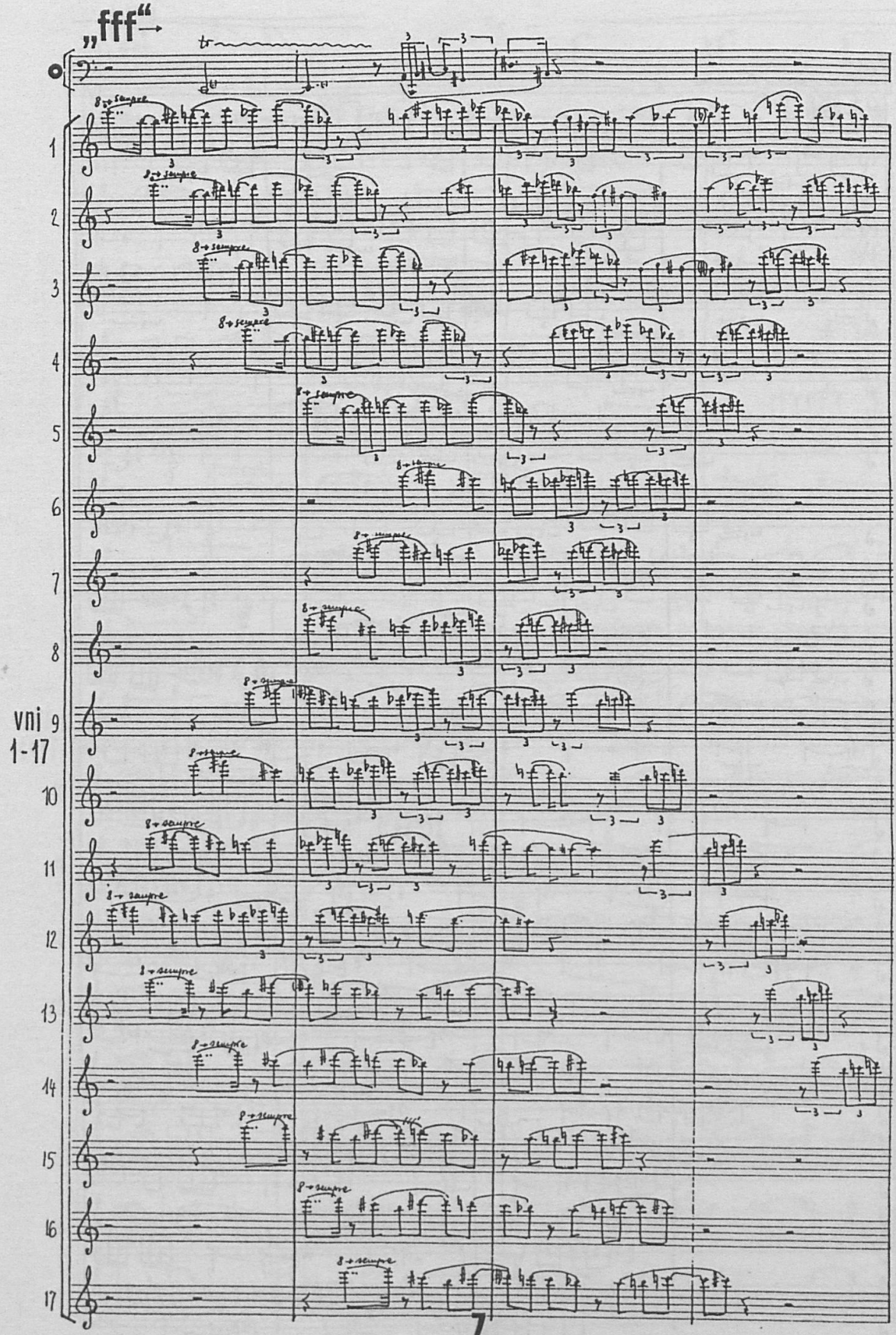

pp
accel.
1
2
3
4
5
6
7
8
vni 1-17
9
10
11
12
13
14
15
16
17
loco

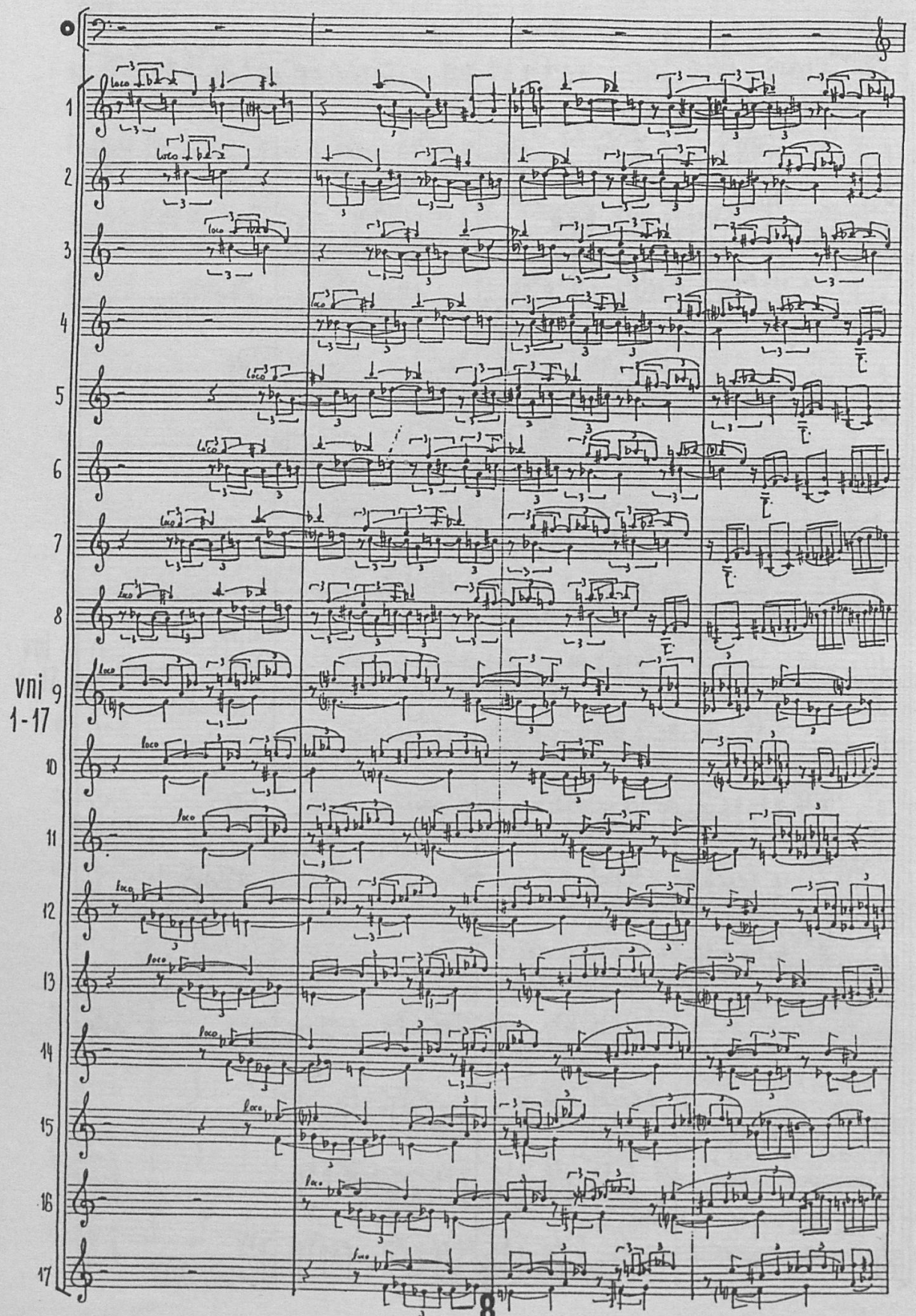

♩=58
ff→
vni
1-17

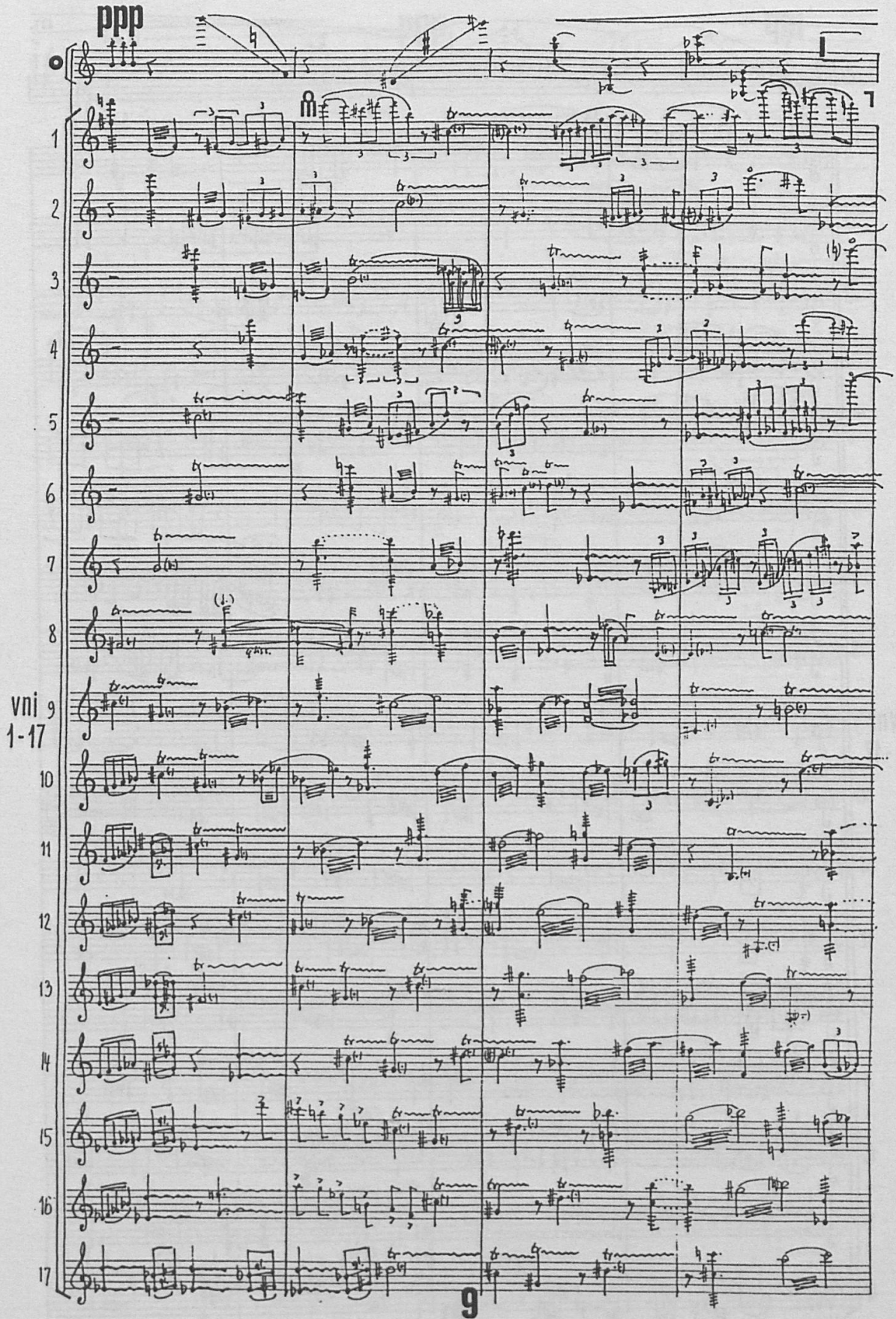

ppp
vni 1-17
8 + sempre
sul G m.vibr.
loco
gliss.

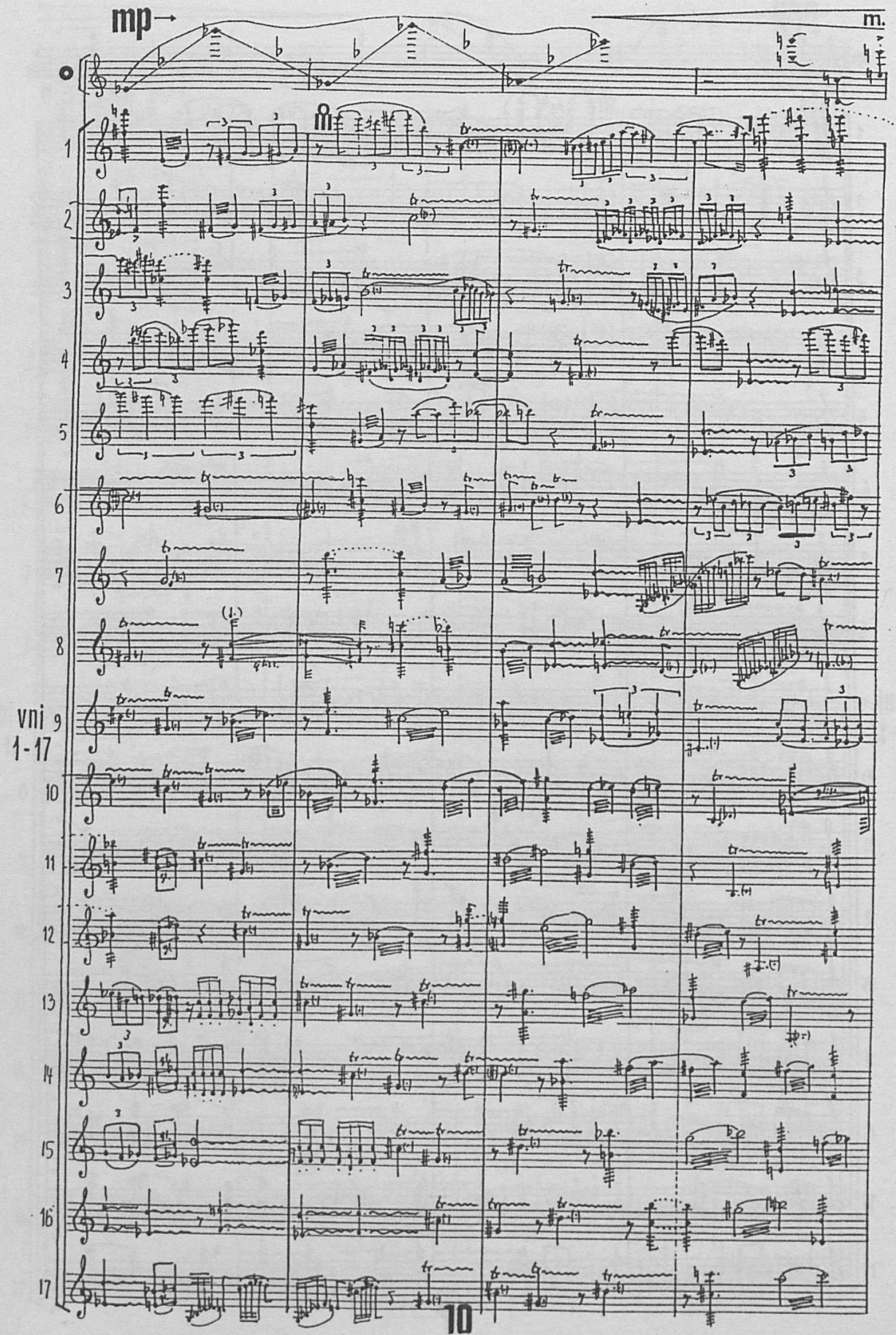

mp
vni
1-17
sul G m. vibr.
sul G

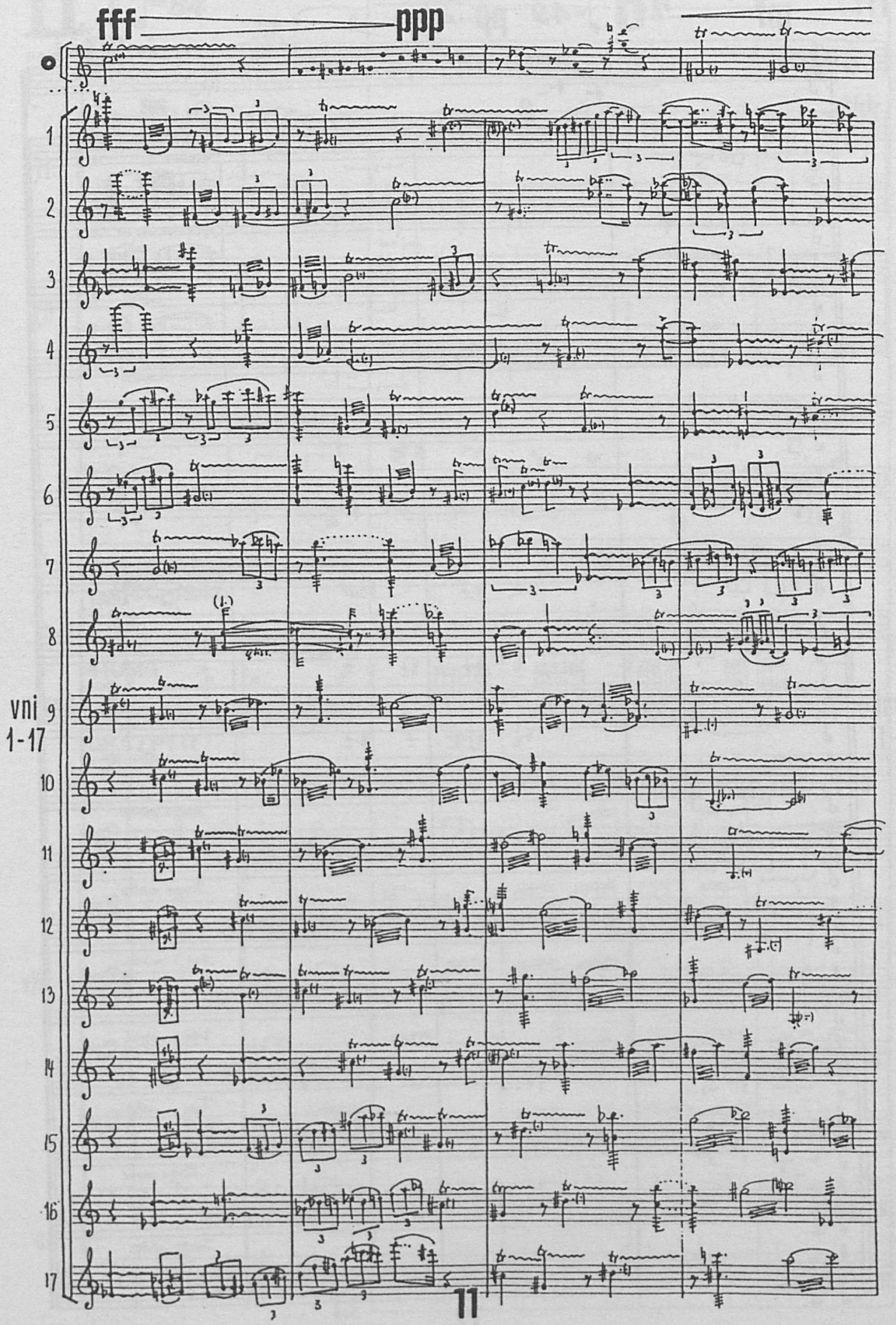

vni
1-17

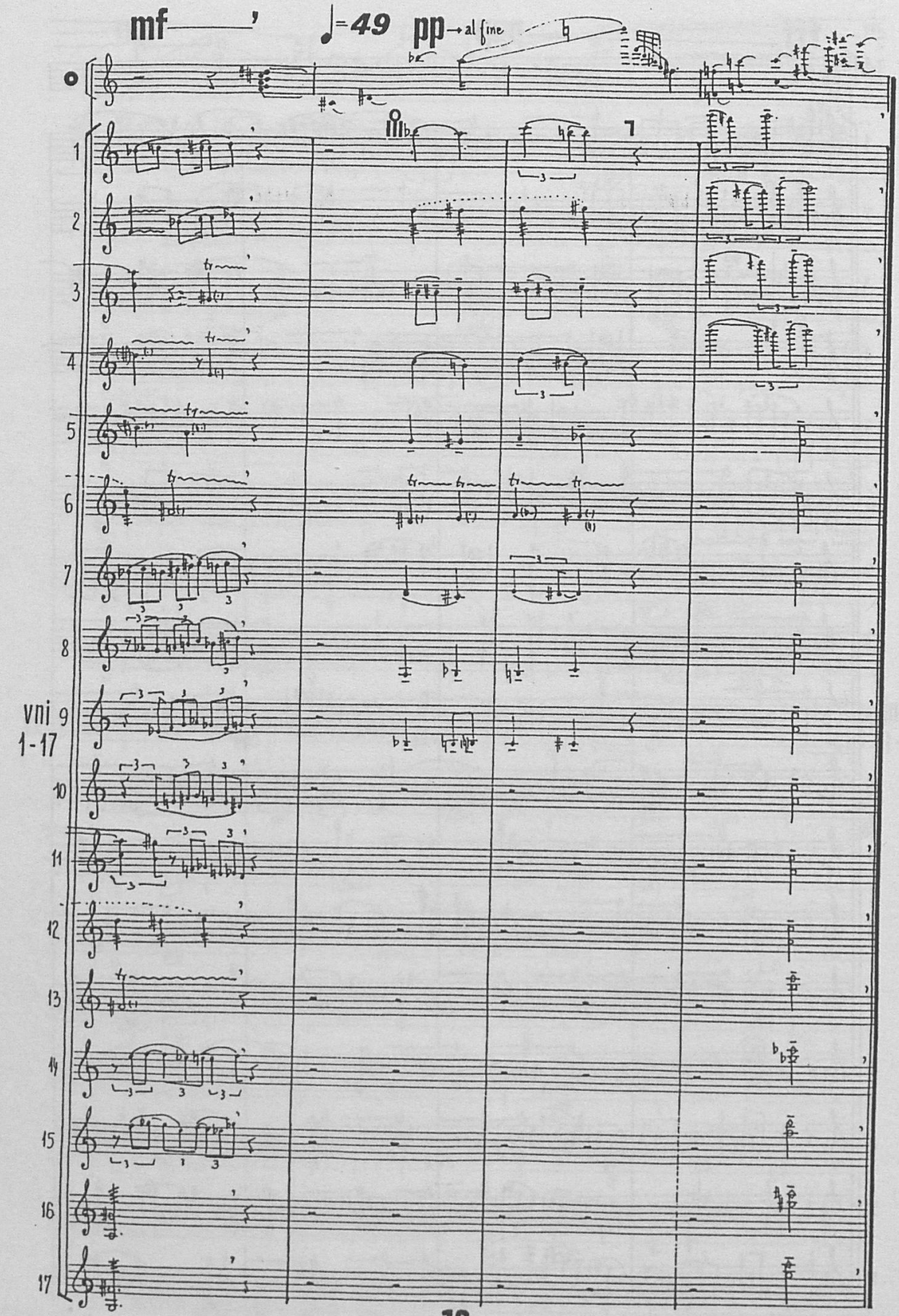

„fff“
8→ sempre
vni 1-17

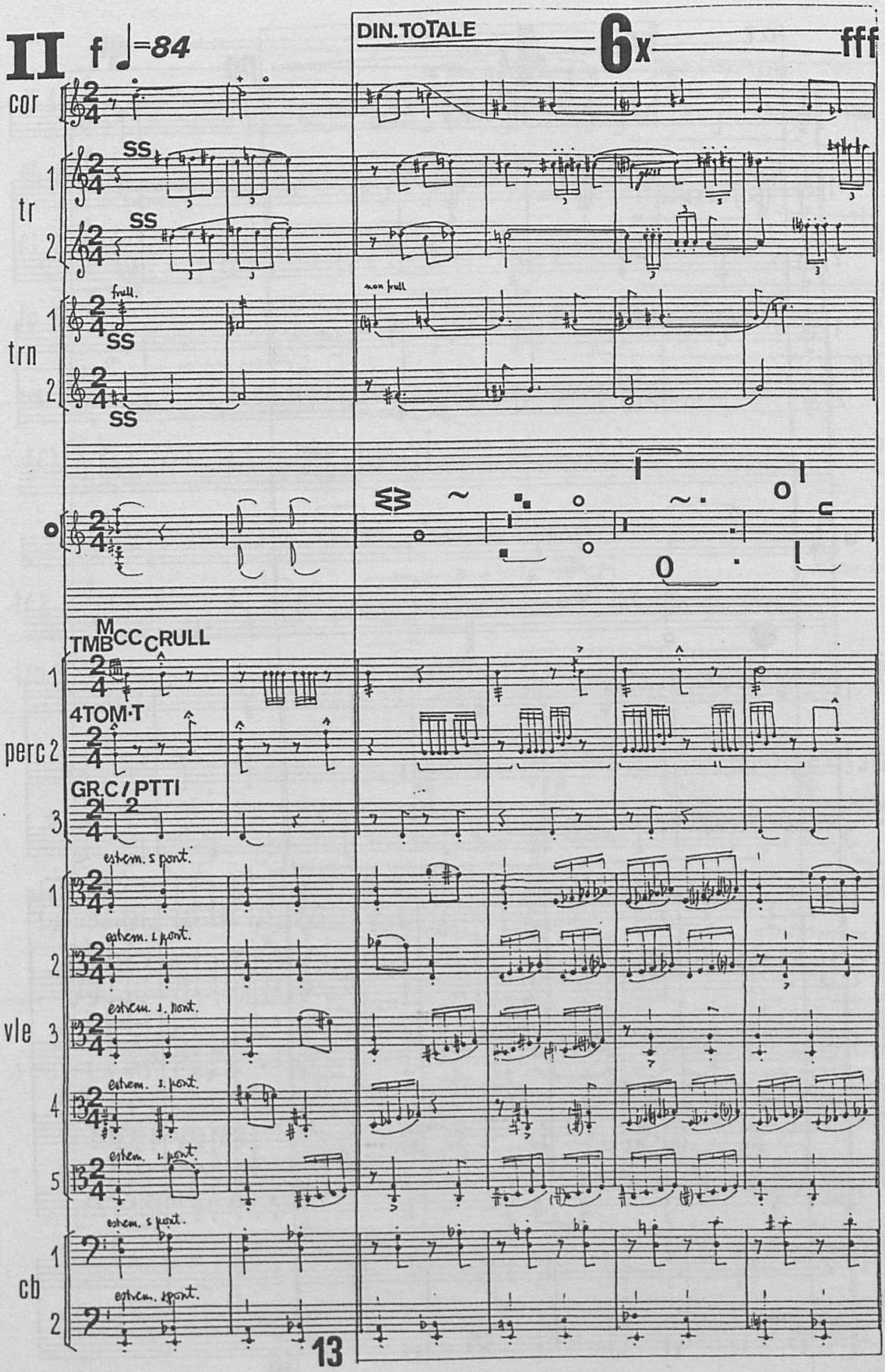

1
2
3
4
5
6
7
8
vni 9
1-17
10
11
12
13
14
15
16
17

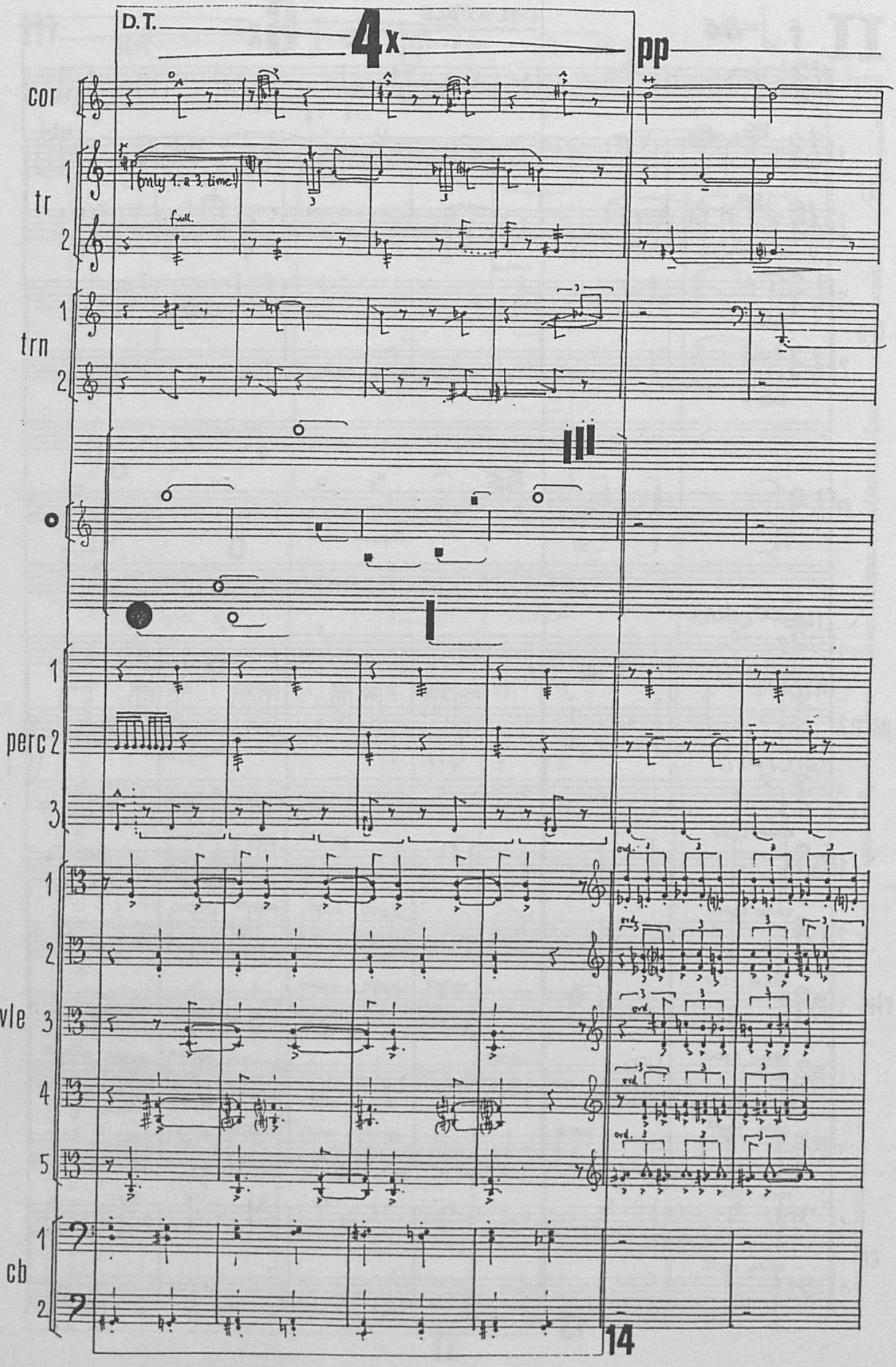

ppp
vni 1-17

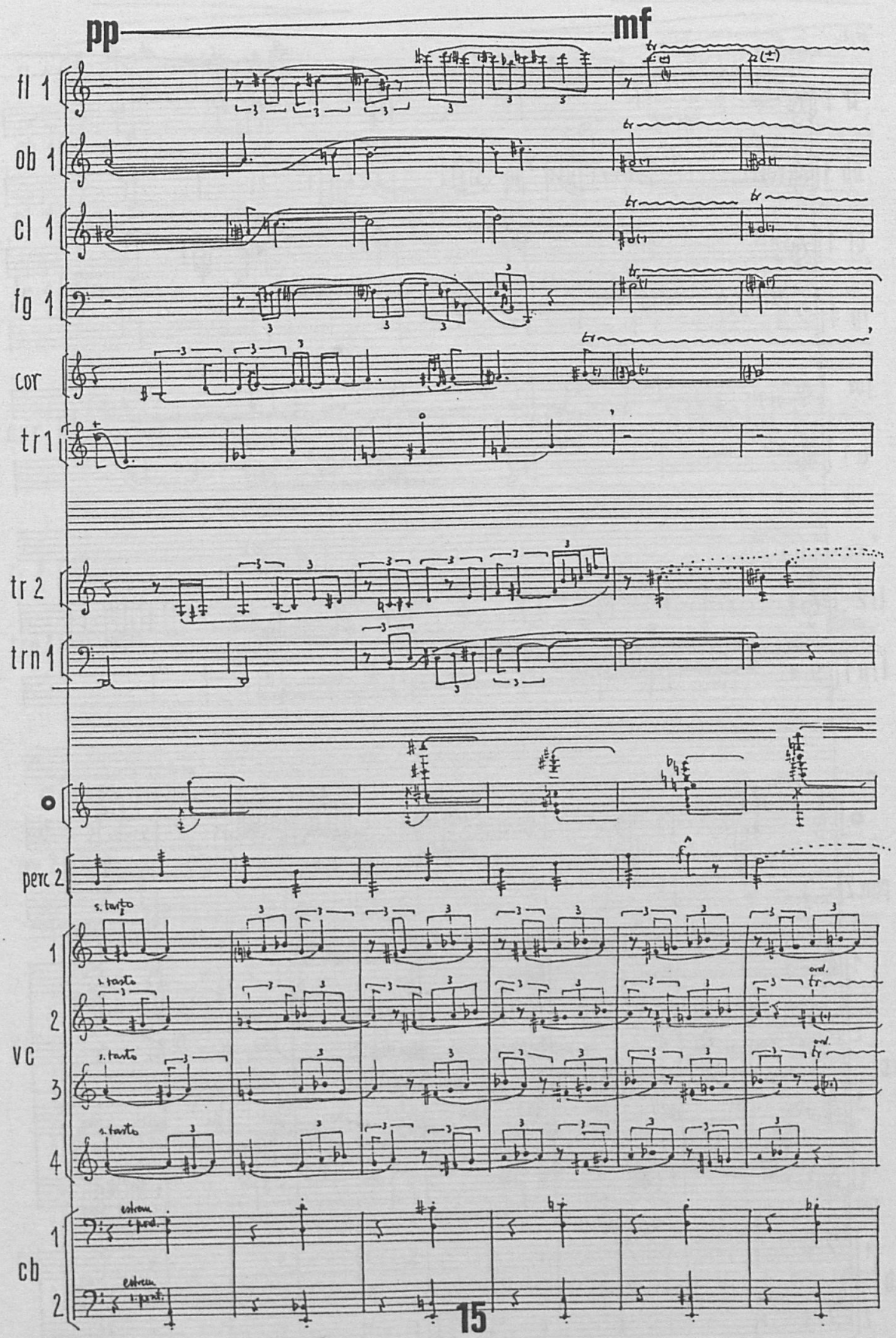

mp→
m.
vni
1-17

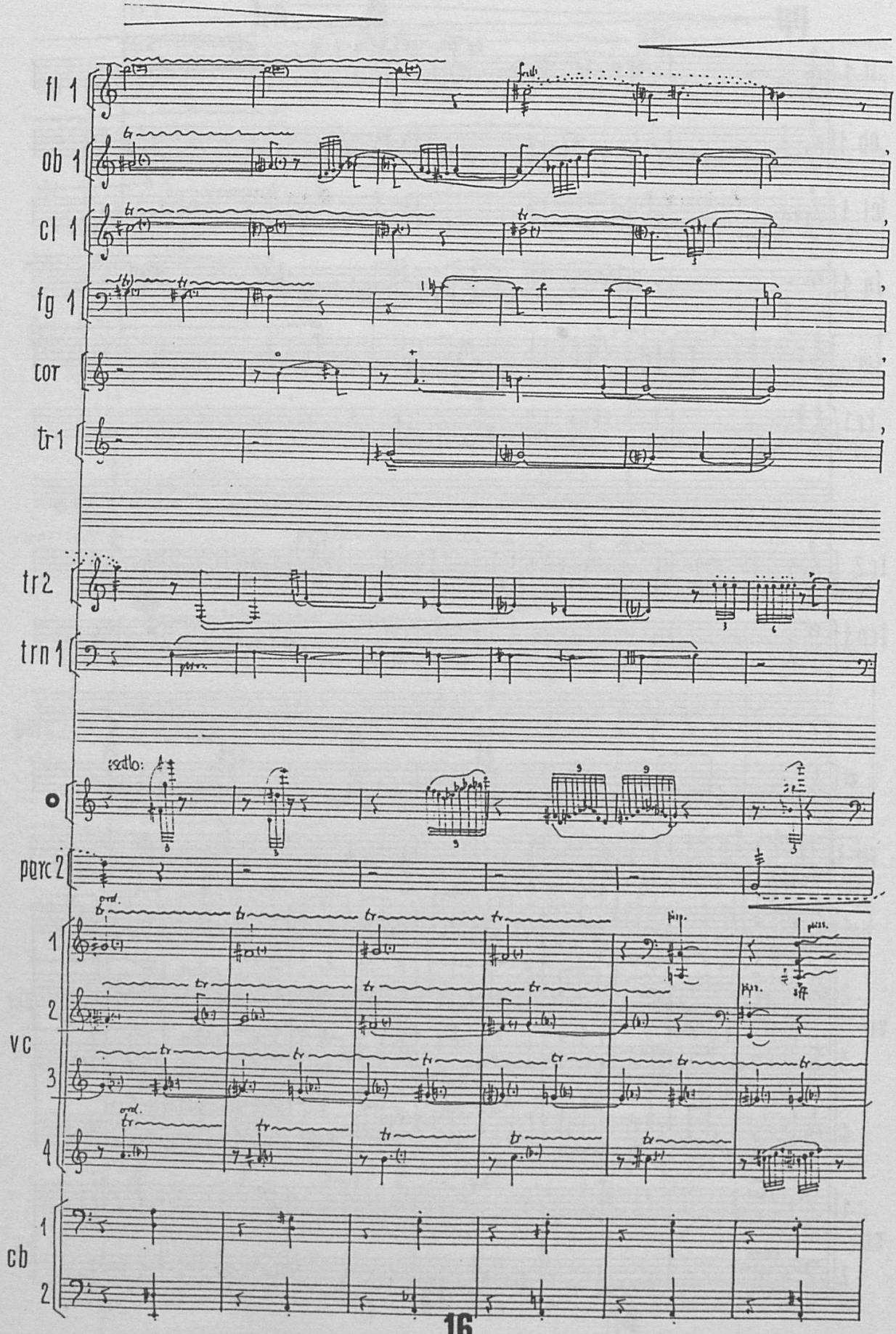

fff
ppp
vni
1-17

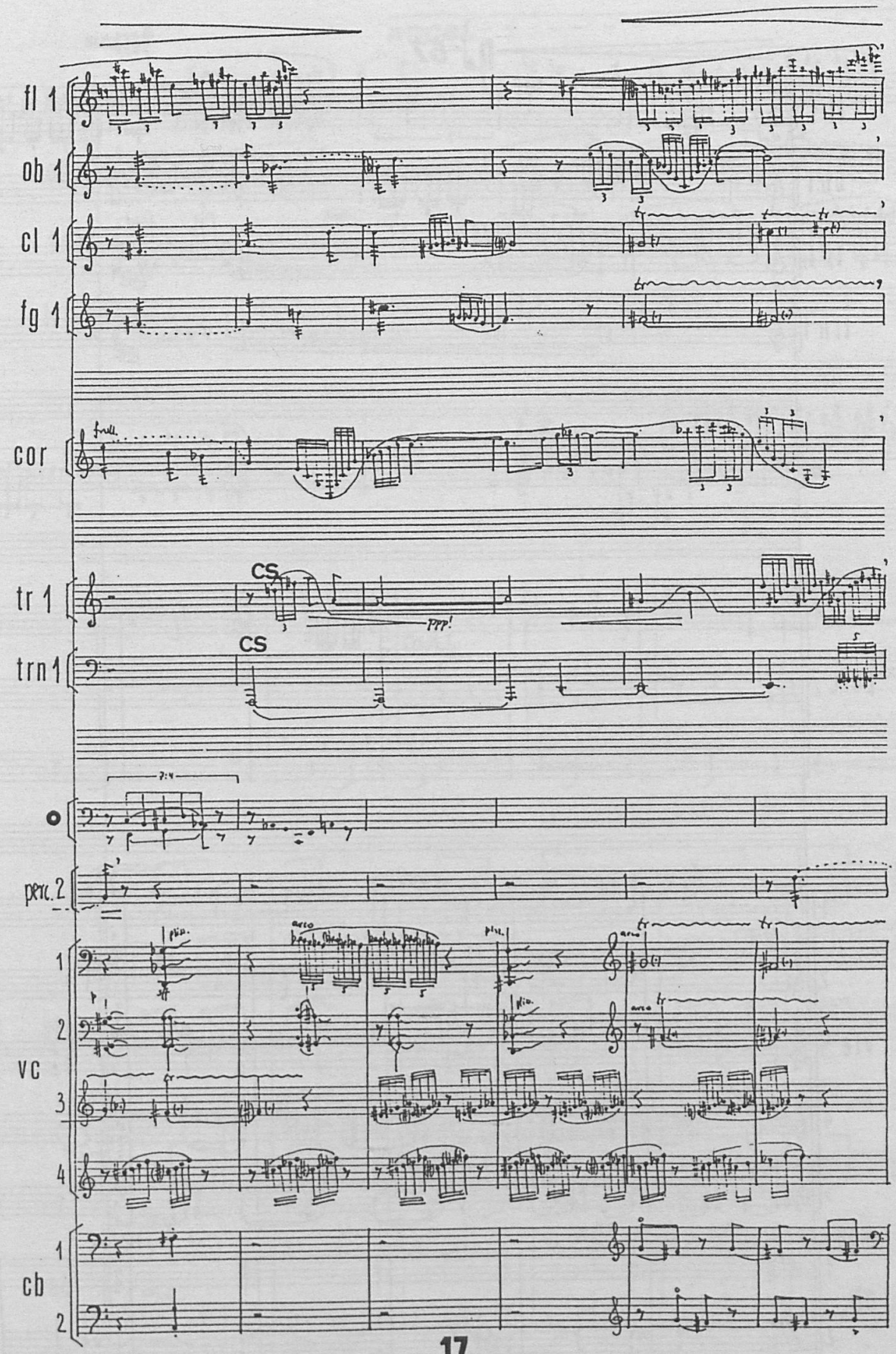

mf
♩=49 pp→al fine
7
vni 1-17

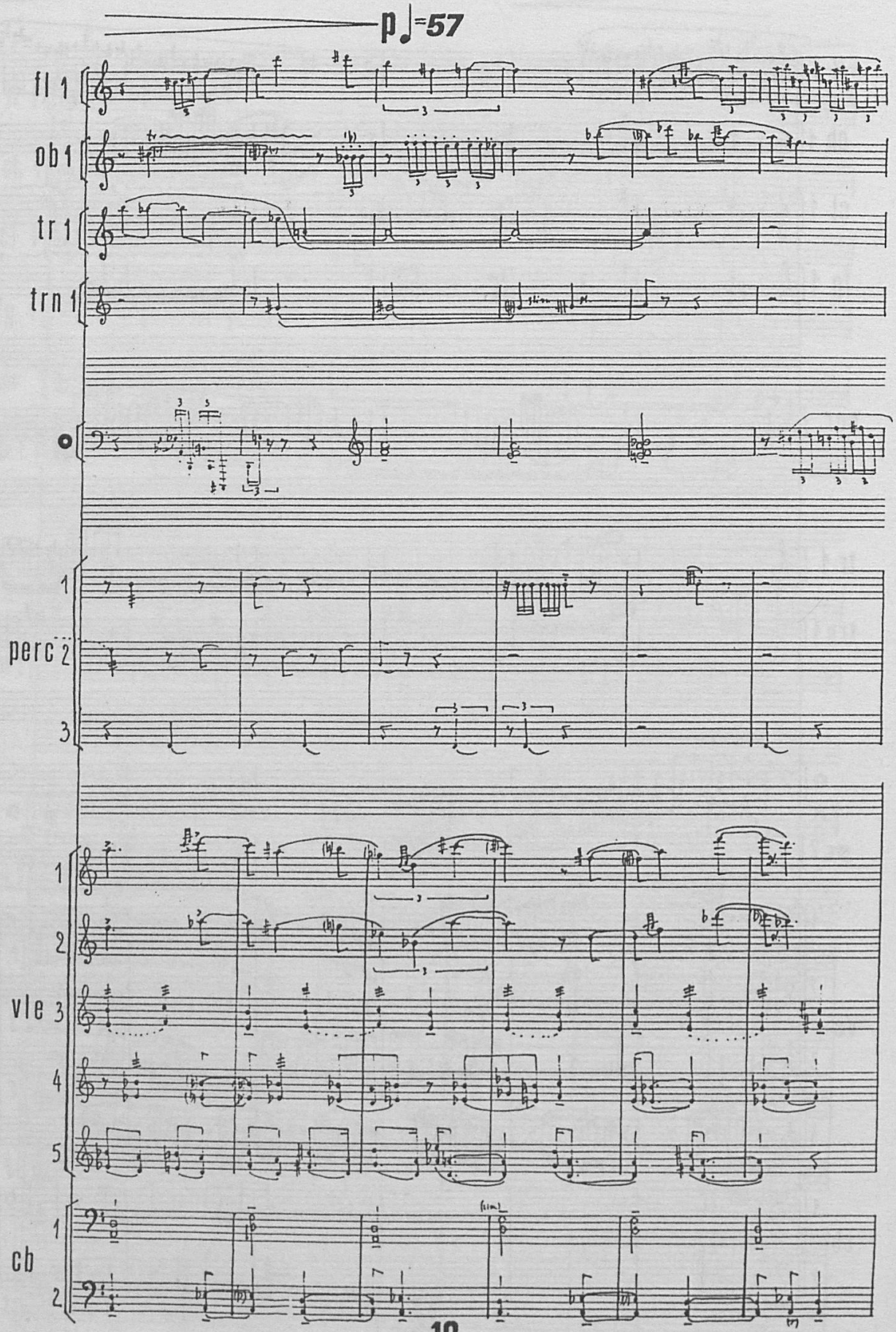

II
f ♩=84
DIN. TOTALE
6x
fff
cor
tr
SS
trn
frull.
non frull
TMB
MCC
CRULL
4TOM·T
perc
GR.C / PTTI
estrem. s pont.
vle
cb

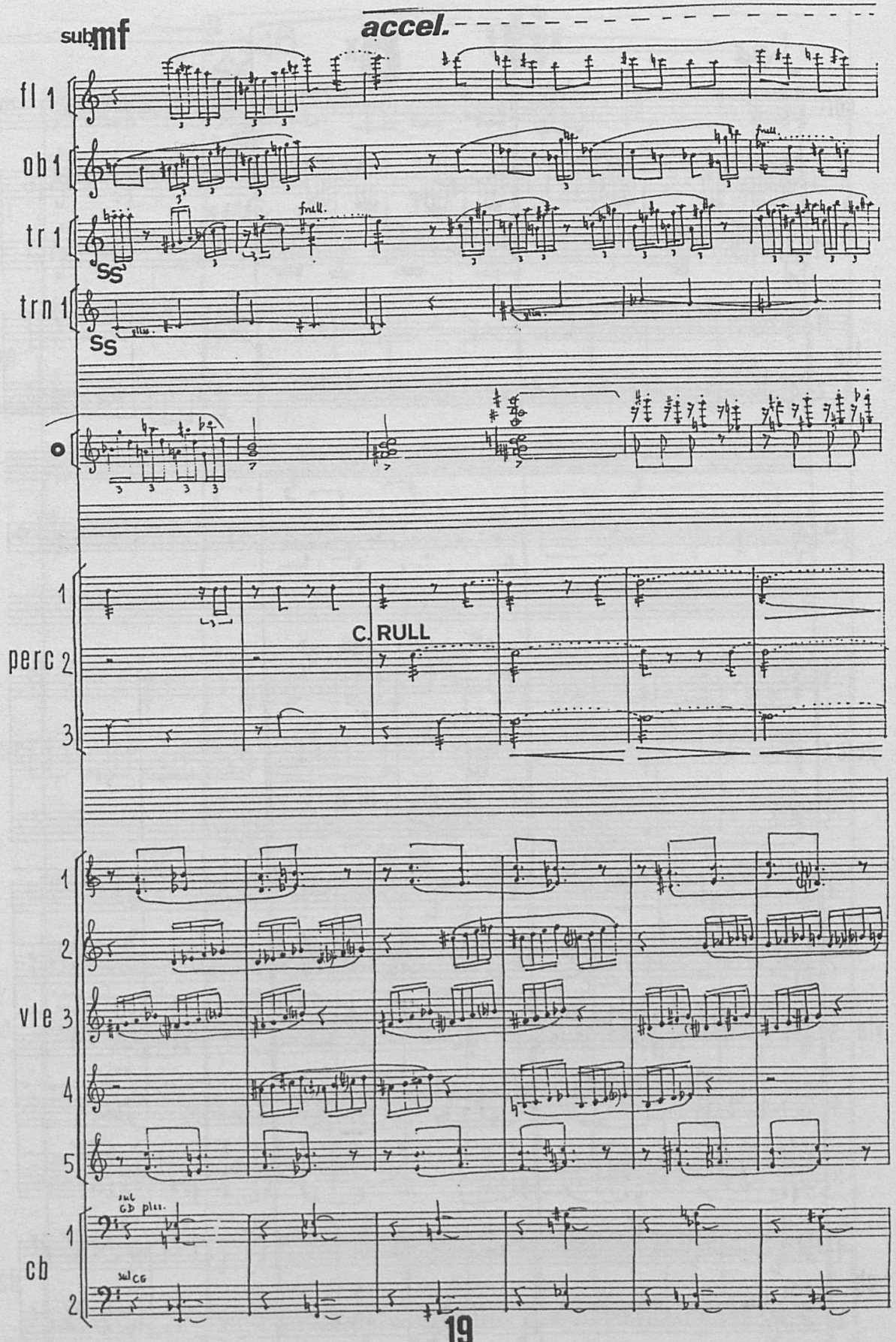

D.T.
4x
pp
cor
tr
1
2
(only 1. a 3. time!)
full.
trn
1
2
perc
1
2
3
vle
1
2
3
4
5
cb
1
2
ord.
14

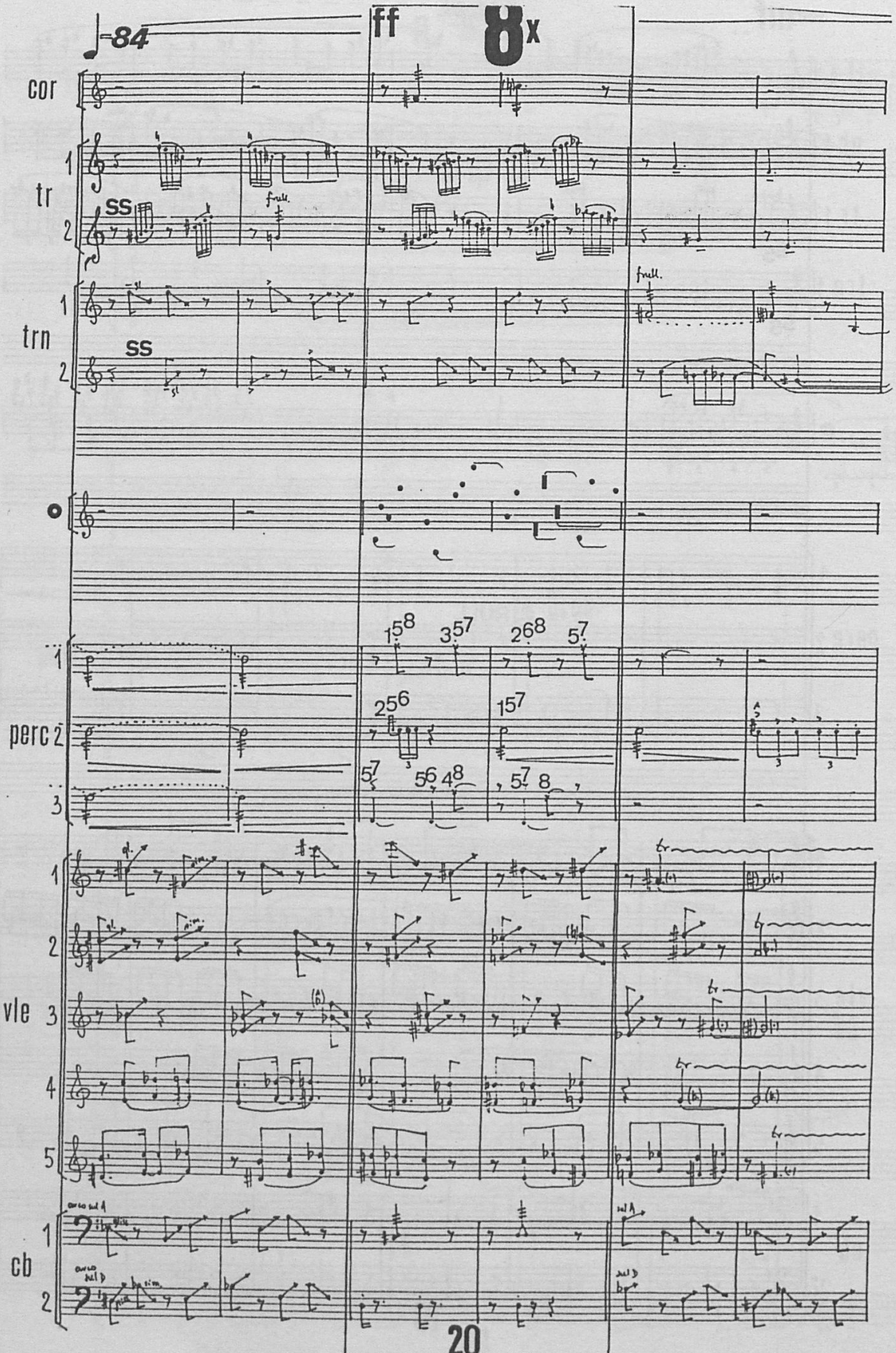

pp
mf
fl 1
ob 1
cl 1
fg 1
cor
tr 1
tr 2
trn 1
perc 2
s. tasto
ord.
vc
1
2
3
4
estrem. pont.
cb
1
2

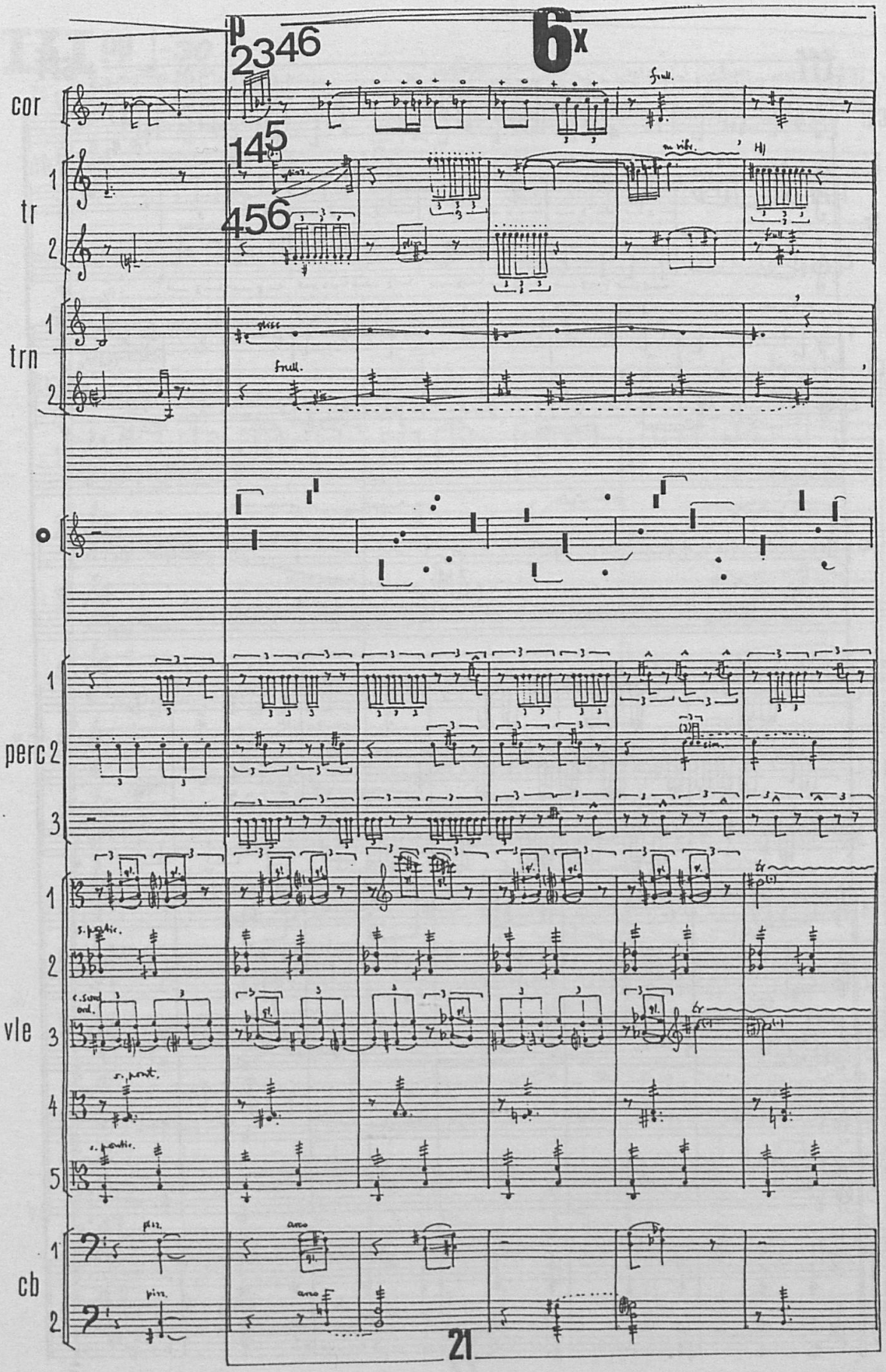

fl 1
ob 1
cl 1
fg 1
cor
tr 1
tr 2
trn 1
esdlo:
perc 2
vc
1
2
3
4
cb
1
2

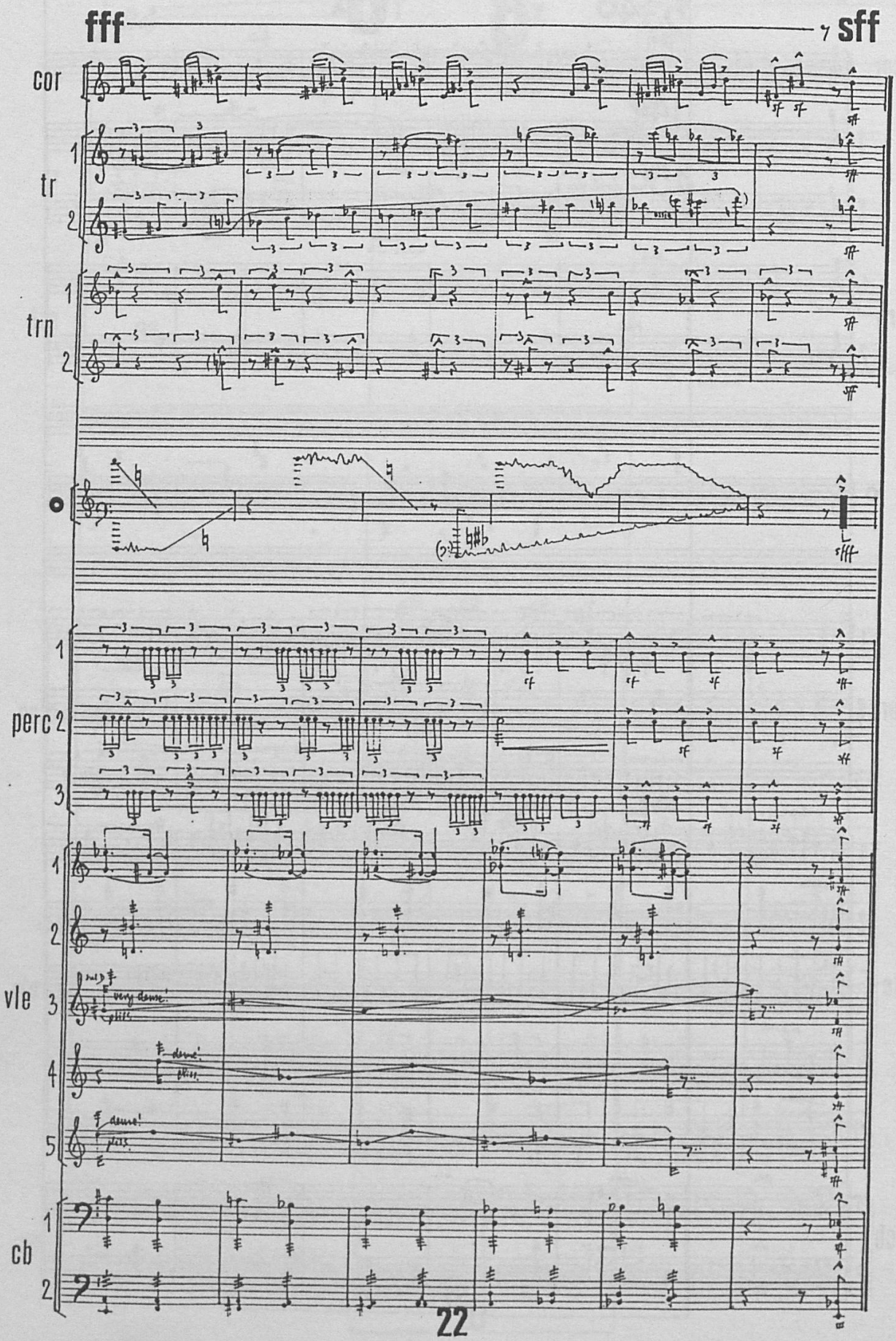

fl 1
ob 1
cl 1
fg 1
cor
full.
tr 1
CS
ppp!
trn 1
CS
perc. 2
vc
1
2
3
4
cb
1
2
arco
pizz.
arco
tr

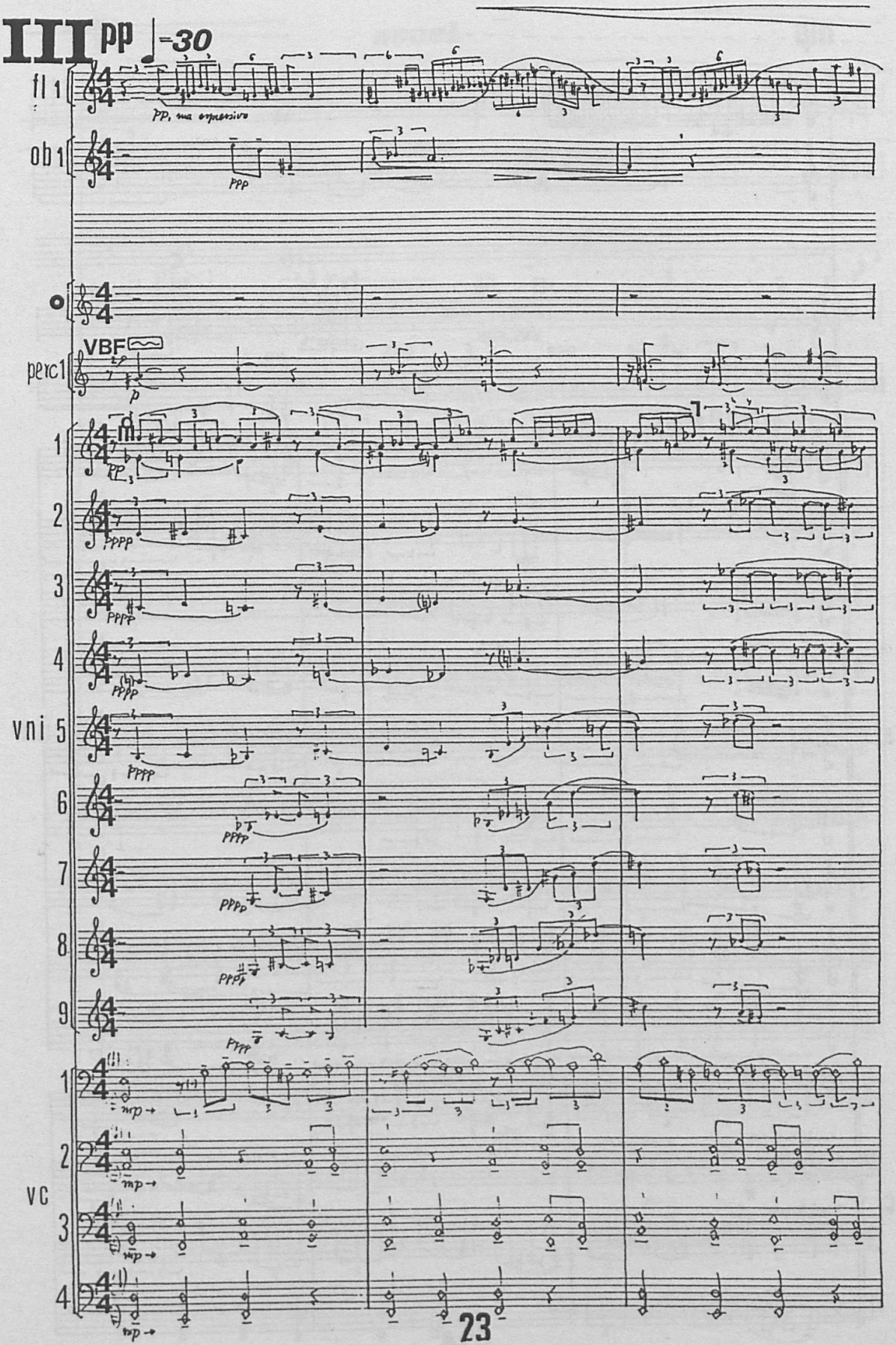

♩.=57
fl 1
ob 1
tr 1
trn 1
perc 1
2
3
vle 1
2
3
4
5
cb 1
2

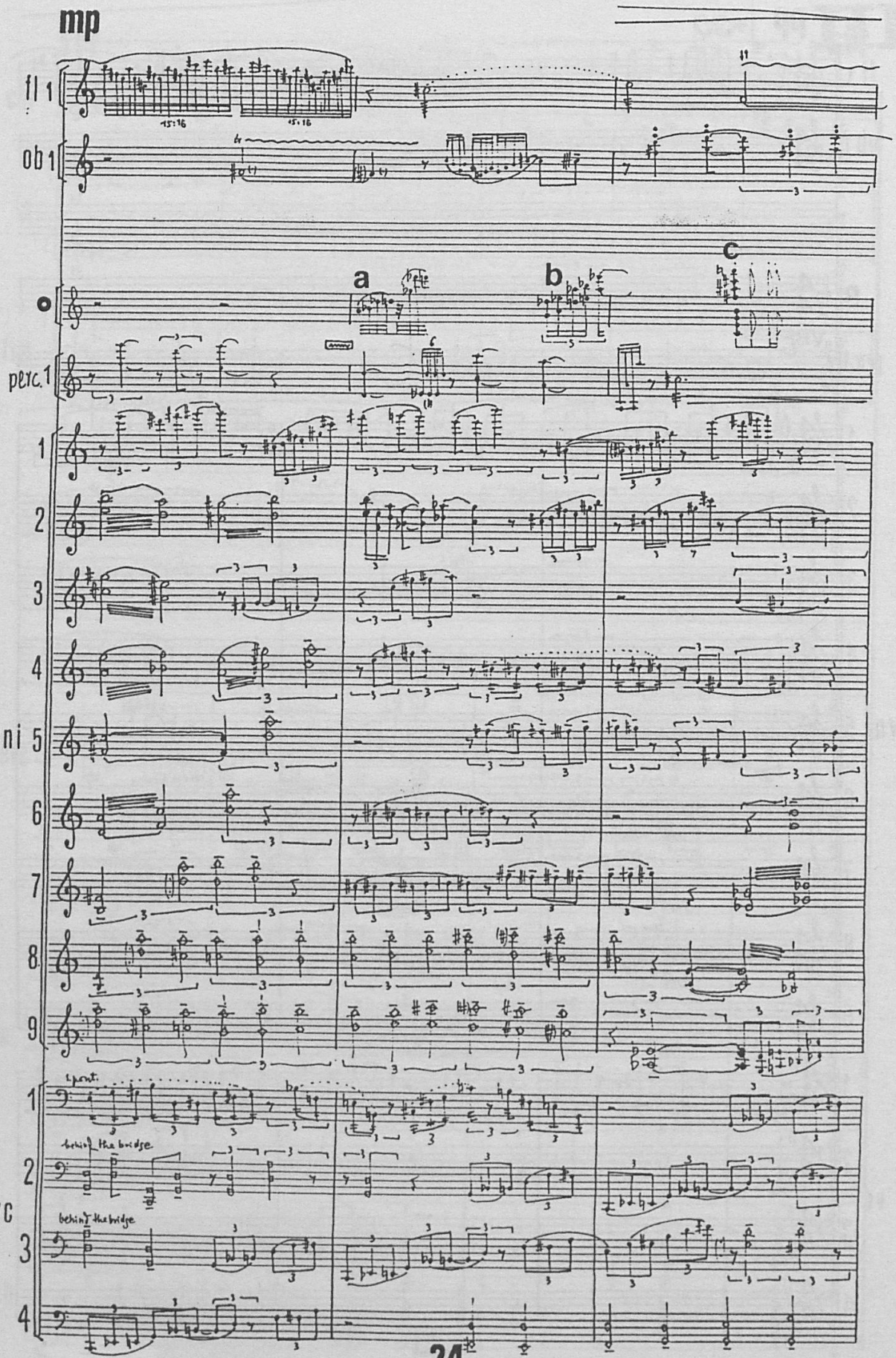

sub.mf
accel.
fl 1
ob 1
tr 1
full.
SS
trn 1
SS
perc 1
2
3
C. RULL
vle 1
2
3
4
5
cb 1
2
sul
GD pizz.
sul
CG

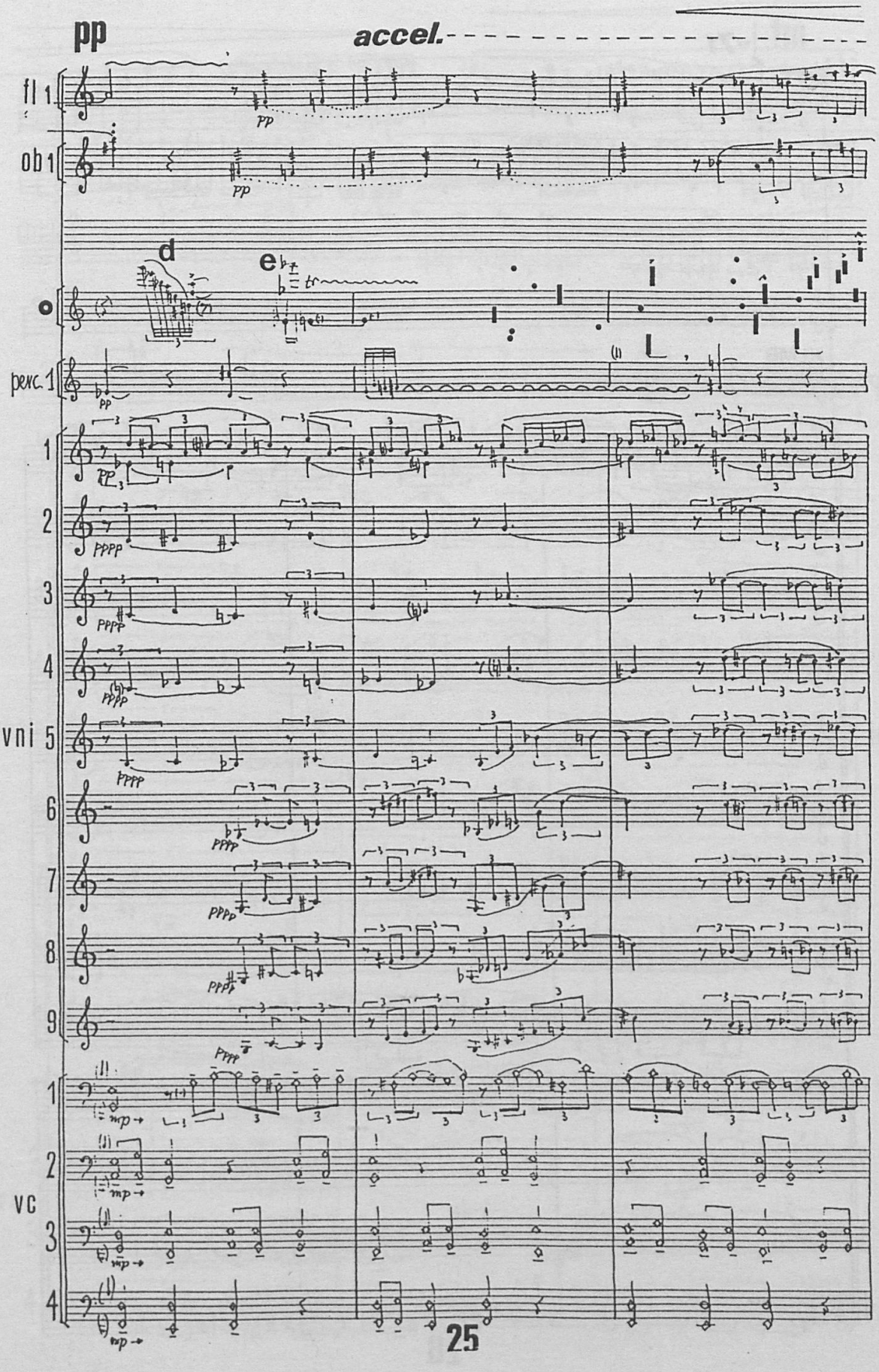

♩=84
ff
8x
cor
tr
1
2
SS
full.
trn
1
2
SS
full.
perc
1
2
3
1 5 8
3 5 7
2 6 8
5 7
2 5 6
1 5 7
5 7
5 6
4 8
5 7
8
vle
1
2
3
4
5
cb
1
2
20

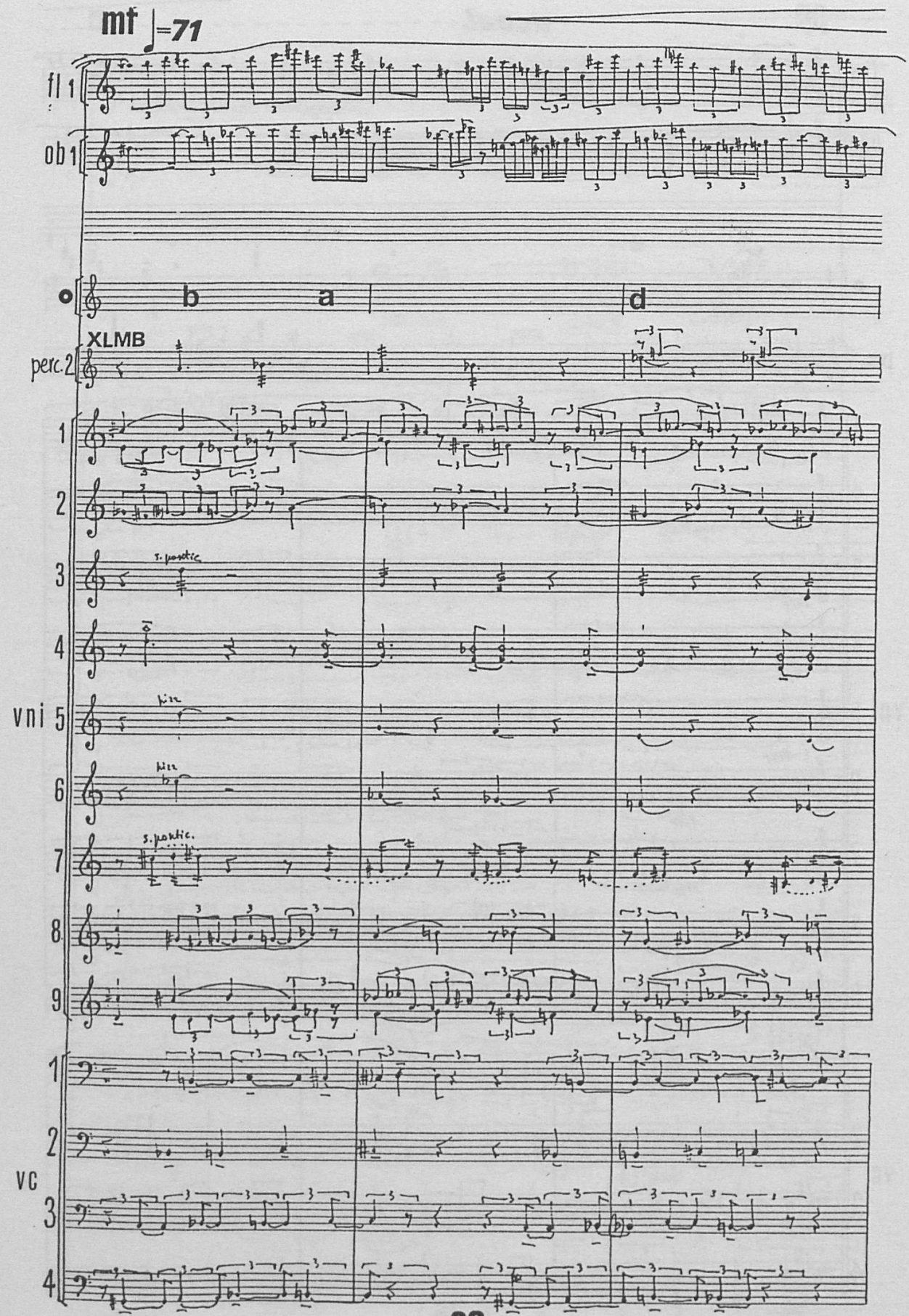

p
6x
2346
145
456
cor
tr
trn
perc
vle
cb
frull.
gliss.
s. pontic.
c. sord. ord.
s. pont.
arco
pizz.
21

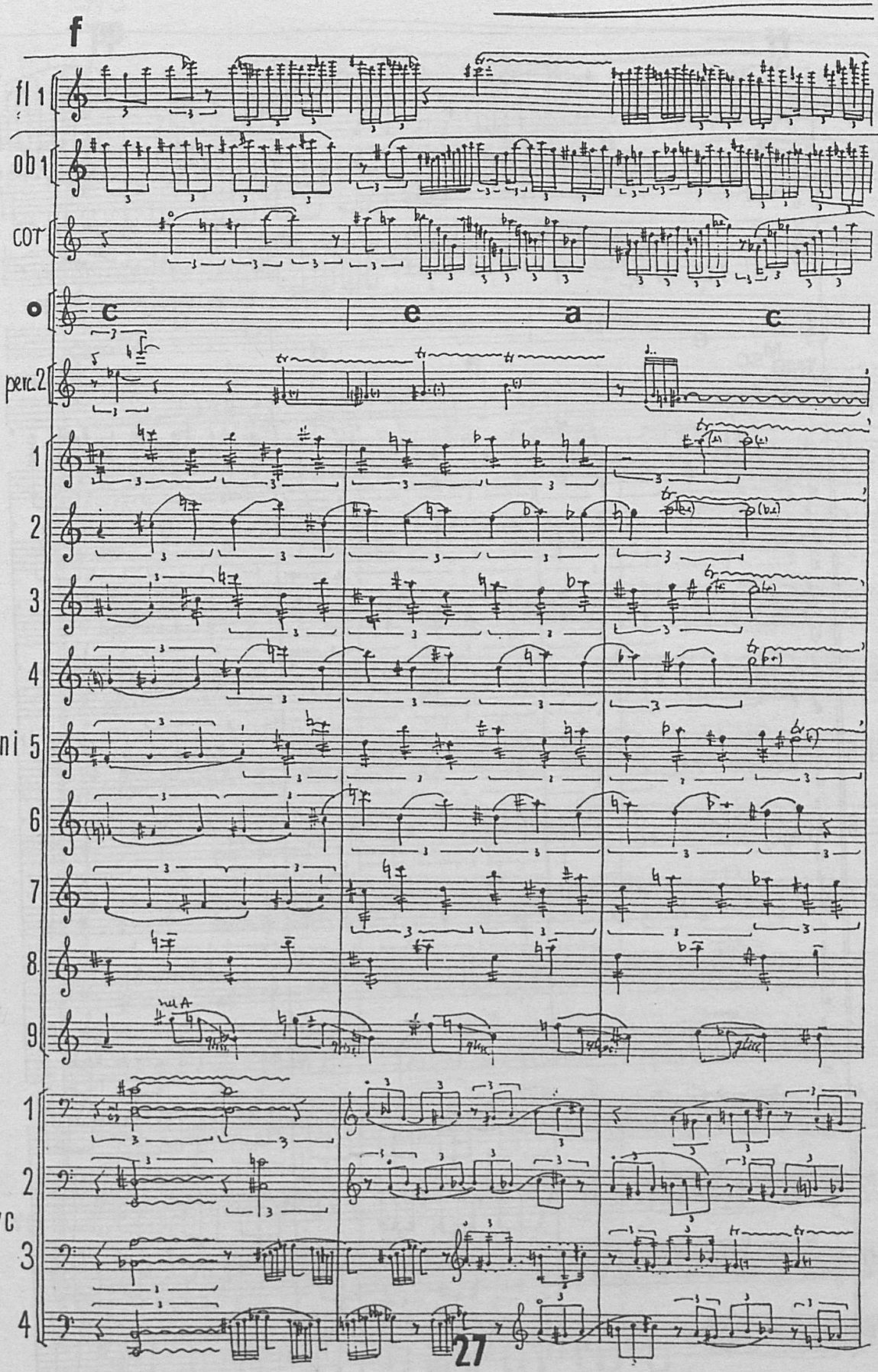

fff
sff
cor
tr
1
2
trn
1
2
perc 1
2
3
vle 1
2
3
4
5
cb 1
2

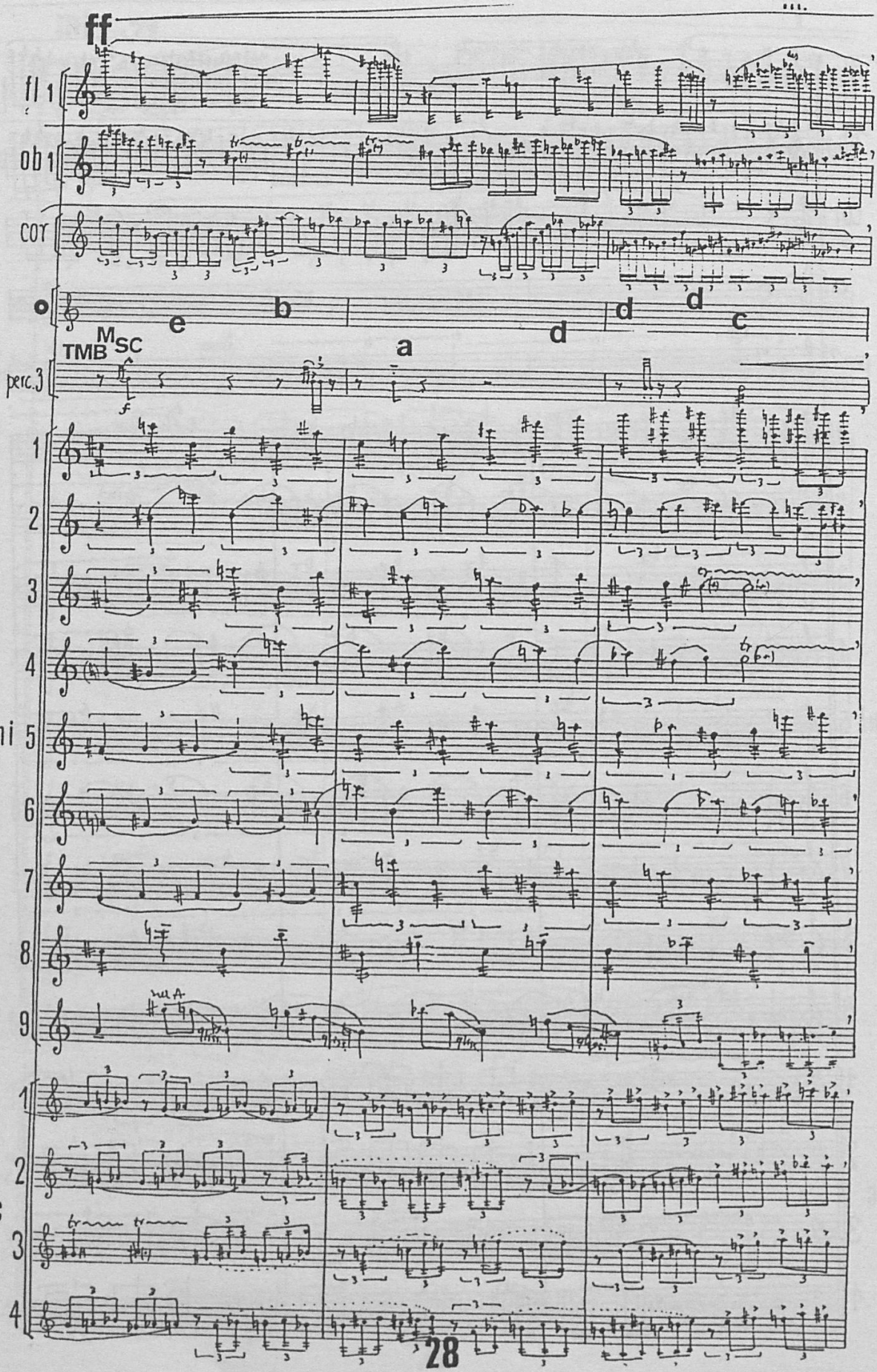

III pp ♩=30
fl 1
pp, ma espressivo
ob 1
ppp
VBF
perc 1
vni 5
vc

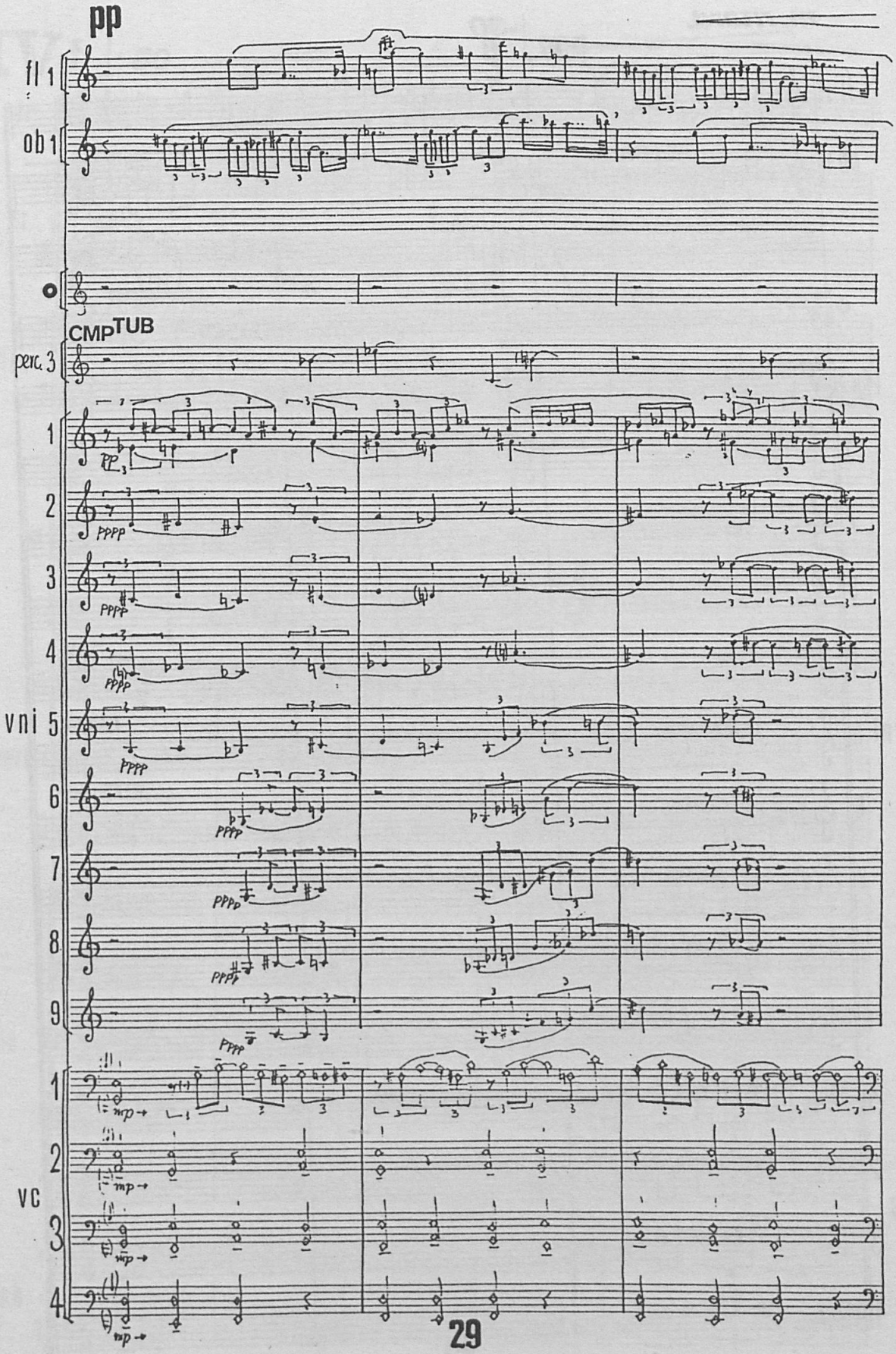

mp
fl 1
ob 1
a
b
c
perc. 1
vni 5
vc
behind the bridge
behind the bridge

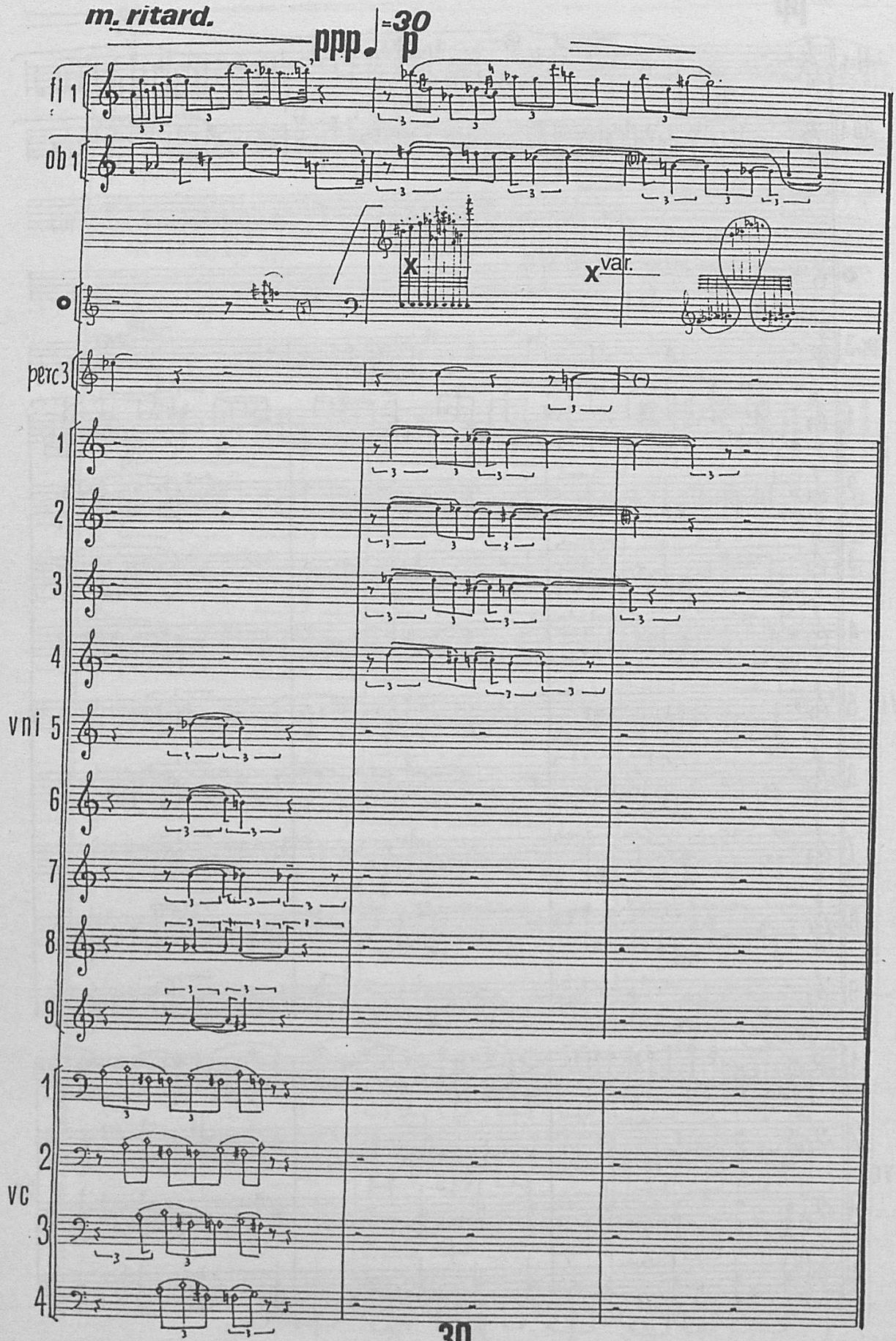

pp
accel.
fl 1
ob 1
d
e
perc. 1
vni 1
2
3
4
5
6
7
8
9
vc 1
2
3
4

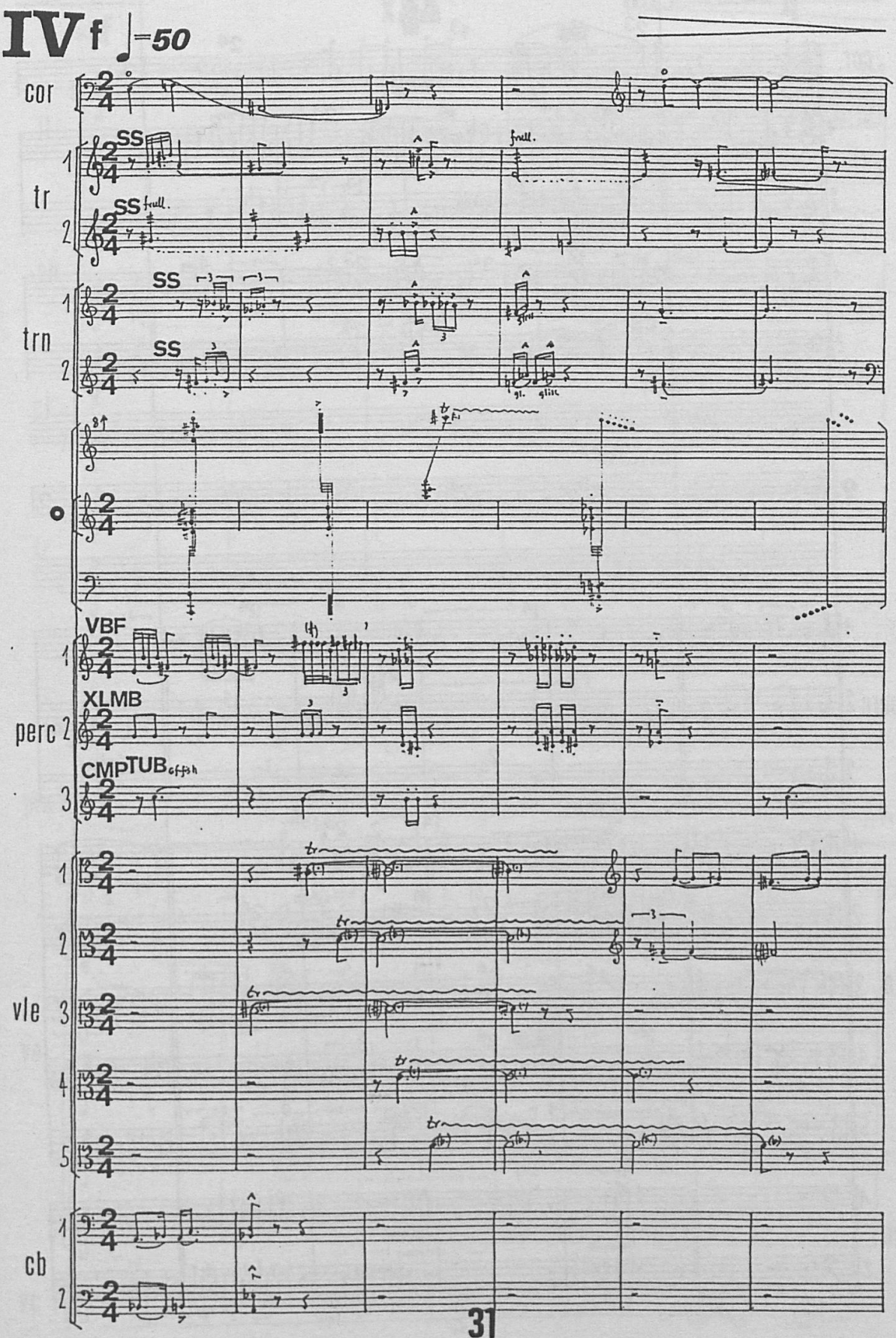

mf ♩=71
fl 1
ob 1
b
a
d
XLMB
perc. 2
1
2
3
s. pontic.
4
vni 5
pizz
6
pizz
7
s. pontic.
8
9
1
2
vc
3
4

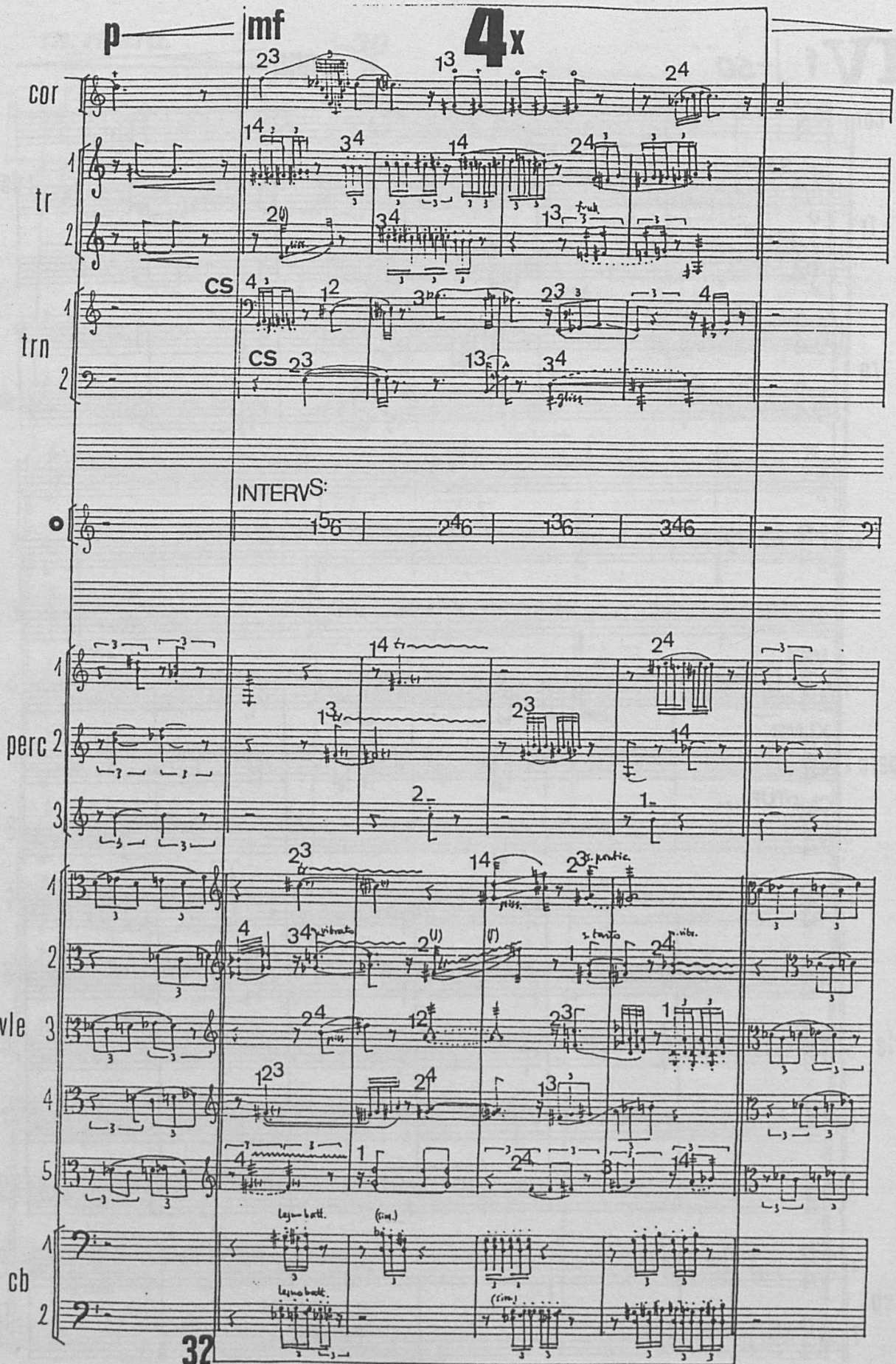

f
fl 1
ob 1
cor
c
e
a
c
perc.2
1
2
3
4
vni 5
6
7
8
9
1
2
vc
3
4

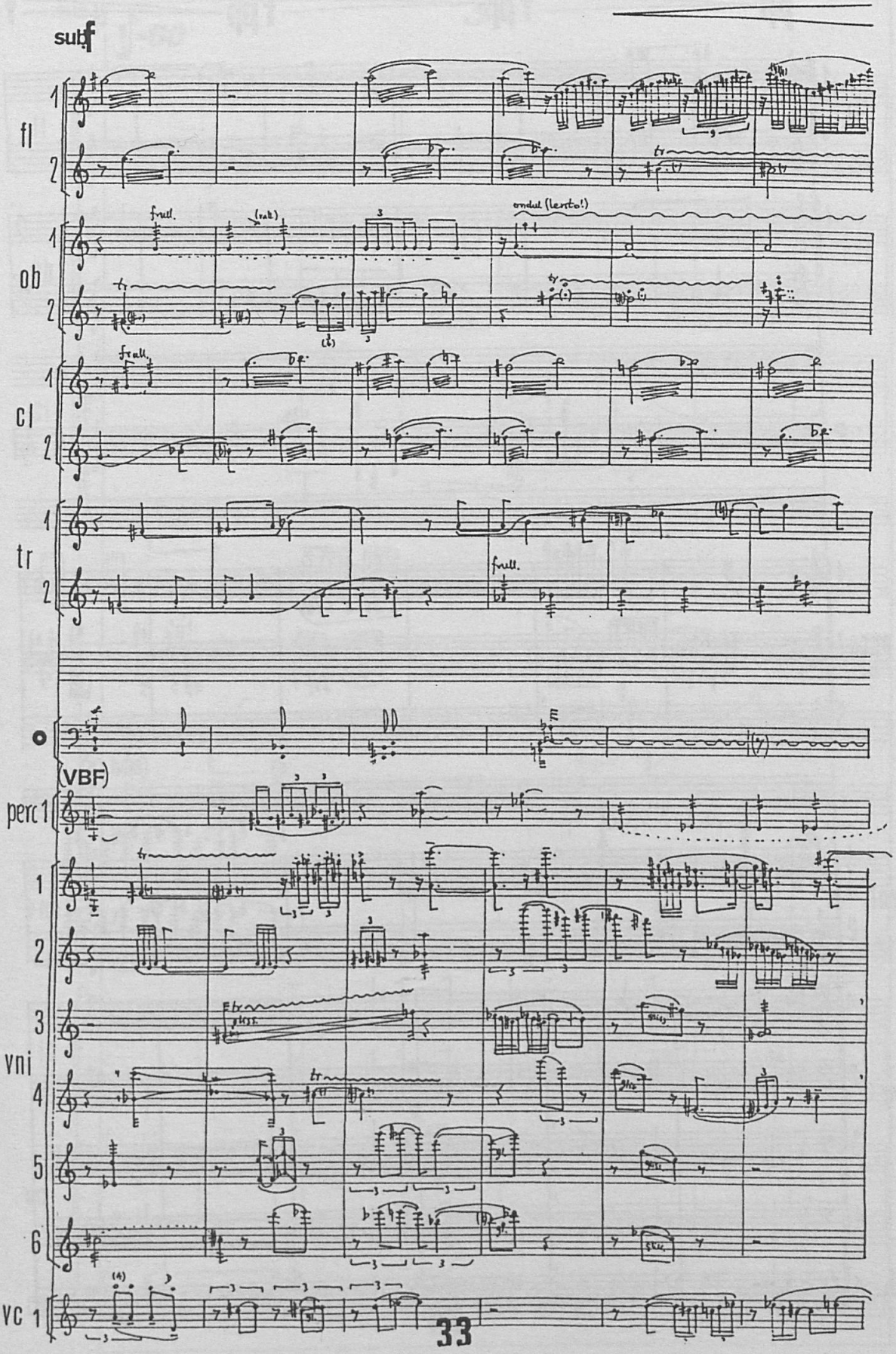

ff
fl 1
ob 1
cor
e
b
d
d
d
c
a
TMB
M
SC
perc.3
1
2
3
4
vni 5
6
7
8
9
1
2
vc
3
4

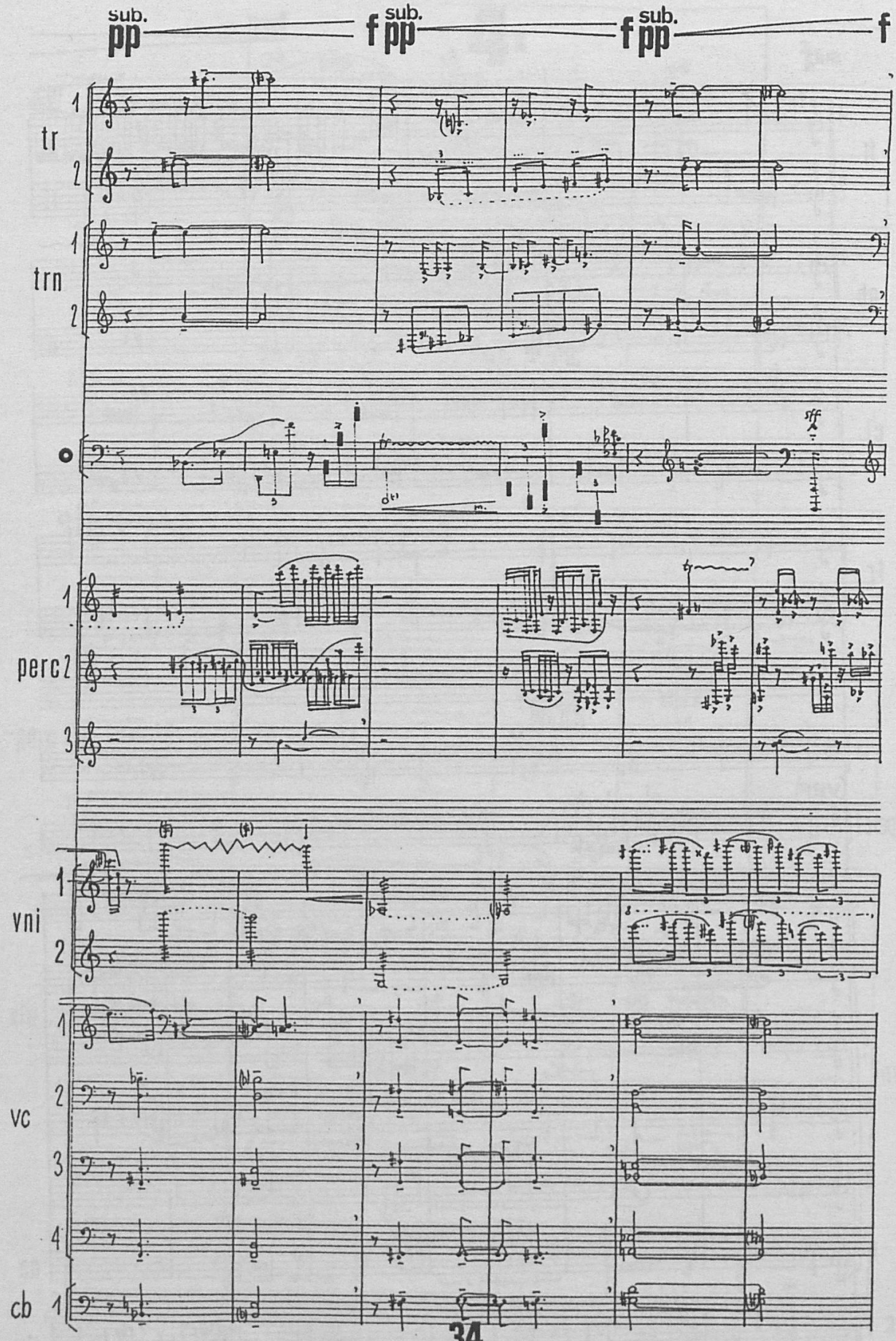

pp
fl 1
ob 1
CMP TUB
perc. 3
vni 1
2
3
4
5
6
7
8
9
vc 1
2
3
4

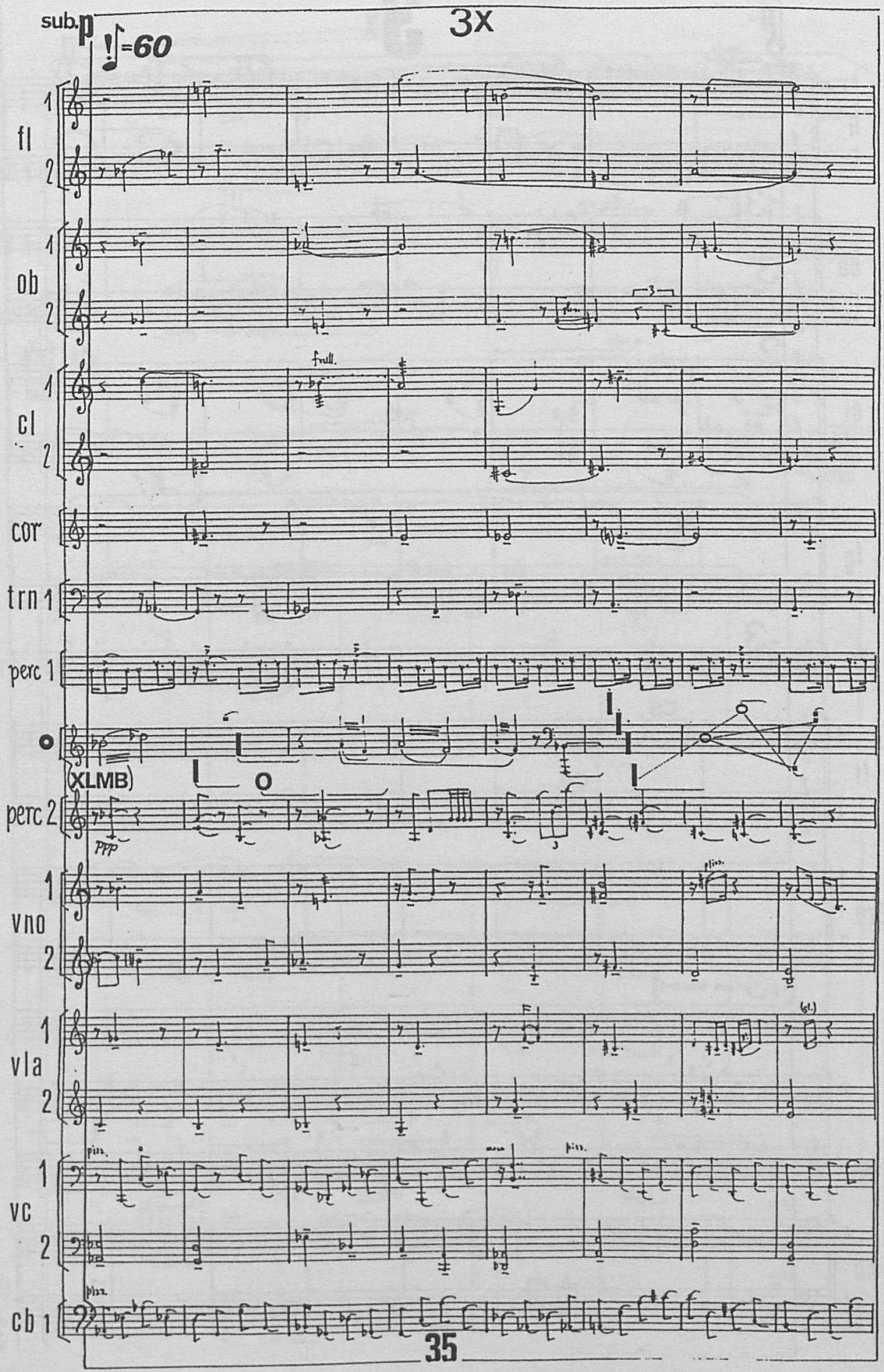

m. ritard.
ppp
♩=30
p
fl 1
ob 1
x
x var.
perc 3
1
2
3
4
vni 5
6
7
8
9
1
2
vc
3
4

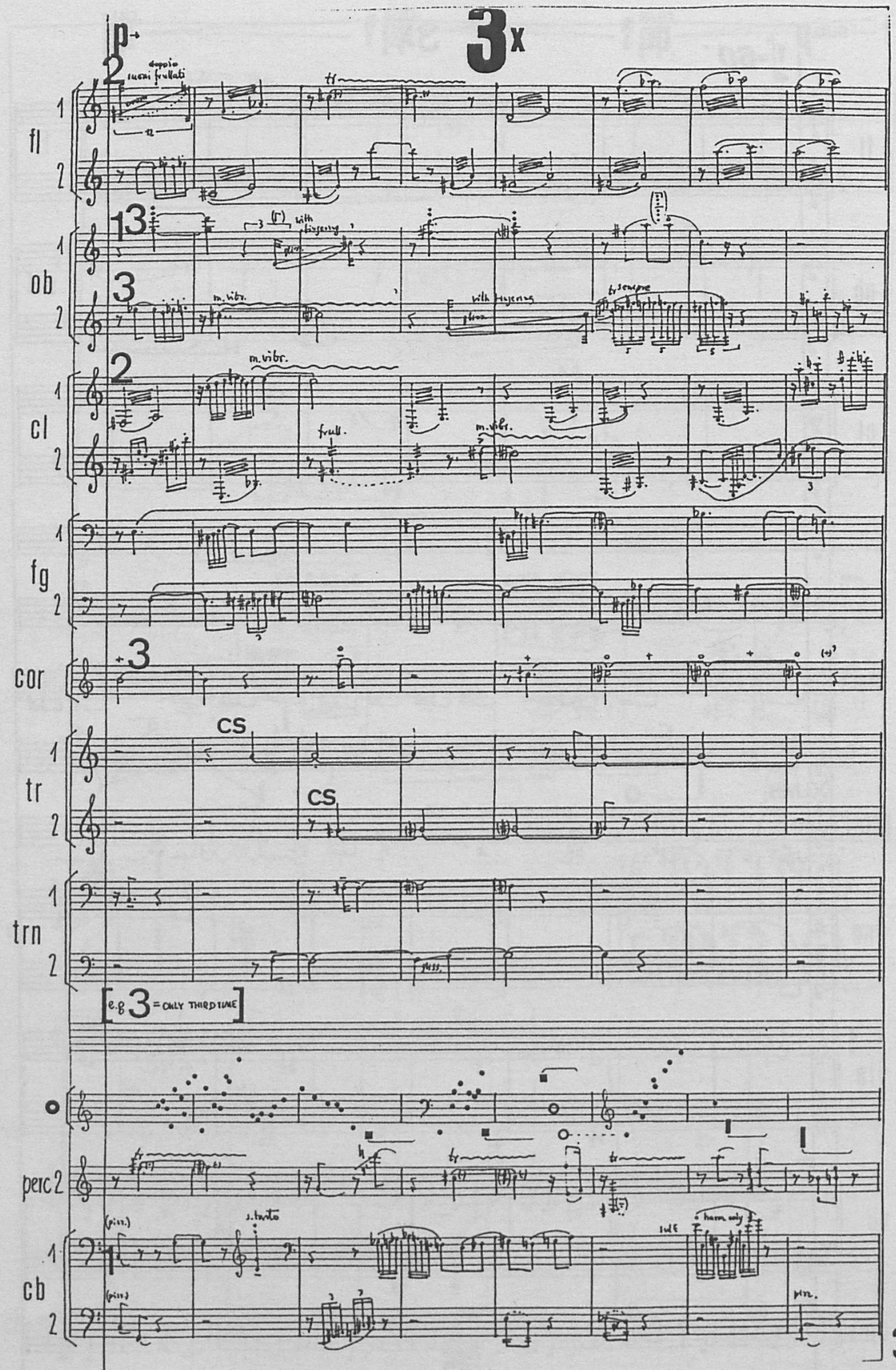

IV f ♩=50
cor
tr
SS
frull.
trn
SS
VBF
XLMB
perc
CMP
TUB
vle
cb

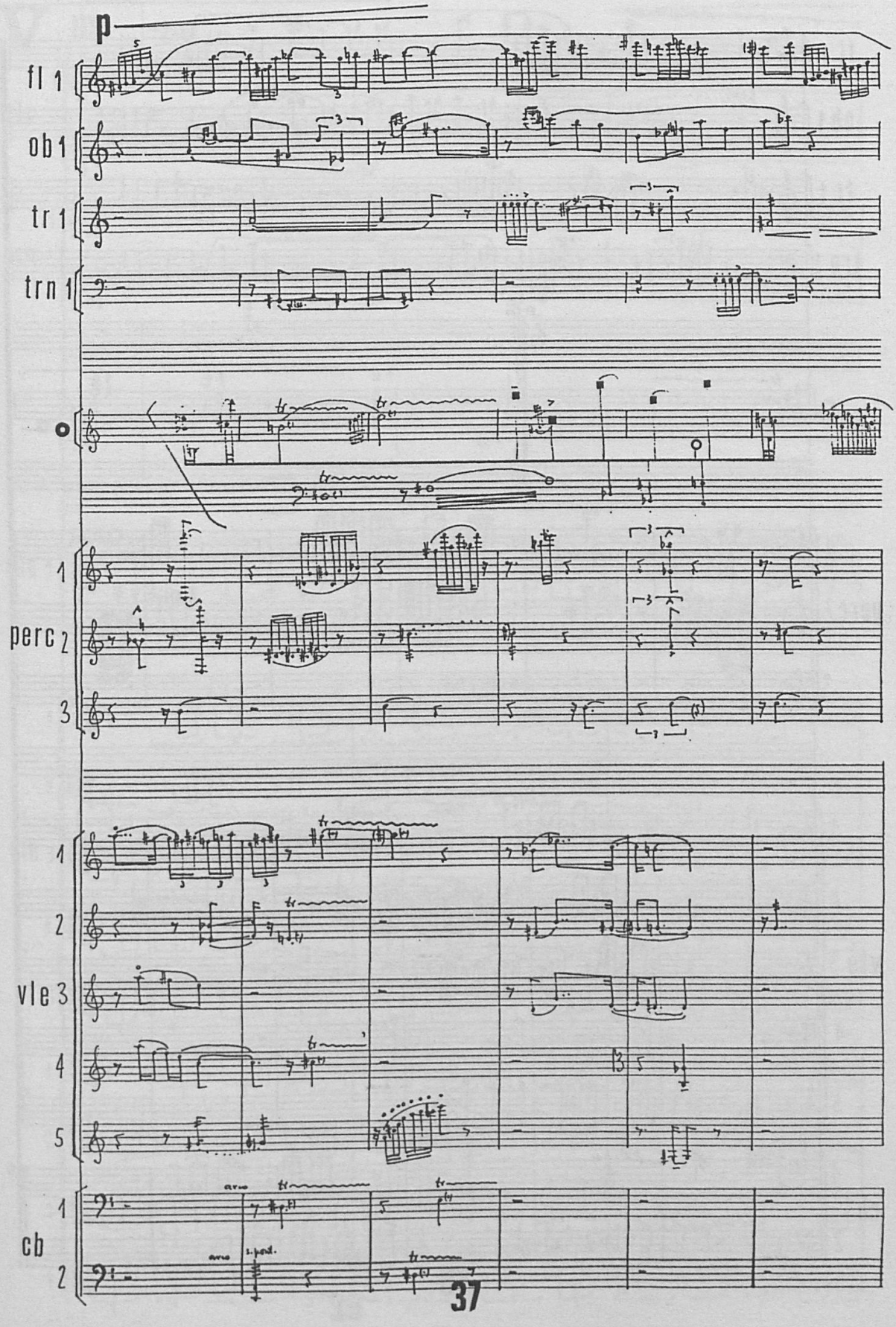

p
mf
4x
cor
tr
trn
CS
INTERVS:
perc
vle
cb
32

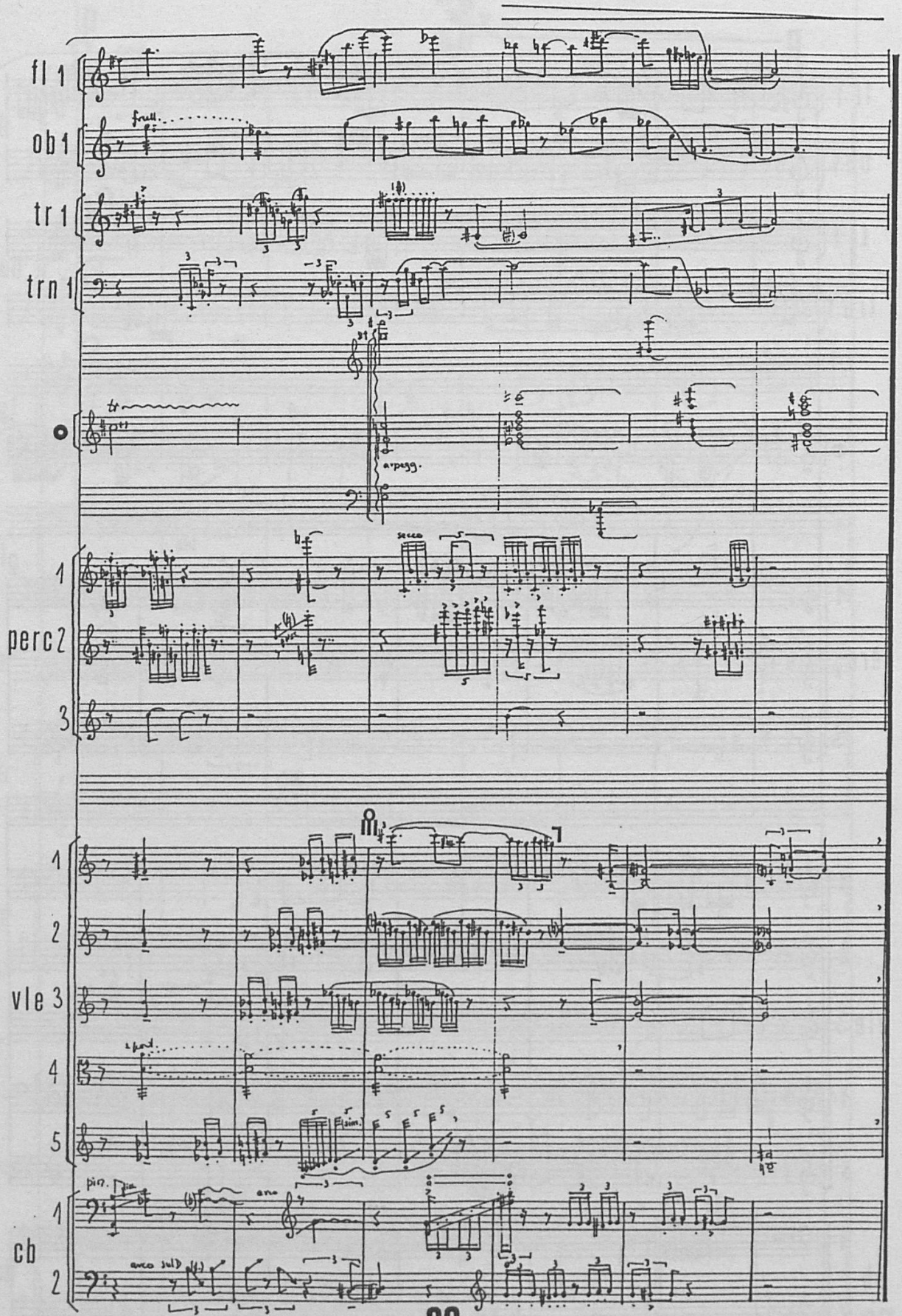

subf
fl
1
2
ob
frull.
(ralt.)
ondul (lentio!)
cl
frull.
tr
frull.
(VBF)
perc 1
vni
1
2
3
4
5
6
vc 1

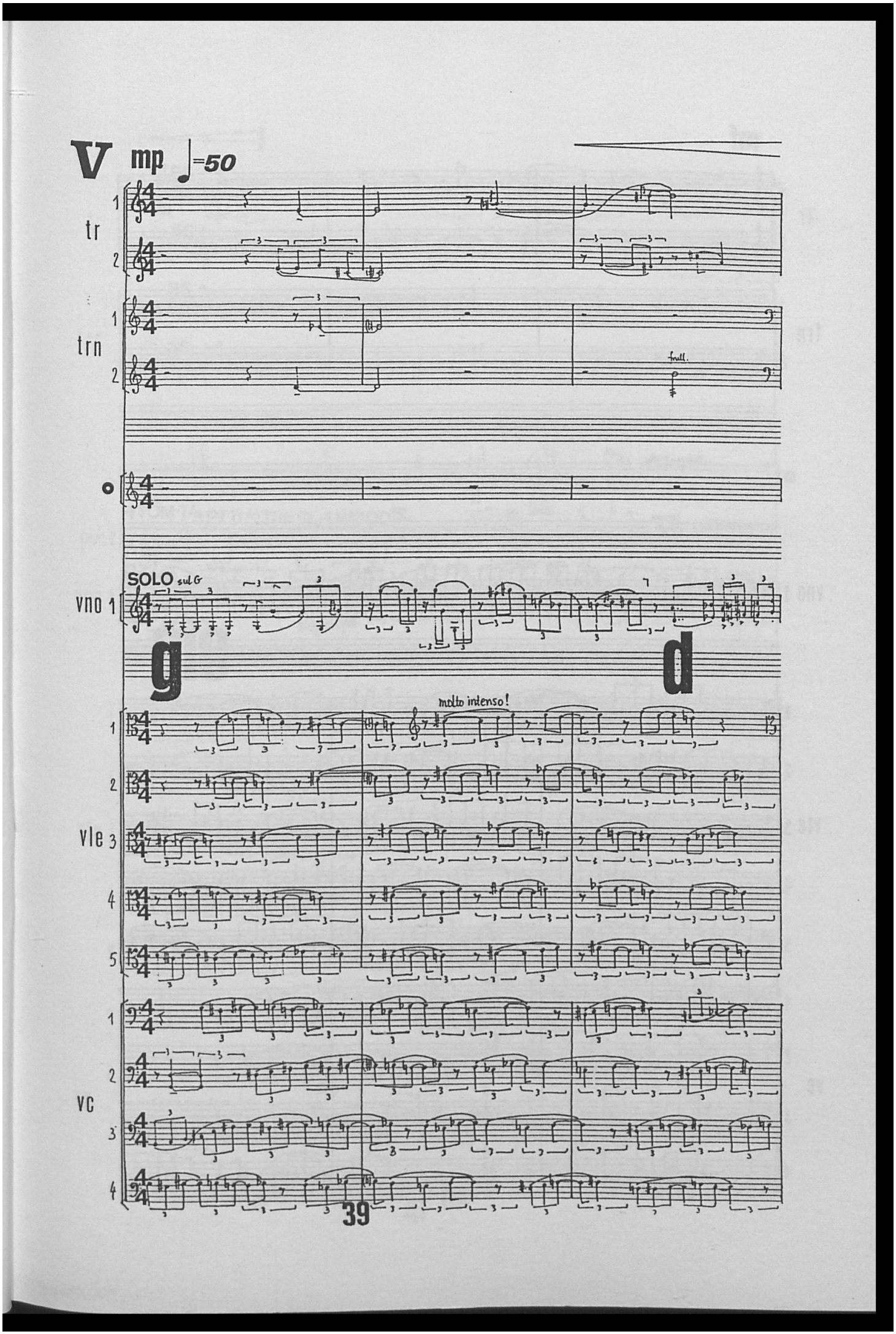

sub. pp
f
sub. pp
f
sub. pp
f
tr
1
2
trn
1
2
perc
1
2
3
vni
1
2
vc
1
2
3
4
cb
1

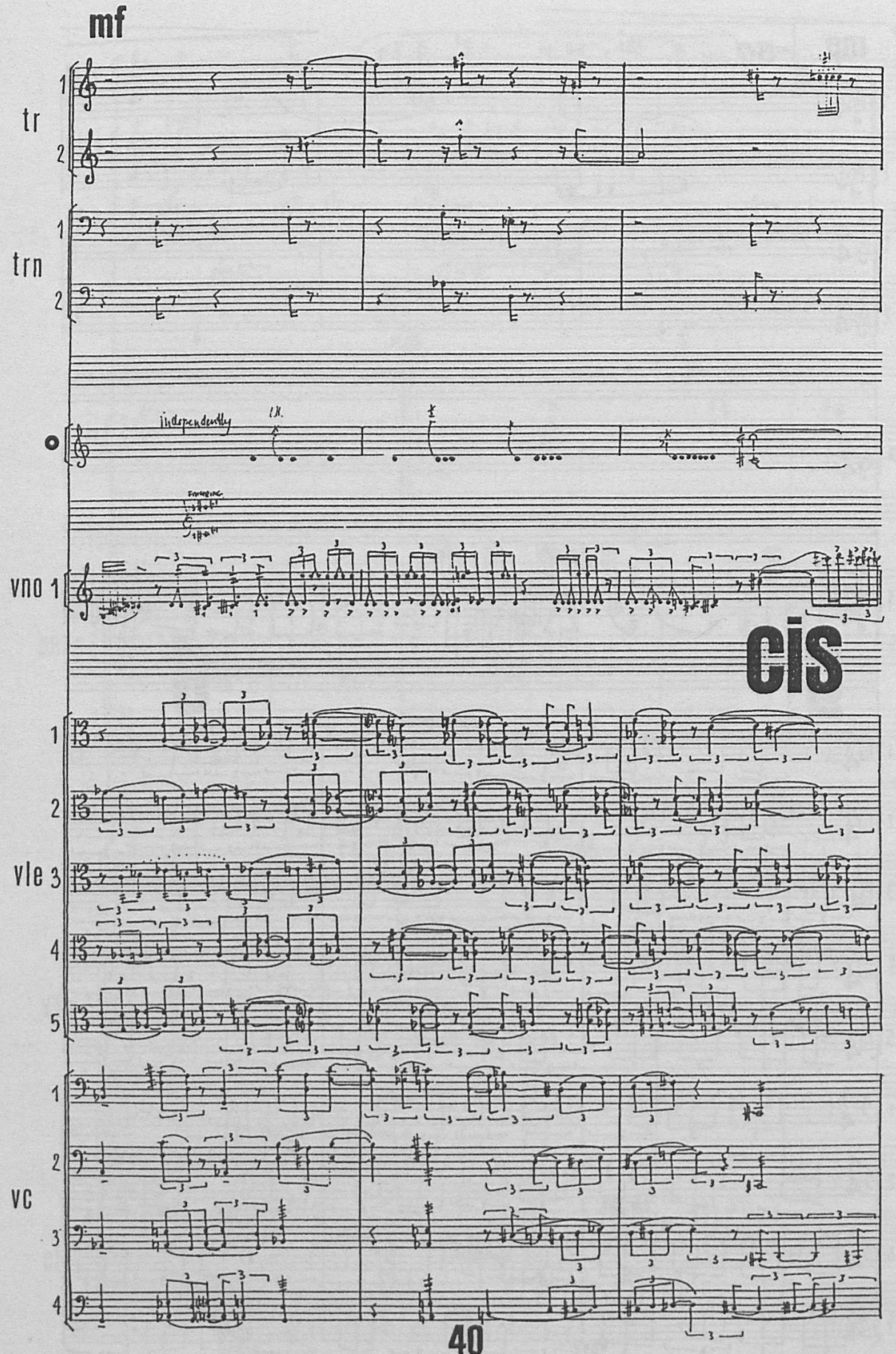

sub.p
3x
=60
fl
ob
cl
cor
trn 1
perc 1
(XLMB)
perc 2
ppp
vno
vla
vc
cb 1
35

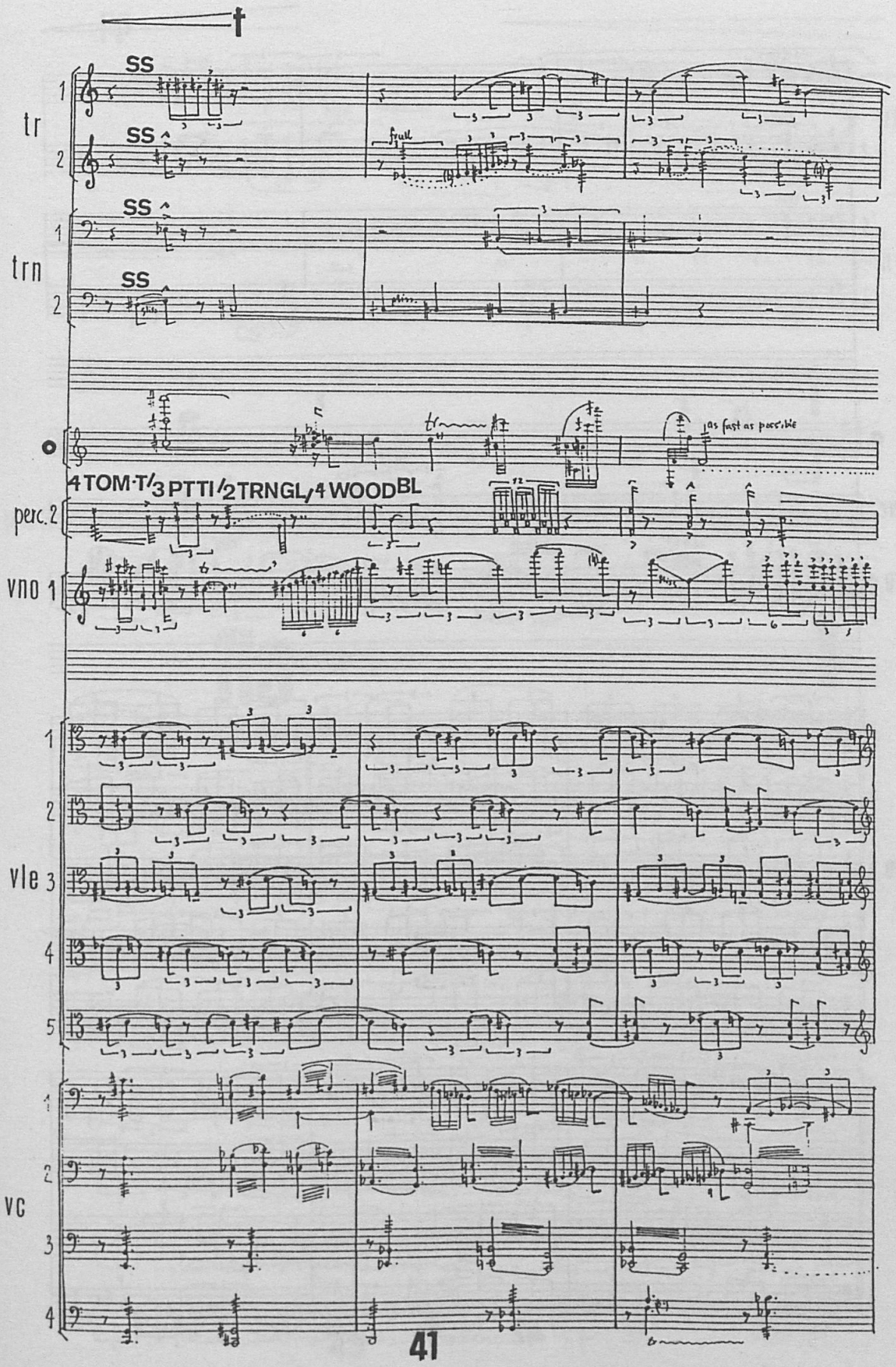

3x
fl
ob
cl
fg
cor
tr
trn
perc 2
cb
CS
CS
[e.g 3 = ONLY THIRD TIME]

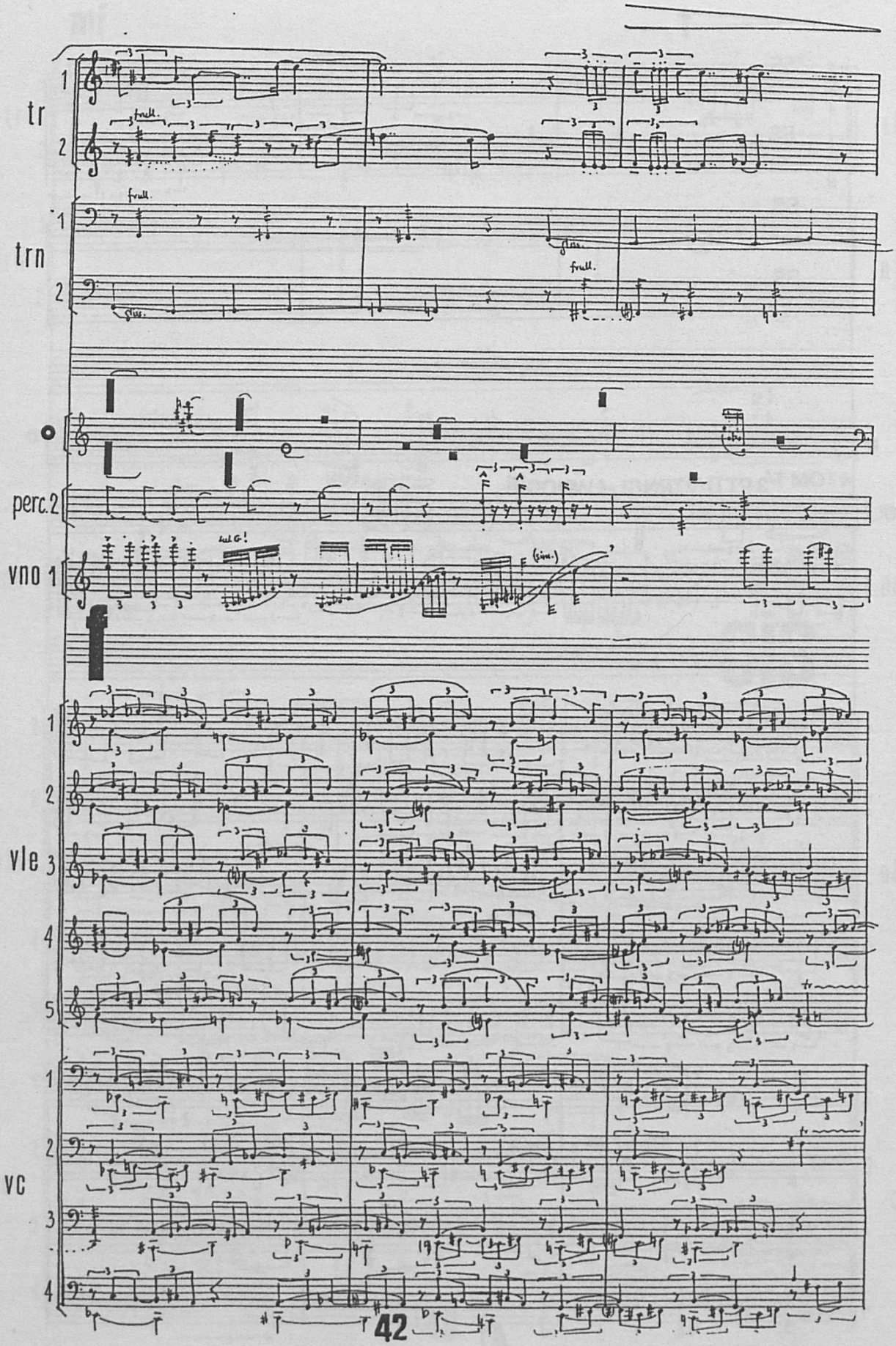

p
fl 1
ob 1
tr 1
trn 1
perc 1
2
3
vle 1
2
3
4
5
cb 1
2
arco
s.pont.

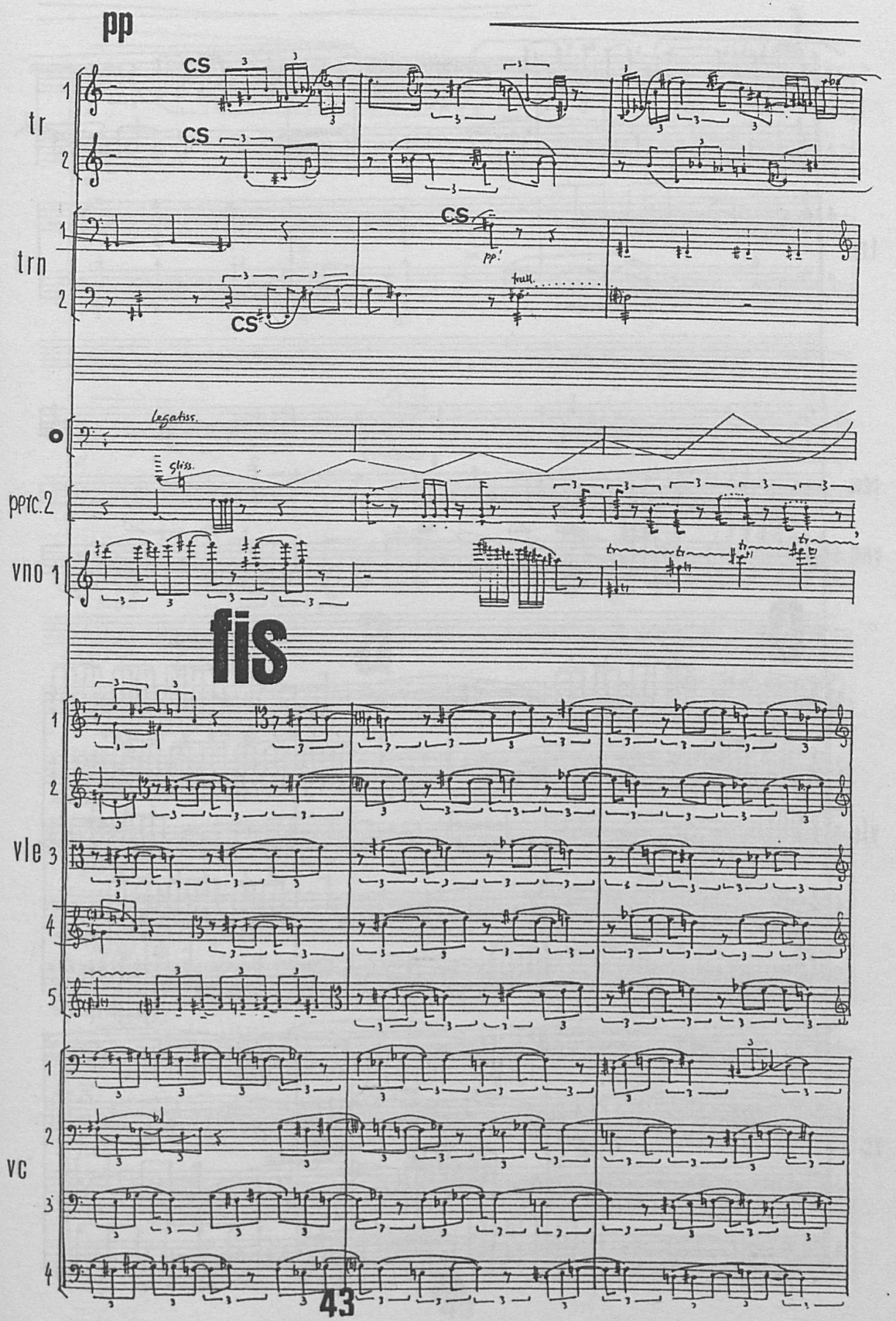

fl 1
ob 1
tr 1
trn 1
arpegg.
perc 2
vle 3
cb

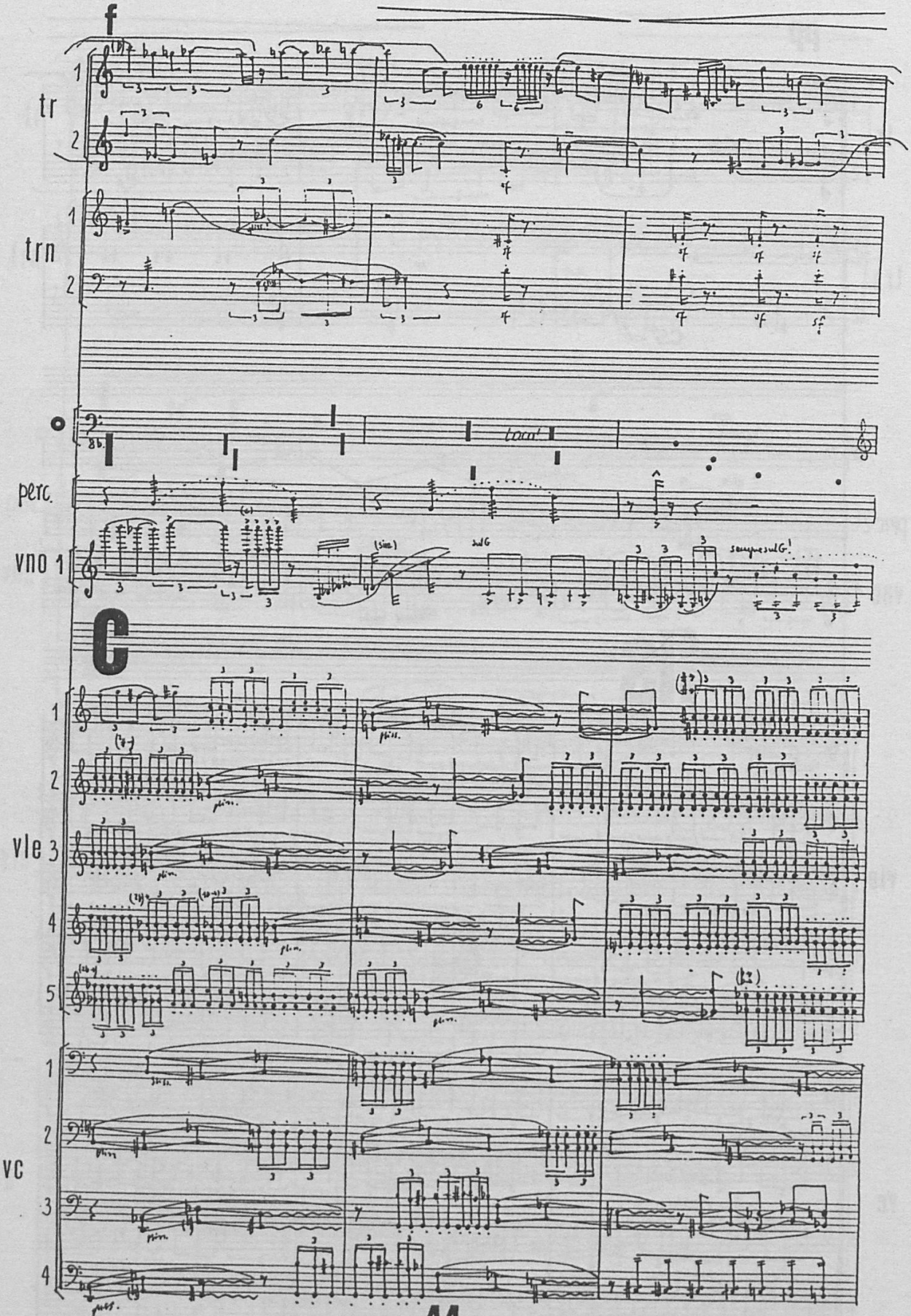

V
mp
♩=50
tr
trn
full.
SOLO sul G
vno 1
g
d
molto intenso!
vle
vc


mf
tr
trn
independently
vno 1
cis
vle
vc


SS
tr
trn
perc. 2
vno 1
vle 3
vc
4 TOM·T/3 PTTI/2 TRNGL/4 WOOD BL
as fast as possible


tr
1
2
full.
trn
1
2
full.
gliss.
full.
gliss.
perc.2
vno 1
sul G!
(sim.)
f
vle
1
2
3
4
5
vc
1
2
3
4


pp
tr
CS
trn
pp!
trall.
legatiss.
gliss.
pprc.2
vno 1
fis
vle
vc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tr
trn
perc.
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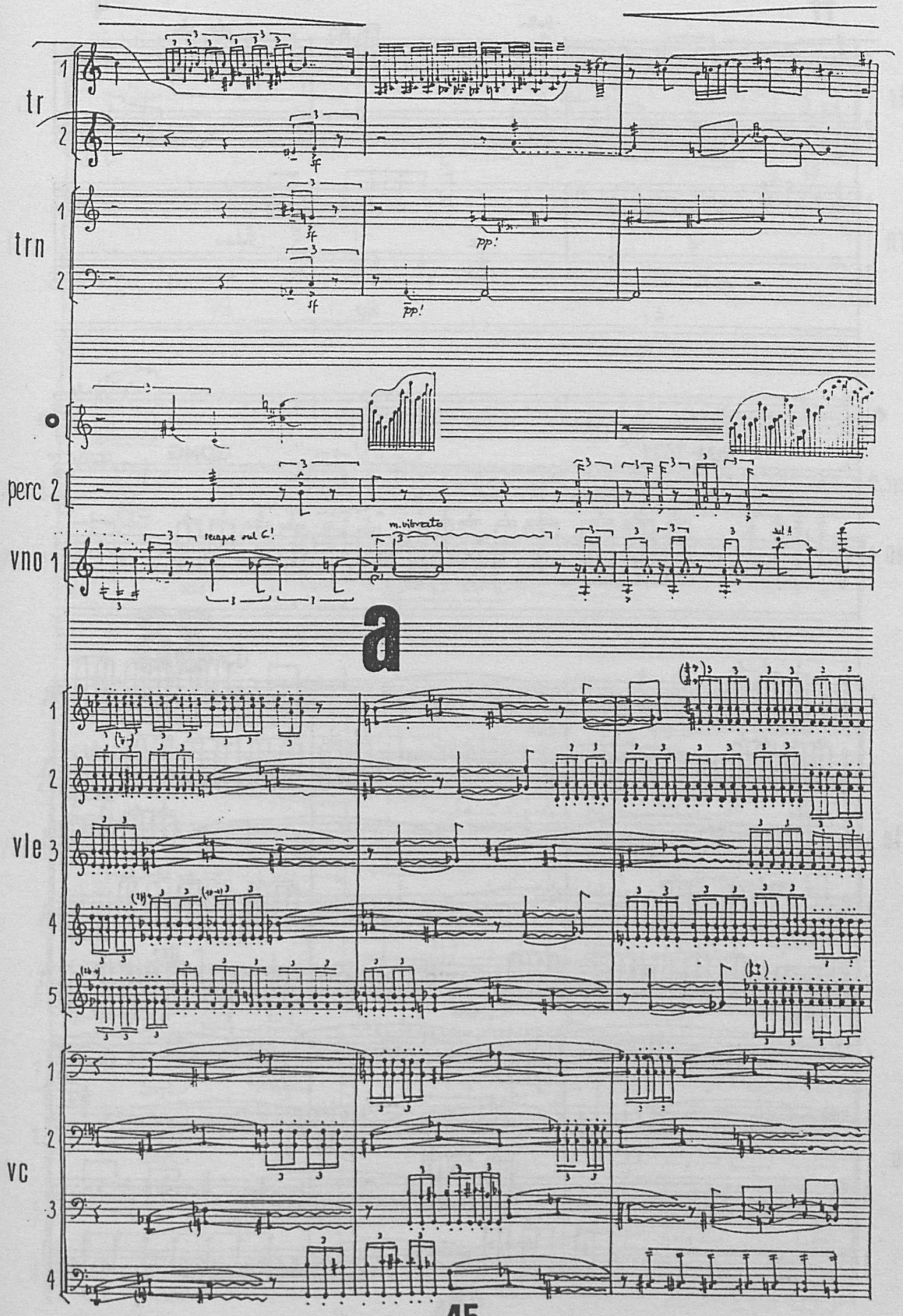
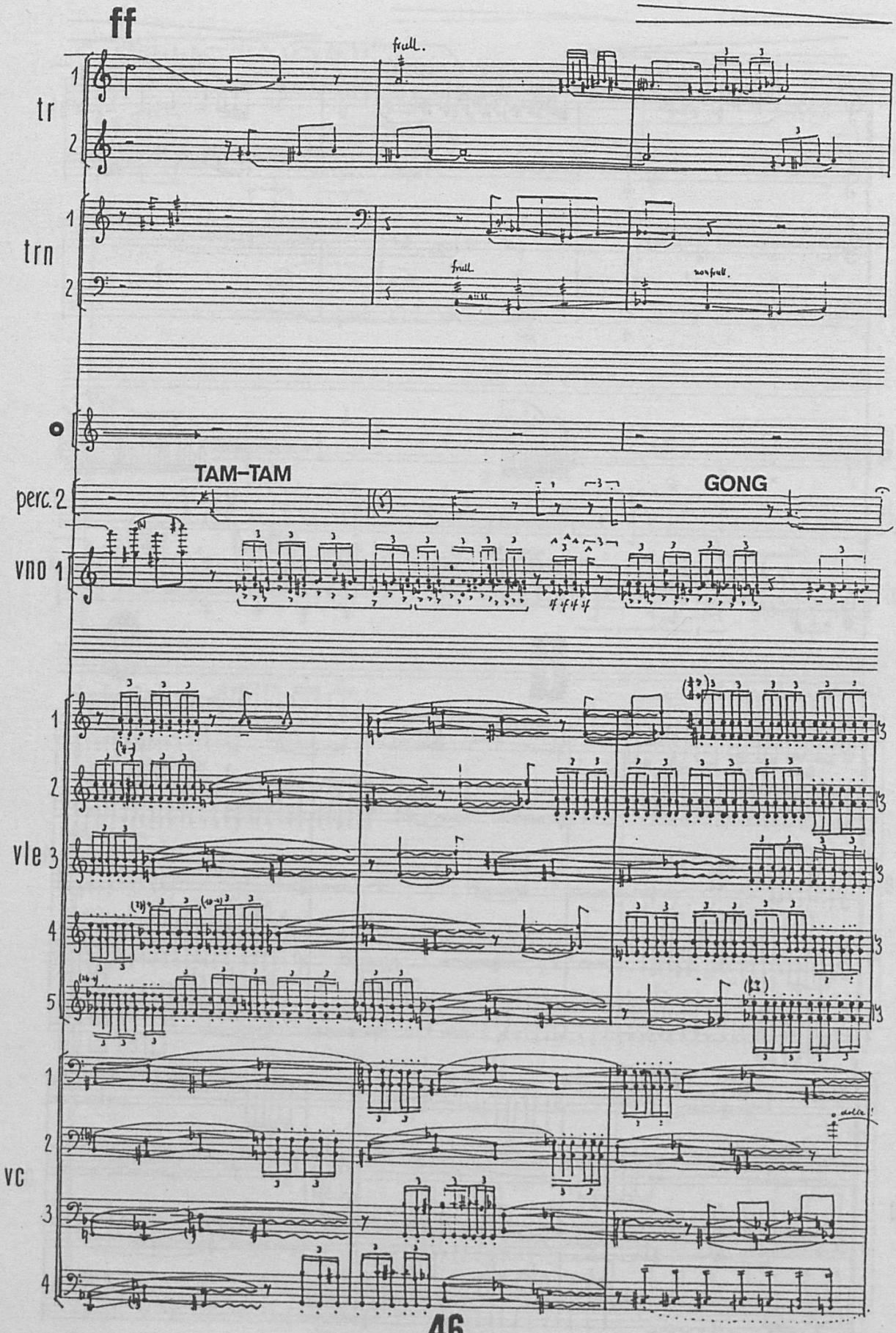
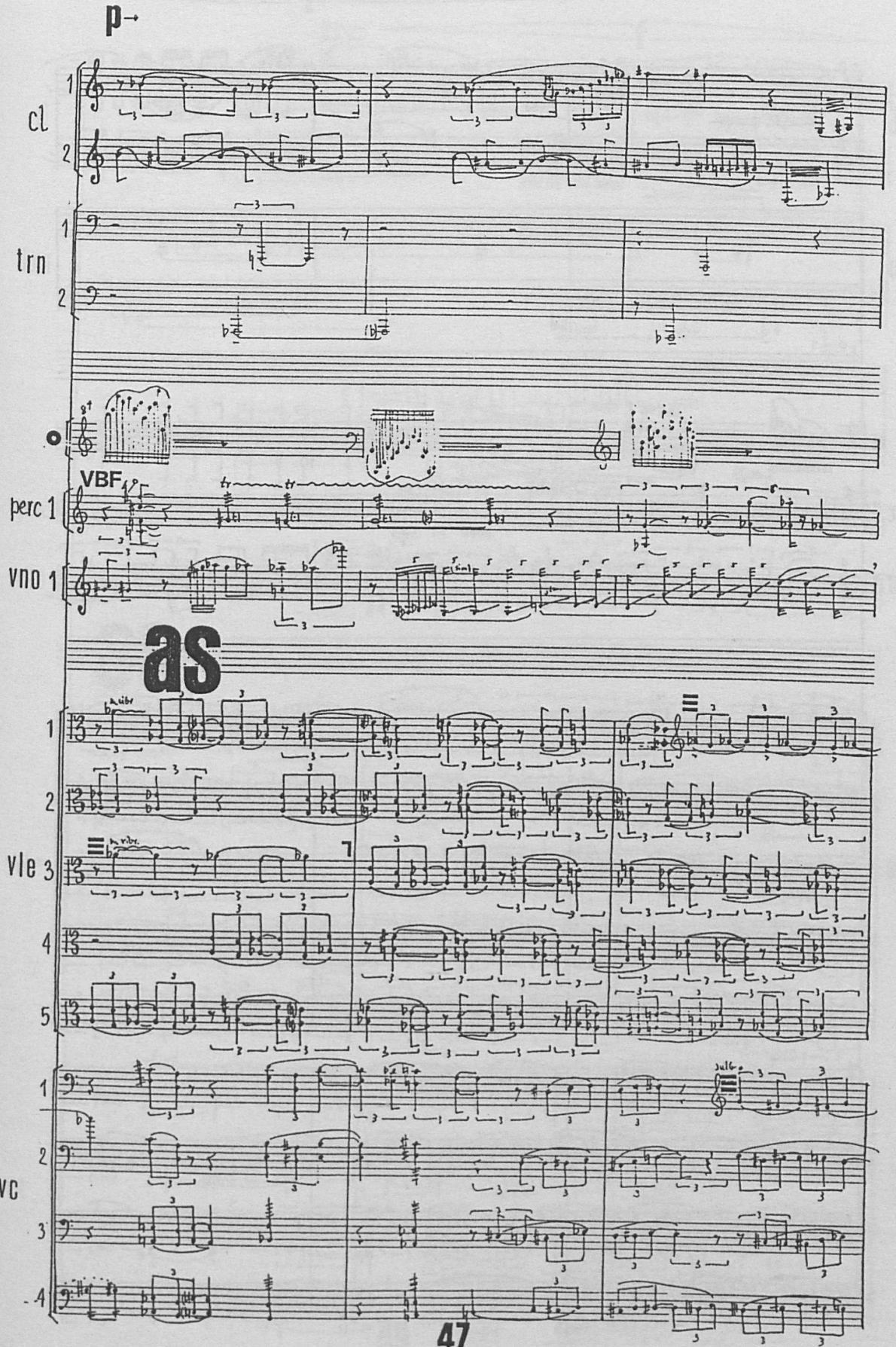
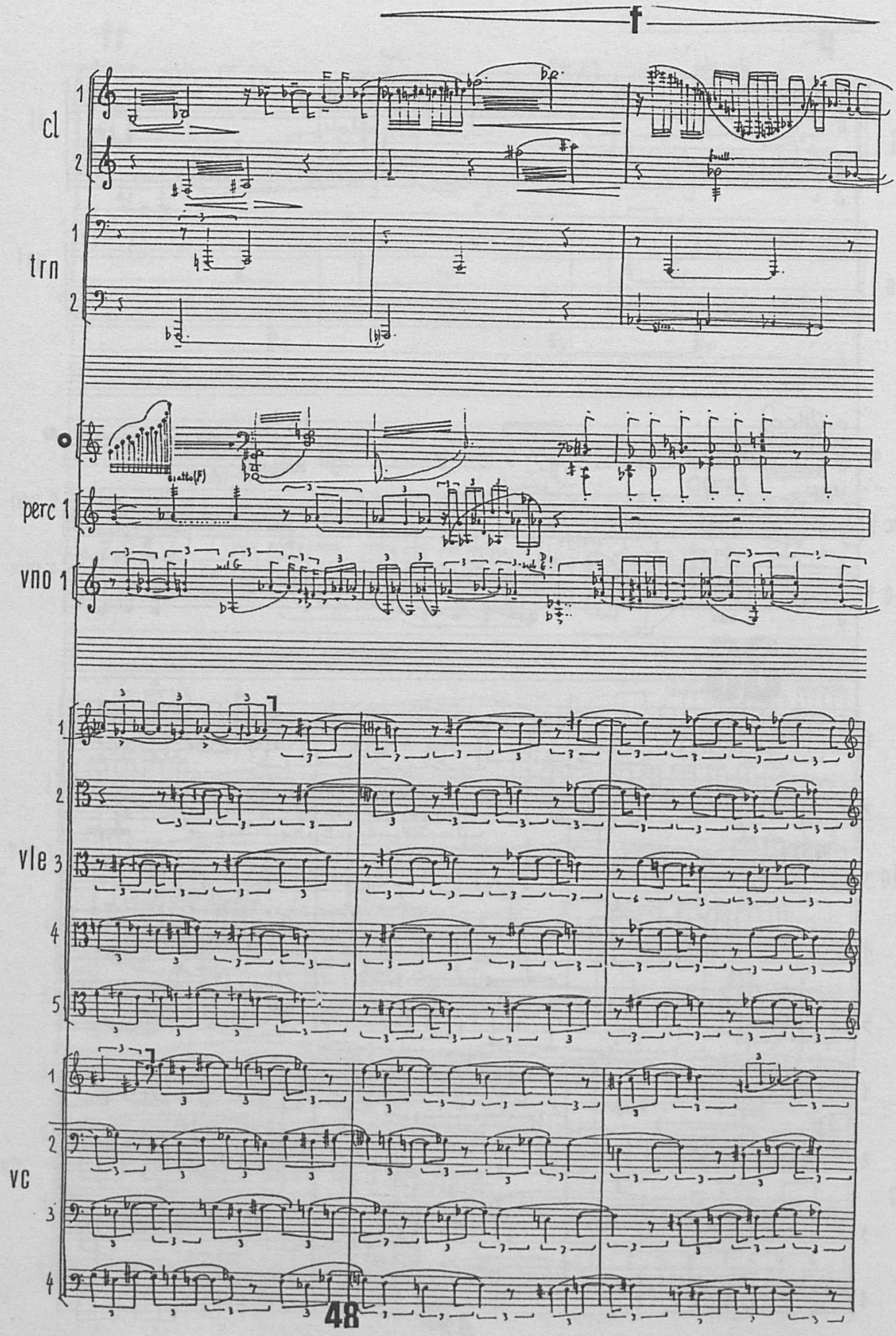
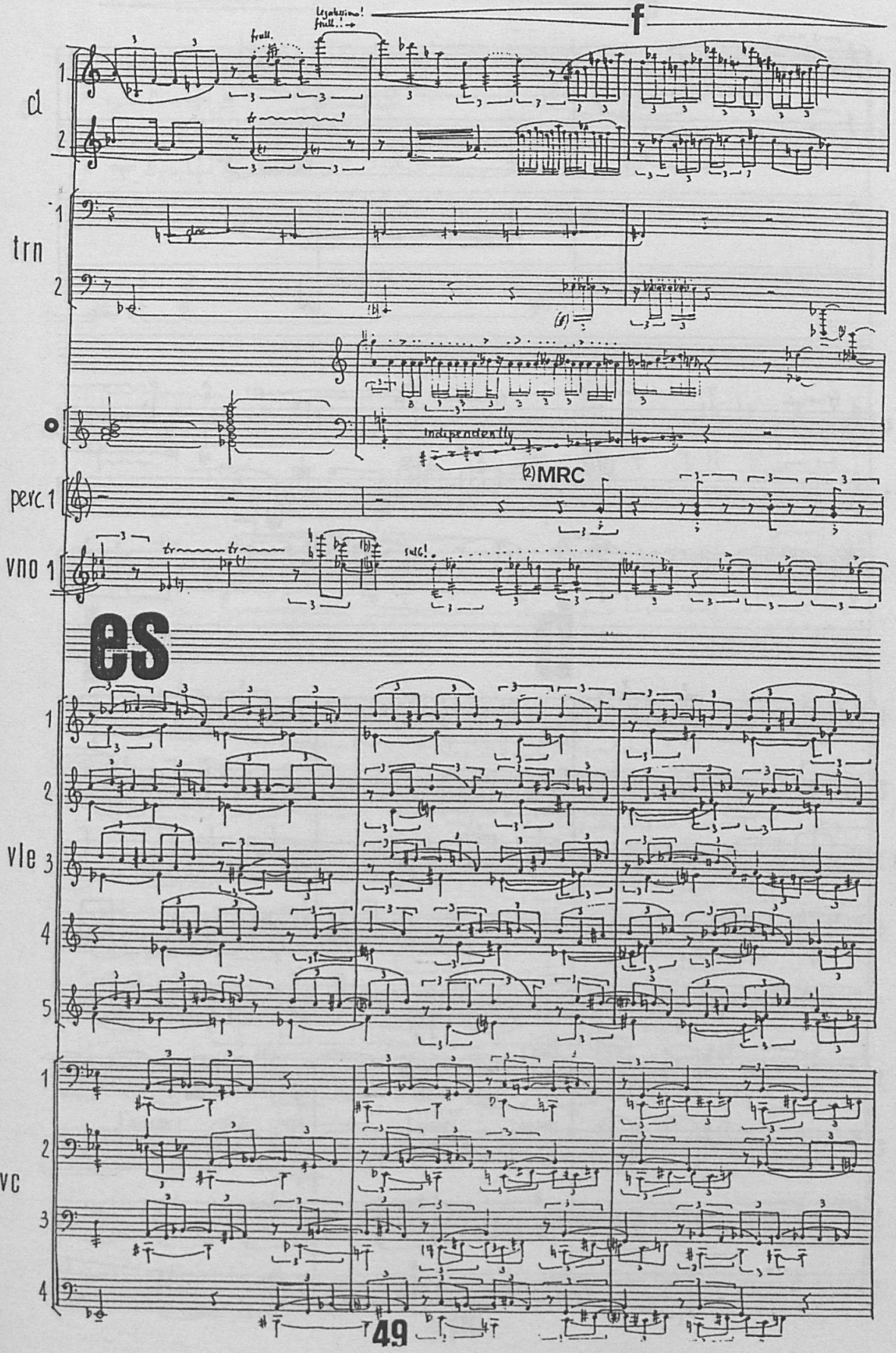
C
vle 3
vc

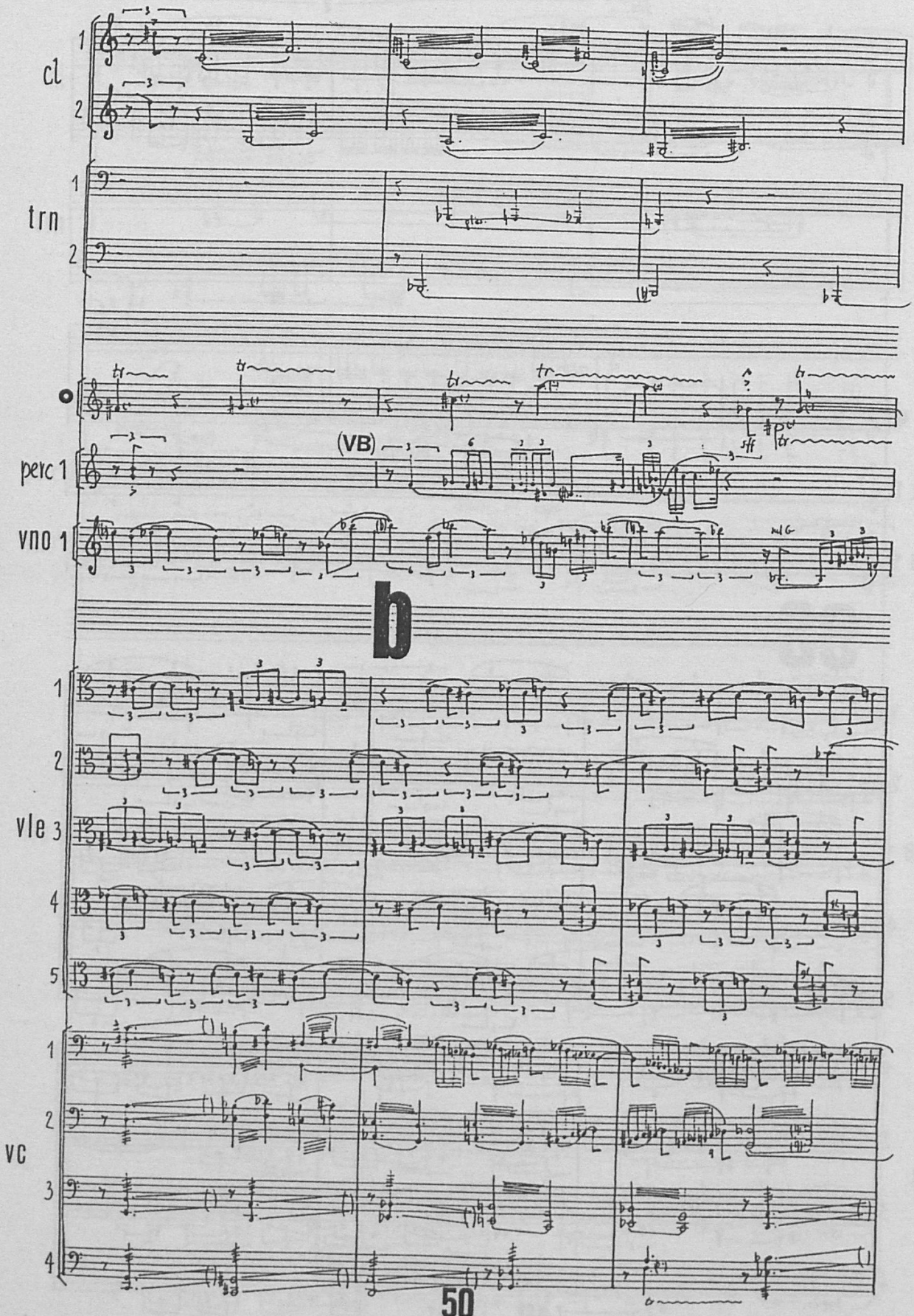

tr
trn
perc 2
vno 1
vle 3
vc
a
pp!
m. vibrato

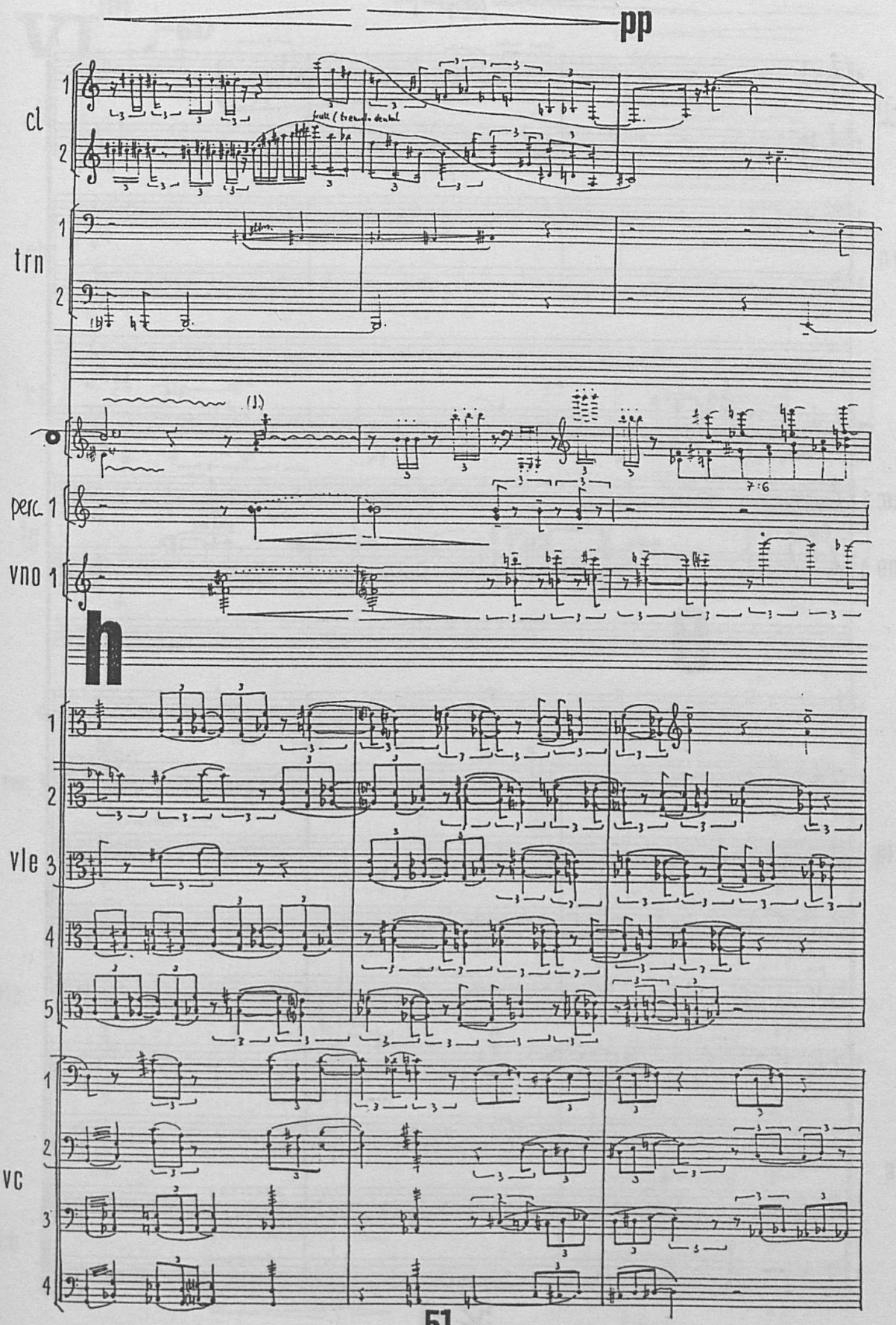

ff
tr
trn
perc. 2
TAM-TAM
GONG
vno 1
vle 3
vc

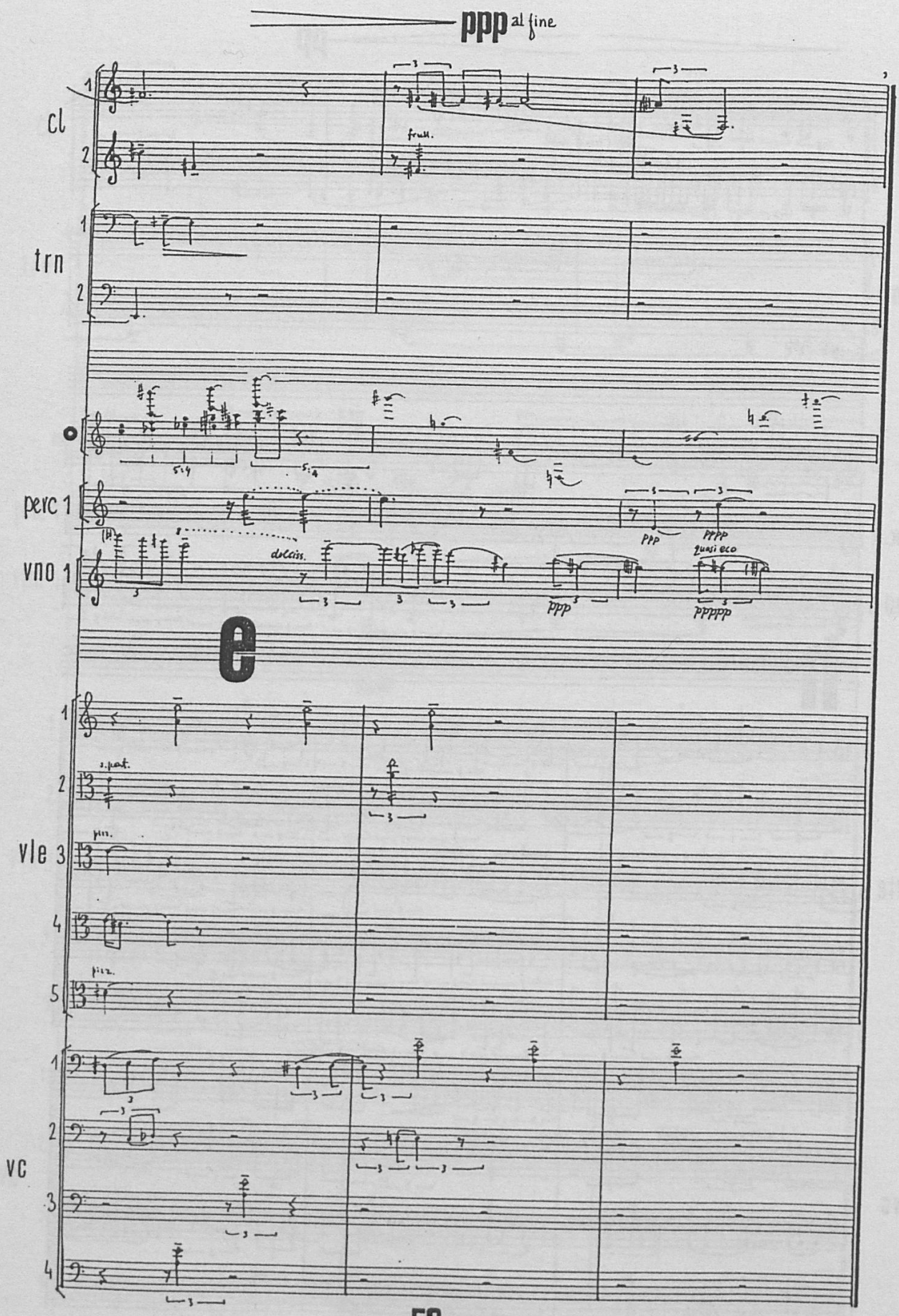

p→
cl
1
2
trn
1
2
VBF
perc 1
vno 1
as
1
2
vle 3
4
5
1
2
vc
3
4

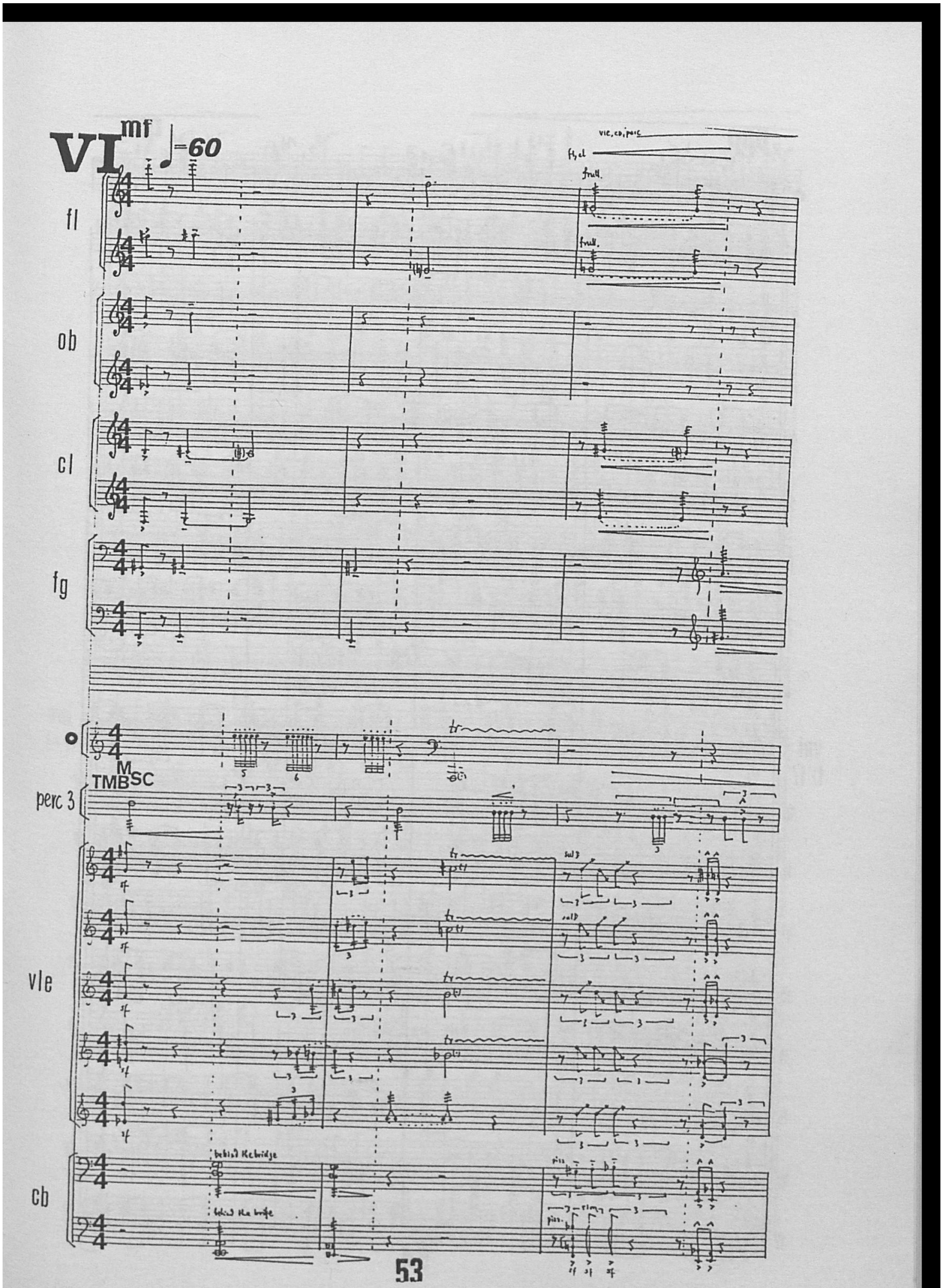

cl
1
2
trn
1
2
perc 1
vno 1
1
2
vle 3
4
5
1
2
vc
3
4

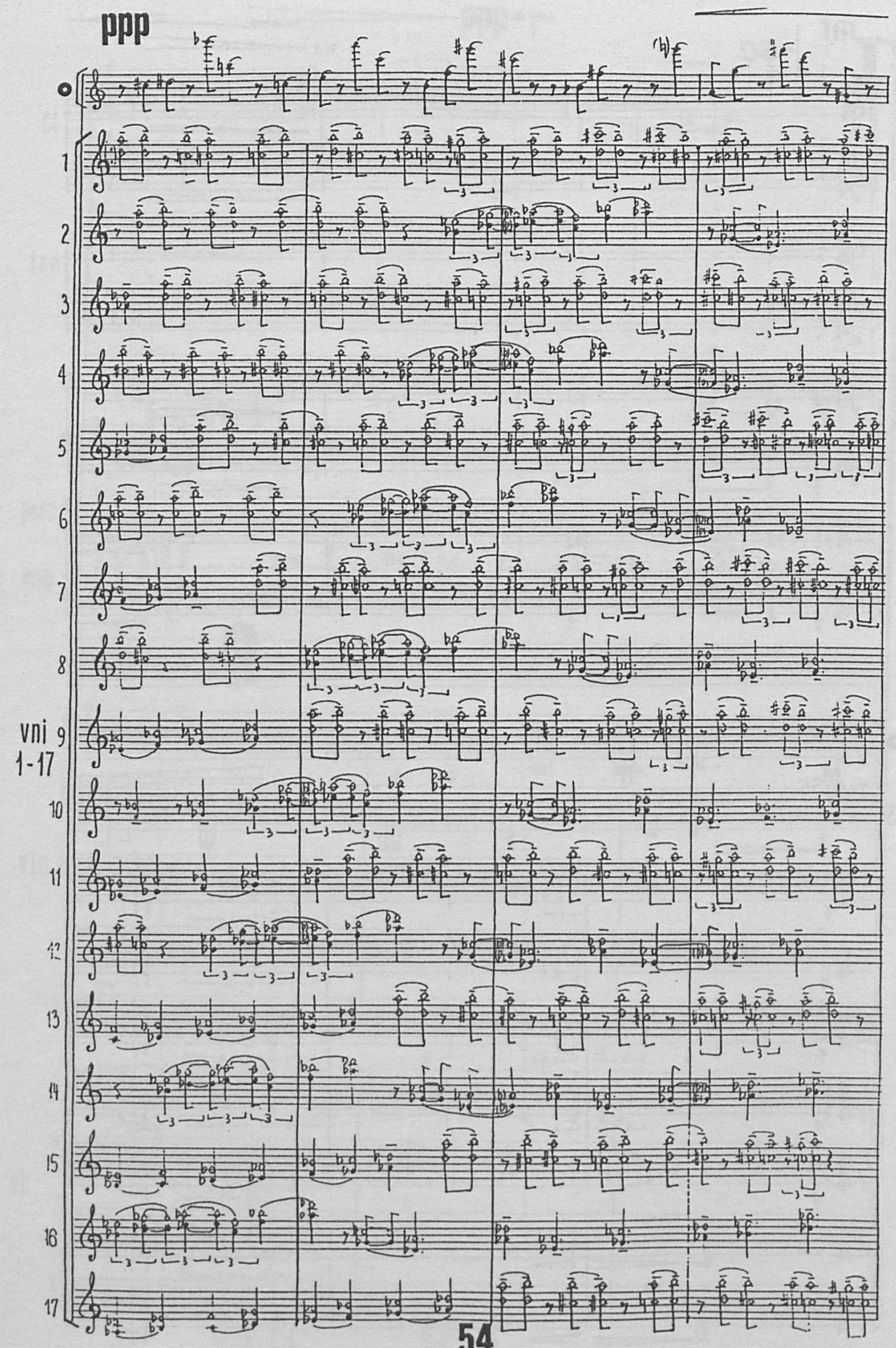

f
cl
trn
o
perc. 1
vno 1
es
vle
vc
Legatissimo!
frull.!
frull.
independently
(2) MRC
sulc!

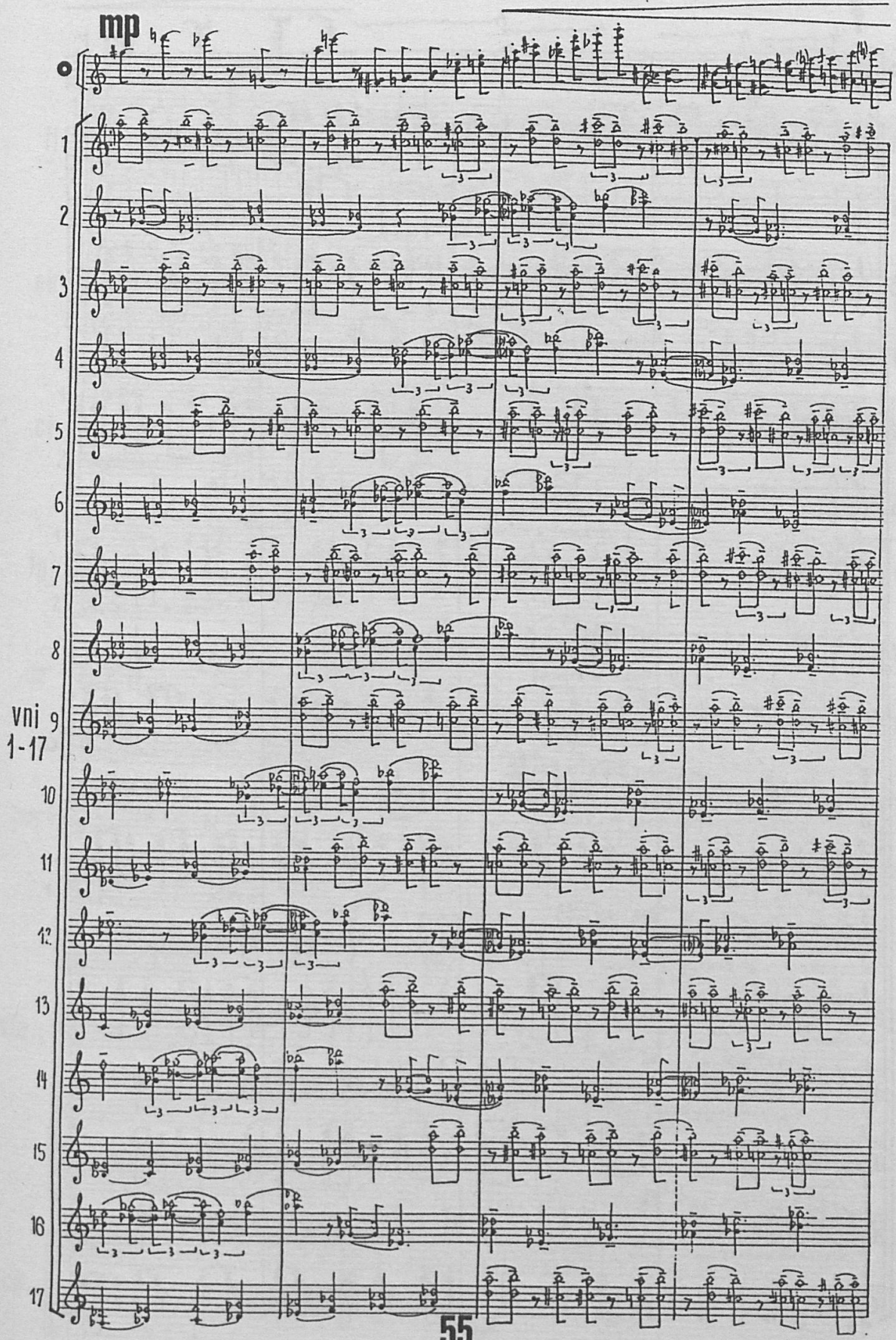

cl
1
2
trn
1
2
perc 1
(VB)
vno 1
b
1
2
vle 3
4
5
1
2
vc
3
4

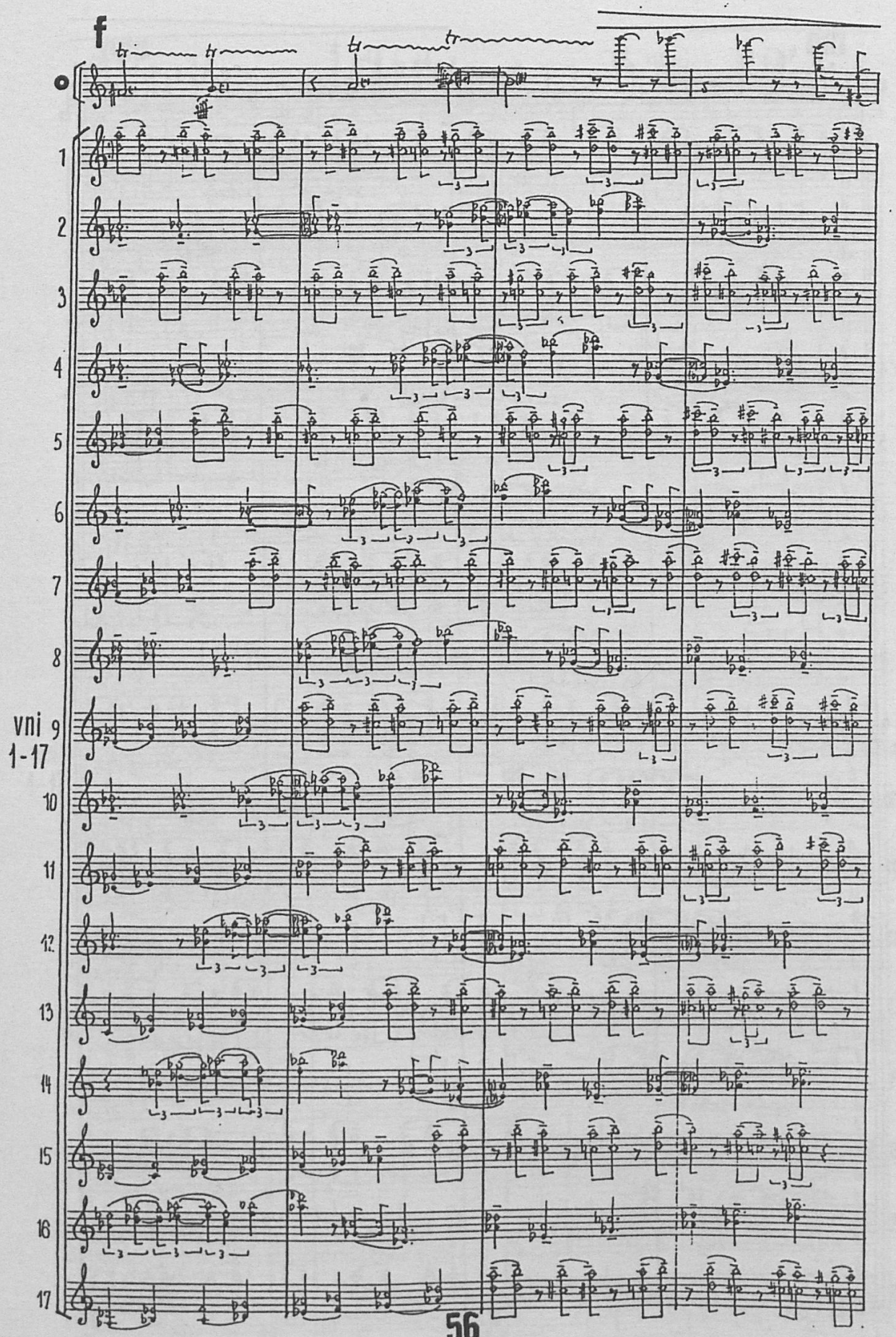

pp
cl
trn
perc. 1
vno 1
h
vle 3
vc

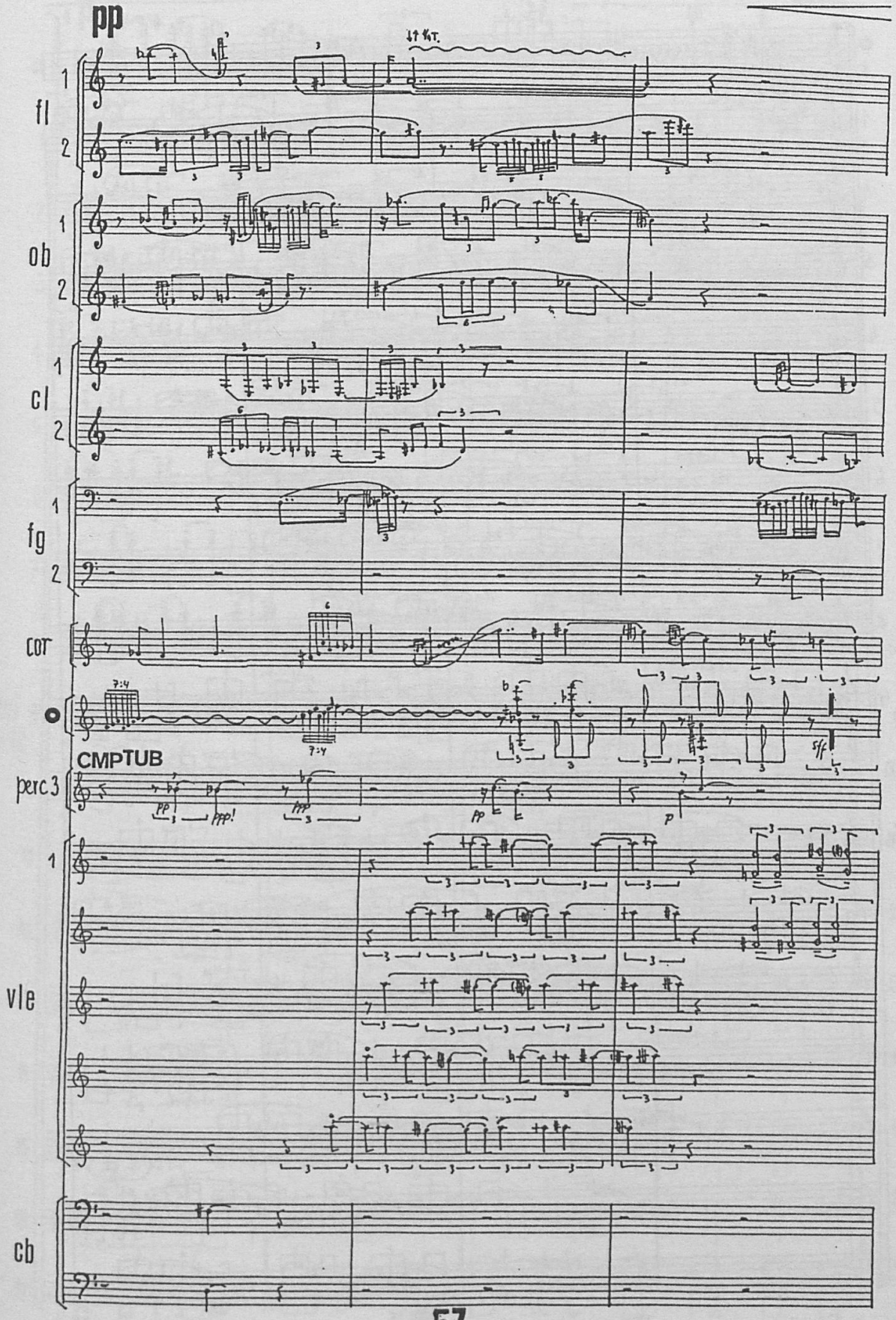

ppp al fine
cl
trn
perc 1
vno 1
dolciss.
ppp
quasi eco
pppp
e
vle 3
vc

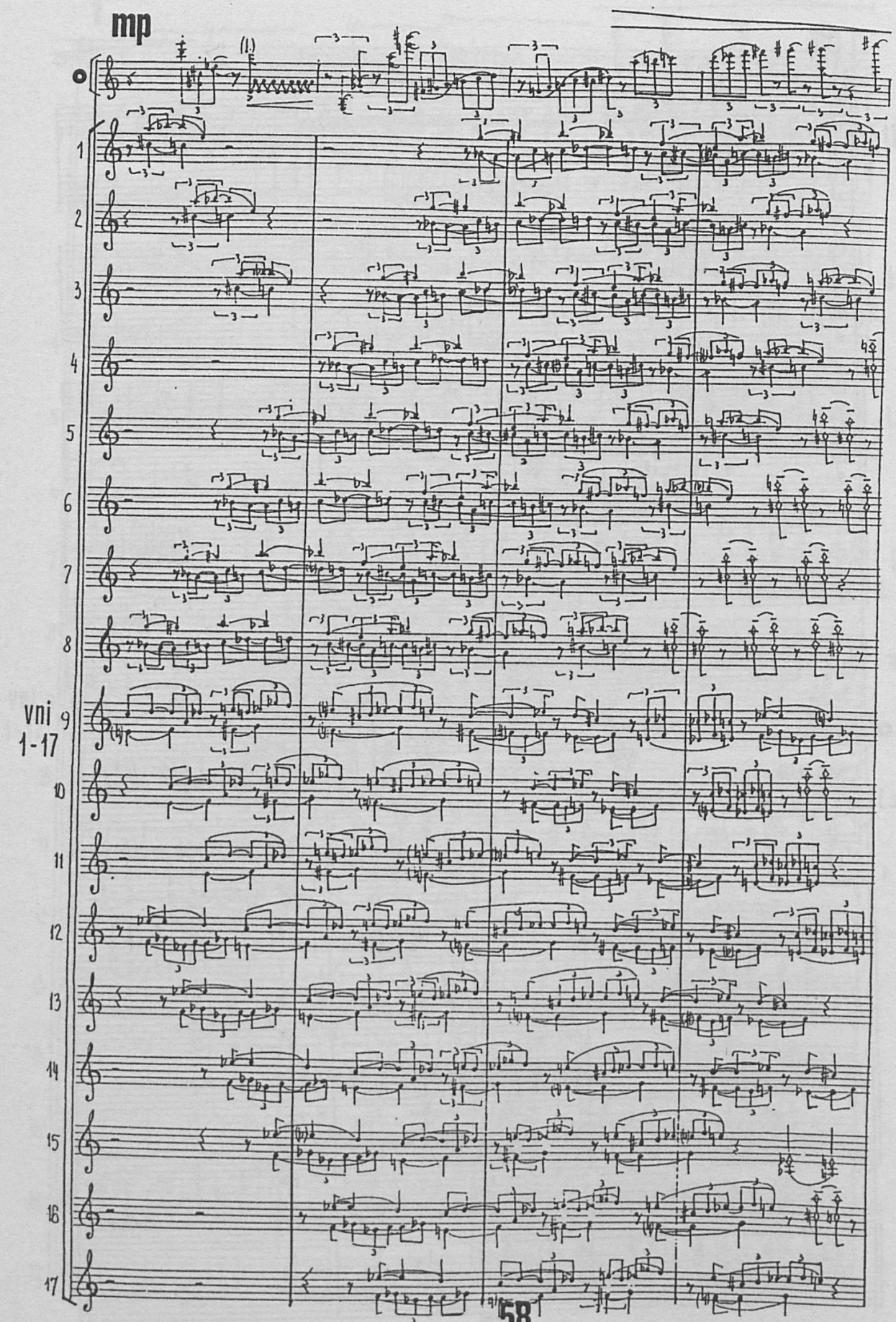

VI
mf
♩=60
vlc, cb, perc
fg, cl
full.
fl
ob
cl
fg
M
TMB SC
perc 3
vle
cb
behind Kebridge
behind the bridge


ppp
vni 1-17


mp
1
2
3
4
5
6
7
8
vni 1-17
9
10
11
12
13
14
15
16
17


f
vni
1-17


pp
fl
1
2
ob
1
2
cl
1
2
fg
1
2
cor
CMPTUB
perc 3
vle
1
cb


mp
1
2
3
4
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8
vni 1-17
9
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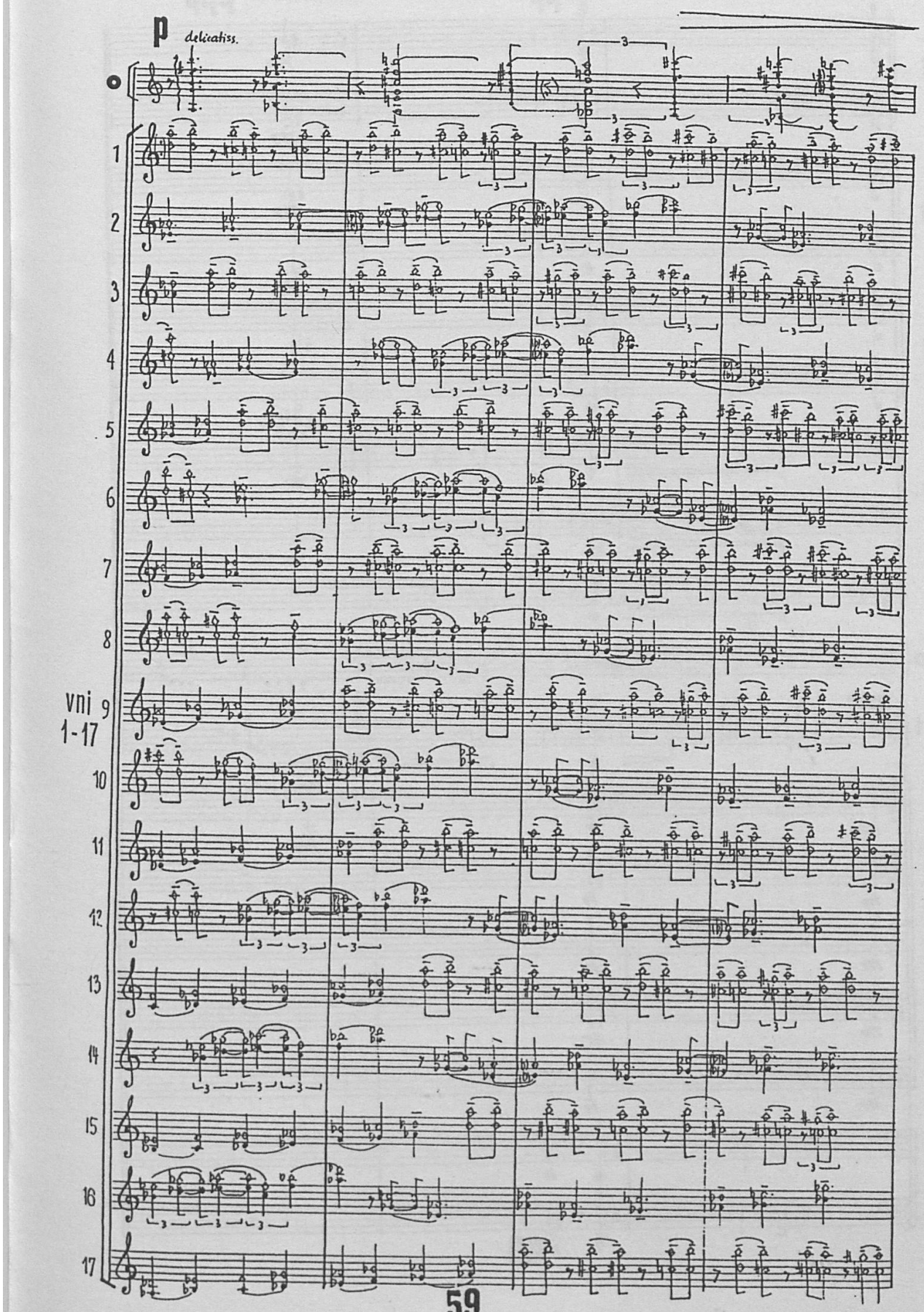
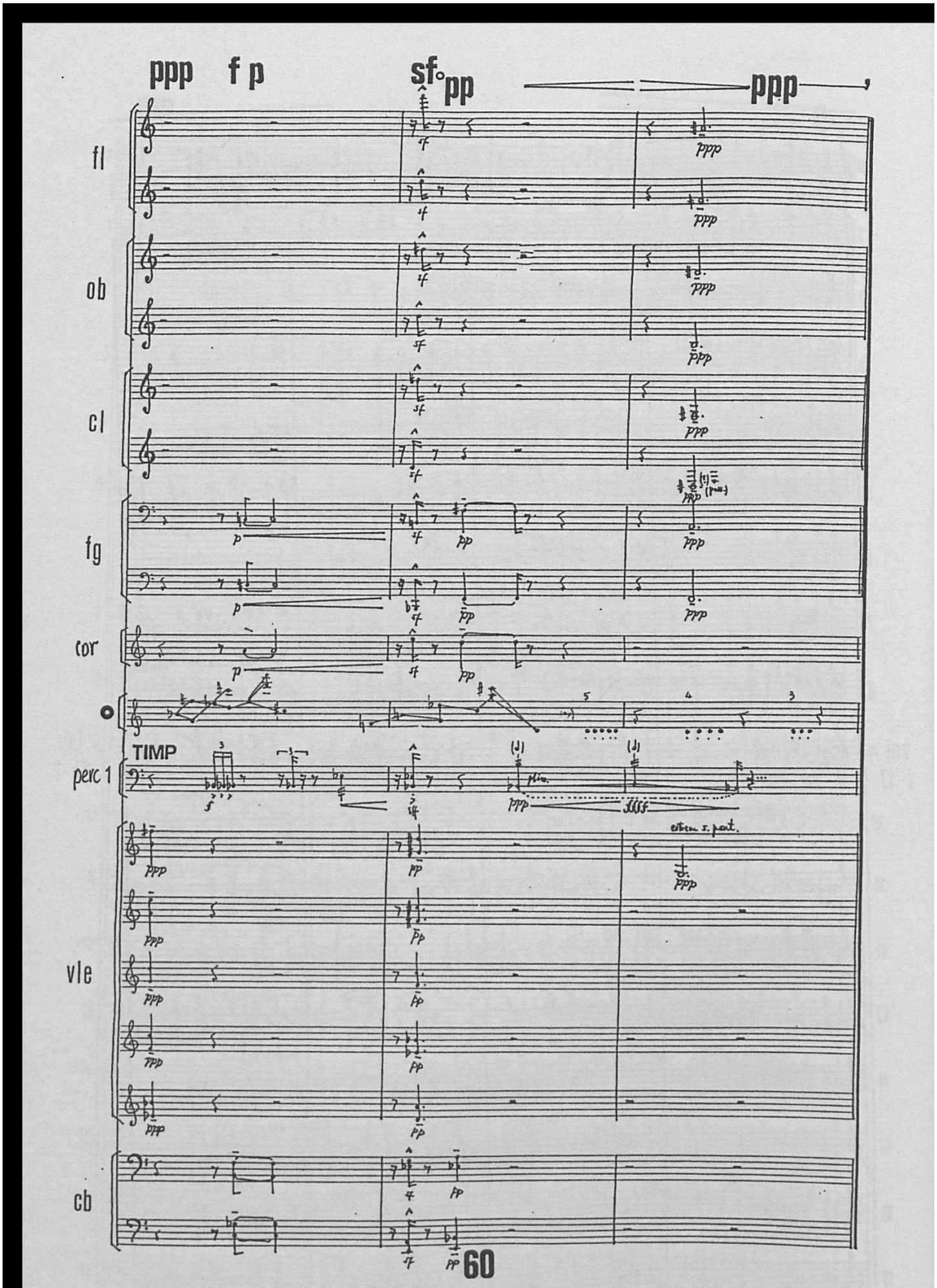
16
17


p
delicatiss.
vni 1-17


ppp f p
sf pp
ppp
fl
ob
cl
fg
cor
perc 1
TIMP
vle
cb
60

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 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.