

Boguslaw Schaeffer

MODELL XVIII

[IMAGES] für Klavier

COLLSCH EDITION
SALZBURG

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 forty-one plays, which have been translated into several languages and performed throughout the world.

As a composer, Schaeffer belongs to the "vanguard of the avant-garde". Even at first hearing his music reveals an authentic and natural expressivity. It is firmly rooted in the history of music and compositional technique, standing out by virtue of its variety and complexity. Precompositional decisions - among them a constantly changing orchestra, as in the *Third Piano Concerto* - help to distance his music from simple conventions even in its basic layout. For Schaeffer, each new composition is a new adventure.

Boguslaw Julien Schaeffer wurde am 6. Juni 1929 in Lemberg geboren. Seine Vorfahren kamen aus dem Elsaß nach Polen und siedelten sich in Galizien an. Er interessierte sich bereits sehr früh für Musik, studierte Violine, spielte im Orchester und machte sich ganz allein mit den Elementen der Harmonie und der Form vertraut. 1949 wurde er Schüler von Artur Malawski an der Staatlichen Musikhochschule in Krakau und studierte zudem an der dortigen 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 Musikschritsteller 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 entwicklungs-technisch 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.

BOGUSLAW SCHAEFFER

MODELL XVIII

[IMAGES] für Klavier

1998

12
4
♩ = 42

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 12/4 time. The upper staff begins with a dynamic marking of *ppp* and a hairpin crescendo leading to *sub. ppp*. The lower staff features a complex rhythmic accompaniment with various chords and intervals. There are some markings above the upper staff, possibly indicating fingerings or articulation.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 12/4 time. The upper staff begins with a dynamic marking of *fff* and a hairpin crescendo leading to *mp*. The lower staff features a complex rhythmic accompaniment with various chords and intervals. There is a large bracketed section in the middle of the system, possibly indicating a specific performance technique or a section of the score.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 12/4 time. The upper staff begins with a dynamic marking of *ppp!* and a hairpin crescendo leading to *sub. ppp*. The lower staff features a complex rhythmic accompaniment with various chords and intervals. There are some markings above the upper staff, possibly indicating fingerings or articulation.

I

7
8 *mp* 5:4 10.8

4 *ppp* *pp*

3 **2** *pppppp* *J=60* 7

4 *fff* *J=69* 3 5

2 *fff* *J=69* 6

4
4 = 66

ppp poss. (sempre)

quasi f

mp ed espress.

(f)

ppp

na stunach:

3
2

pppppp

7

pppppp

4
4

(f)

lunga

cresc. (mp)

p

pppp

3

5/4 $\text{♩} = 60$

pppppp *mp*

5/8

mf

2/2 $\text{♩} = 48$

ppp *ff* *ppp*

4

♩ = 60

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

mf
molto esatto

p *mf* *ppp* *mf* *p*

3

pppppp *f*

2

ppp dolciss. *p* *ppp* *p* 9:8

pp *p* *sf = p* *pp* *mp* 3"

Musical score system 1, featuring piano and bass staves. The piano staff has a tremolo effect in the first two measures, with a dynamic marking of *fff* and a hairpin crescendo leading to *moltol* in the third measure. The bass staff has a tremolo effect in the first two measures. Above the piano staff, there are markings "2''", "1", and "2''".

Musical score system 2, featuring piano and bass staves. The piano staff has a tremolo effect in the first two measures, with a dynamic marking of *fff* and a hairpin crescendo leading to *moltol* in the third measure. The bass staff has a tremolo effect in the first two measures. A central section is enclosed in a dashed box, showing a complex chordal texture with multiple voices and a dynamic marking of *pp*.

Musical score system 3, featuring piano and bass staves. The piano staff has a tremolo effect in the first two measures, with a dynamic marking of *p* and a hairpin crescendo leading to *moltol* in the third measure. The bass staff has a tremolo effect in the first two measures. Above the piano staff, there are markings "2''" and "2''".

Musical score system 4, featuring two staves. The top staff has a dynamic marking of *mf* and a triplet of eighth notes. The bottom staff has a dynamic marking of *mf* and a triplet of eighth notes. There are also markings "(8-)" above the staves.

Musical score system 5, featuring piano and bass staves. The tempo is marked as $\text{♩} = 108$. The piano staff has a dynamic marking of *ff* and a hairpin crescendo leading to *ppp*. The bass staff has a dynamic marking of *ppp*. There is a circled section in the piano staff with a triplet of eighth notes.

♩ = 58

p sempre

6
2

ppp *sub. ppp*

♩ = 42

ppp *sub. ppp*

3
2 ♩ = 180

pp

♩ = 80

mf

5 6 5 6 5 6

This system contains three measures of music. The upper staff features a sequence of eighth notes, and the lower staff features a sequence of sixteenth notes. Fingerings of 5 and 6 are indicated above the notes in both staves.

2

libero

ff *f*

7

5

This system contains two measures. The upper staff begins with a fermata over a note, followed by a sequence of notes with a slur. The lower staff has a few notes. Dynamics *ff* and *f* are present. A fingering of 7 is shown, and a bracketed 5 is above the final note.

3

mf

5 6 5 6 5 6

This system contains three measures of music, similar to the first system, with eighth notes in the upper staff and sixteenth notes in the lower staff. Fingerings of 5 and 6 are indicated.

♩ = 62

(mf)

7

This system contains three measures. The upper staff has a sequence of notes with a slur and a bracketed 7 above it. The lower staff has a sequence of notes.

6

ppp *sub. ppp*

3

8

This system contains four measures. The upper staff has a sequence of notes with a slur. The lower staff has a sequence of notes with a slur and a bracketed 3 above it. Dynamics *ppp* and *sub. ppp* are present. A large number 8 is at the bottom of the page.

First system of musical notation, featuring two staves. The upper staff contains a melodic line with several slurs and accents, and the lower staff contains a bass line. The system includes various musical notations such as slurs, accents, and dynamic markings.

Second system of musical notation, featuring two staves. The upper staff contains a melodic line with slurs and accents, and the lower staff contains a bass line. The system includes various musical notations such as slurs, accents, and dynamic markings. The instruction *p sempre* is written in the lower staff.

wiederholen

Third system of musical notation, featuring two staves. The upper staff contains a melodic line with slurs and accents, and the lower staff contains a bass line. The system includes various musical notations such as slurs, accents, and dynamic markings.

Fourth system of musical notation, featuring two staves. The upper staff contains a melodic line with slurs and accents, and the lower staff contains a bass line. The system includes various musical notations such as slurs, accents, and dynamic markings.

8 →

mf

4 $\text{♩} = 52$

ff

fff

krzyknąc na ostatnią nutę!

BO!

(d.)

ff

3/2 $\text{♩} = 58$

ppp

3/4 *ppp*

cub. *fff*

sf = p *p* *mp* *mf*

sf = p *sf = mf* *f*

2/4 $\text{♩} = 70$

mp *p* *fff*

6/4 $\text{♩} = 58$

pp *p, ma m. espressivo*

2''

1 2

pp *ppp* (*ppp*) (*ppp*) (*ppp*) *p*

ff *p* *pp* *p*

2-70

mp, ma intenso

fff (2. volta ppp, senza)

p *ppp*

3/4

fff

2/4

(fff)

(fff)

2/2 ♩ = 52

p *ppp*

3/2

pp *f* **DE!**

3/8 ♩-60

mp

a

3

6

6

staccatissimol

fff

fff

(zum 23. Mal z.B.)
letztes Mal

1. Mal

E!

so steil!

ACHTUNG
immer steilere
Glissandi

glissando

Dożyć sobie ten
pasaż

fff am Anfang (zum ersten Mal) 2-3 Noten, dann
immer mehr und mehr!!

fff

SO SCHNELL WIE MÖGLICH!
(Proportionen behalten)

ff

fff

fff

3

3

2/2 $\text{♩} = 102$

ff *ppp* *p*

$\text{♩} = 60$ 14:12 **3x**

ppp *f* *pppppp*

$\text{♩} = 60$ 14:12 **2x**

ppp *ppp* *pppppp*

7/8 $\text{♩} = 51$ **6/8**

mf *mp*

10/8

pp *p, ma m. espressivo* **2''**

♩ = 68

4

quasi *f*

mp alles um eine Oktave höher!
ed *espress.*

p

4
8

pp!

♩ = 80

pp!

pp!

fp!

Glissandi: schw. u weiße Tasten

6 **4**

fff womöglich IDENTISCHE glissandil

4
8

= irgendein scharf gespielter Fünfklangl

12
4

ppp *sub. ppp* →

ppp *sub. ppp* →

17

p ————— *molto crescendol* —————

12
4 $\text{♩} = 40$

idem (to same 4 strudy)

71

12
16

3
2 = 63

pp

2
2

8

p

mp

2
4

mp, ma intenso

ff

mf

JA JUŽ TEN AKORD KIEDYŠ GRATEM
(sylabizovaci) DIESEN AKKORD HABE ICH
SCHON EINMAL GESPIELT (gra dalej)

4

mf →

ppp

♩=37

ppp
pp

ff
ff

CZY MOŻE BYĆ FIS I FES
WJEDNYM AKORDZIE? (dziwi się)
FIS UND FES?
IN DEMSELBEN AKKORDZ?

NEIN!

♩=50

p come campanella
decrescendo ... ppp
ppp

5

ff
ff

5
4

2''

pp sf sff mf p poss.

p sempre

sf=p p mp mf sf=p sf=mf f

Sehr kurz!

fff

CZY JA PAŃSTWA PRZYPADKIEM NIE NUDZĘ?

I.H. r.H. I.H. r.H.

(cieka na reakcję) (jeśli ktoś powie: NIE) - (wówczas powiecie: TEŻ TAK MYŚLAŁEM grając

pp

4 $\text{♩} = 70$

p *f* *mf* decrescendo

p *ppp*

sehr kurze Noten
legatissimo

independent!

pp *pp* *ppp*

7 5

ICH WEISS NICHT, WAS
ICH DAVON DENKEN
SOLL
AUF POLNISCH:
LUDZIE KÓJNE RZECZY
WY PISUJĄ... (919
dalej)

3
2 $\text{♩} = 29$

pppppp

7

nastunach:



(fi)

ICH BIN MÜDE, MÜDE MÜ MÜ MÜ JE

p pp PPP PPPPP

b. (kes)

1 2 2

Lh. p ppp

2y soko - nastunach



ped. →

—

tr

pp

(muczei...)

21:14

23

• $\text{♩} = 56$

pppppp mp

$\frac{3}{2}$ p

loco $\frac{2}{2}$ pp

liberal

loco

pppp pppp

$\frac{2}{2}$

fff

fff



PRZYPOMINAM SOBIE MGLIŚCIE, ŻE MIAŁEM DESZCZĘ COŚ KUPIĆ, AHA!

GRAC NA STRUNACH

(d.)

(jakby do siebie, bezosobowo:)

CO PANI MÓWIŁA? AHA, PYTAŁA PANI, CZY BE DE JESZCZE GRAC... A BE DE...

a be
b e de

(clho:)
A BE DE

PEWNIE, ŻE JESZCZE GRAC...

sf = p

mp

3"

p

p

sf = $\frac{p}{2}$

TO MA BYĆ MEZZOPIANO ALBO JESZCZE ALBO
 BO MAM NAPISANE EM-PE to samo! JESZCZE ZUPEŁNIE
 (gra i mówi:) ALE JA ZAGRAM PIANO (gra głośniej) CISZEJ: (gra jeszcze PIANISSIMO (gra jeszcze głośniej) MO pe-pe-pe
 DWA Pe

2/2 - 50

ppp sempre →

gra
jeszcze
głośniej
to samo

♩ = 29

ppp

pp 11:8

ppppp 10:7

26