BOGUSLAW SCHAEFFER

CONCERTO

for jazz drums, piano and orchestra

COLLSCH EDITION
SALZBURG

Boguslaw Schaeffer

CONCERTO

for jazz drums, piano and orchestra

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Dispositione

1 flauto 1
2 flauto 2
3 oboe 1
4 oboe 2
5 corno inglese
6 clarinetto piccolo
7 clarinetto 1
8 clarinetto 2
9 clarinetto basso
10 fagotto
11 contrafagotto

12 corno
13 tromba 1
14 tromba 2
15 trombone 1
16 trombone 2

17 percussione 1
TRG 2PT CNG MAR TLATAM WBL CBELL TIMP (C,H)
18 percussione 2
4 TT BNG TMPLBL GUI TIMP (B, ES)
19 percussione 3
TCC TPICC CTUB GRC TAMT

20 celesta
21 arpa

22 violino solo
23 violino 1
24 violino 2
25 violino 3
26 violino 4
27 violino 5
28 violino 6
29 violino 7
30 violino 8
31 violino 9
32 violino 10
33 violino 11
34 violino 12
35 violino 13
36 violino 14
37 violino 15
38 violino 16

39 viola 1 (=viola sola)
40 viola 2
41 viola 3
42 viola 4
43 viola 5
44 violoncello 1
45 violoncello 2
46 violoncello 3
47 violoncello 4
48 contrabbasso 1
49 contrabbasso 2

MOVEMENTS

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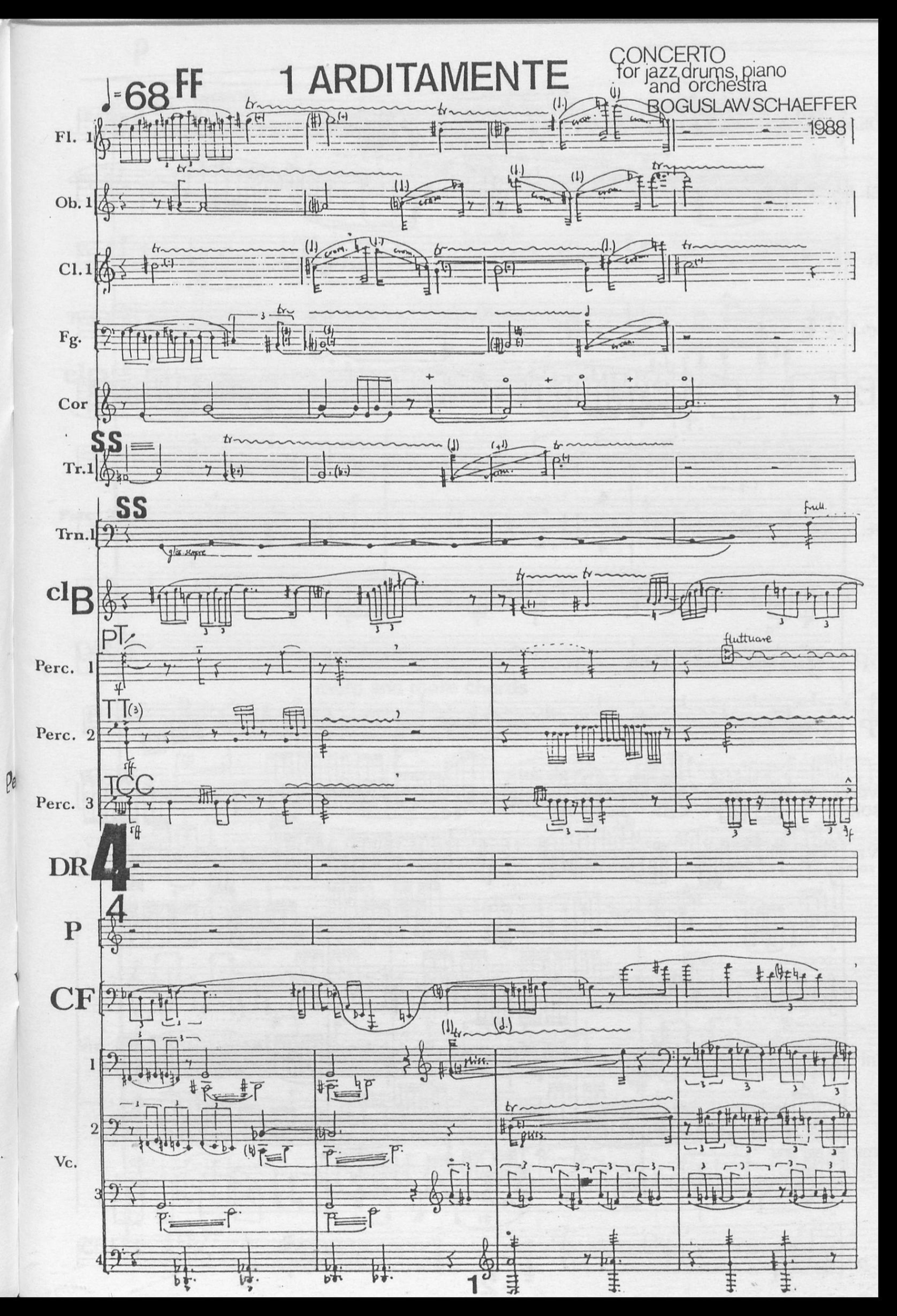
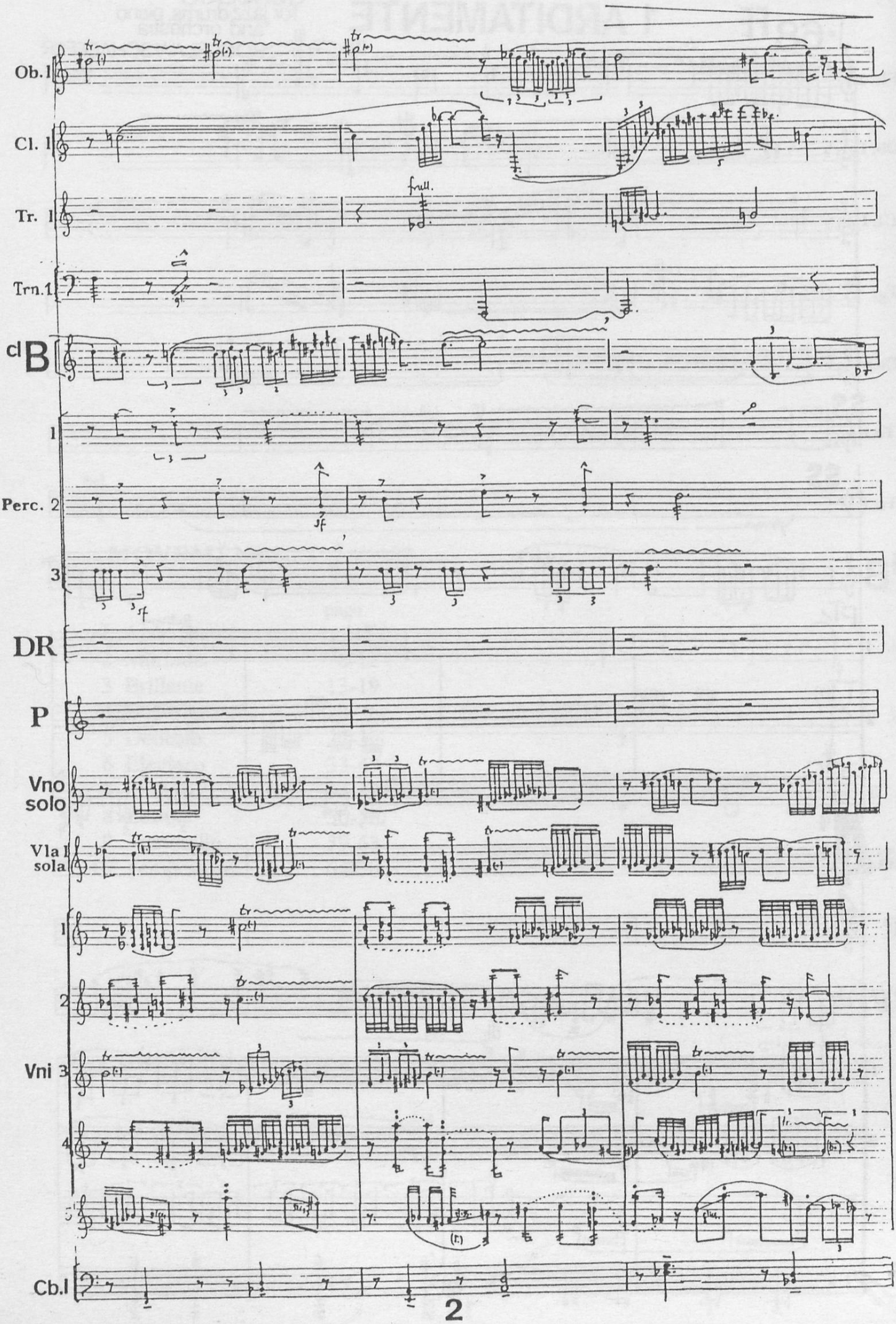
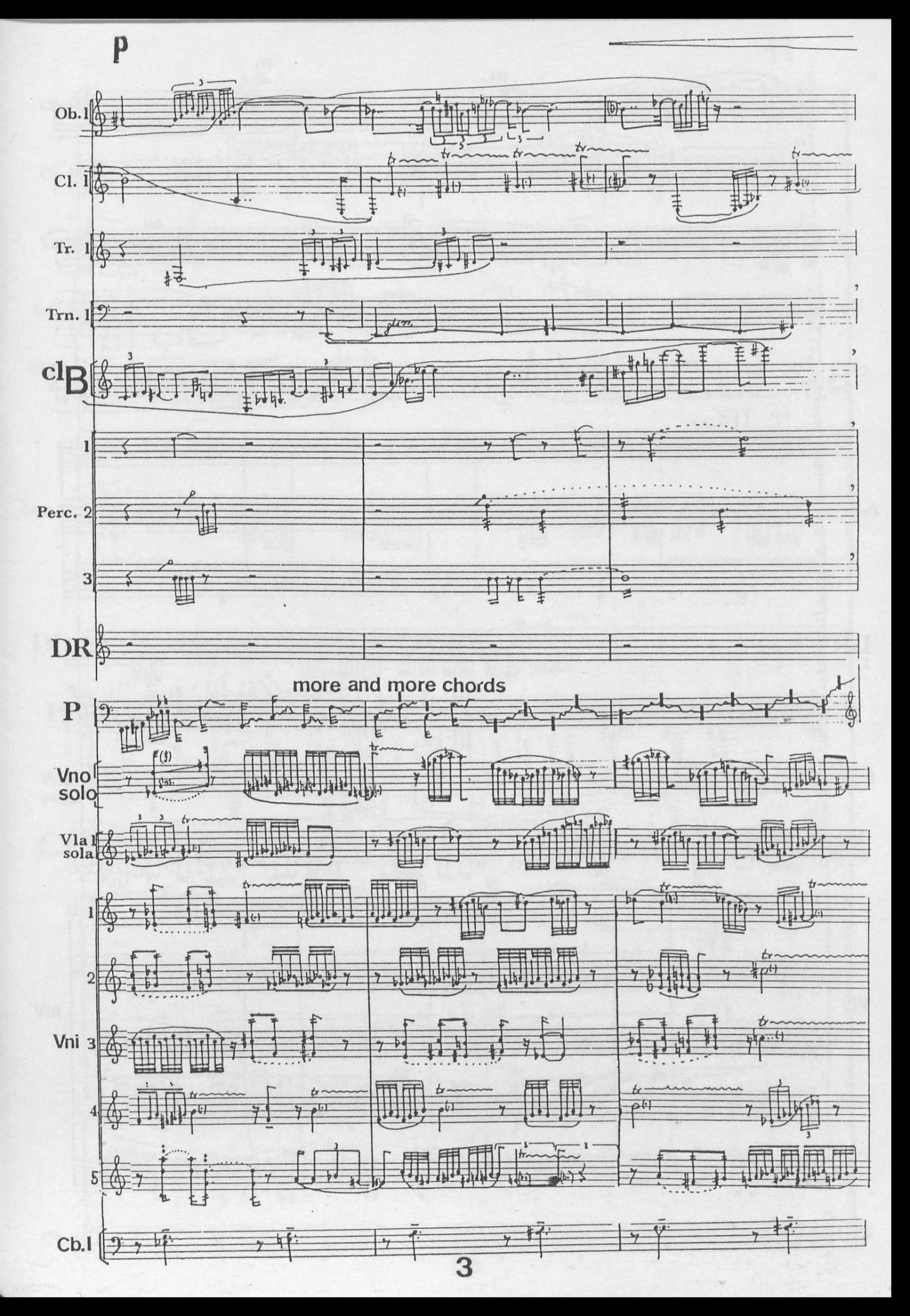
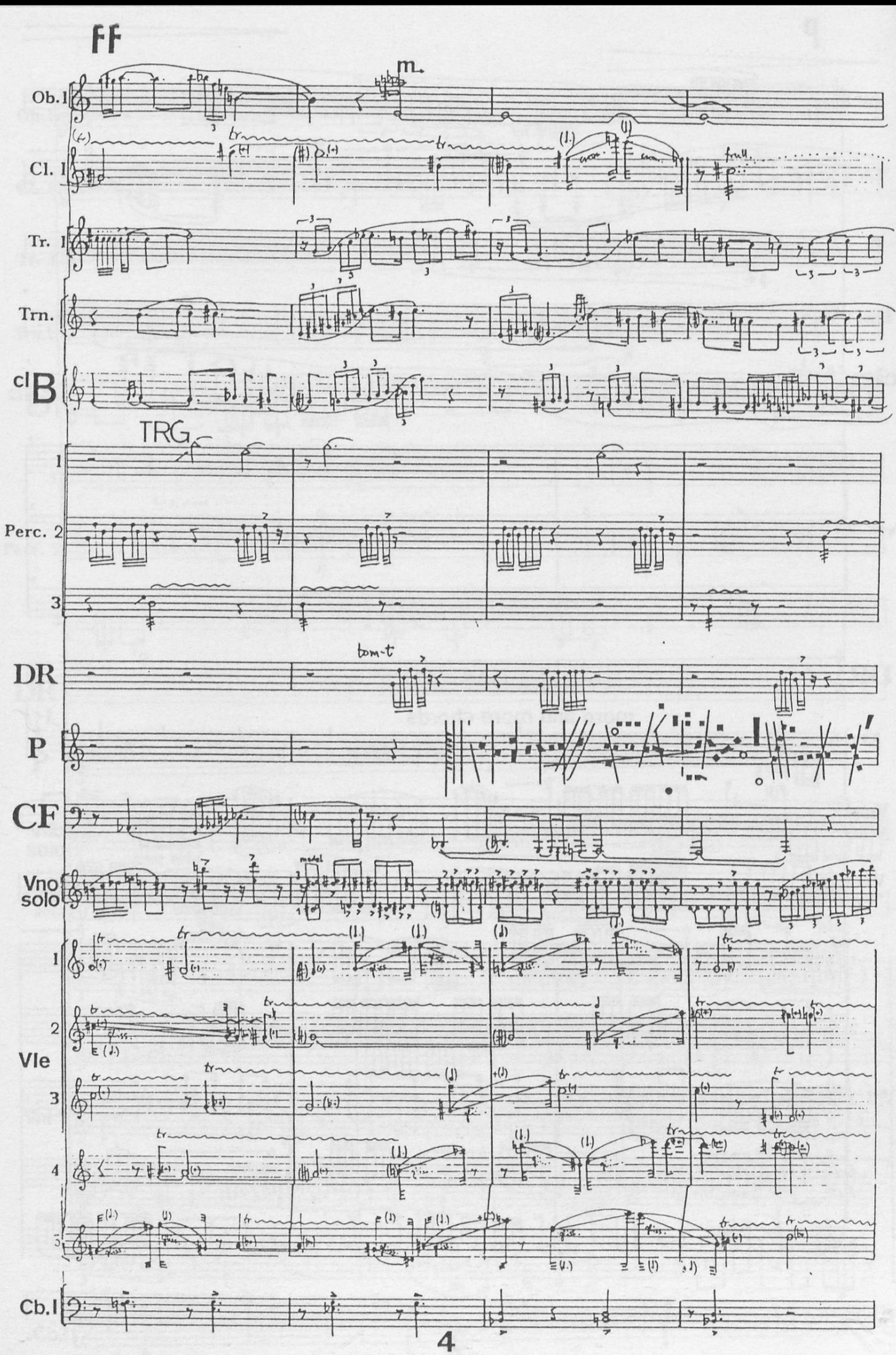
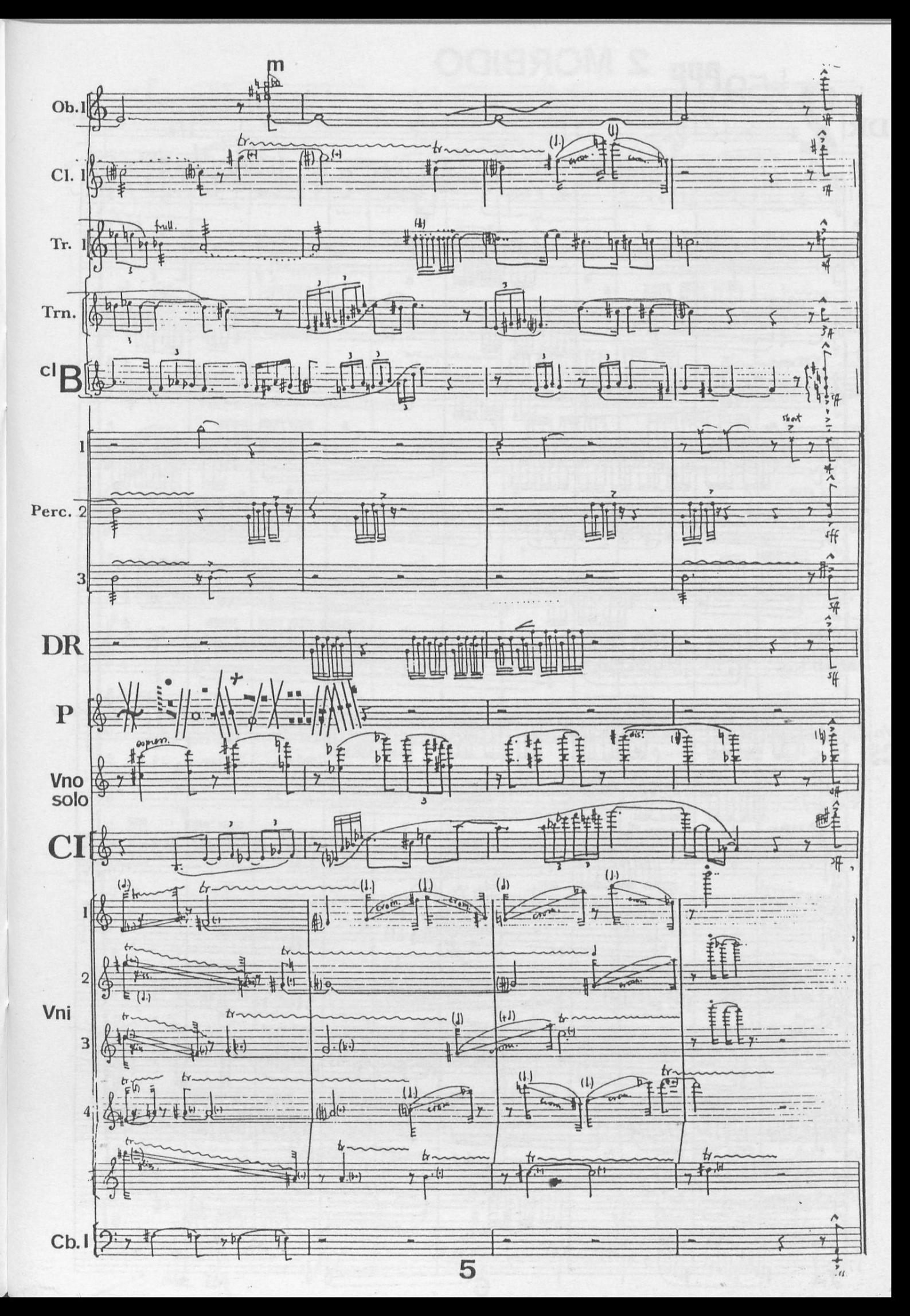
1	Arditamente	1-5
2	Morbido	6-12
3	Brillante	13-19
4	Bizarramente	20-26
5	Delicato	27-32
6	Elegiaco	33-43
7	Freddo	44-49
8	Lesto	50-58
9	Tranquillo	59-63
10	Tempestoso	64-78


CONCERTO
for jazz drums, piano
and orchestra
BOGUSLAW SCHAEFFER
1988
1 ARDITAMENTE
♩= 68 FF
Fl. 1
Ob. 1
Cl. 1
Fg.
Cor
SS
Tr. 1
SS
Trn. 1
full.
cl B
PT
flutuare
Perc. 1
TT (3)
Perc. 2
TCC
Perc. 3
DR
P
CF
1
2
Vc.
3
4
1

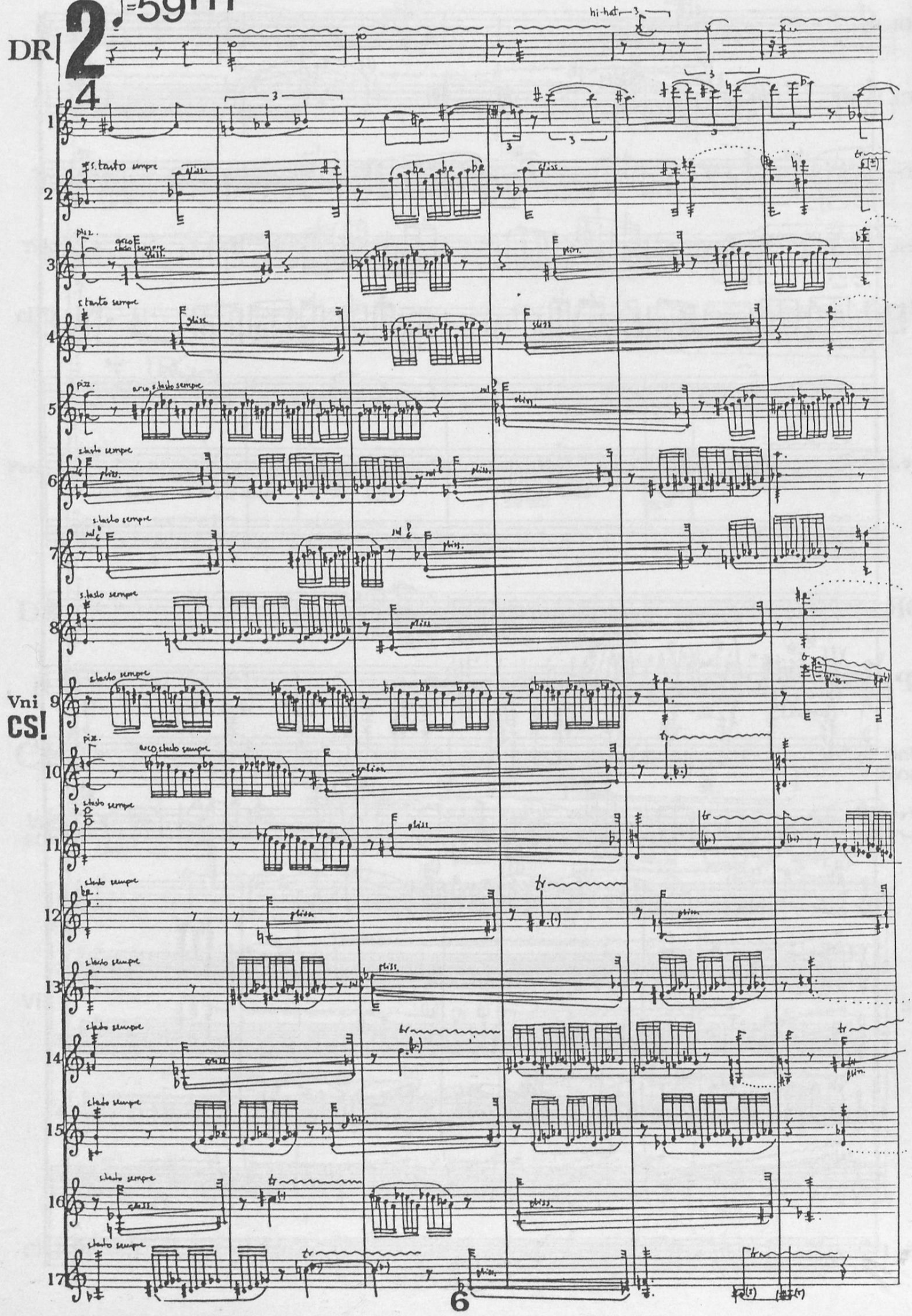

Ob. 1
Cl. 1
Tr. 1
full.
Trn.1
cl B
1
Perc. 2
3
DR
P
Vno solo
Vla I sola
1
2
Vni 3
4
5
Cb.I

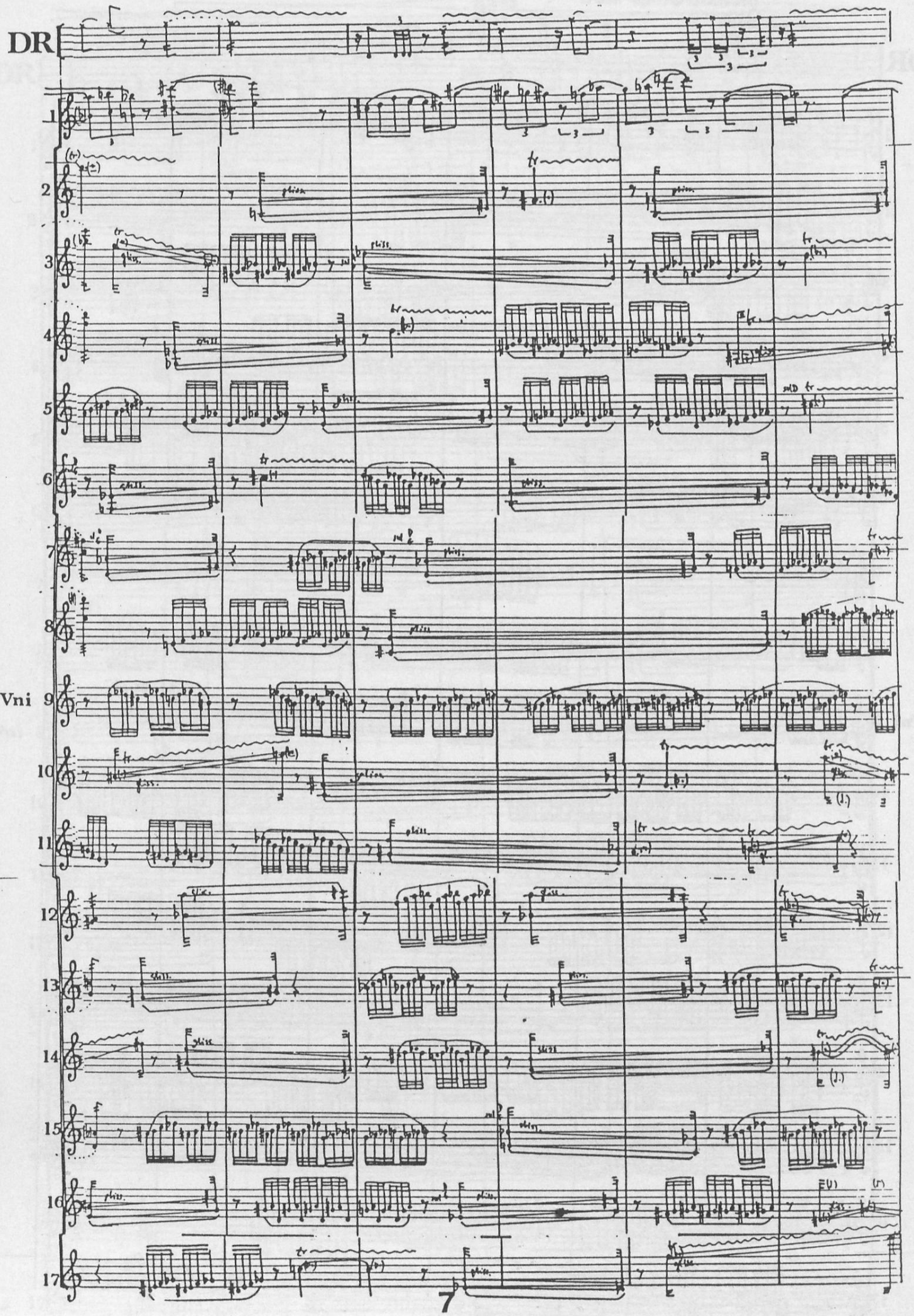

p
Ob. I
Cl. I
Tr. I
Trn. I
cl B
1
Perc. 2
3
DR
more and more chords
P
Vno solo
Vla I sola
1
2
Vni 3
4
5
Cb. I

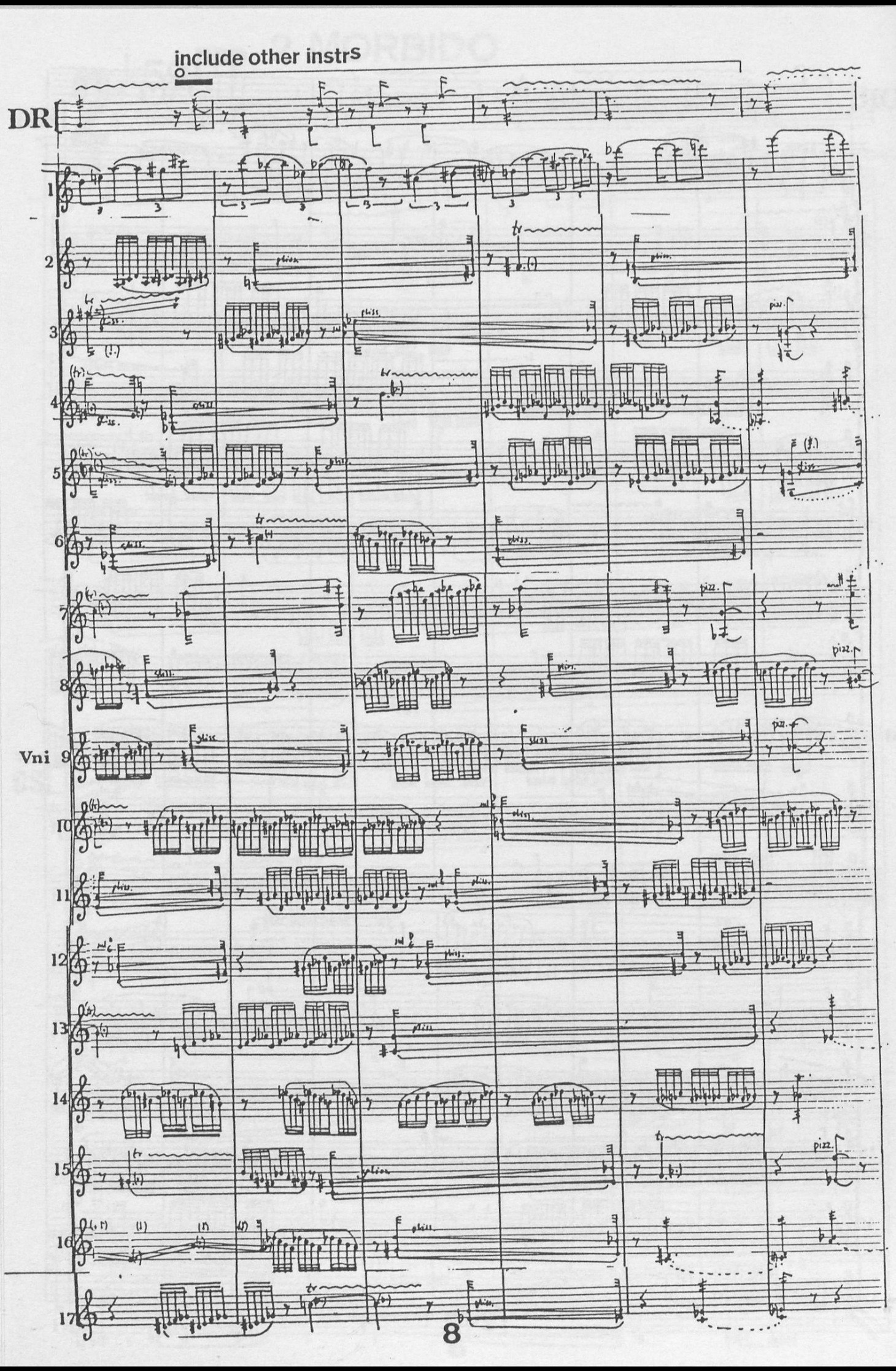

FF
m.
Ob. 1
Cl. 1
full
Tr. 1
Trn.
cl B
TRG
1
Perc. 2
3
tom-t
DR
P
CF
Vno solo
modal
1
2
Vle
3
4
5
Cb. I

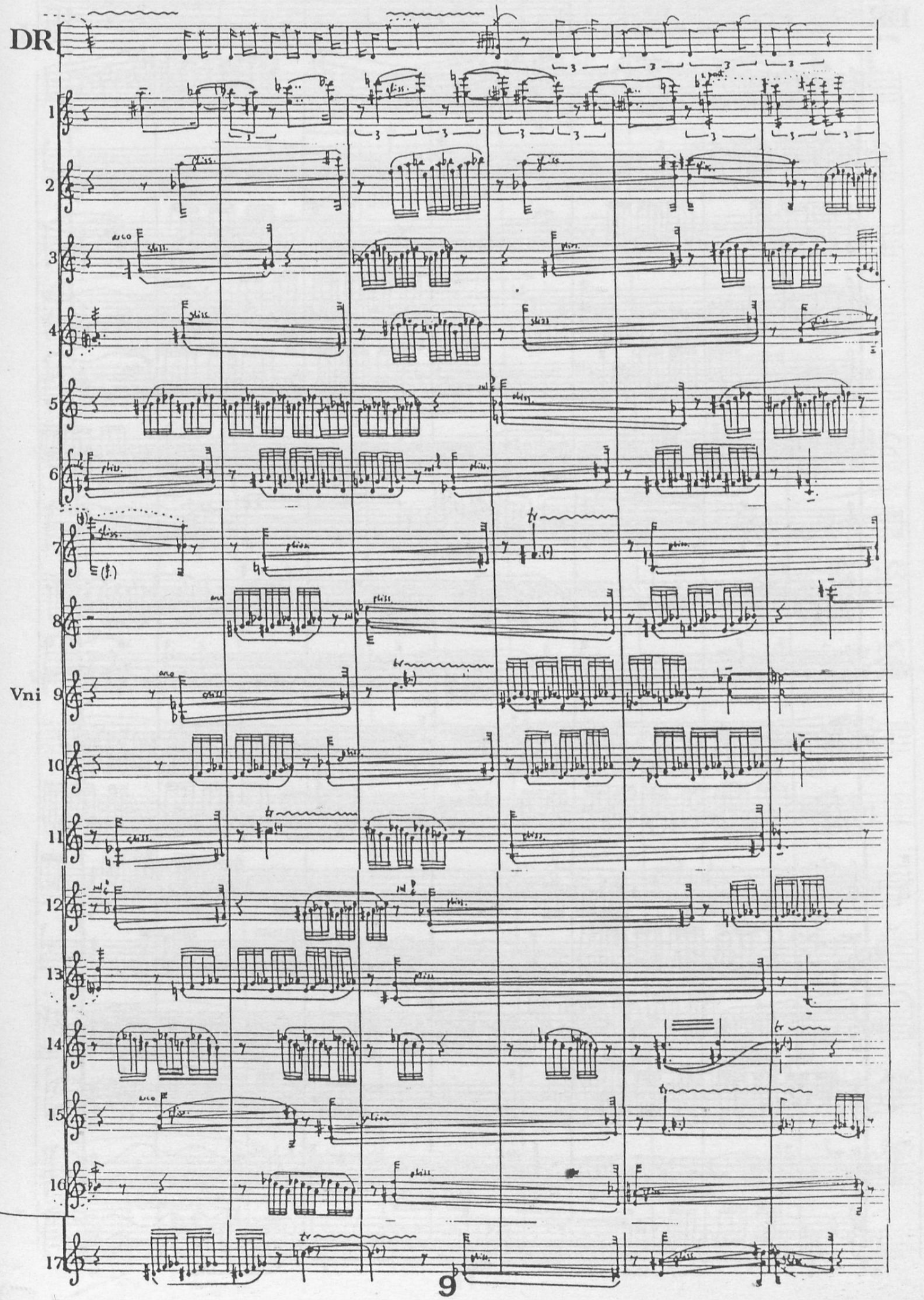

m
Ob. I
Cl. I
Tr. I
Trn.
cl B
1
Perc. 2
3
DR
P
Vno solo
CI
1
2
Vni
3
4
Cb. I

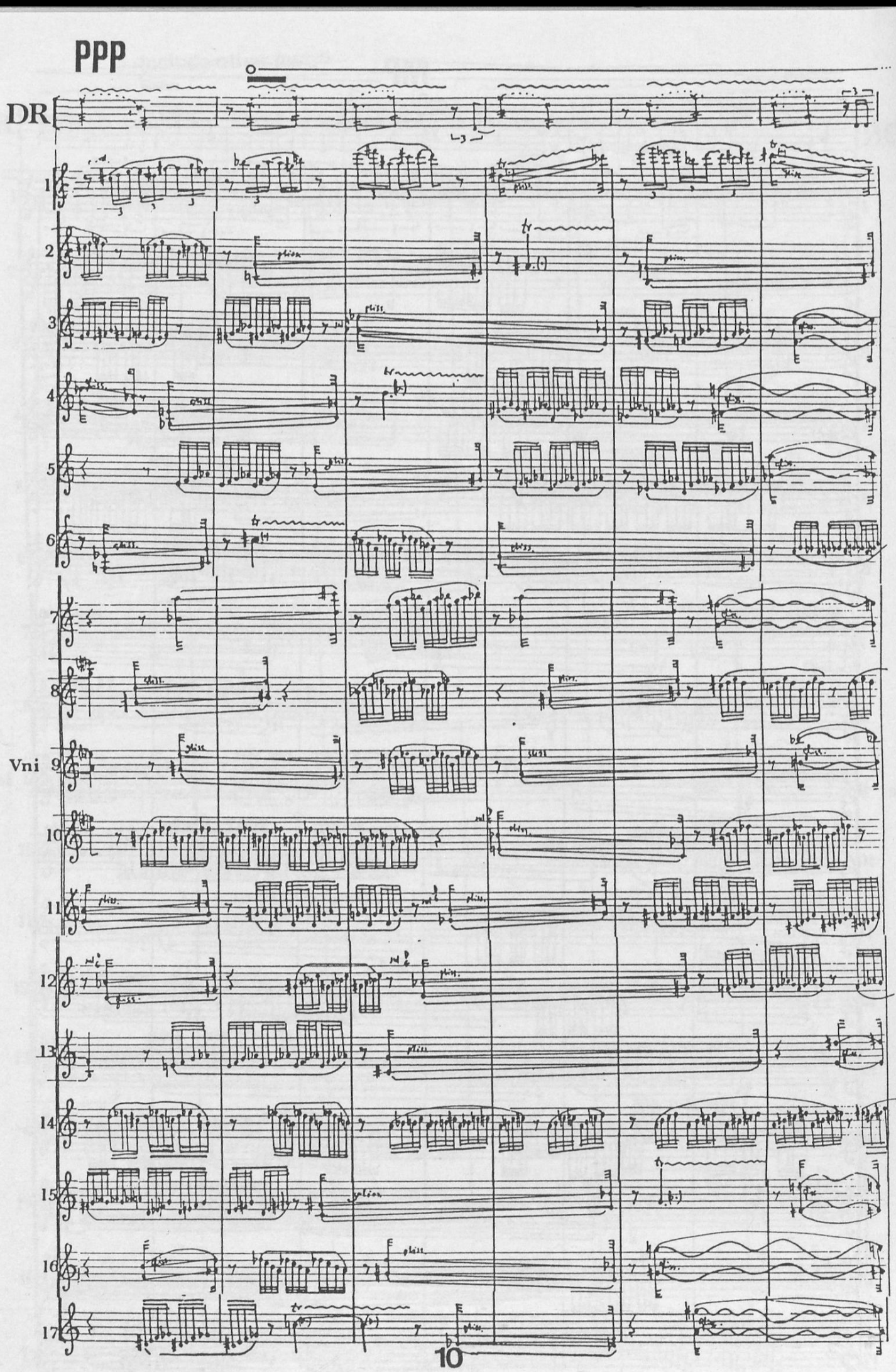
2 MORBIDO

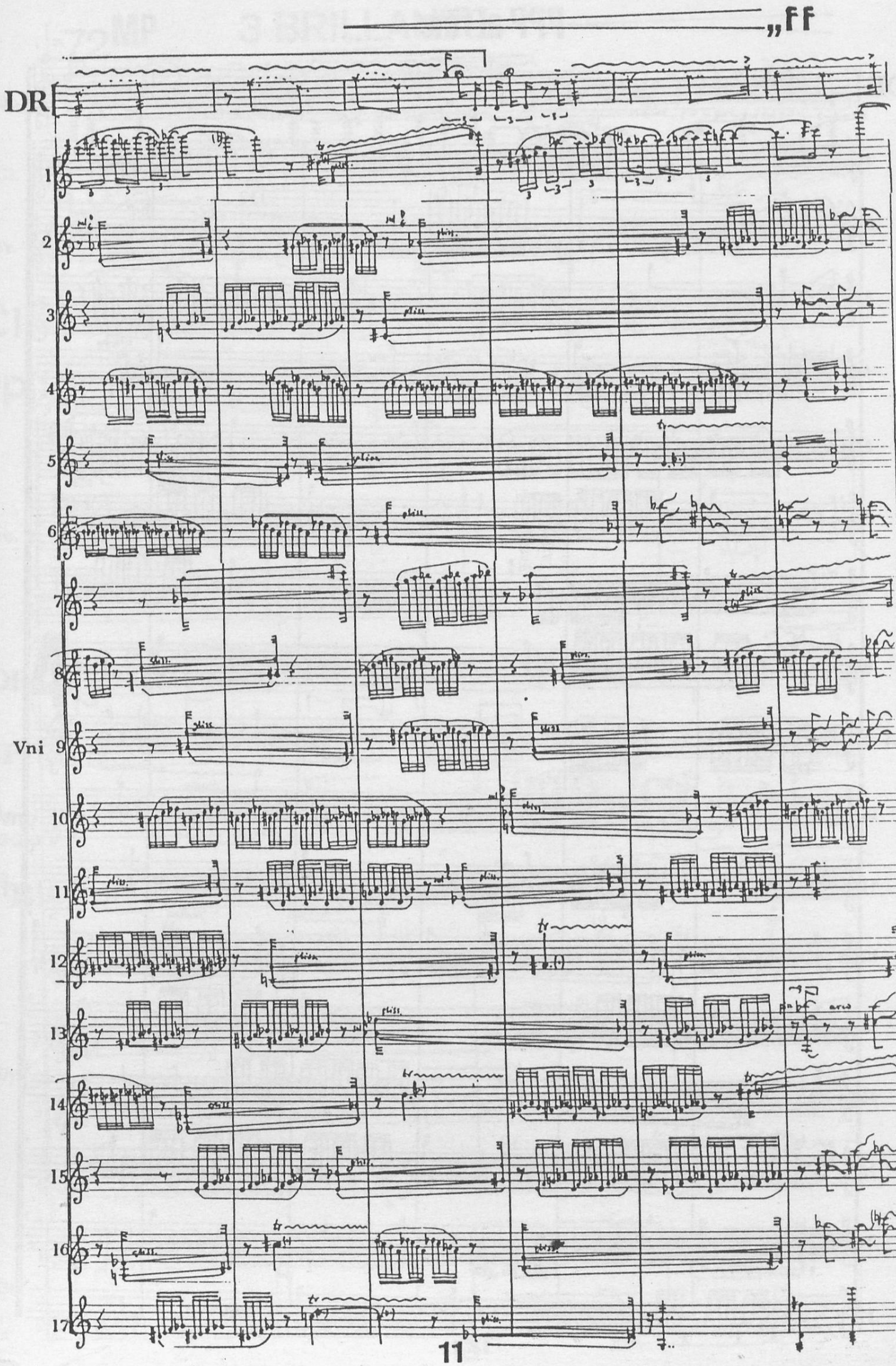

♩=59 PPP
DR
2/4
hi-hat
s.tasto sempre
pizz.
arco, s.tasto sempre
Vni
CS!

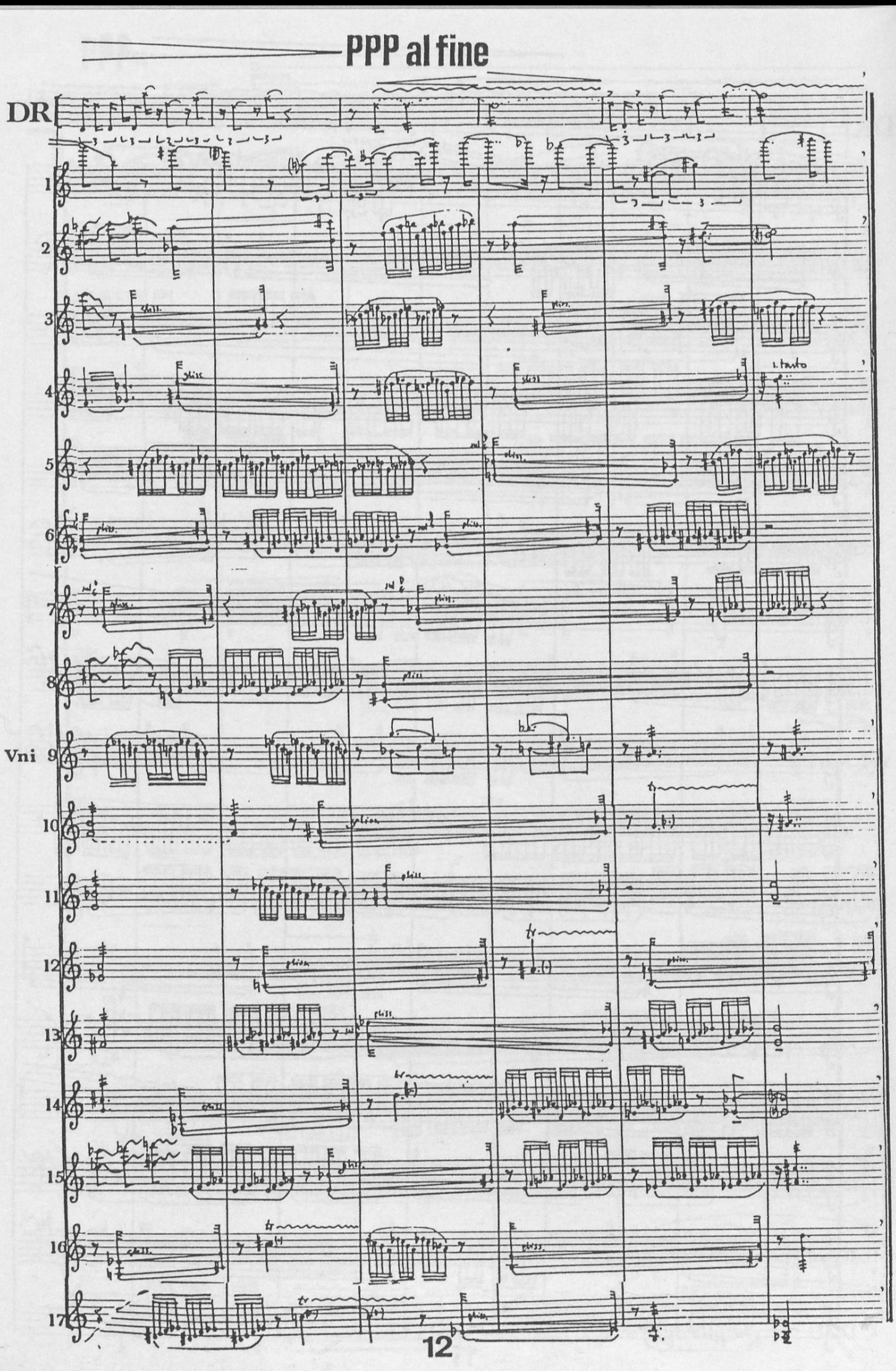

DR
1
2
3
4
5
6
7
8
Vni 9
10
11
12
13
14
15
16
17

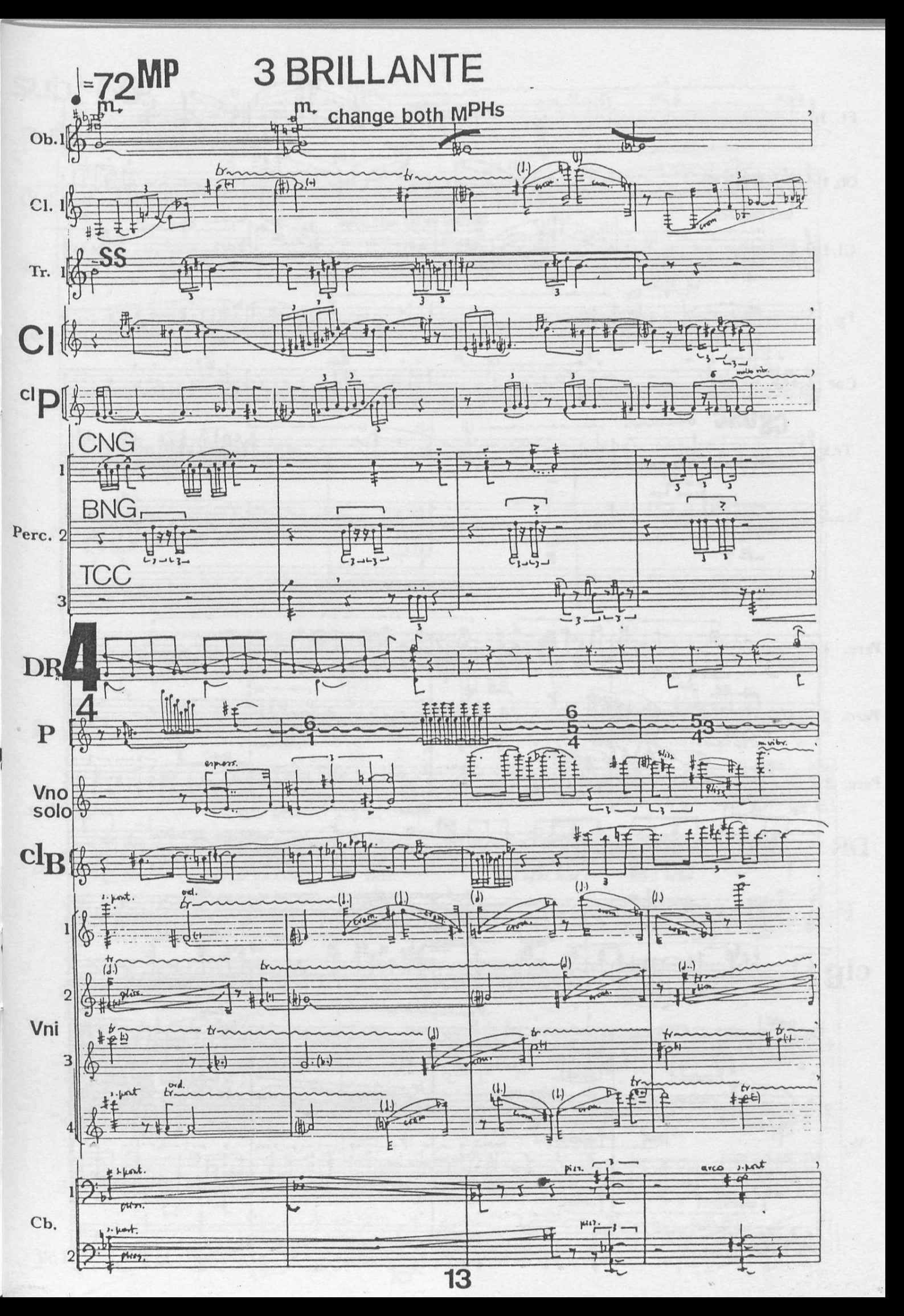

include other instrs
DR
Vni

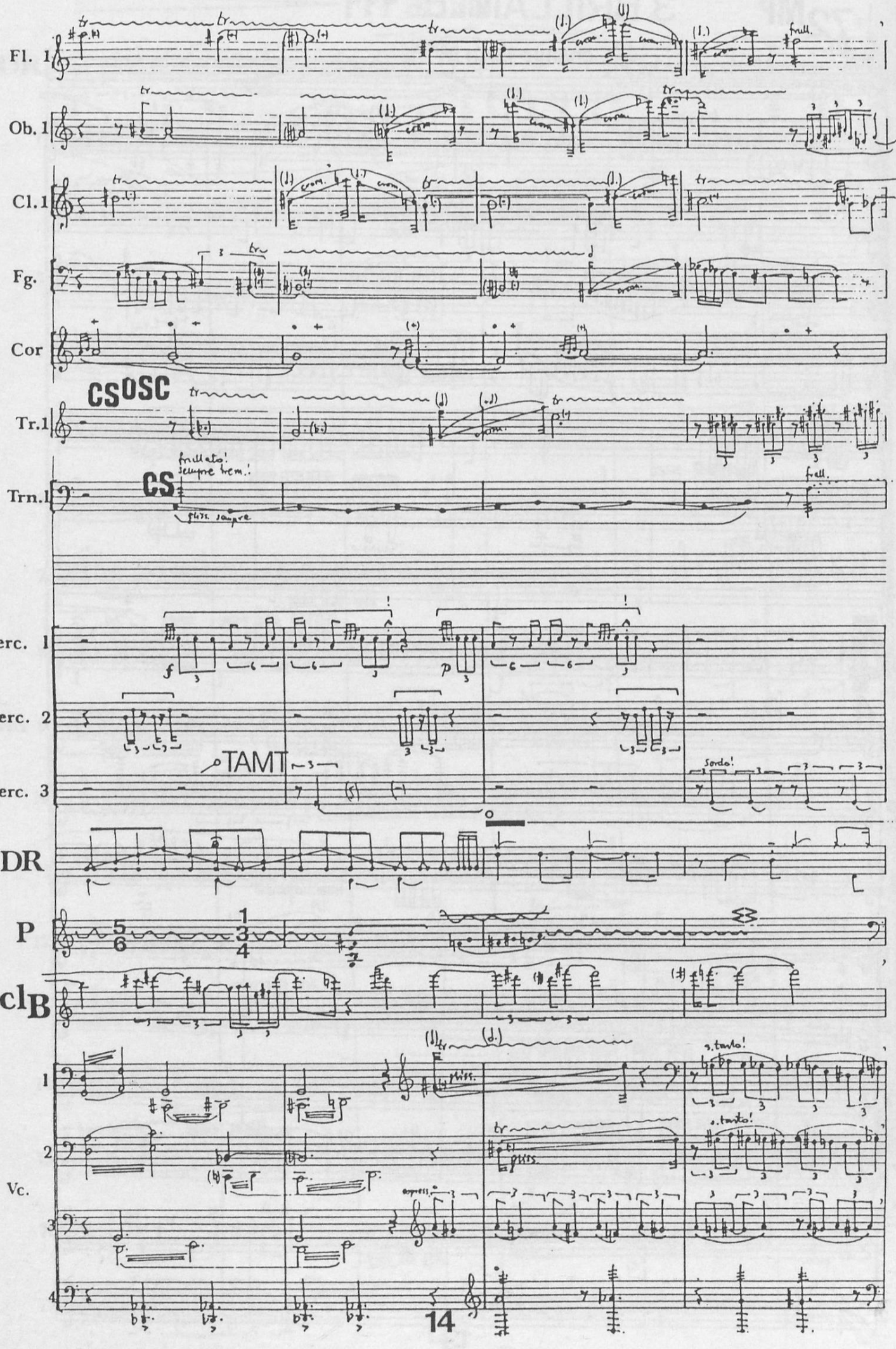

DR
1
2
3
4
5
6
7
8
Vni 9
10
11
12
13
14
15
16
17

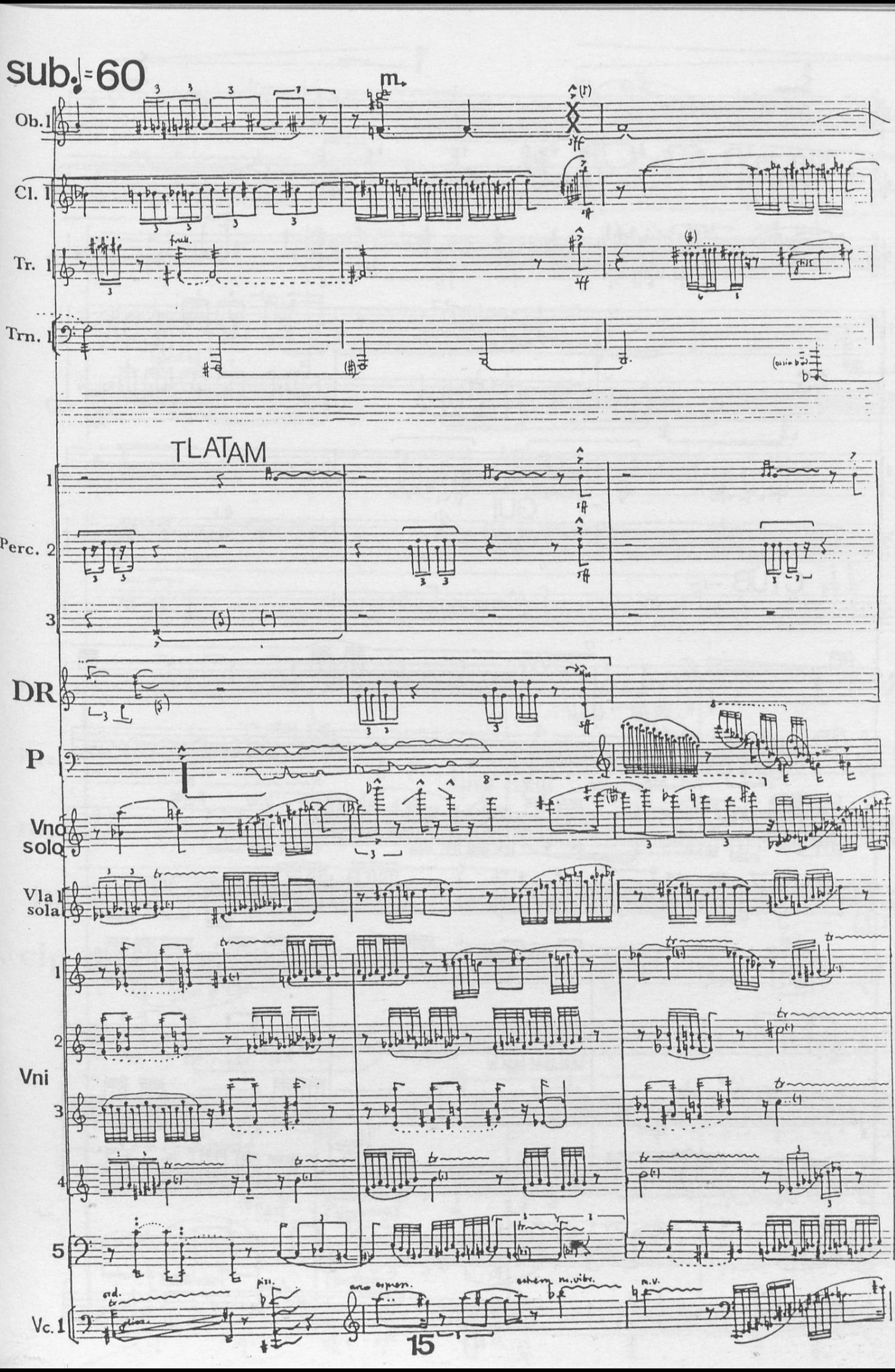

PPP
DR
Vni

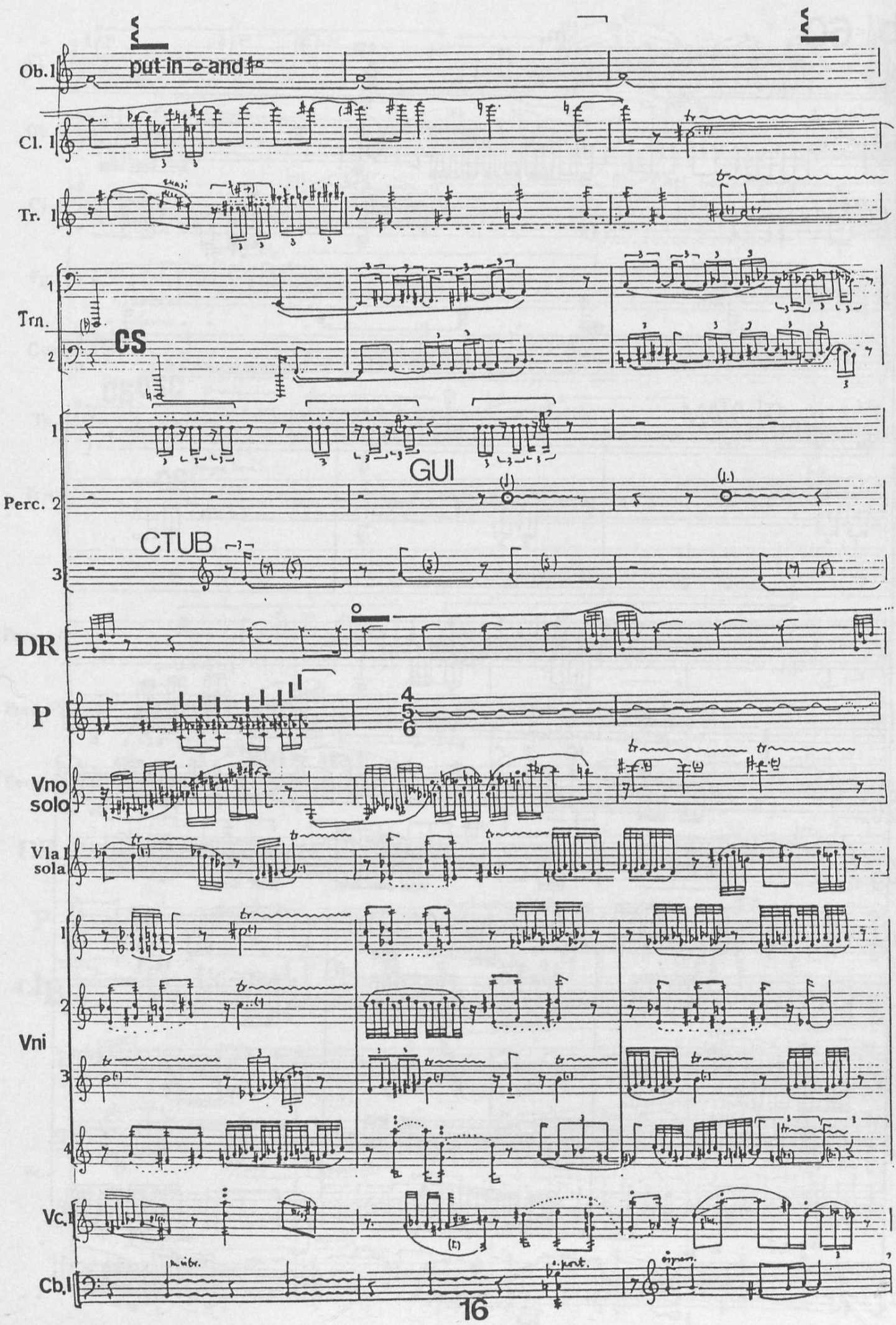

„ff
DR
1
2
3
4
5
6
7
8
Vni 9
10
11
12
13
14
15
16
17

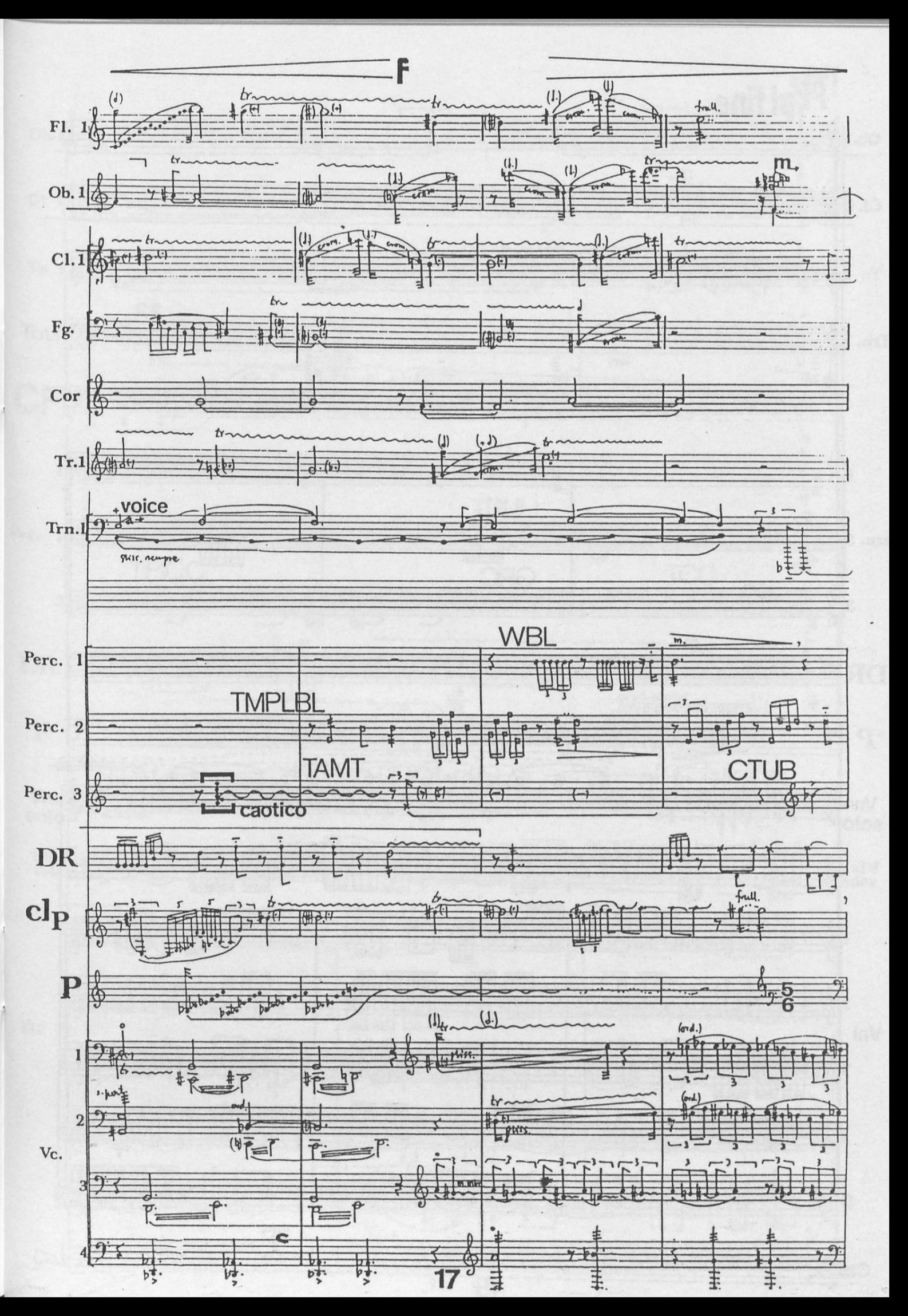

PPP al fine
DR
1
2
3
4
5
6
7
8
Vni 9
10
11
12
13
14
15
16
17

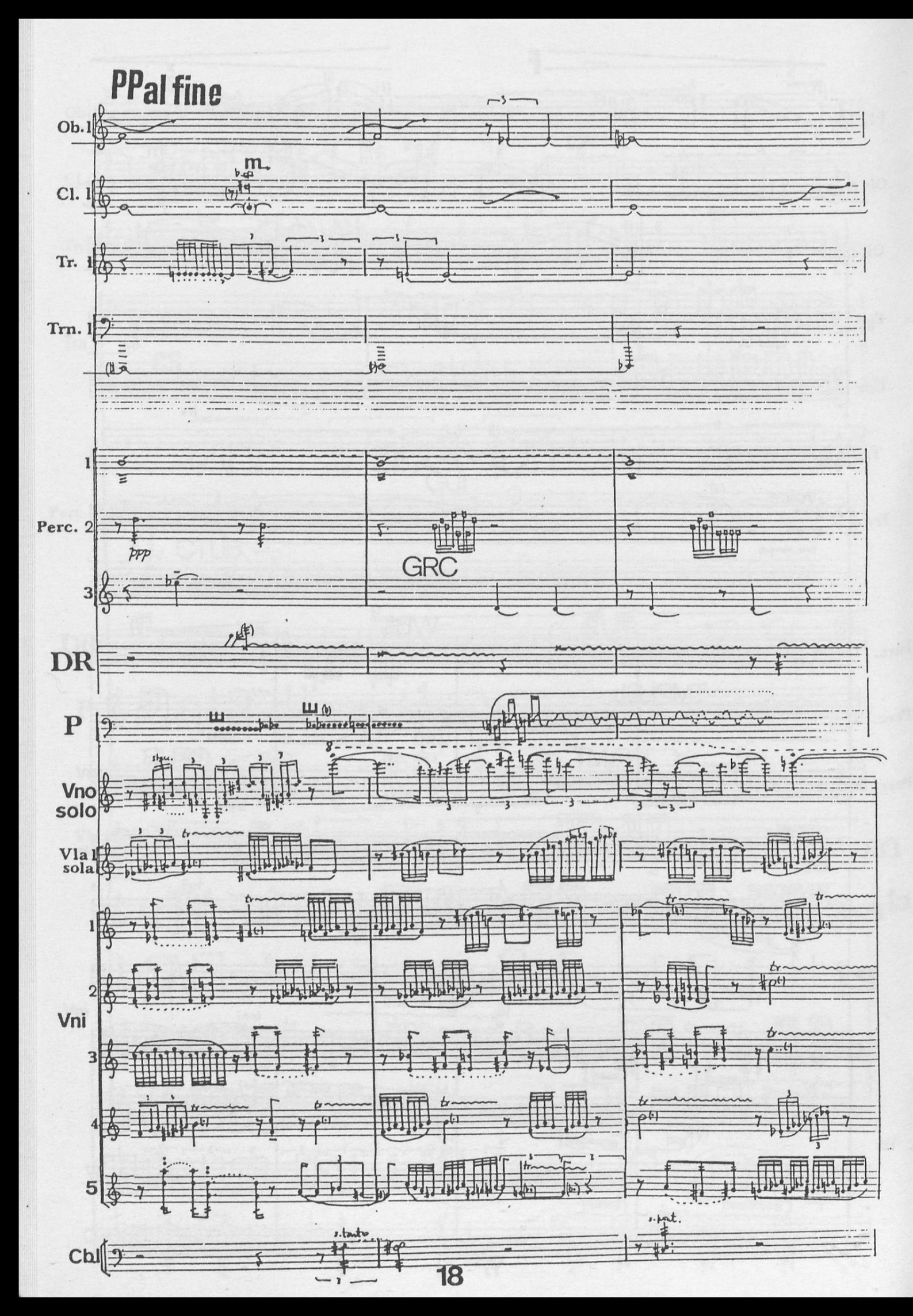

3 BRILLANTE
=72 MP
m.
change both MPHs
Ob. 1
Cl. 1
Tr. 1
SS
Cl
clP
CNG
1
BNG
Perc. 2
TCC
3
DR
4
4
P
Vno solo
clB
Vni
Cb.
13

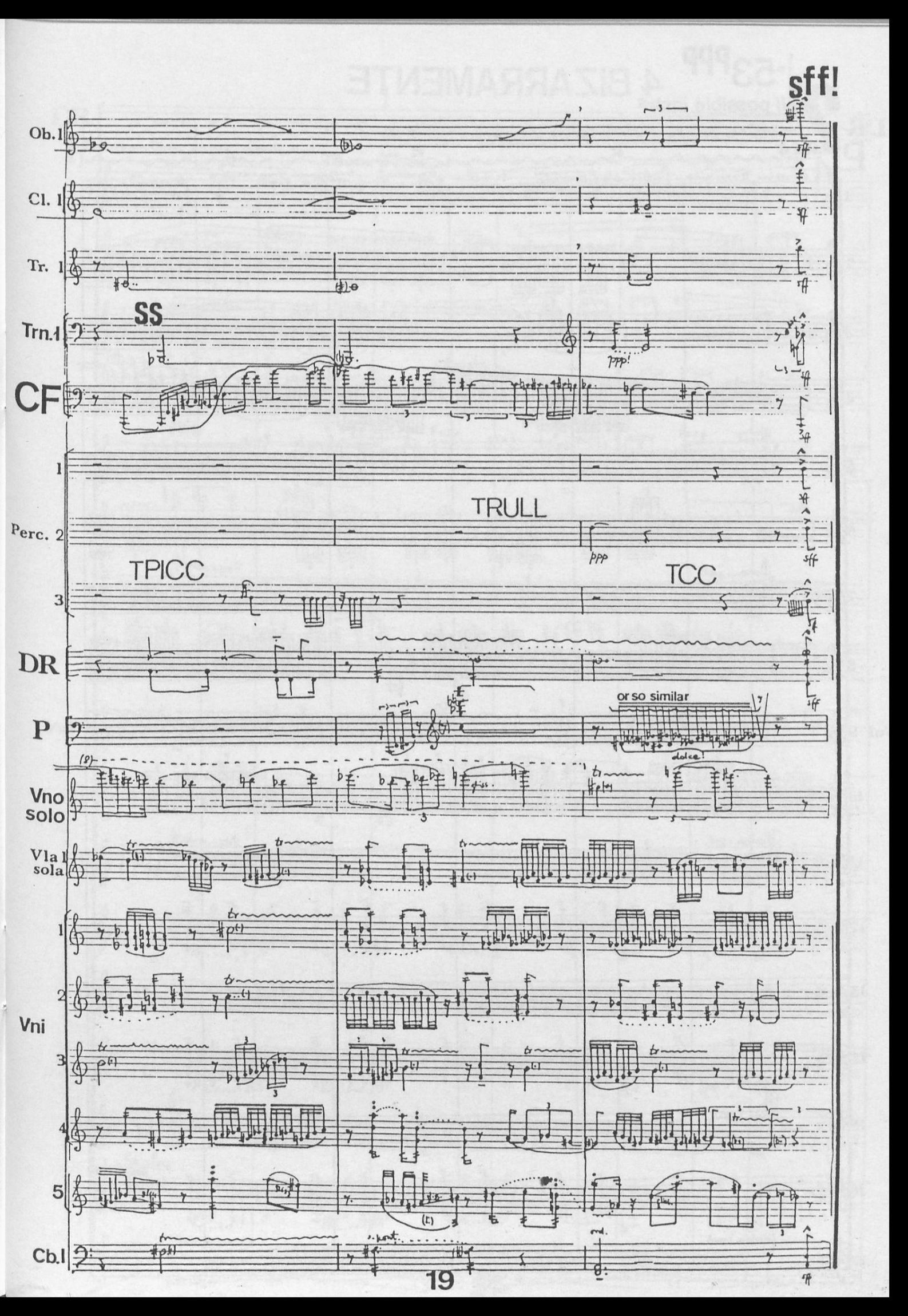

Fl. 1
Ob. 1
Cl. 1
Fg.
Cor
CS OSC
Tr. 1
Trn. 1
CS
frullato!
sempre trem.!
Perc. 1
Perc. 2
Perc. 3
TAMT
Sordo!
DR
P
clB
Vc.
s.tasto!
14

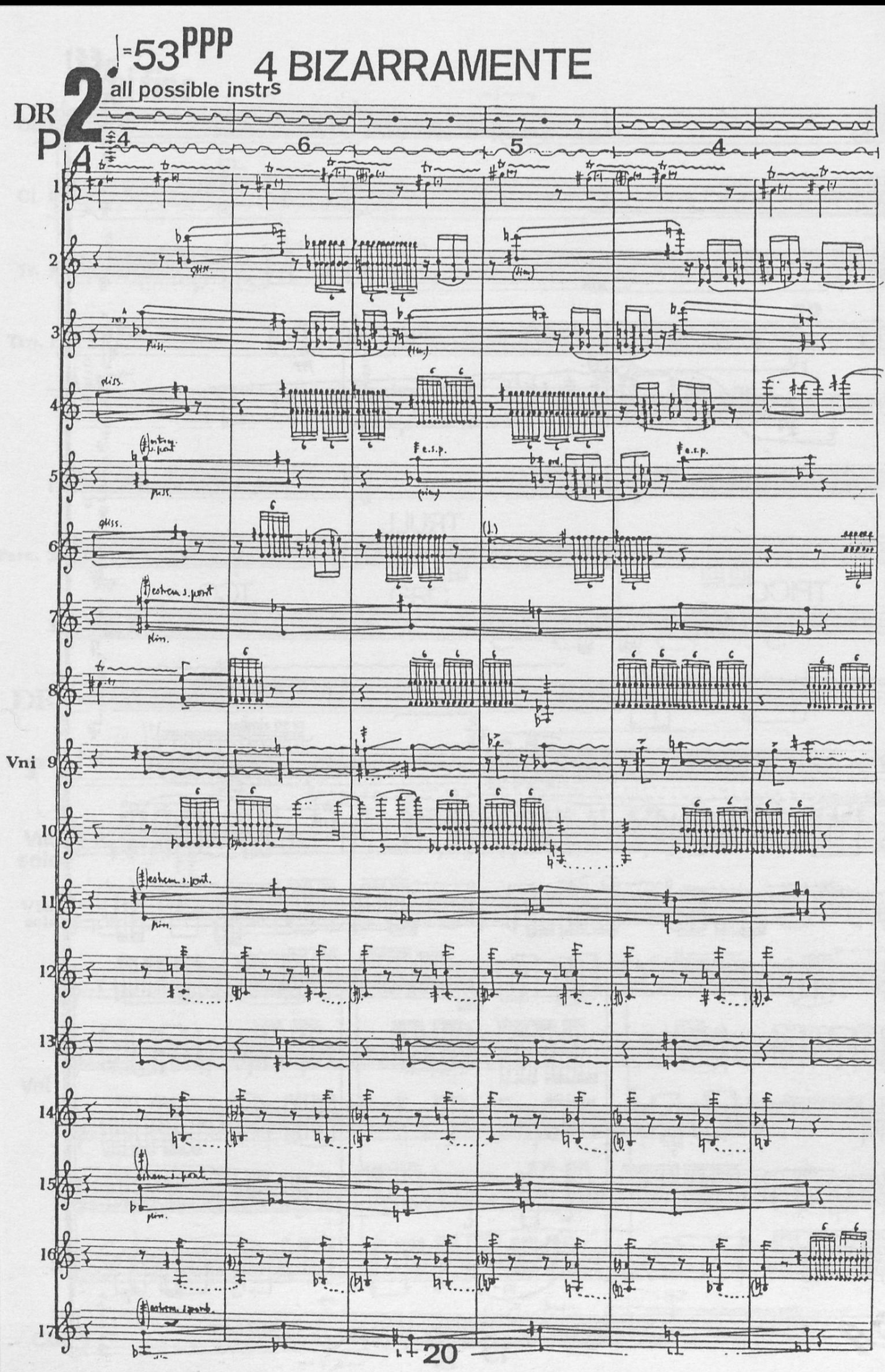

sub. ♩=60
Ob. 1
Cl. 1
Tr. 1
Trn. 1
TLATAM
1
Perc. 2
3
DR
P
Vno solo
Vla sola
1
2
Vni
3
4
5
Vc. 1
ord.
pizz.
arco espress.
esterm. m.vibr.
m.v.

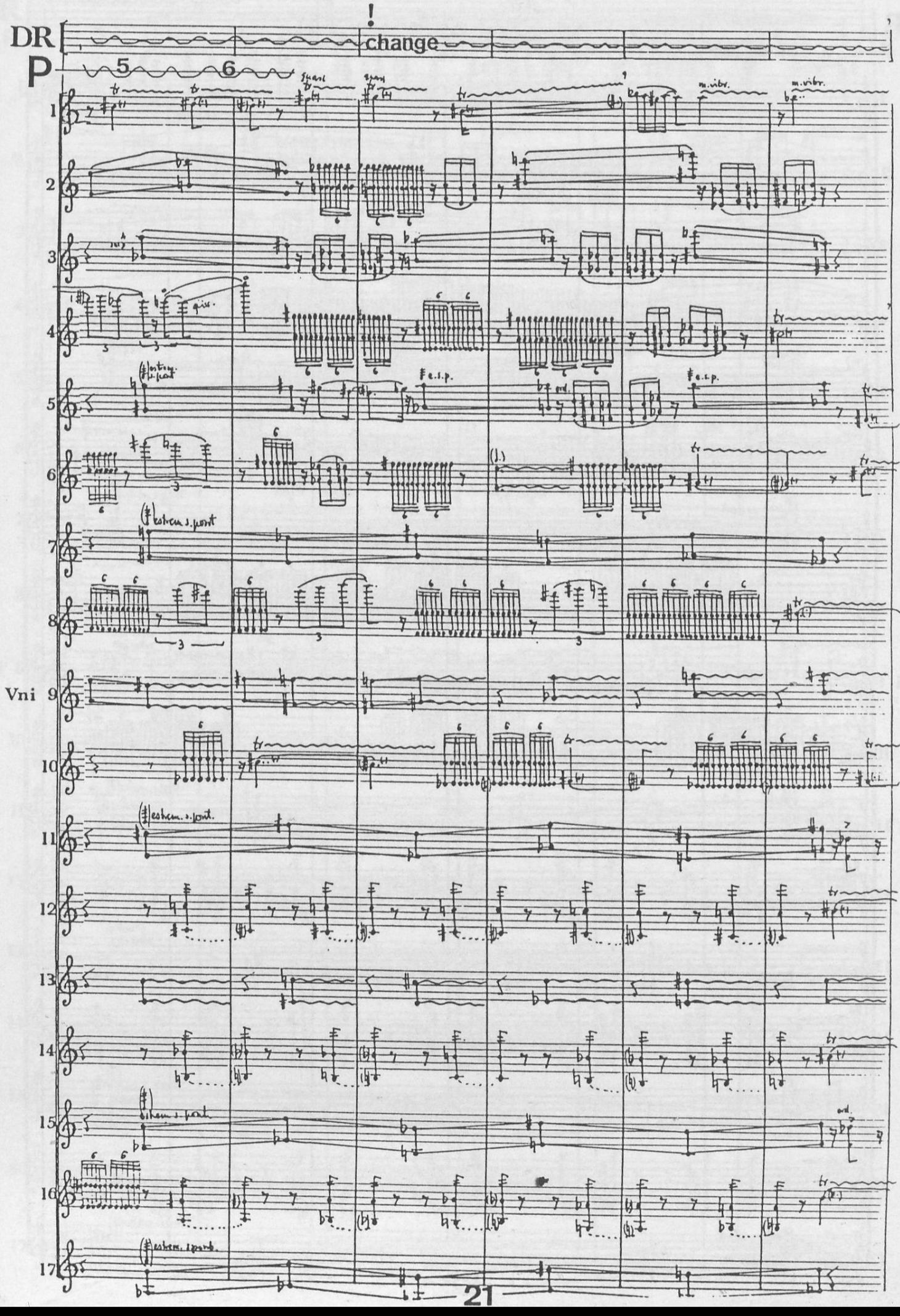

Ob. 1
put in and
Cl. 1
Tr. 1
Trn.
CS
GUI
Perc. 2
CTUB
DR
P
Vno solo
Vla I sola
Vni
Vc. I
Cb. I

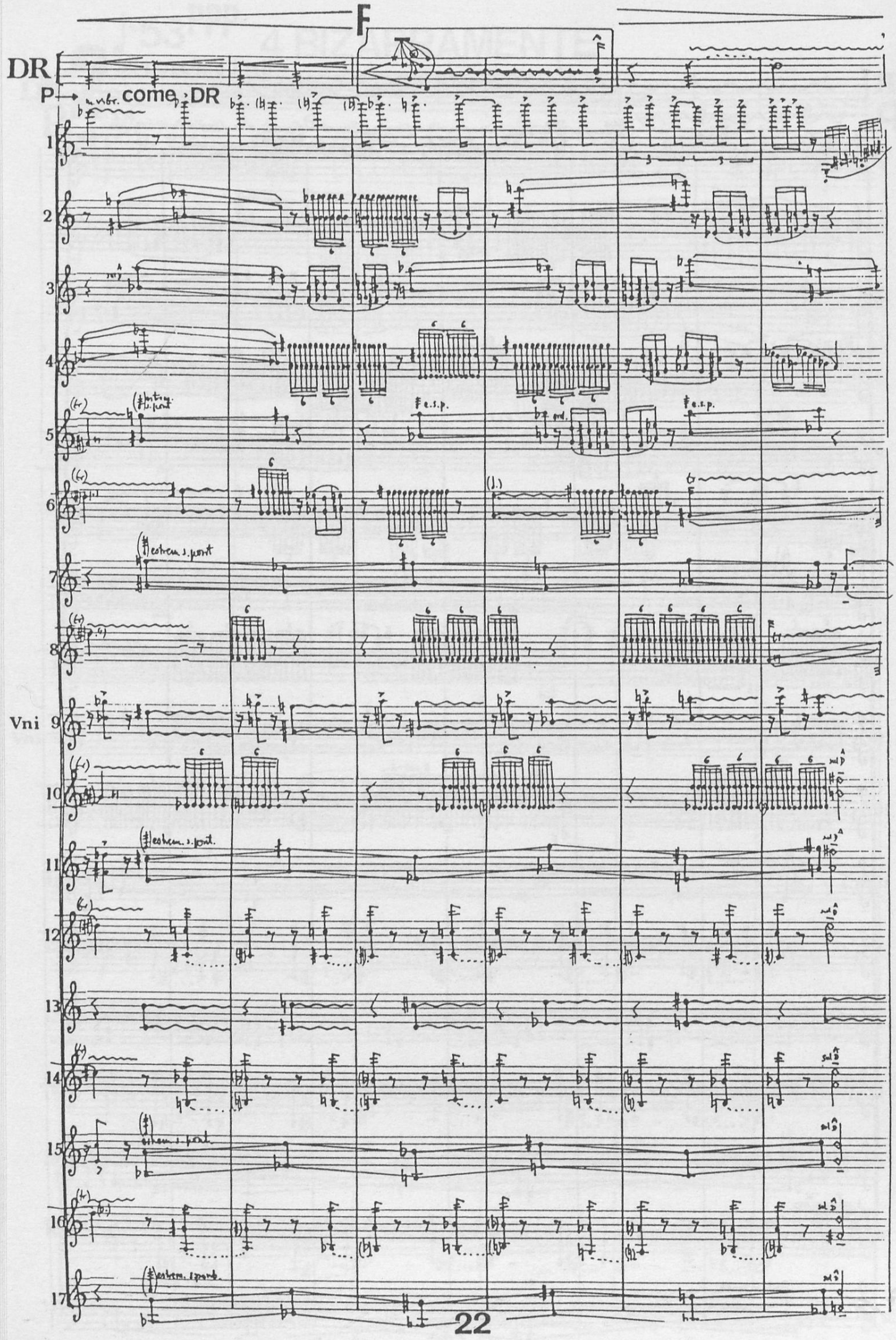

F
Fl. 1
Ob. 1
Cl. 1
Fg.
Cor
Tr.1
Trn.1
voice
Perc. 1
Perc. 2
Perc. 3
TMPLBL
TAMT
WBL
CTUB
caotico
DR
clp
P
Vc.
17

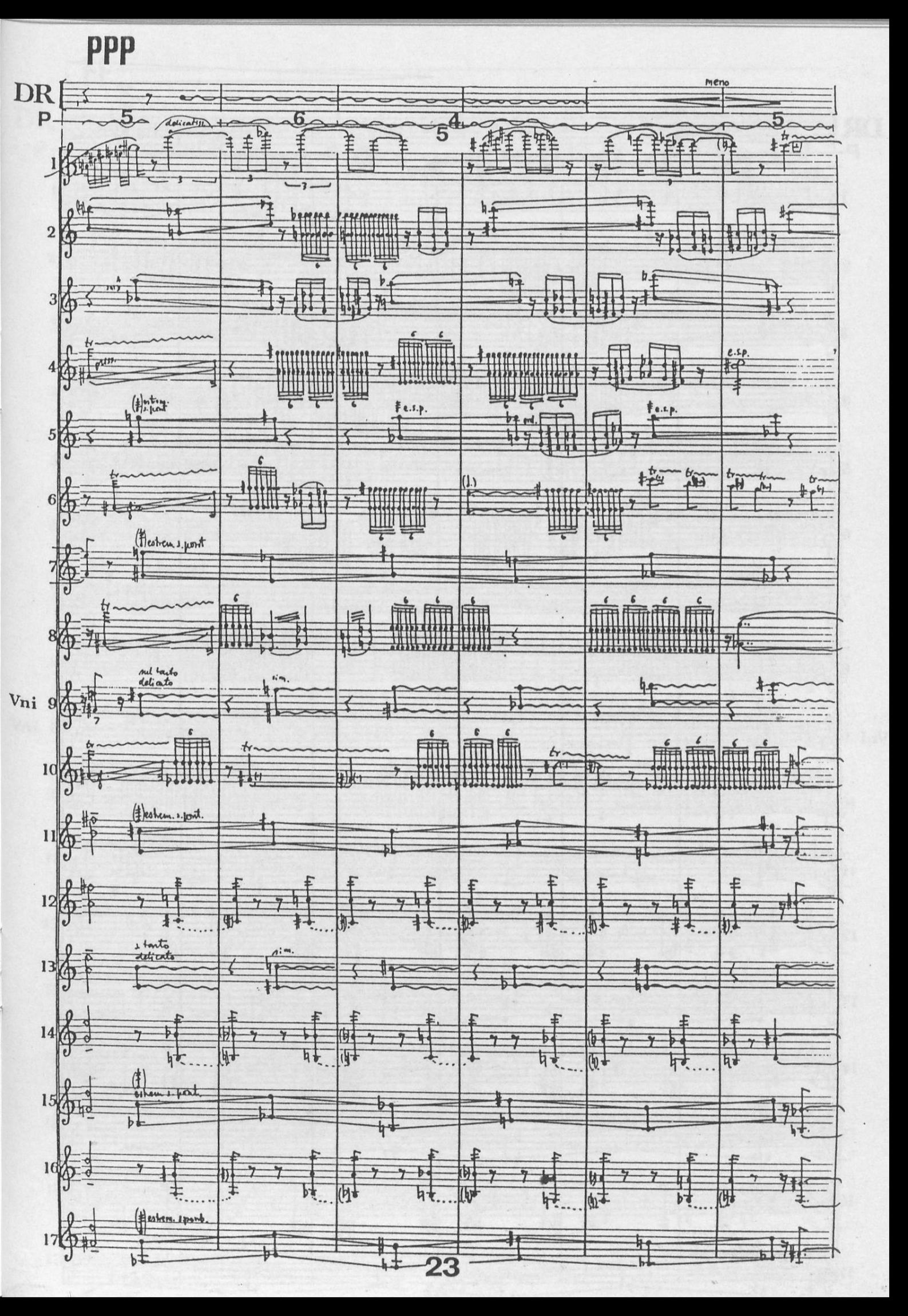

PPal fine
Ob. 1
Cl. 1
m.
Tr. 1
Trn. 1
1
Perc. 2
ppp
GRC
3
DR
P
Vno solo
Vla I sola
1
2
Vni
3
4
5
Cbl
s.tasto
s.pont.

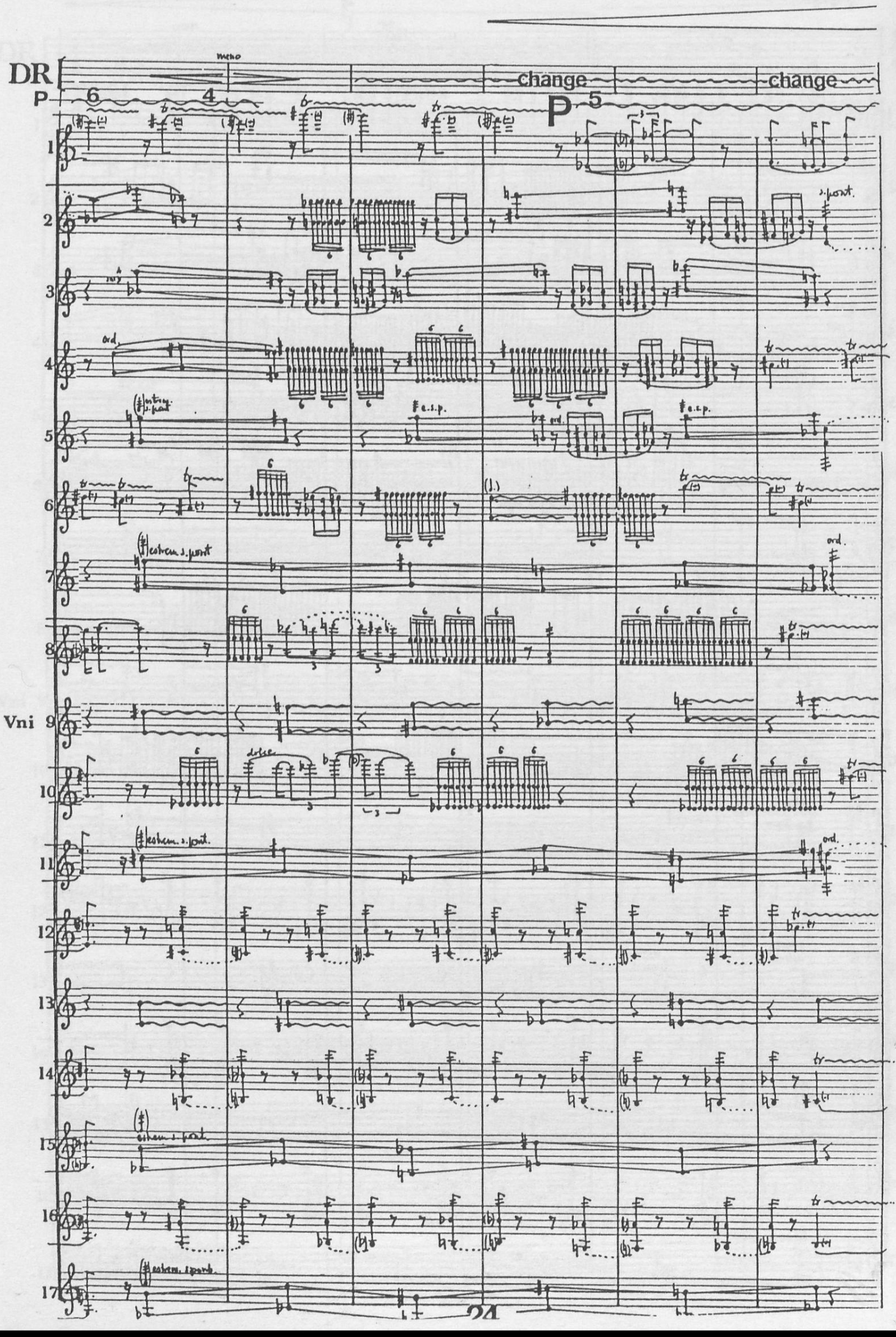

sff!
Ob. I
Cl. I
Tr. I
SS
Trn.I
CF
ppp!
I
TRULL
Perc. 2
ppp
sff
TPICC
TCC
3
DR
or so similar
P
dolce!
Vno solo
Vla I sola
1
2
Vni
3
4
5
Cb.I
19

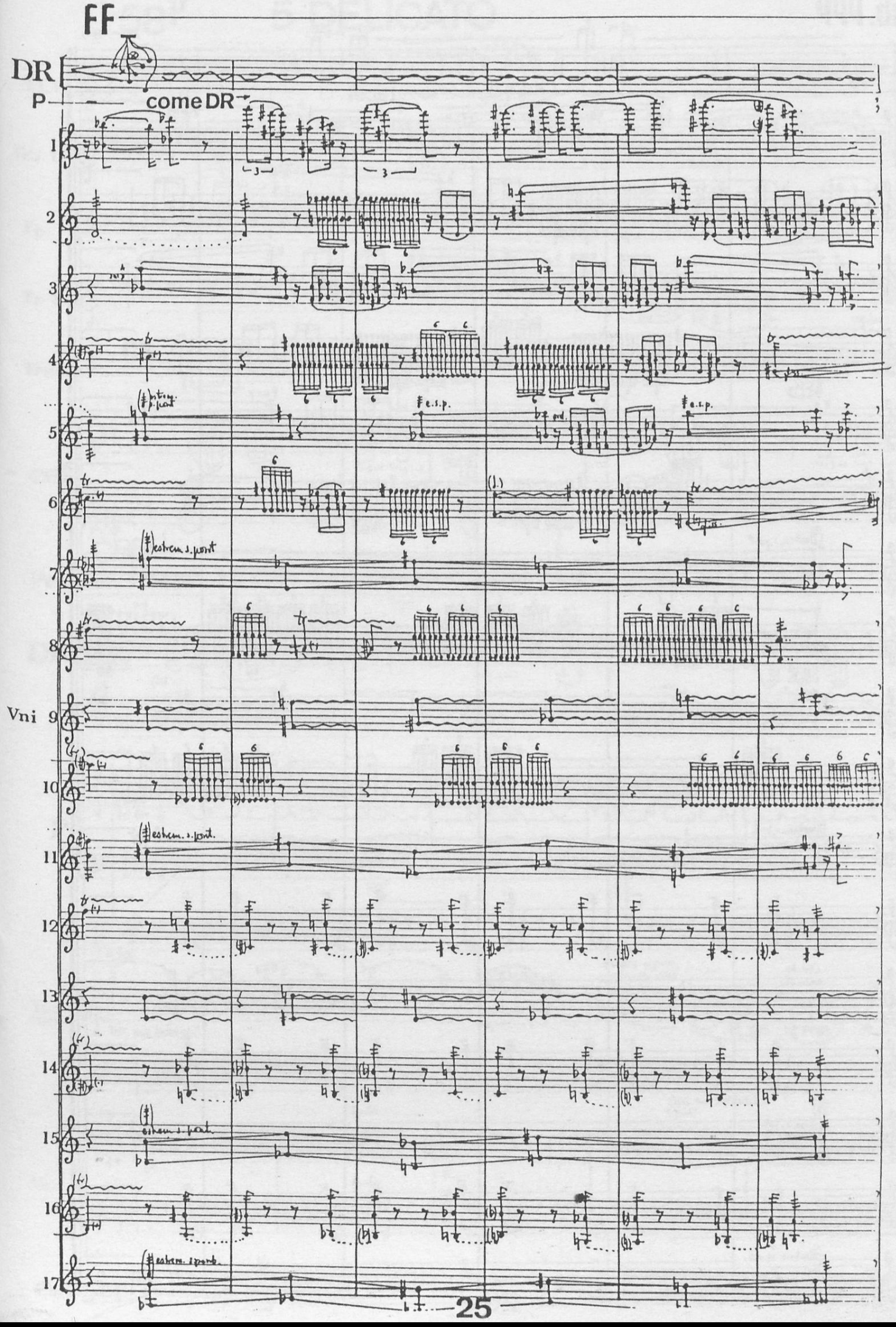

♩.=53 PPP
4 BIZARRAMENTE
all possible instrs
DR
P
Vni

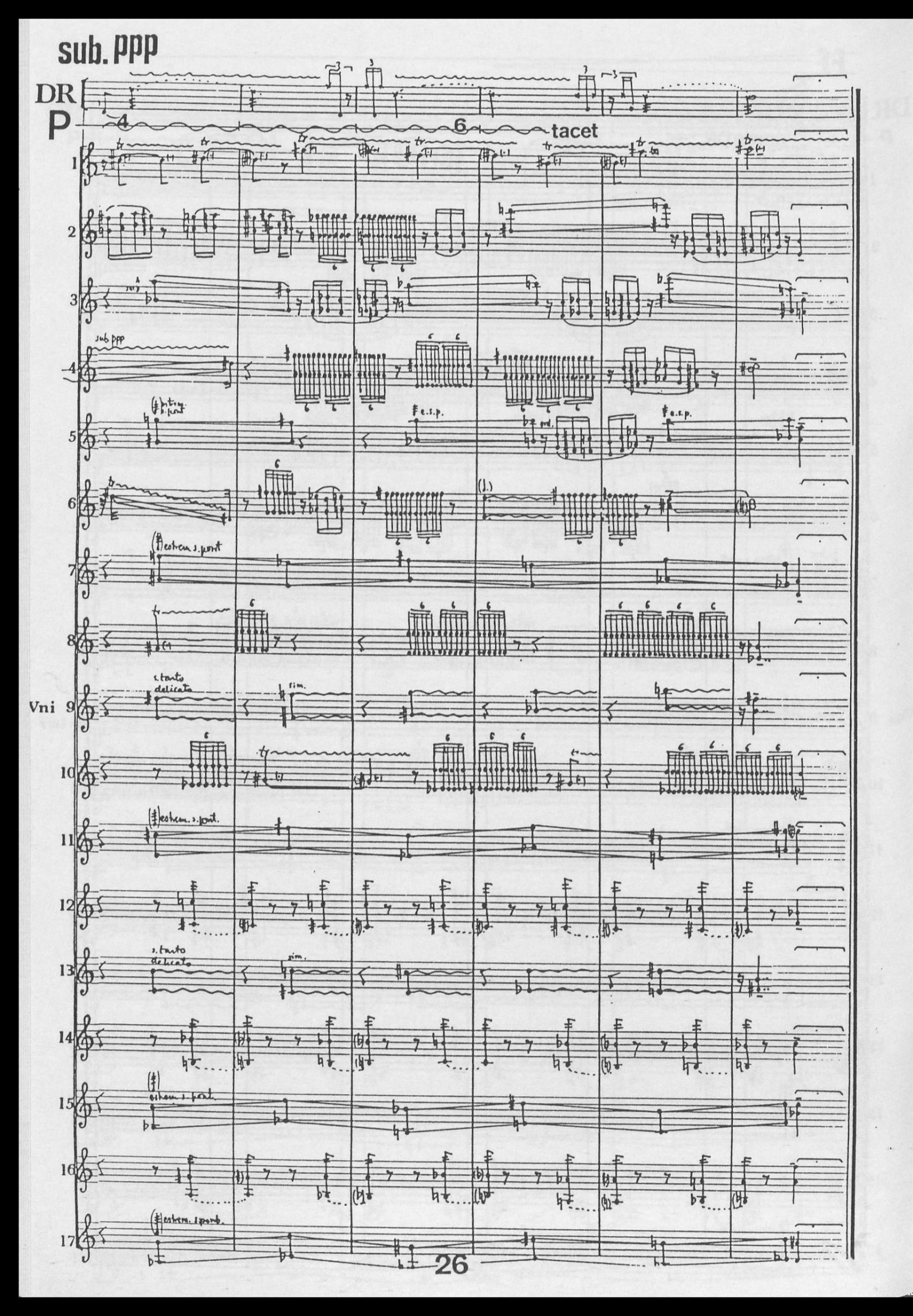

DR
P
change
Vni
m.vibr.
e.s.p.
ord.
estrem. s. pont.

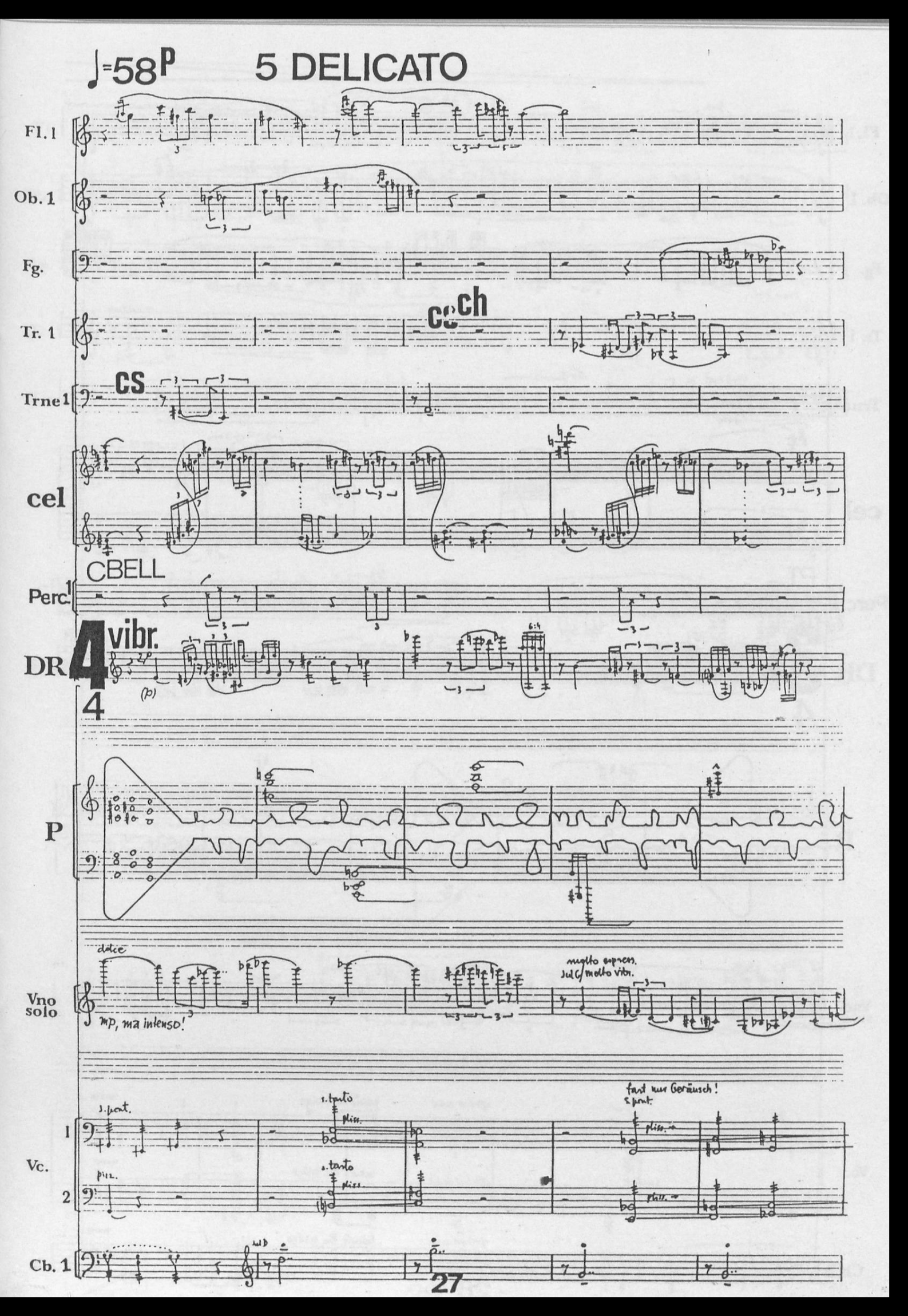

F
DR
P
come DR
Vni
e.s.p.
estrem. s. pont.

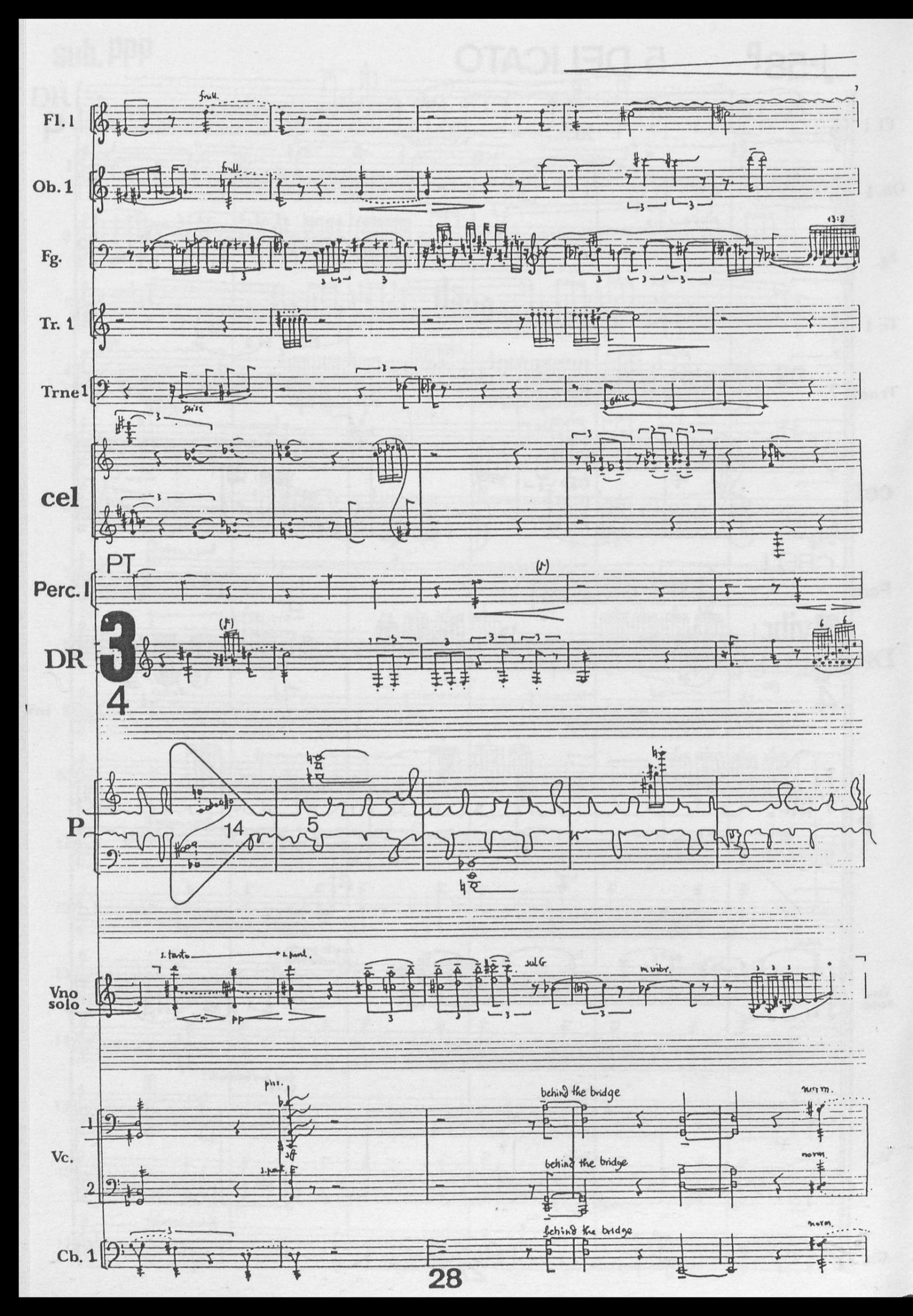

PPP
DR
P
meno
delicatiss.
e.s.p.
ord.
estrem. s. pont.
sul tasto delicato
sim.
Vni

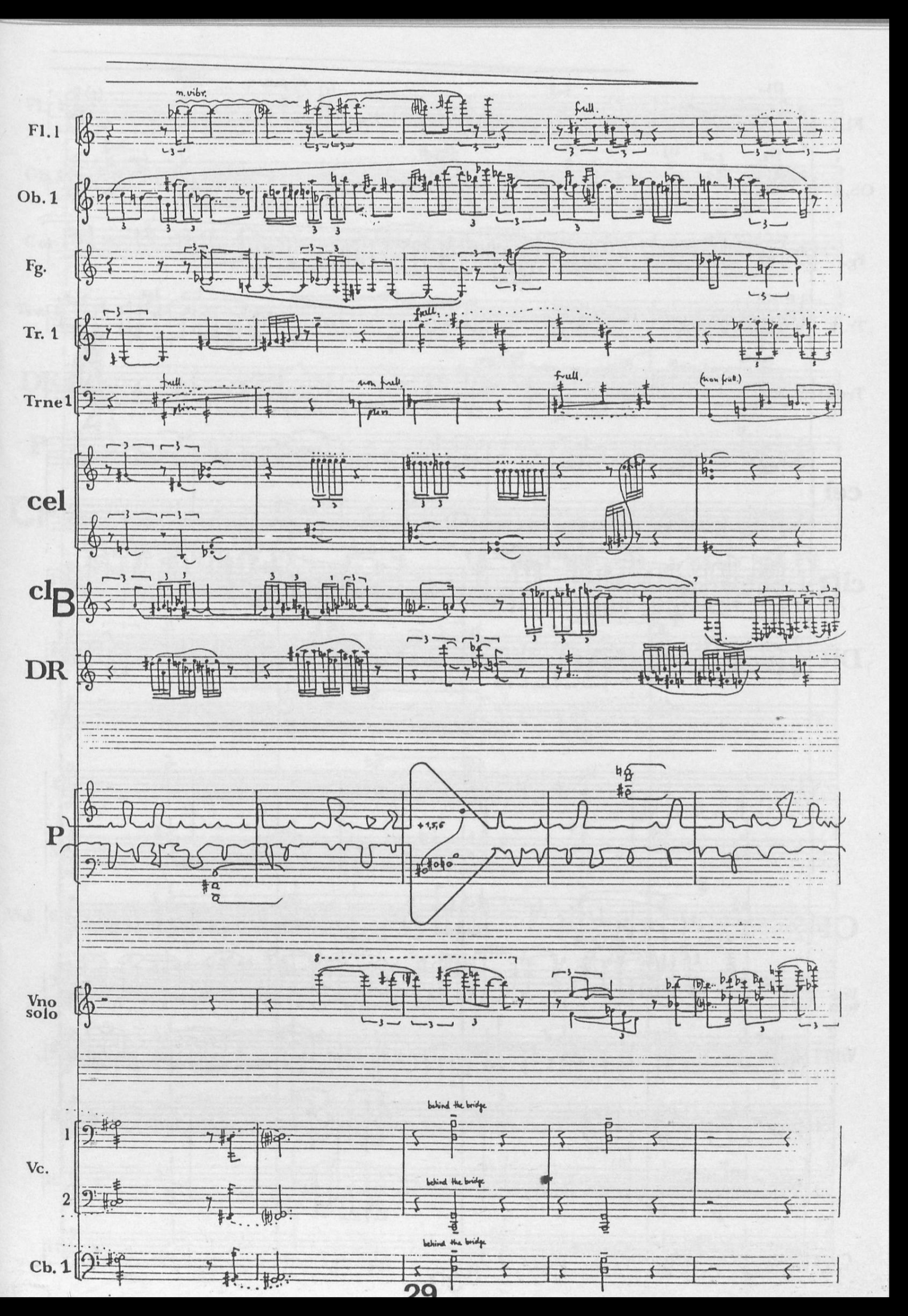

DR
P
meno
change
change
P
Vni

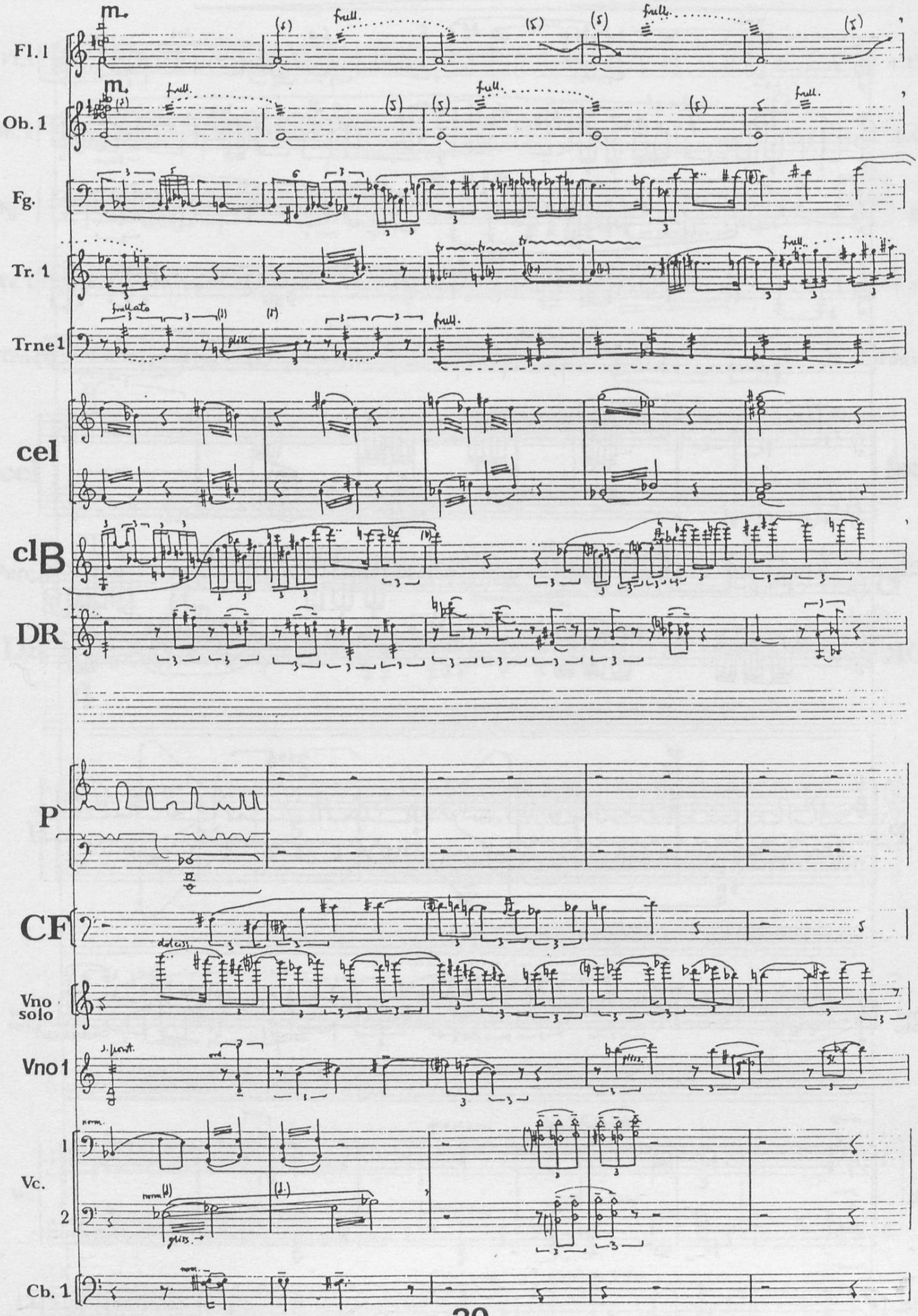

FF
DR
P
come DR
Vni
e.s.p.
estrem. s. pont.

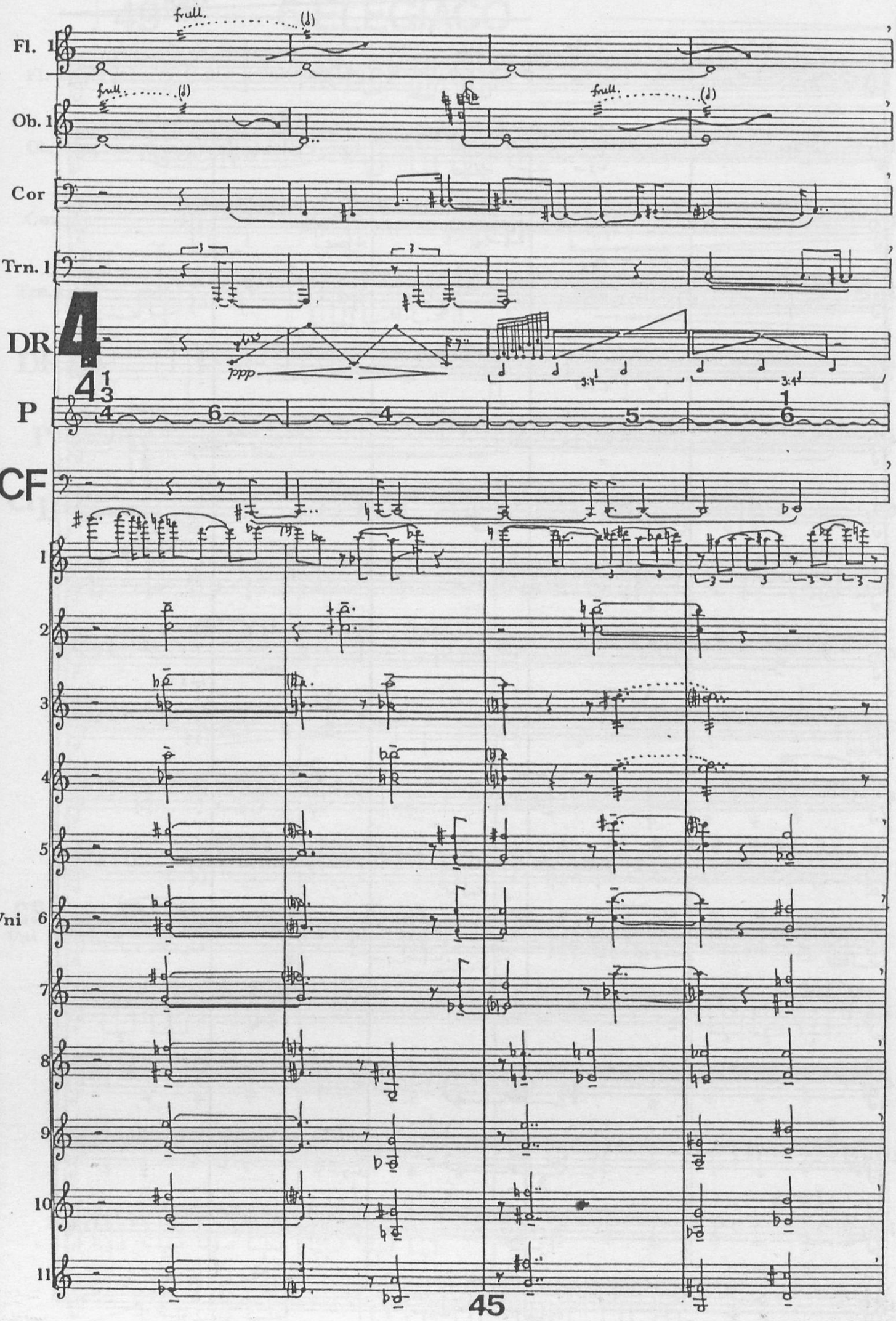

sub. ppp
DR
P
tacet
sub ppp
e.s.p.
ord.
estrem. s. pont
s. tanto delicato
sim.
Vni
estrem. s. pont.
s. tanto delicato
sim.
estrem. s. pont.
estrem. s. pont.

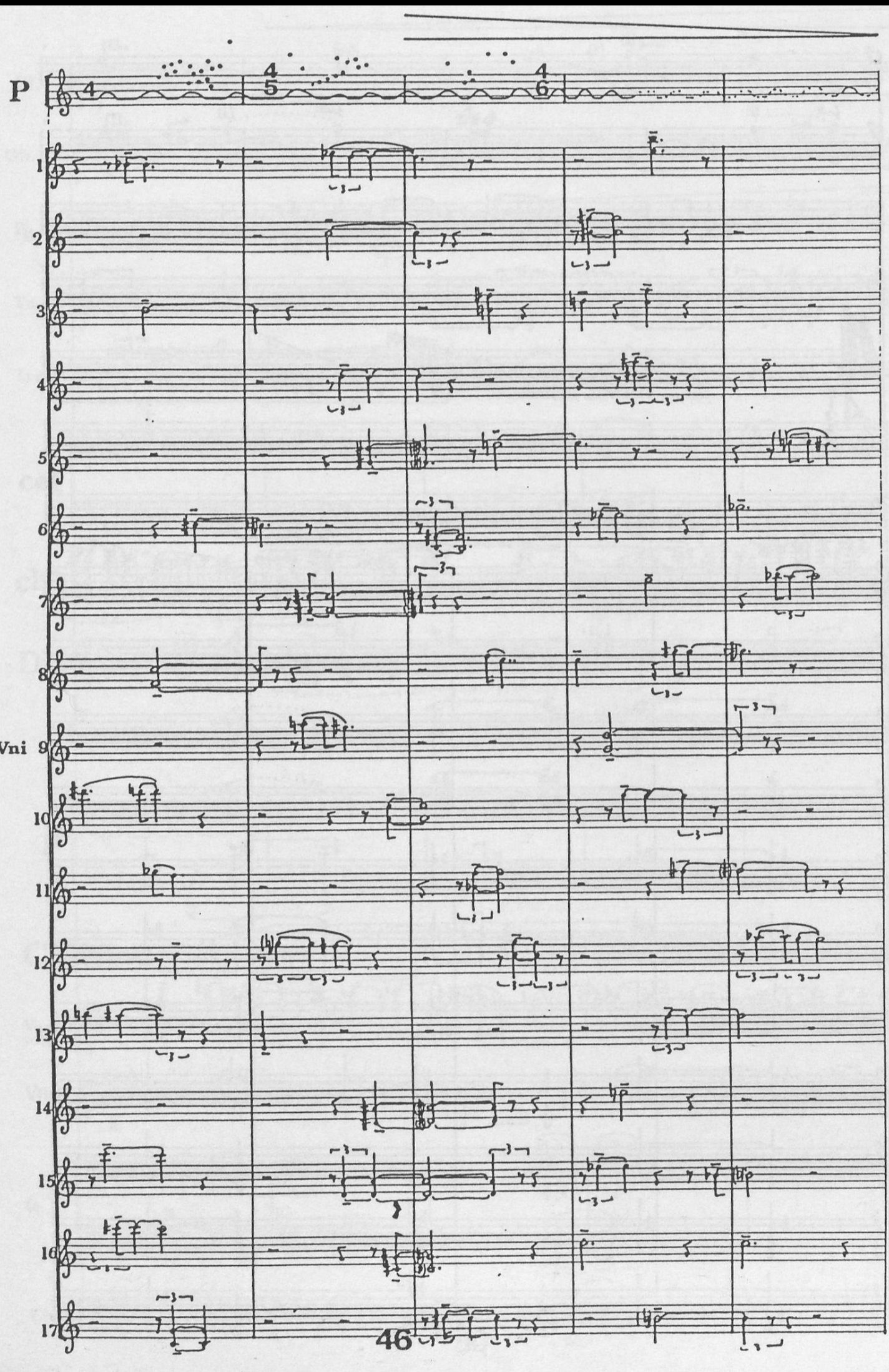

♩=58 P
5 DELICATO
Fl. 1
Ob. 1
Fg.
Tr. 1
ch
Trne 1
CS
cel
CBELL
Perc. 1
DR
4 vibr.
4
P
Vno solo
dolce
mp, ma intenso!
molto espress.
sul G molto vibr.
Vc. 1
Vc. 2
s. pont.
s. tasto
pizz.
fast nur Geräusch!
Cb. 1
27

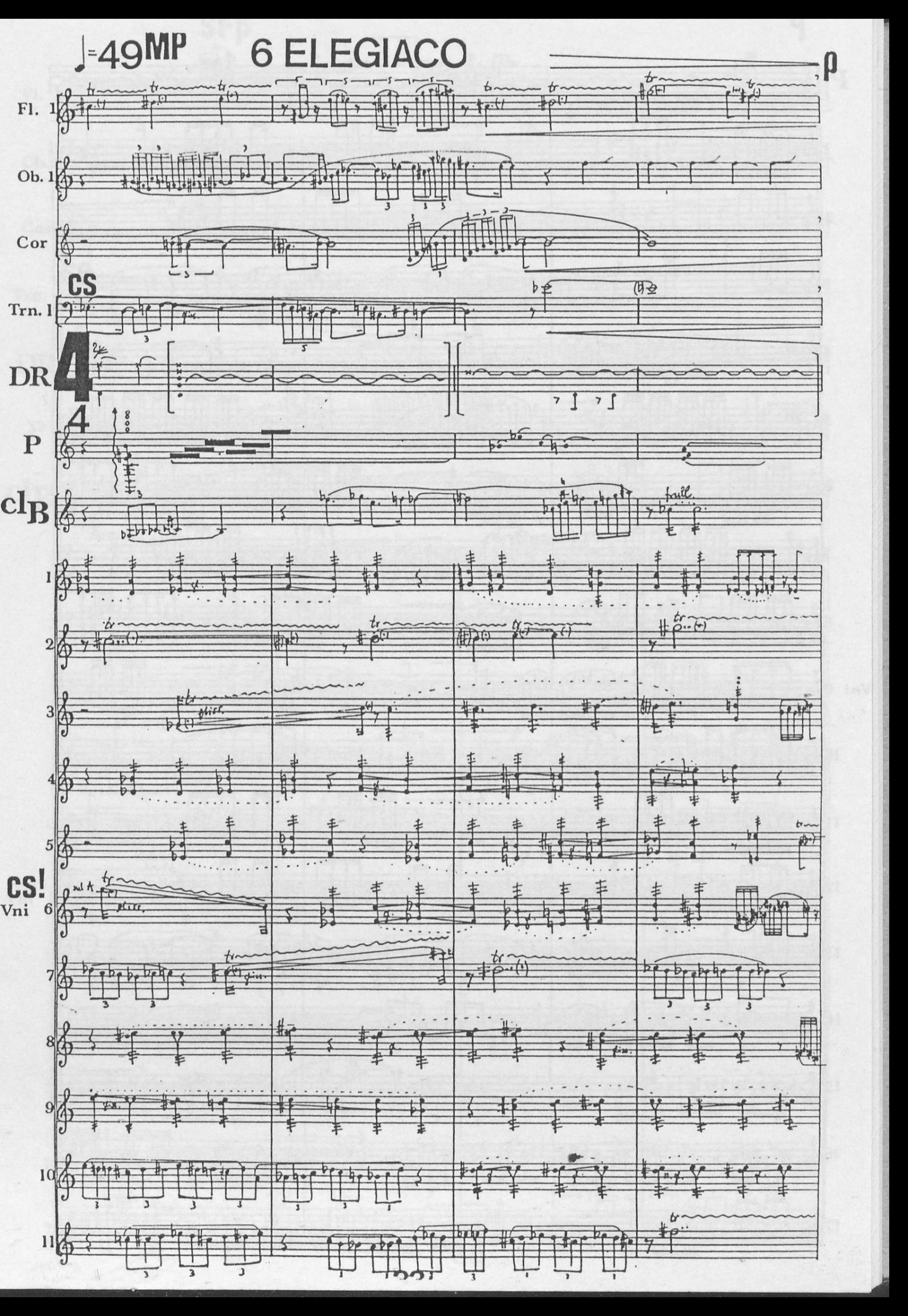

Fl. 1
full.
Ob. 1
full.
Fg.
13:8
Tr. 1
Trne 1
swiss
cel
PT
Perc. 1
(F)
DR
3
4
(F)
P
14
5
Vno solo
1. tasto
1. pont.
pp
sul G
m. vibr.
Vc.
1
2
pizz.
1. pont.
behind the bridge
norm.
behind the bridge
norm.
behind the bridge
norm.
Cb. 1

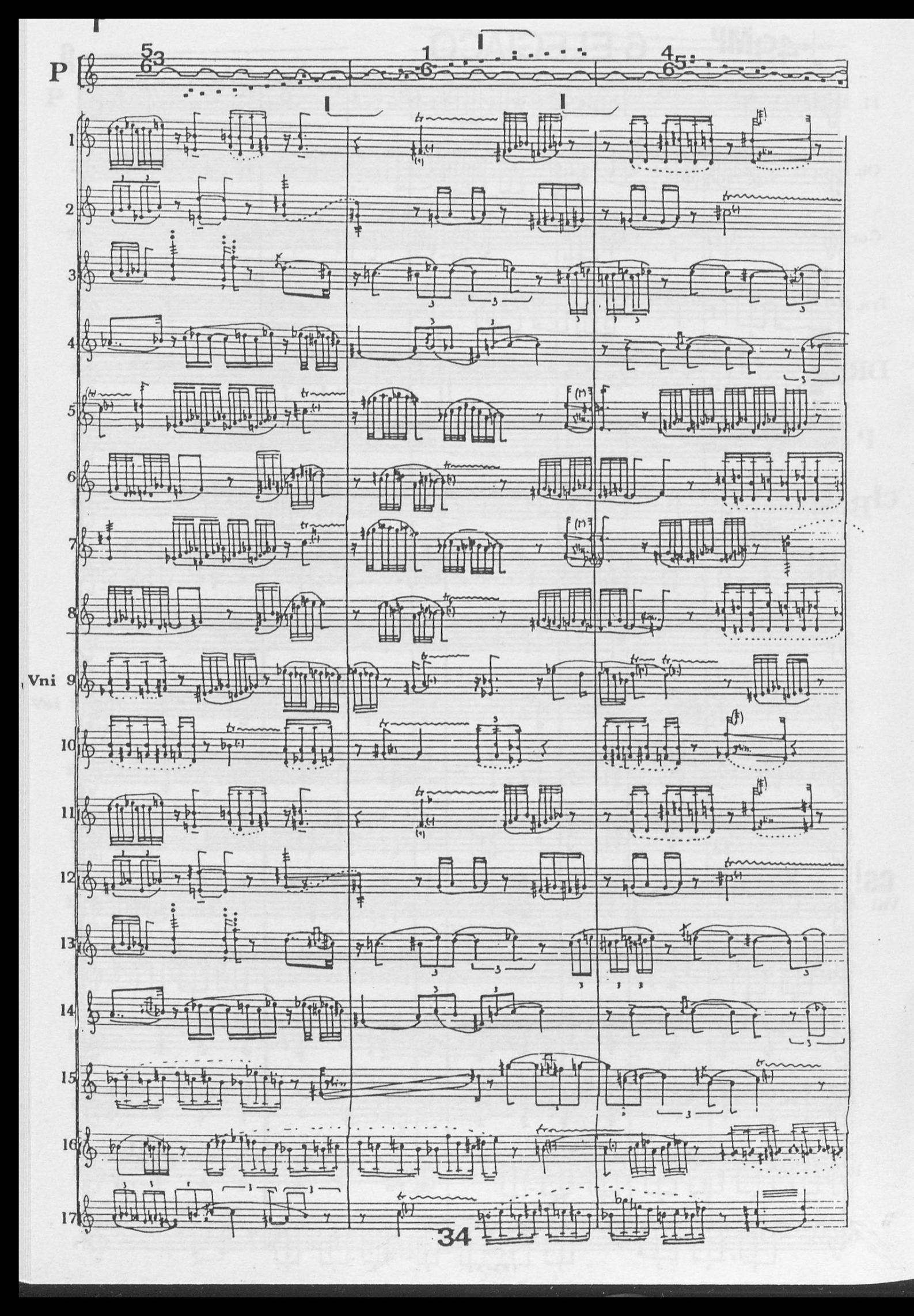

Fl. 1
m. vibr.
full.
Ob. 1
Fg.
Tr. 1
full.
Trne 1
full.
sim.
non full.
full.
(non full.)
cel
cl B
DR
P
+1,5,6
Vno solo
Vc.
1
2
behind the bridge
behind the bridge
Cb. 1
behind the bridge

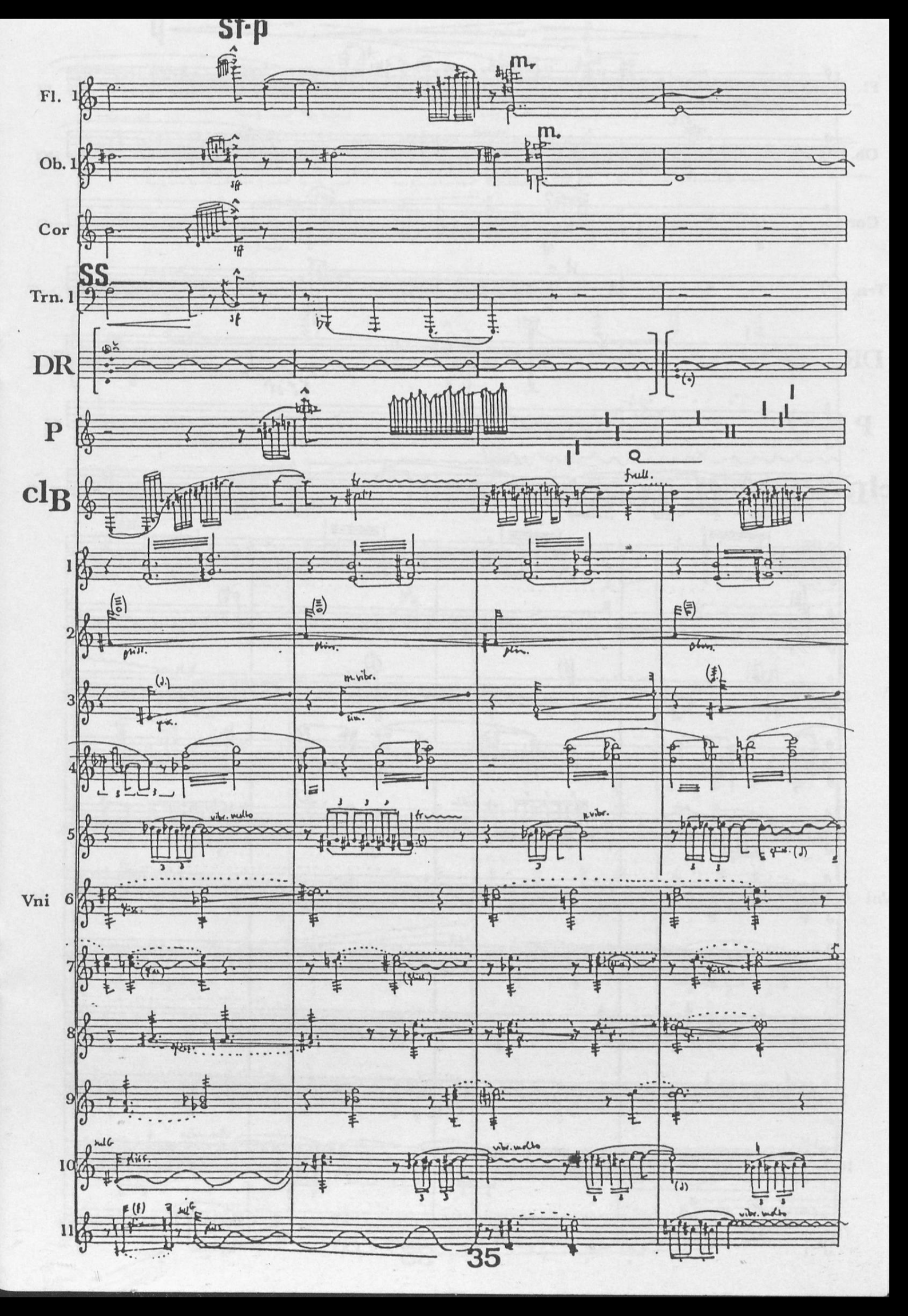

Fl. 1
Ob. 1
Fg.
Tr. 1
Trne 1
cel
clB
DR
P
CF
Vno solo
Vno 1
Vc.
1
2
Cb. 1

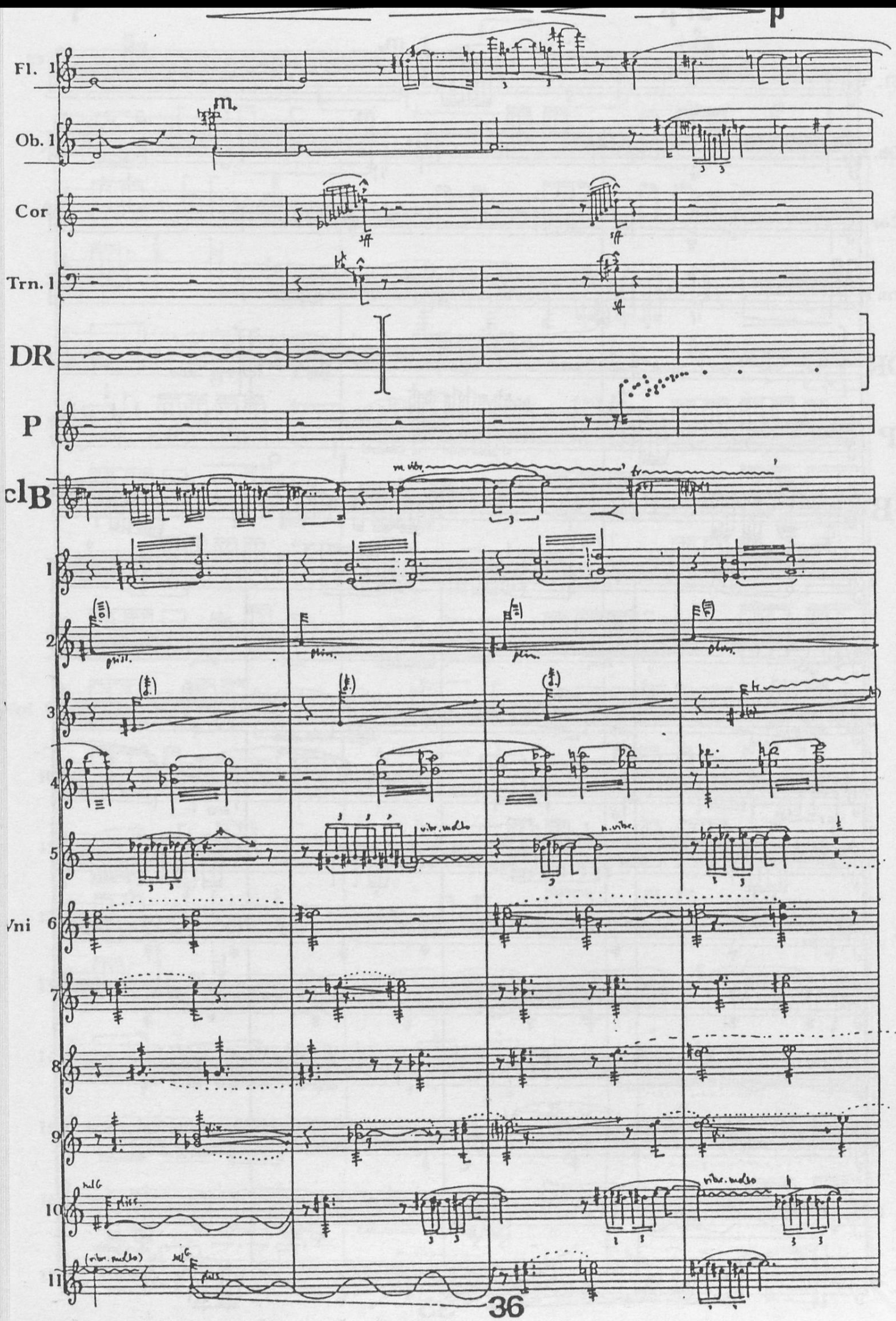

Fl. 1
Ob. 1
Cor
Trn. 1
DR
P
CF
Vni
frull.
ppp
3:4

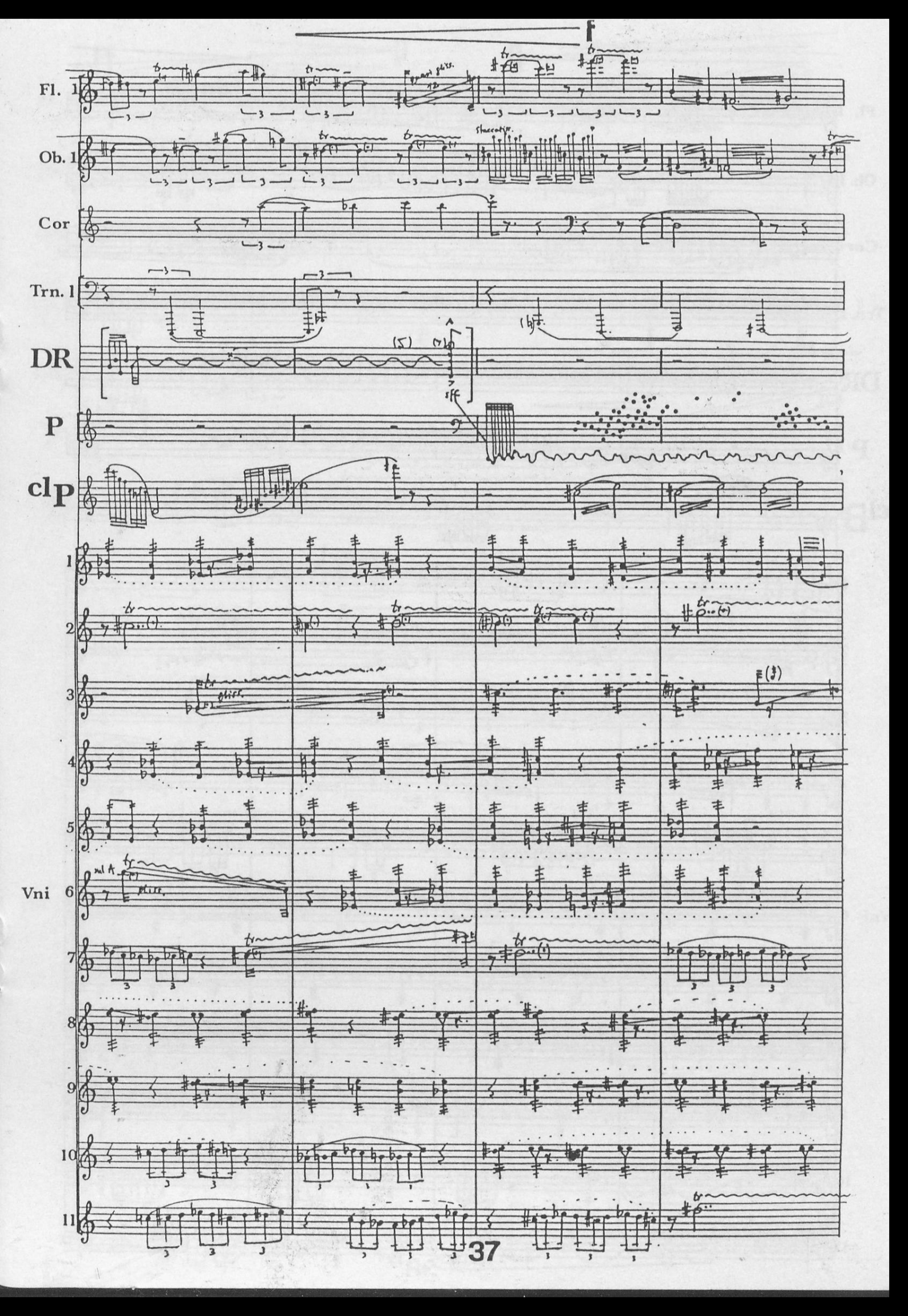

P
4
5
4
6
1
2
3
4
5
6
7
8
Vni 9
10
11
12
13
14
15
16
17

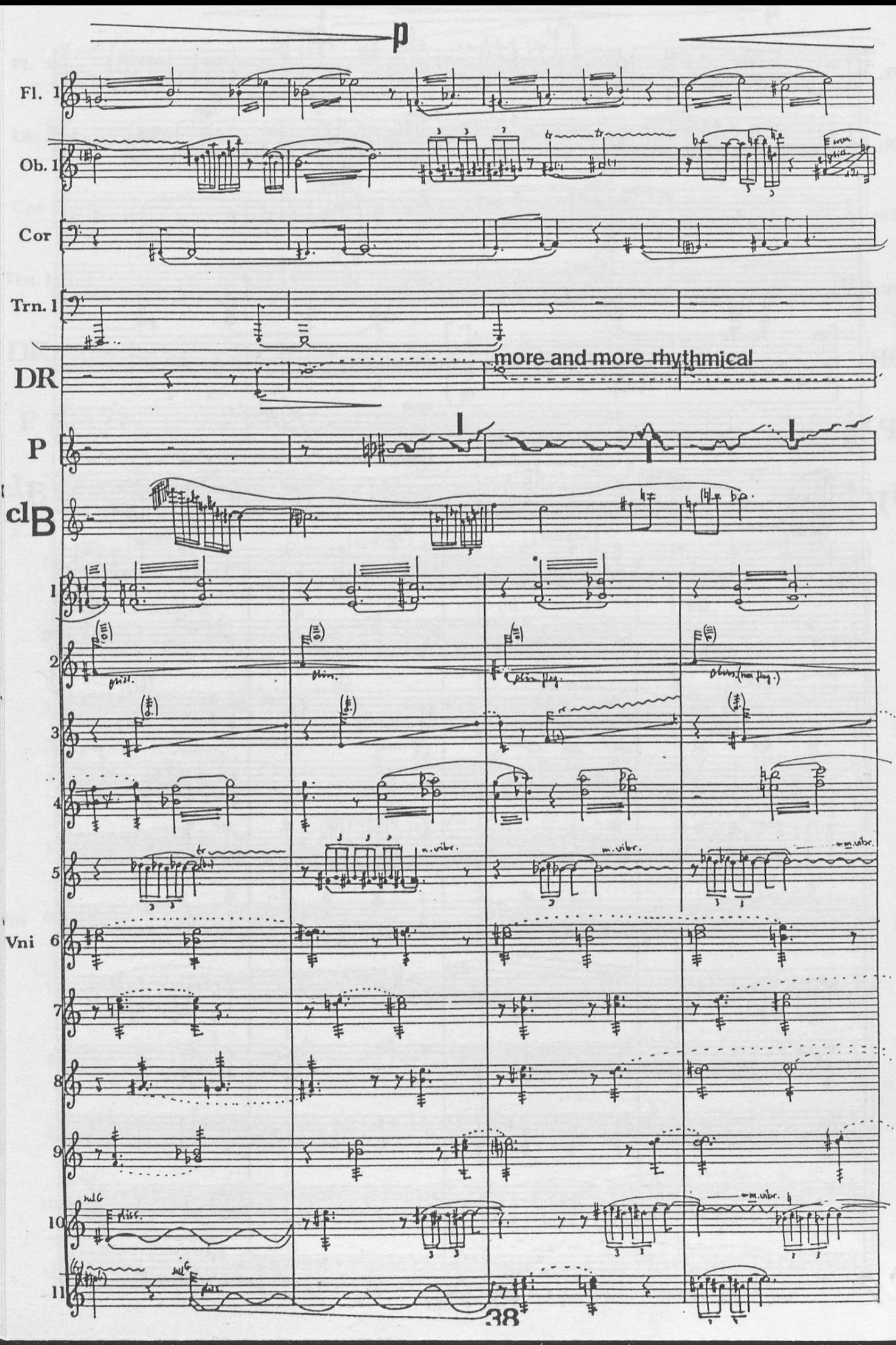

♩=49MP
6 ELEGIACO
p
Fl. 1
Ob. 1
Cor
CS
Trn. 1
DR
P
clB
1
2
3
4
5
CS!
Vni 6
7
8
9
10
11

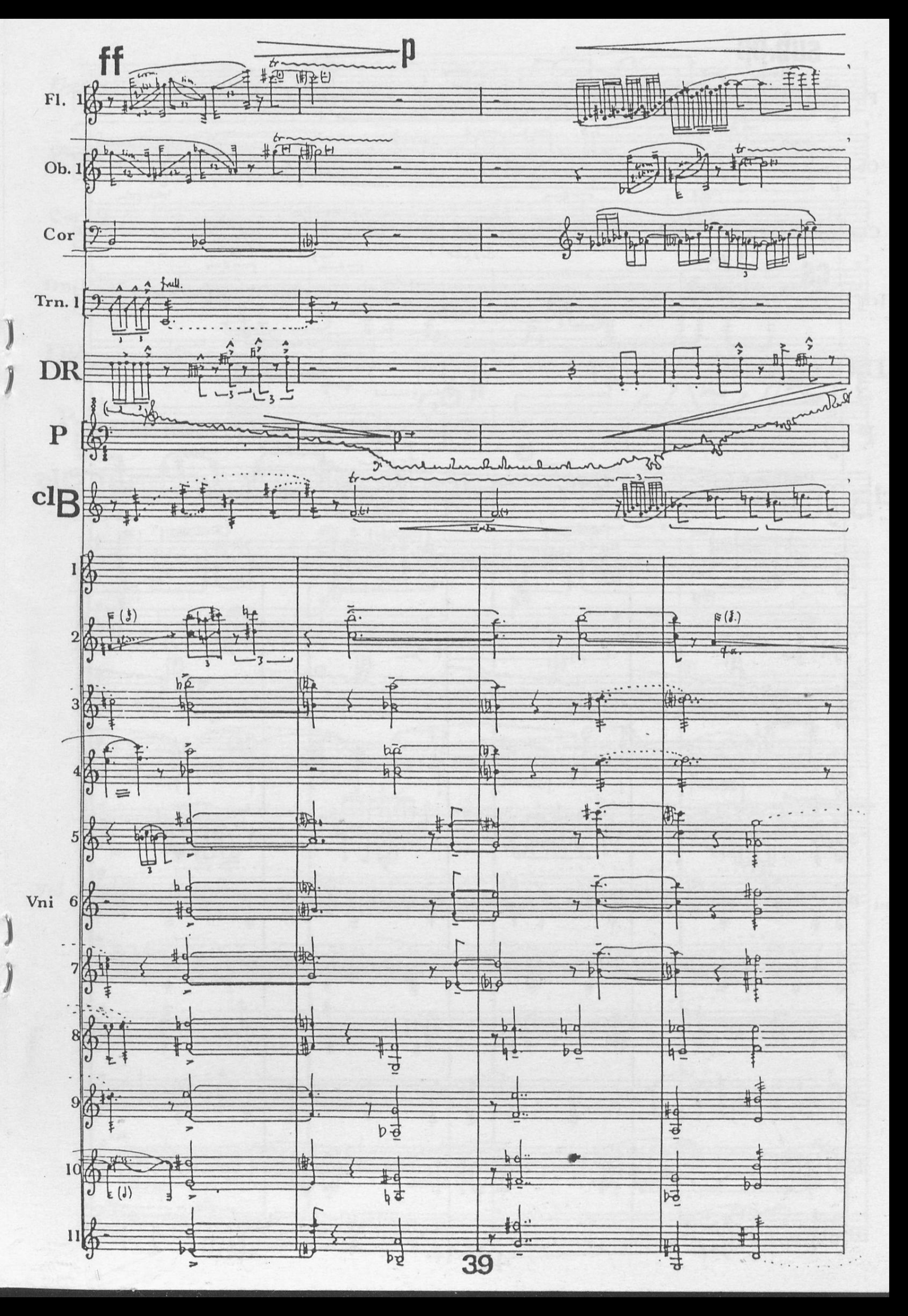

P
Vni

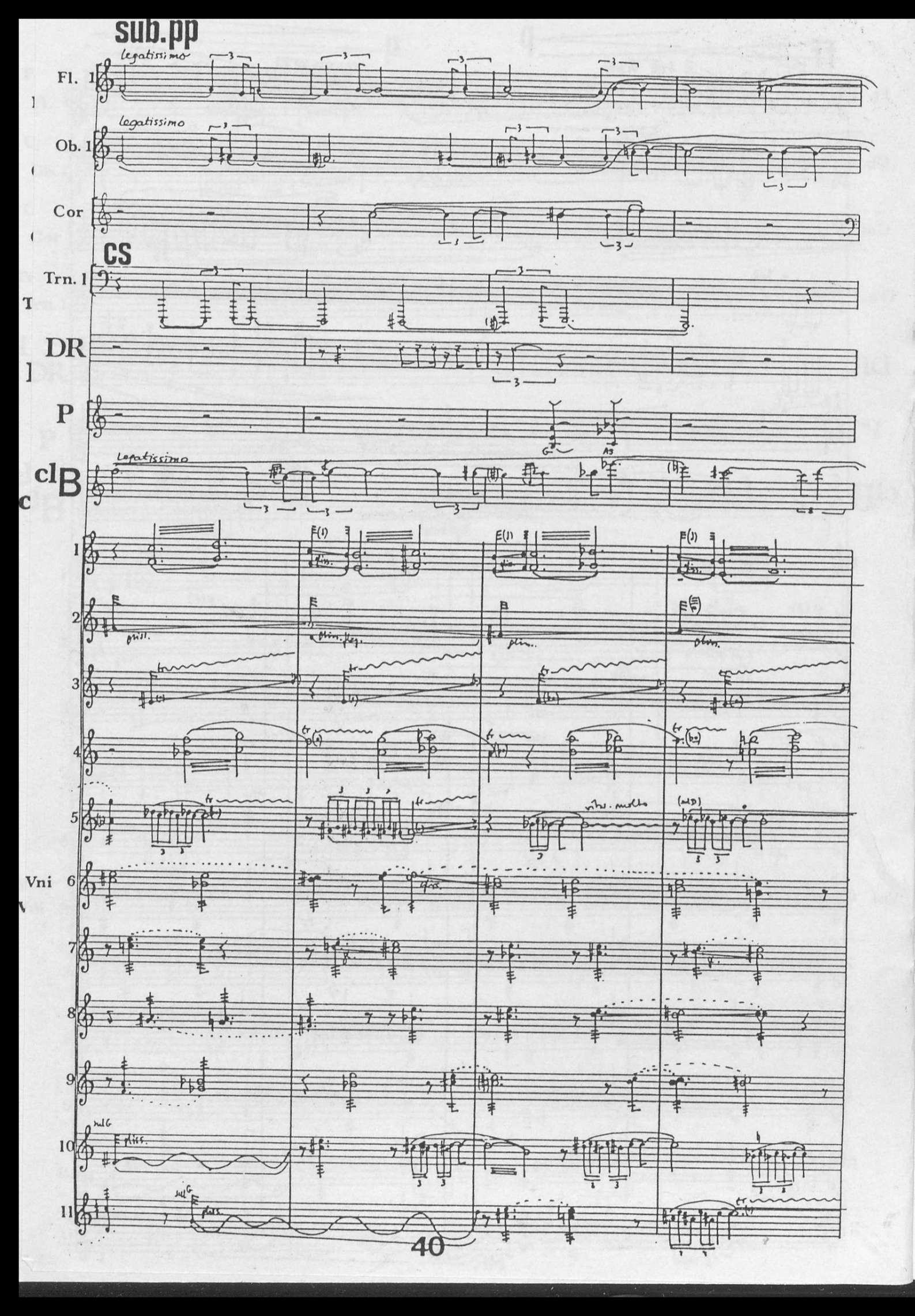

Sf-p
Fl. 1
Ob. 1
Cor
SS
Trn. 1
DR
P
clB
full.
1
2
3
4
5
Vni 6
7
8
9
10
11
vibr. molto
35

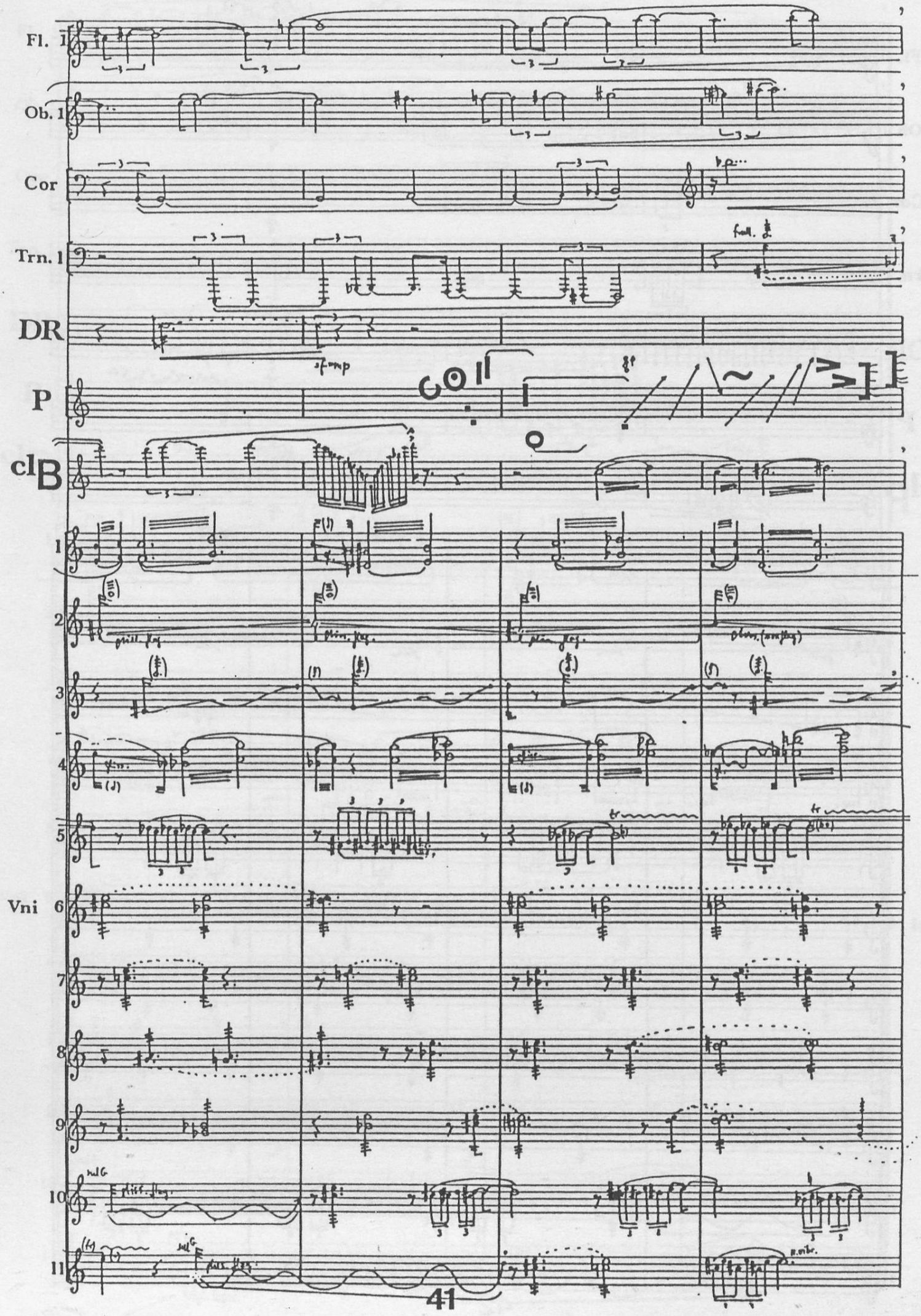

Fl. 1
Ob. 1
Cor
Trn. 1
DR
P
clB
Vni
m.
p
sff
m. vibr.
tr
pliss.
vibr. molto
n. vibr.
(vibr. molto)

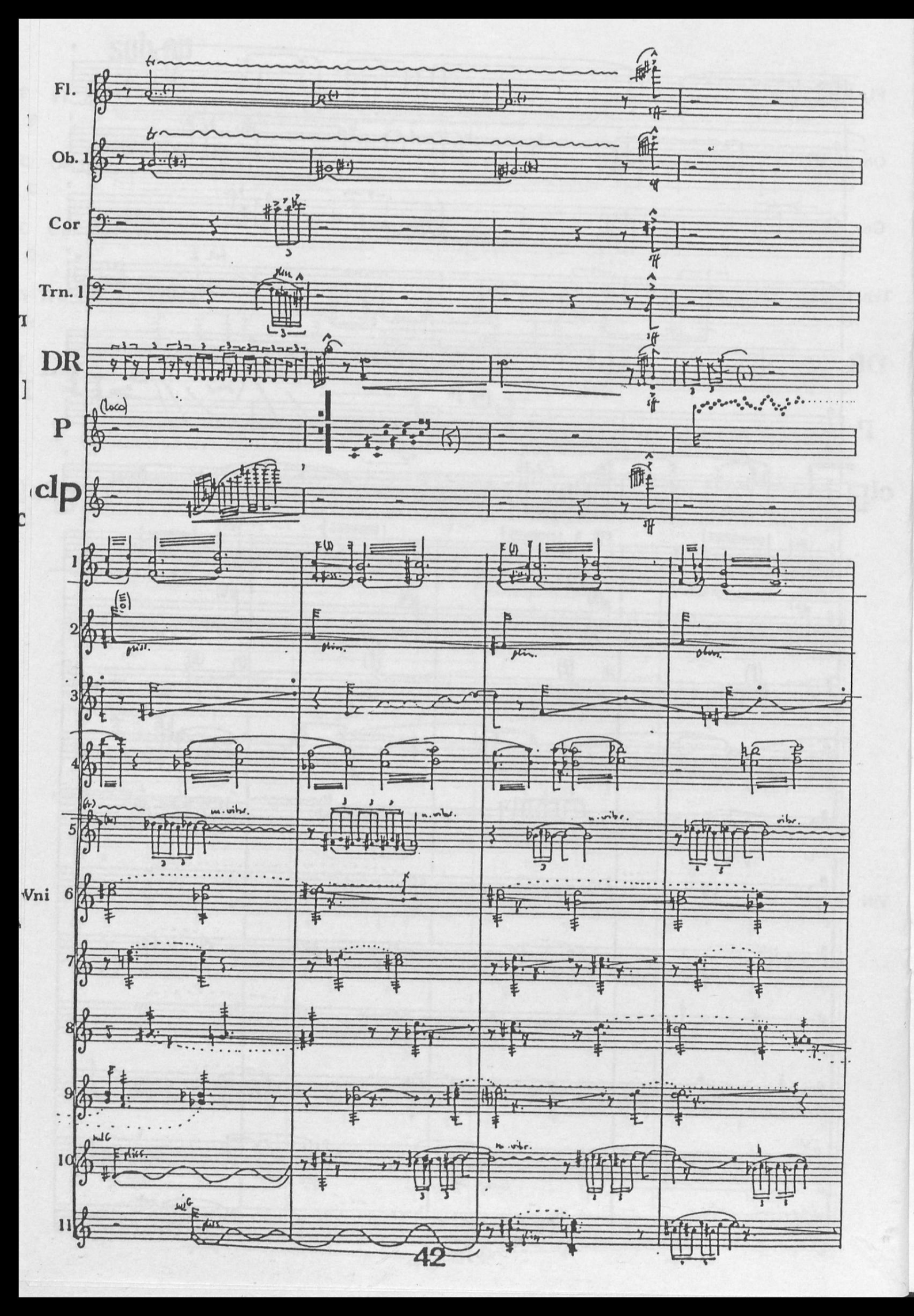

f
Fl. 1
Ob. 1
Cor
Trn. 1
DR
P
clP
1
2
3
4
5
Vni 6
7
8
9
10
11

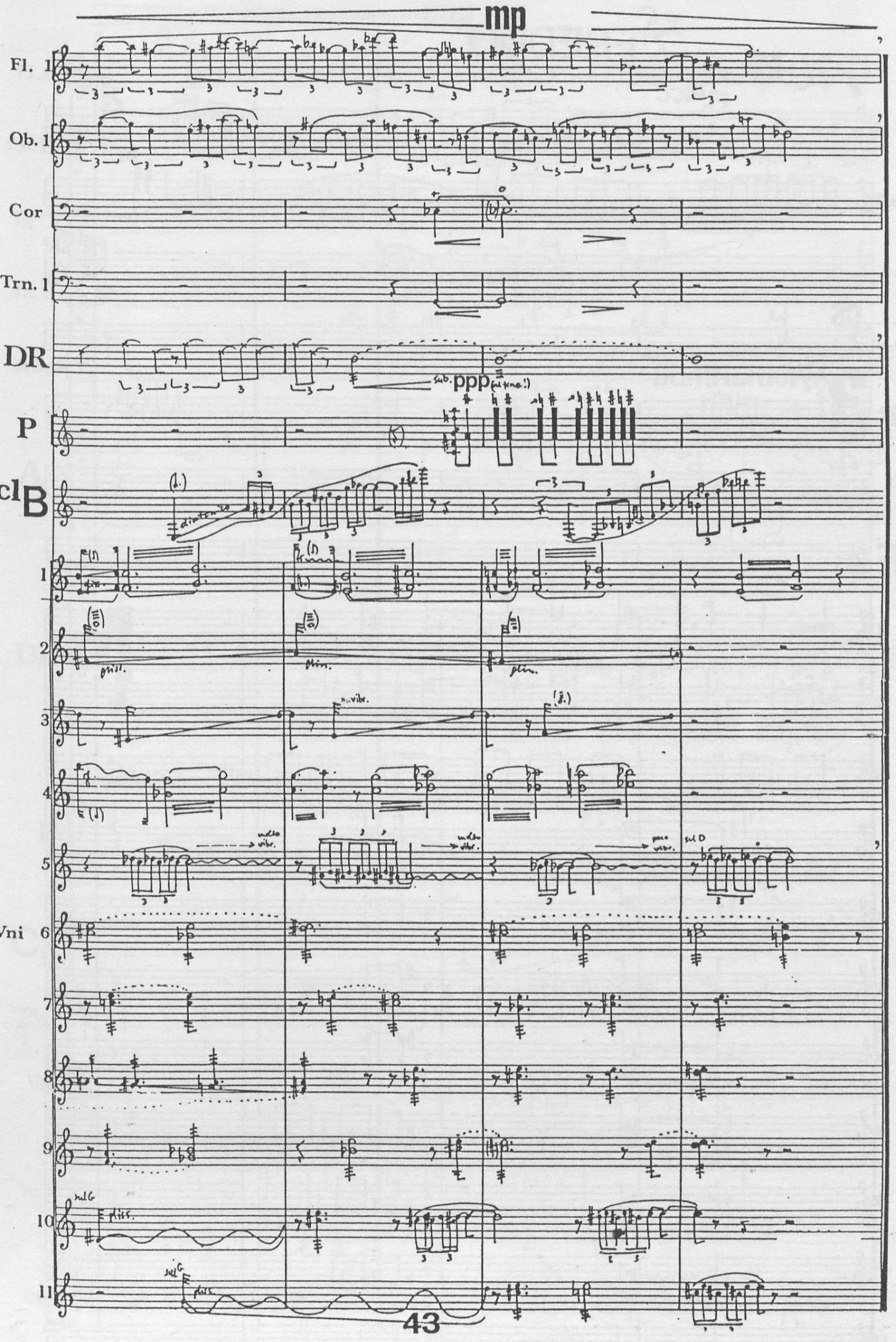

p
Fl. 1
Ob. 1
Cor
Trn. 1
more and more rhythmical
DR
P
clB
1
2
3
4
5
Vni 6
7
8
9
10
11
38


ff
p
Fl. 1
Ob. 1
Cor
Trn. 1
full.
DR
P
clB
1
2
3
4
5
Vni 6
7
8
9
10
11

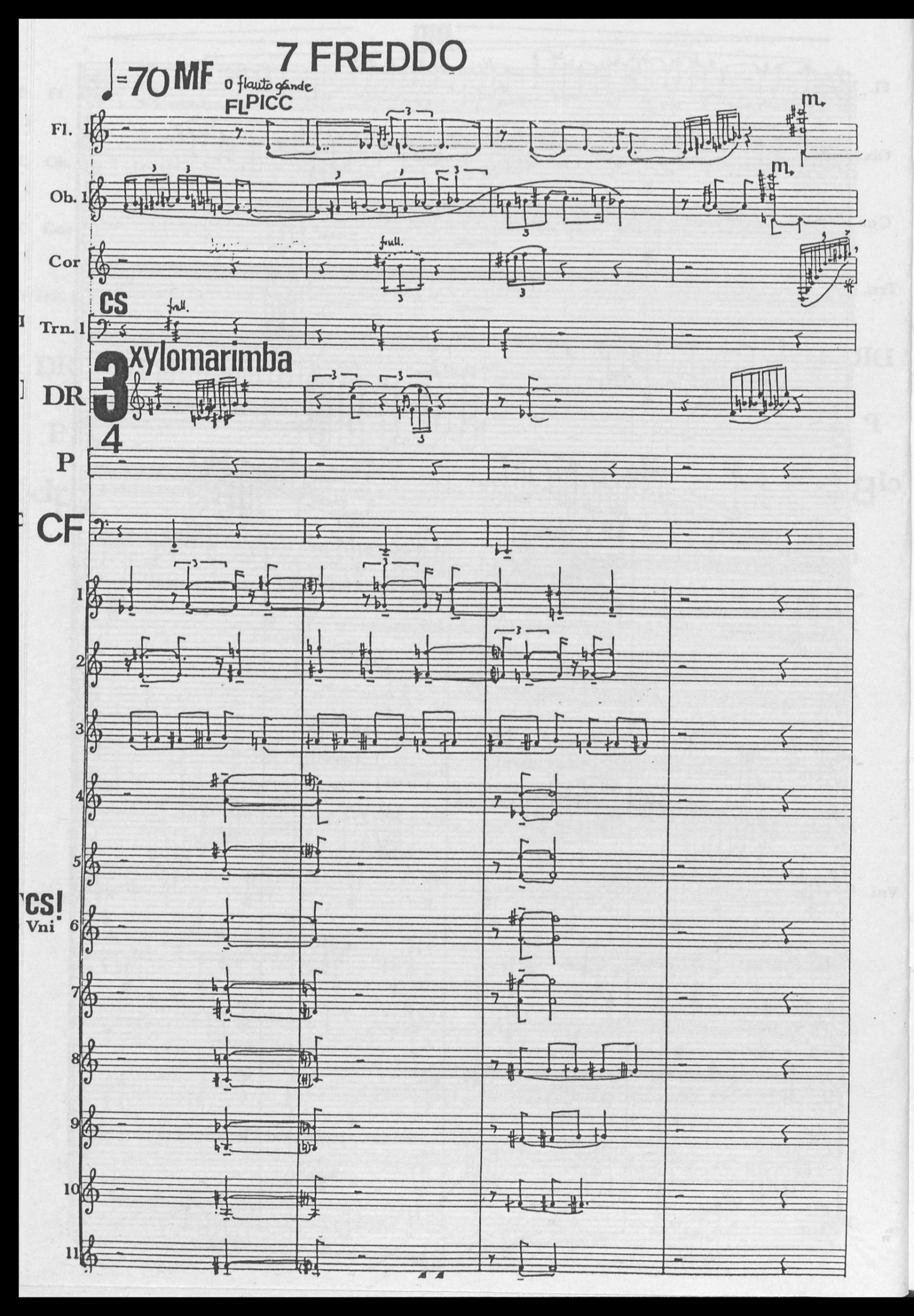

sub.pp
Fl. 1
legatissimo
Ob. 1
legatissimo
Cor
CS
Trn. 1
DR
P
cl B
legatissimo
Vni
1
2
3
4
5
6
7
8
9
10
11
40

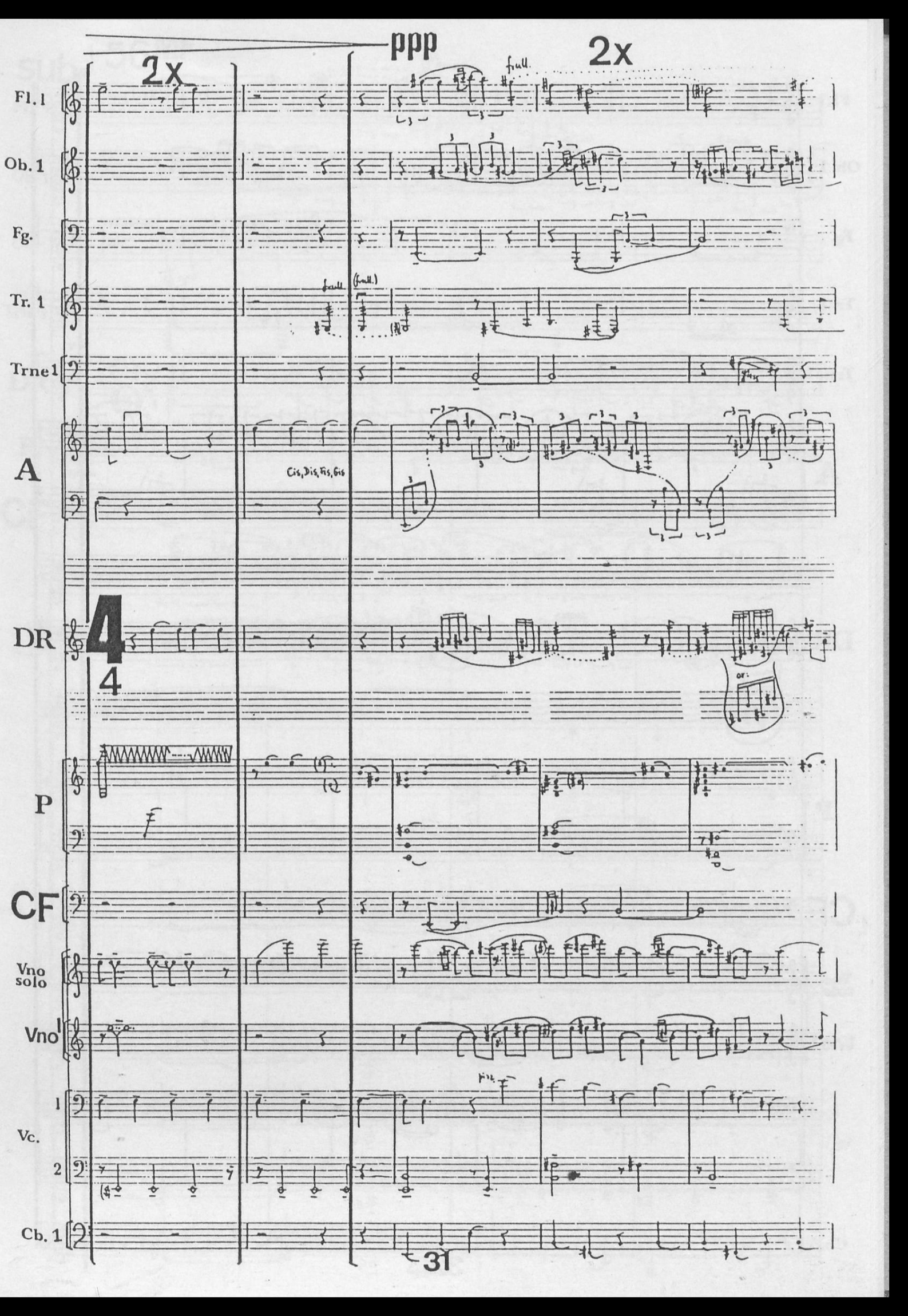

Fl. 1
Ob. 1
Cor
Trn. 1
DR
P
clB
1
2
3
4
5
Vni 6
7
8
9
10
11

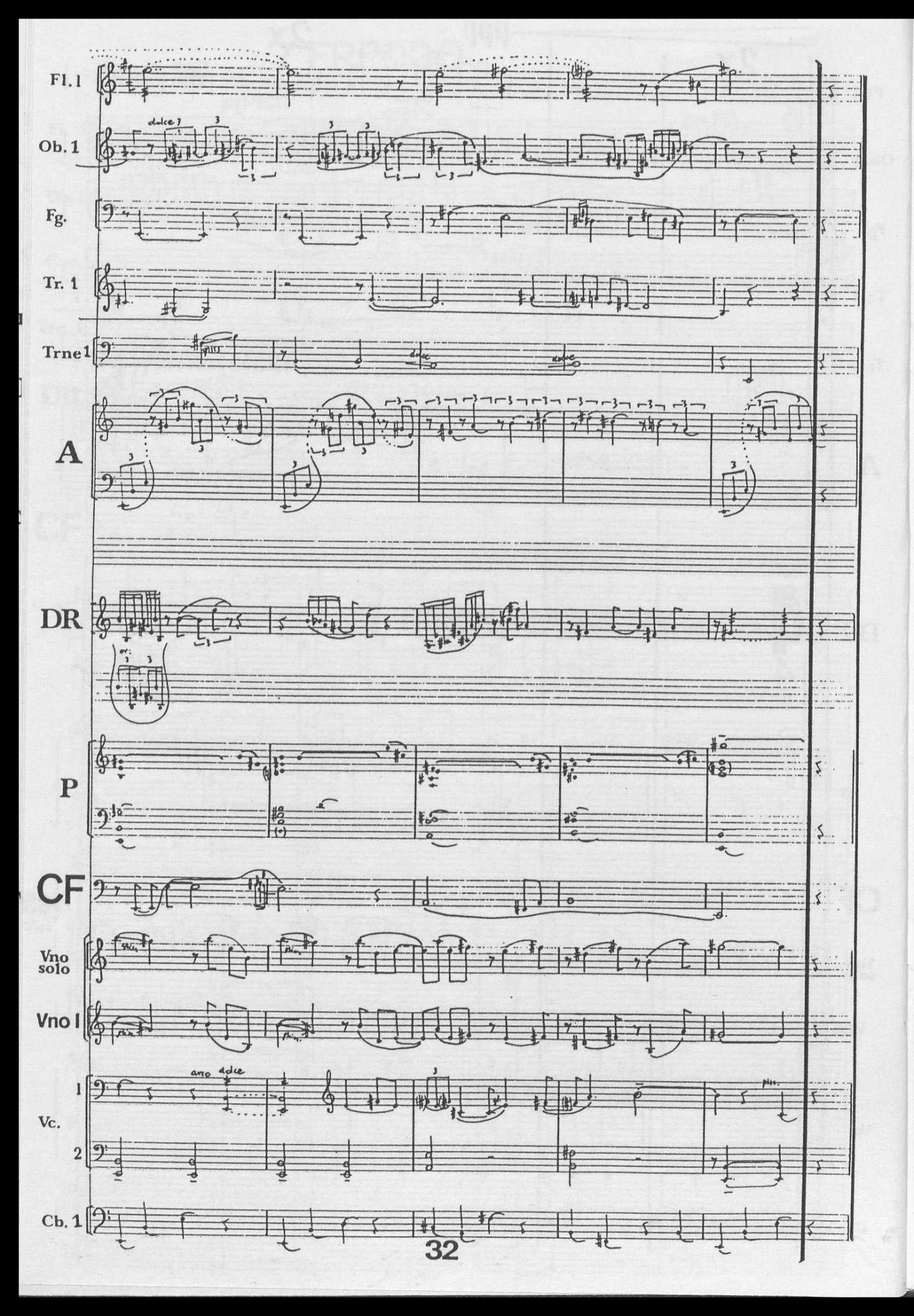

Fl. 1
Ob. 1
Cor
Trn. 1
DR
P
(loco)
clp
1
2
3
4
5
Vni
6
7
8
9
10
11

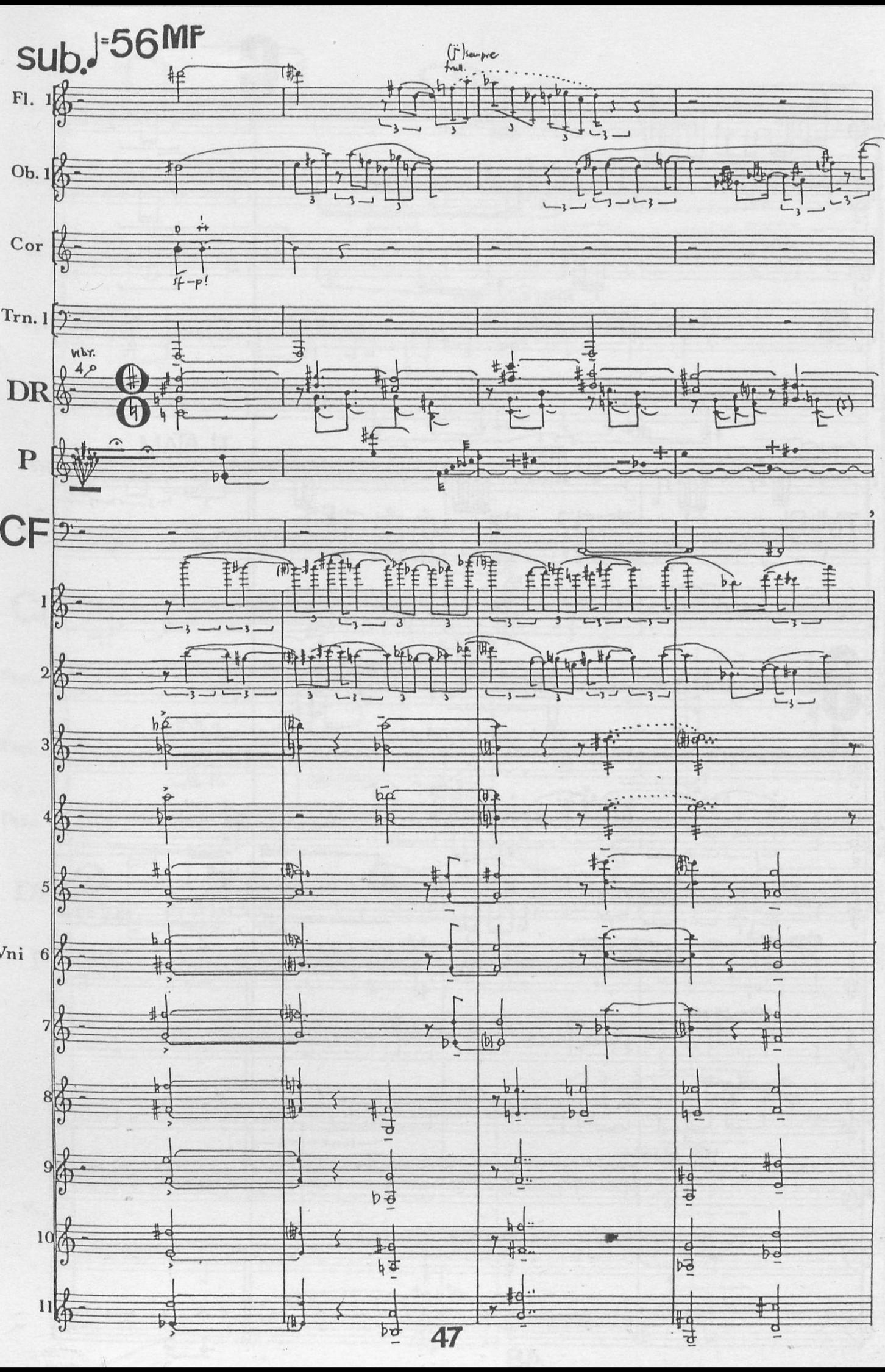

mp
Fl. 1
Ob. 1
Cor
Trn. 1
DR
sub. ppp (al fine!)
P
cl B
1
2
3
4
5
Vni 6
7
8
9
10
11

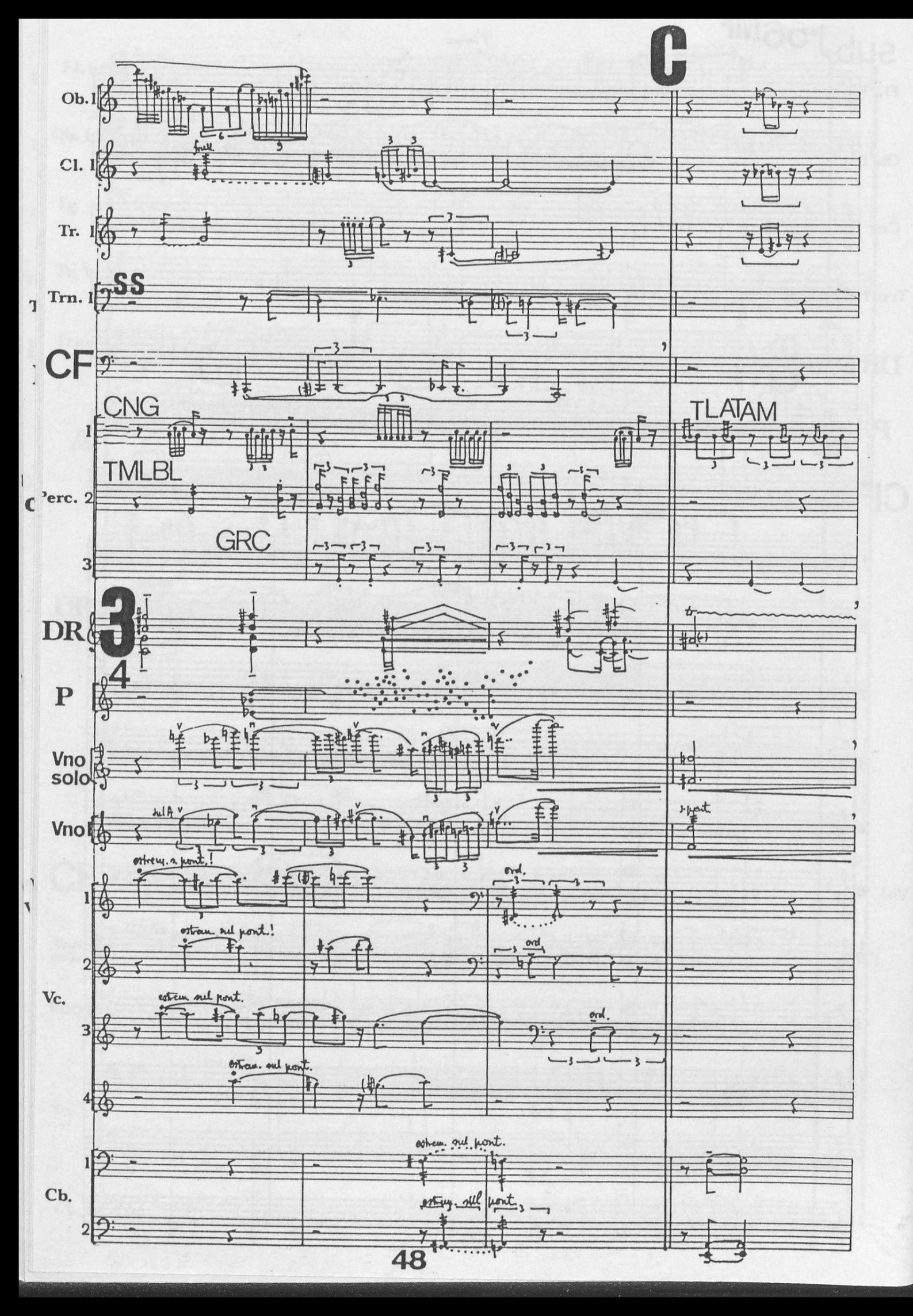
7 FREDDO

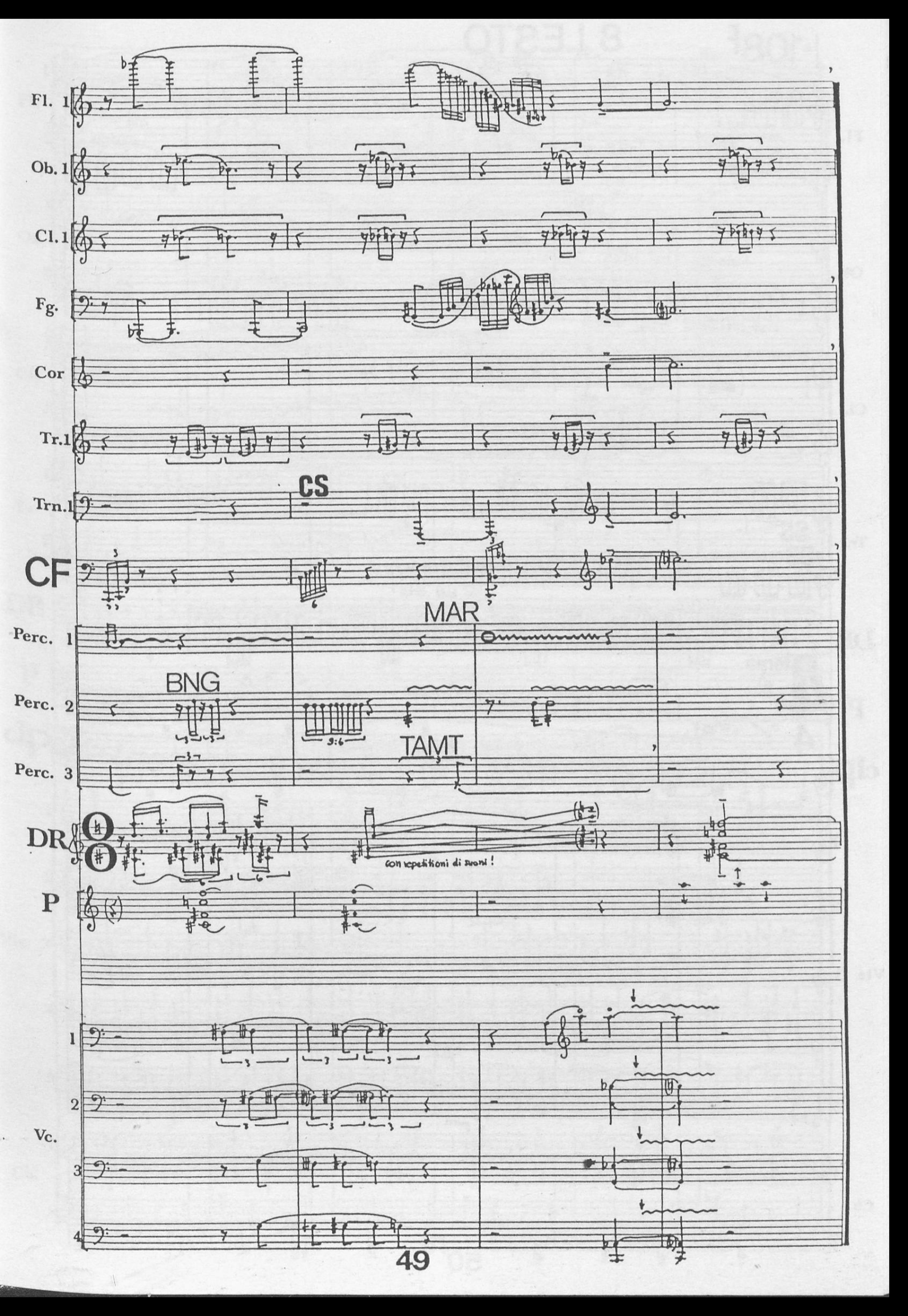

♩=70 MF
o flauto grande
FL PICC
Fl. 1
Ob. 1
Cor
full.
CS
Trn. 1
full.
3 xylomarimba
4
DR
P
CF
1
2
3
4
5
CS!
Vni
6
7
8
9
10
11

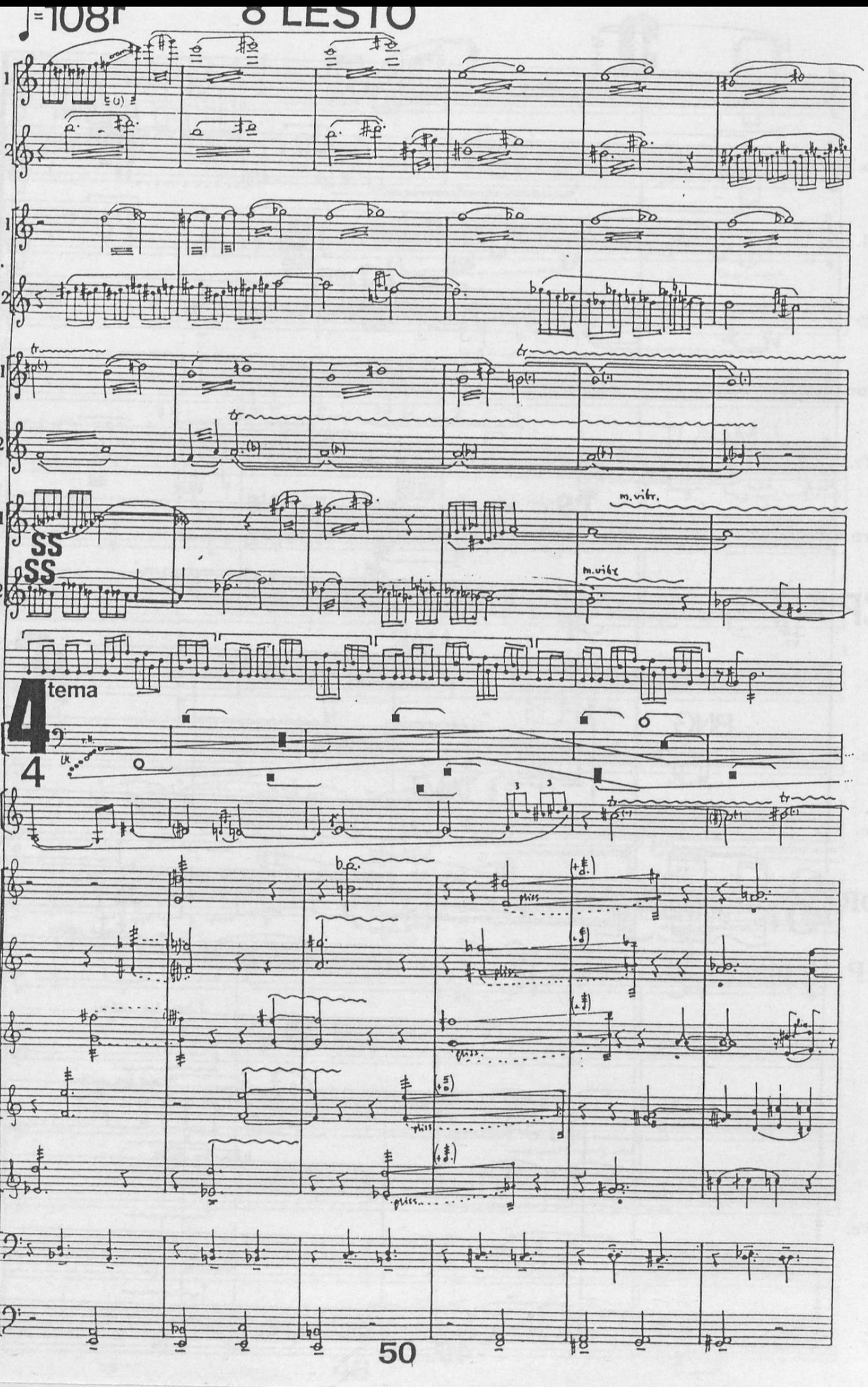

ppp
2x
2x
Fl. 1
full.
Ob. 1
Fg.
Tr. 1
full
(full.)
Trne 1
A
Cis, Dis, Fis, Gis
DR
4
4
or:
P
CF
Vno solo
Vno I
1
Vc.
2
Cb. 1
31

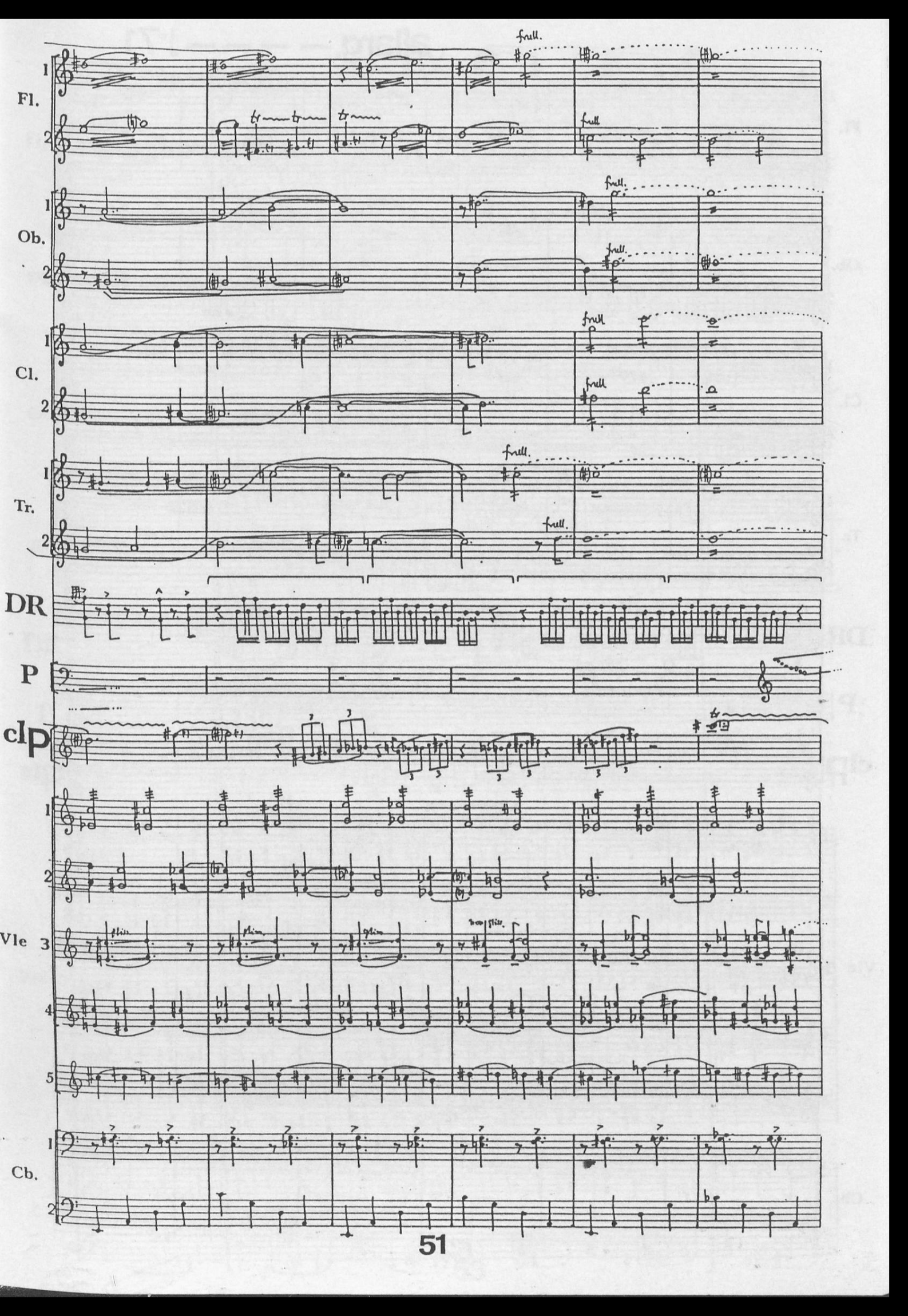

Fl. 1
Ob. 1
dolce
Fg.
Tr. 1
Trne 1
dolce
dolce
A
DR
P
CF
Vno solo
Vno I
Vc. 1
2
arco
dolce
Cb. 1

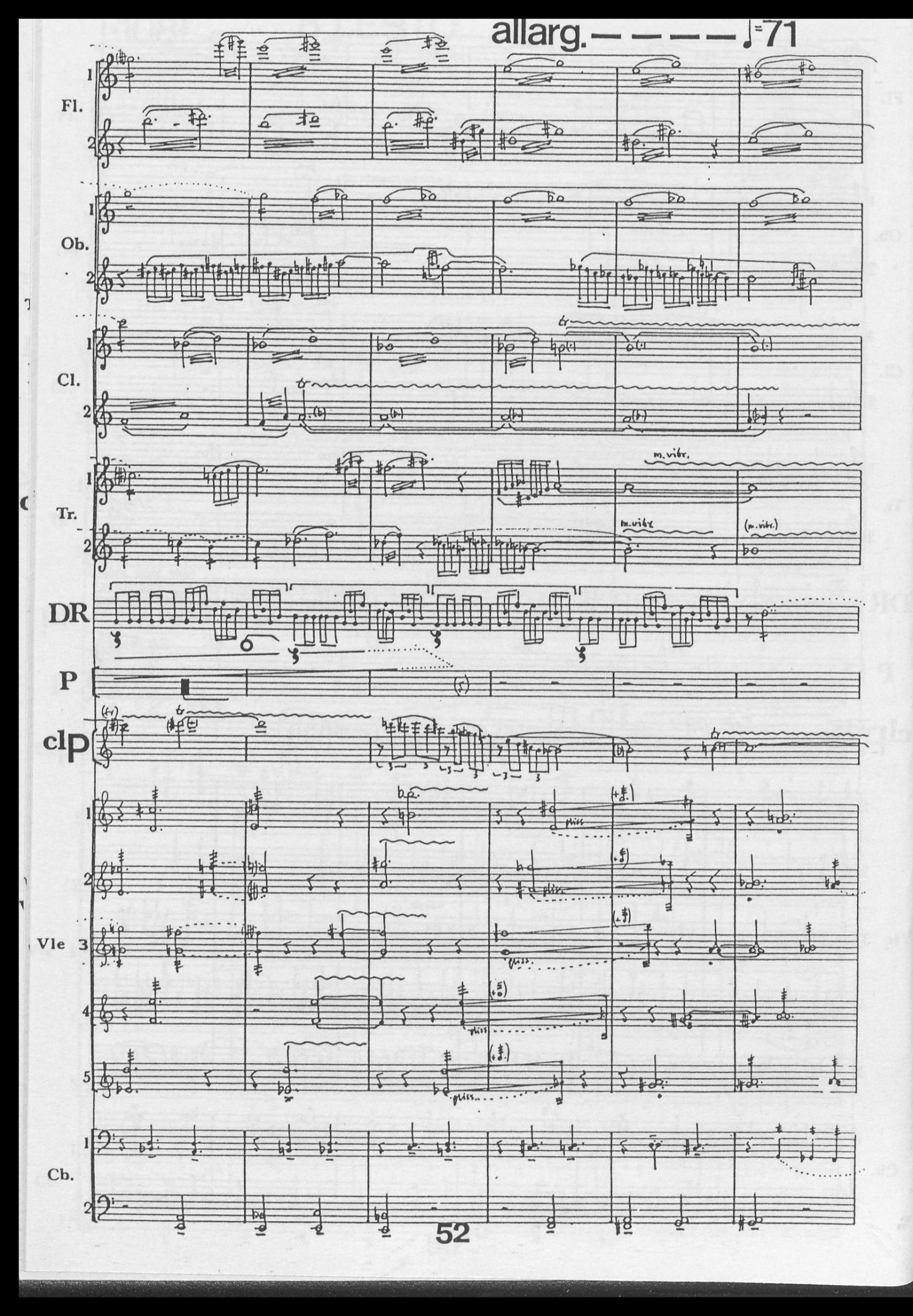

sub. ♩=56 MF
(f) sempre
Fl. 1
Ob. 1
Cor
sf-p!
Trn. 1
nbr.
DR
P
CF
1
2
3
4
5
Vni 6
7
8
9
10
11

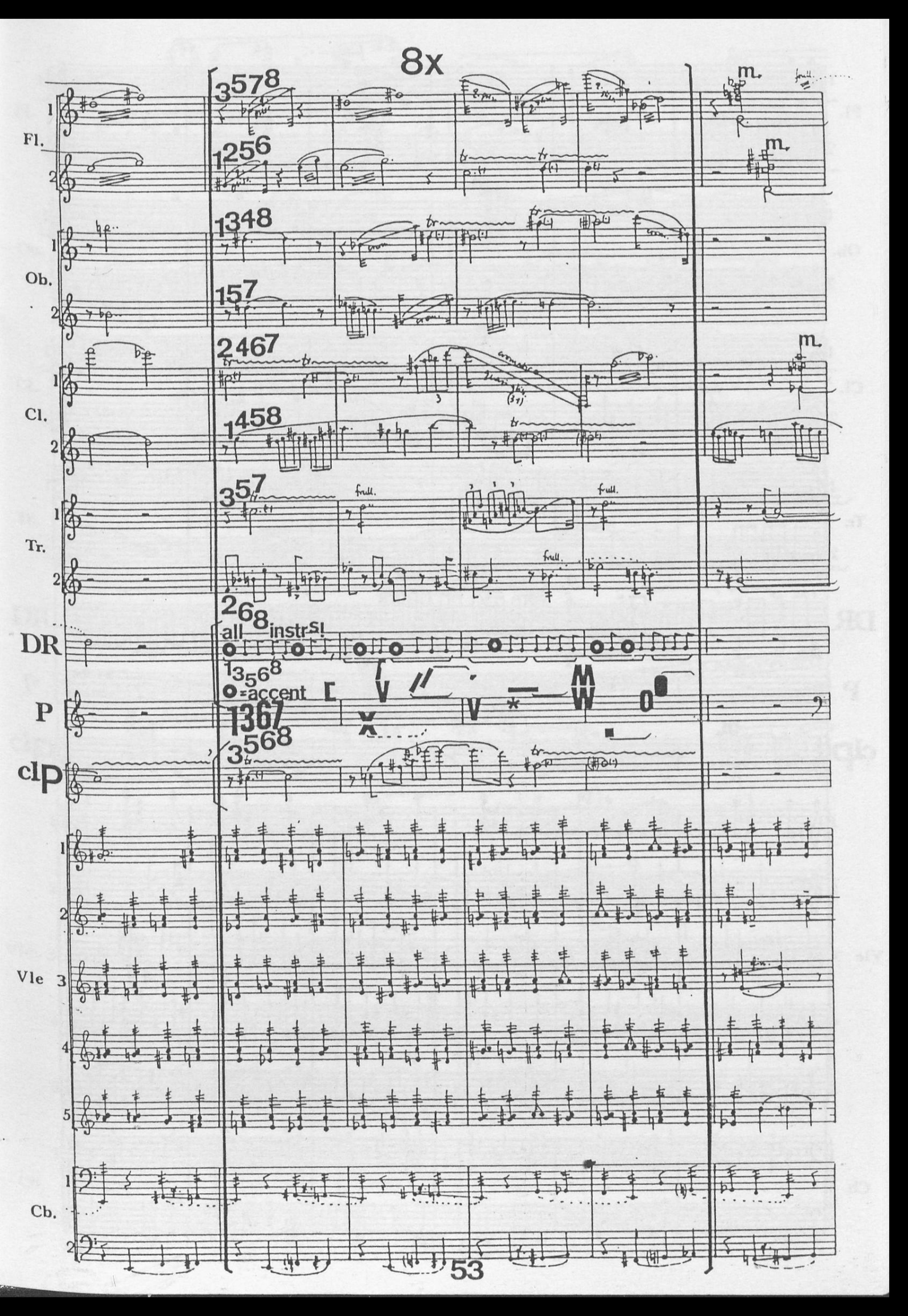

C
Ob. 1
Cl. 1
Tr. 1
Trn. 1
SS
CF
CNG
TLATAM
TMLBL
Perc. 2
GRC
DR
3
4
P
Vno solo
Vno
sul A
s. pont.
estrem. s. pont.!
ord.
estrem. sul pont.!
ord.
Vc.
estrem. sul pont.
ord.
estrem. sul pont.
estrem. sul pont.
Cb.
estrem. sul pont.

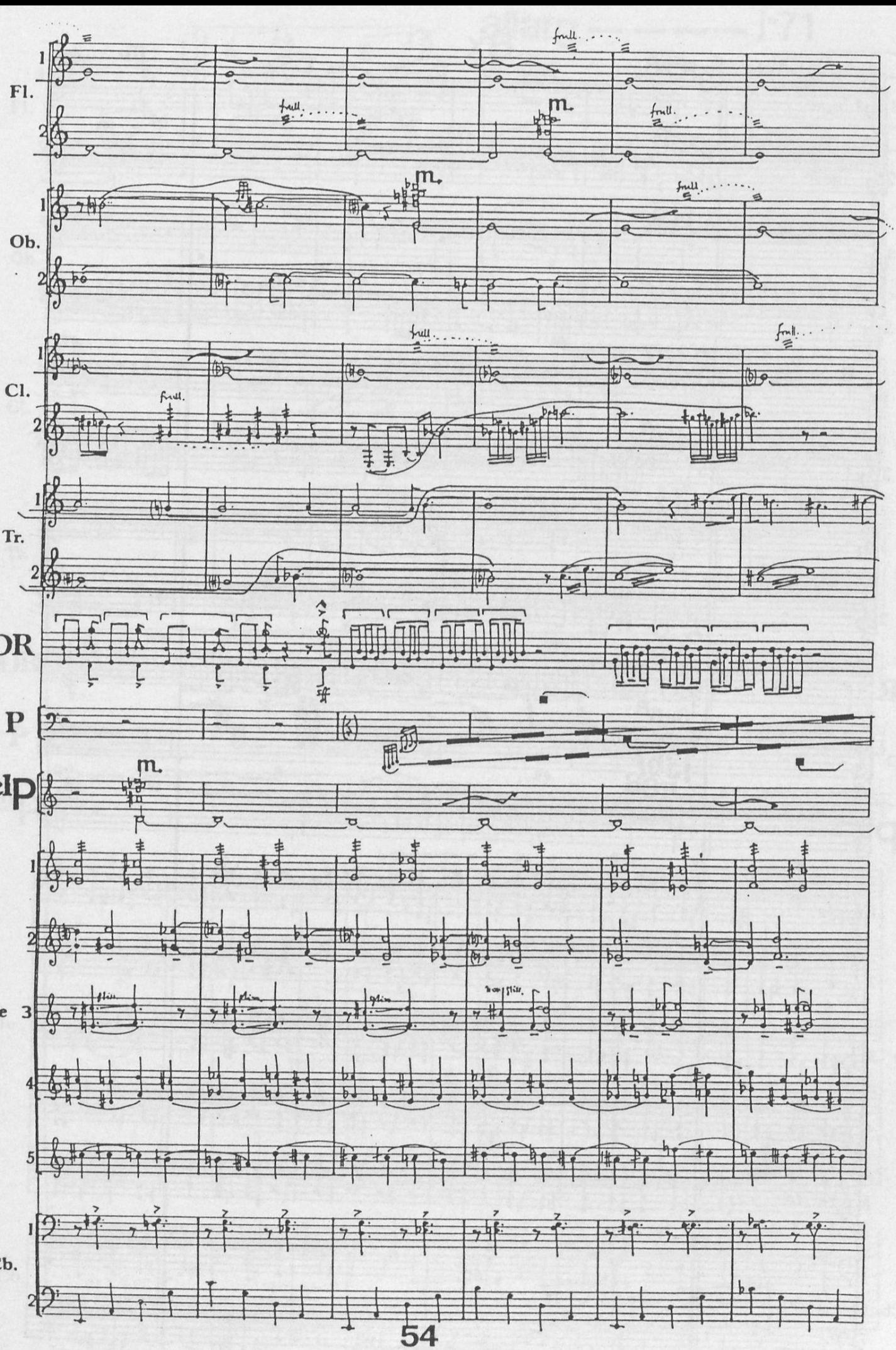

Fl. 1
Ob. 1
Cl. 1
Fg.
Cor
Tr.1
Trn.1
CS
CF
MAR
Perc. 1
BNG
Perc. 2
TAMT
Perc. 3
DR
con ripetizioni di suoni !
P
1
2
Vc.
3
4

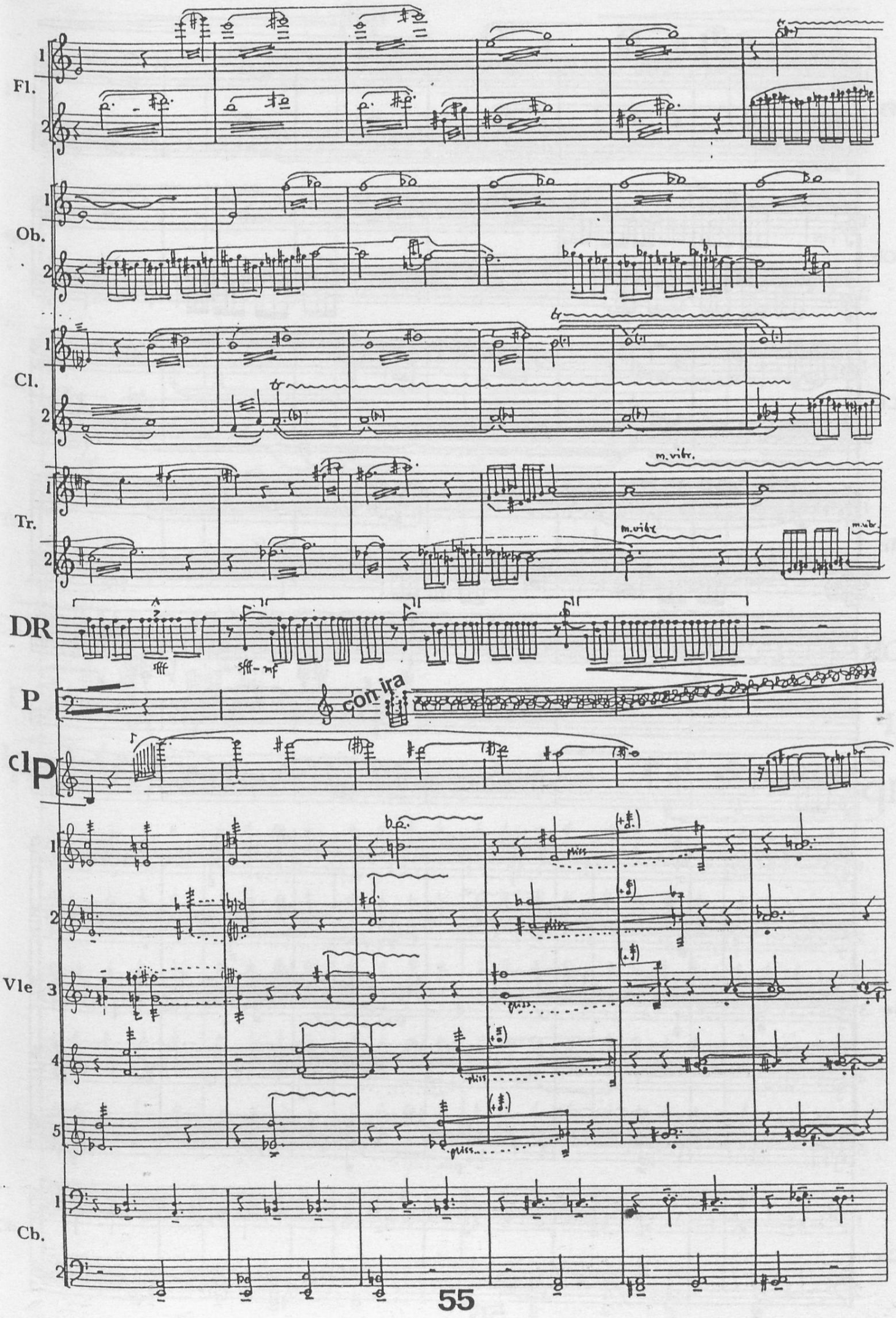

8 LESTO
Fl.
Ob.
Cl.
Tr.
SS
SS
m.vibr.
m.vibr
DR
tema
P
clp
Vle
Cb.

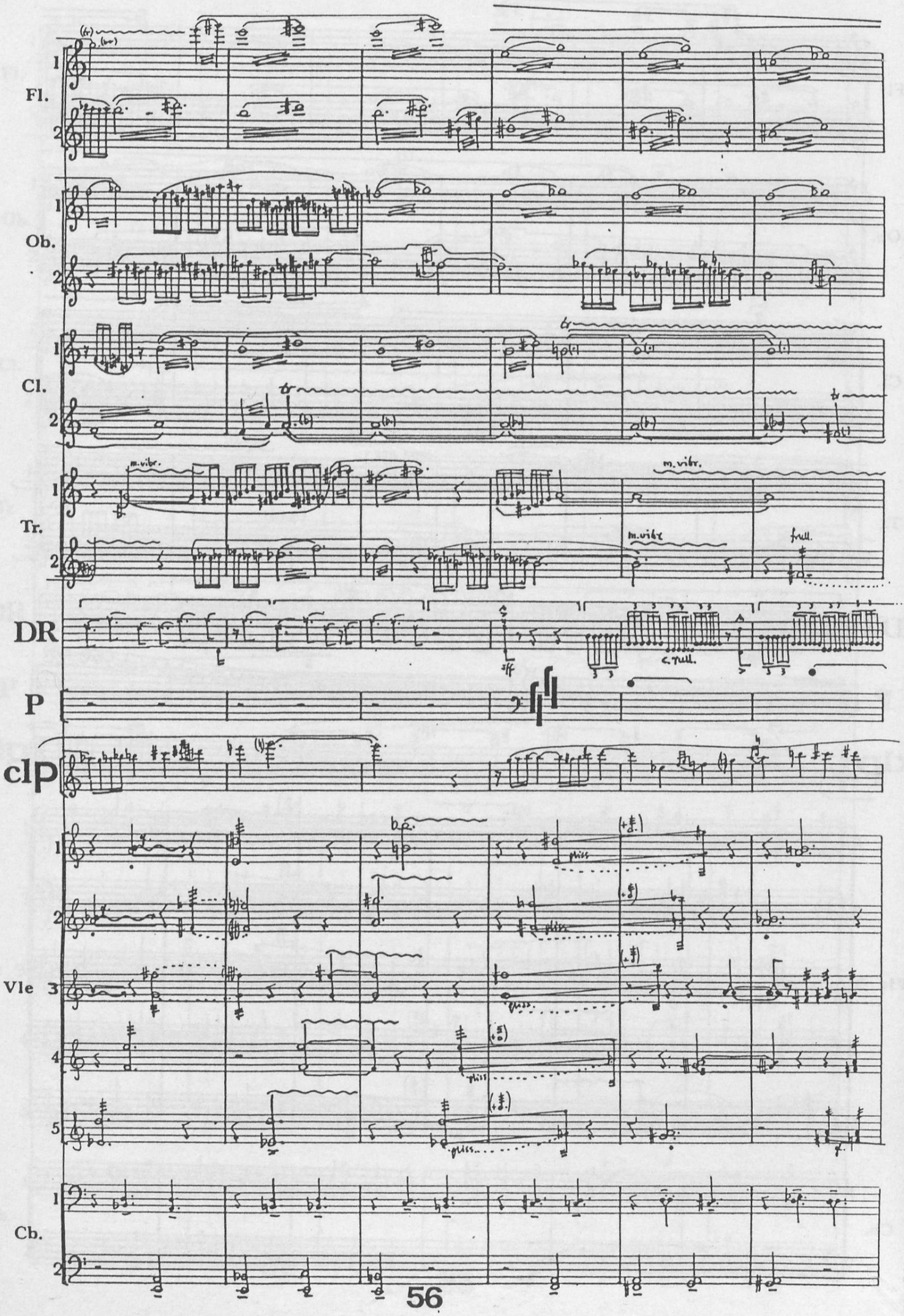

Fl.
Ob.
Cl.
Tr.
DR
P
clp
Vle
Cb.
full.

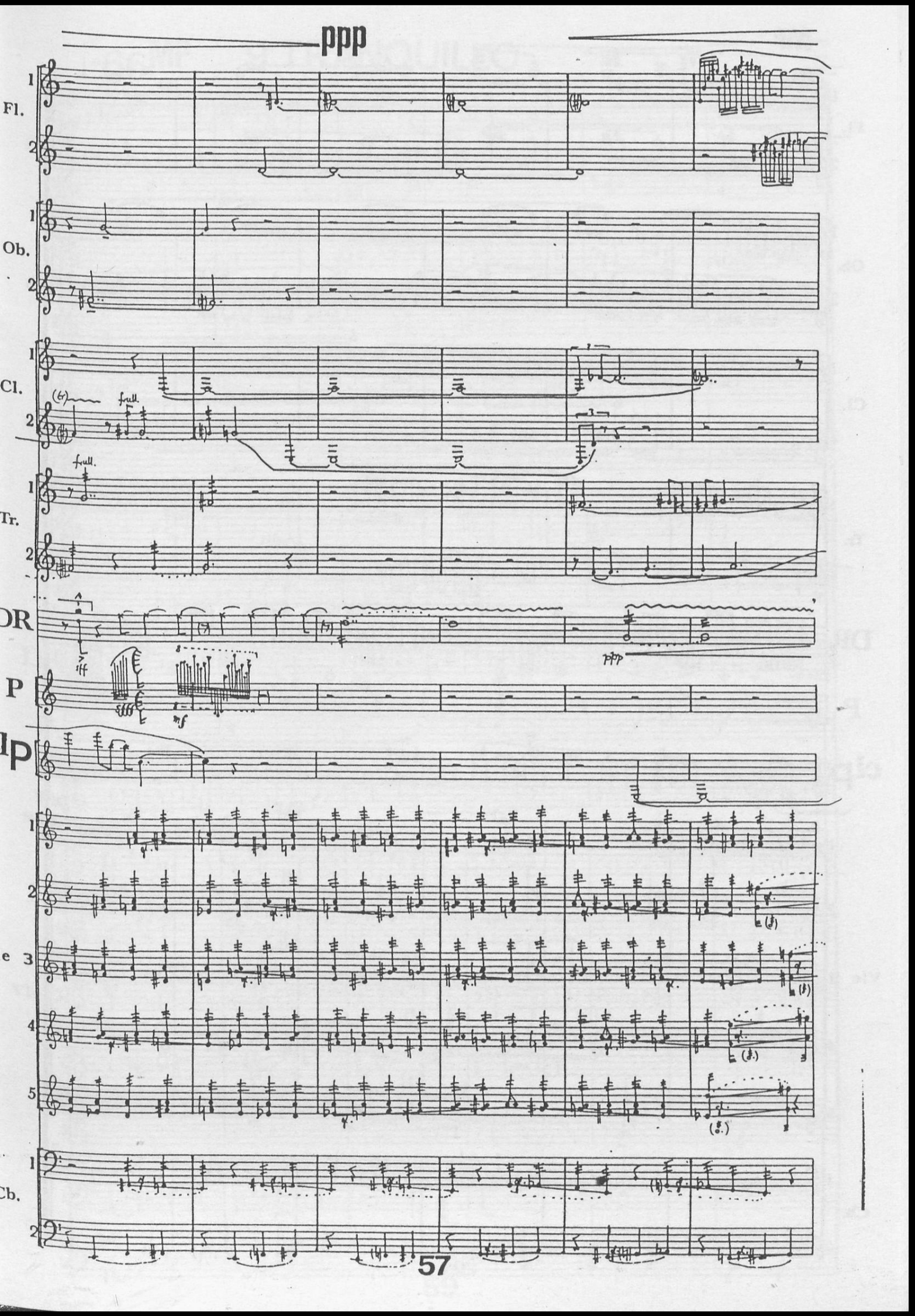

allarg.
♩=71
Fl.
Ob.
Cl.
Tr.
m.vibr.
DR
P
clp
Vle
Cb.

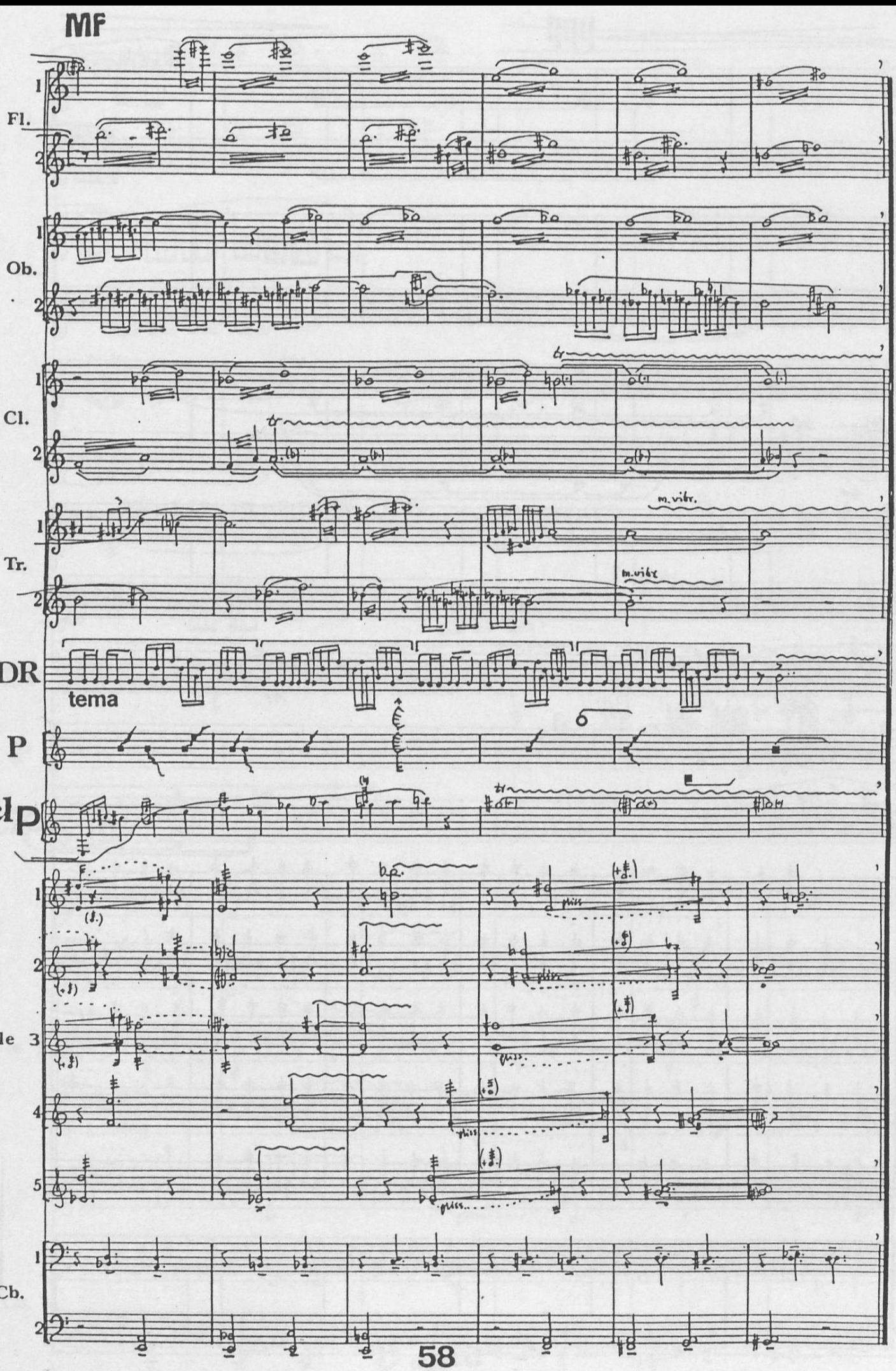

8x
Fl.
Ob.
Cl.
Tr.
DR
P
clp
Vle
Cb.
3578
1256
1348
157
2467
1458
357
full.
268
all instrs!
13568
o=accent
1367
3568
m.
53

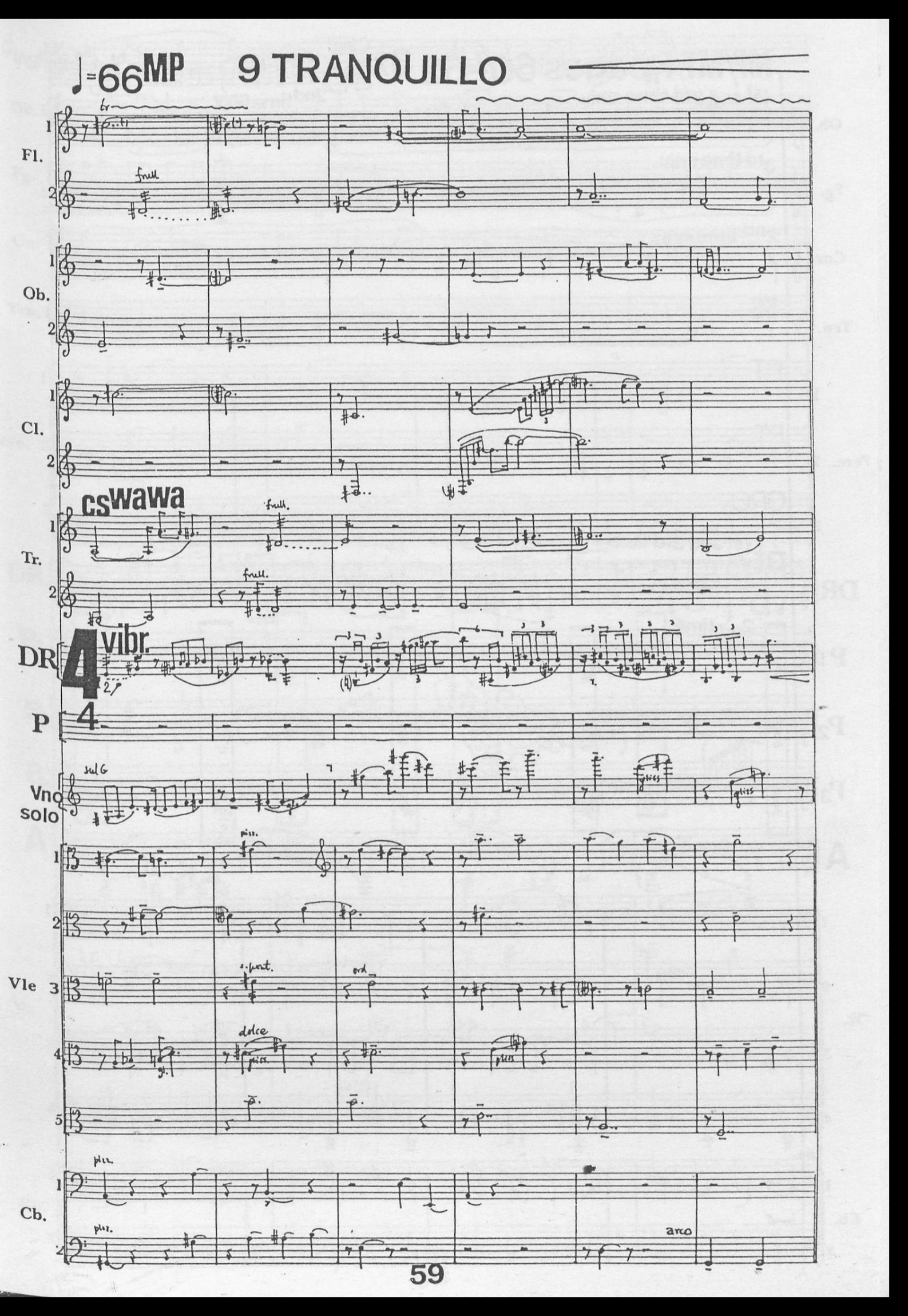

Fl.
Ob.
Cl.
Tr.
DR
P
clp
Vle
Cb.
frull.
m.

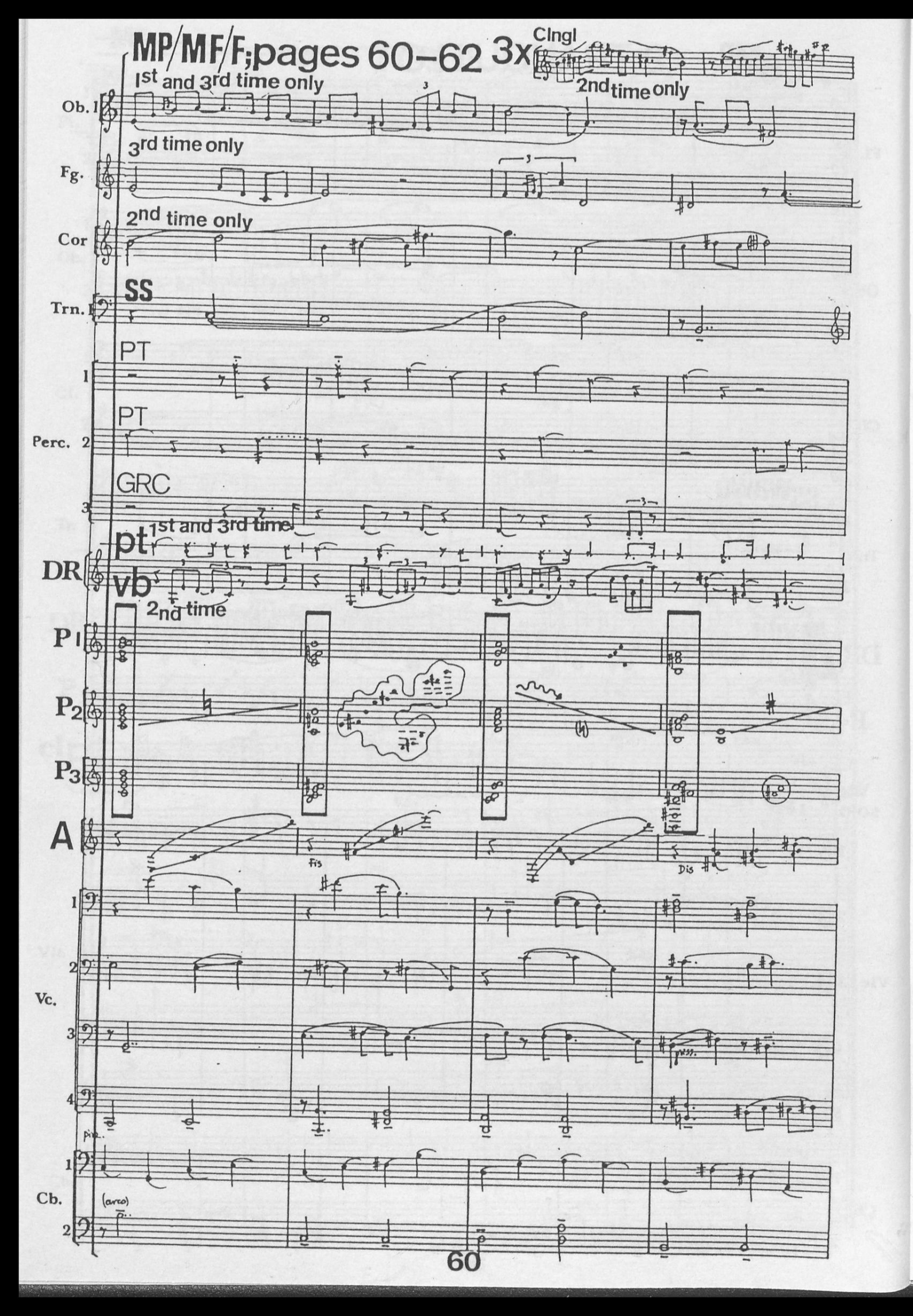

Fl.
Ob.
Cl.
Tr.
m. vibr.
DR
sfff
sfff - mf
P
con ira
Cl P
Vle
Cb.

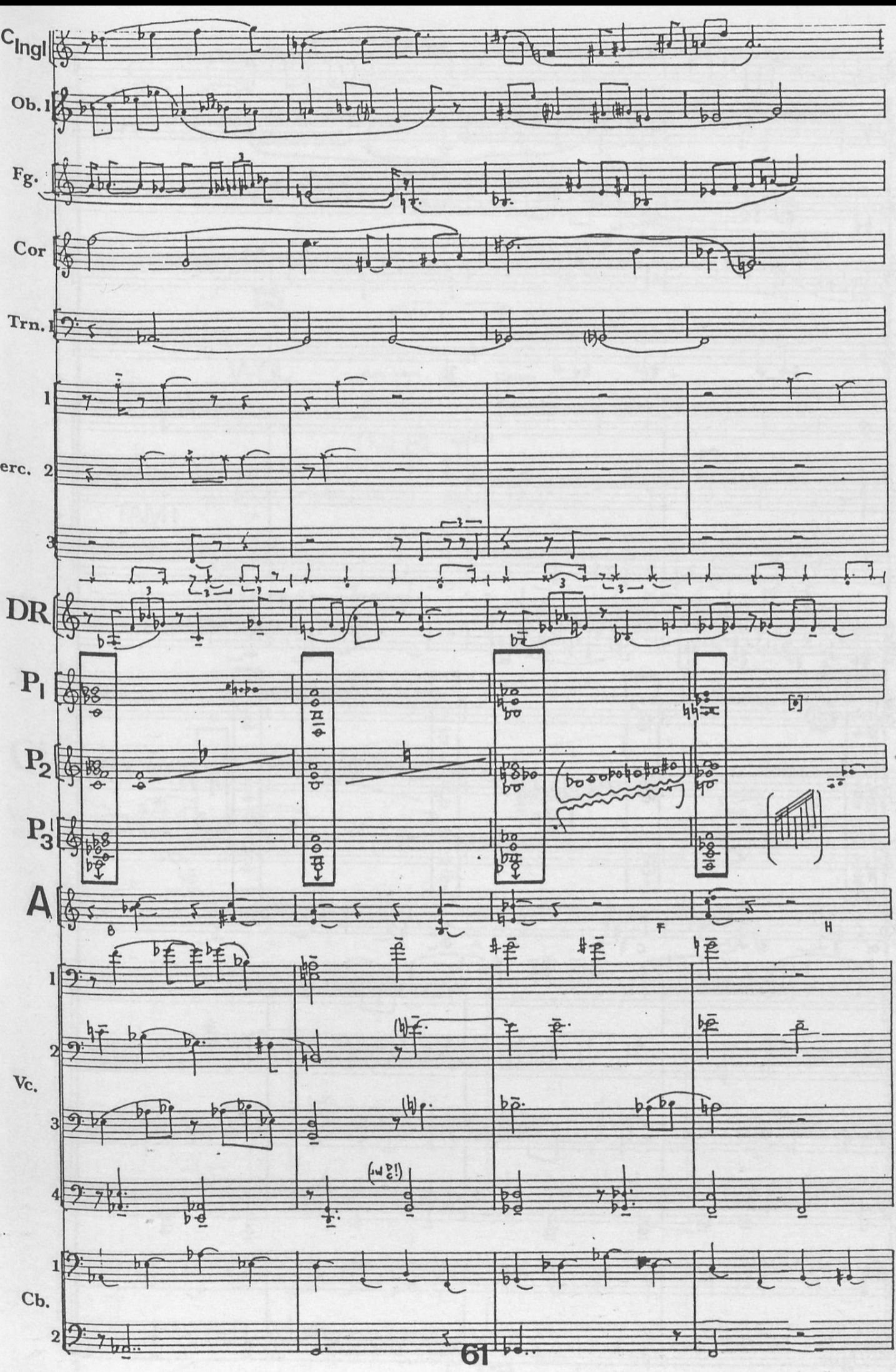

Fl.
Ob.
Cl.
Tr.
DR
P
clP
Vle
Cb.
m.vibr.
frull.
c.rull.
pliss.

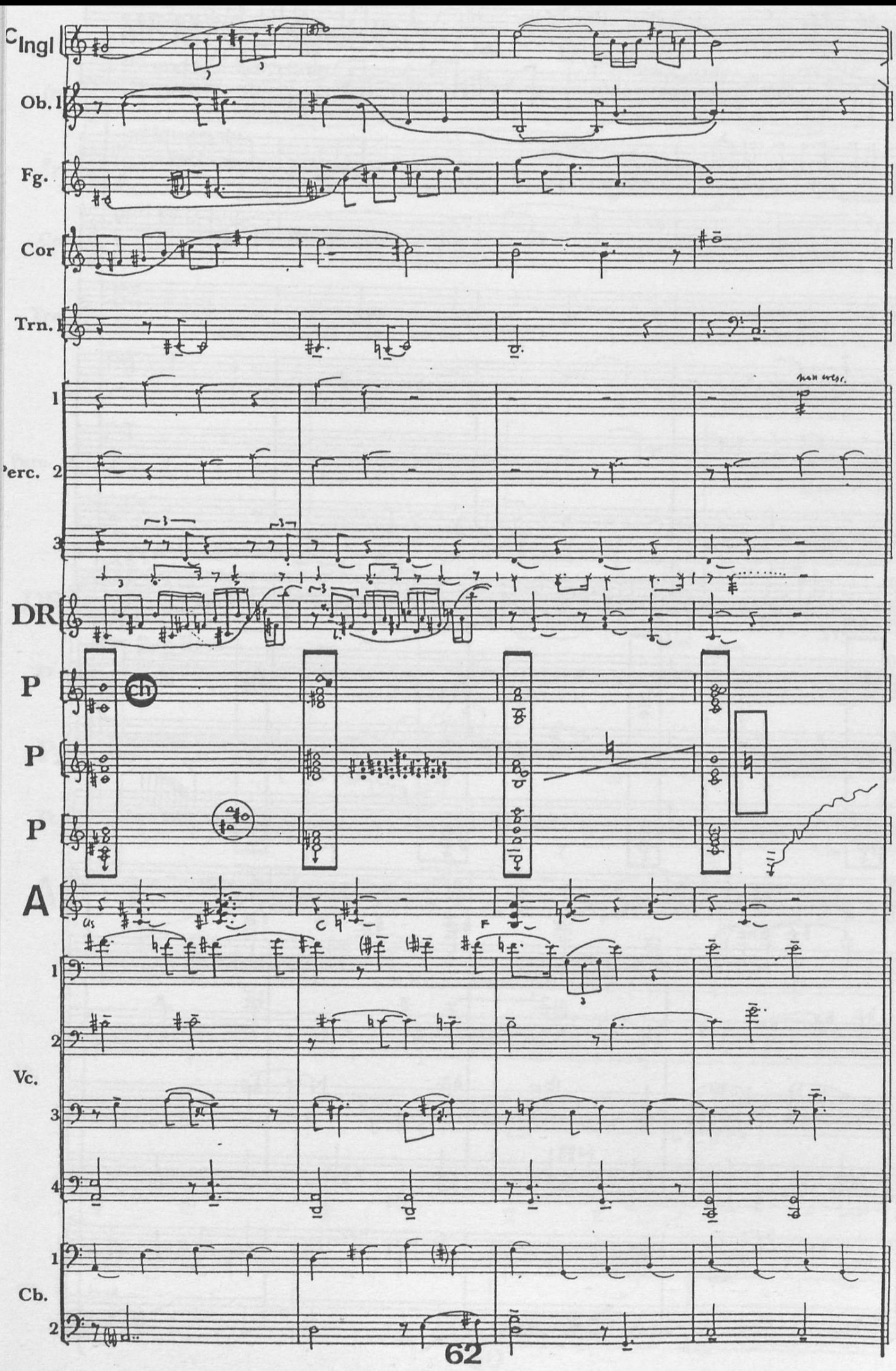

ppp
Fl.
Ob.
Cl.
Tr.
OR
P
lp
e
Cb.
frull.
ppp
mf

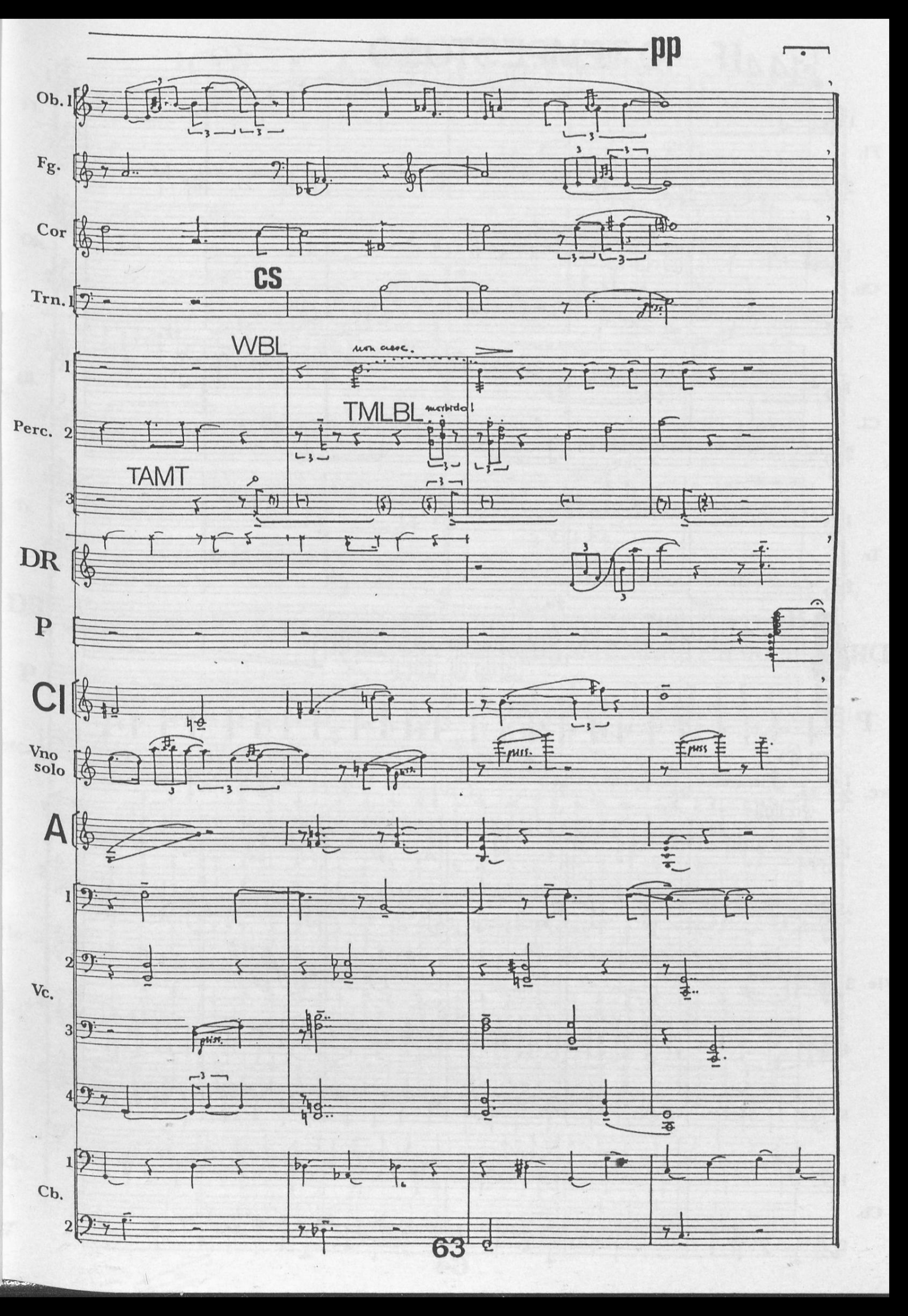

MF
Fl.
Ob.
Cl.
Tr.
m.vibr.
m.vibr
DR
tema
P
clP
Vle 3
Cb.

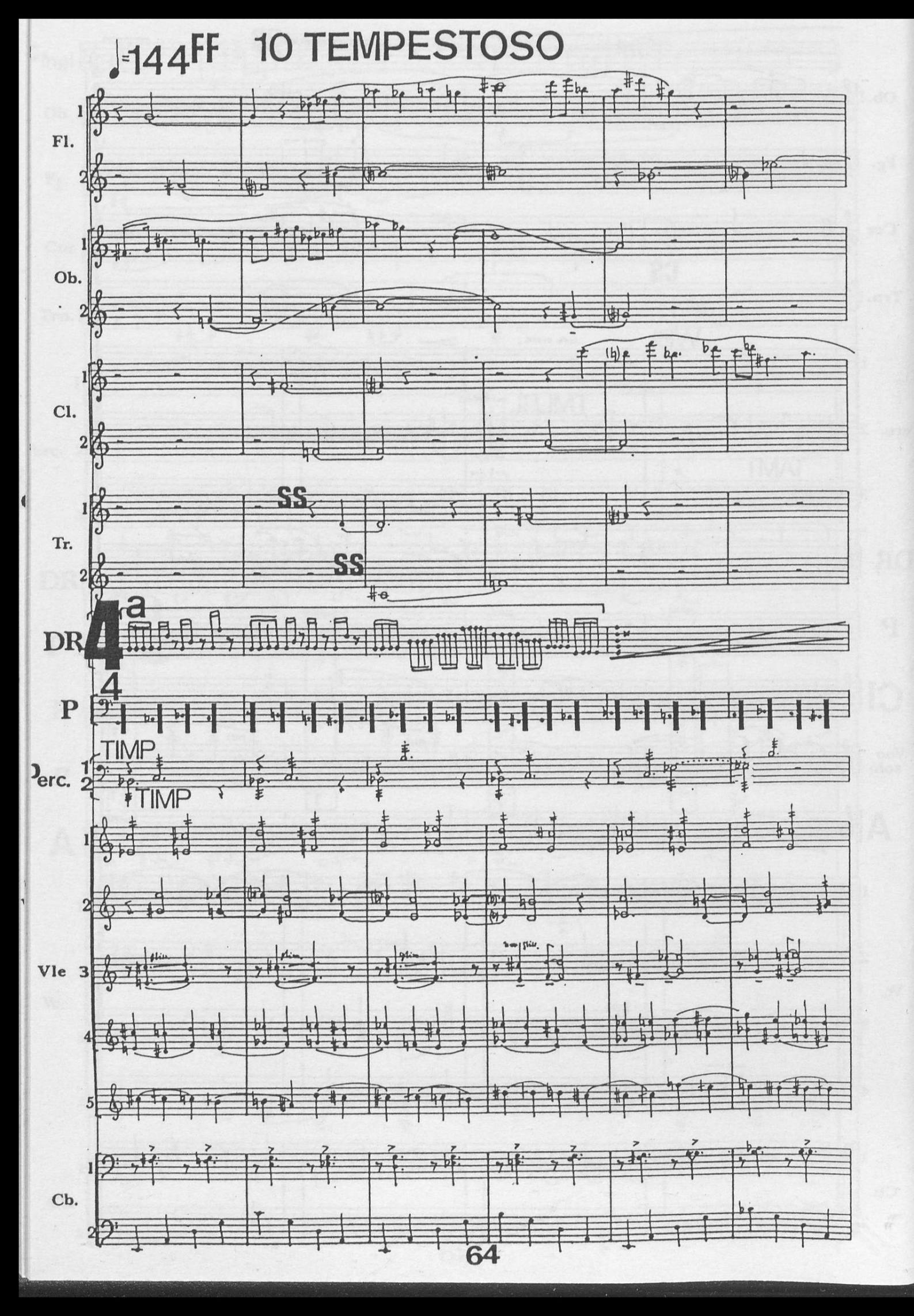

♩=66MP
9 TRANQUILLO
Fl.
Ob.
Cl.
Tr.
DR
P
Vno solo
Vle
Cb.
full
vibr.
sul G
pizz.
a punt.
ord
dolce
arco

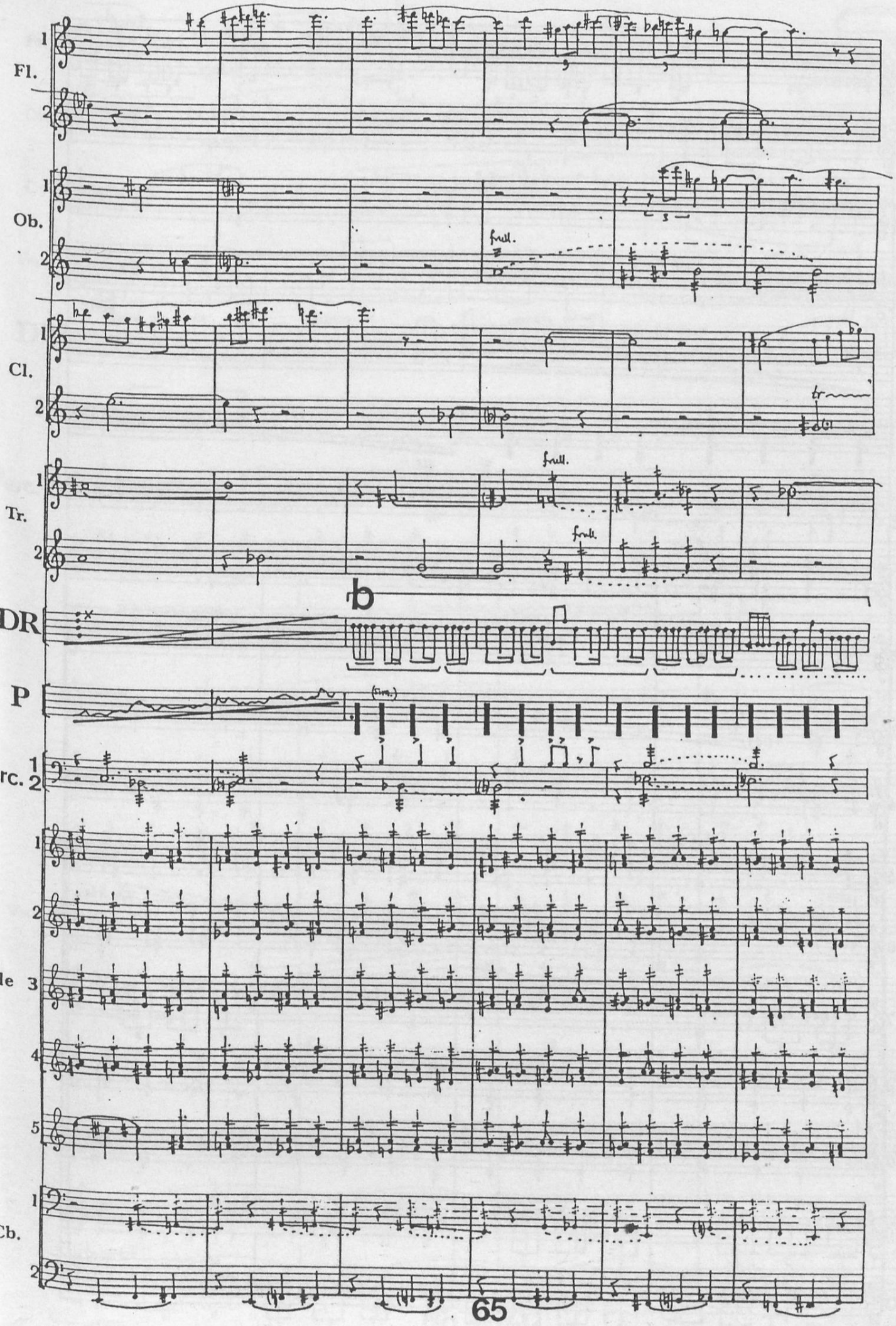

MP/MF/F;pages 60–62 3x
Clngl
1st and 3rd time only
2nd time only
Ob. 1
3rd time only
Fg.
2nd time only
Cor
SS
Trn. 1
PT
1
PT
Perc. 2
GRC
3
pt 1st and 3rd time
DR
vb 2nd time
P1
P2
P3
A
Fis
Dis
1
2
Vc.
3
4
1
Cb.
(arco)
2

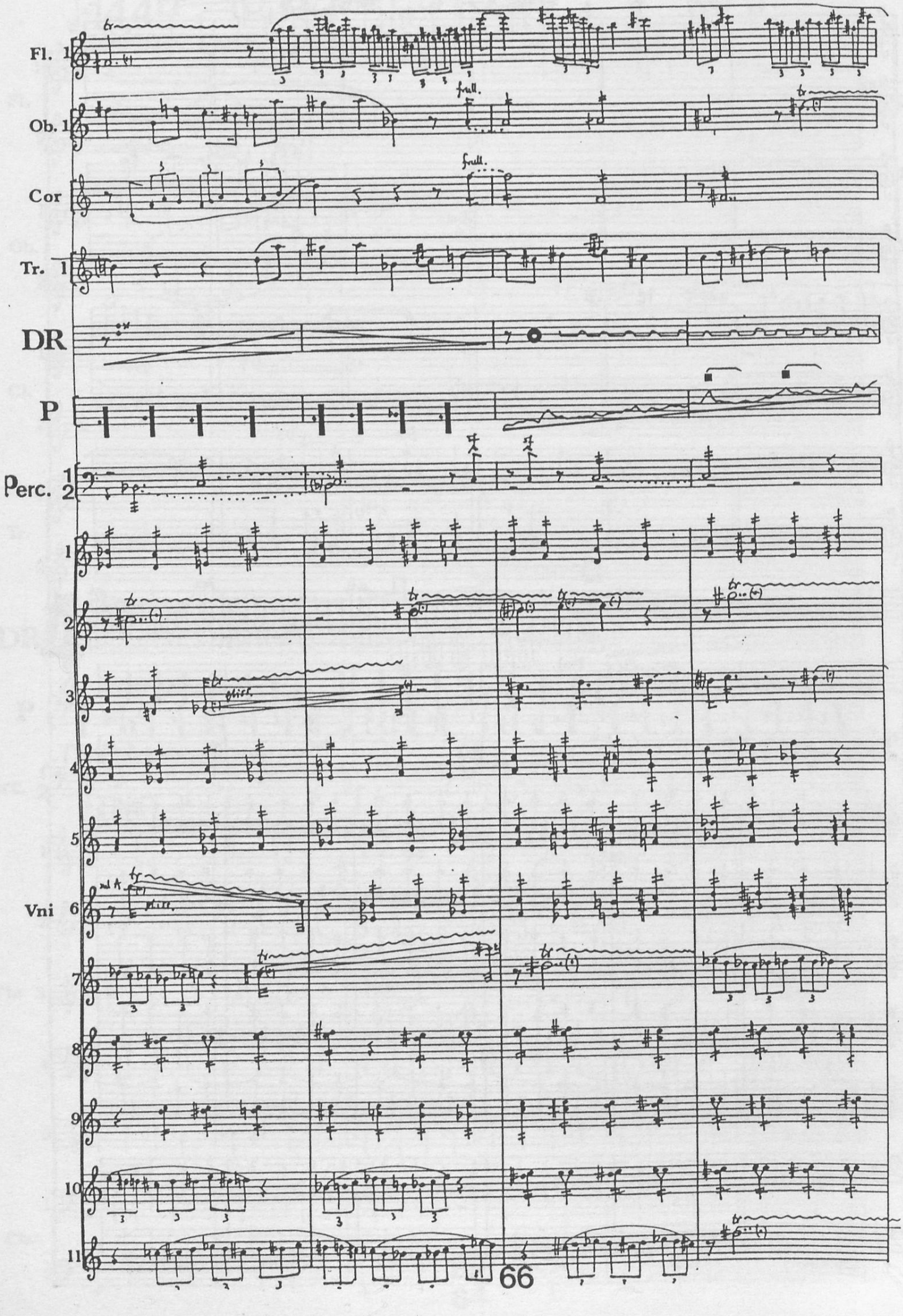

C Ingl
Ob. I
Fg.
Cor
Trn. I
1
erc. 2
3
DR
P1
P2
P3
A
B
F
H
1
2
Vc.
3
4
1
Cb.
2

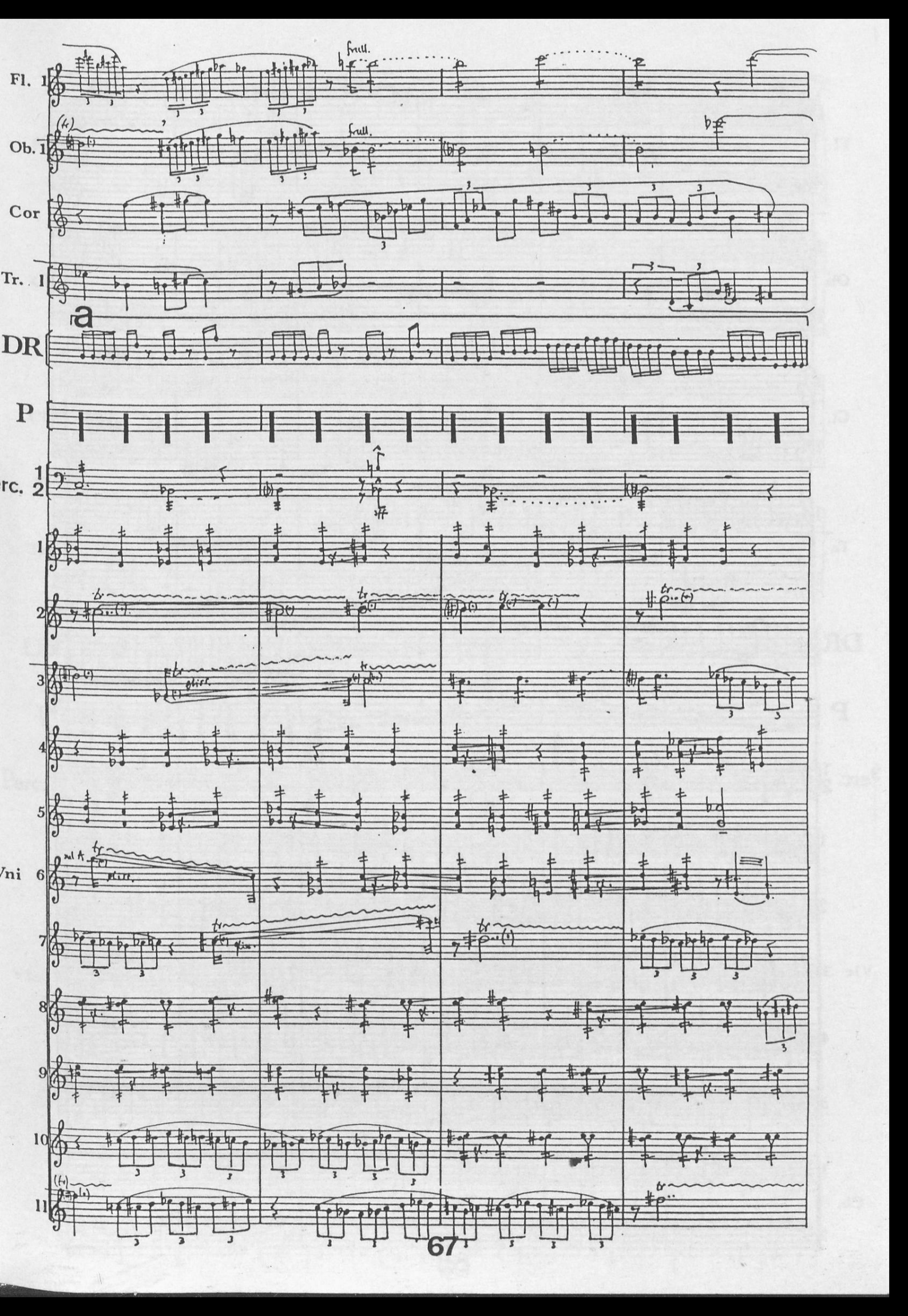

C Ingl
Ob. I
Fg.
Cor
Trn. I
1
Perc. 2
3
DR
P
P
P
A
1
2
Vc.
3
4
1
Cb.
2

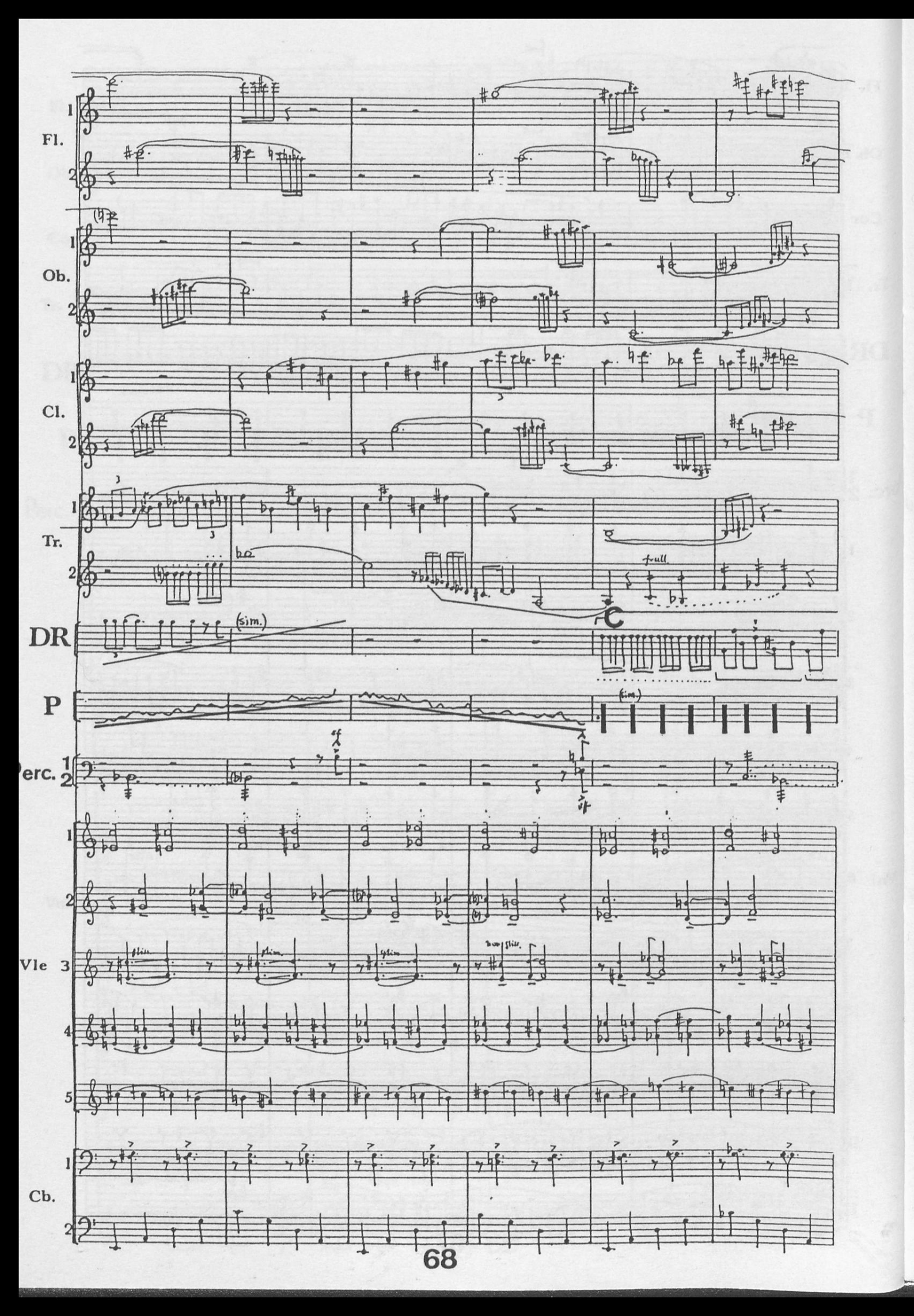

pp
Ob. 1
Fg.
Cor
CS
Trn. 1
WBL
non cresc.
TMLBL
morbido!
Perc. 2
TAMT
DR
P
Cl
Vno solo
A
Vc.
Cb.

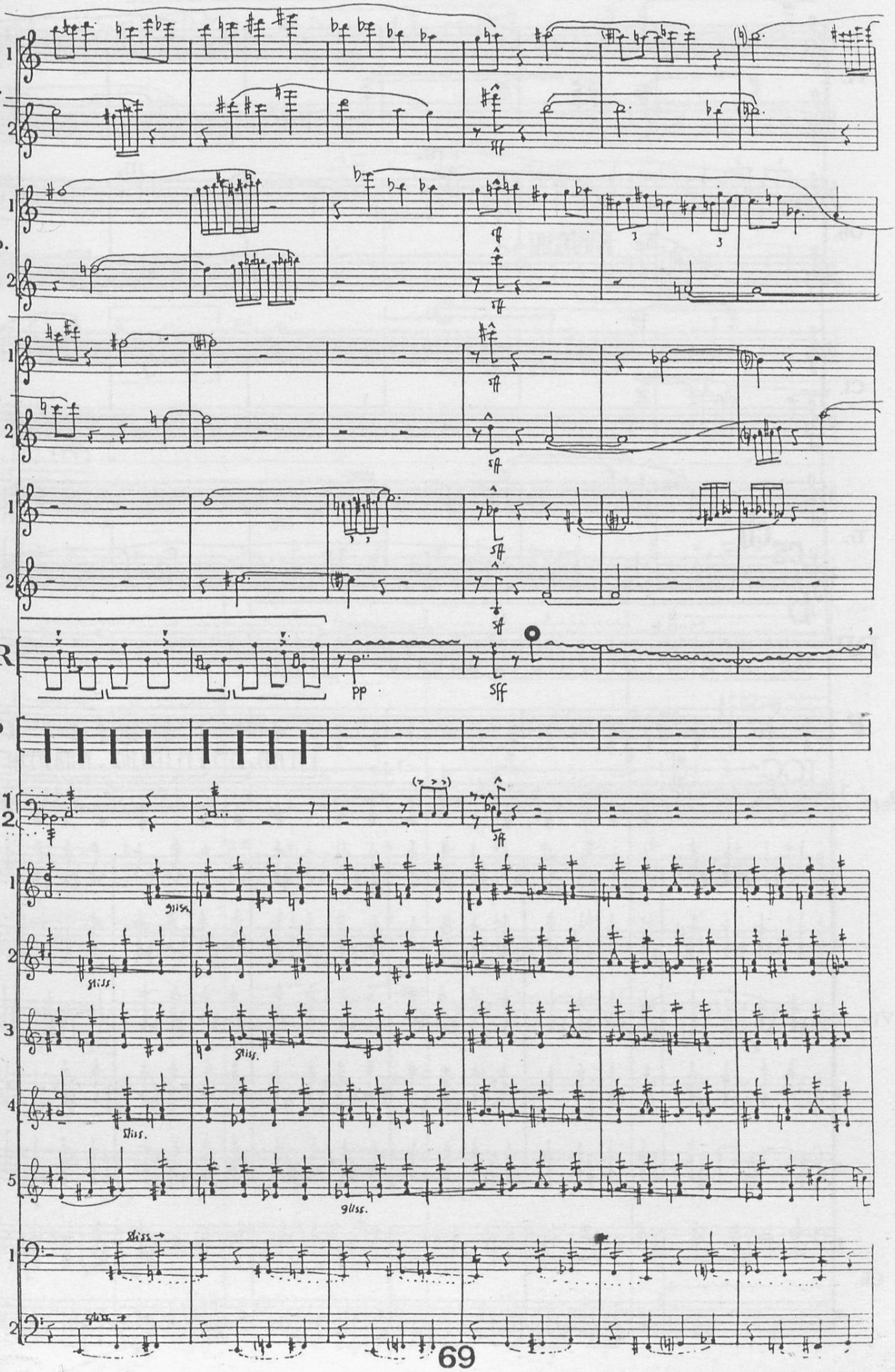

♩=144FF 10 TEMPESTOSO
Fl.
Ob.
Cl.
Tr.
SS
SS
DR
4a
4
P
TIMP
TIMP
Perc.
Vle
Cb.

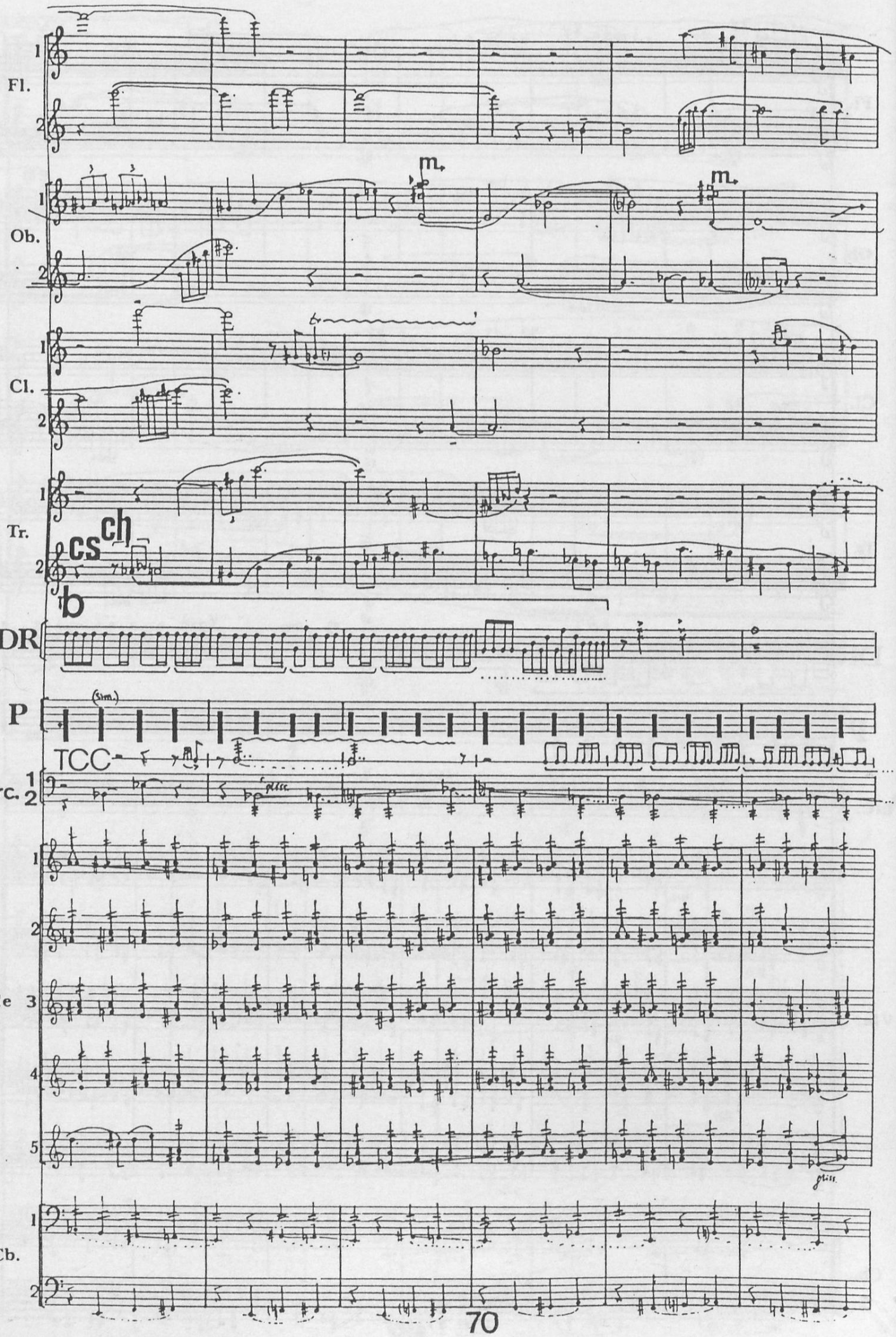

Fl.
Ob.
Cl.
Tr.
DR
P
Cb.
frull.
tr
(sim.)

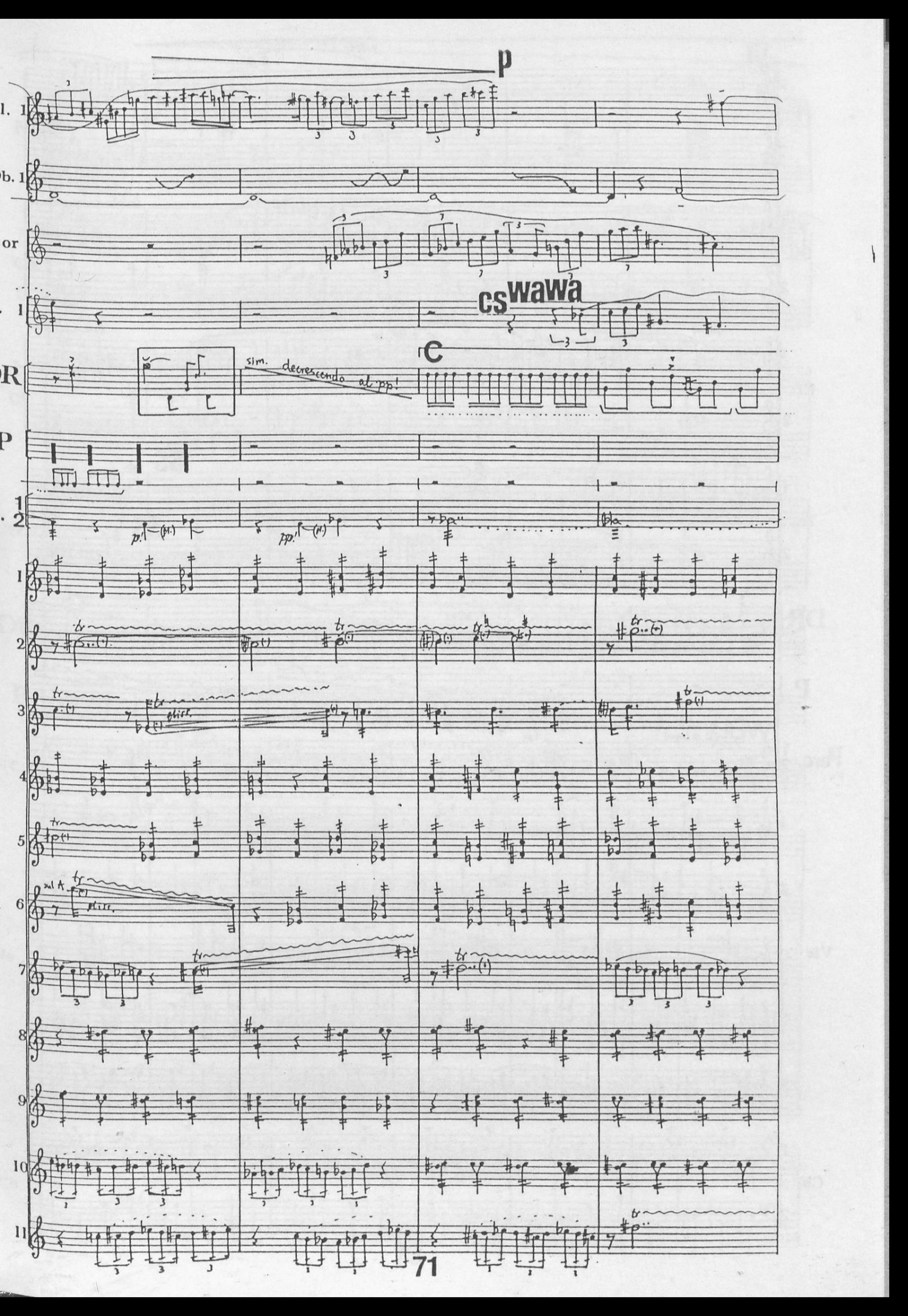

Fl. 1
full.
Ob. 1
full.
Cor
Tr. 1
DR
P
Perc. 1 2
1
2
3
4
5
Vni 6
7
8
9
10
11

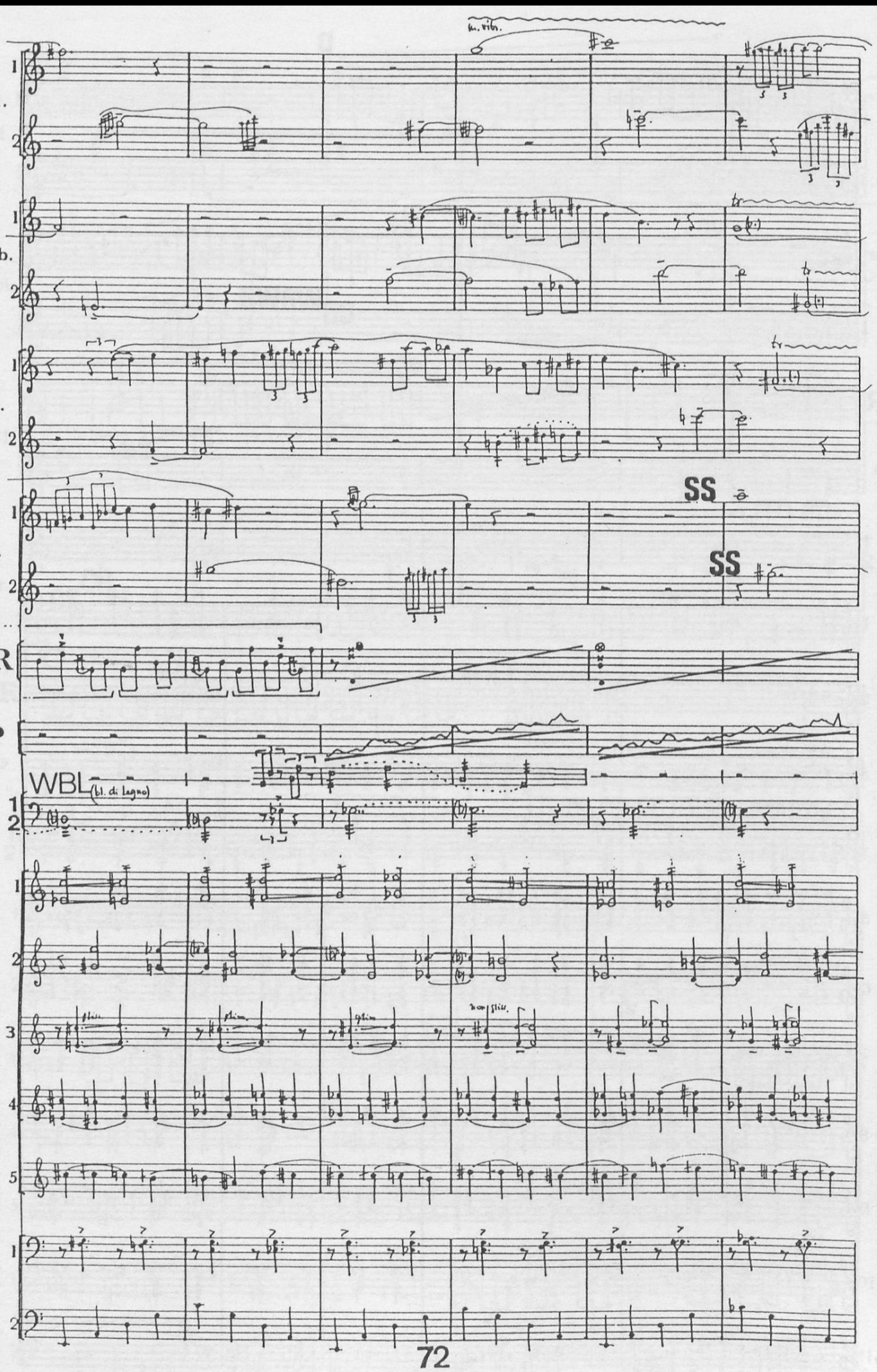

Fl. 1
Ob. 1
Cor
Tr. 1
a
DR
P
rc. 1
2
1
2
3
4
5
Vni 6
7
8
9
10
11
67

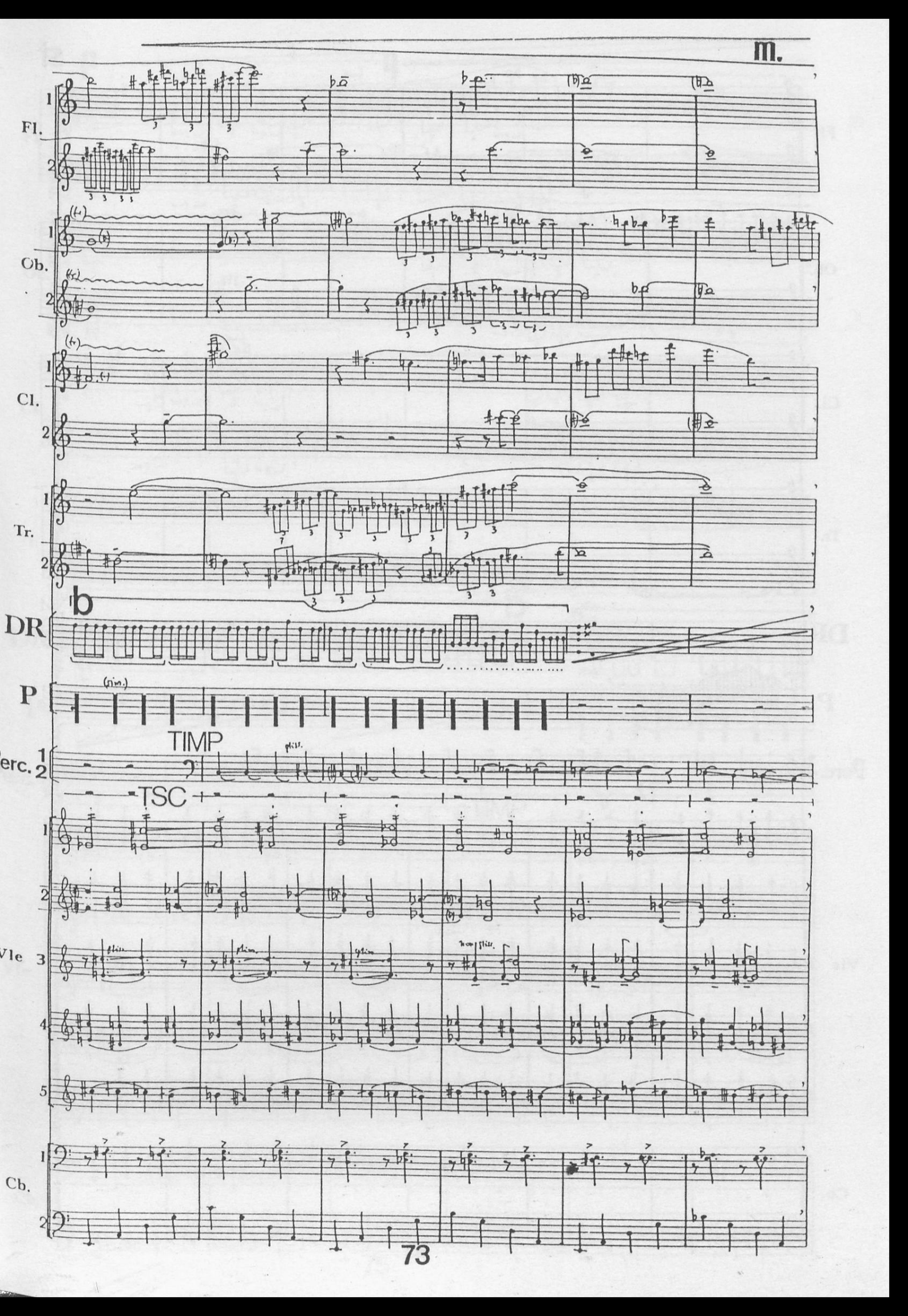

Fl.
Ob.
Cl.
Tr.
full
DR
(sim.)
P
(sim.)
Perc.
Vle
Cb.

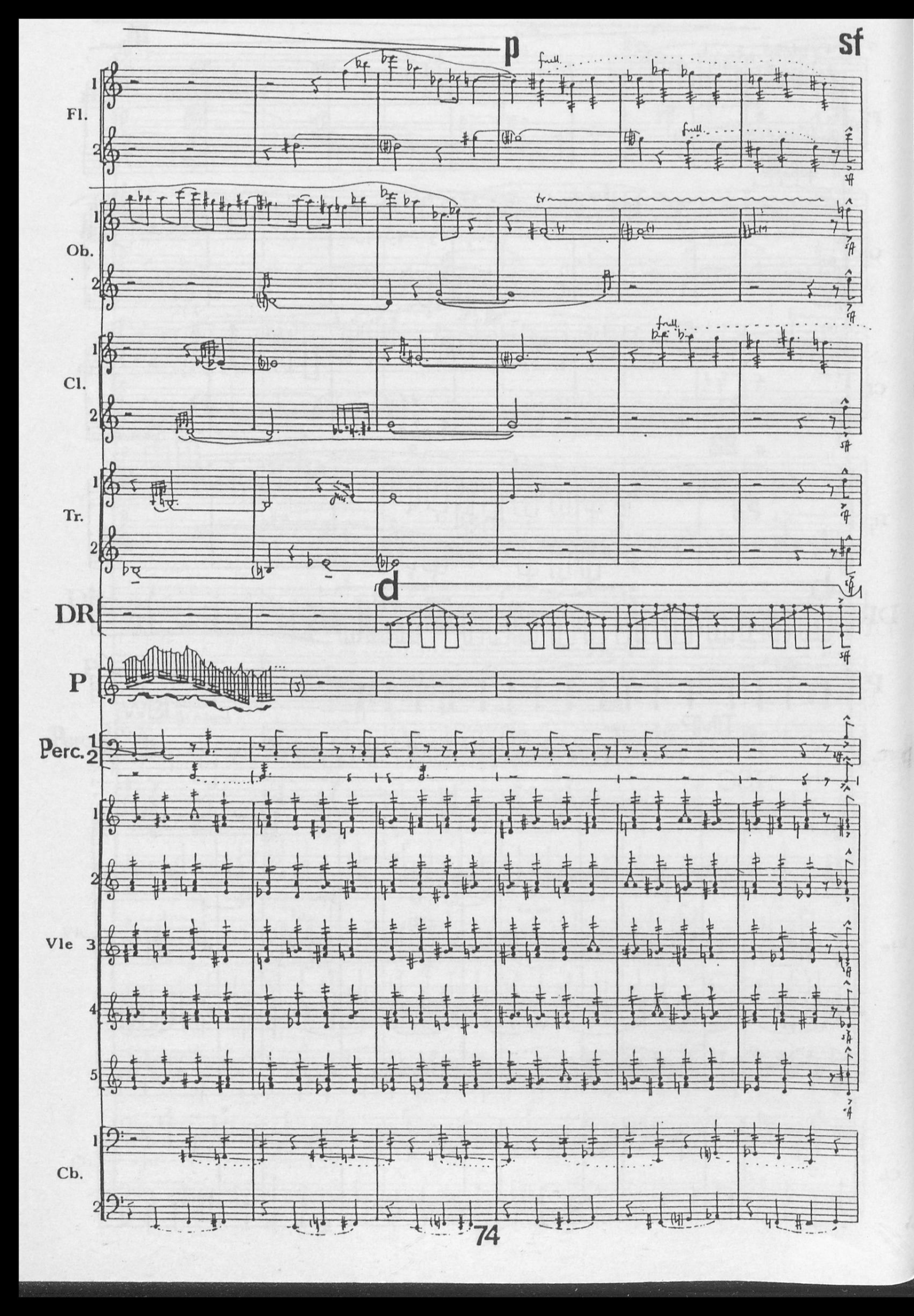

Fl.
Ob.
Cl.
Tr.
DR
P
Perc.
Vle
Cb.
sff
pp
sfff
gliss.


Fl.
Ob.
m.
m.
Cl.
Tr.
cs
ch
DR
P
(sim.)
TCC
Perc.
Vle
Cb.


p
cs
wawa
c
sim. decrescendo al pp!


Fl.
Ob.
Cl.
Tr.
SS
SS
DR
P
WBL
(bl. di Legno)
Perc.
Vle
Cb.


Fl.
Ob.
Cl.
Tr.
DR
P
TIMP
Perc.
TSC
Vle
Cb.


p
sf
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Tr.
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P
Perc.
Vle
Cb.
full.
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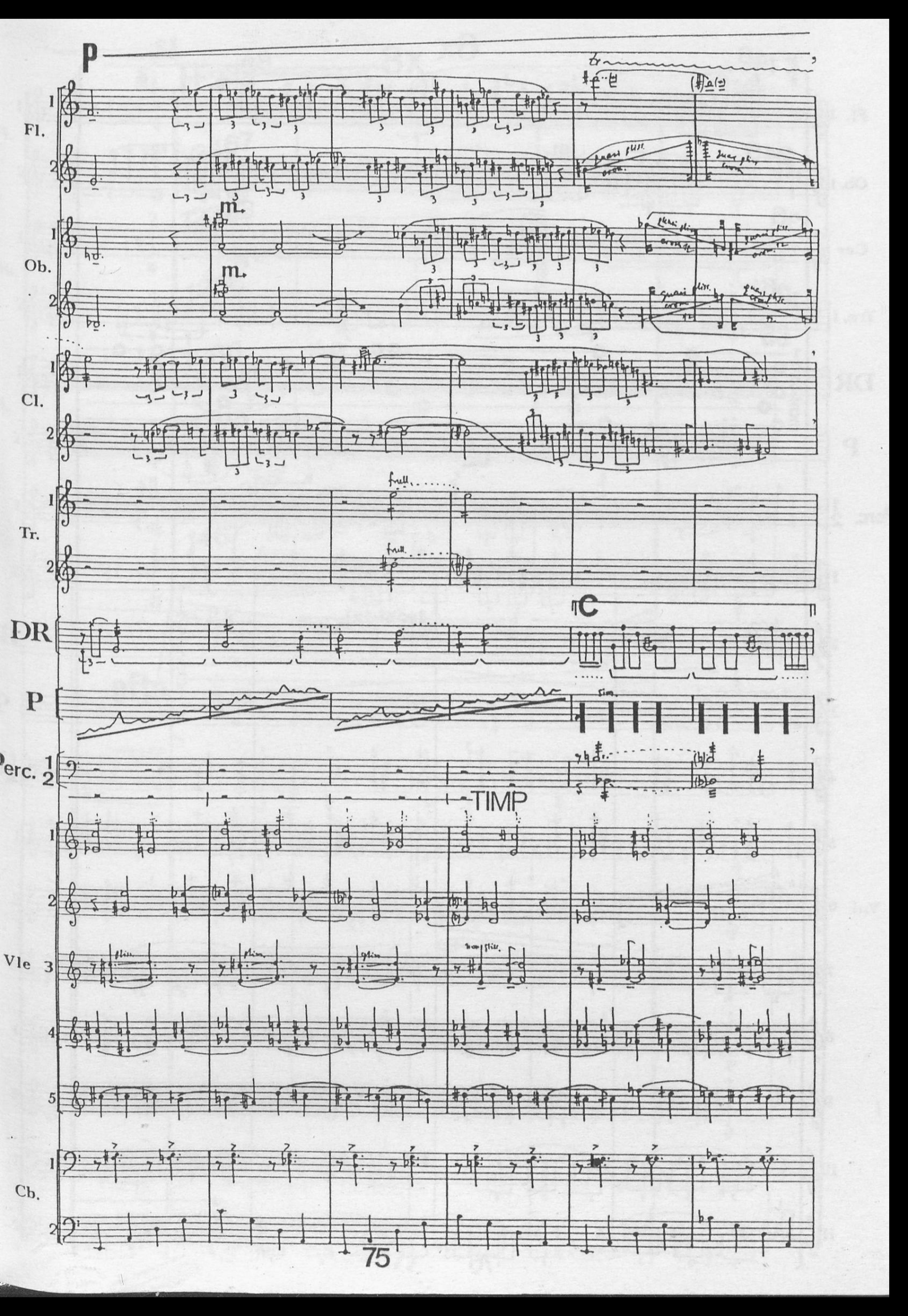
p
Fl.
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2
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C
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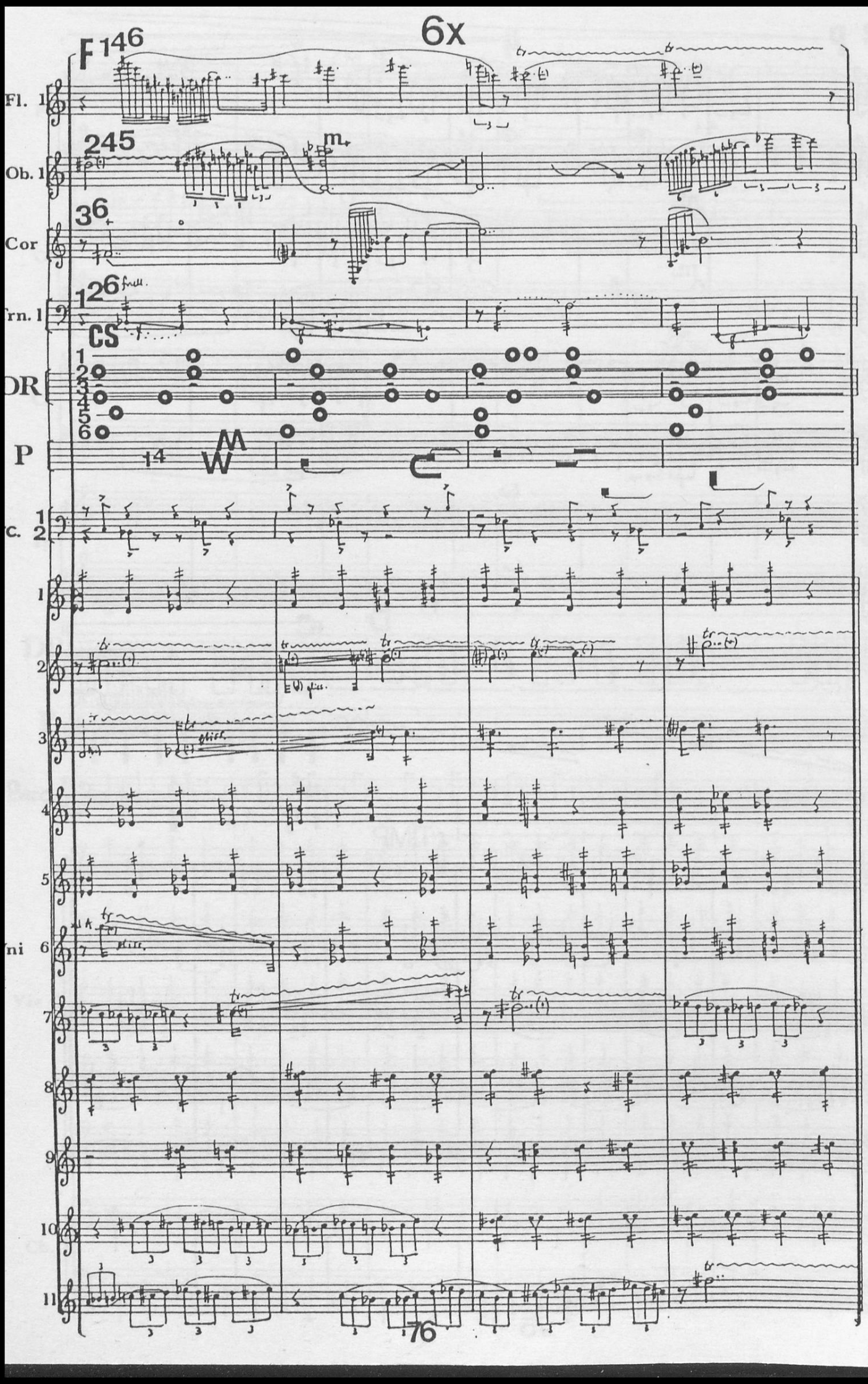
sim.
Perc.
TIMP
Vle
3
4
5
Cb.


6x
F 146
Fl. 1
245
Ob. 1
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Cor
126
full
rn. 1
CS
OR
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c. 1
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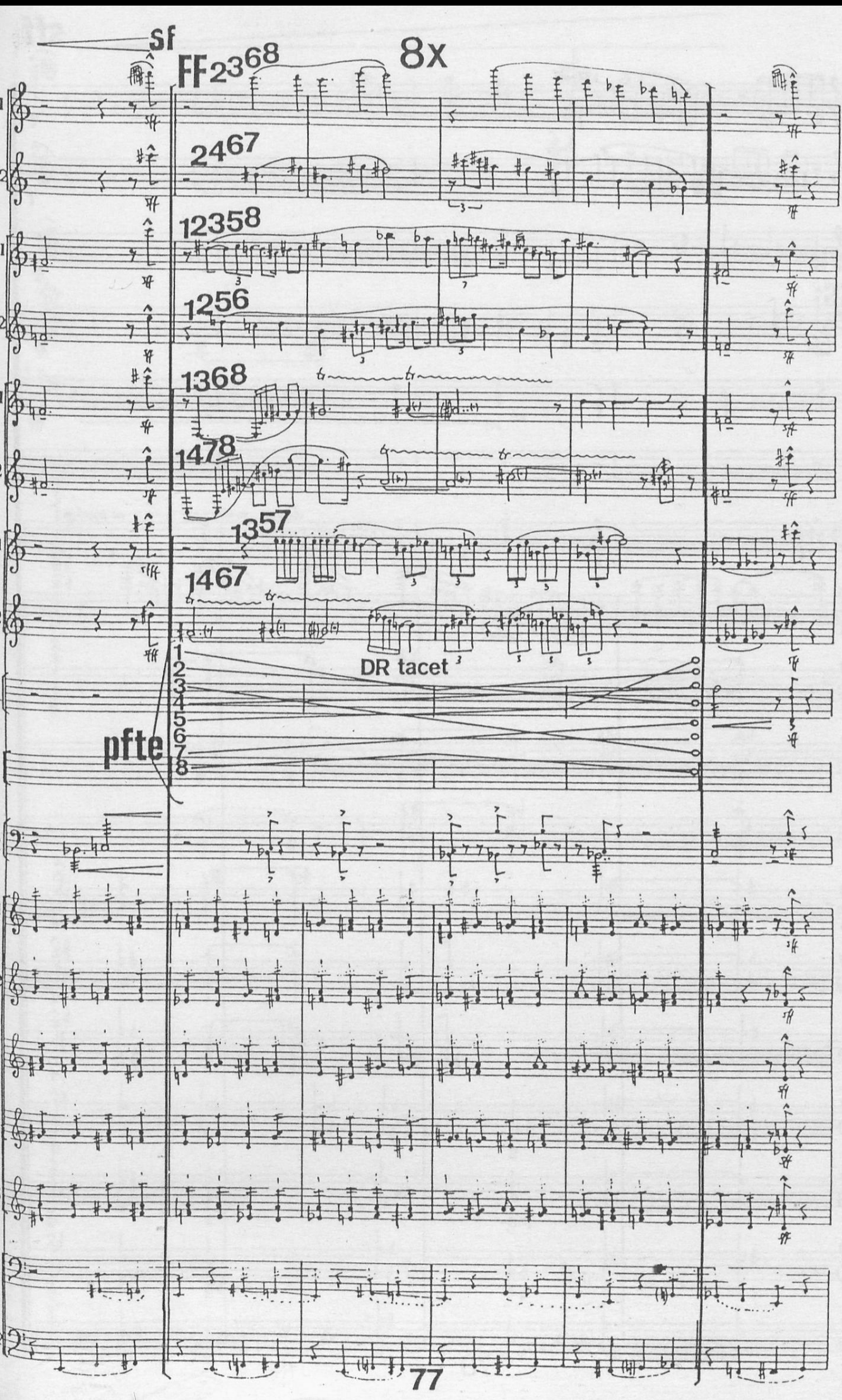
11
76


sf
FF
2368
8x
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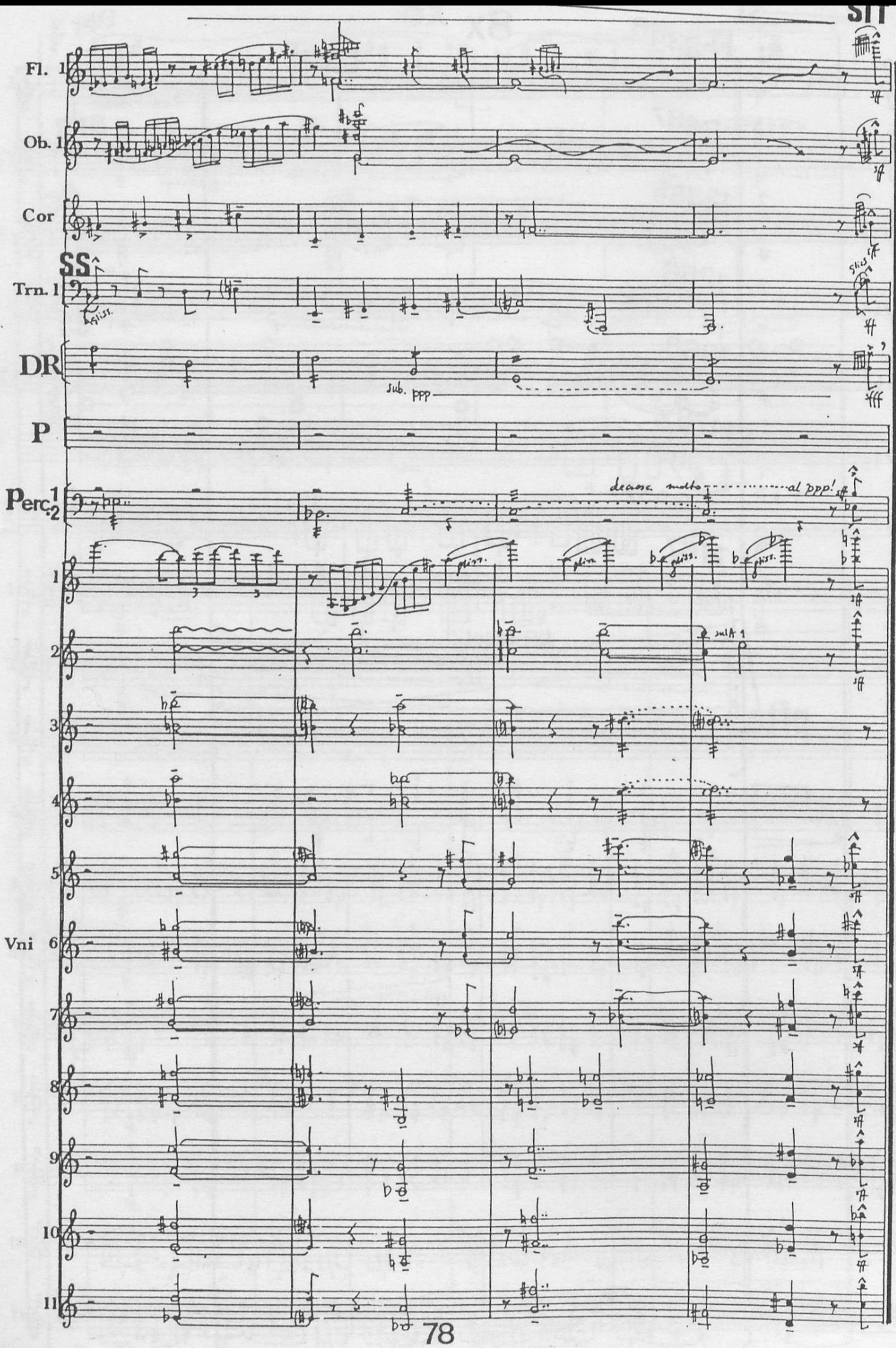
SII
Fl. 1
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Cor
SS
Trn. 1
DR
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Perc. 1 2
decresc. molto ..... al ppp!
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Vni 6
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11

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.