BOGUSLAW SCHAEFFER

VIII. STREICHQUARTETT

COLLSCH EDITION
SALZBURG

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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 300 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 twenty-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.

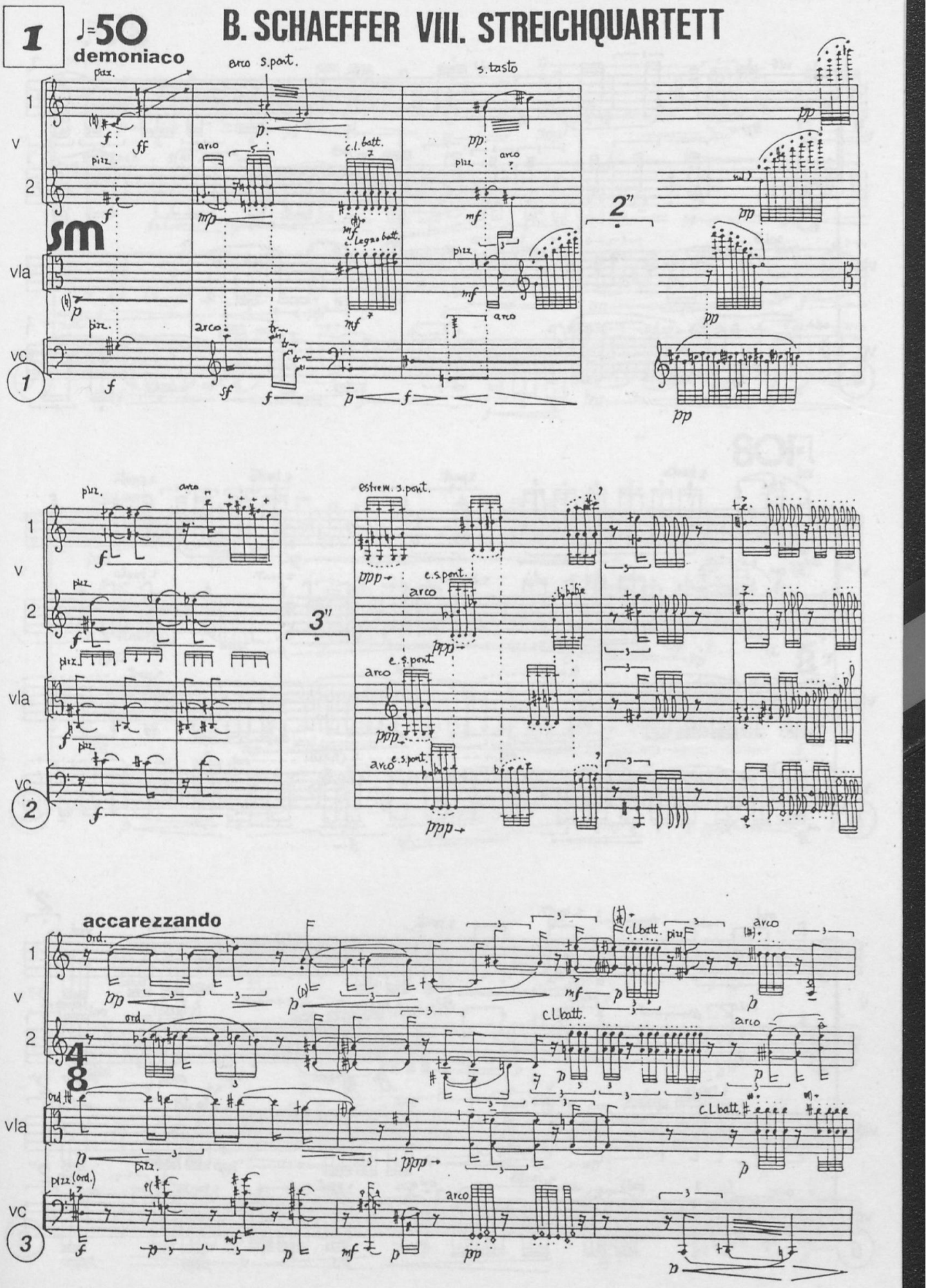
Boguslaw Julien Schaeffer wurde am 6. Juni 1929 in Lemberg geboren. Seine Vorfahren kamen aus dem Elsaß nach Polen und siedelten sich in Galizien an. Er interessierte sich bereits sehr früh für Musik, studierte Violine, spielte im Orchester und machte sich ganz allein mit den Elementen der Harmonie und 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.

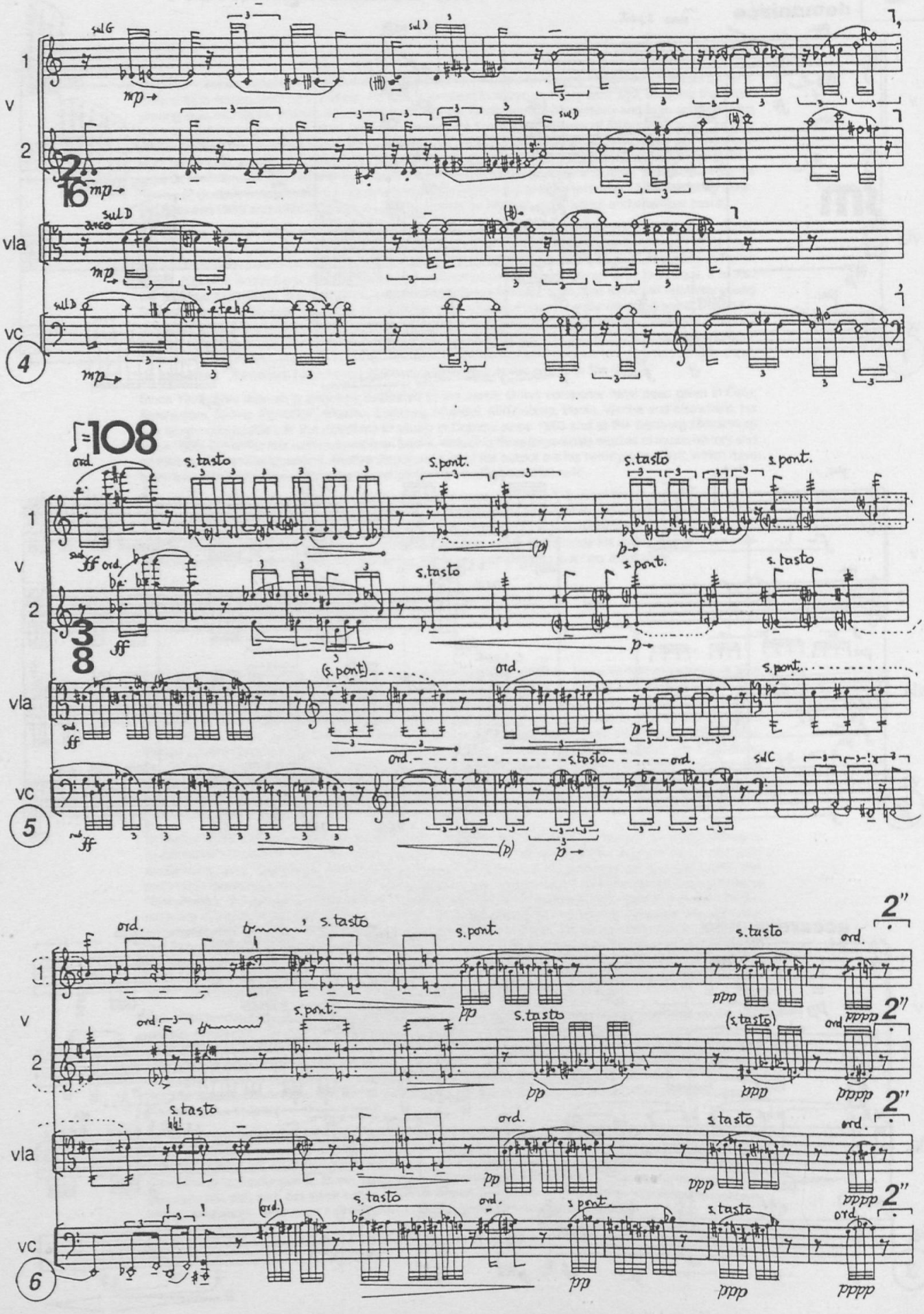
Schaeffer ist ein Fanatiker der Differenzierung von musikalischer Substanz, ein Magier der Klangraffinesse. Er richtet sich in seinem Schaffen stets nach der Intuition - ein Faktor, der schon in seiner *Nocturne* (1953) für Streicher zum Tragen kam. Hier finden sich zwölftönige Cluster, die sich erst 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 300 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 21 Theaterstücke ein, die in mehrere Sprachen übersetzt in der ganzen Welt gespielt werden.

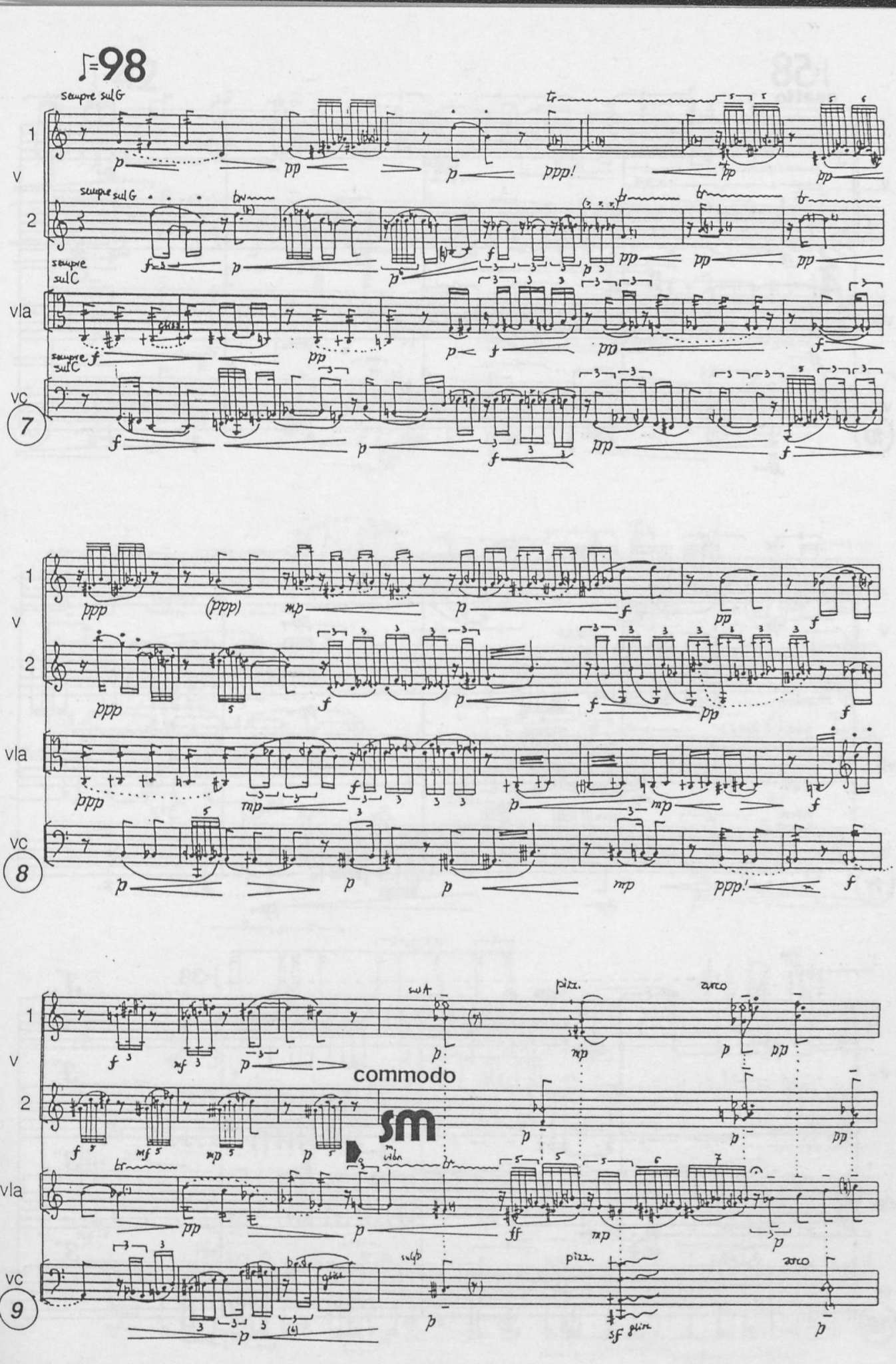
Als Komponist gehört Schaeffer zur "Avantgarde der Avantgarde". Schon beim ersten Kontakt mit seiner Musik fällt ihr authentisches und natürliches Aussagevermögen auf. Sie ist historisch und entwicklungstechnisch genau begründet und zeichnet sich durch Kompliziertheit und Vielgestaltigkeit aus. Präkompositorische 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.

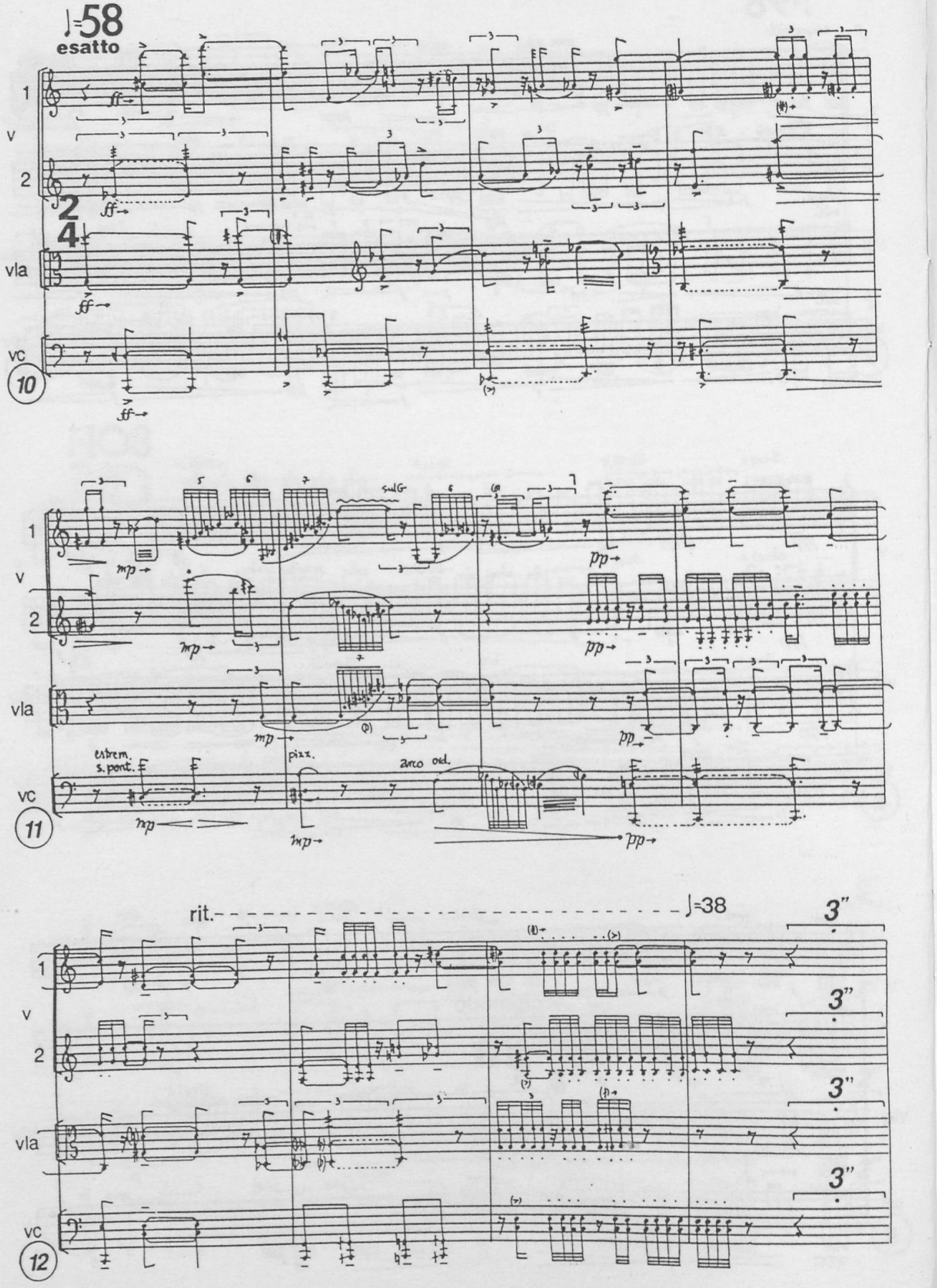
B. SCHAEFFER VIII. STREICHQUARTETT

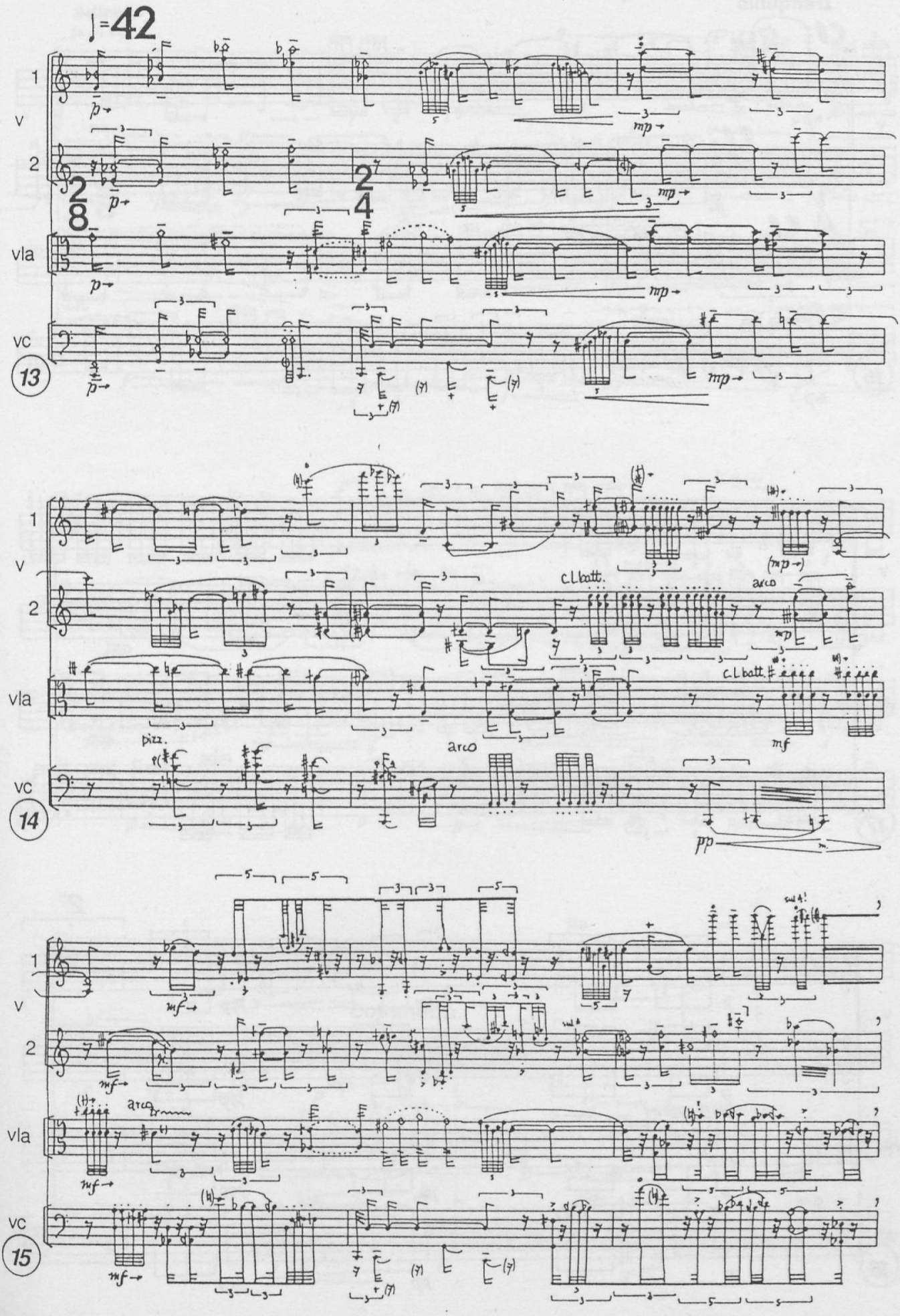


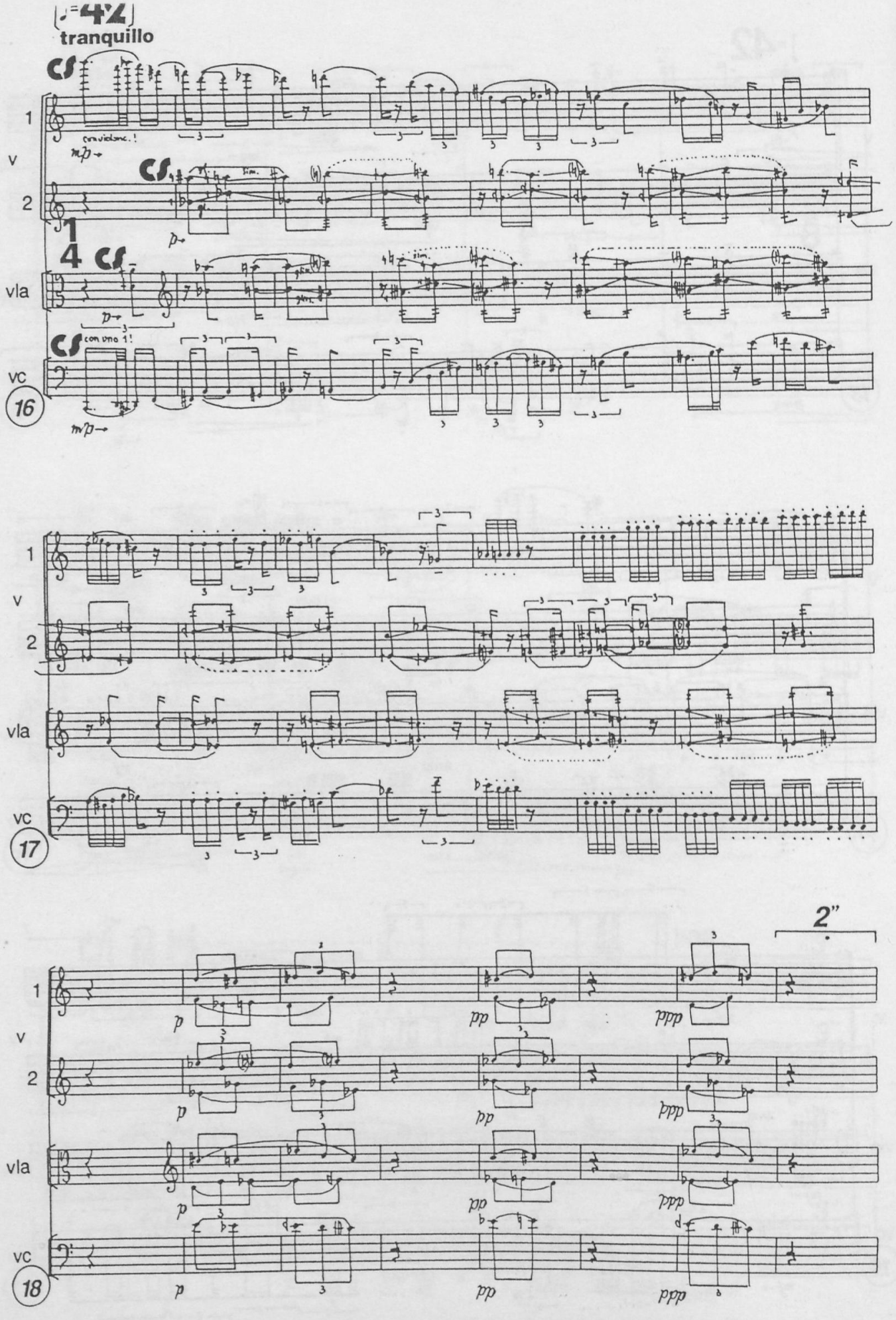


1
V
2
vla
VC
4
sul G
sul D
mp
arco
♩=108
ord.
s. tasto
s. pont.
ff
p
(p)
3
8
5
(s. pont.)
sul C
2"
6
pp
ppp
pppp

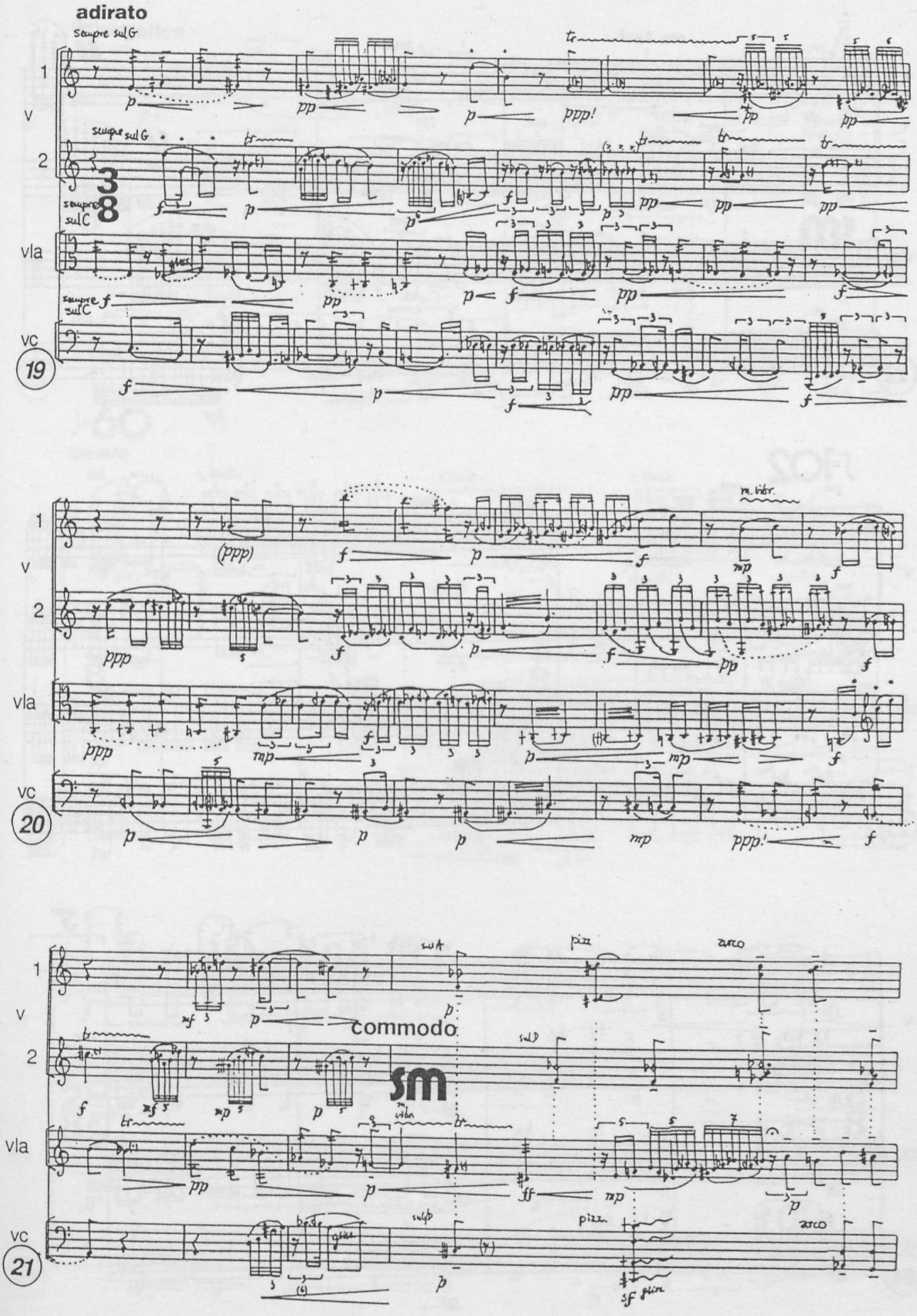

♪=98
sempre sul G
sempre sul G
sempre sul C
sempre sul C
v
vla
vc
7
8
9
commodo
sm
pizz.
arco
sul A
sul D
gliss.


♩=58
esatto
1
v
2
2
4
vla
vc
10
ff
sulG
mp
pp
estrem.
s. pont.
pizz.
arco ord.
11
rit.
♩=38
3"
12

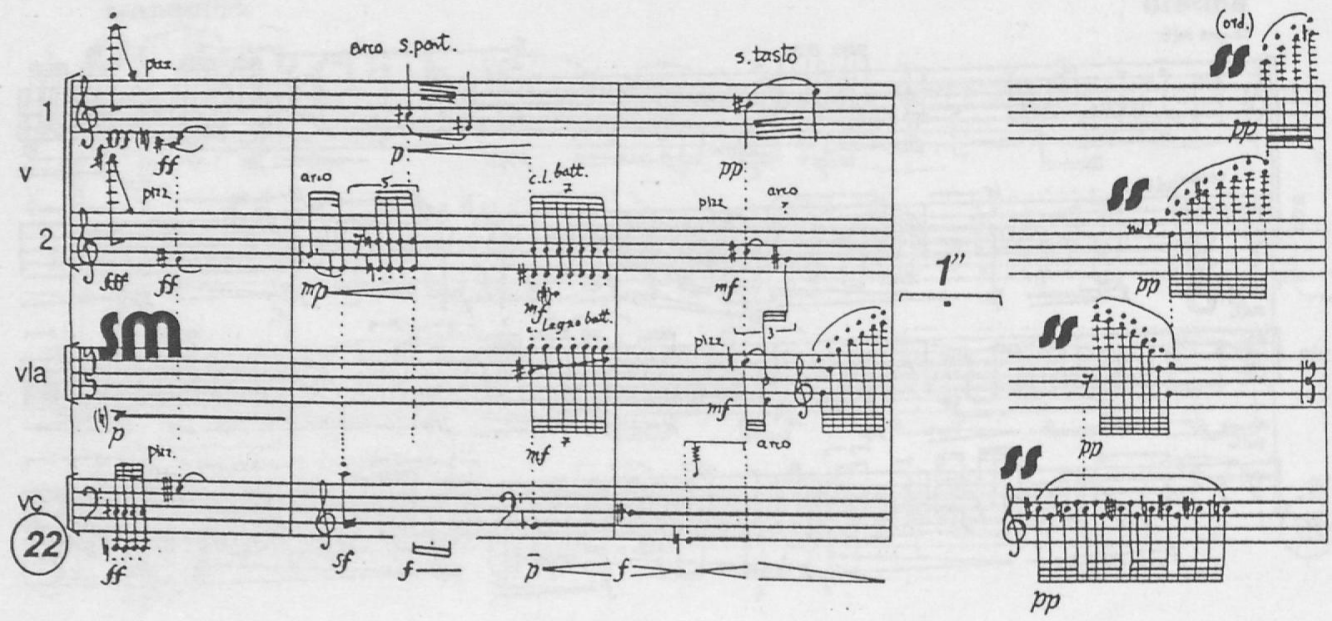

♩=42
1
V
2
vla
vc
13
14
15
pizz.
arco
c.l.batt.
mf
pp
mp
p



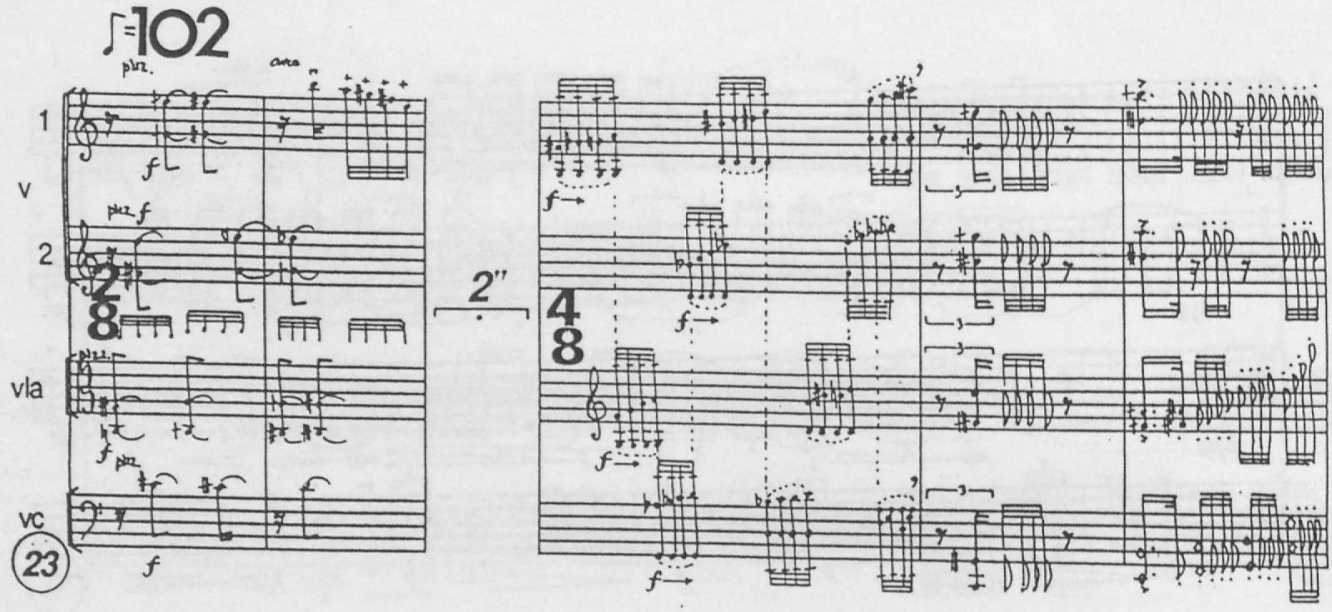
♪=42
tranquillo
CS
1
v
2
vla
vc
16
con violonc.!
mp
p
sim.
con uno 1!
17
2"
pp
ppp
18


adirato
sempre sul G
sempre sul C
vla
vc
19
20
21
commodo
sm
pizz
arco

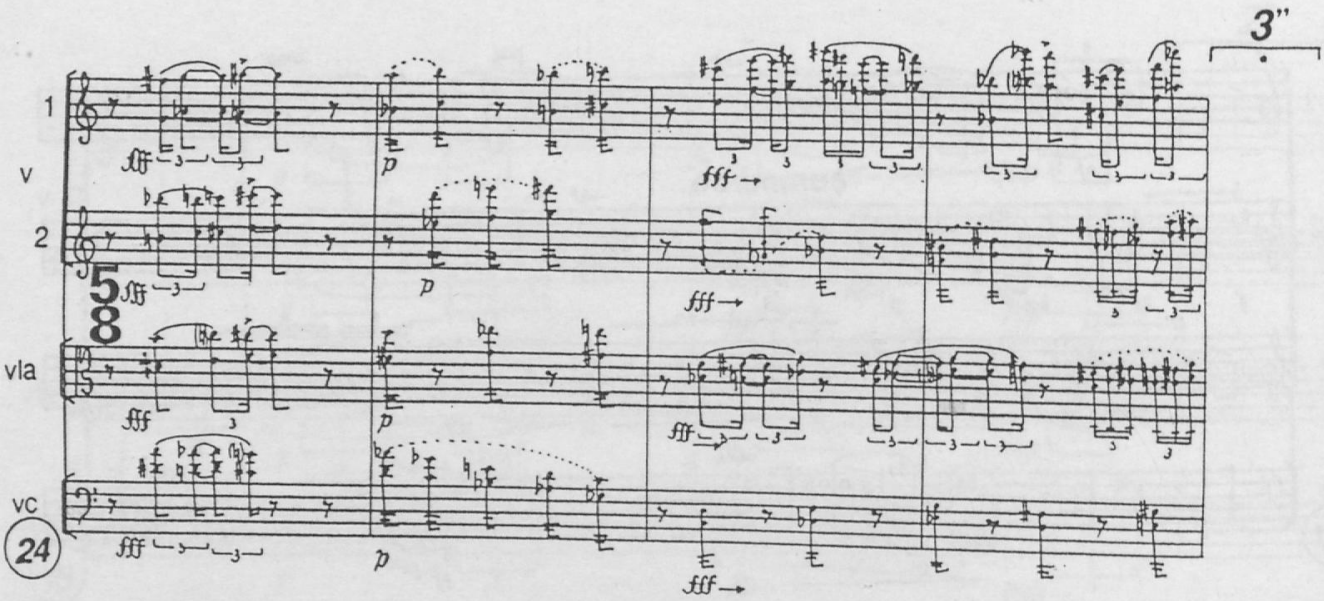
con furia



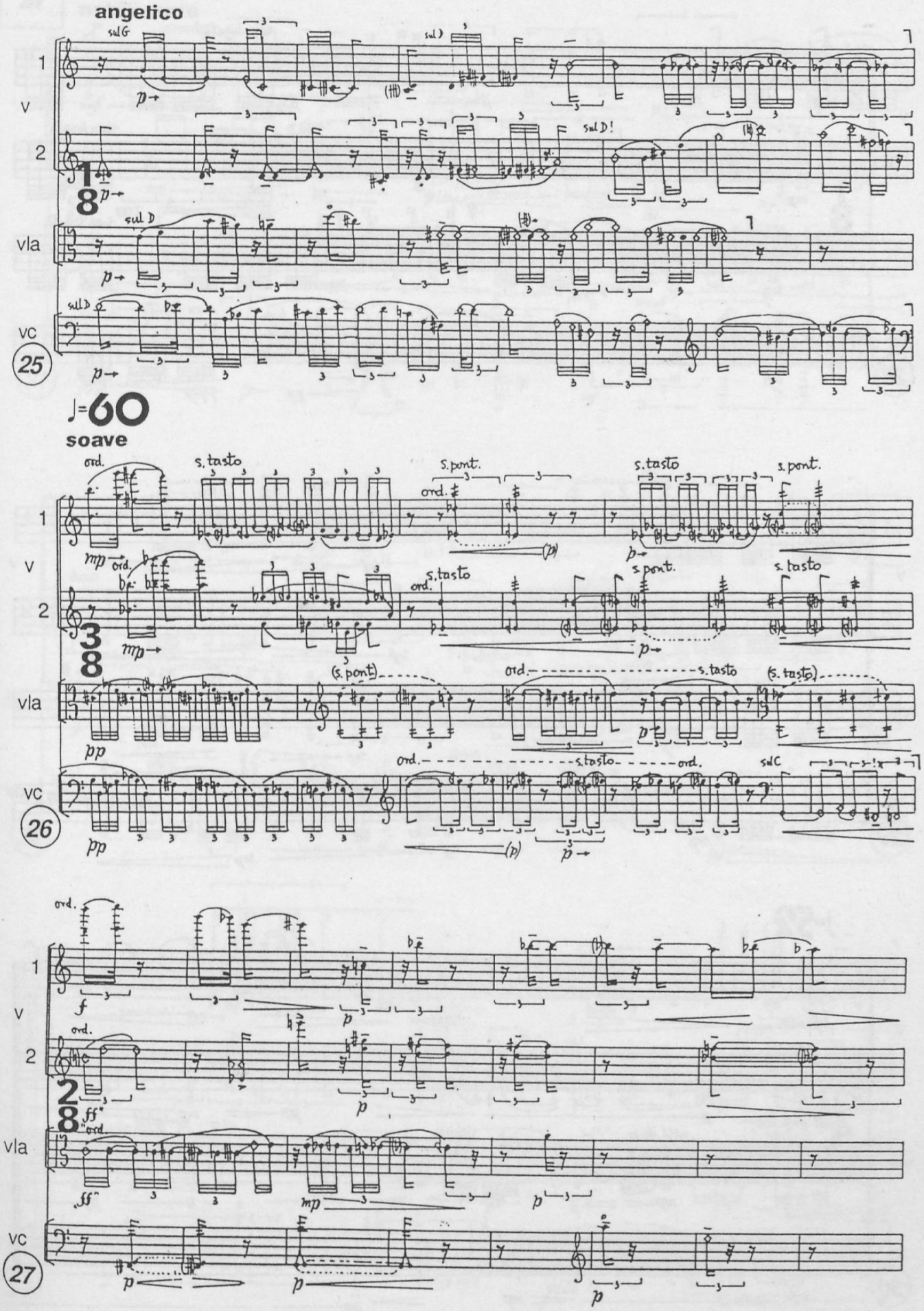
pizz.
arco s.pont.
s.tasto
(ord.)
1
v
2
arco
c.l. batt.
pizz.
arco
1"
vla
c. legno batt.
pizz.
arco
vc
22

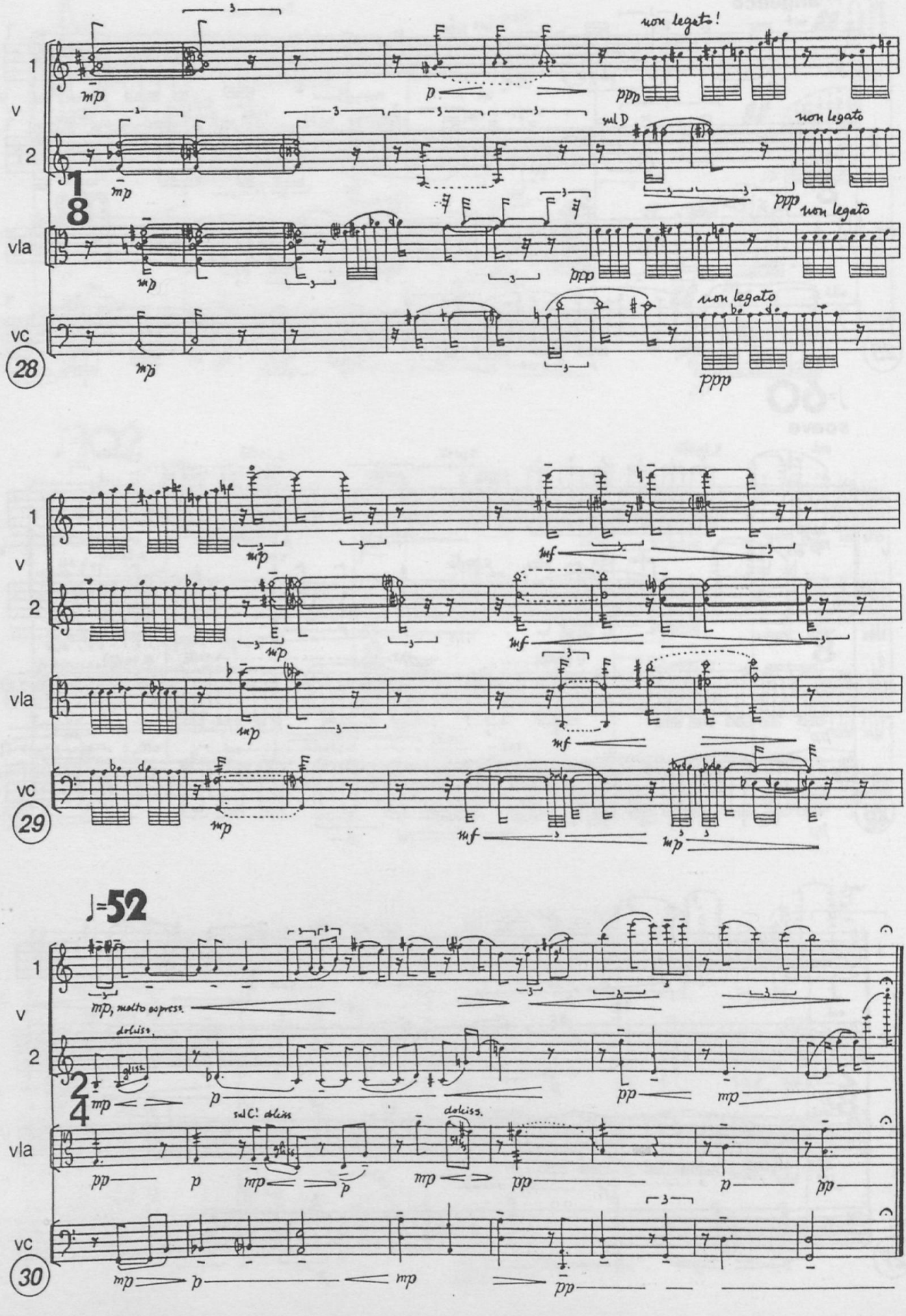


♪=102
pizz.
arco
1
v
2
2"
vla
vc
23

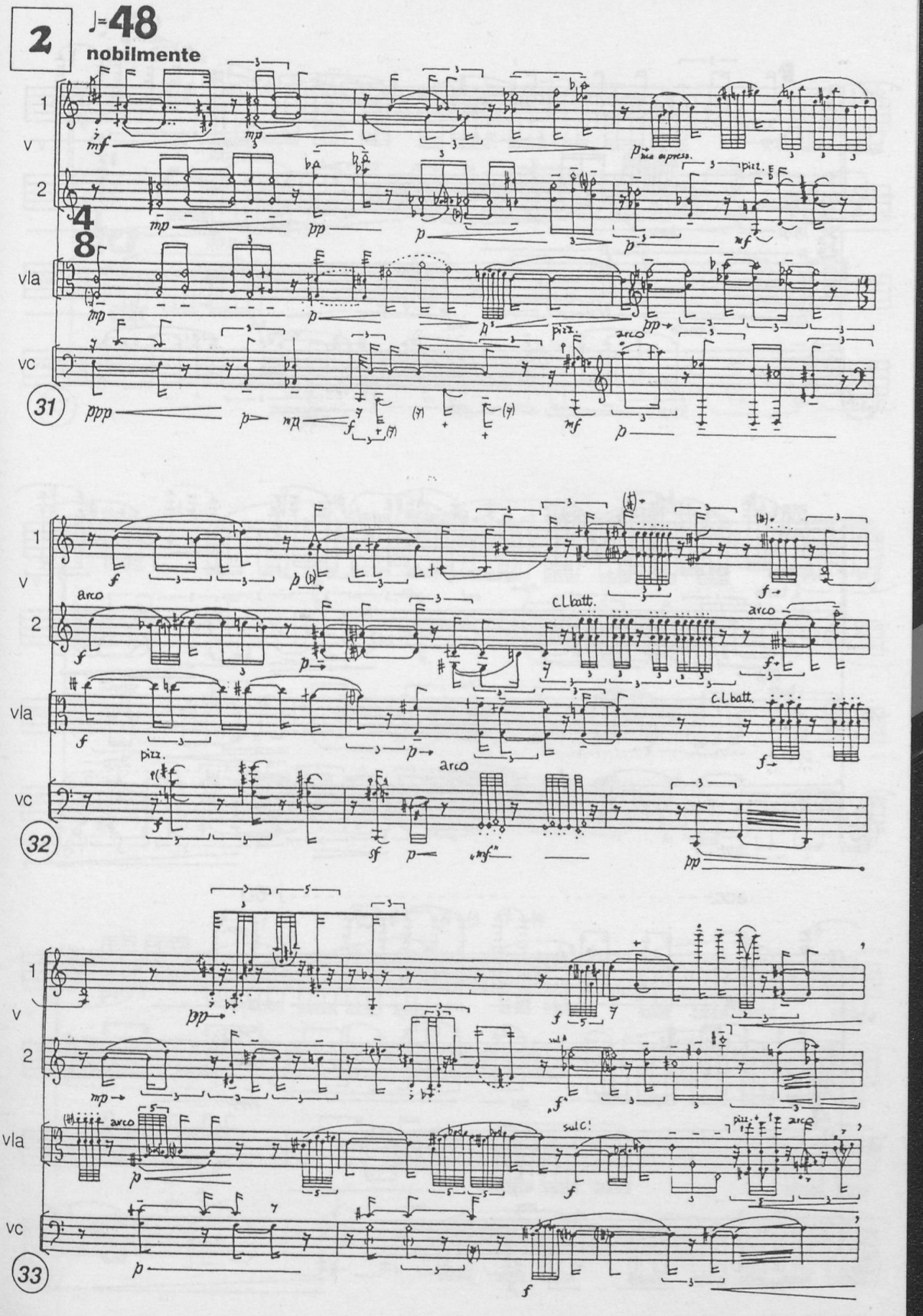


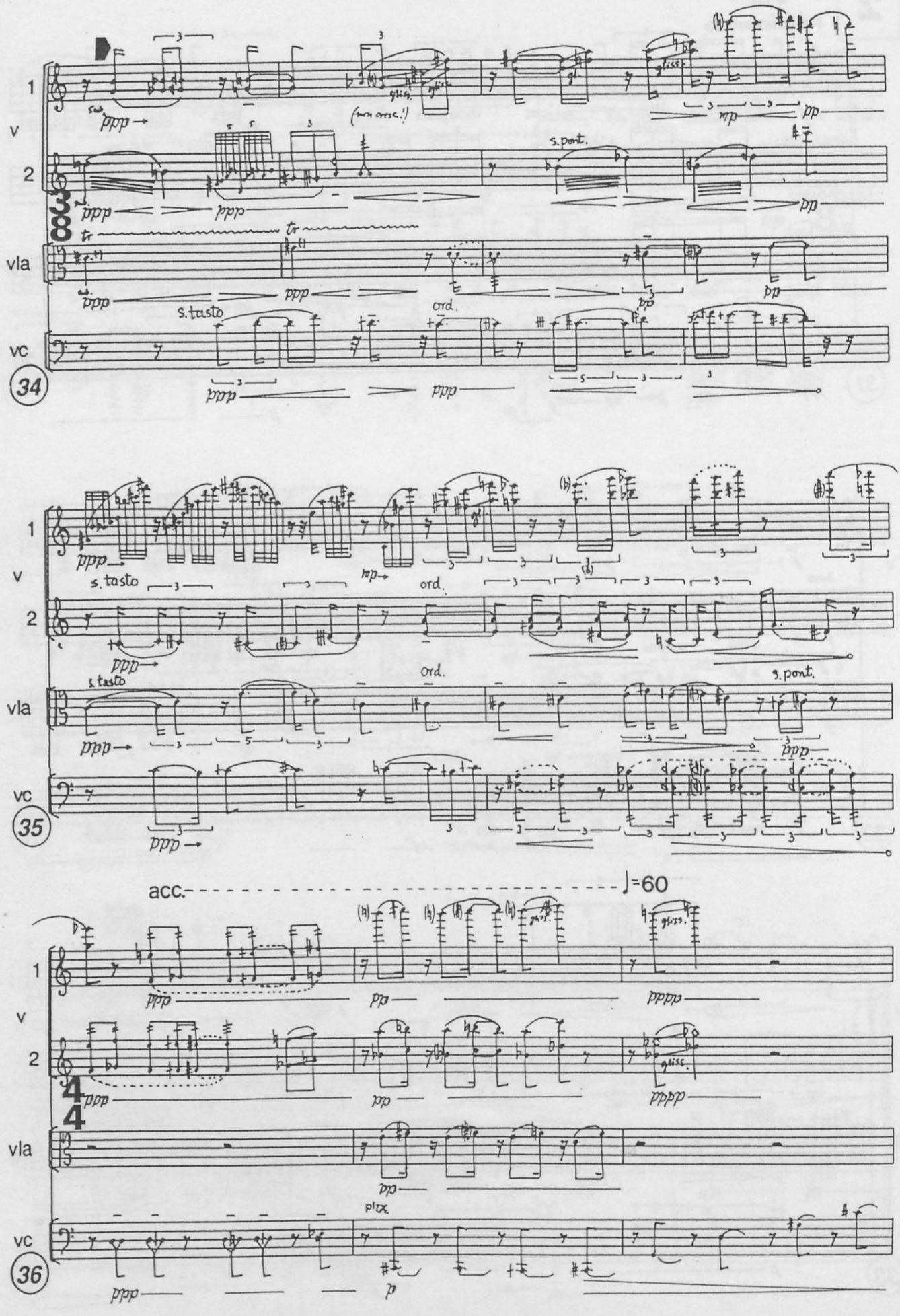
3"
1
v
2
vla
vc
24

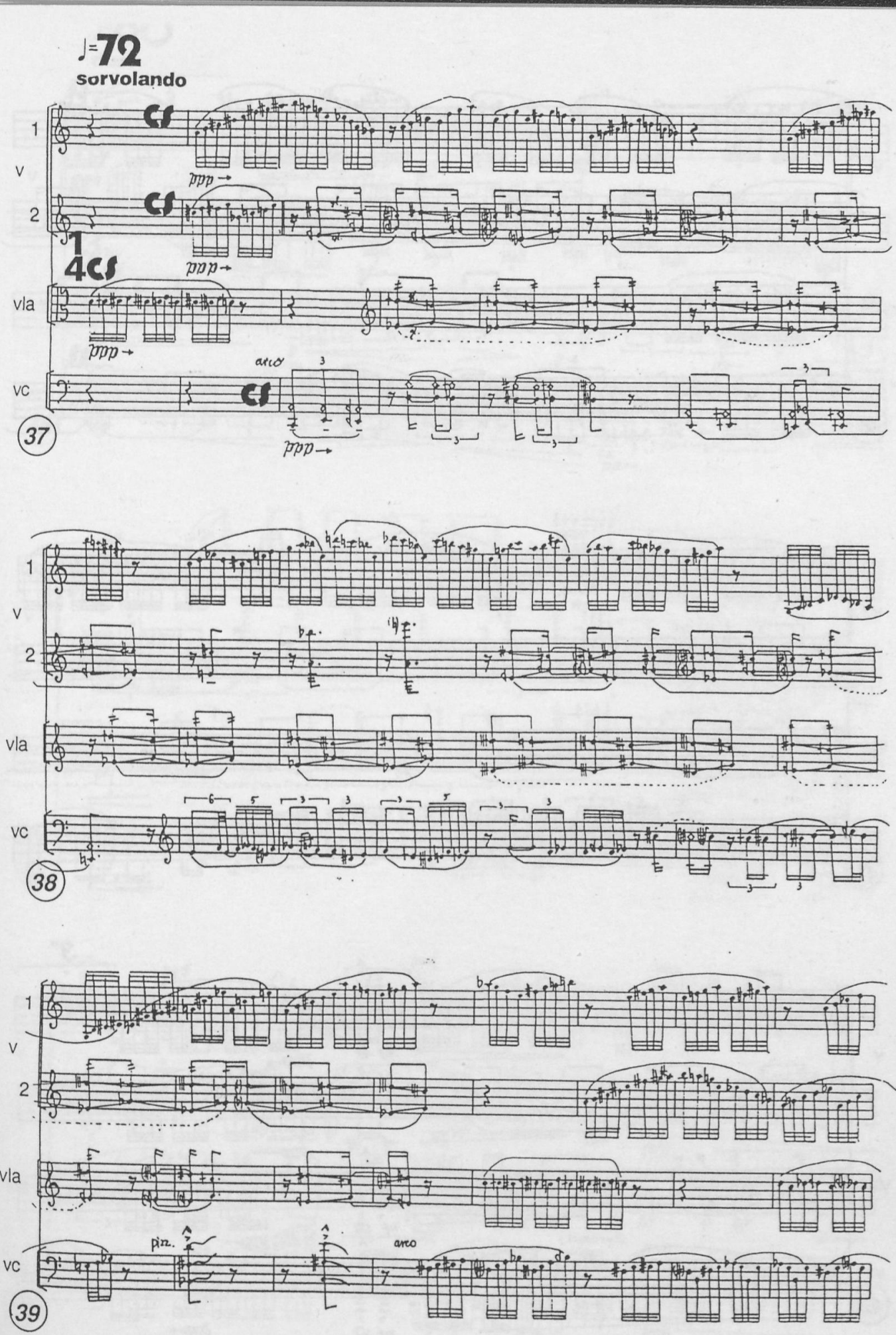

angelico
sul G
sul D
sul D!
sul D
sul D
1
2
v
vla
vc
25
♩=60
soave
ord.
s. tasto
s. pont.
(s. pont)
(s. tasto)
sul C
26
27

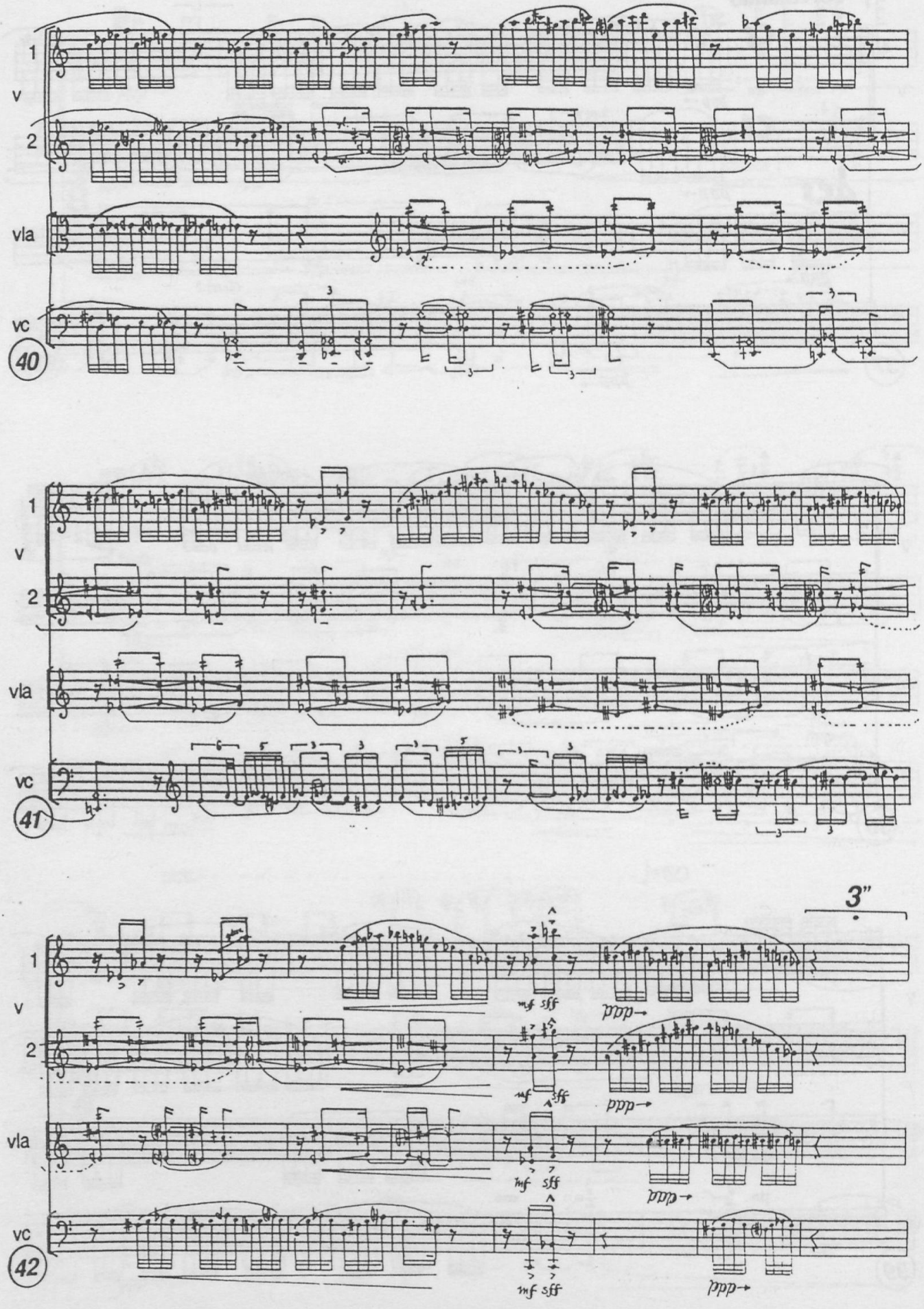


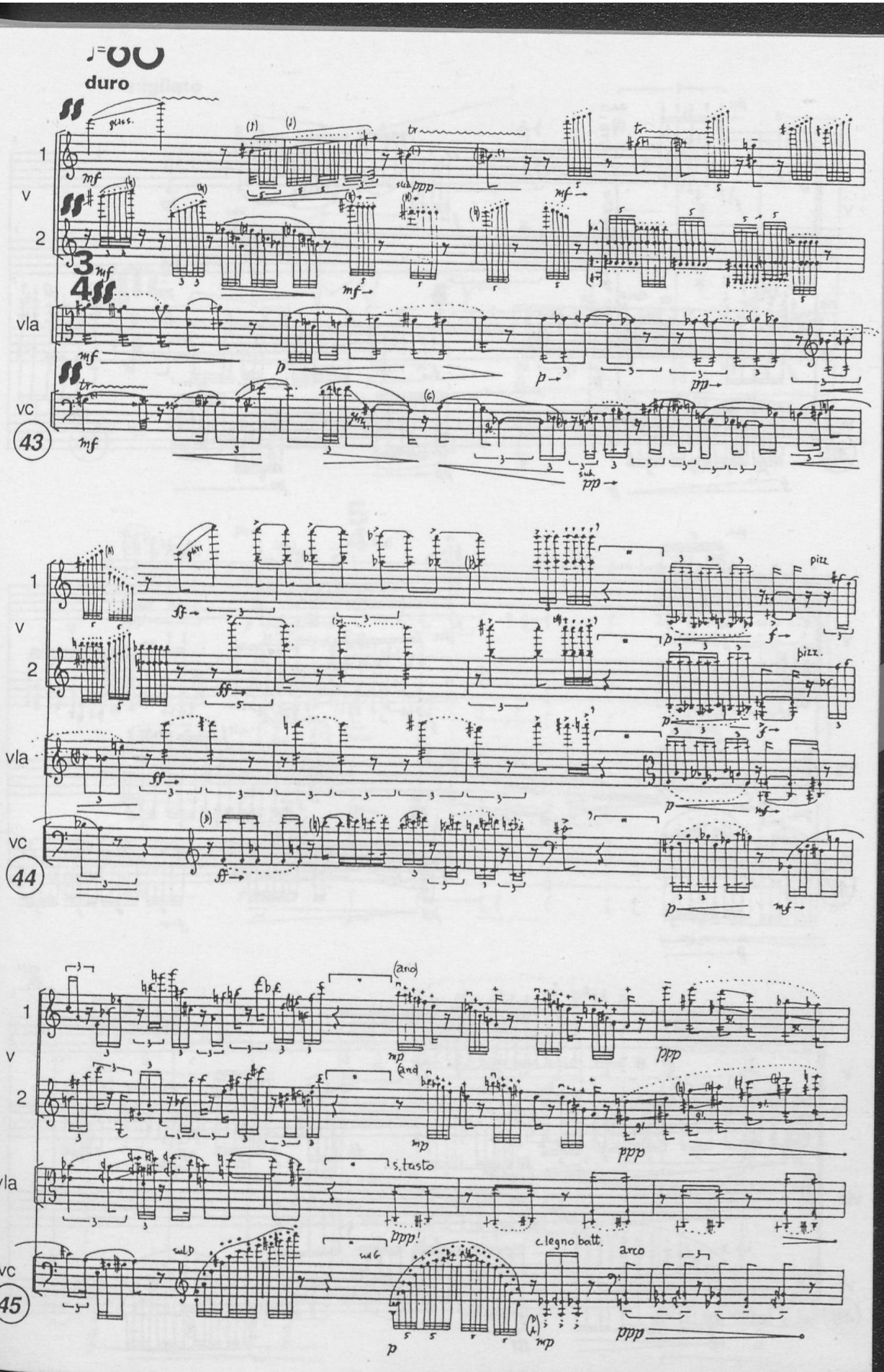
1
v
2
vla
vc
28
non legato!
sul D
non legato
non legato
non legato
29
♩=52
mp, molto espress.
dolciss.
gliss.
sul C! dolciss
dolciss.
30

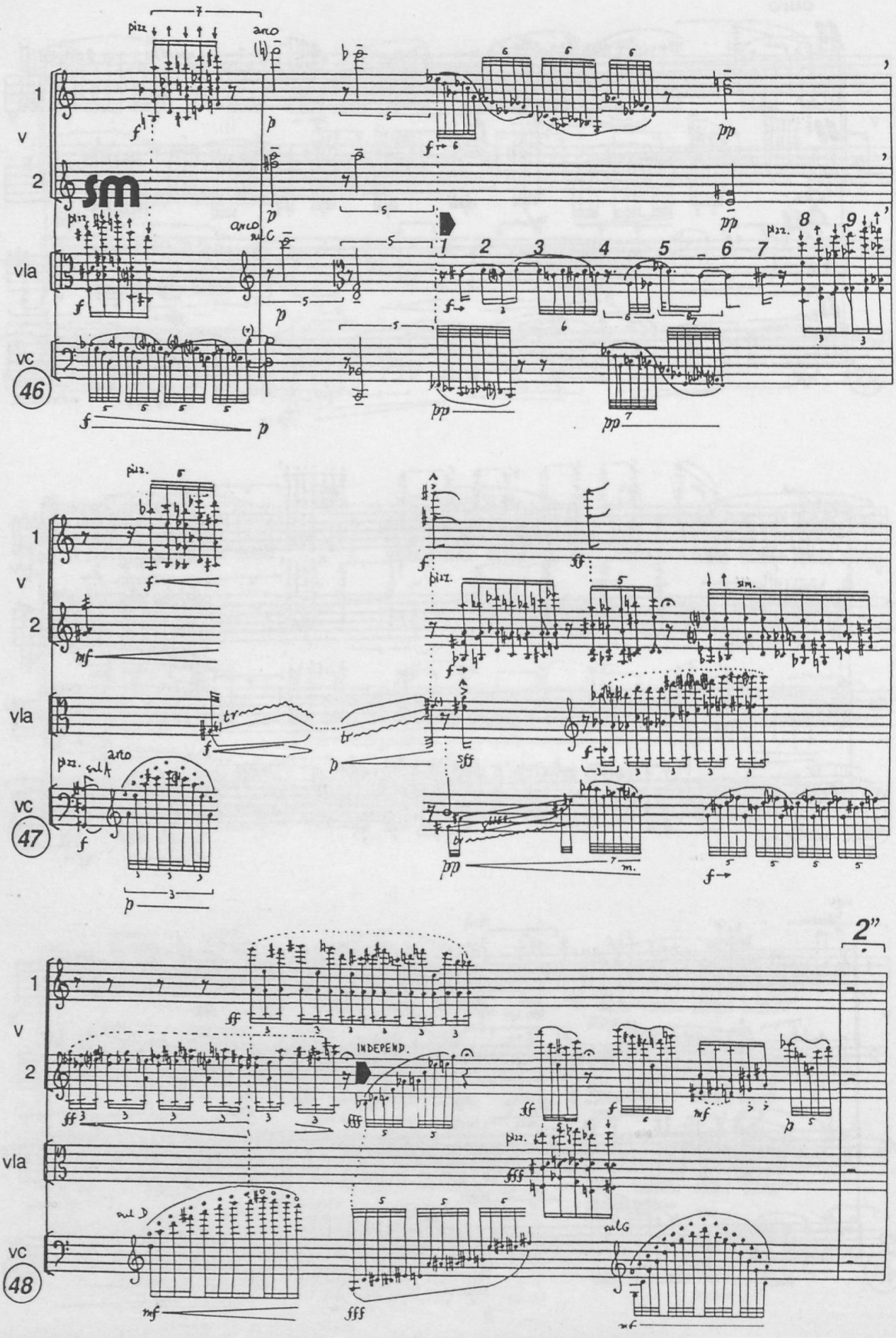

2
♩=48
nobilmente
1
v
2
vla
vc
31
32
33
arco
pizz.
c.l.batt.
sul C!


1
v
2
vla
vc
34
s. tasto
ord.
s. pont.
35
acc.
♩=60
36
pizz.

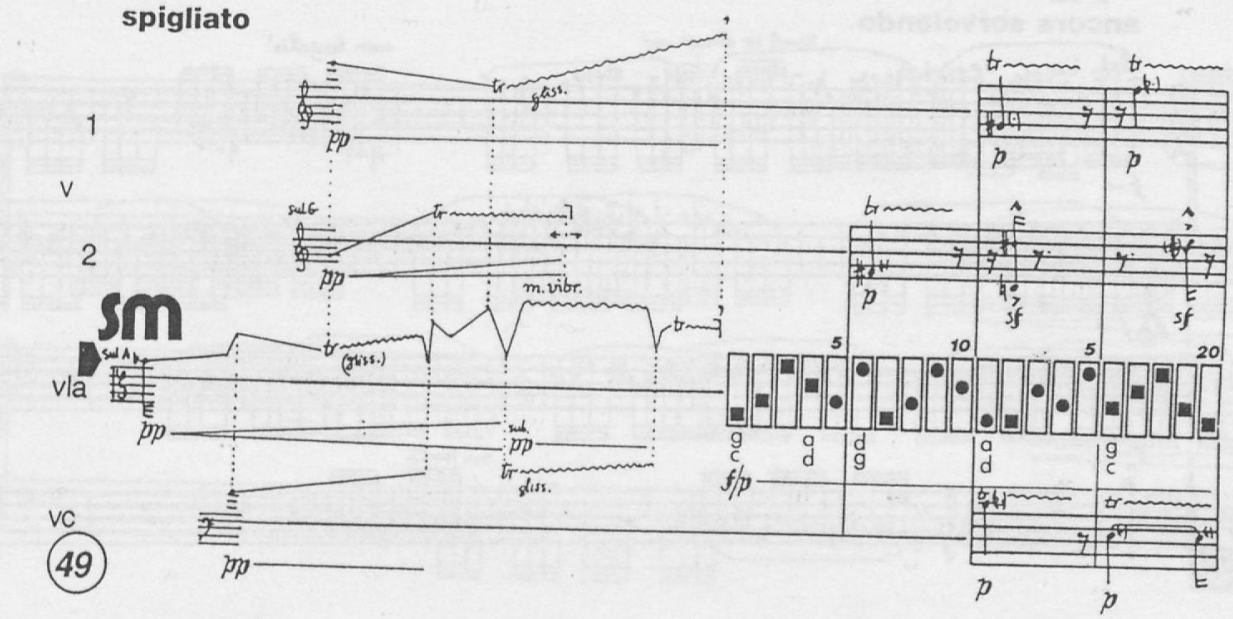

♩=72
sorvolando
1
v
2
vla
vc
ppp
arco
pizz.
37
38
39

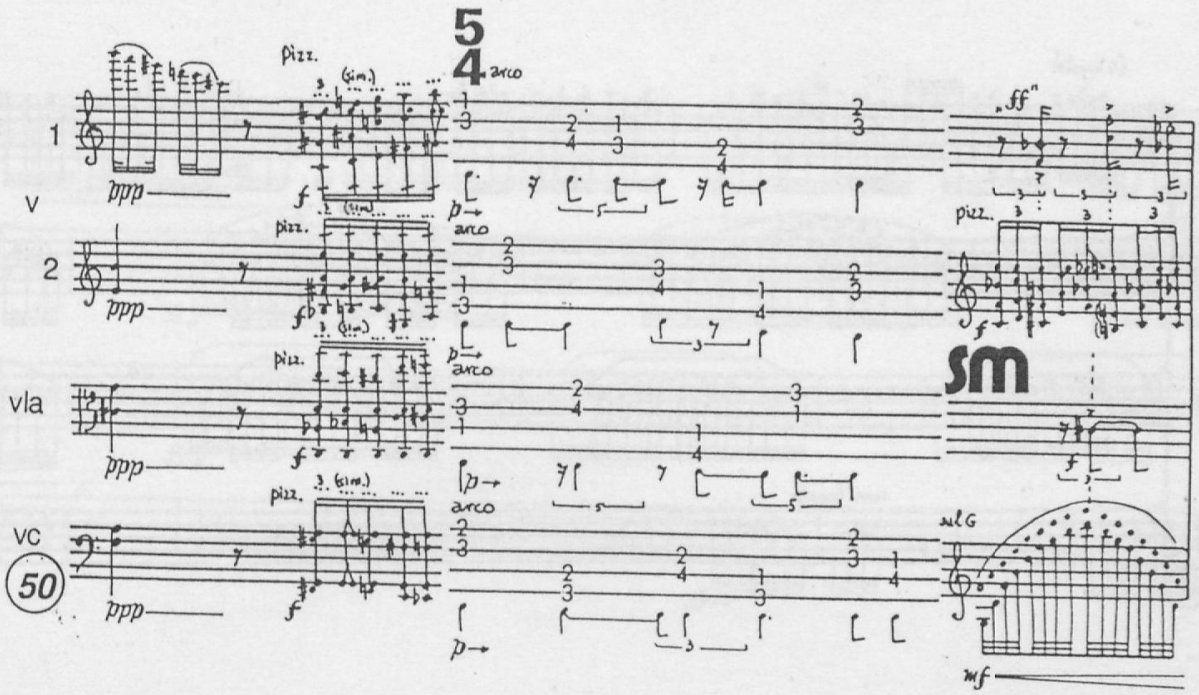

1
v
2
vla
vc
40
41
42
3"
mf sff
ppp

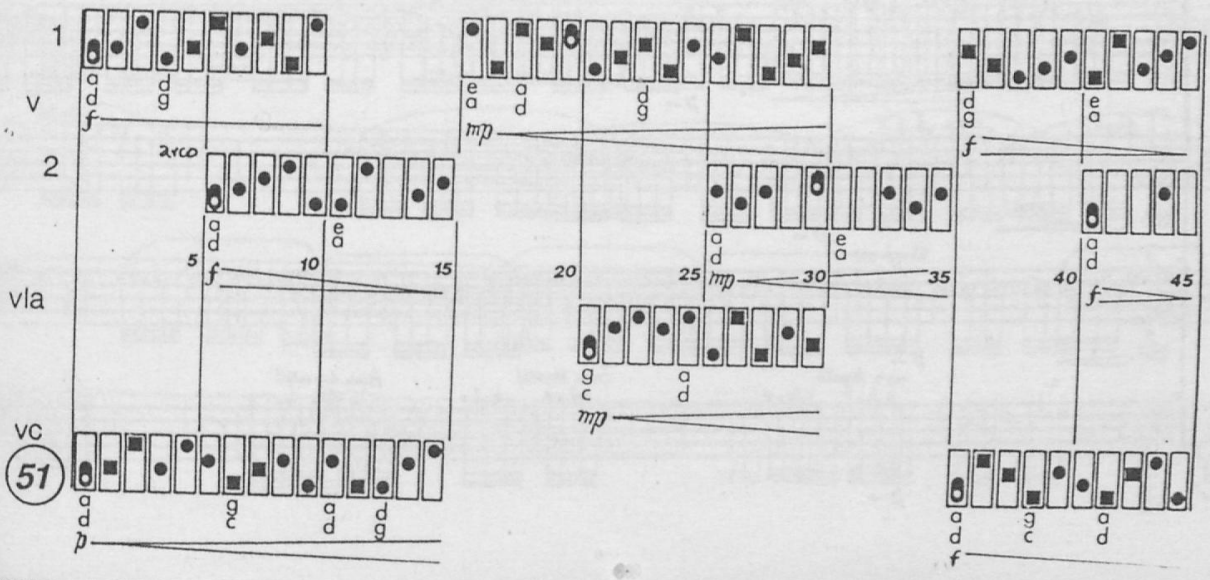

duro
1
v
2
vla
vc
43
44
45
pizz.
(arco)
s.tasto
c.legno batt.
arco

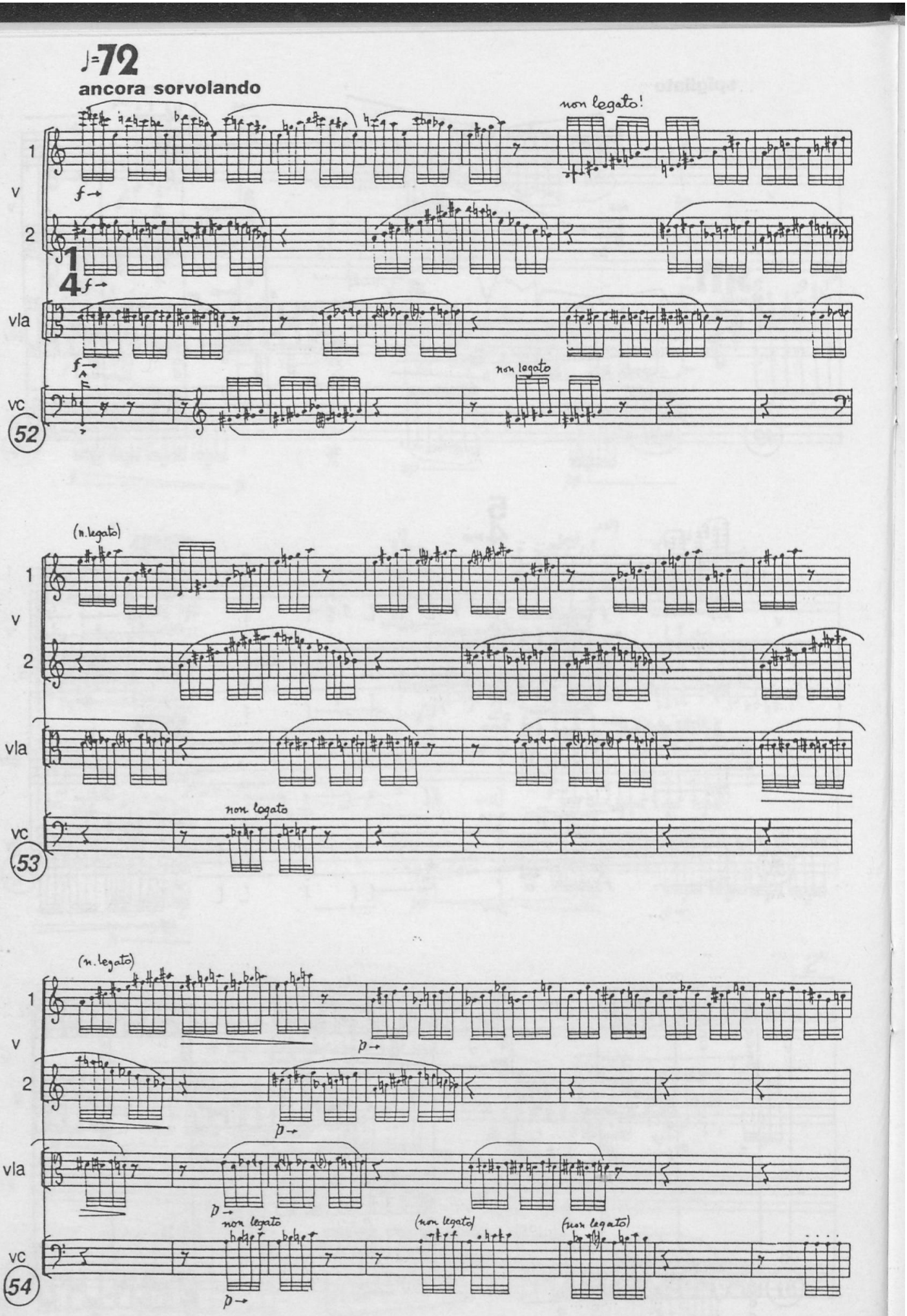


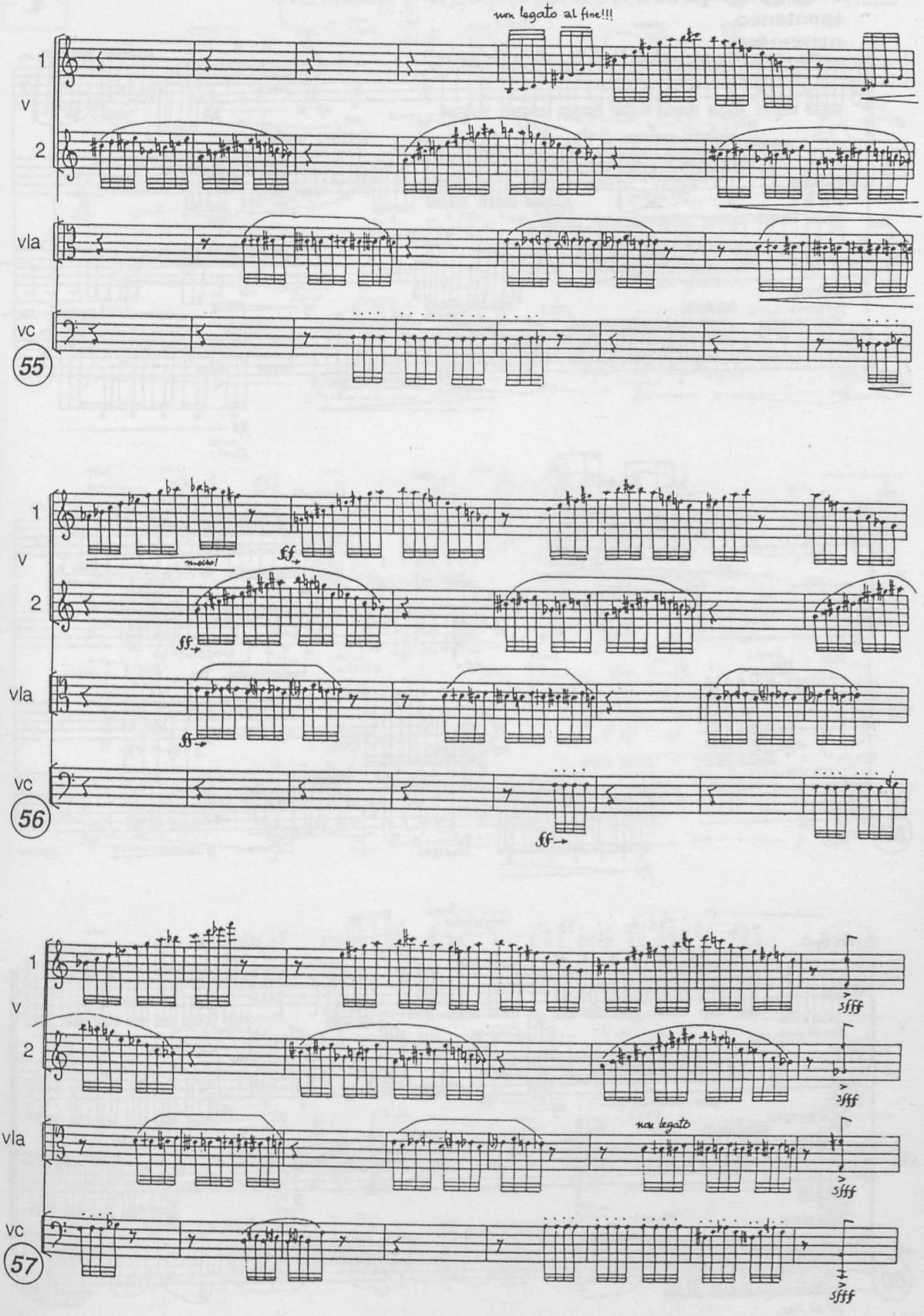
pizz.
arco
1
v
2
sm
vla
vc
46
47
48
sul A
sul D
sul G
INDEPEND.
2"

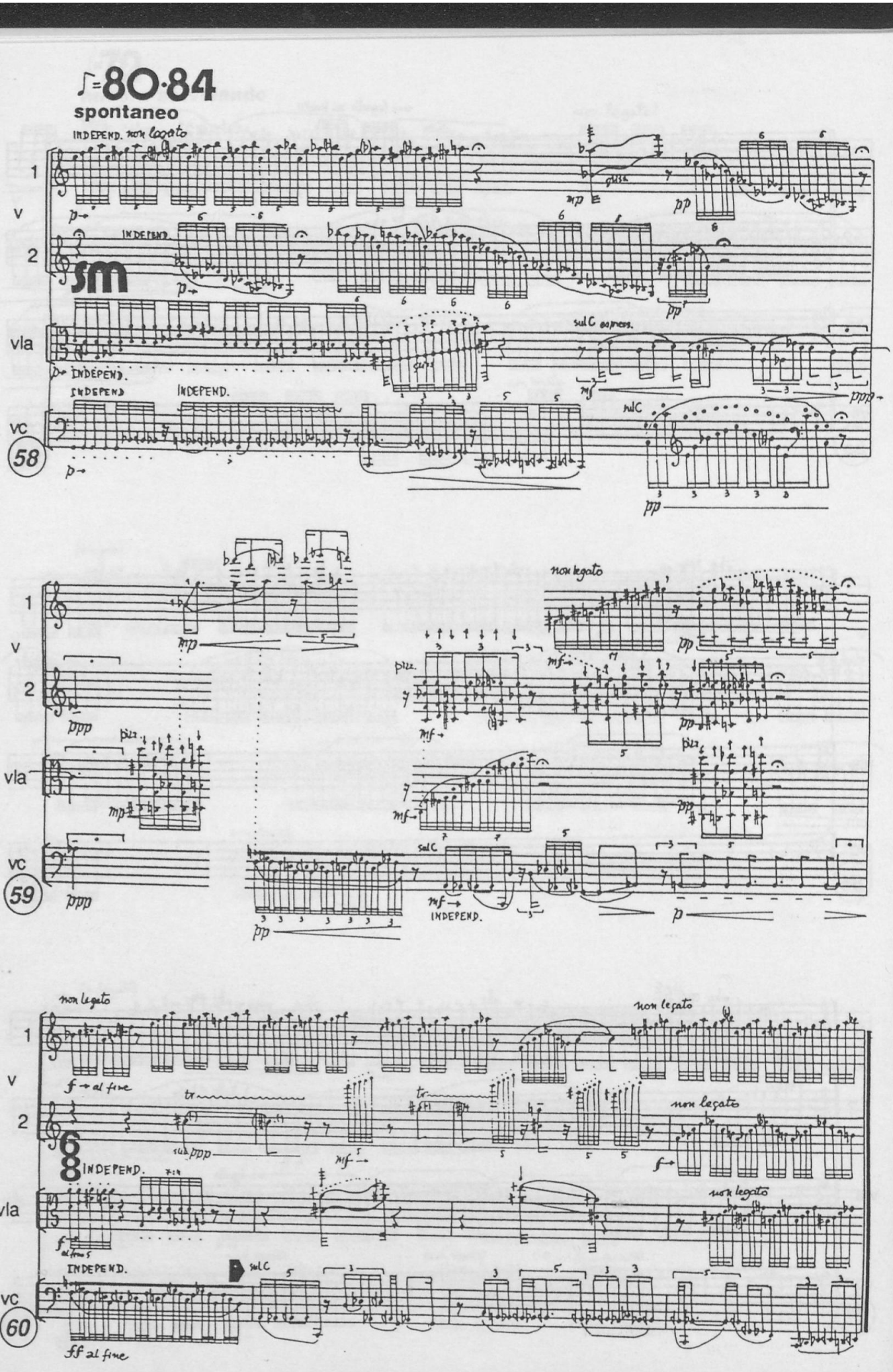

spigliato
1
v
2
sm
vla
vc
49
gliss.
sul G
m. vibr.
sul A
(gliss.)
sub.
pp
p
sf
f/p

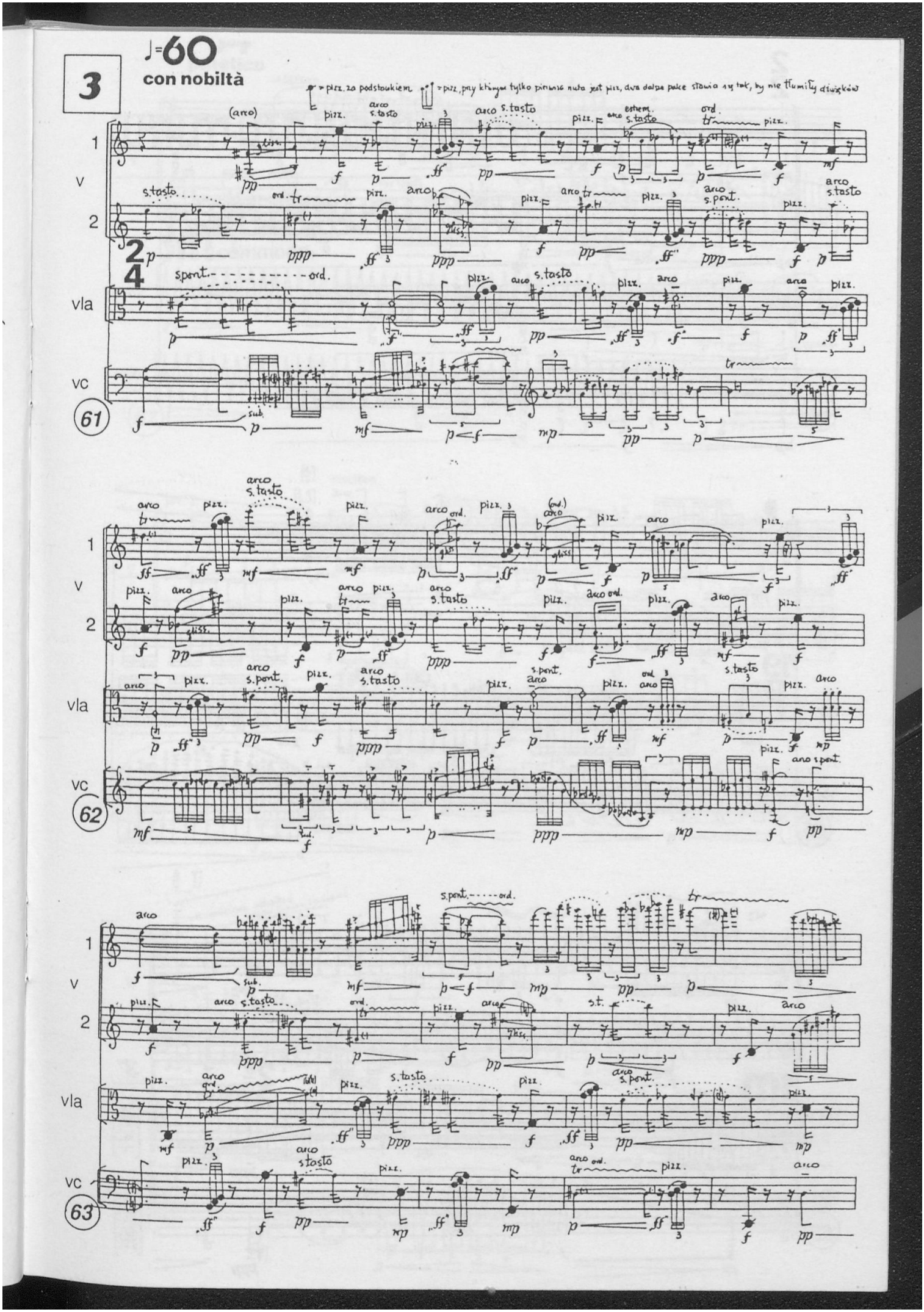

5
4
1
v
2
vla
vc
50
pizz.
arco
ppp
f
p
ff
sm
sul G
mf

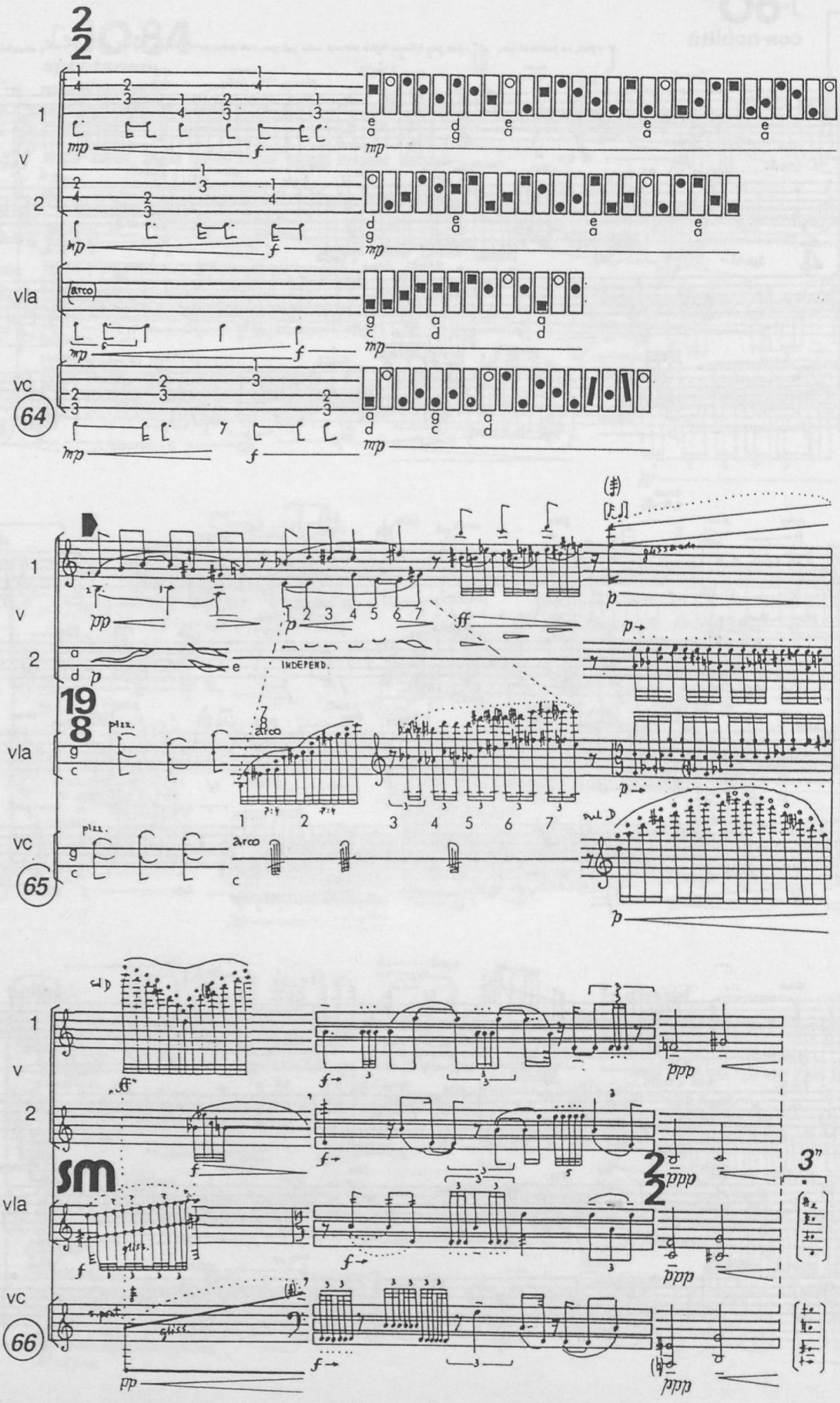

1
v
2
vla
vc
51
arco
f
mp
p


♩=72
ancora sorvolando
non legato!
1
v
2
vla
vc
52
(n.legato)
non legato
53
(n.legato)
non legato
(non legato)
(non legato)
54

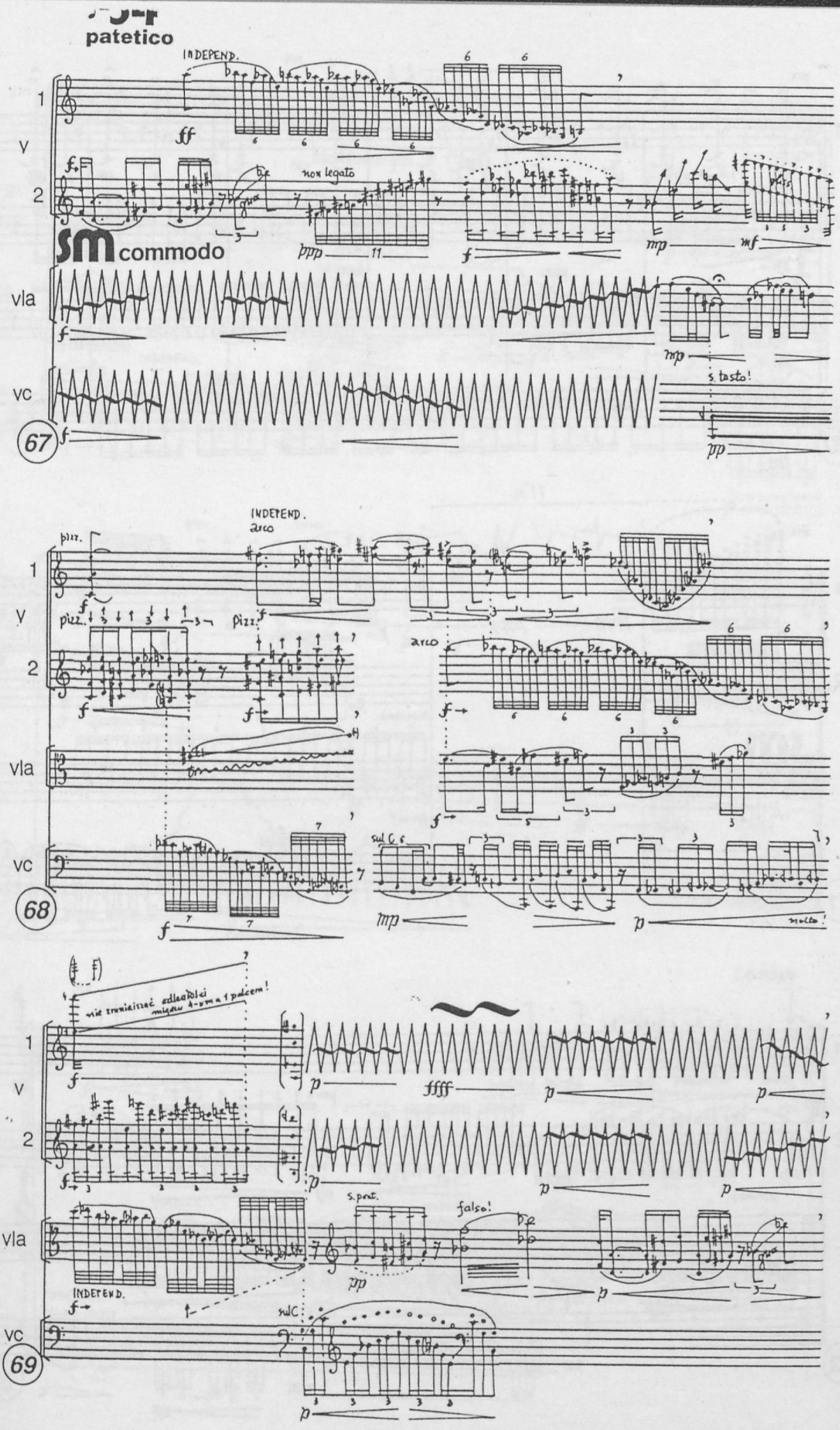

non legato al fine!!!
1
v
2
vla
vc
55
molto!
ff
56
sfff
non legato
57

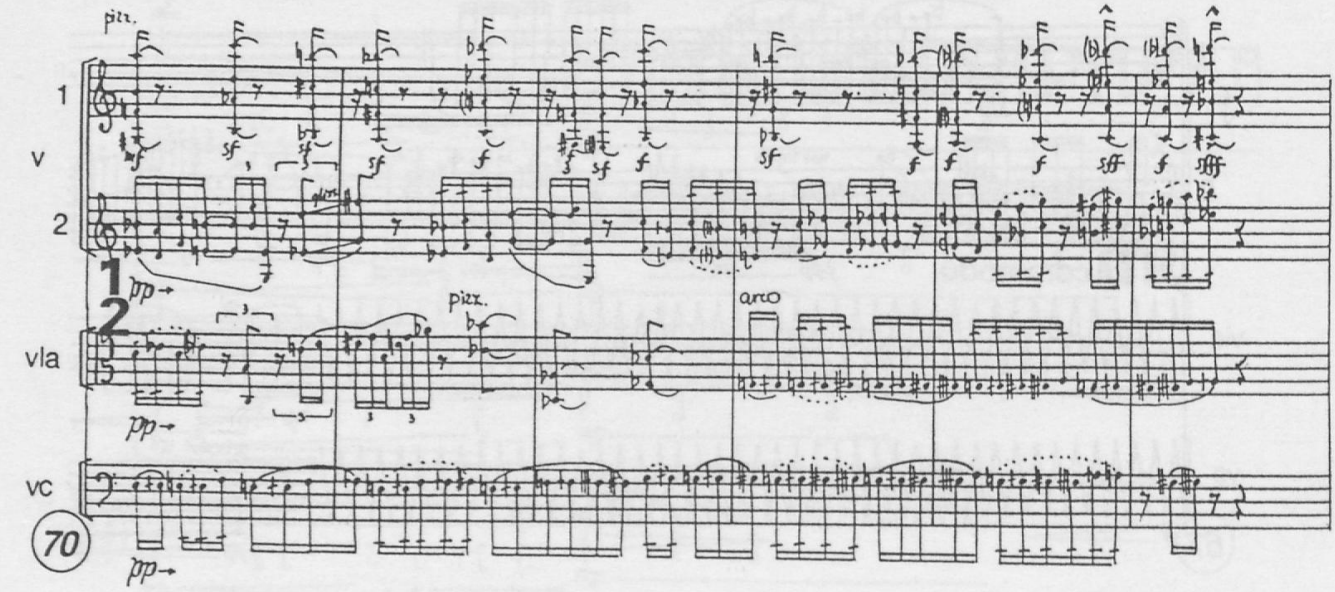

♩=80-84
spontaneo
INDEPEND. non legato
1
v
2
vla
vc
58
INDEPEND.
sulC espress.
sulC
59
non legato
pizz.
sulC
INDEPEND.
60
non legato
f → al fine
tr
INDEPEND.
sulC
ff al fine

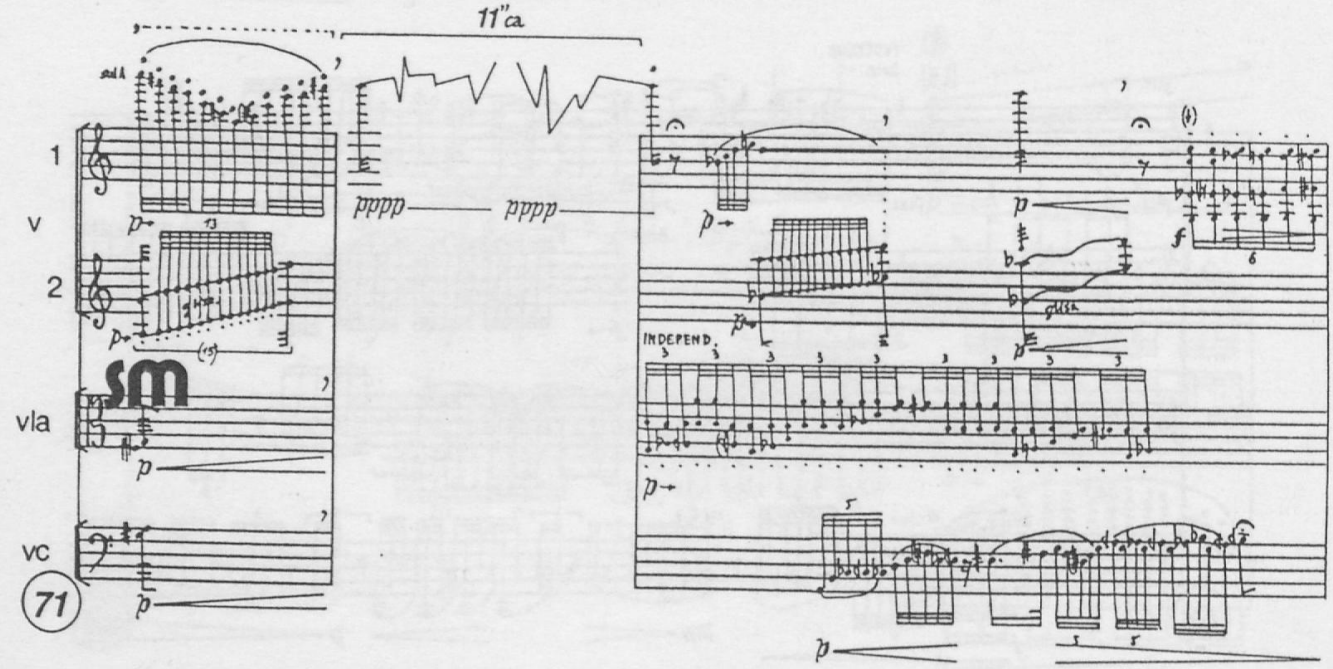

3
♩=60
con nobiltà
= pizz. za podstawkiem
= pizz., przy którym tylko pierwsza nuta jest pizz, dwa dalsze palce stawia się tak, by nie tłumiły dźwięków
1
v
2
vla
vc
61
62
63

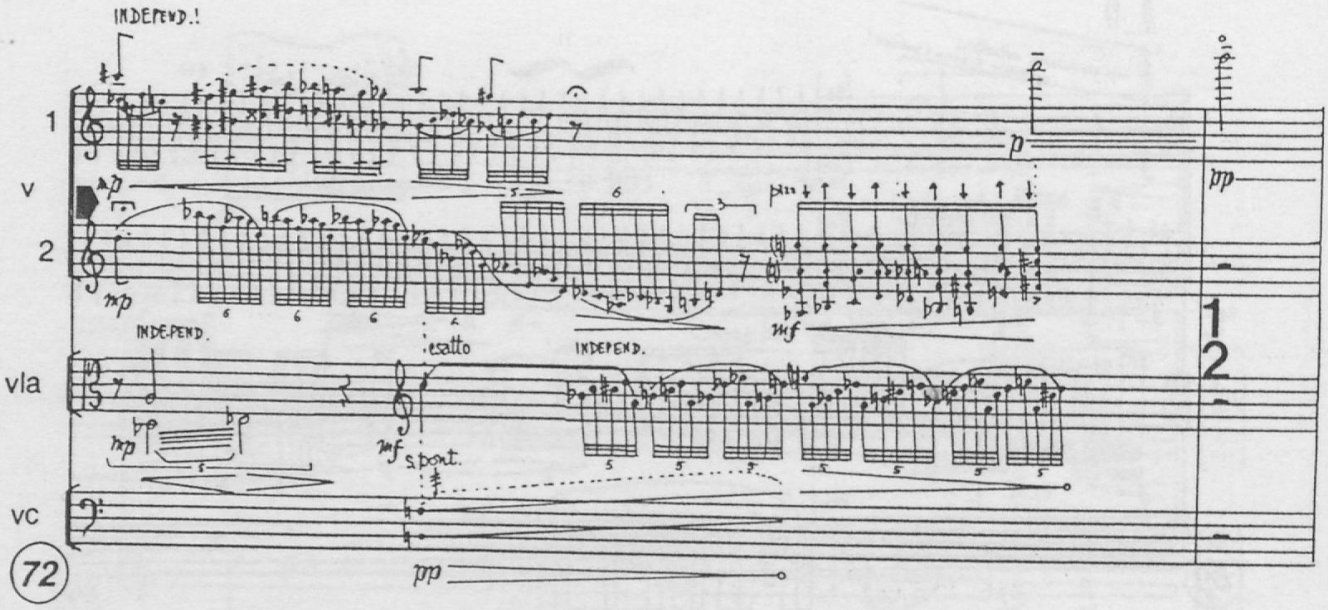


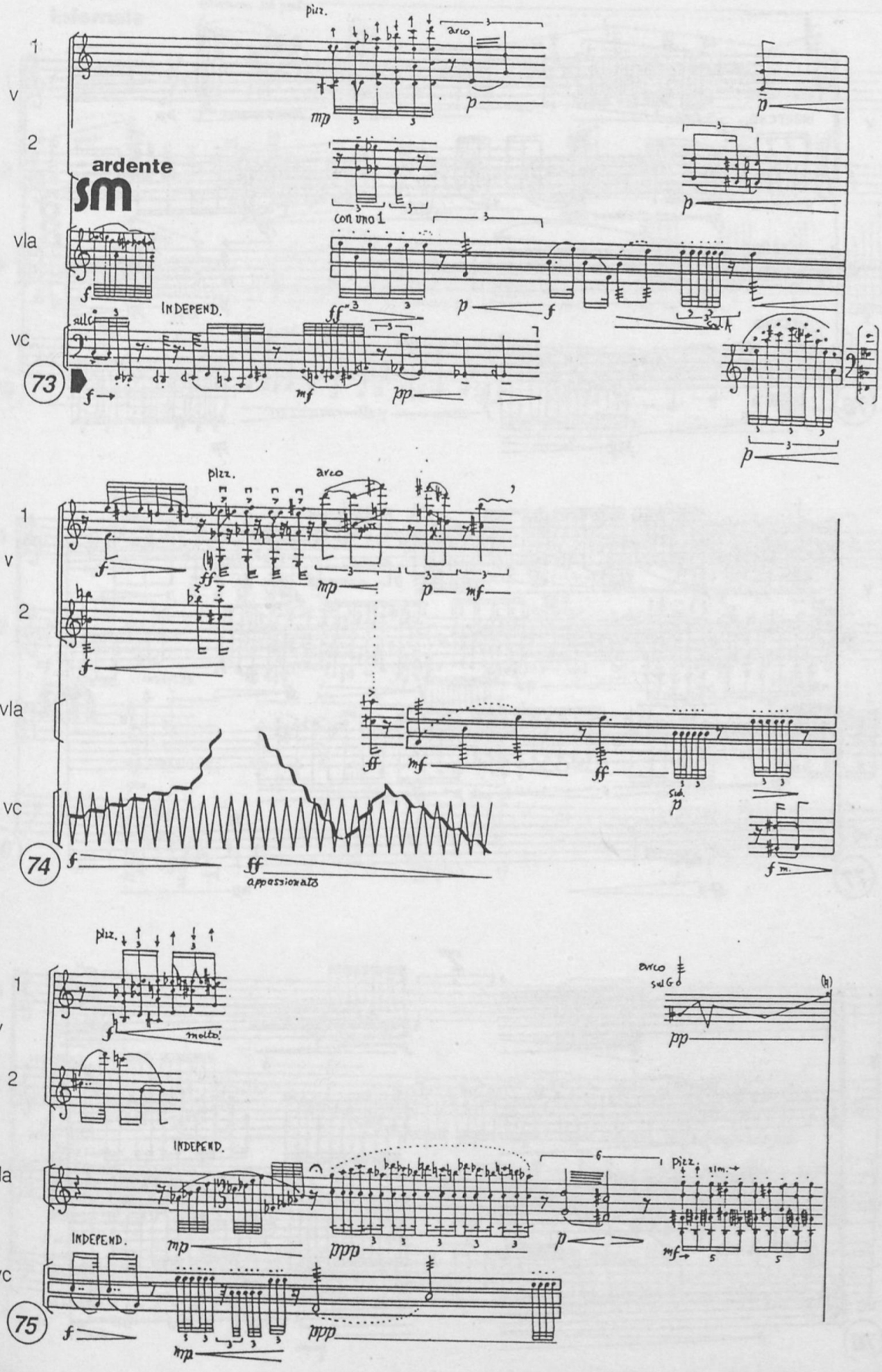
64
vla
vc
(arco)
65
INDEPEND.
pizz.
arco
glissando
sul D
66
sm
gliss.

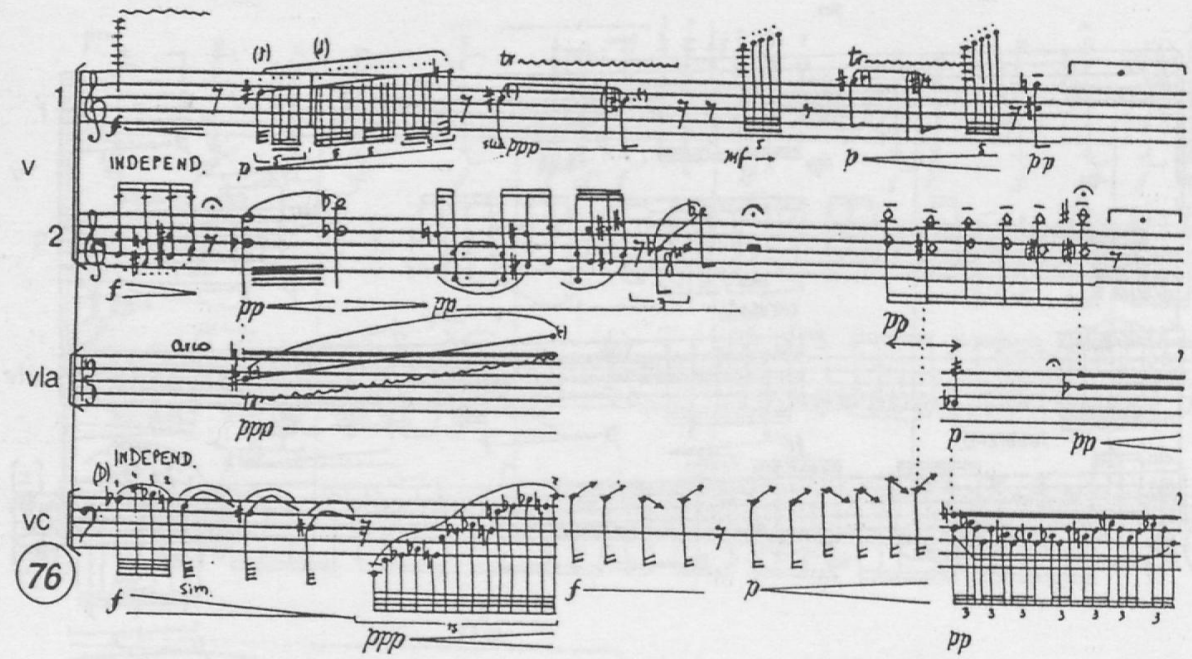

patetico
INDEPEND.
non legato
commodo
vla
vc
s. tasto!
67
INDEPEND.
arco
pizz.
68
nie zmniejszać odległości między 4-ym a 1 palcem!
s. pont.
falso!
INDEPEND.
sul C
69

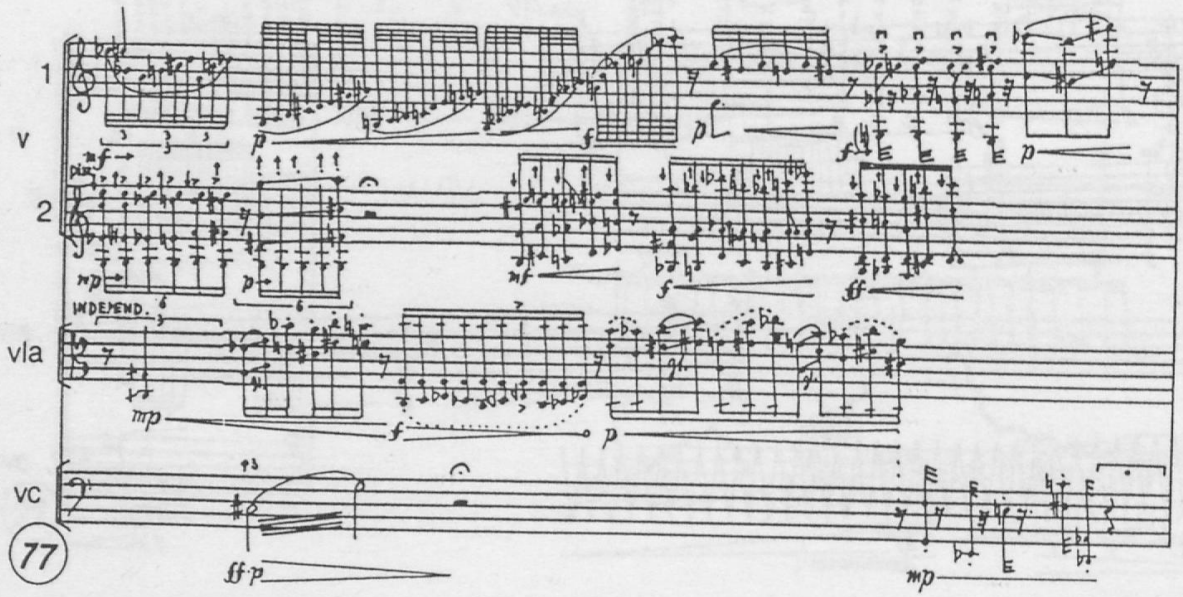

pizz.
1
v
2
1
2
pizz.
arco
vla
vc
70

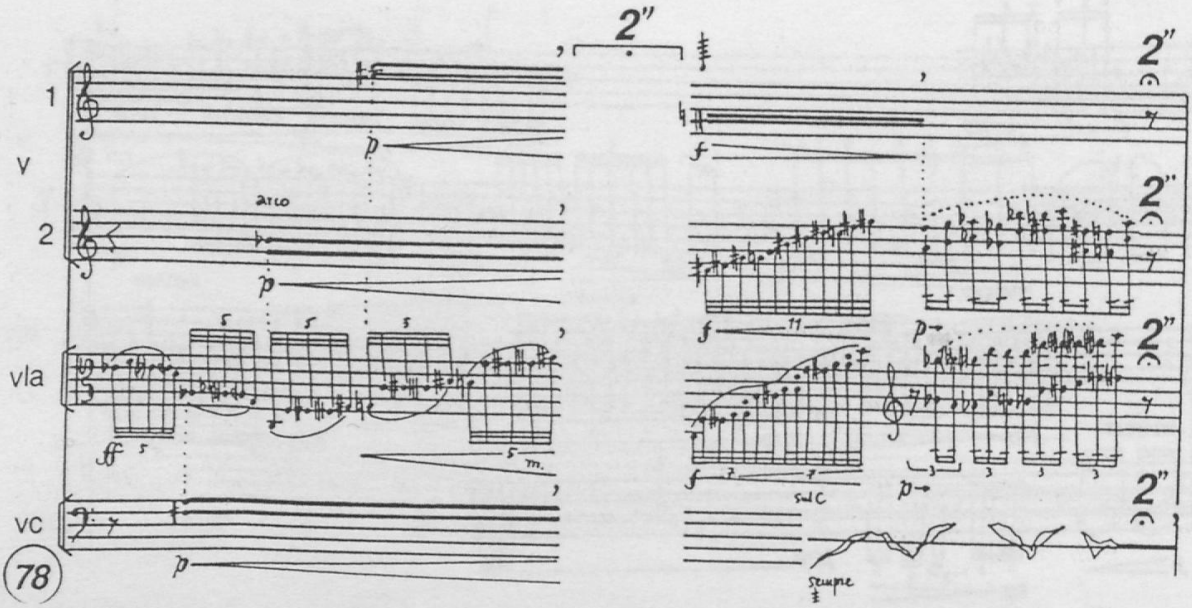

11"ca
1
v
2
sm
vla
vc
71
INDEPEND.

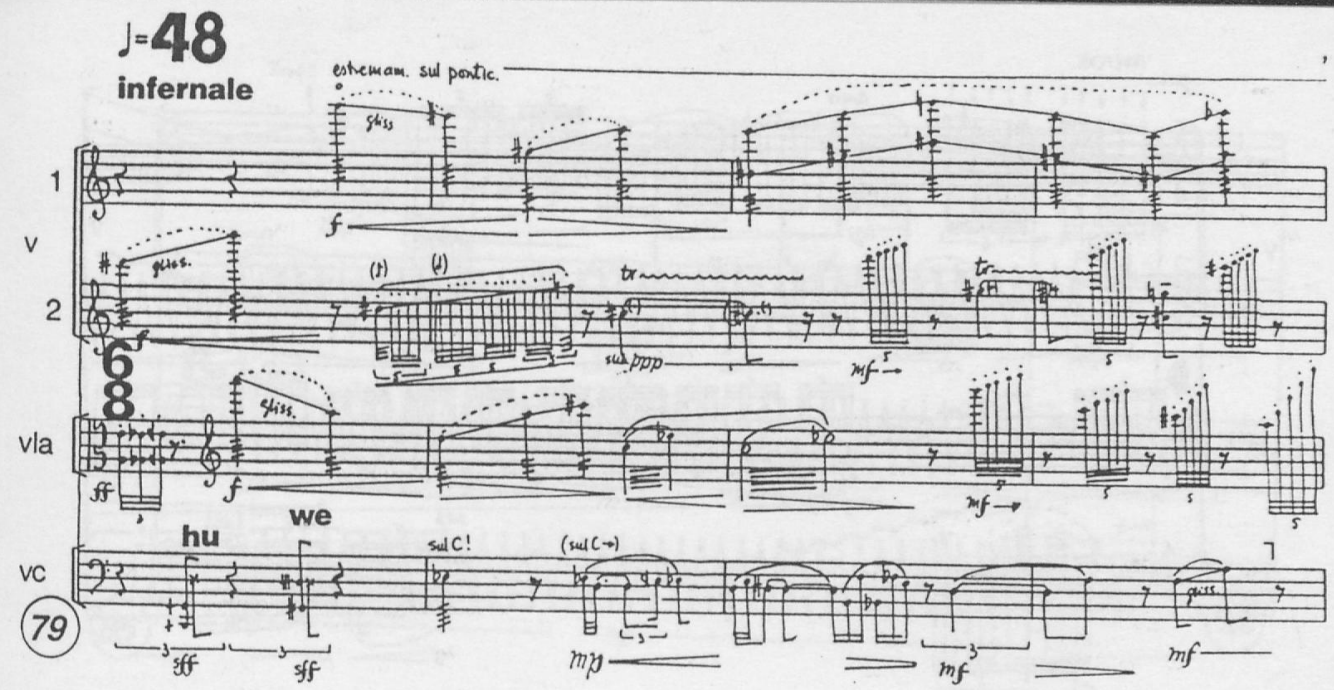

INDEPEND.!
1
v
2
INDEPEND.
esatto
INDEPEND.
vla
s.pont.
vc
72
1
2

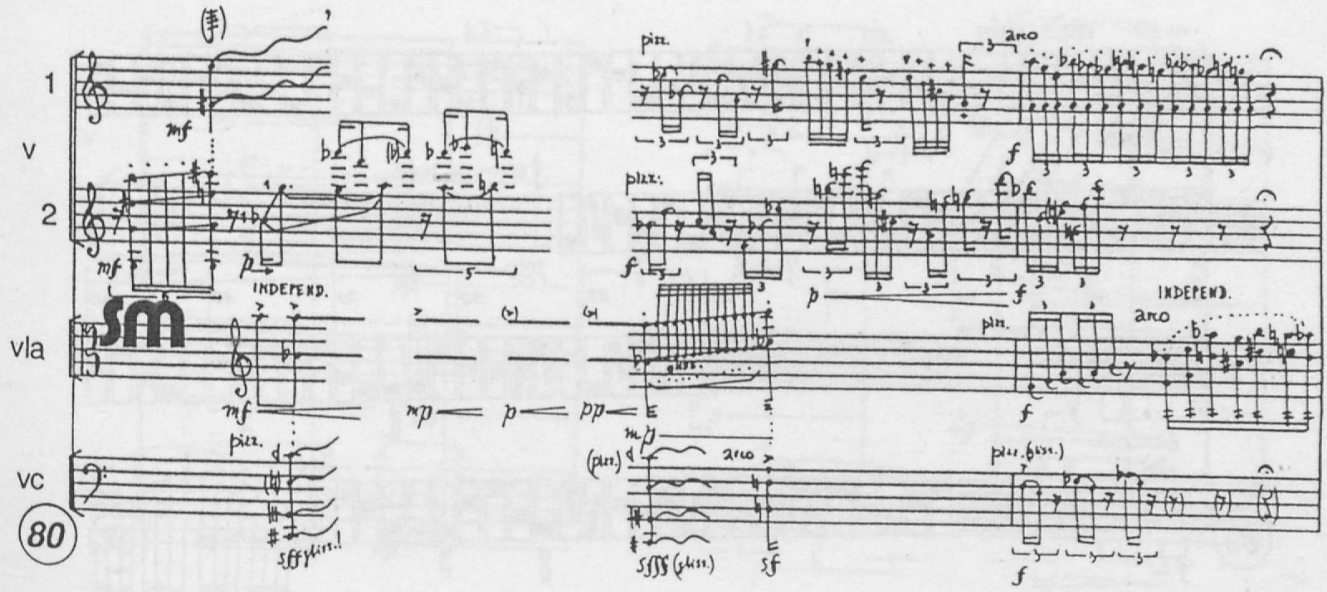

ardente
sm
pizz.
arco
con uno 1
INDEPEND.
sul C
sul A
appassionato
molto!
sul G
vla
vc
73
74
75

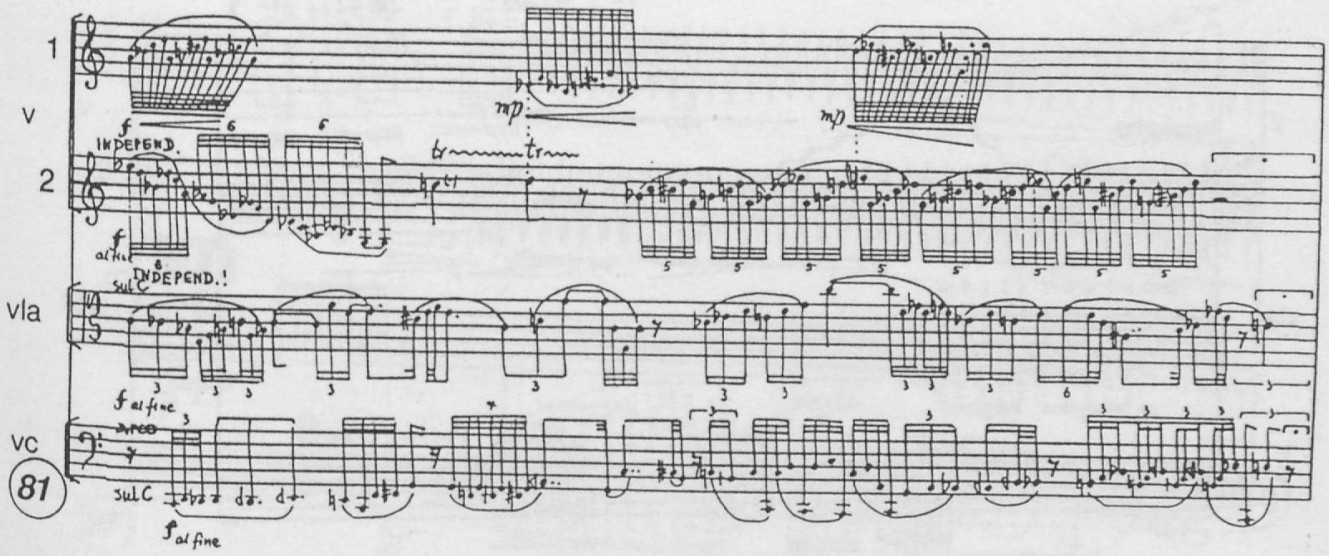

1
v
2
vla
vc
76
INDEPEND.
arco
sim.

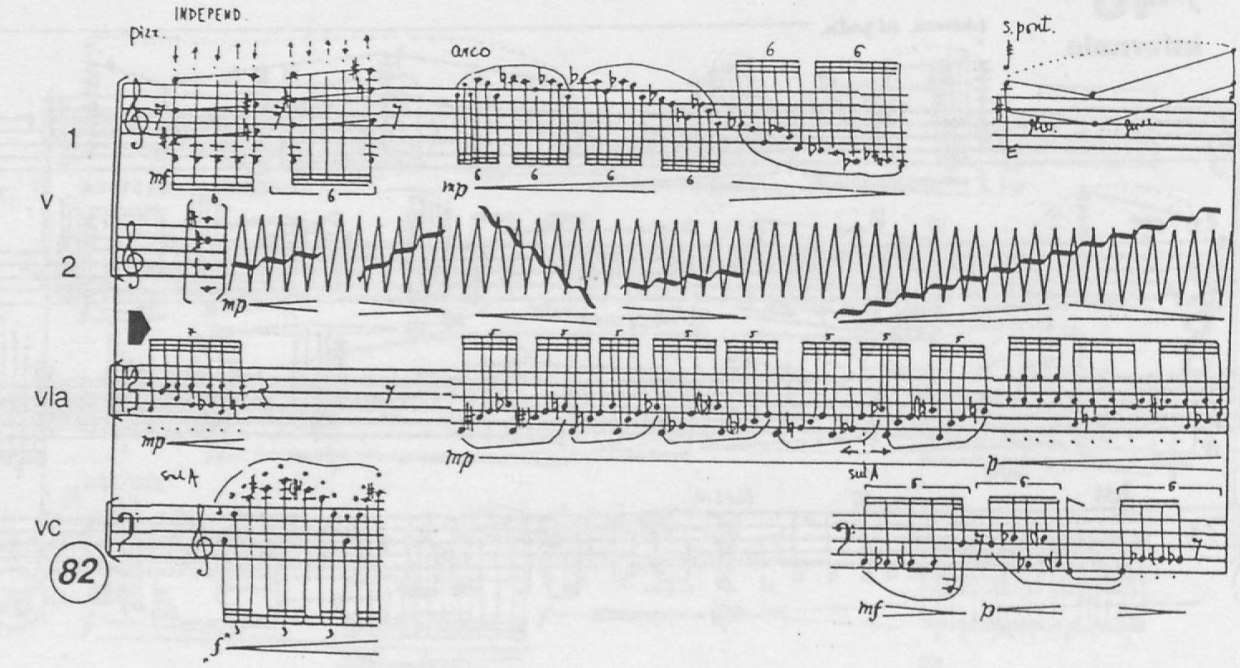

1
v
2
vla
vc
77
INDEPEND.

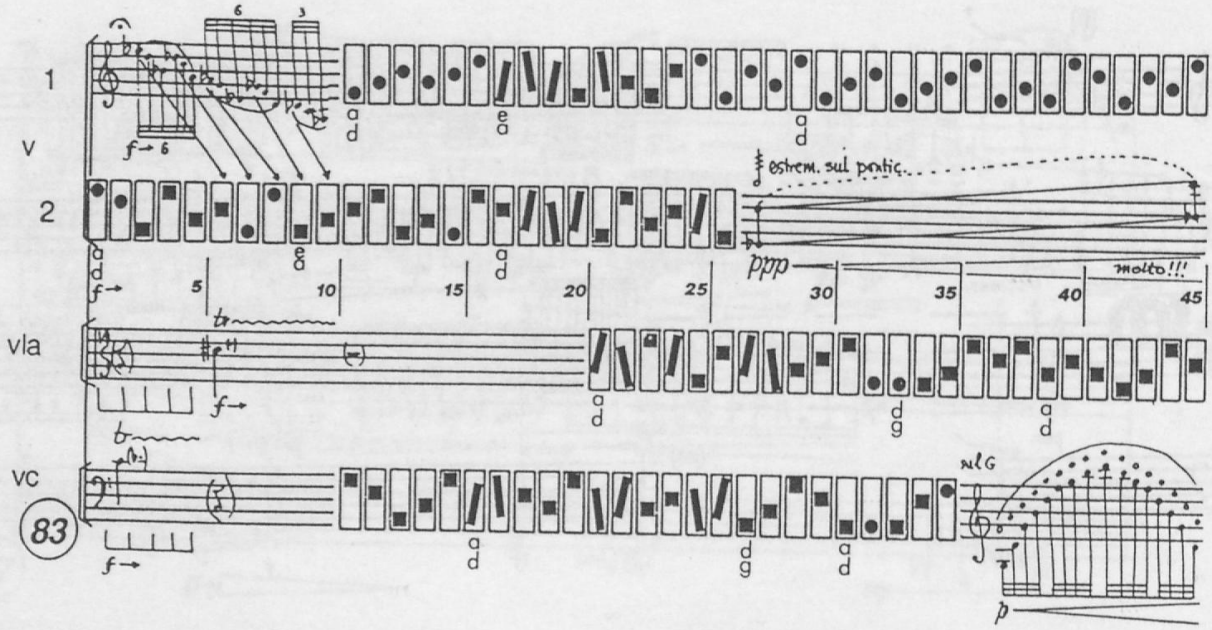

1
v
2
vla
vc
78
2"
arco
sul C
sempre

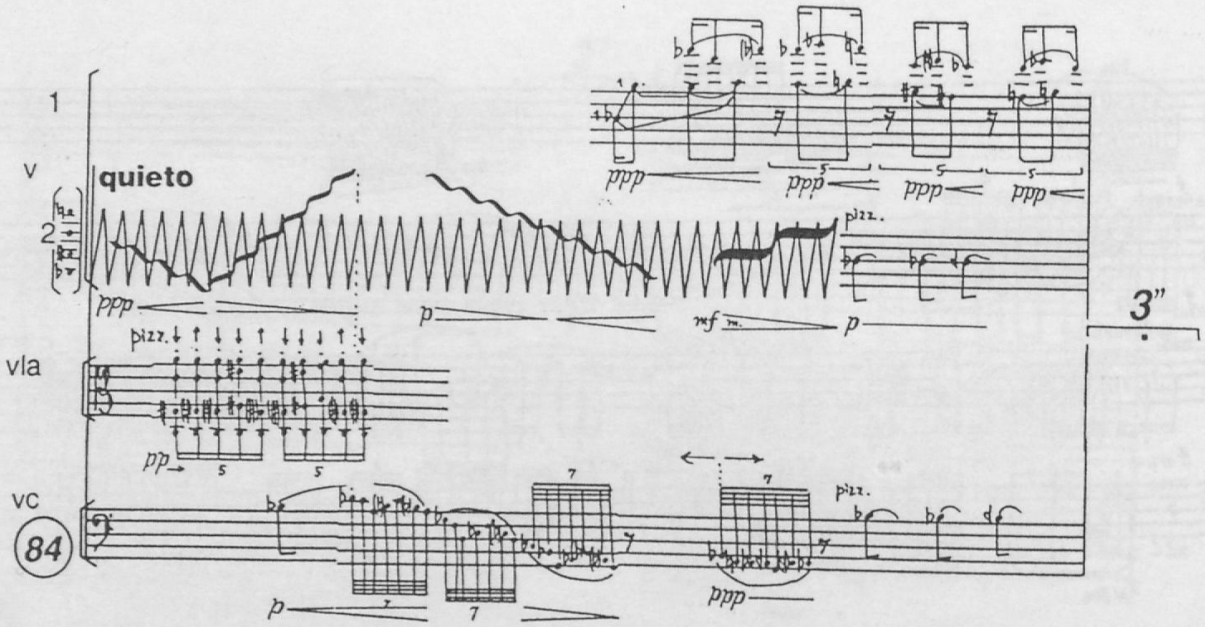

♩=48
infernale
estremam. sul pontic.
gliss.
1
v
2
vla
vc
hu
we
sul C!
79

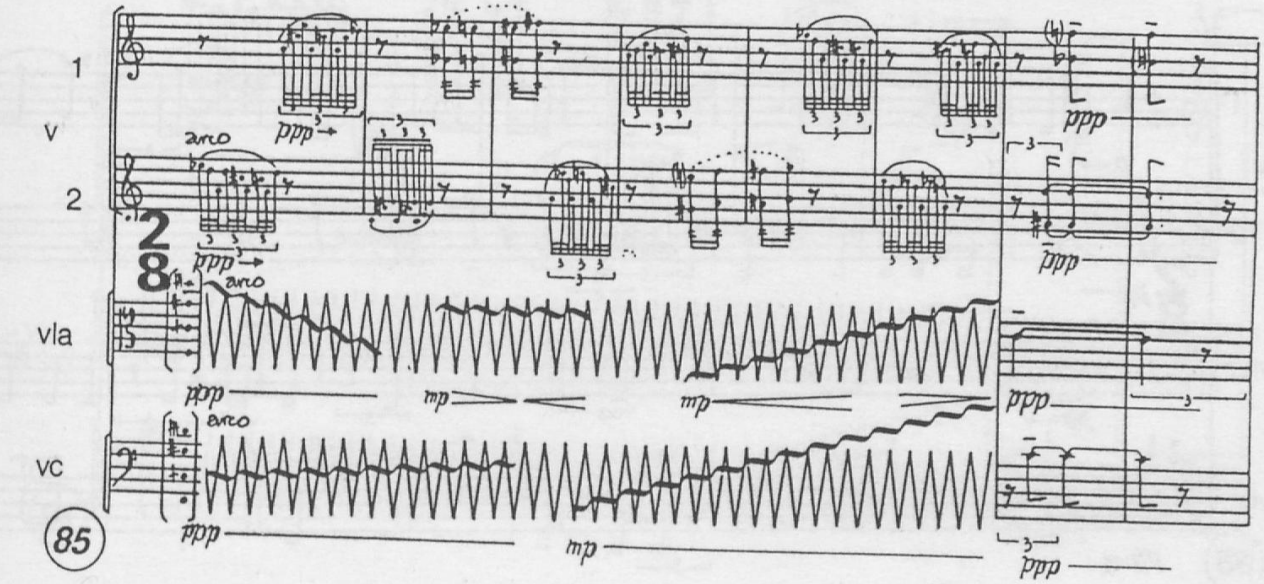

1
v
2
vla
vc
INDEPEND.
pizz.
arco
sm
80

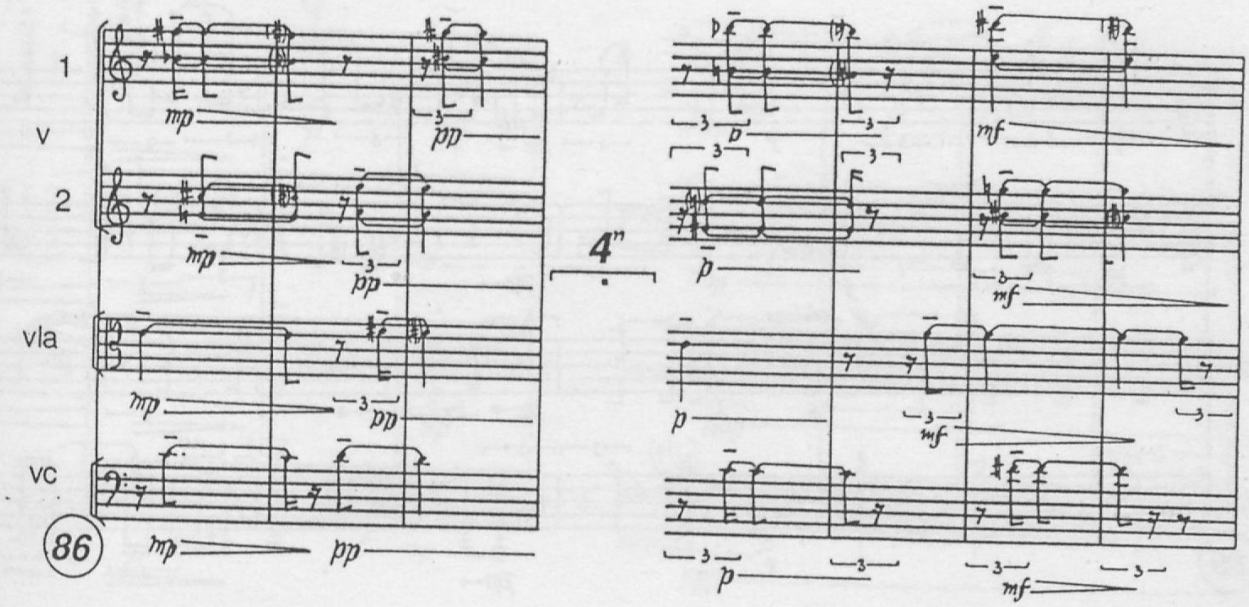

1
v
2
vla
vc
INDEPEND.
INDEPEND.!
sul C
arco
81

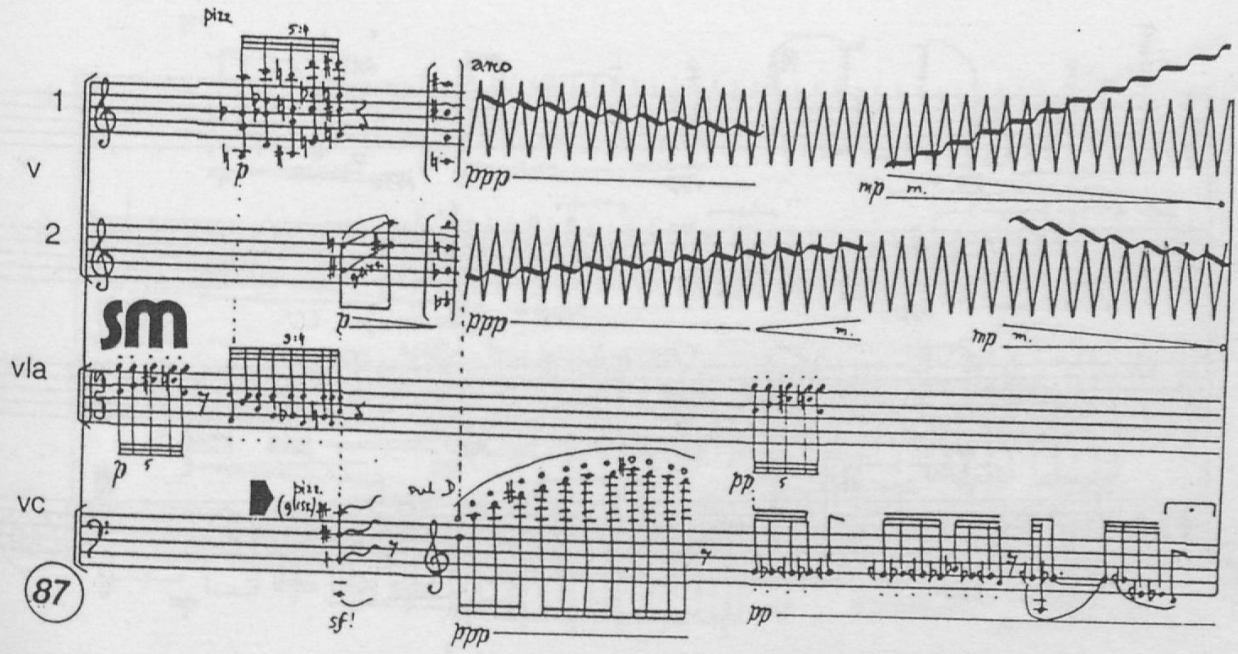

INDEPEND.
pizz.
arco
s. pont.
1
v
2
vla
vc
sul A
82

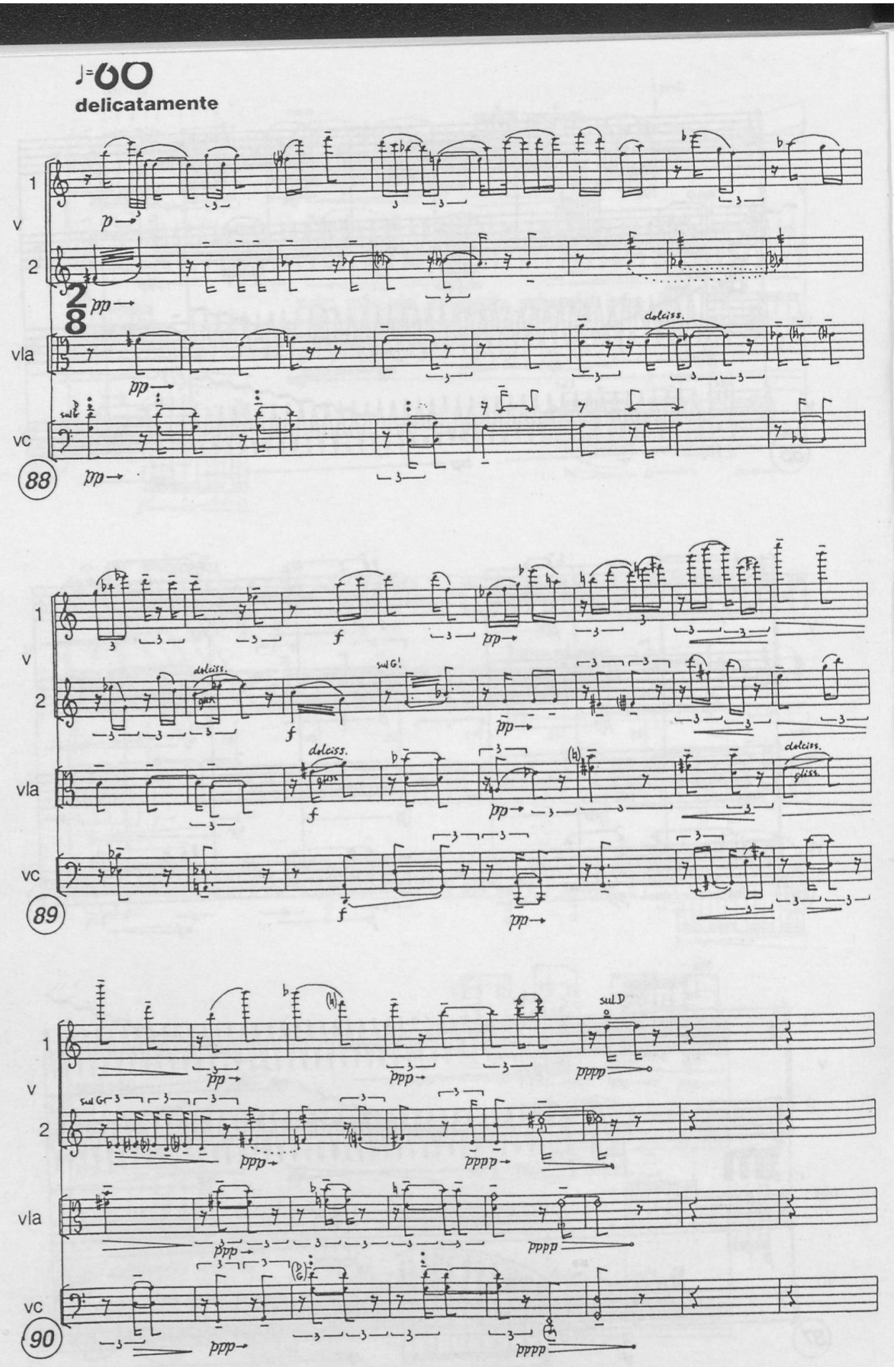

1
v
2
vla
vc
estrem. sul pontic.
molto!!!
sul G
83

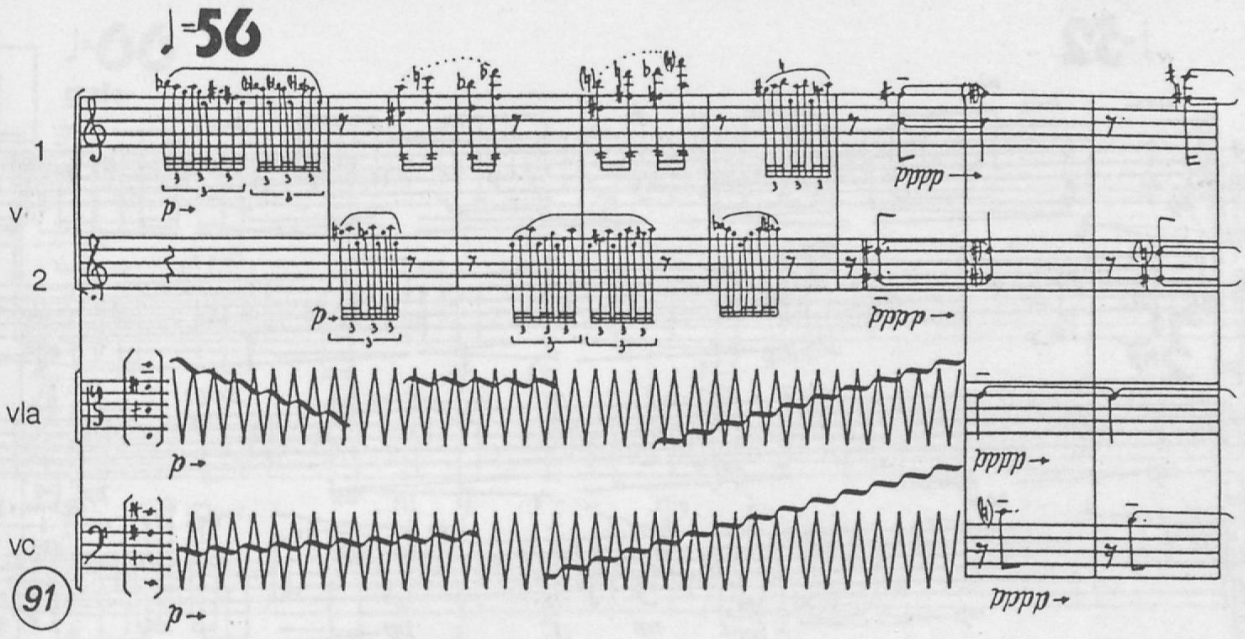

1
v
2
quieto
pizz.
vla
vc
3"
84

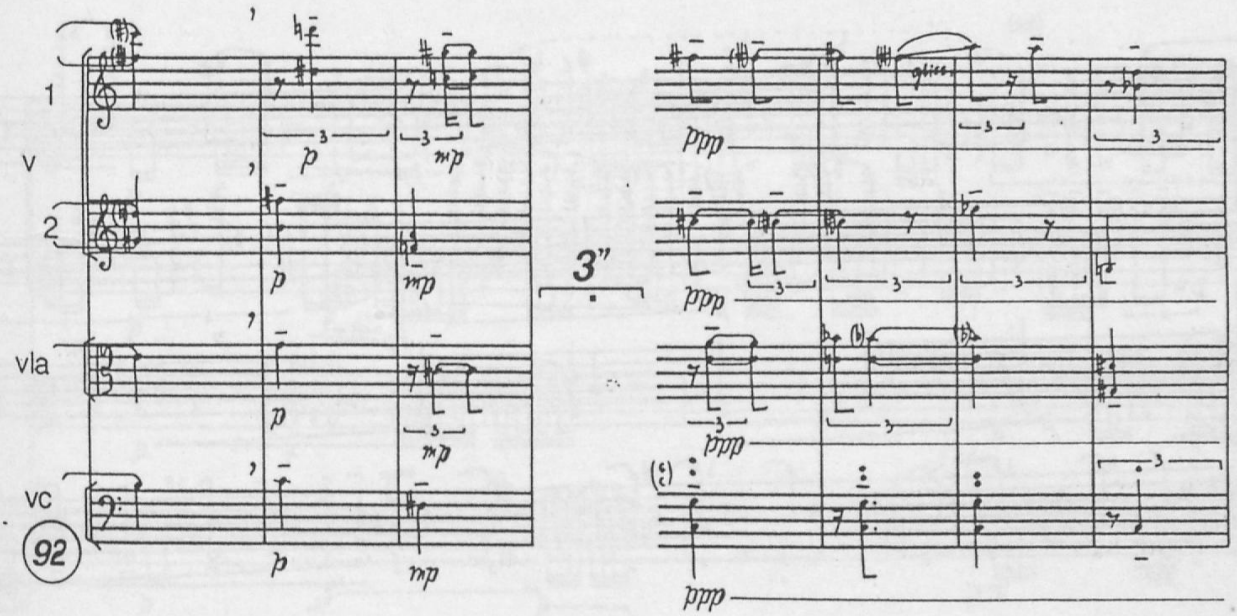

1
v
2
vla
vc
arco
ppp
mp
85

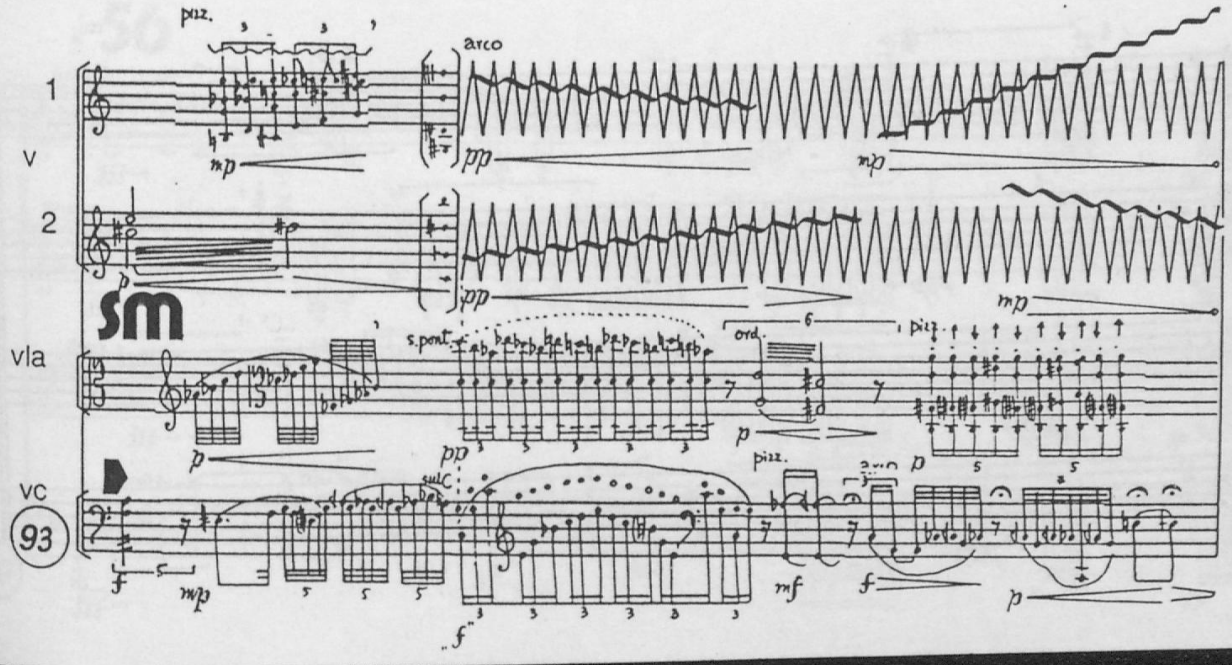

1
v
2
vla
vc
mp
pp
p
mf
4"
86

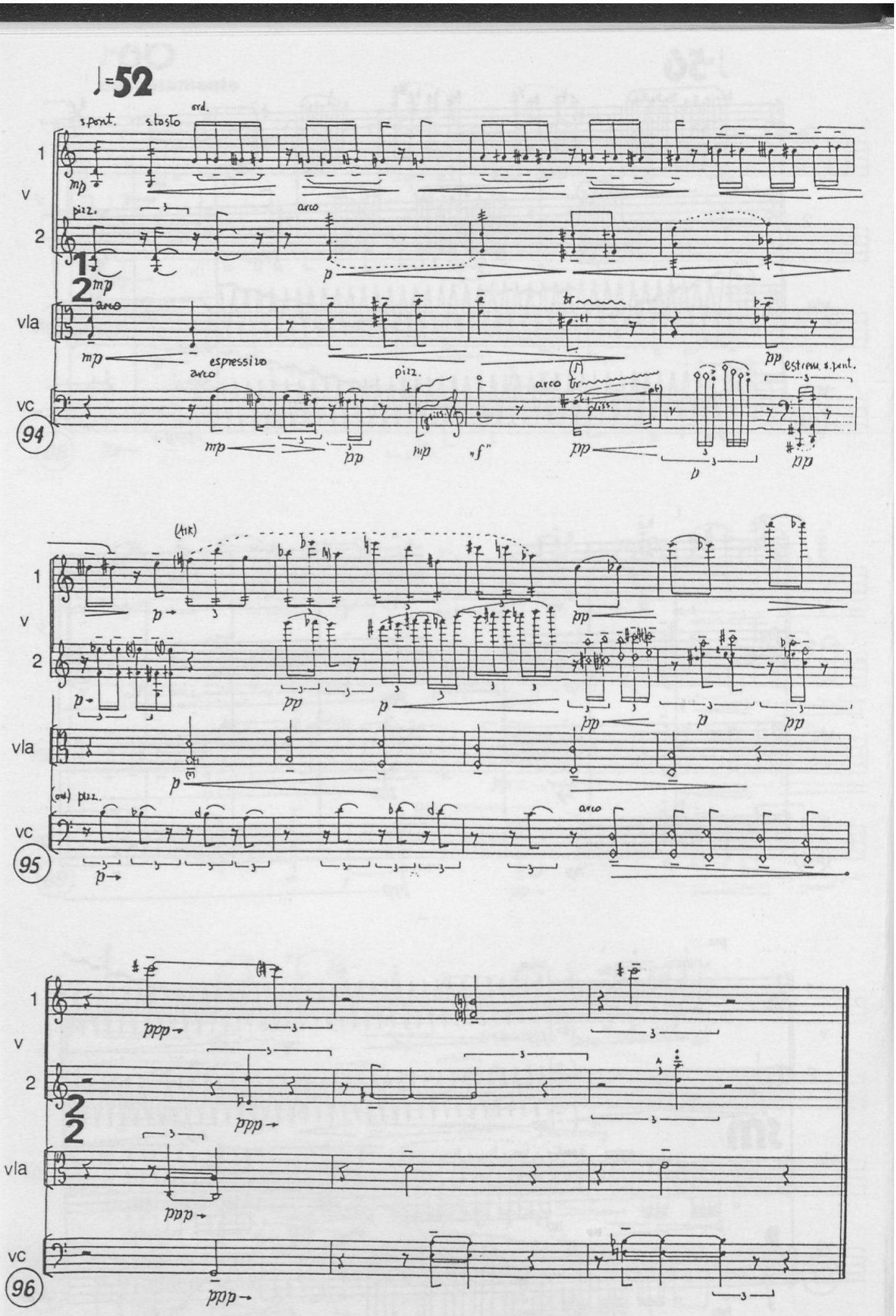

pizz
arco
1
v
2
vla
vc
sm
ppp
mp
p
pp
sf!
87

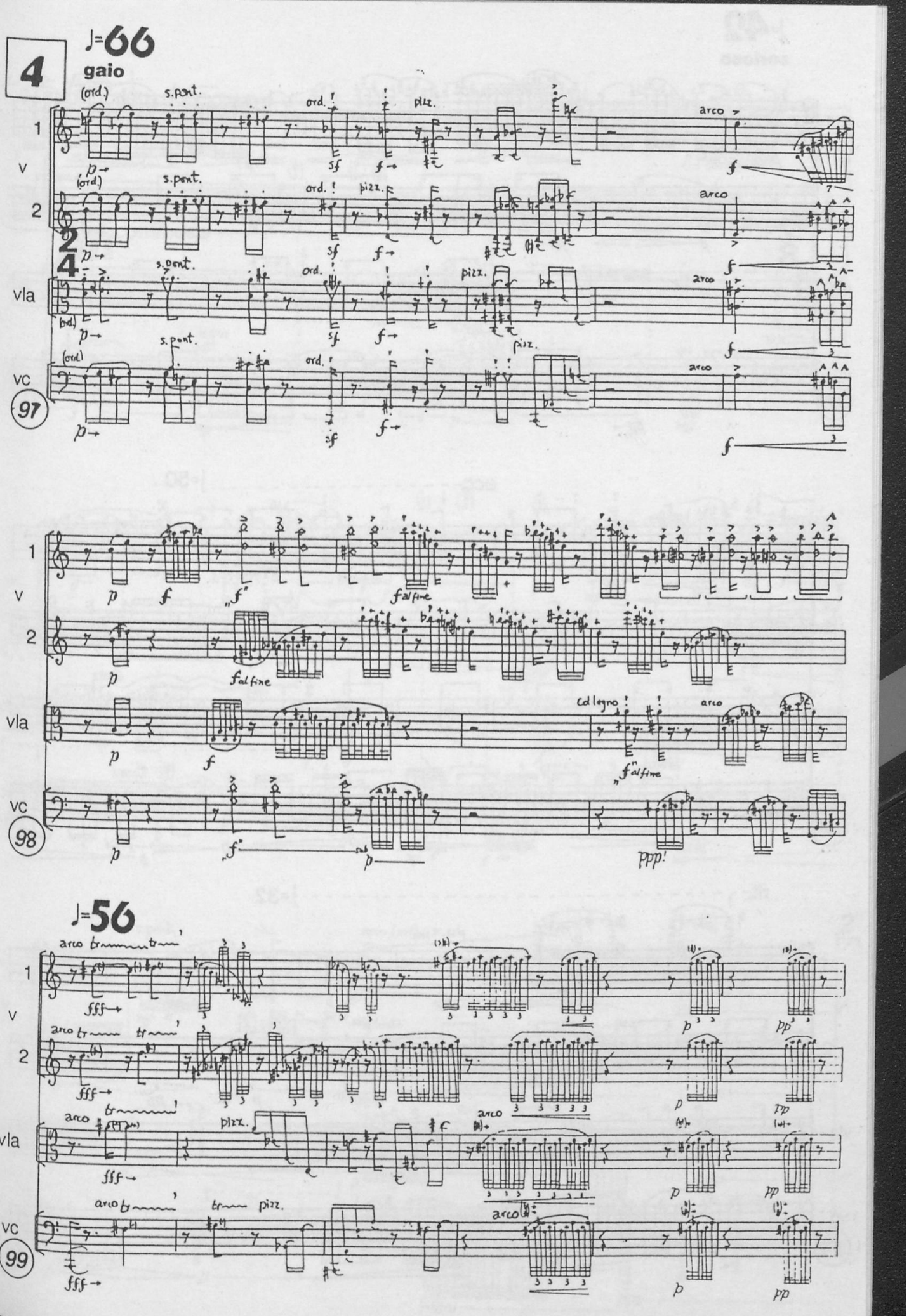

♩=60
delicatamente
1
v
2
vla
vc
88
89
90
dolciss.
sul G!
sul D
gliss.

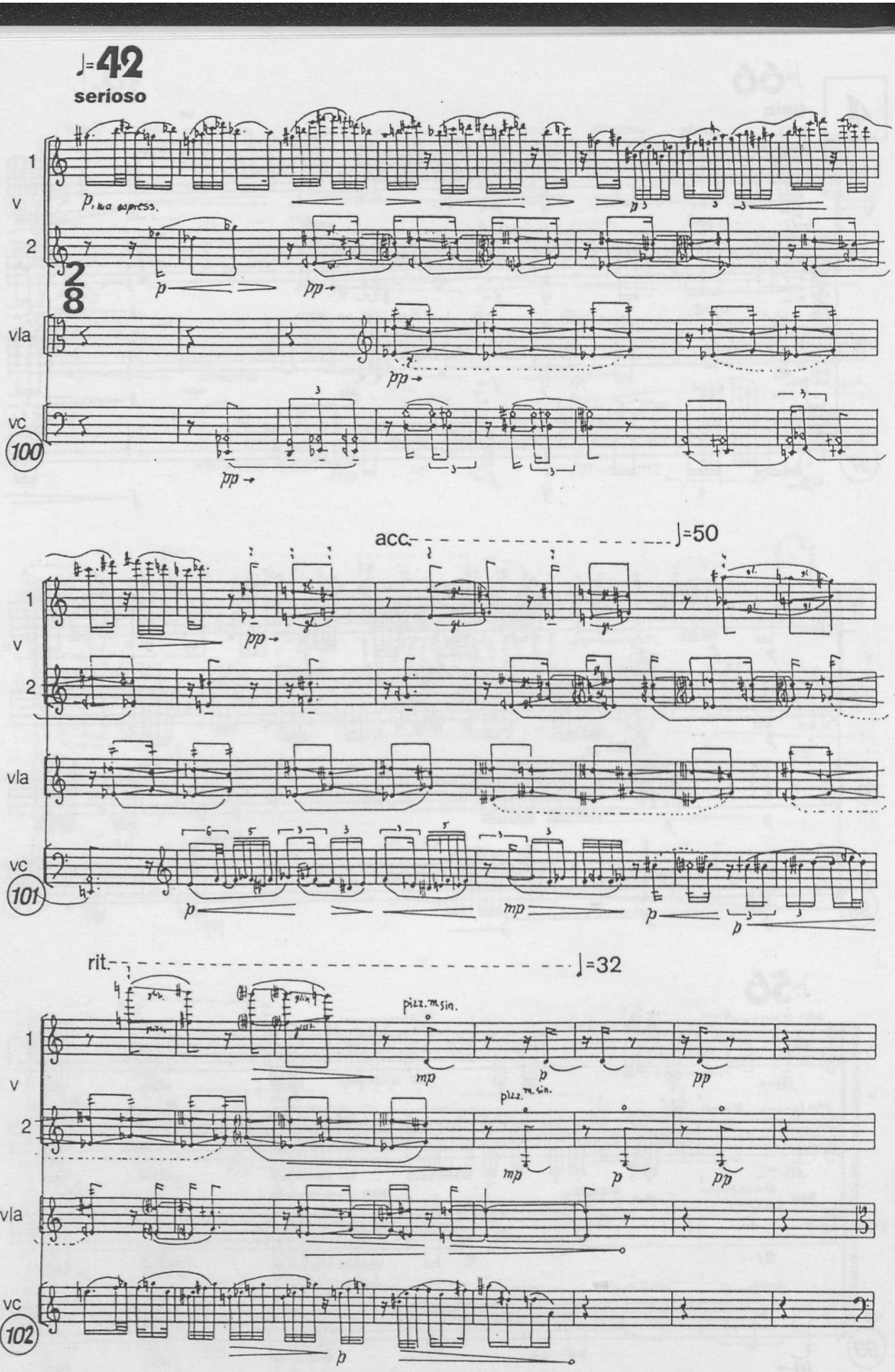

♩=56
1
v
2
vla
vc
91

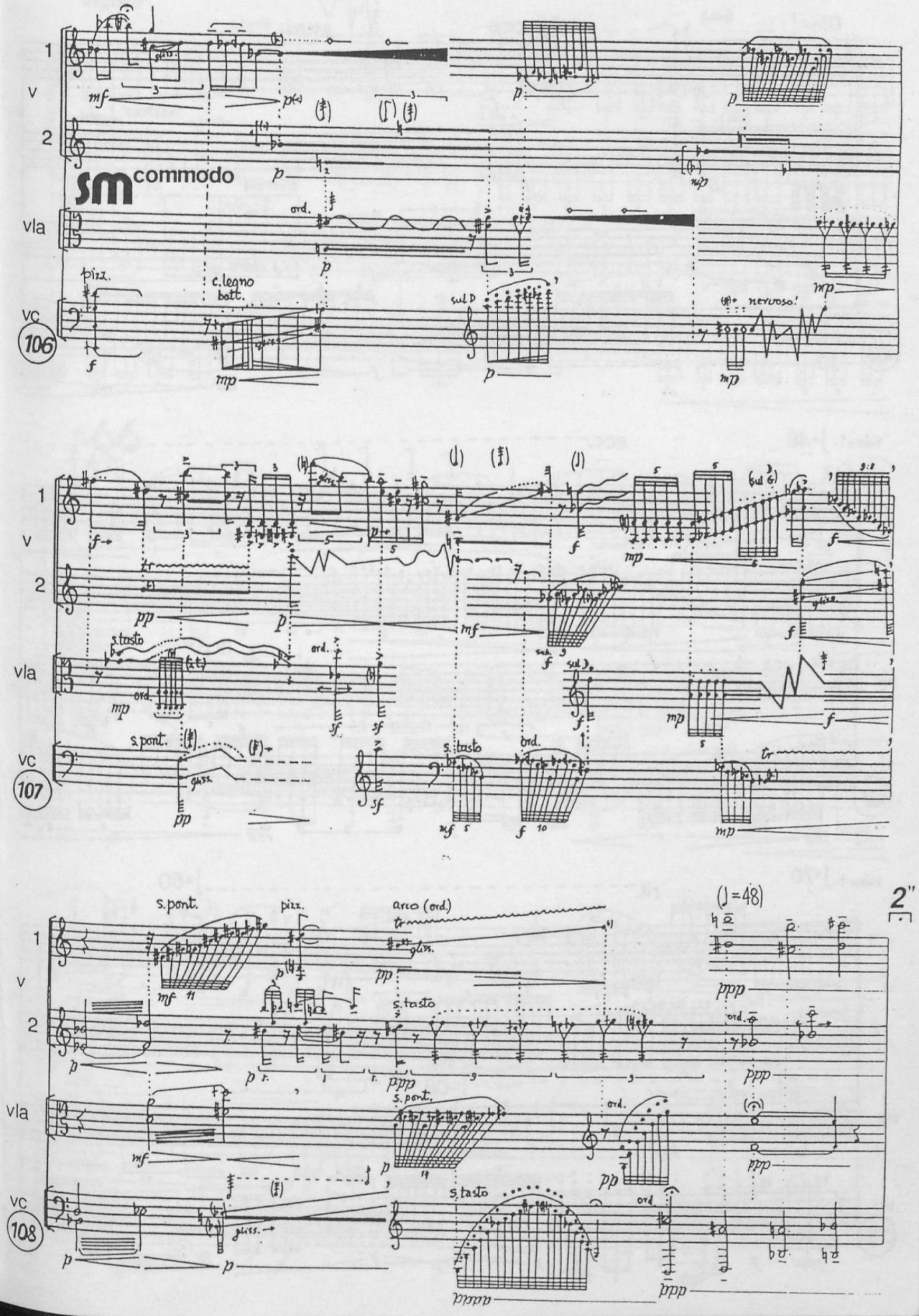

1
v
2
vla
vc
92
3"
glicc.


pizz.
arco
1
v
2
sm
vla
vc
93
s.pont.
ord.
pizz.
sulc.

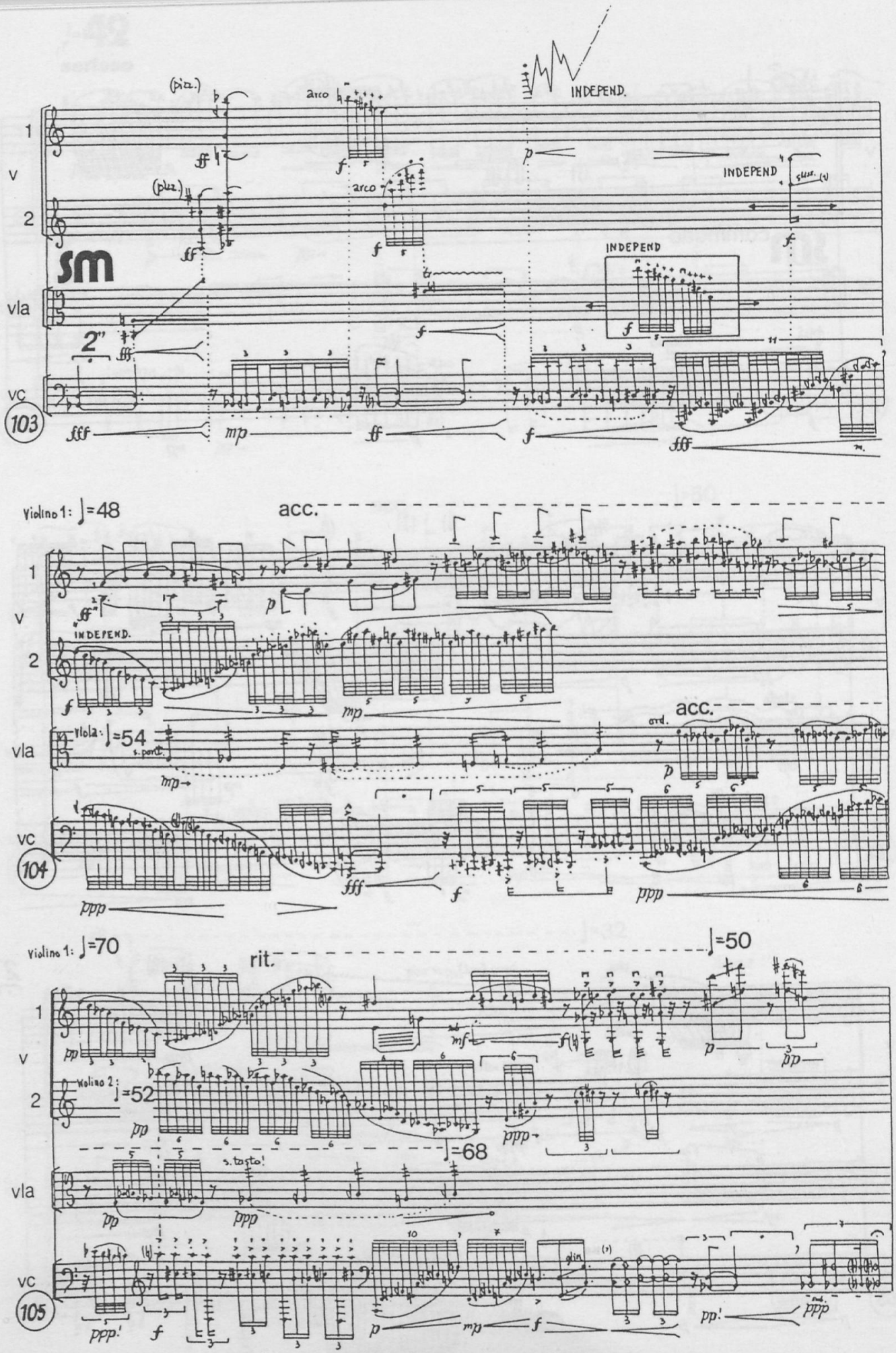

♩=52
s.pont.
s.tasto
ord.
pizz.
arco
espressivo
estrem. s.pont.
(Alk)
(ord.) pizz.
v
vla
vc
94
95
96

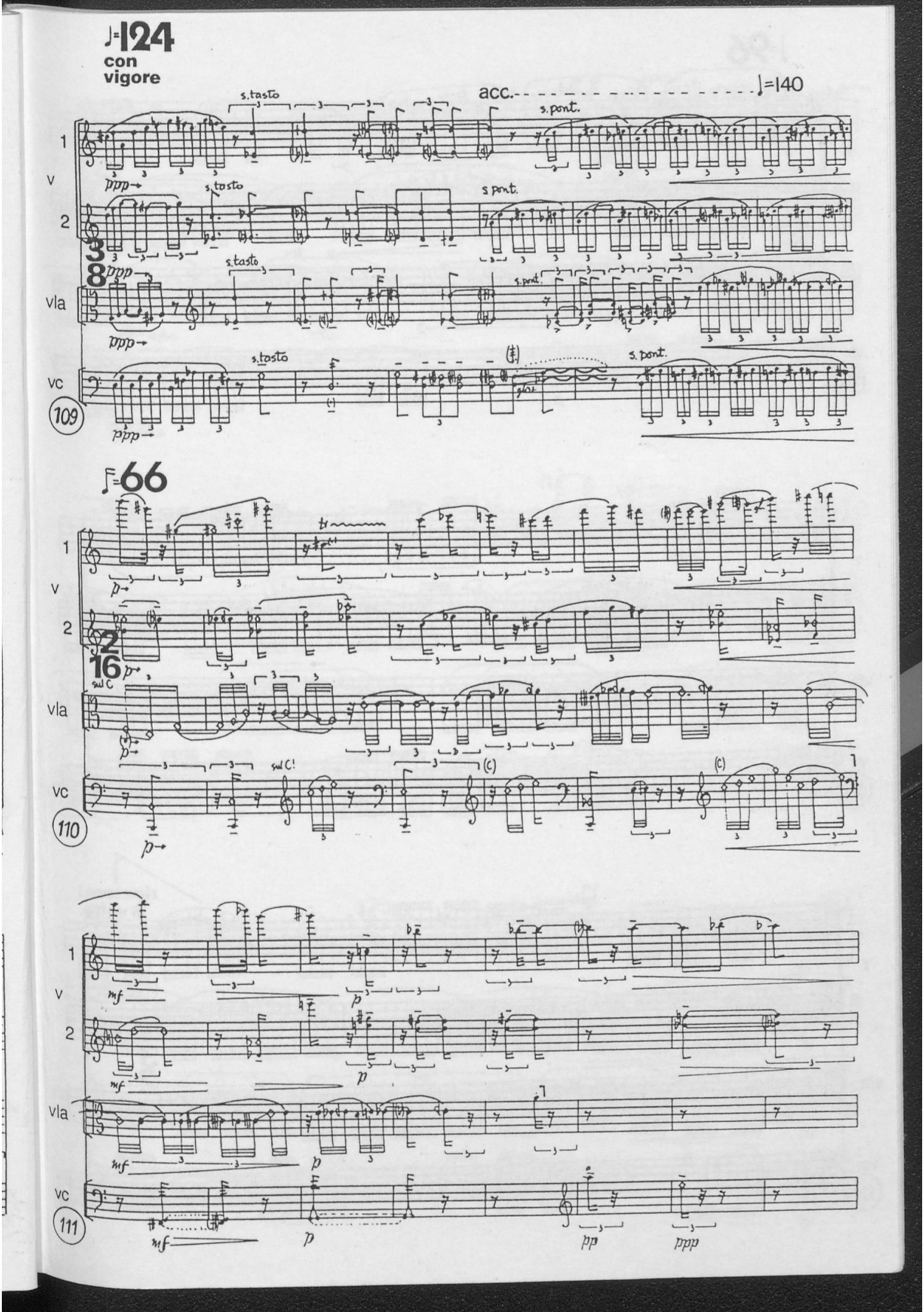

4
♩=66
gaio
(ord.)
s.pont.
ord.
pizz.
arco
1
2
vla
vc
97
98
99
♩=56
arco
pizz.
col legno
f al fine
ppp!

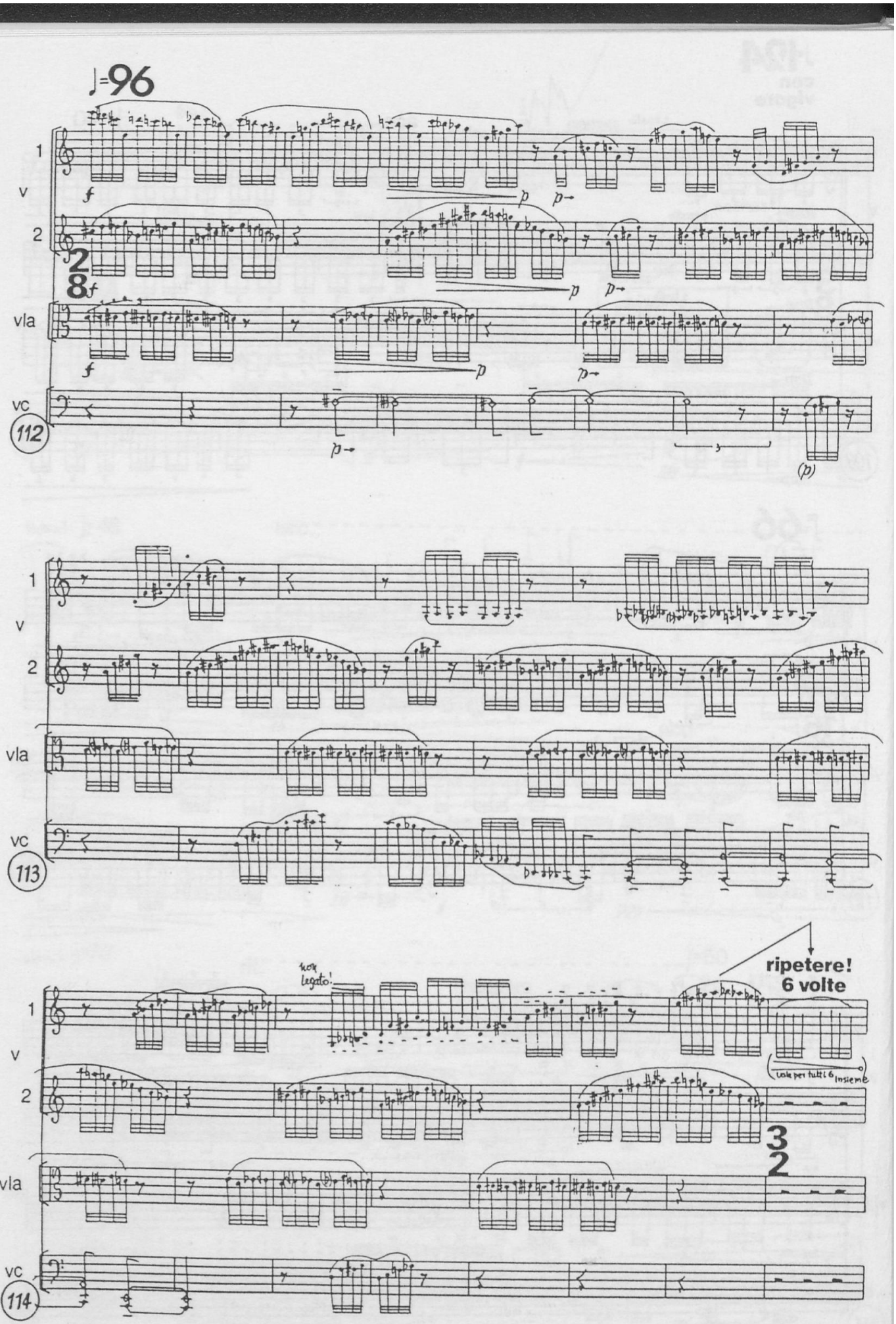

♩=42
serioso
1
v
2
vla
vc
100
p, ma espress.
pp
acc.
♩=50
101
mp
rit.
♩=32
pizz. m. sin.
102

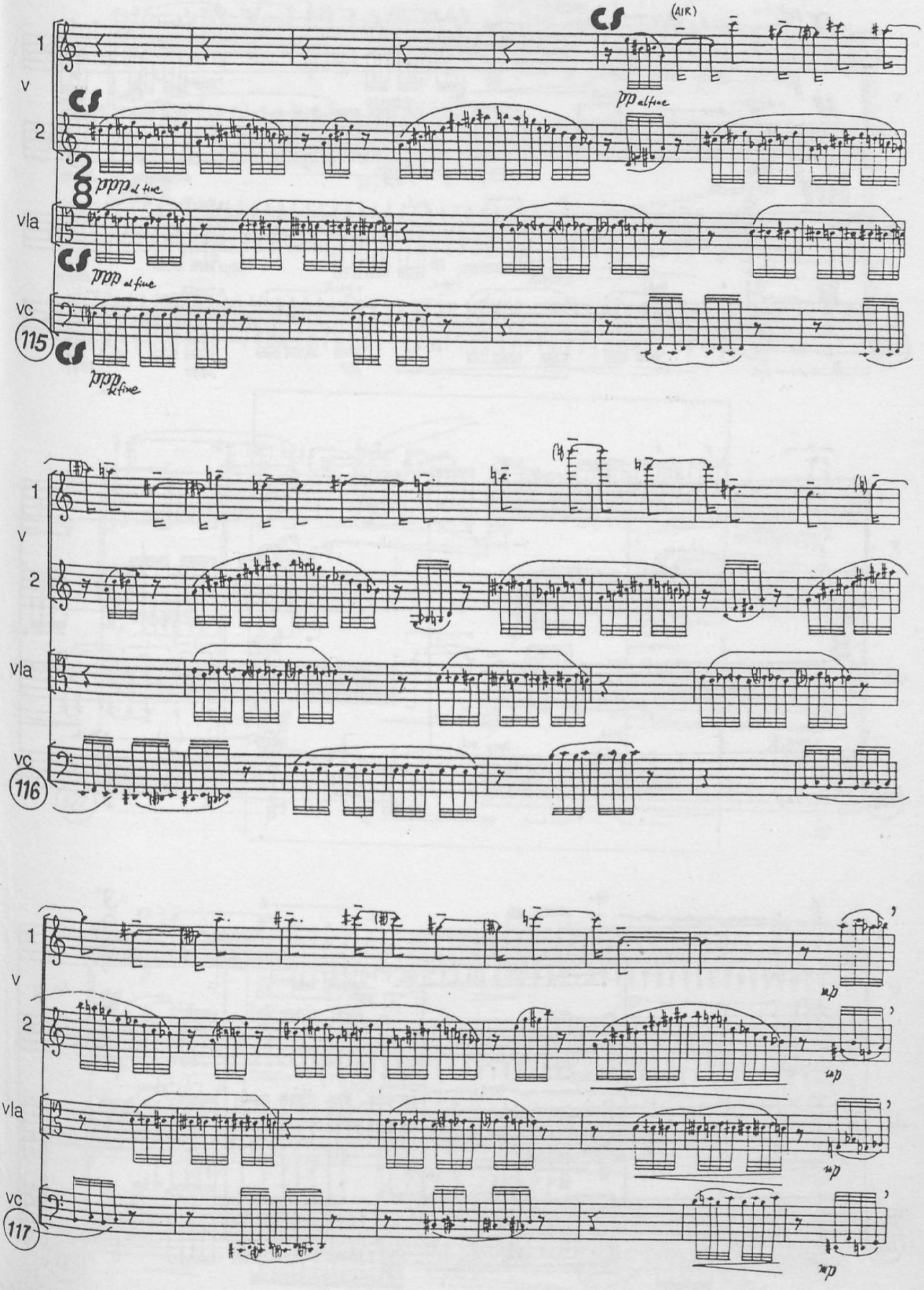


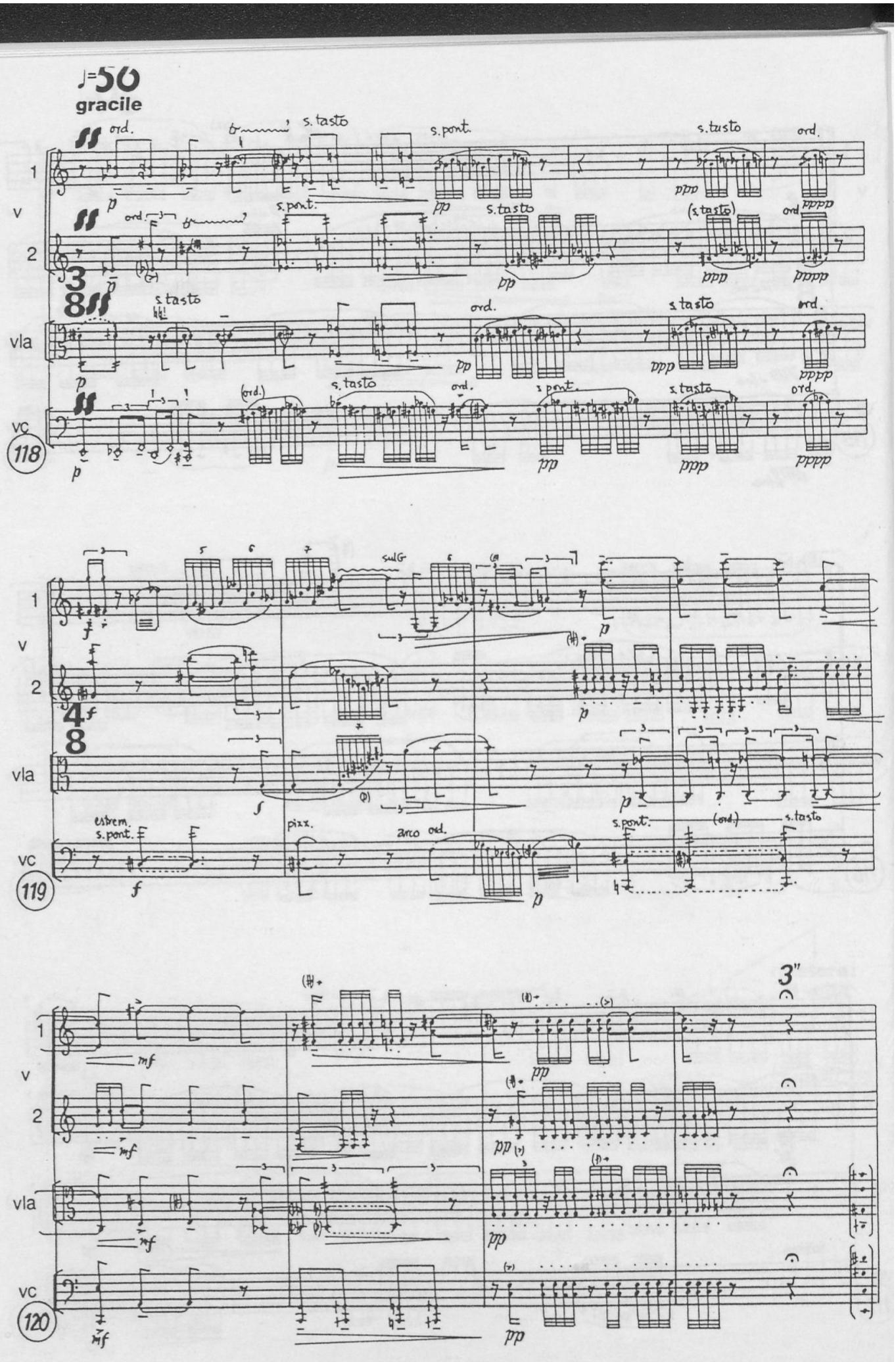
1
v
2
vla
vc
106
sm commodo
pizz.
c.legno
batt.
ord.
sul D
nervoso!
107
s.tasto
s.pont.
gliss.
108
arco (ord.)
(♩=48)
2"

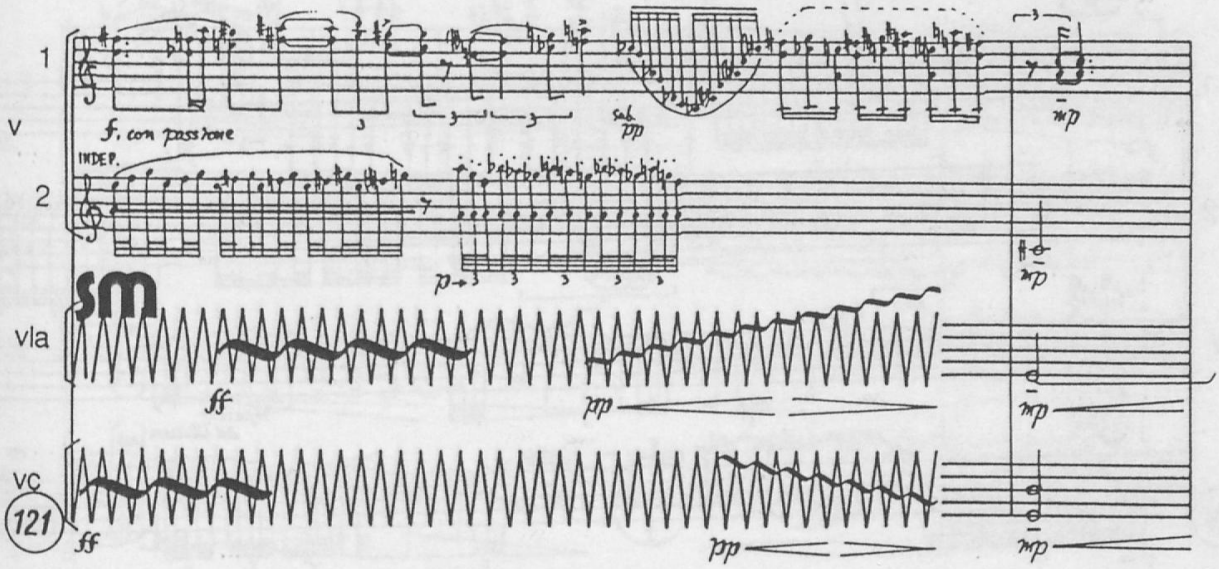

(pizz.)
arco
INDEPEND.
INDEPEND
INDEPEND
sm
1
v
2
vla
vc
2"
103
Violino 1: ♩=48
acc.
INDEPEND.
Viola: ♩=54
s.port.
acc.
ord.
104
Violino 1: ♩=70
rit.
♩=50
Violino 2: ♩=52
♩=68
s.tasto!
105

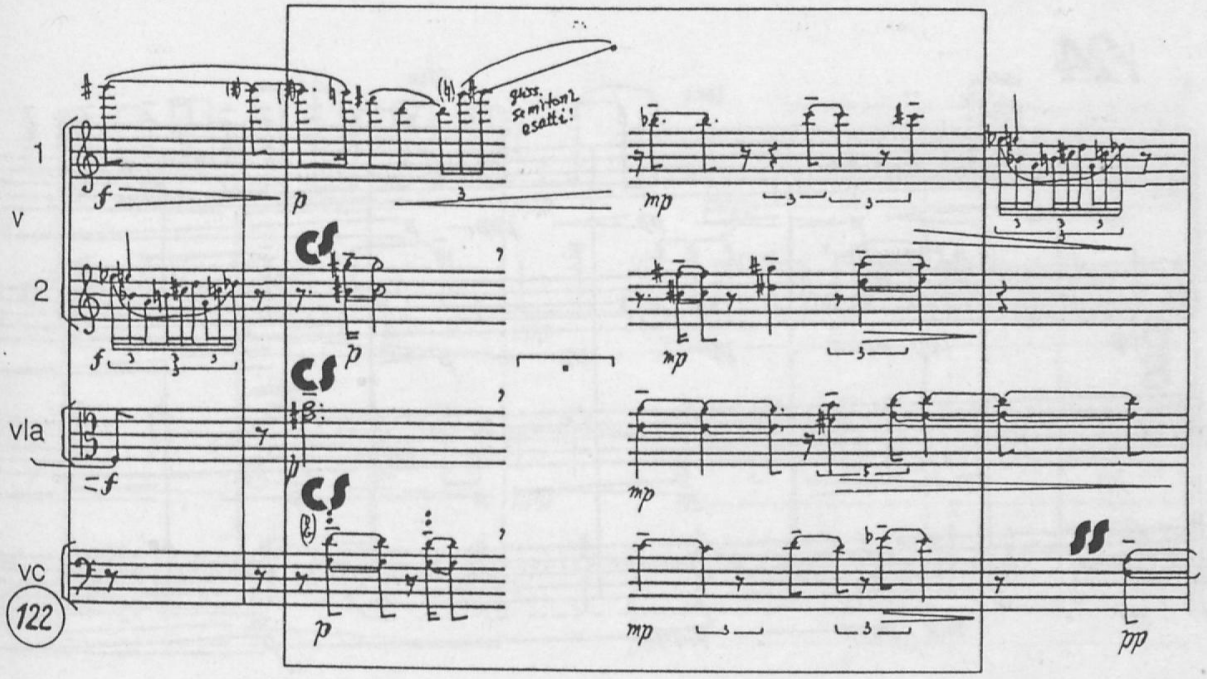

♩=124
con
vigore
acc.
♩=140
s.tasto
s.pont.
1
v
2
vla
vc
109
ppp
♩=66
2
16
sul C
sul C!
(c)
110
mf
p
111
pp

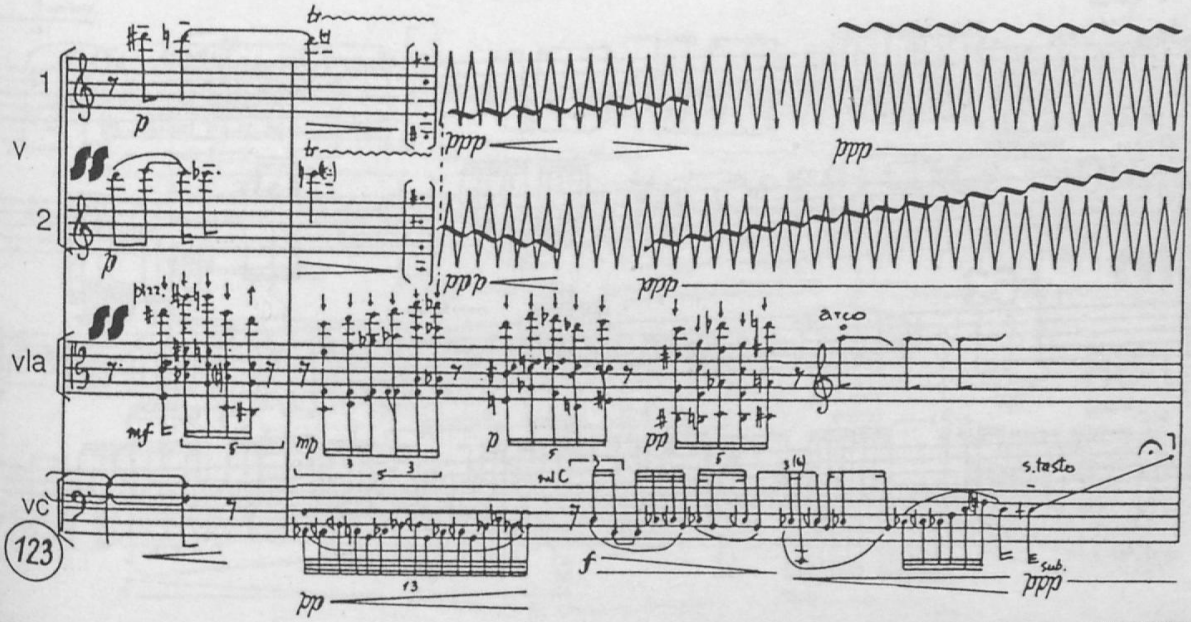

♩=96
1
v
2
2
8
vla
vc
112
f
p
p→
(p)
113
non legato!
ripetere!
6 volte
vale per tutti 6 insieme
3
2
114

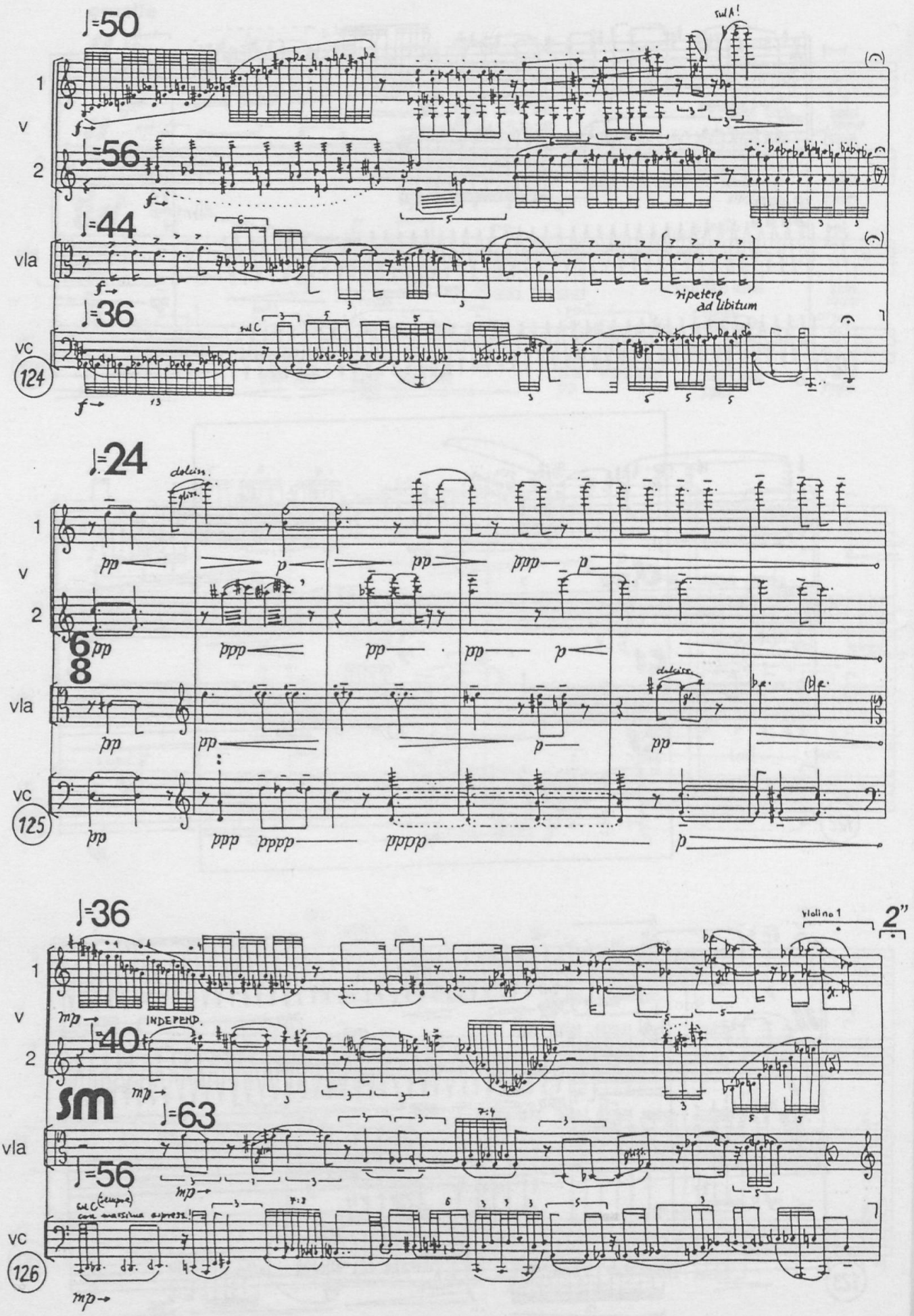

1
v
2
vla
vc
115
CS
(AIR)
pp al fine
ppp al fine
ppp al fine
ppp al fine
116
117
mp


♩=56
gracile
1
v
2
vla
vc
118
ord.
s.tasto
s.pont.
119
sulG
estrem. s.pont.
pizz.
arco ord.
(ord.)
120
3"

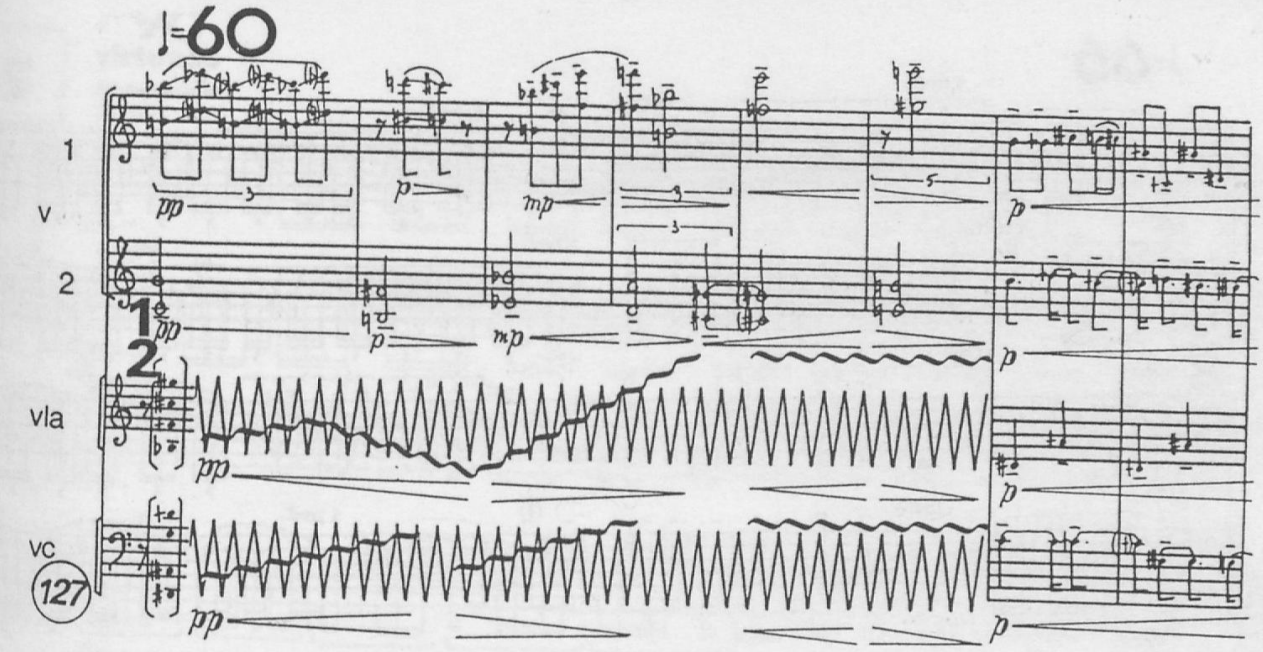

1
v
2
vla
vc
121
f. con passione
INDEP.
sub.
pp
mp
p
ff
sm

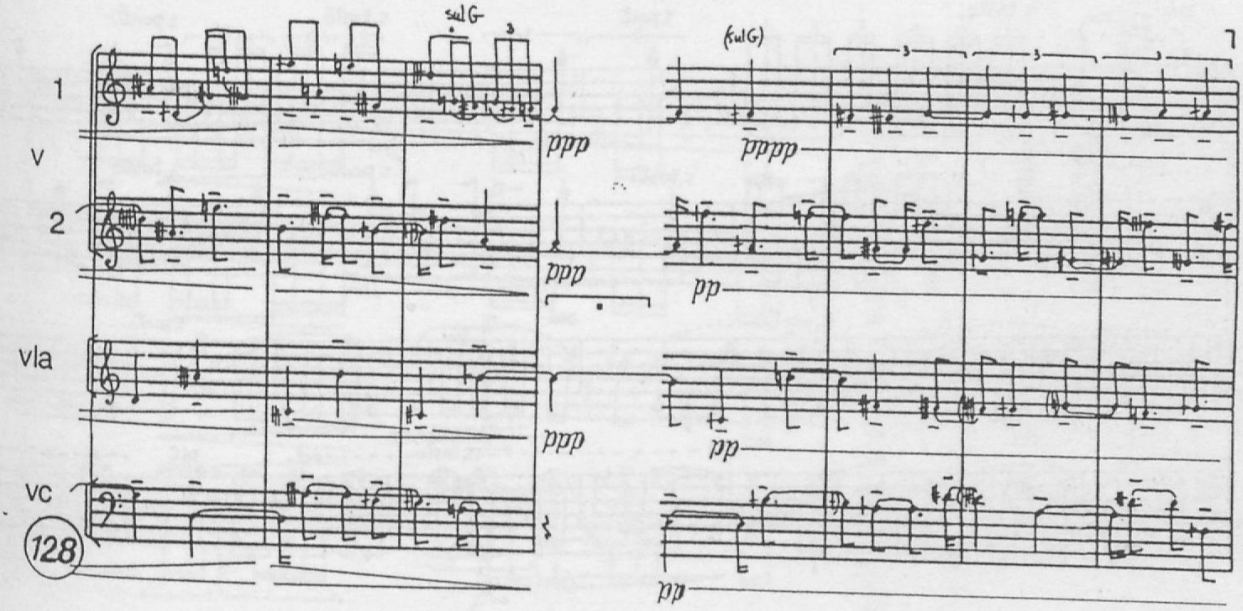

1
v
2
vla
vc
122
f
p
mp
pp
gliss. semitoni esatti!
cs

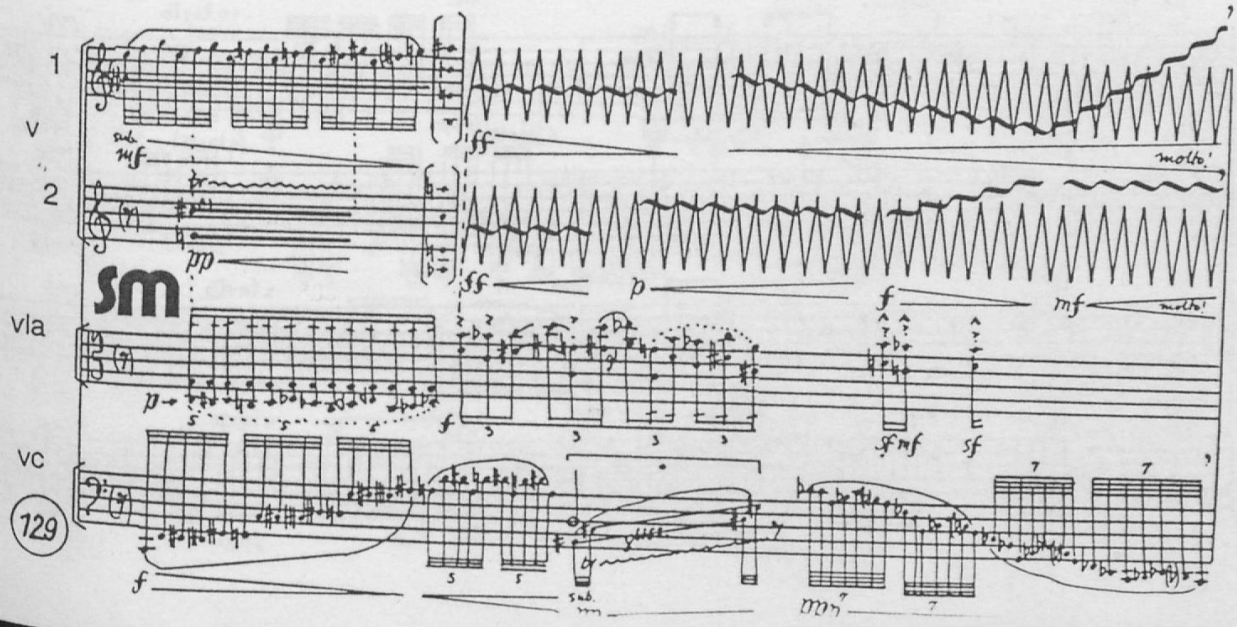

1
v
2
vla
vc
123
p
ppp
mf
mp
pp
f
arco
s. tasto
sub.

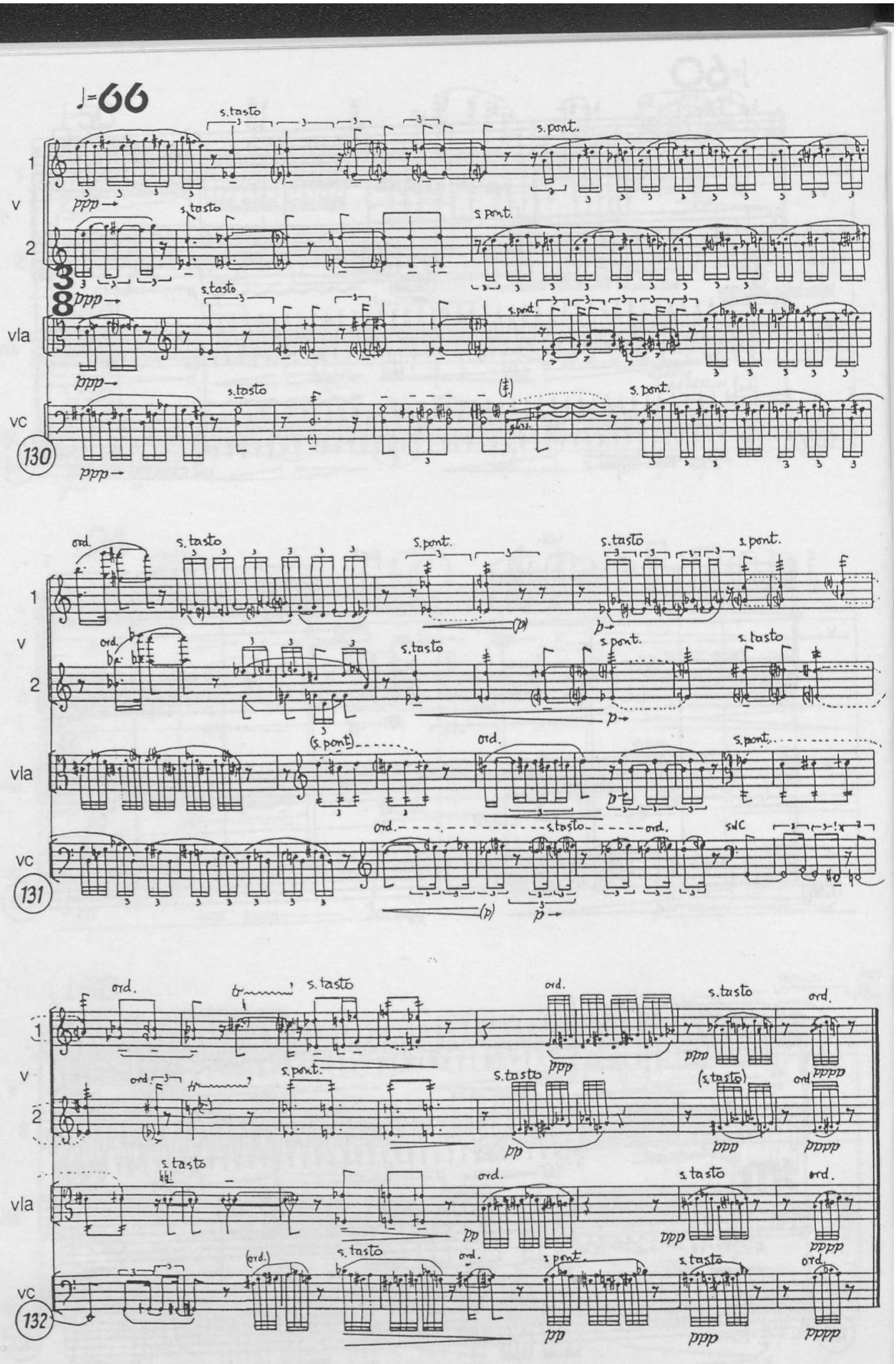


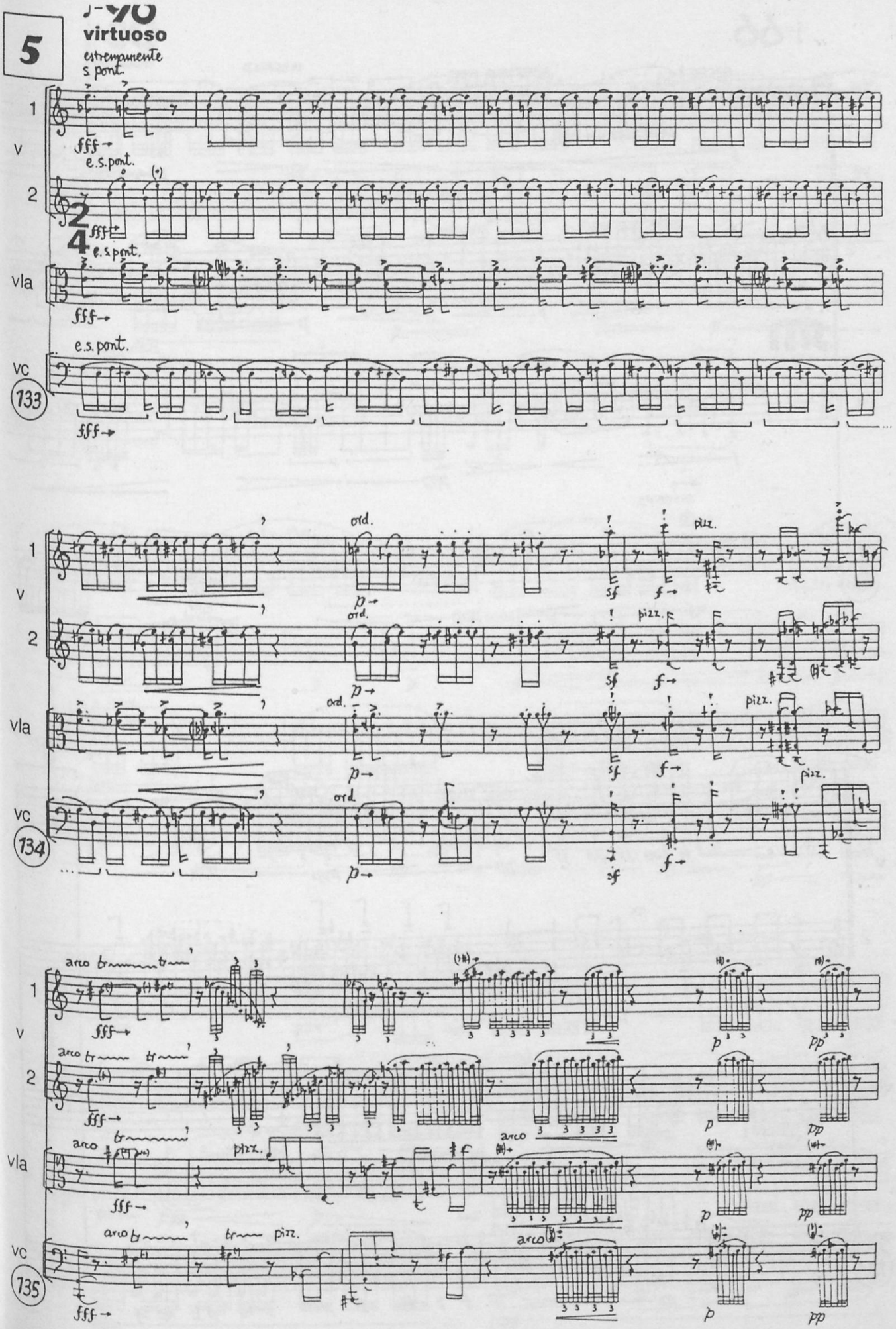
♩=50
sul A!
1
v
2
♩=56
♩=44
vla
ripetere ad libitum
♩=36
vc
124
♩=24
dolciss.
gliss.
6
8
125
♩=36
violino 1
2"
INDEPEND.
♩=40
sm
♩=63
♩=56
sul C (sempre) con massima espress.!
126

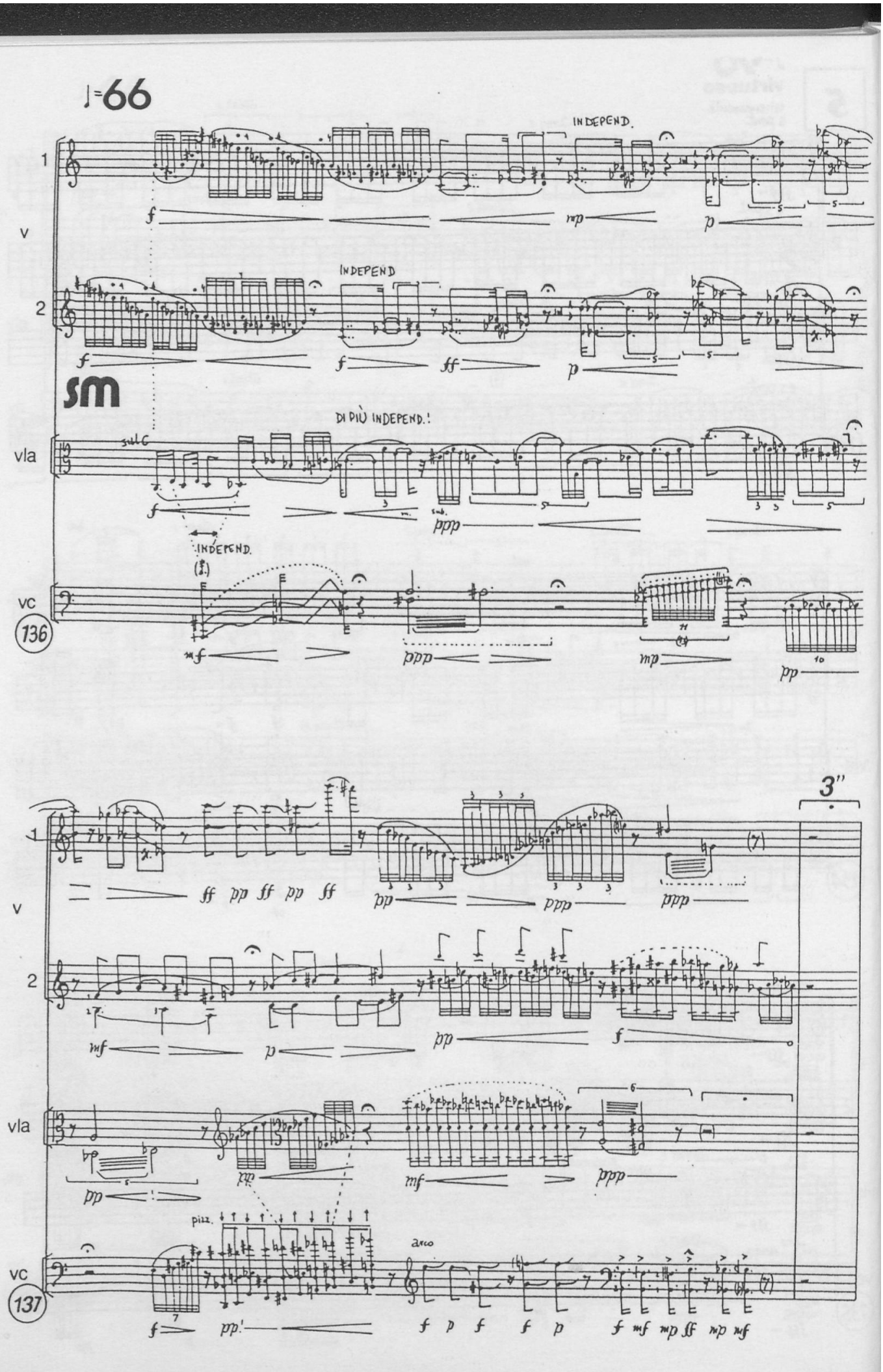

♩=60
1
v
2
1
2
vla
vc
127

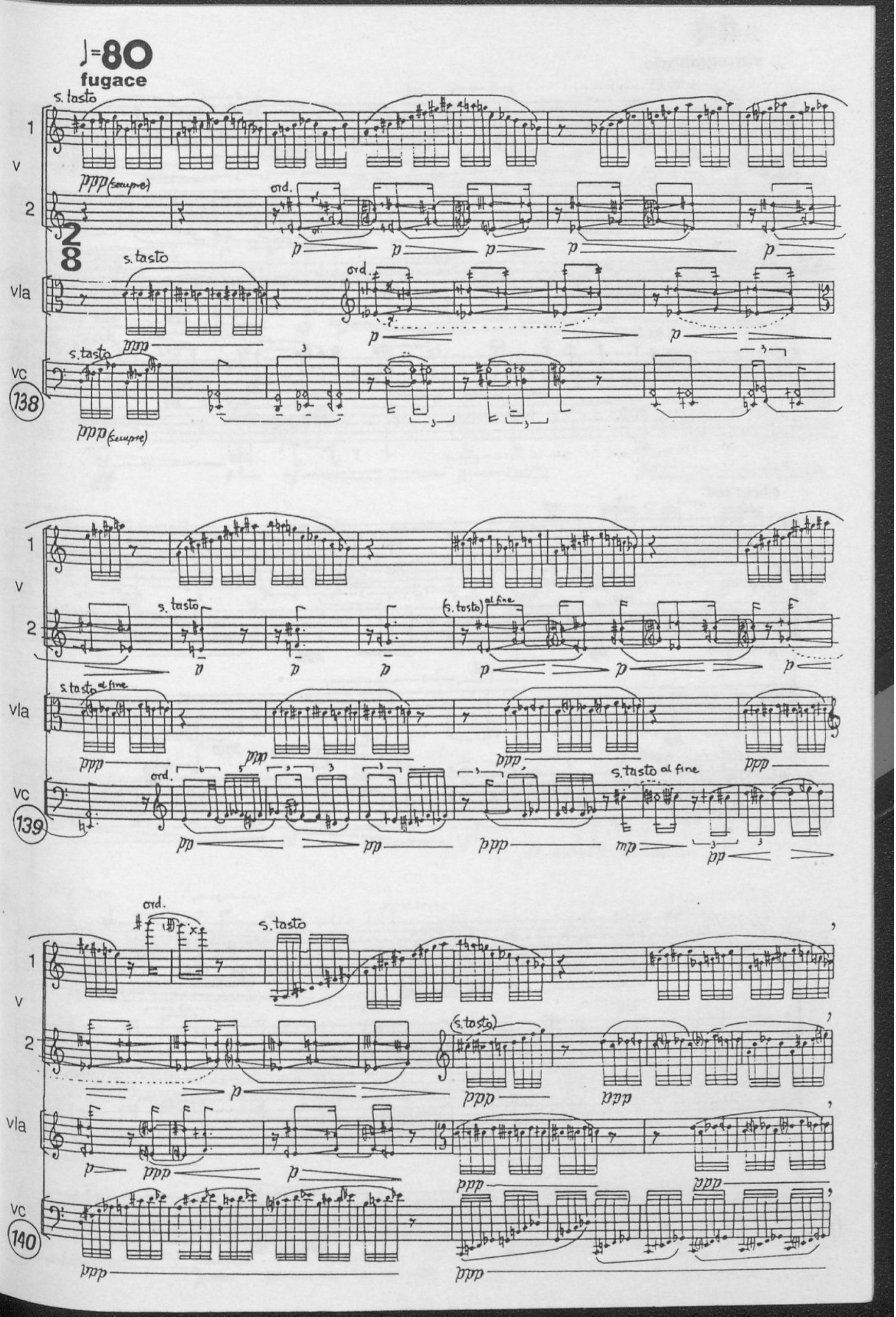

sul G
(sul G)
1
v
2
vla
vc
128

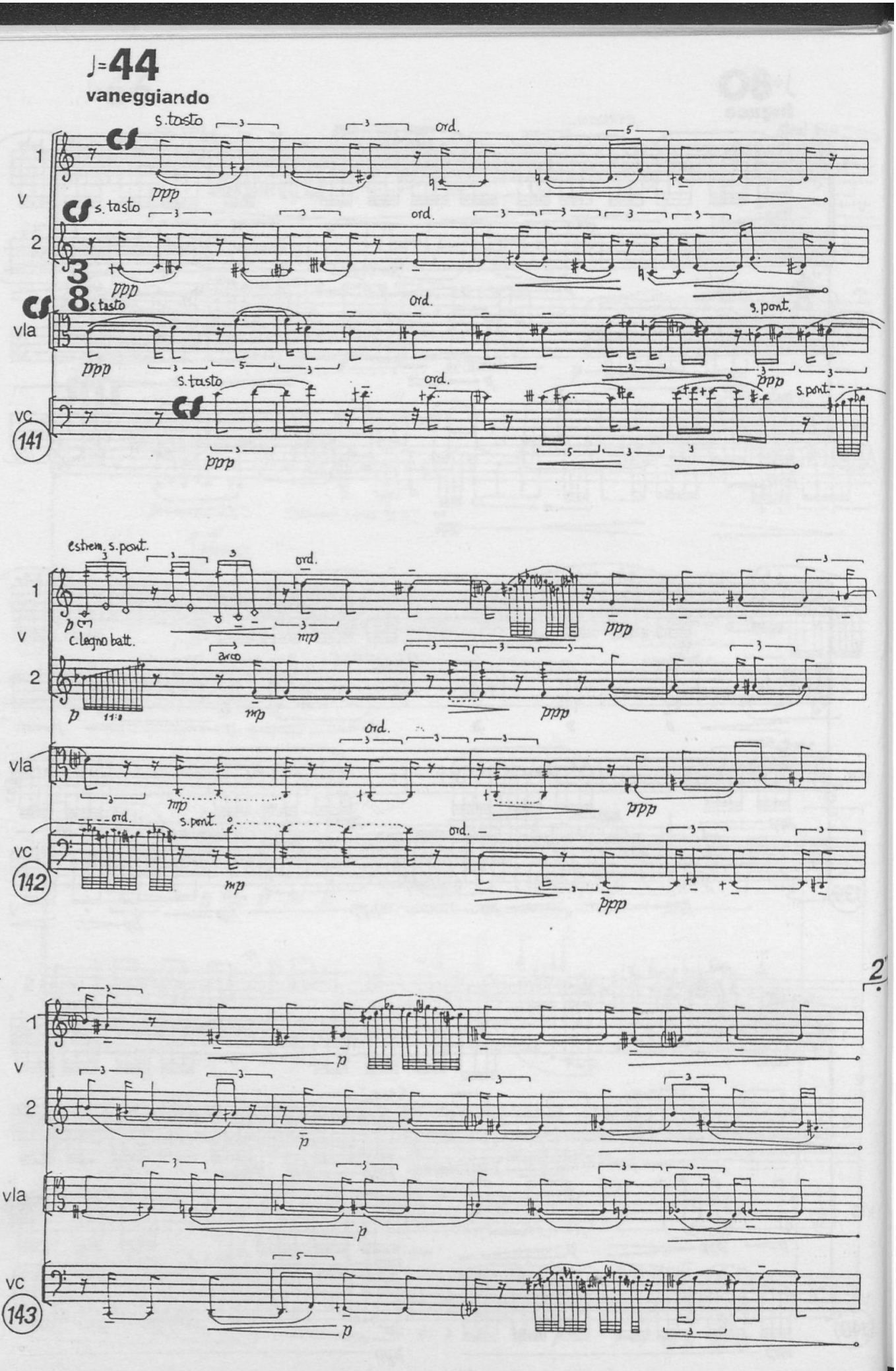

1
v
2
sm
vla
vc
129
molto!

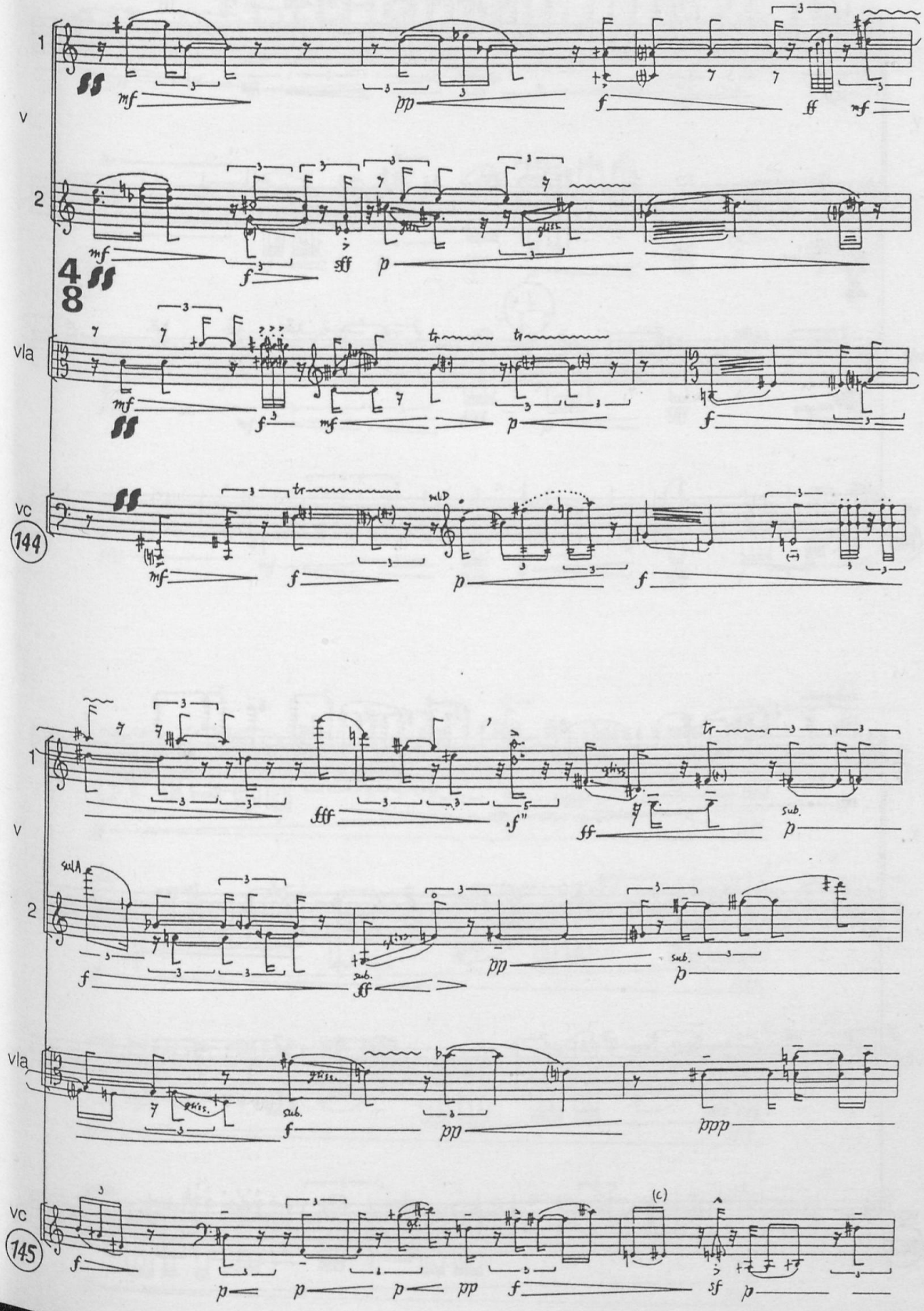

♩=66
s.tasto
s.pont.
ppp
v
1
2
vla
vc
130
ord.
(s.pont.)
p
(p)
131
132
pp
ppp
pppp

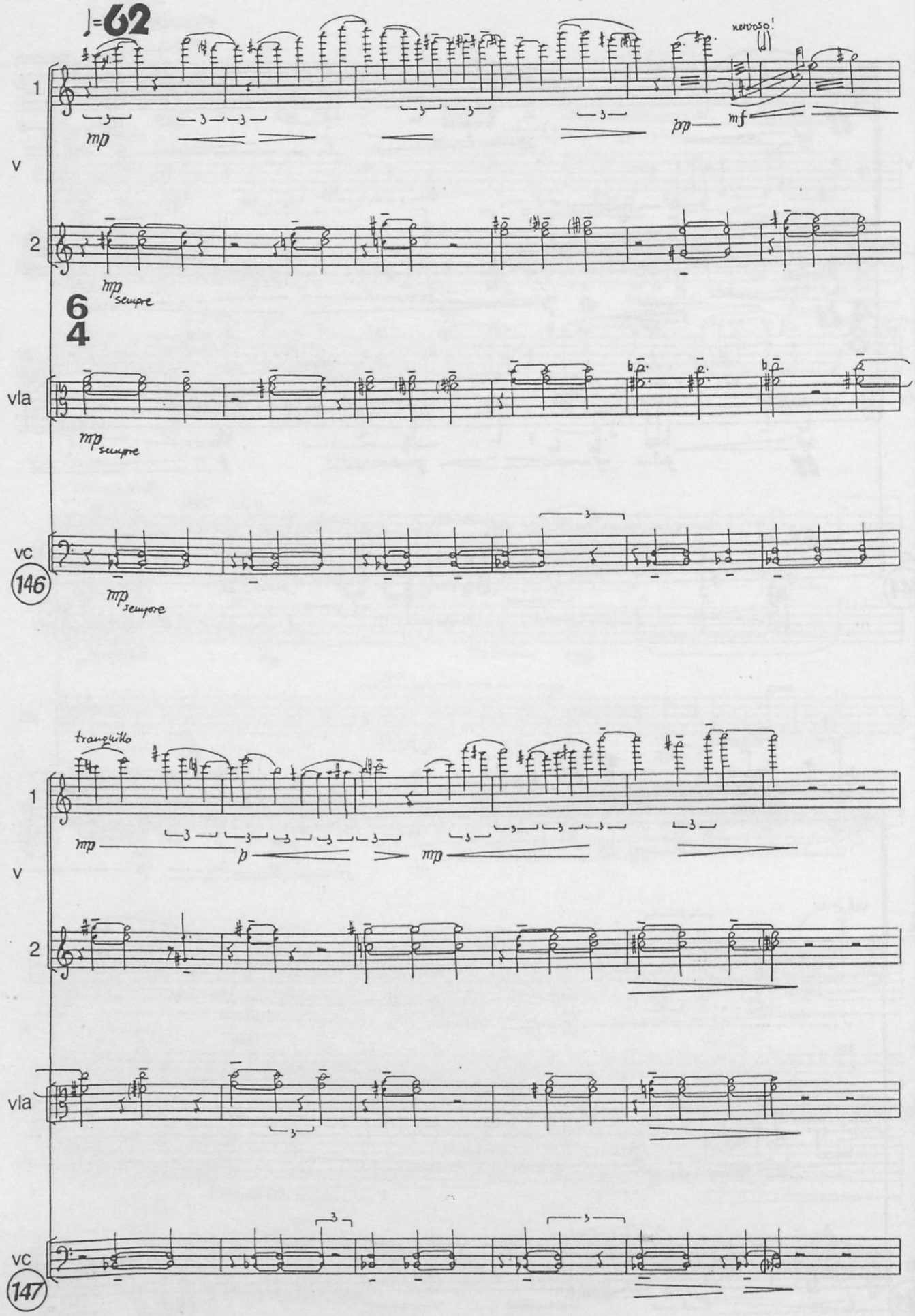

5
virtuoso
estremamente
s. pont.
e.s.pont.
e.s.pont.
e.s.pont.
fff
ord.
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
p
pp
sf
f
v
vla
vc
133
134
135

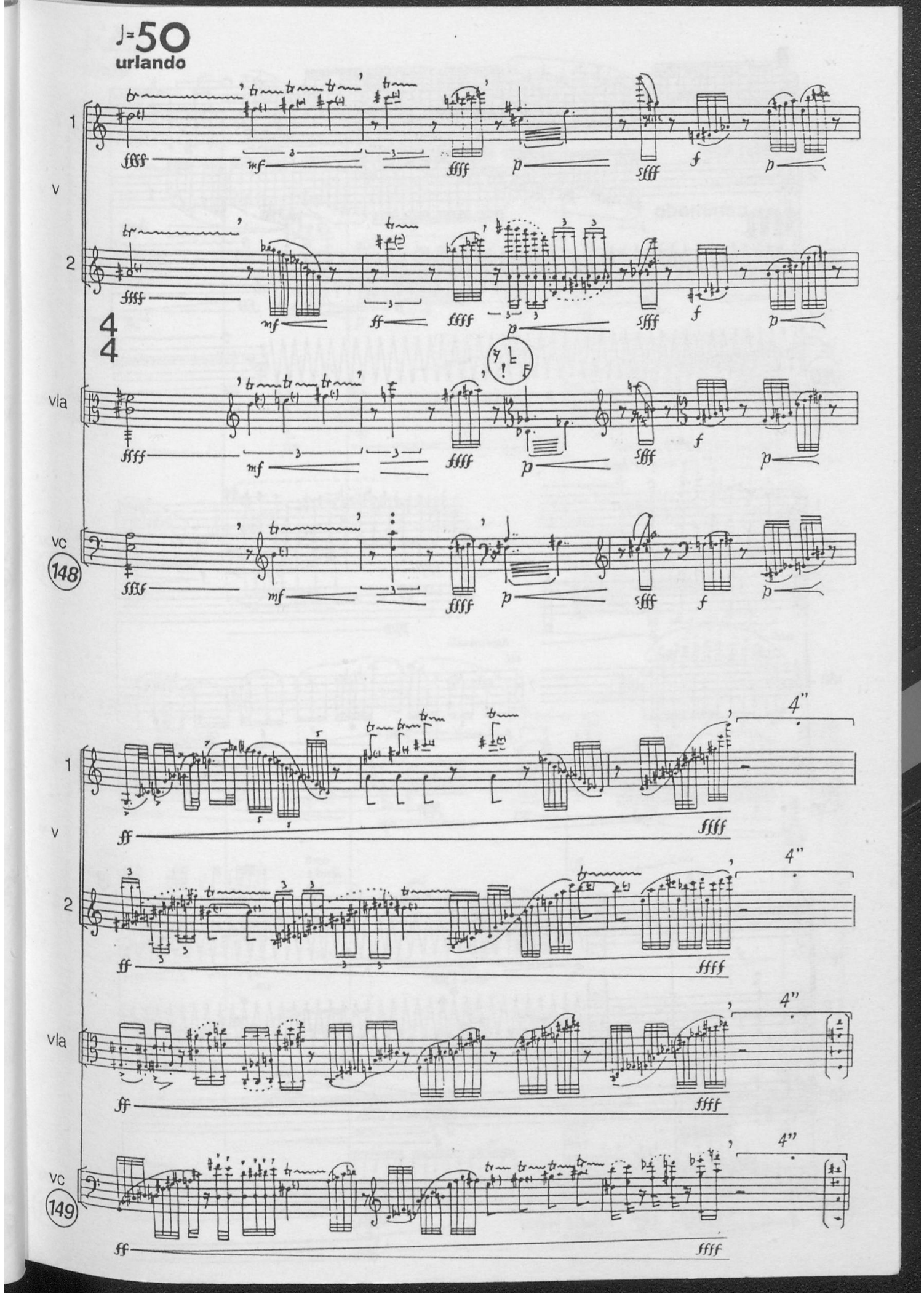

♩=66
INDEPEND.
1
v
INDEPEND
2
sm
DI PIÙ INDEPEND.!
sulG
vla
INDEPEND.
vc
136
3"
pizz.
arco
137

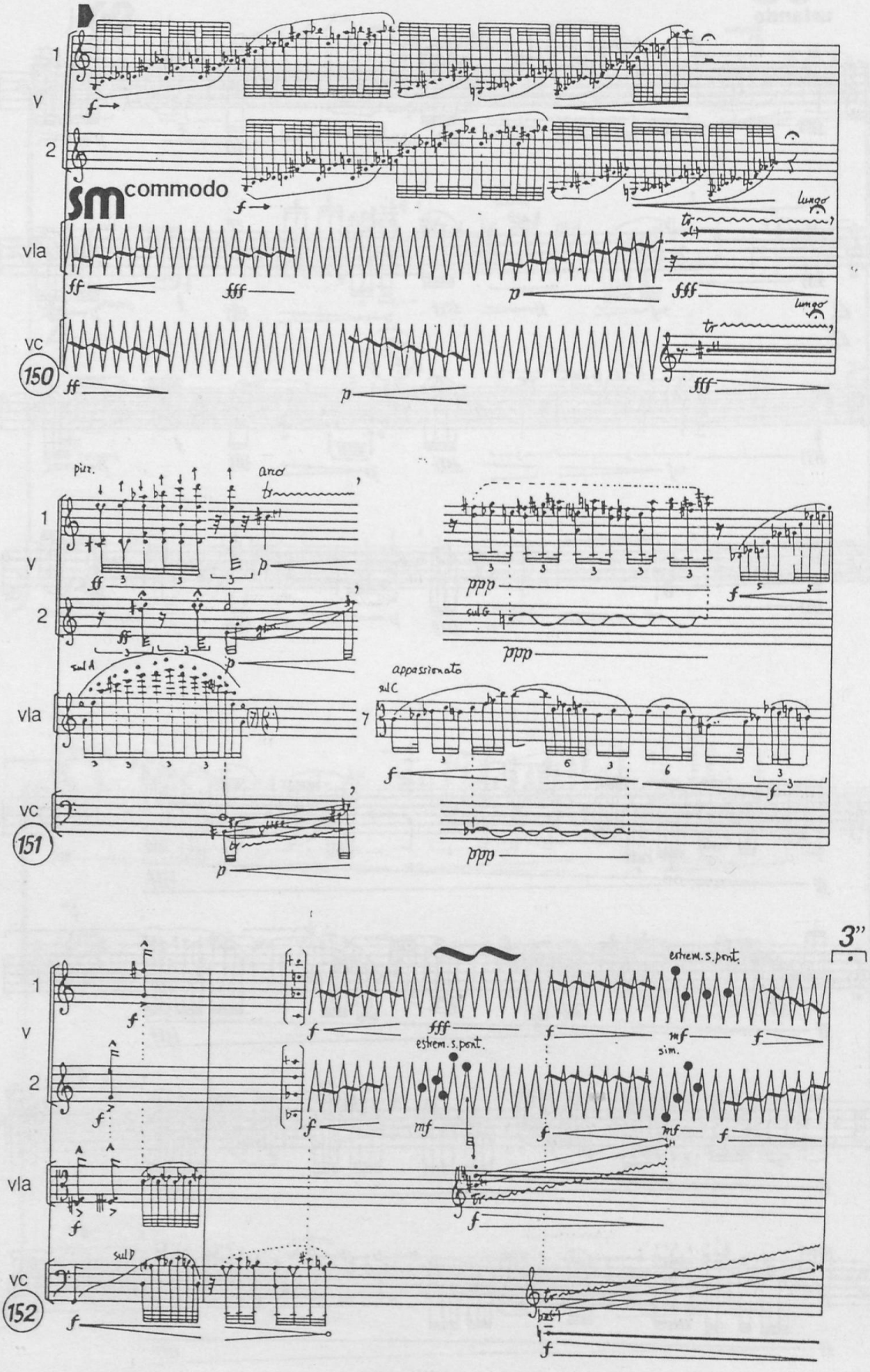

♩=80
fugace
s. tasto
1
v
2
ppp (sempre)
ord.
p
28
s. tasto
ord.
vla
s. tasto
ppp
vc
138
ppp (sempre)
1
v
2
s. tasto
(s. tasto) al fine
vla
s. tasto al fine
ppp
vc
139
ord.
pp
ppp
s. tasto al fine
mp
ord.
s. tasto
1
v
2
(s. tasto)
ppp
vla
ppp
vc
140
ppp

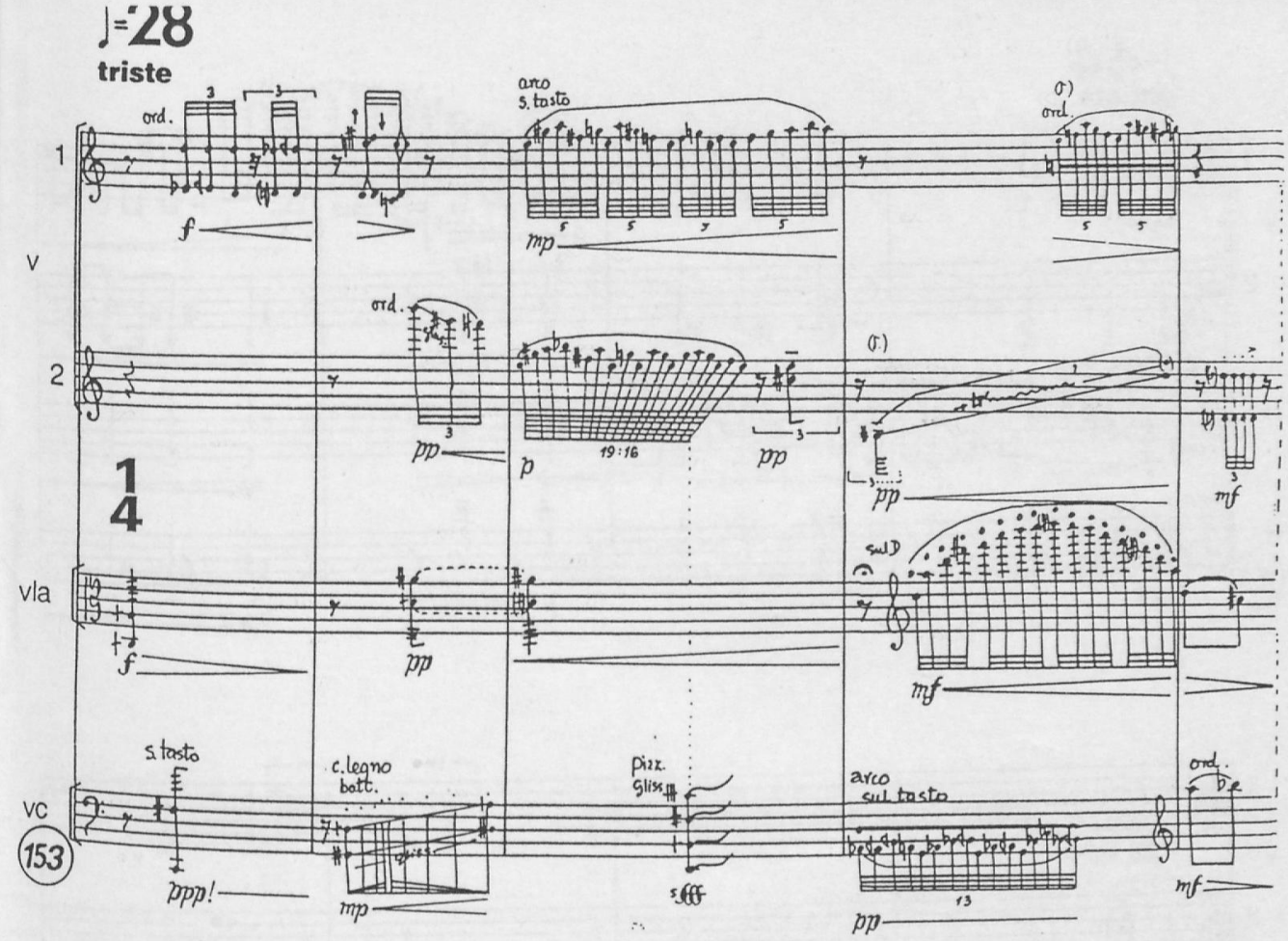

♩=44
vaneggiando
s. tasto
ord.
s. pont.
estrem. s. pont.
c. legno batt.
arco
v
vla
vc
141
142
143
2

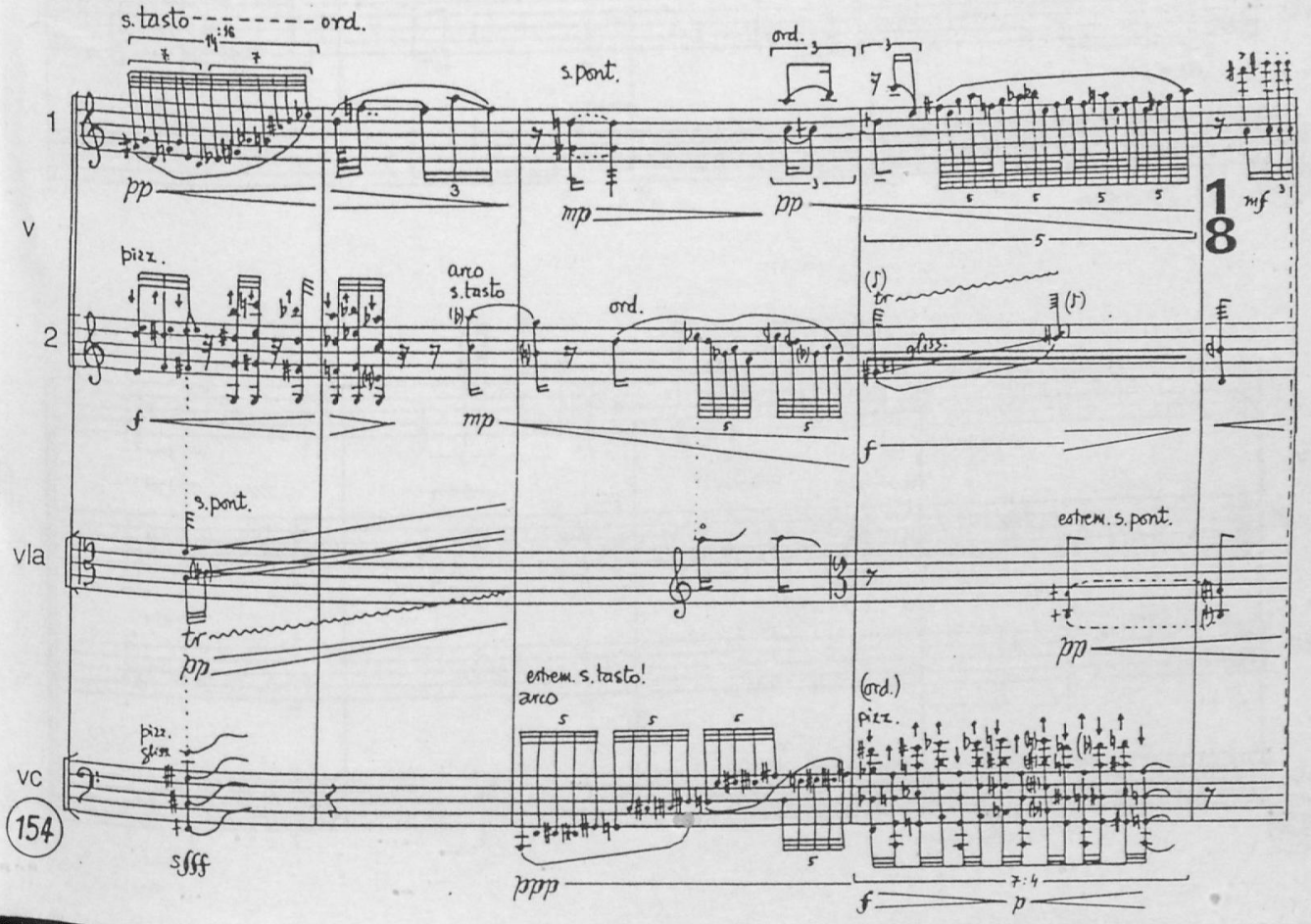

1
v
2
4
8
vla
vc
144
1
v
2
vla
vc
145

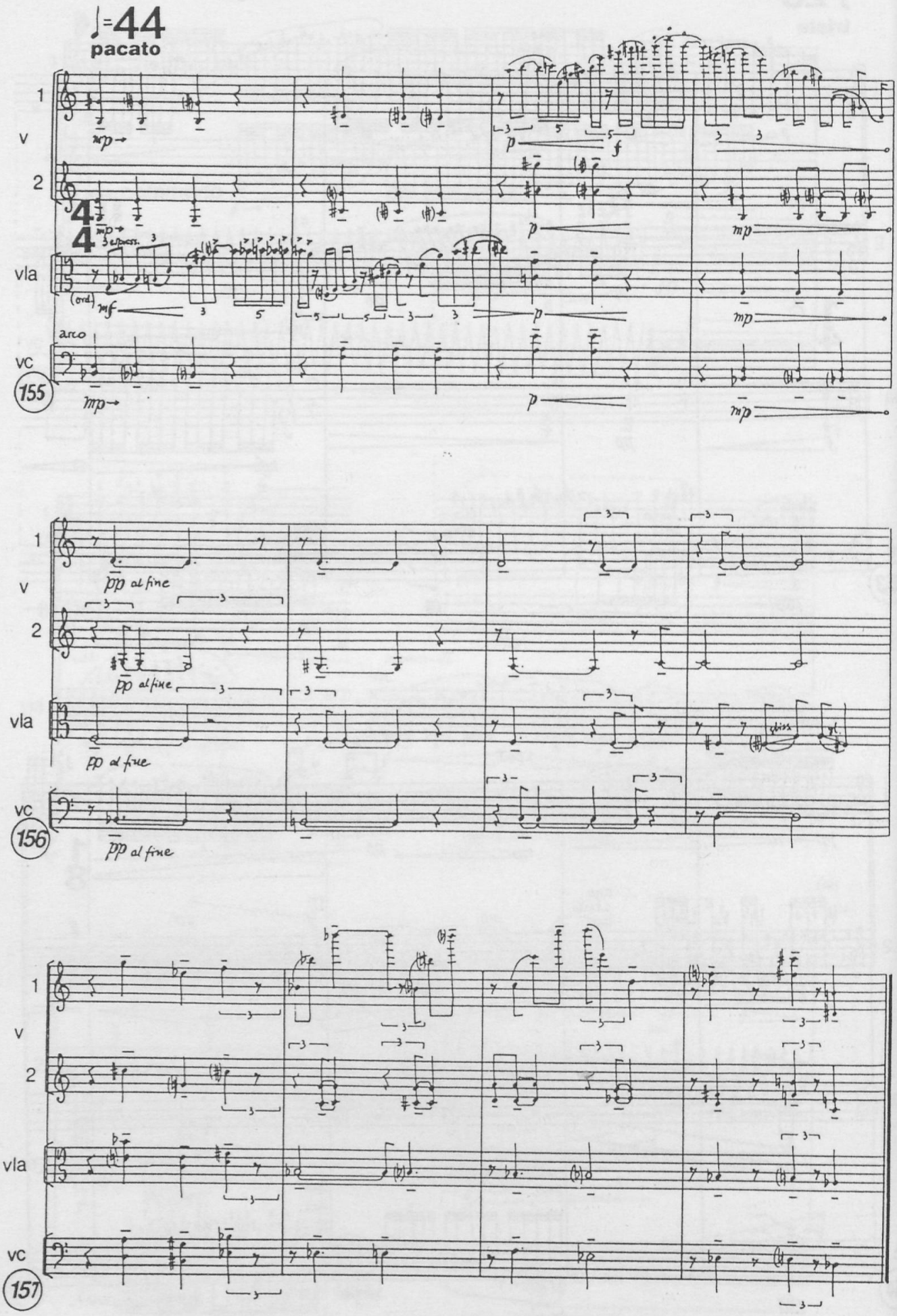

♩=62
nervoso!
1
mp
pp
mf
v
2
mp sempre
6
4
vla
mp sempre
vc
146
mp sempre
tranquillo
1
mp
p
mp
v
2
vla
vc
147


♩=50
urlando
1
v
2
4
4
vla
vc
148
4"
149


1
V
2
commodo
lungo
vla
vc
150
pizz.
arco
sul A
sul C
sul G
appassionato
151
estrem. s. pont.
sim.
sul D
152
3"


♩=28
triste
ord.
arco
s. tasto
(♪)
ord.
1
v
2
ord.
19:16
(♪)
1
4
vla
sul D
s. tasto
c. legno
bott.
pizz.
gliss.
arco
sul tasto
ord.
vc
153
ppp!
mp
sfff
pp
mf


s. tasto
ord.
14:16
s. pont.
ord.
1
v
1
8
pizz.
arco
s. tasto
ord.
(♪)
gliss.
2
s. pont.
estrem. s. pont.
vla
estrem. s. tasto!
arco
(ord.)
pizz.
pizz.
gliss.
vc
154
sfff
ppp
7:4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