



Martin Schlumpf

SOMMERKREIS »

für Streichquartett

edition kunzelmann

GM 1909



Sommerkreis

----- *for string quartet was commissioned by the Boswil Sommer Festival and composed for the casual QUARTETT between March and June 2007.*

Total duration 17:00 Min. ----- www.martinschlumpf.ch

Martin Schlumpf

SOMMERKREIS » Summer Circle

for string quartet

----- 2007

Sommerkreis

Anmerkungen

----- «Sommerkreis» ist als Bearbeitung des Saxophonquartetts «Winterkreis» (1991) entstanden.

----- Grosse Teile dieses Werks sind als minimal music konzipiert (T. 1 - 81 / 108 - 188 / 229 - 272 / 318 - Ende). Im «Winterkreis» werden diese Teile in der originalen minimal music-Technik gespielt, d.h., das Grundpattern ist in seiner unregelmässigen Taktstruktur in Stimmnotation dargestellt:



----- Da die «Sommerkreis»-Bearbeitung eine grössere Komplexität der rhythmischen Überlagerungen aufweist, ist hier aus aufführungspraktischen Gründen alles in Partiturnotation und in Taktstrukturen geschrieben, die möglichst wenig unregelmässige Metren enthalten und, soweit es geht, der originalen Schreibweise nahekommt. Das Grundpattern sieht dann so aus:



----- Für eine gute Aufführung muss es das Ziel der Spielenden sein, die originalen rhythmisch-metrischen Betonungsverhältnisse des Originals möglichst unverändert darzustellen. Dabei stellt die verwendete Taktnotation (in allen minimal music-Teilen) keinesfalls ein verbindliches metrisches Betonungsschema dar! Z.B. ist in T. 3 im obigen Bsp. die Takteins völlig unbetont zu spielen etc. Die gemeinsamen Taktangaben dienen ausschliesslich dem genauen Überblick über die zeitliche Koordination.

----- Alle minimal music-Passagen müssen immer mit grosser rhythmischer Genauigkeit (ohne Agogik!), spielerischer Souplesse sowie einer Phrasierungsweise gespielt werden, in der in jeder kleinen Phrase die erste Note wenig betont und die Schlussnote leicht und kurz abphrasiert erscheint.

----- Das gegebene Tempo 1, MM=152 dient als anzustrebender oberer Richtwert, der allenfalls etwas nach unten korrigiert werden kann. Das gewählte Tempo sollte sehr konstant mit einem möglichst gleichmässig pulsierenden Achtel-Strom gehalten werden.

----- Um eine adäquate Interpretation zu erleichtern, sind hier die wichtigsten Varianten des Grundpattern sowie einer Nebenfigur in ihrer Originalmetrik aufgelistet:

a) Variante 1 des Grundpattern, ab Viola, T. 109



b) Nebenfigur, zentral ab T. 330, aber auch schon früher (ab T. 211 und 230)



c) Variante 2 des Grundpattern (kürzeste Form), ab T. 371





Remarks

----- «Summer Circle» resulted from a revision of the saxophon quartet «Winter Circle» (1991)

----- Large parts of this work were conceived as minimal music (bars 1 -81 / 108 - 188 / 229 - 272 / 318 - end). In “Winter Circle” these parts are played using the original minimal music technique, that is, the basic pattern appears in voice notation in its irregular metric structure:



----- Since the „Summer Circle“ revision makes use of more complex rhythmic layering, the score, for practical performance reasons, is written with bar lines and time signatures, using as few irregular meters as possible. The original text is adhered to whenever feasible. The basic pattern is as follows:



----- For a successful performance the players must strive for the original rhythmic-metric accentuations, in spite of the different notation. However, the employed bar line notation in all the minimal music parts never represents any accentuated metric scheme! For example, in bar 3 in the above excerpt, the 1st beat is to be played completely without emphasis, etc. The concerted measure notations serve only to facilitate understanding of the coordination in time.

----- All minimal music passages must always be played with the utmost rhythmic precision (no agogic!), playful suppleness and structured, so that in every small phrase the first notes should appear slightly accentuated and the final ones light and brief.

----- The given Tempo 1, MM=152, is the preferred upper benchmark, but it can be reduced slightly, if necessary. The chosen tempo should be adhered to strictly, the eighth-note current pulsating as evenly as possible.

----- To make an adequate interpretation easier, the most important variants of the basic pattern are listed here, as well as a secondary figure in their original metric form:

a) Variant 1 of the basic pattern, from viola bar 109



b) Secondary figure, mainly from bar 330, but also earlier (from bar 211 and 230)



c) Variant 2 of the basic pattern (the shortest form), from bar 371



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 Blöchlinger) 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); «Todesfuge» 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 (1992-93); «Mouvements» for piano and orchestra (1994); «Spring» for percussion quartet (1995); «...aufflattern mit ...» for 4 women's voices (1995); «Clarinet Trio» (1997); «Rattaplasma 2» for clarinet and computer (2001); «Waves» cello concerto with electronics (2002); «Atemspuren» for bass clarinet and accordion (2005); «pulsar_1» for 4 instruments and computer (2006-07); «Summer Circle» 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); «Mirror Images» for viola, cello and piano (2013); «Push and Pull» for accordion solo (2013); «Pandora's Promise» for alto saxophone, cello and piano (2014).

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 «... aufflattern 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», «Atemspuren» 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»

SOMMERKREIS »

for string quartet

Tempo 1

♩ = 152

Violin I

ppp *cresc. poco a poco*

7

vn 1

va

pp *cresc. poco a poco*

pp *cresc. poco a poco*

12

vn 1

vn 2

va

molto p

molto p

molto p

17

vn 1

vn 2

va

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

23

vn 1 *p* *cresc. poco a poco*

vn 2 *p* *cresc. poco a poco*

va *p* *cresc. poco a poco*

vc *p* *cresc. poco a poco*

Musical score for measures 23-28. The score is in common time (C) and B-flat major. It features four staves: vn 1, vn 2, va, and vc. The dynamics are marked *p* (piano) and *cresc. poco a poco* (crescendo poco a poco). The music consists of eighth and sixteenth notes with slurs and accents.

29

vn 1 *mp* *cresc. poco a poco*

vn 2 *mp* *cresc. poco a poco*

va *mp* *cresc. poco a poco*

vc *mp* *cresc. poco a poco*

Musical score for measures 29-33. The score is in common time (C) and B-flat major. It features four staves: vn 1, vn 2, va, and vc. The dynamics are marked *mp* (mezzo-piano) and *cresc. poco a poco* (crescendo poco a poco). The music consists of eighth and sixteenth notes with slurs and accents. There are time signature changes to 3/4 and back to common time.

34

vn 1 *mf*

vn 2 *mf*

va *mf*

vc *mf*

Musical score for measures 34-38. The score is in 3/4 time and B-flat major. It features four staves: vn 1, vn 2, va, and vc. The dynamics are marked *mf* (mezzo-forte). The music consists of eighth and sixteenth notes with slurs and accents.

40

vn 1
cresc. poco a poco

vn 2
cresc. poco a poco

va
cresc. poco a poco

vc
cresc. poco a poco

Musical score for measures 40-46. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: Violin 1 (vn 1), Violin 2 (vn 2), Viola (va), and Violoncello (vc). The music is characterized by a steady crescendo, indicated by the 'cresc. poco a poco' marking. The violin parts play a melodic line with eighth and sixteenth notes, while the viola and cello provide a harmonic accompaniment with eighth notes and chords. The measure numbers 40, 41, 42, 43, 44, 45, and 46 are visible at the top of the staves.

47

vn 1
poco *f* cresc. poco a poco

vn 2
poco *f* cresc. poco a poco

va
poco *f* cresc. poco a poco

vc
poco *f* cresc. poco a poco

Musical score for measures 47-53. The score continues in 3/4 time with a key signature of one flat. The dynamics are marked 'poco *f*' (poco forte) at the beginning of each staff, followed by a 'cresc. poco a poco' marking. The violin parts continue their melodic lines, and the viola and cello provide a consistent harmonic support. The measure numbers 47, 48, 49, 50, 51, 52, and 53 are visible at the top of the staves.

54

vn 1
f

vn 2
f

va
f

vc
f

Musical score for measures 54-59. The score continues in 3/4 time with a key signature of one flat. The dynamics are marked 'f' (forte) at the beginning of each staff. The violin parts play a more active melodic line, and the viola and cello provide a strong harmonic accompaniment. The measure numbers 54, 55, 56, 57, 58, and 59 are visible at the top of the staves.

60

vn 1

vn 2

va

vc

Musical score for measures 60-64, featuring four staves: vn 1, vn 2, va, and vc. The music is in 4/4 time with a key signature of one flat (B-flat). The first staff (vn 1) has a melodic line with slurs and accents. The second staff (vn 2) has a similar melodic line. The third staff (va) has a more rhythmic accompaniment with slurs and accents. The fourth staff (vc) has a bass line with slurs and accents.

65

vn 1

vn 2

va

vc

Musical score for measures 65-69, featuring four staves: vn 1, vn 2, va, and vc. The music continues in 4/4 time with a key signature of one flat. The first staff (vn 1) has a melodic line with slurs and accents. The second staff (vn 2) has a similar melodic line. The third staff (va) has a more rhythmic accompaniment with slurs and accents. The fourth staff (vc) has a bass line with slurs and accents.

70

vn 1

vn 2

va

vc

molto f

Musical score for measures 70-74, featuring four staves: vn 1, vn 2, va, and vc. The music continues in 4/4 time with a key signature of one flat. The first staff (vn 1) has a melodic line with slurs and accents. The second staff (vn 2) has a similar melodic line. The third staff (va) has a more rhythmic accompaniment with slurs and accents. The fourth staff (vc) has a bass line with slurs and accents. The score concludes with a double bar line and a repeat sign, with the instruction *molto f* appearing below each staff.

vn 1

vn 2

va

vc

Senza misura "Birdcalls" *1)

80

82

vn 1

vn 2

va

vc

ff

s.p.

ord.

ff *2)

f *1): Play each part completely autonomously (independent of the others); play all figures very fast in approximate relation to the specified durations (♩ = as fast as possible)

*2): Individual dynamic level between *mf* and *ff* (unless otherwise specified); always very intense!

vn 1

vn 2

va

vc

ord.

ff

ffpp

8va

ord.

ffpp

8^{va}

vn 1

vn 2

va

vc

ffp

pizz arco

8^{va}

vn 1

vn 2

va

vc

*3)

etc. simile

(8^{va}) - pizz arco 8^{va} -

*3): Continue ad lib with the same figures in arbitrary order (always with distinct pauses between the figures)

vn 1

vn 2

va

vc

*3)

etc. simile

ffp

*3)

etc. simile

ffp

vn 1

vn 2

va

vc

ord. $\xrightarrow{\hspace{2cm}}$ s.p.

f

A tempo
♩ = 96

Senza misura
pizz arco 8^{va}

vn 1

vn 2

va

vc

A tempo
♩ = 96

f

vn 1

vn 2

va

vc

A tempo
♩ = 96

f

vn 1

vn 2

va

vc

A tempo
♩ = 96
f

96

8^{va}

vn 1
molto *f*

vn 2
molto *f*

va
molto *f*

vc
molto *f*

99

8^{va}

vn 1

vn 2

va

vc