

Martin Schlumpf

KALEIDOSCOPE 2»

für Streichquartett



Kaleidoscope 2

----- *for string quartet, commissioned by the Galatea Quartet with financial support of the «Aargauer Kuratorium» and Fondation Suisa, Switzerland, written between February and May 2017.*

Total duration 14:15 Min. ----- www.martinschlumpf.ch

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GM-1934

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Anmerkungen

- *Die Sätze 1, 2 und 4 sind weitgehend so geschrieben, dass sie nur mit einem Clicktrack gespielt werden können. Das gesamte dafür erforderliche Material (inklusive Hilfsmittel zum Üben) kann beim Komponisten angefordert werden.*
- *Das Partiturbild der Sätze 1, 2 und 4 widerspiegelt nicht präzise die Situation der Ausführenden. Die zeitliche Verschiebung der patterns lässt sich in konventioneller Partiturnotation nicht adäquat wiedergeben: In den Stimmen sind alle patterns in ihrer originalen Metrik notiert, währenddem in der Partitur lediglich die zeitliche Koordination der Töne wiedergegeben ist.*
- *Die Musik der Sätze 1, 2 und 4 ist primär rhythmisch konzipiert. Daher ist es von erstrangiger Bedeutung alle Betonungen und Phrasierungen sehr genau zu realisieren. Insbesondere alle mit einem Punkt versehenen Schlussnoten von Bindebögen sind völlig unbetont und kurz abzuphrasieren („ghost notes“).*
- *«Kaleidoscope 2» ist als Erweiterung und Bearbeitung von «Summer Circle» entstanden.*

Remarks

- *The movements 1, 2 and 4 are written, to a great extent, so that they can only be played with a Clicktrack. All the necessary materials (including practicing aids) can be requested from the composer.*
- *The visual score of movements 1, 2 and 4 does not accurately reflect the situation of the performers, as the temporal displacement of the patterns cannot be adequately reproduced with conventional notation. In the individual parts all patterns are metrically notated exactly as conceived, but in the score, only the temporal coordination of the tones can be notated.*
- *The music of movements 1, 2 and 4 is primarily rhythmical; therefore it is of paramount importance to perform accents and phrasings with utmost precision. In particular, all final notes in a legato phrase indicated with a dot, are to be played absolutely unaccented and in diminuendo („ghost notes“).*
- *«Kaleidoscope 2» is the result of an expansion and revision of «Summer Circle».*



Martin Schlumpf

1947 Born in Aarau (Switzerland), on December 3.

1968 - 73 Studies music in Zurich: clarinet (Hansjürg Leuthold), piano (Warren Thew and Evelyne Dubourg), conducting (Ferdinand Leitner), theory and composition (Rudolf Kelterborn).

1974 Further composition studies with Boris Blacher in Berlin.

1977 - Professor of music theory at Zurich University of the Arts.



1991 - Teaches additionally group improvisation at Zurich University of the Arts.

Until 1980 Mainly active as a composer of contemporary art music, winning many awards, incl. first prizes at Zurich Competition (1972, 1979) and Tonhalle Competition (1975).

1980 - Returns to improvised music, first as a bass player in «Trio 80» (with Urs Blöchliger) and from 1982 as saxophonist and bass clarinetist in own groups (especially «BERMUDA VIERECK») and many other projects.

1987 - Member of Aargau Saxophone Quartet as soprano saxophonist.

1990s - Widely active in borderlands between improvisation and composition, with increasing emphasis on composing in a new «postmodern» style and a strong interest in complex polymetrical structures (research project on Conlon Nancarrow's studies) combined with increased compositional use of the computer.

Catalogue of compositions (selection):

«5 Stücke» for large orchestra (1973); «Todesfugè» for speaking chorus (1976); «Tenebrae» for solo voices, mixed chorus, brass, harpsichord and string quintet (1976-77); «Stratifications» for solo trumpet, obligato piano and orchestra (1977/78); «Jeux» for 3 clarinets (1979); «Ostinato I and II» for 3 improvising musicians and orchestra (1980/82); «Onyx» for alto saxophone and cello (1985); «Winterkreis» for saxophone quartet (1991); «December Rains» for solo piano (1992); «Mouvements» for piano and orchestra (1994); «Frühling» for percussion quartet (1995); «...aufplattern mit ...» for 4 women's voices (1995); «Klarinettrio» (1997); «Rattaplasma 2» for clarinet and computer (2001); «Waves» cello concerto with electronics (2002); «Atempuren» for bass clarinet and accordion (2005); «pulsar_1» for 4 instruments and computer (2006-07); «Sommerkreis» for string quartet (2007); «pulsar_2» for voice, flute, piano and computer (2009); «Streams» for clarinet, bass trombone and 17 instruments (2010); «Puzzle» for bass clarinet and computer (2011); «The Five Points» for clarinet and string quartet (2012); «Dawn» for SABRe-bassclarinet and orchestra (2012); «Spiegelbilder» for viola, cello and piano (2013); «Push and Pull» for accordion solo (2013); «Pandora's Promise» for alto saxophone, cello and piano (2014); «Triple Suite» for violin, cello, piano and orchestra (2015); «Ritual - for K.» for voice (2015).

Sound recordings (with own compositions):

- Martin Schlumpf: Swiss Fusion 84 - Live (Unit records, utr 4009), 1984
- Noblesse galvanisée (Plainisphere, PL 1267-20/21) with Martin Schlumpf's BERMUDA VIERECK, 1985
- Martin Schlumpf's BERMUDA VIERECK (Unit records, utr 4038), 1990
- Cumuli (Unit records, utr 4049) with Martin Schlumpf's BERMUDA VIERECK, 1992
- Swiss Percussion Ensemble + Christoph Baumann (Unit records, utr 4089), 1995, with «...as time goes by...»
- Vier Jahreszeiten (MGB, Musikszene Schweiz, CD 6129), 1996 with «Winterkreis», «Spring», «Sommerbogen» and «... aufplattern mit ...»
- Die Kunst des Tempokanons, C. Nancarrow - M. Schlumpf (artist.cd 8103 2), 2004
- Timegrid_01 (tgmusic 47.101), 2008 with ZWEIZEIT: A. Frey and M. Schlumpf
- pulsar_1 (ZHdK Records 15/09), 2009 with «pulsar_1», «Atempuren» and «Rattaplasma 2»
- Summer Circle (Navona Records, NV5873), 2012 with «December Rains», «Clarinet Trio» and «Summer Circle»
- Streams (Navona Records, NV5918), 2013 with «Mouvements», «Waves» and «Streams»
- Brahms-Schlumpf-Müller (NEOS 21305), 2013 with «The Five Points»
- The Five Points (NEOS 11519), 2015 with «Spiegelbilder», «Push and Pull», «The Five Points», «Puzzle» and «Pandora's Promise»

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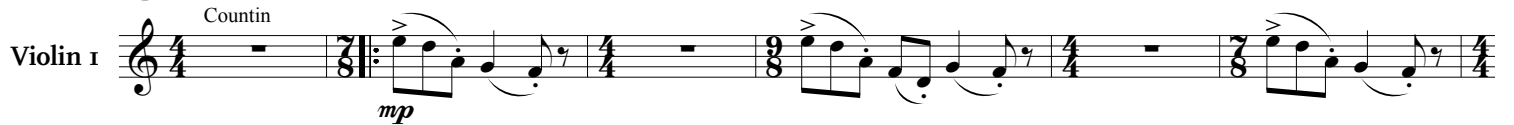
I

Up to No. 10, all voices have individual metric divisions, which are not apparent from the score! (see notes in the preface).
Movement I is to be played in its entirety with Clicktrack.

① ♩ = 144

Violin I

Countin

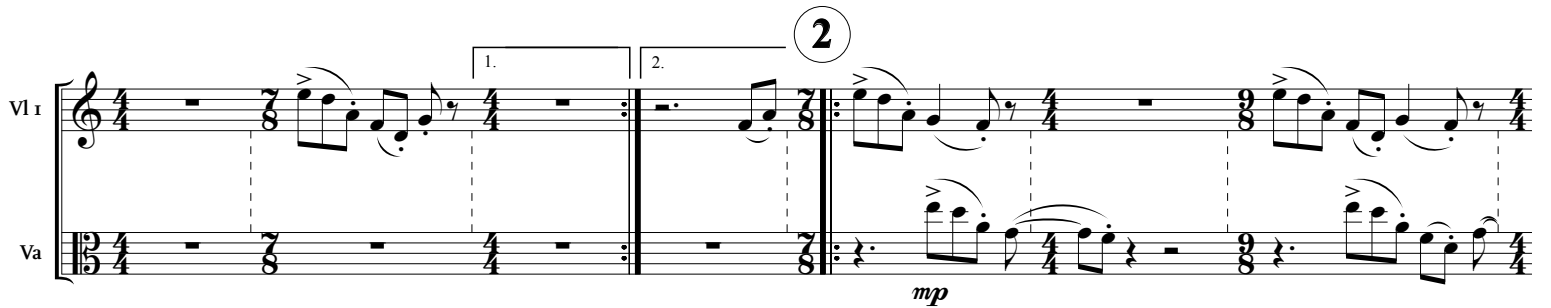


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VI I

Va

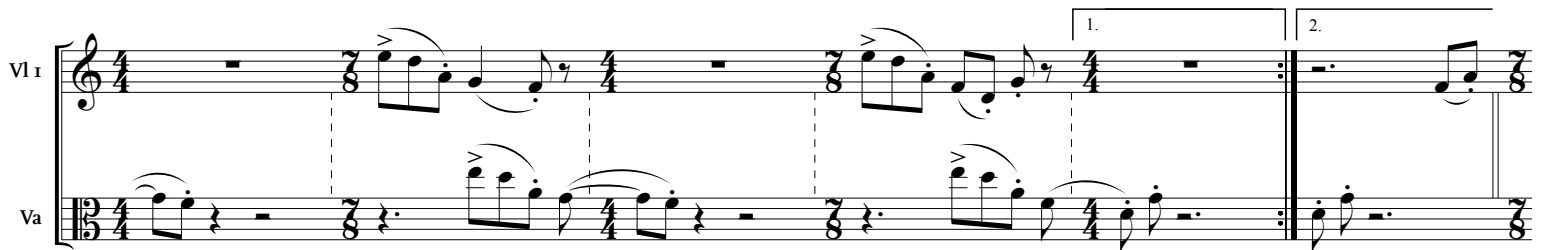
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VI I

Va



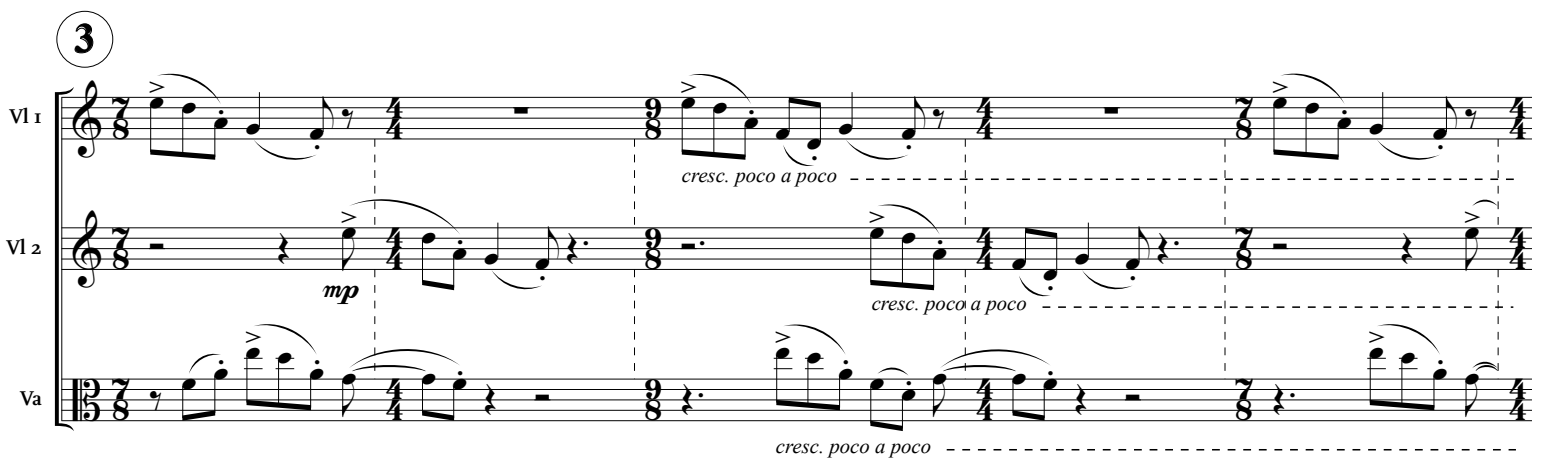
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③

VI I

VI 2

Va



mp

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

VI 1

VI 2

Va

VI 1

VI 2

Va

4

VI 1

VI 2

Va

Vc

mf

VI 1

VI 2

Va

Vc

VI 1

VI 2

Va

Vc

5

VI 1

VI 2

Va

Vc

VI 1

VI 2

Va

Vc

VI 1

VI 2

Va

Vc

6

VI 1

VI 2

Va

Vc

VI 1

VI 2

Va

Vc

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco