Don Freund

Kaleidoscope Eyes

String Quartet No. 5 (2022)

Part One
fanfare.tune.chorale.diversion.chorale

Part Two
tune.diversion.rock.ascent.skychorale

Part Three
tune.flight.rap.chorale.dusk

Duration: ca. 21 minutes

Don Freund: *Kaleidoscope Eyes (String Quartet No. 5* - 2022)

A traveler's guide to *Kaleidoscope Eyes:*

I prefer to refer to separate divisions in my music as "parts," because the singularity of tempo, mood, and material that typifies a "movement" can rarely be found in the music I love to create. It's a musical structure that is much more inspired by the whimsical-but-somehow-compelling flow of the last 20 minutes of Abbey Road than the supposedly inevitable force of a Beethoven Symphony movement. This approach fits well with a stylistic worldview in which the juxtaposition and mixing of contrasting styles is embraced to the point of becoming its own musical idea and a philosophical affirmation.

The titles of the parts of *Kaleidoscope Eyes* chart their flow. The "tune" and "chorale" appear in different ways in each of the three parts. Each part is given its individual character-mix through "diversions" which create distinctive contexts for the returning pair of ideas.

Part One: *fanfare.tune.chorale.diversion.chorale*

A brief curtain-raiser (full of sound and fury, signifying nothing) is followed by the tune, the most important character in the piece. Painfully sweet. Full of longing, nostalgia, a little "Eleanor Rigby" trailing off into meaninglessness. The ensuing chorale is the second-most important character in the piece; its harmony sounds somehow functional and familiar, but colored to create a new kind of experience. The first part's diversion (following a bustling introduction) is a polite little dance I nicknamed "Frenchy Baroque," and I picture it with ruffled sleeves and a powdered wig. The surrounding environment for it provides horizontal and vertical edges. The eventual dissipation of this tune is a mini-tragedy. The following "inappropriately intense" chorale is an overblown reaction.

Part Two: *tune.diversion.rock.ascent.skychorale*

Beginning with a new statement of the tune, Part Two follows with a bubbly, ebullient C-major romp which crashes into a Purple Haze rock section. The "rock" spins out of orbit, giving way to dissolving ascending scales which collide with harmonic glissandos. We suddenly find ourselves on the inter-galactic edge of reality where we discover a disembodied celestial version of the chorale.

Part Three: *tune.flight.rap.chorale.dusk*

The tune, as it begins Part Three, is played by the first violin, but as it begins drifting the viola launches a flying scherzo whose triple-time subject exploits the four-note arpeggio taken from the middle of the tune. This buoyant, swirling material slams into a heavier, rougher section where the conflicts of groups of 3 and 4 are converted into a conflict of tempos — a tempo change every second — driving into a sustained super-scratch cluster which suddenly clears to reveal a consonant fanfare. The violence heightens in an insolent, defiant hip-hop-inspired section, mixing the sound of excessive bow pressure into hard-edged confrontational rhythms. At the top of a 7-voice two-octave tremolo-glissando, a sustained sonority morphs from glassy purity to scratch-tone distortion and a pizzicato explosion. In its aftermath, a quarter-tone cluster expands by way of a glacial voice-crossing glissando to the final granite reprise of the chorale. The tune returns, fragmented, fragile, wandering off into some transcendent netherworld….

— Don Freund

Performance notes

All metronome markings are "ca." Many of the tempo changes are meant to be experienced as juxtapositions, creating a jolt as the gears shift. The most extreme occasion of this is in measures 205 – 225:

> The tempos from 205-218 are meant to be irrationally related from measure to measure with perceived general relationships between the even numbered measures. The metronome marks are really abbreviated ways of saying "a little slower" or "even slower" or "quicker." The notes in 206 should be roughly 4/3rds faster than 8th notes in 205; the notes in 208 should be a little slower than those in 206; those in 210 should be roughly the same as 206; those in 212 faster than those, and those in 214 still faster (actually the same speed as 8th notes in the surrounding odd measures, but don't worry about that), those in 216 and 218 roughly the same as those in 212.
>
> The odd numbered measures are all ♩ =120 until a slower version appears at m. 217, and an even slower version appears at 219. All these tempos should feel as though they are spliced in from an alternate universe with crisp ensemble created by tempo memory and string quartet ESP.
>
> From 219-226 the tempo remains at ♩ = 80, with the speed determined by notated values.

All the 32nd note pitches in m 67 – 76 are approximate except for the natural harmonics. The cellist should try different approaches to bow pressure and speed and left-hand weight to create a transition from a clean harmonic glissando to a dirty one.

"Overpressure" indicates a scratch tone that still allows the notated pitch to be heard. "Super-scratch" (m. 226 and 230) indicates extreme overpressure so that the pitch is distorted beyond recognition. This sound should morph smoothly and immediately into the pure pitch of the following measure at the measure bar.

Although the generous use of courtesy accidentals may seem to imply otherwise, accidentals carry through the measure, and apply **only** to the octave in which they appear.

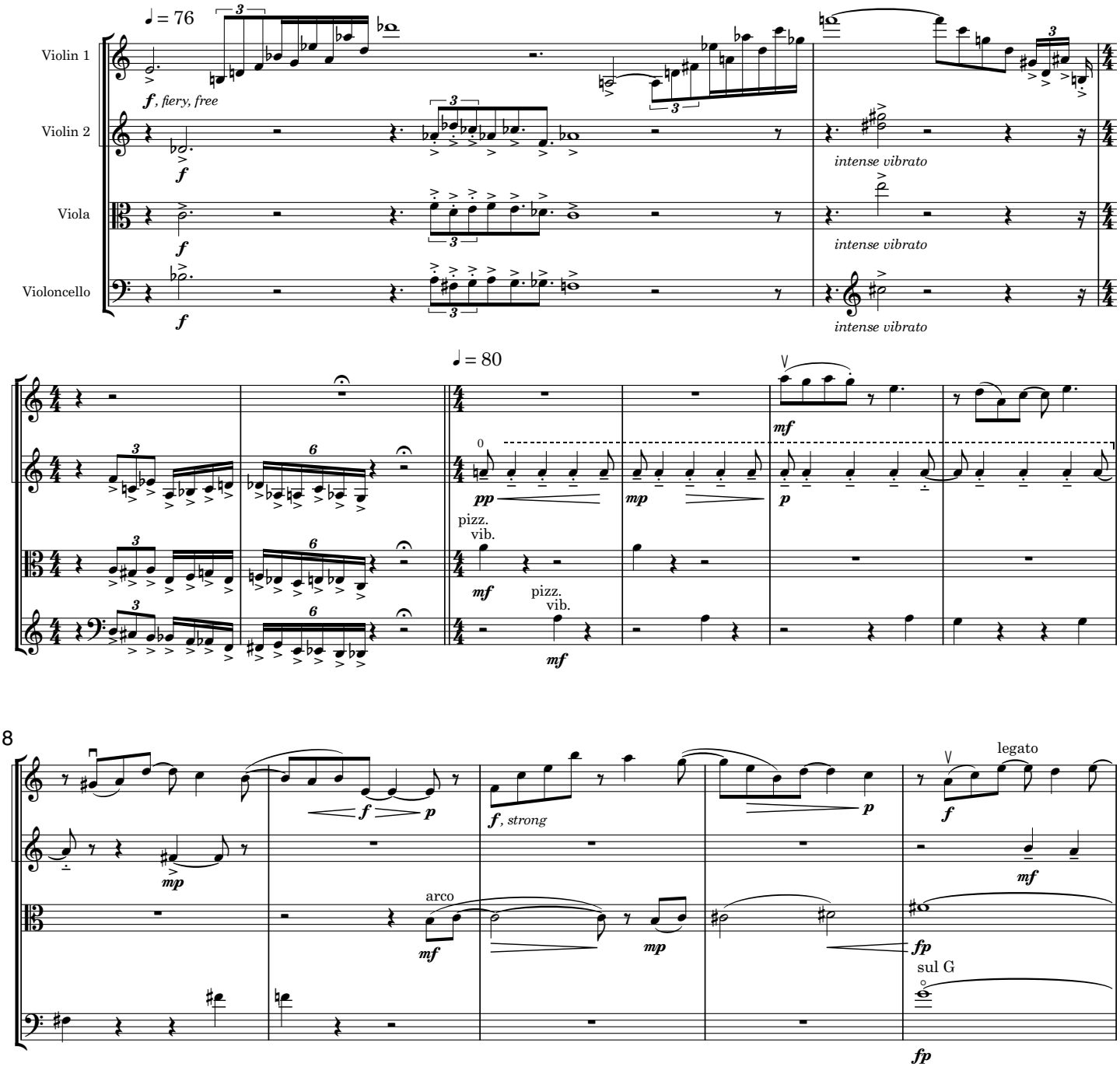
Kaleidoscope Eyes

String Quartet No. 5

Don Freund

Part One

fanfare.tune.chorale.diversion.chorale



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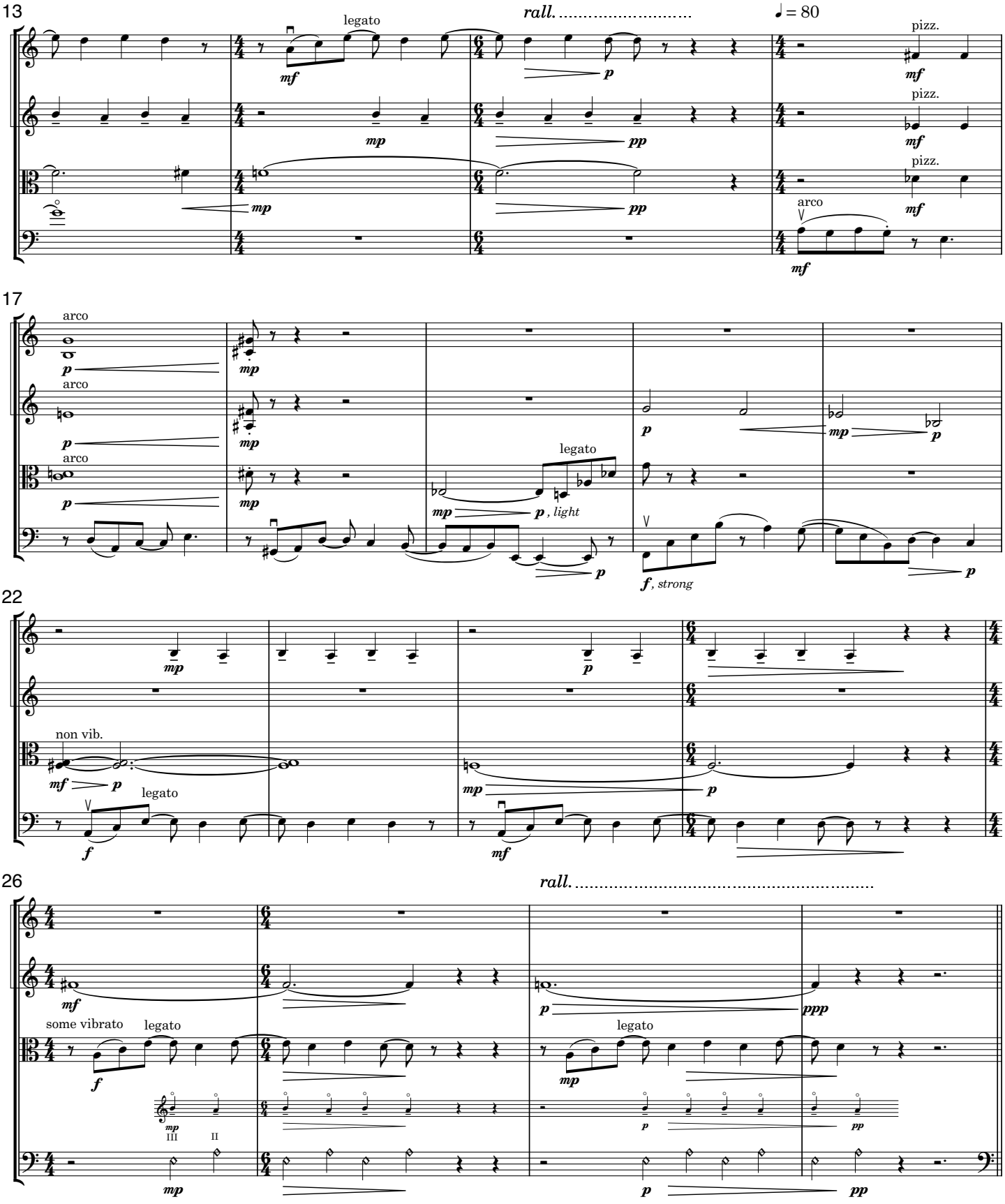
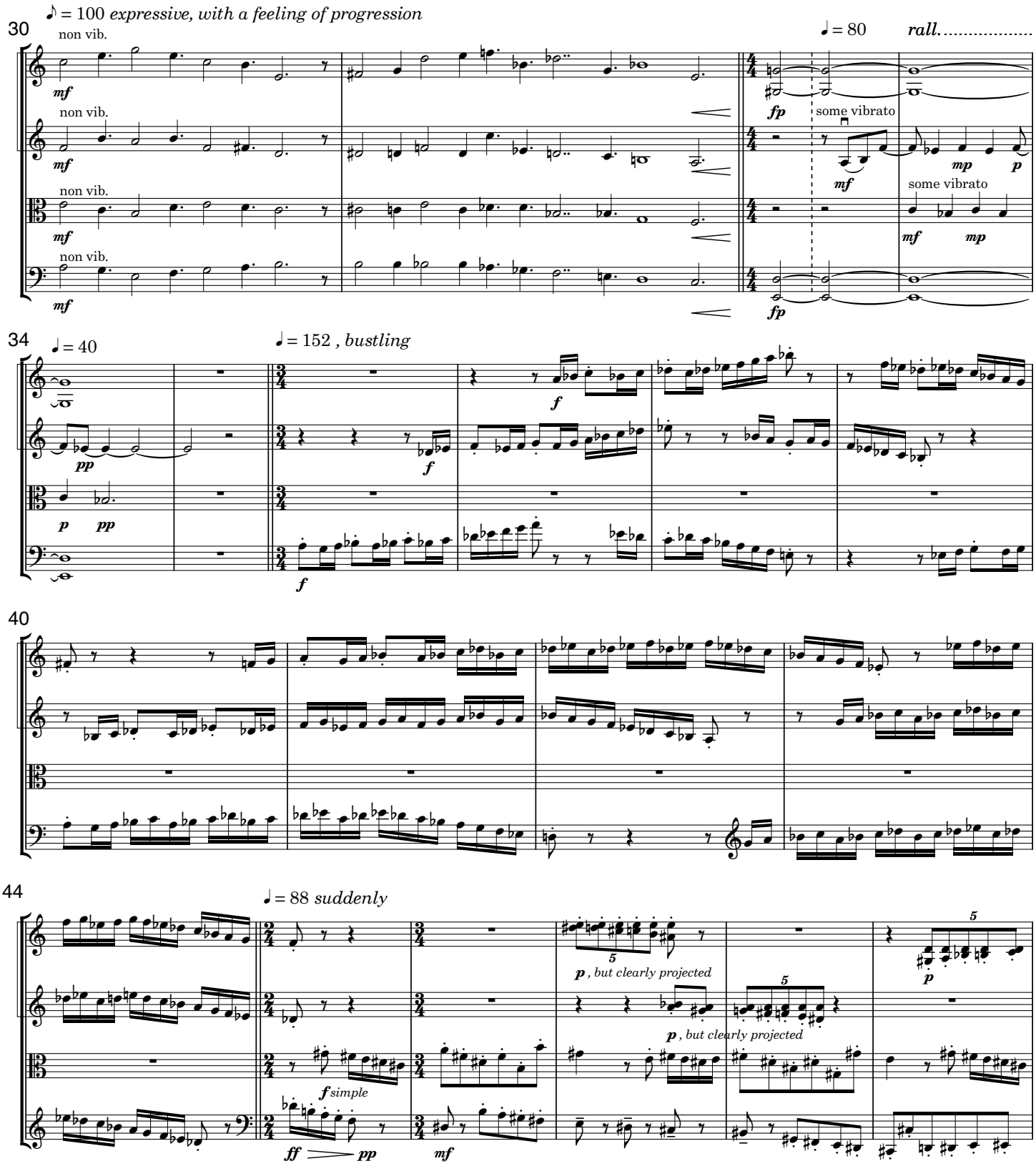
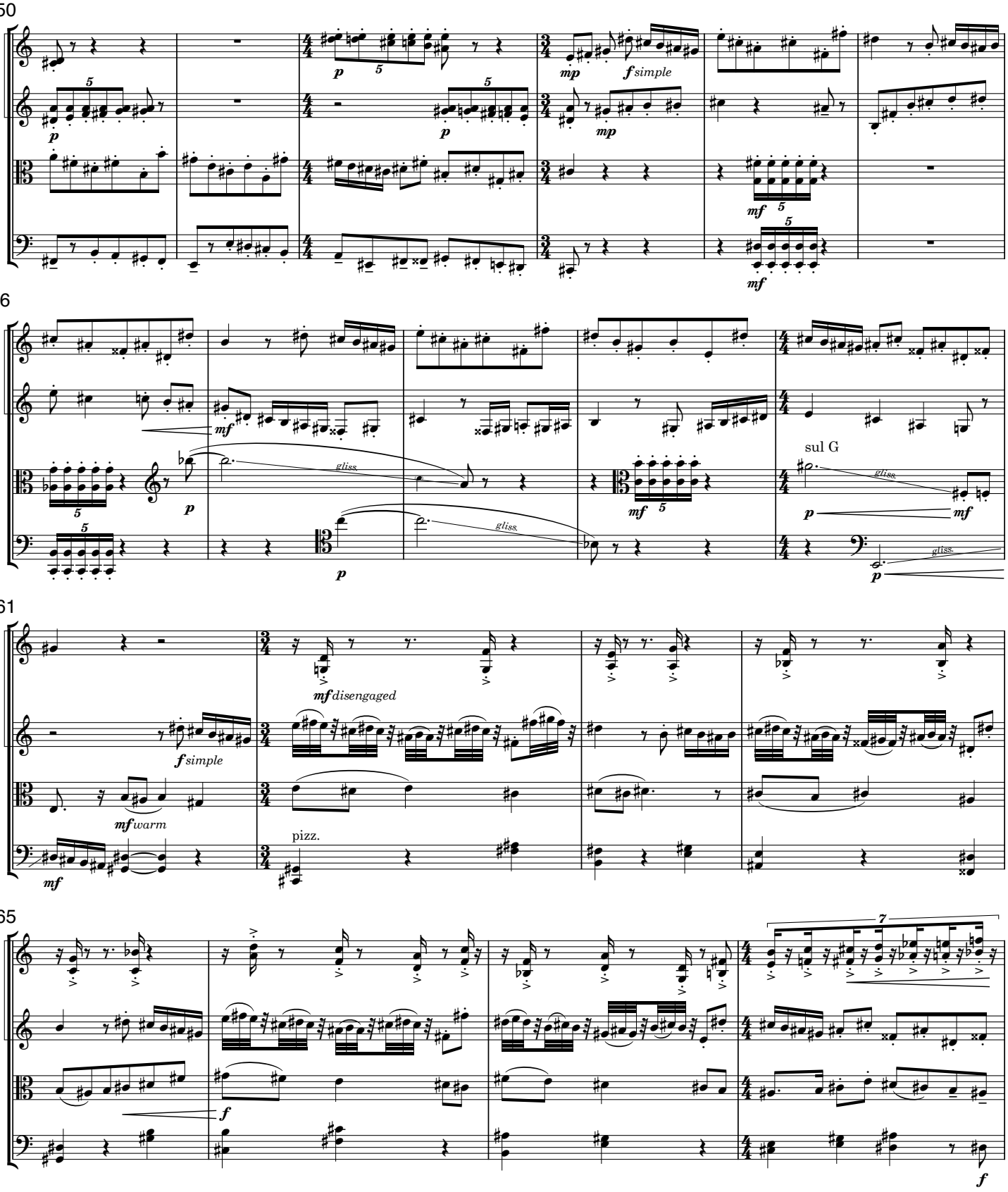
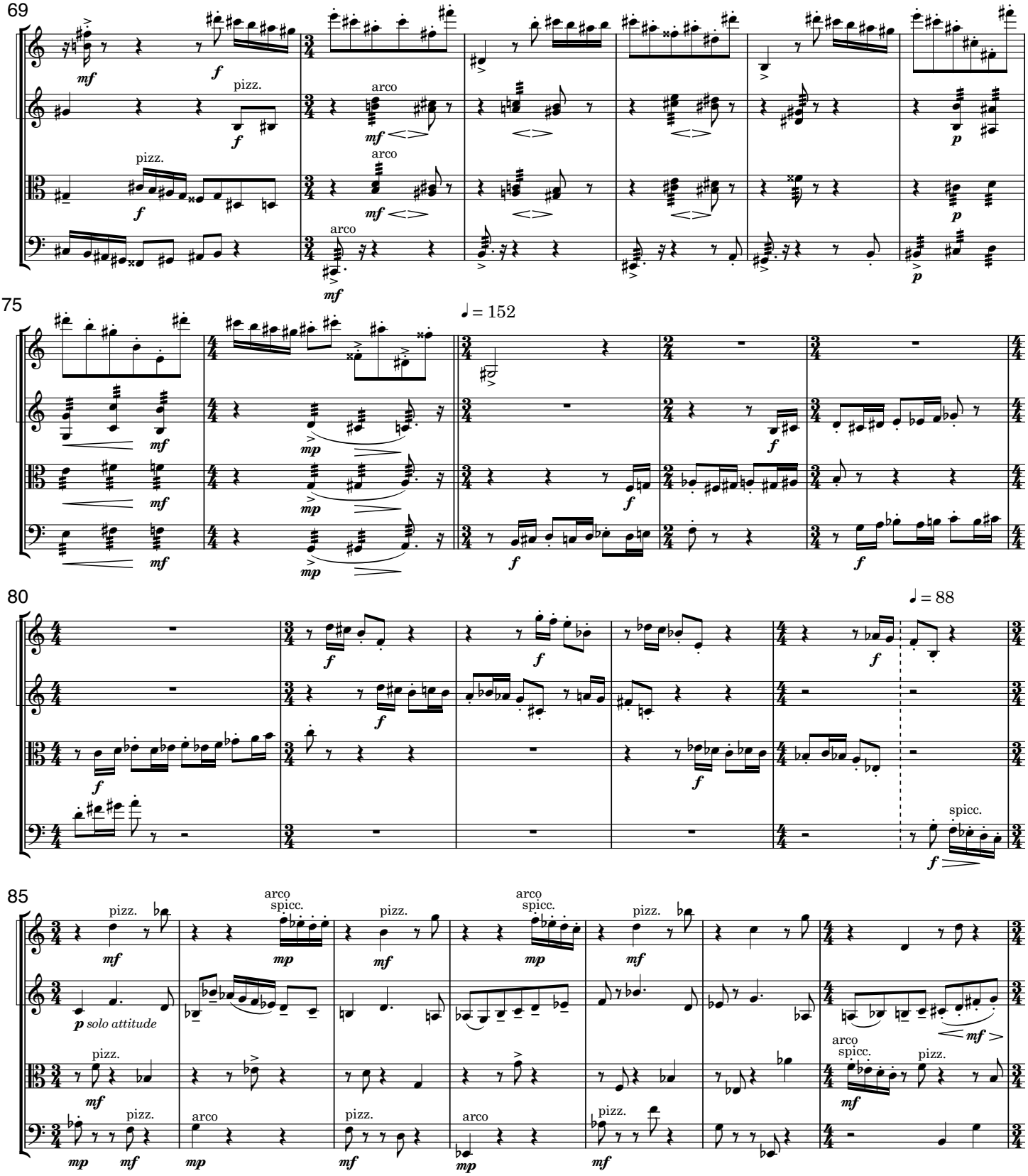
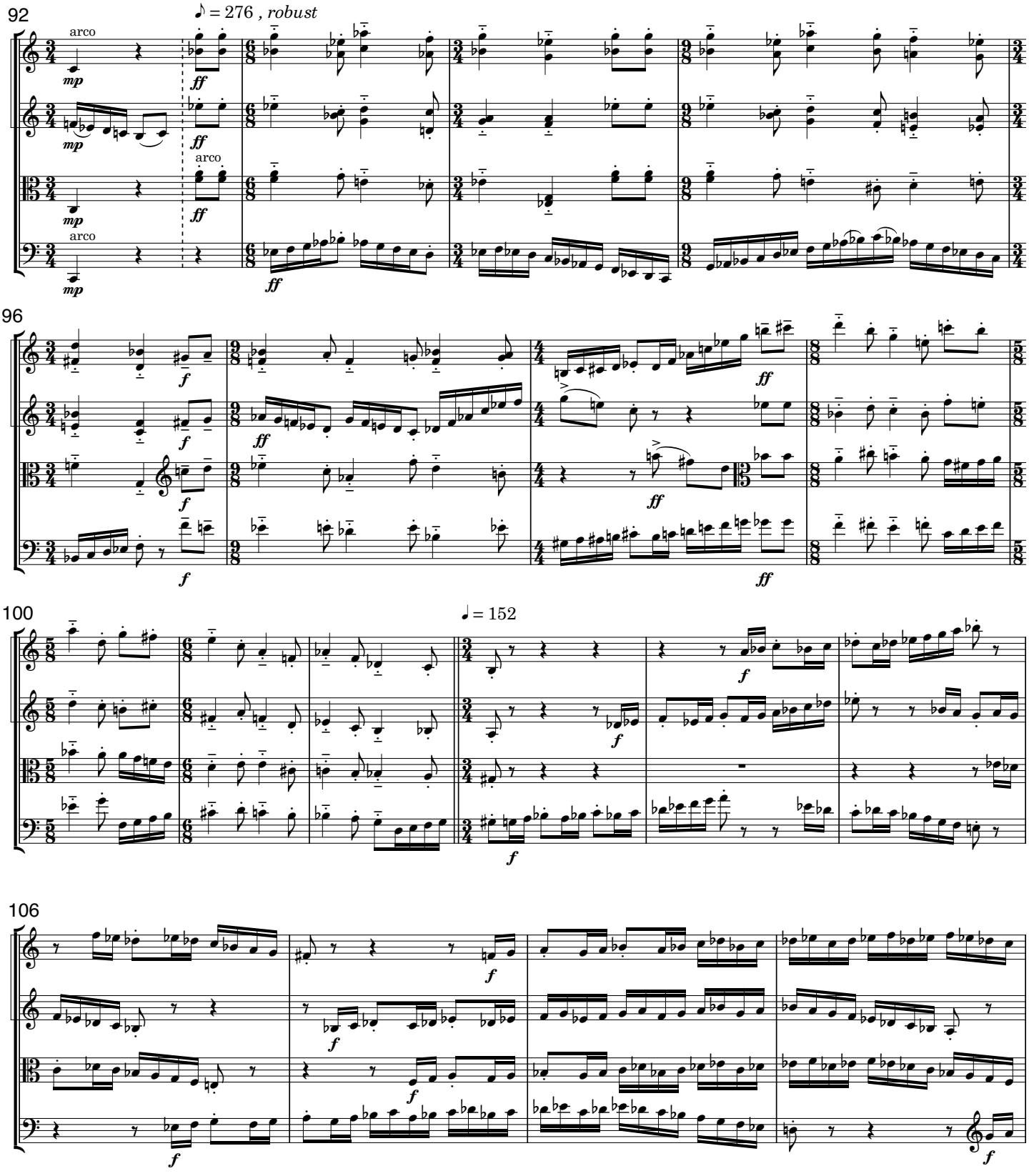
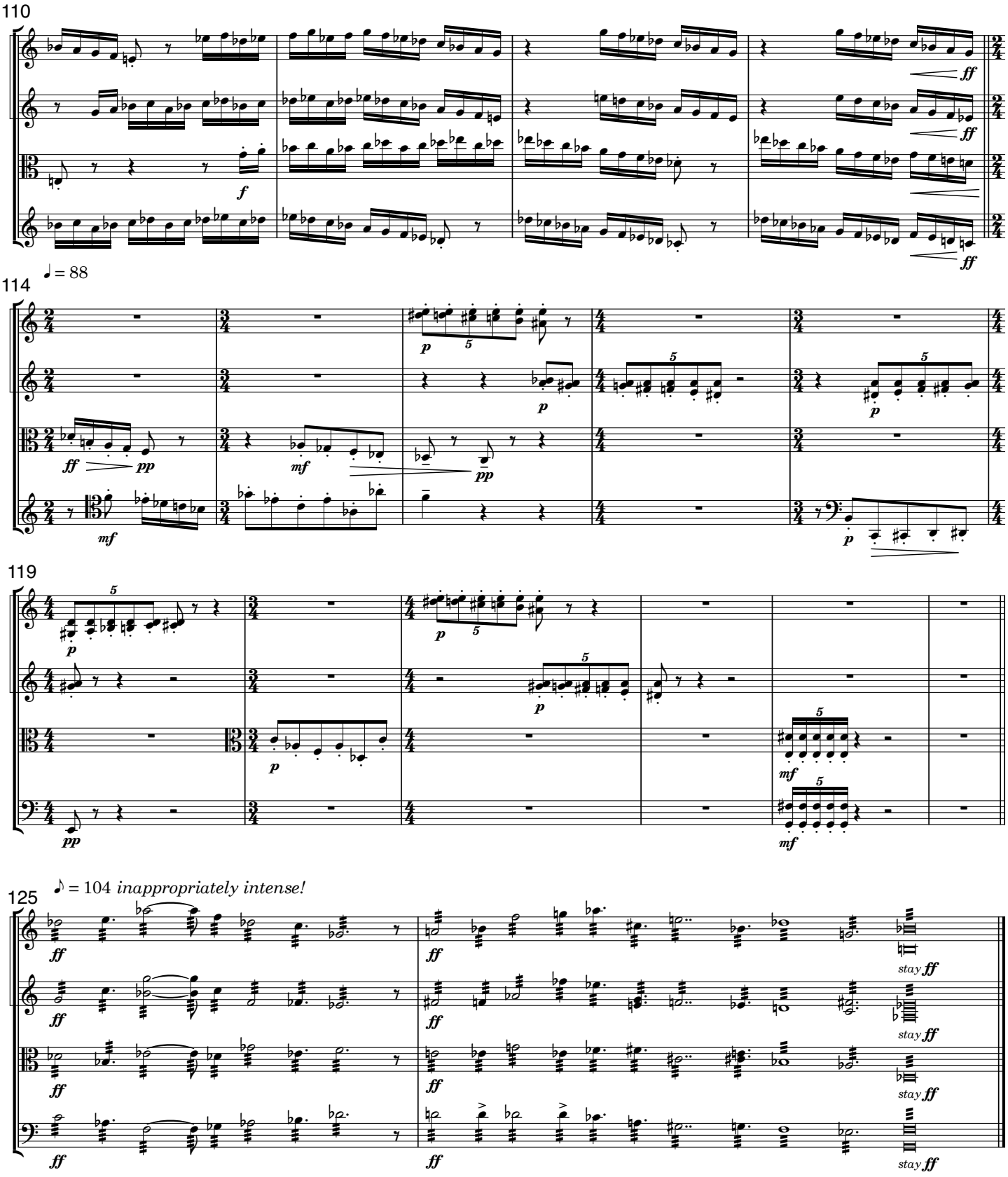

13
rall.
♩ = 80
legato
pizz.
pizz.
pizz.
arco
17
arco
arco
arco
legato
, light
, strong
22
non vib.
legato
legato
26
rall.
some vibrato
legato
legato
III
II


30
♪ = 100 expressive, with a feeling of progression
non vib.
mf
non vib.
mf
non vib.
mf
non vib.
mf
♩ = 80
rall.
fp
some vibrato
mf
mp
p
some vibrato
mf
mp
fp
34
♩ = 40
pp
p
pp
♩ = 152 , bustling
f
f
f
40
44
♩ = 88 suddenly
f simple
ff
pp
mf
p , but clearly projected
p , but clearly projected
5
5
5
p


50
56
61
65
simple
disengaged
warm
pizz.
sul G
gliss.

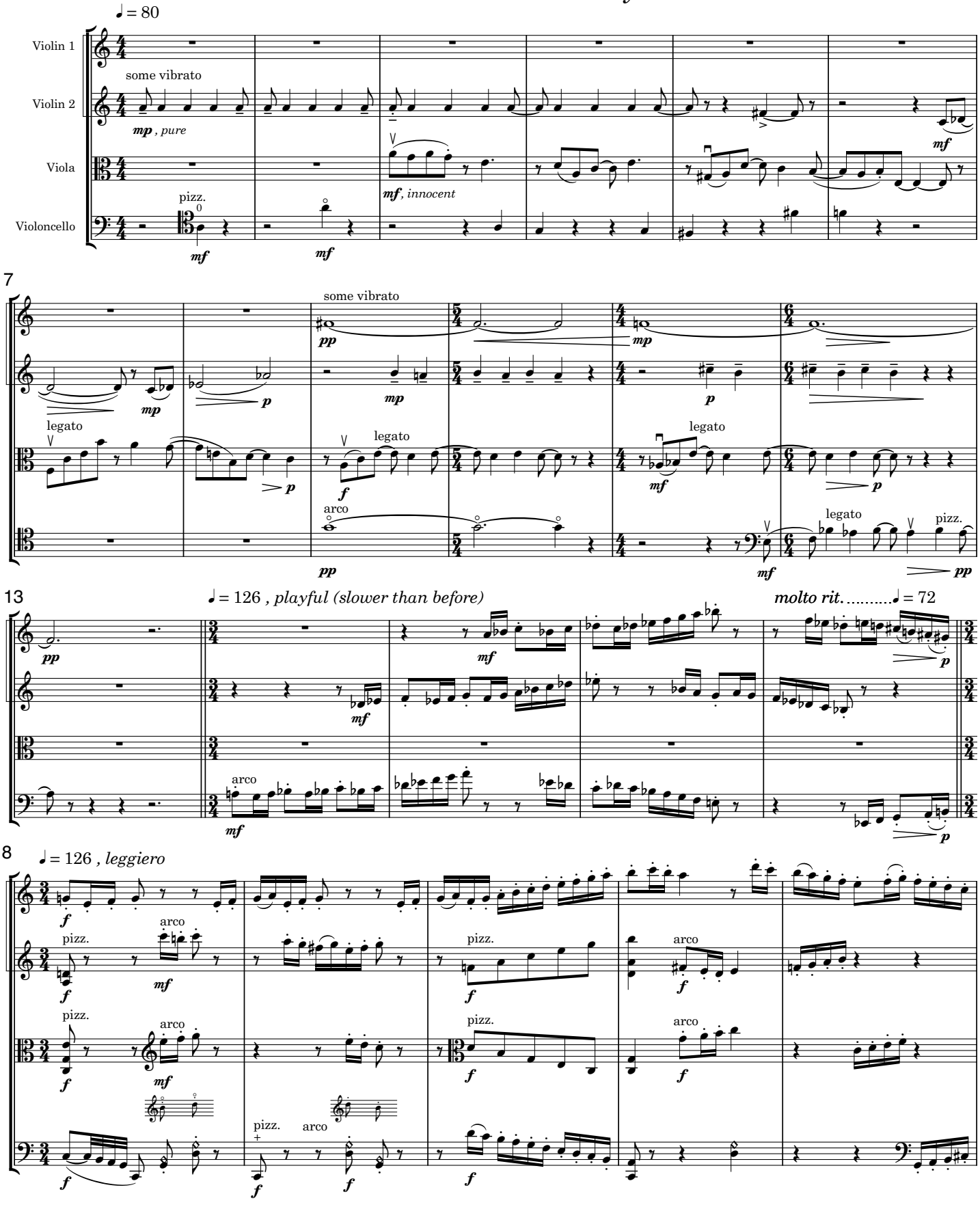

69
pizz.
arco
75
♩ = 152
80
♩ = 88
spicc.
85
arco spicc.
p solo attitude

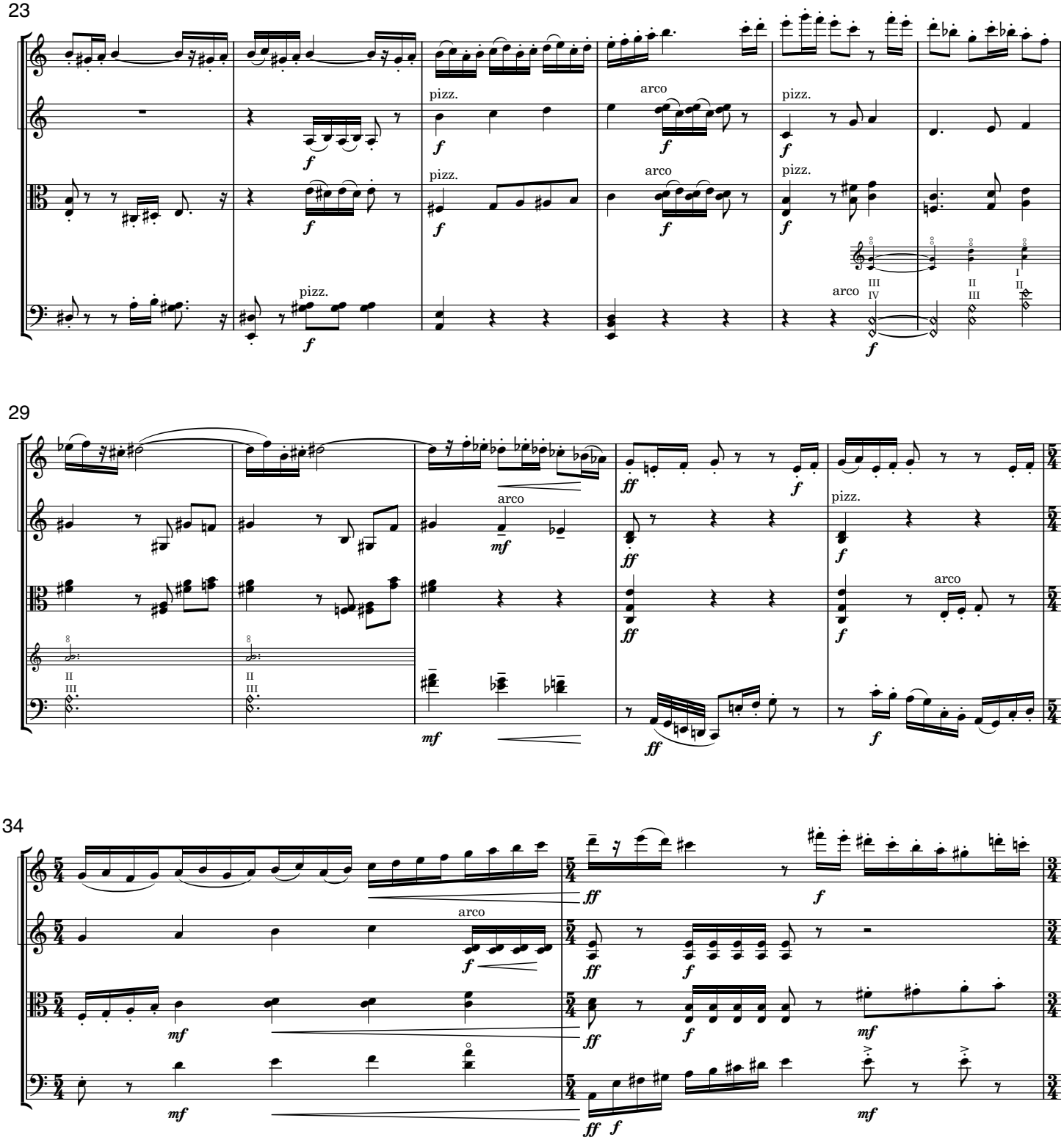

92
♪ = 276 , robust
arco
arco
arco
96
100
♩ = 152
106

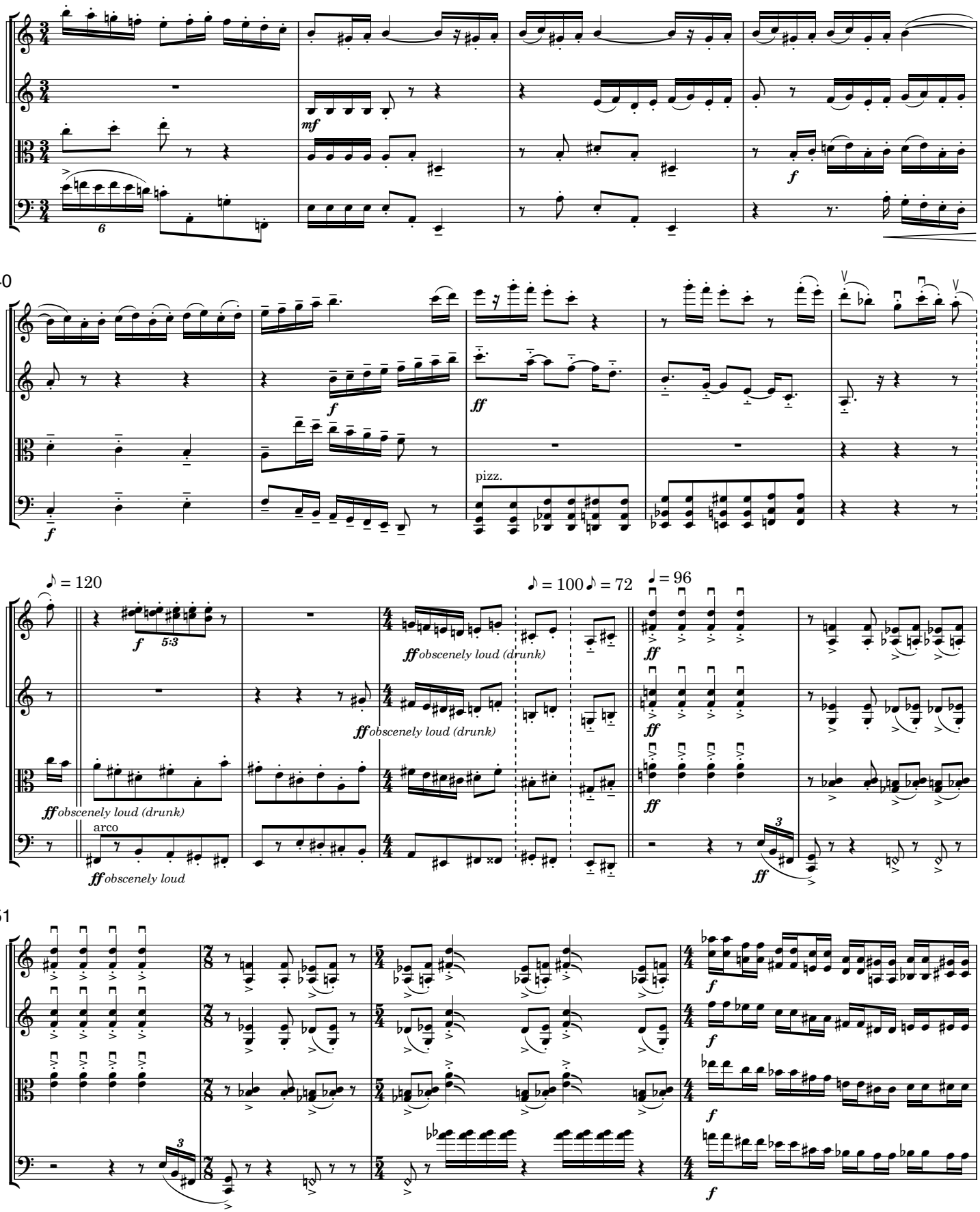

110
114
♩ = 88
119
125
♪ = 104 inappropriately intense!
stay ff

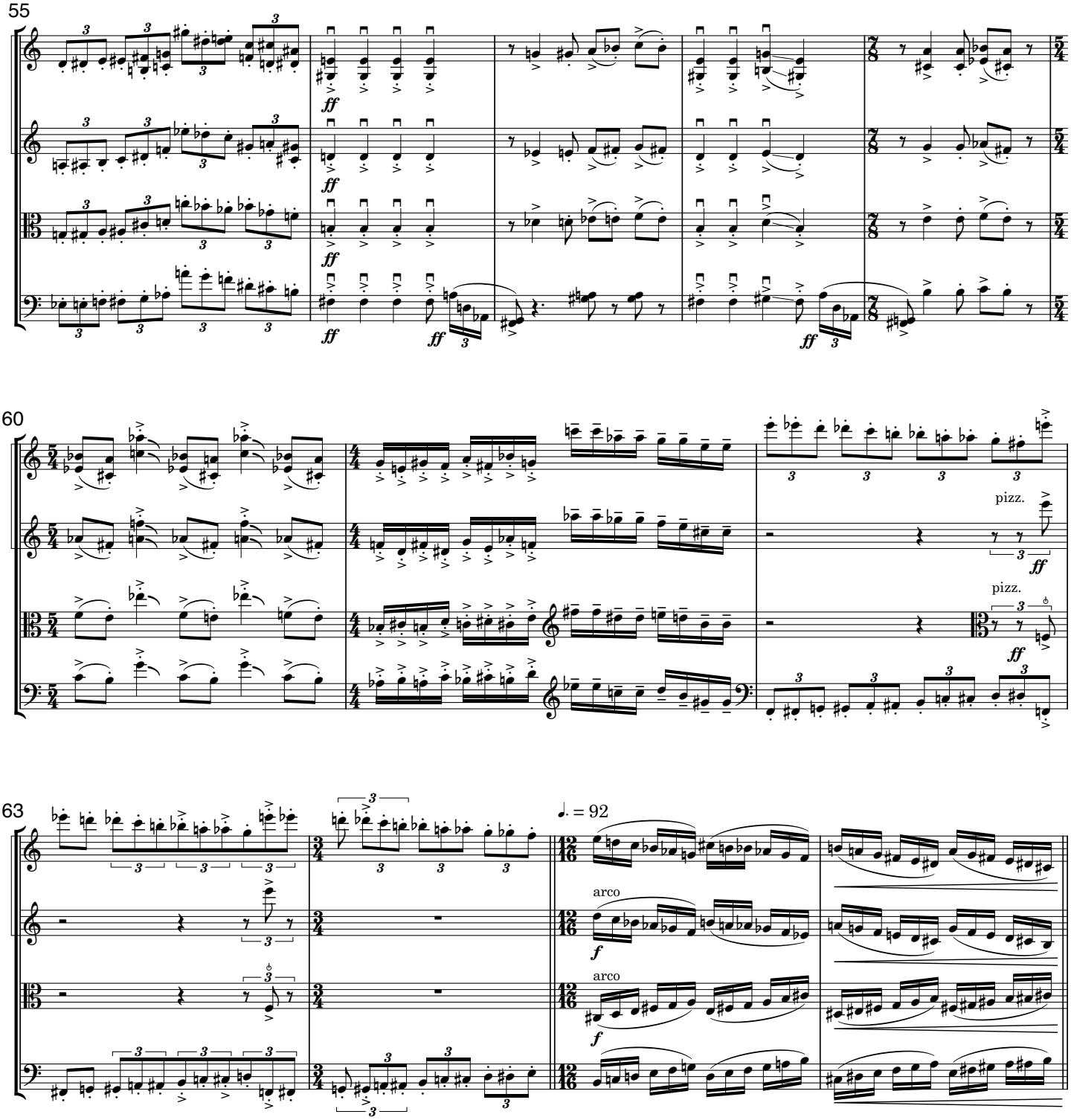
Part Two

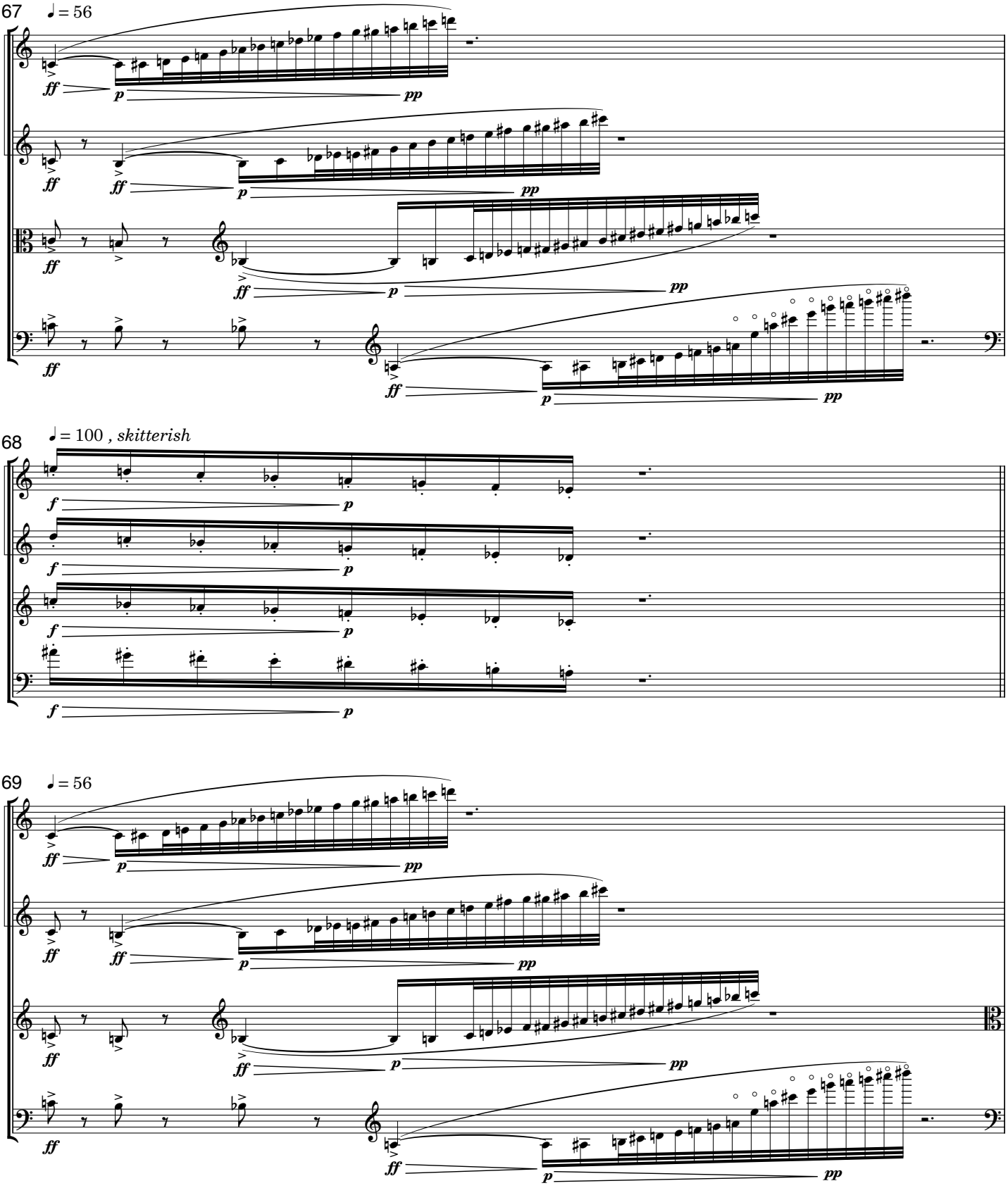
tune.diversion.rock.ascent.skychorale

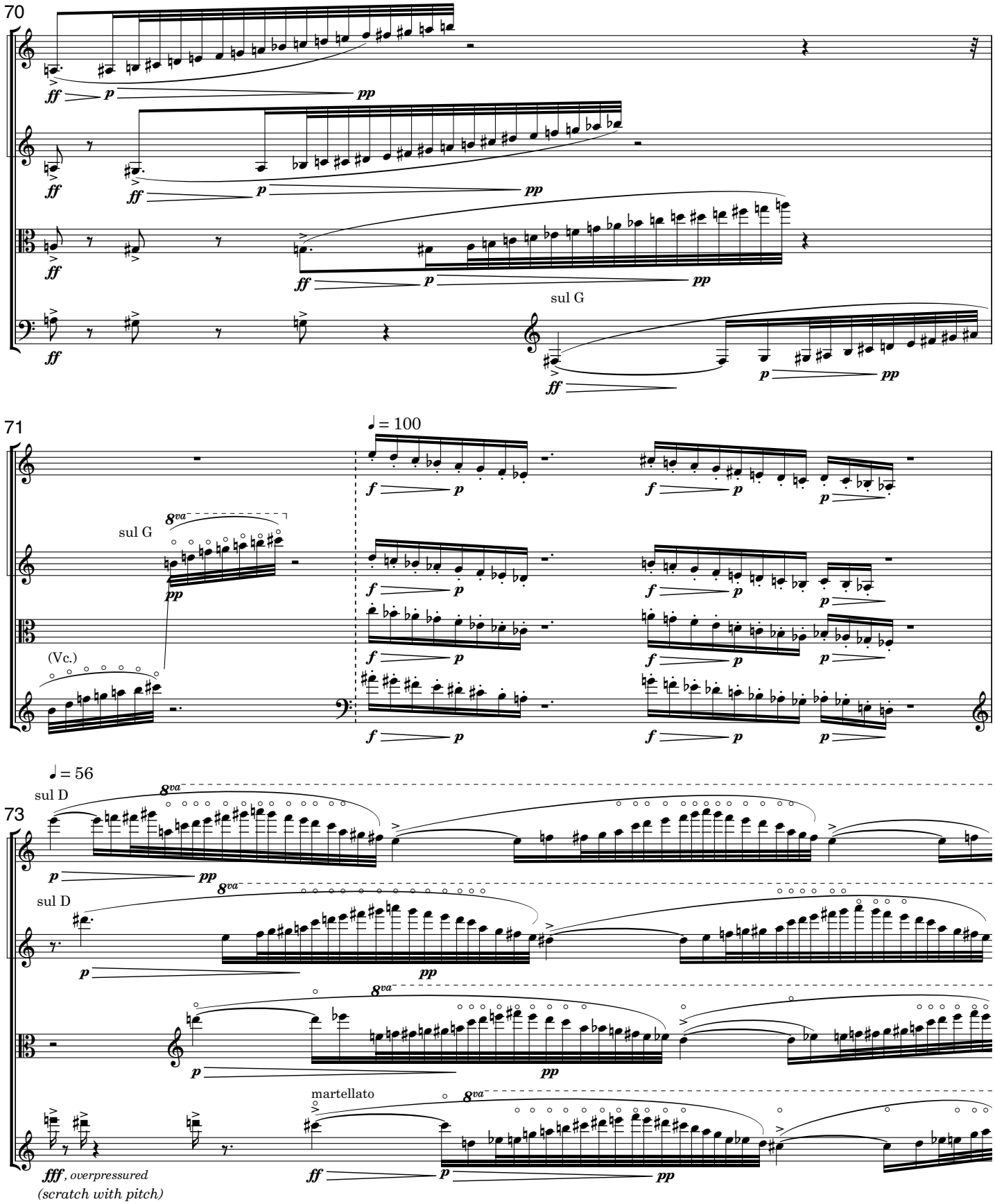



23
pizz.
arco
pizz.
pizz.
arco
pizz.
pizz.
arco
29
arco
pizz.
arco
34
arco

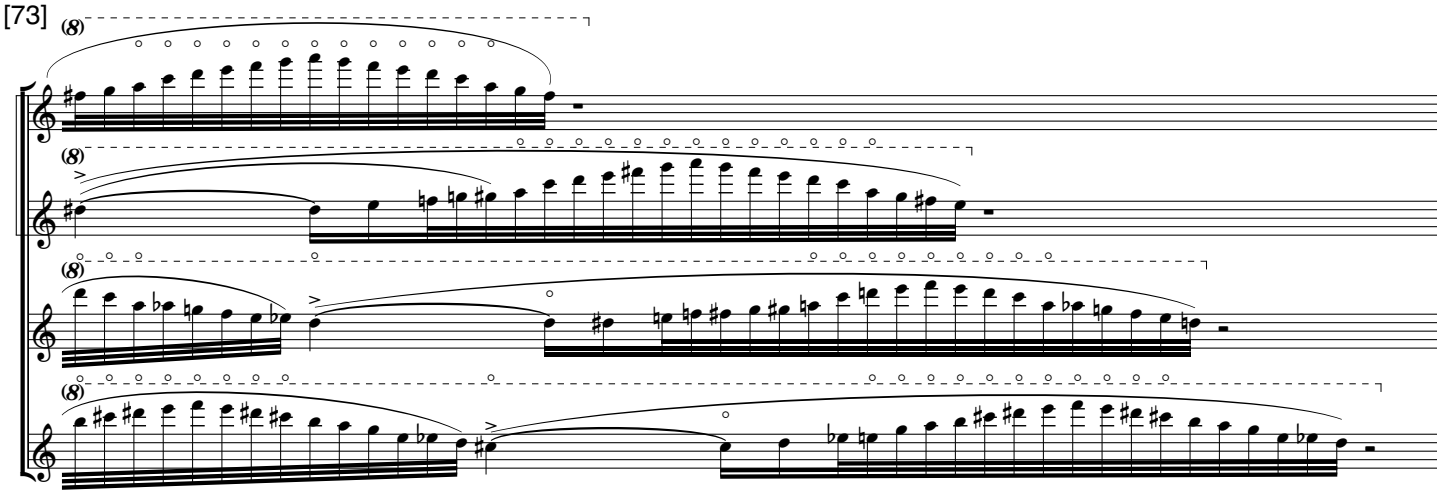

36
40
pizz.
♪ = 120
♪ = 100 ♪ = 72
♩ = 96
ff obscenely loud (drunk)
arco
ff obscenely loud
51


55
60
63
pizz.
pizz.
arco
arco
♩. = 92

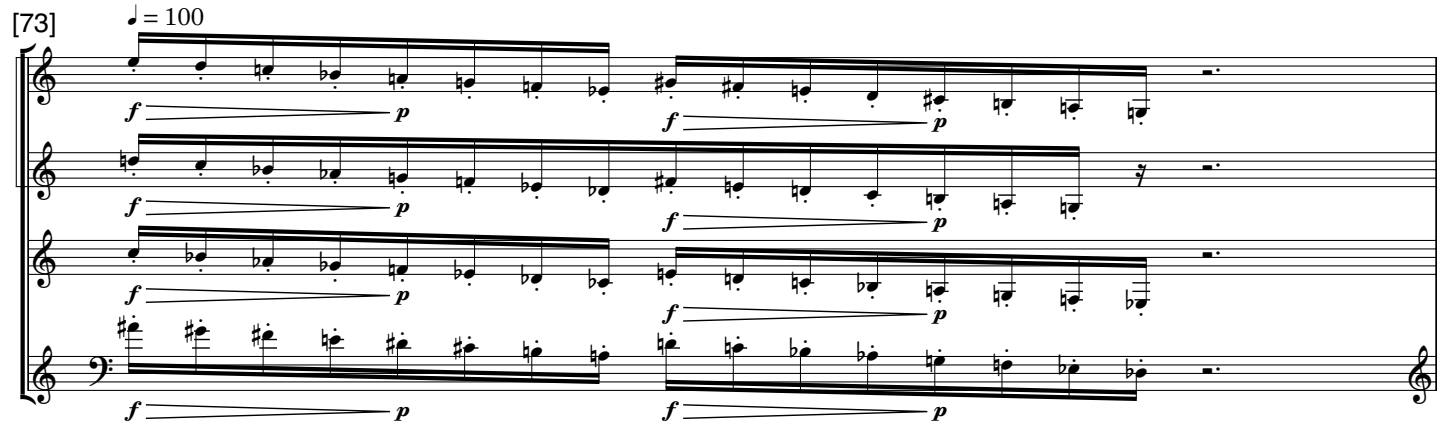

67
♩ = 56
68
♩ = 100 , skitterish
69
♩ = 56


70
ff
p
pp
sul G
71
♩ = 100
f
p
sul G
8va
(Vc.)
♩ = 56
73
sul D
martellato
fff, overpressured
(scratch with pitch)

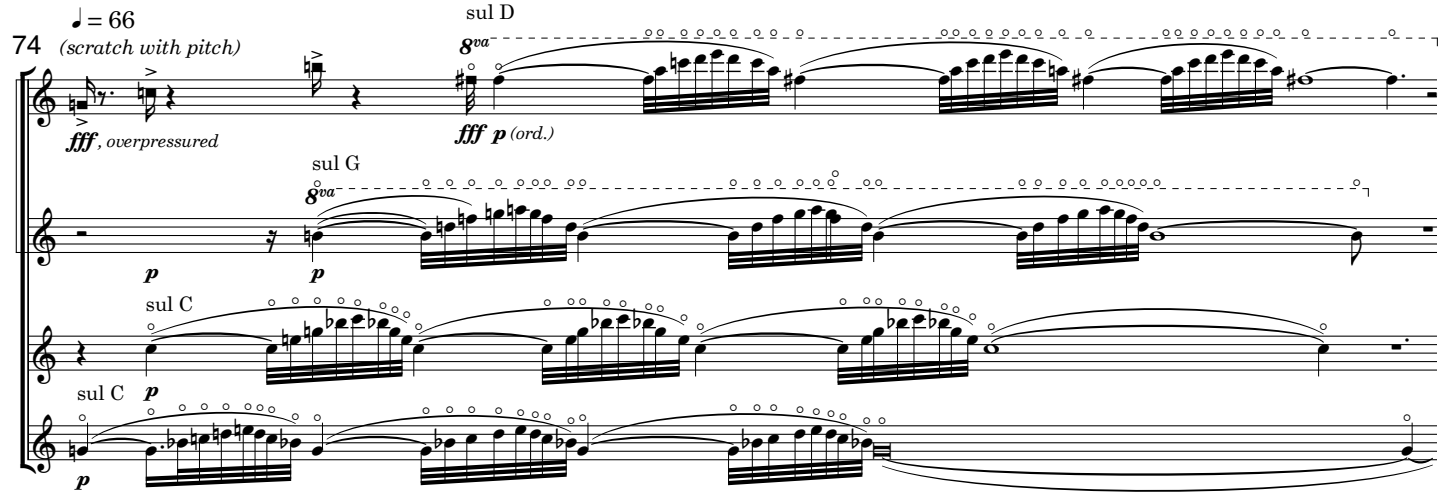
[73]

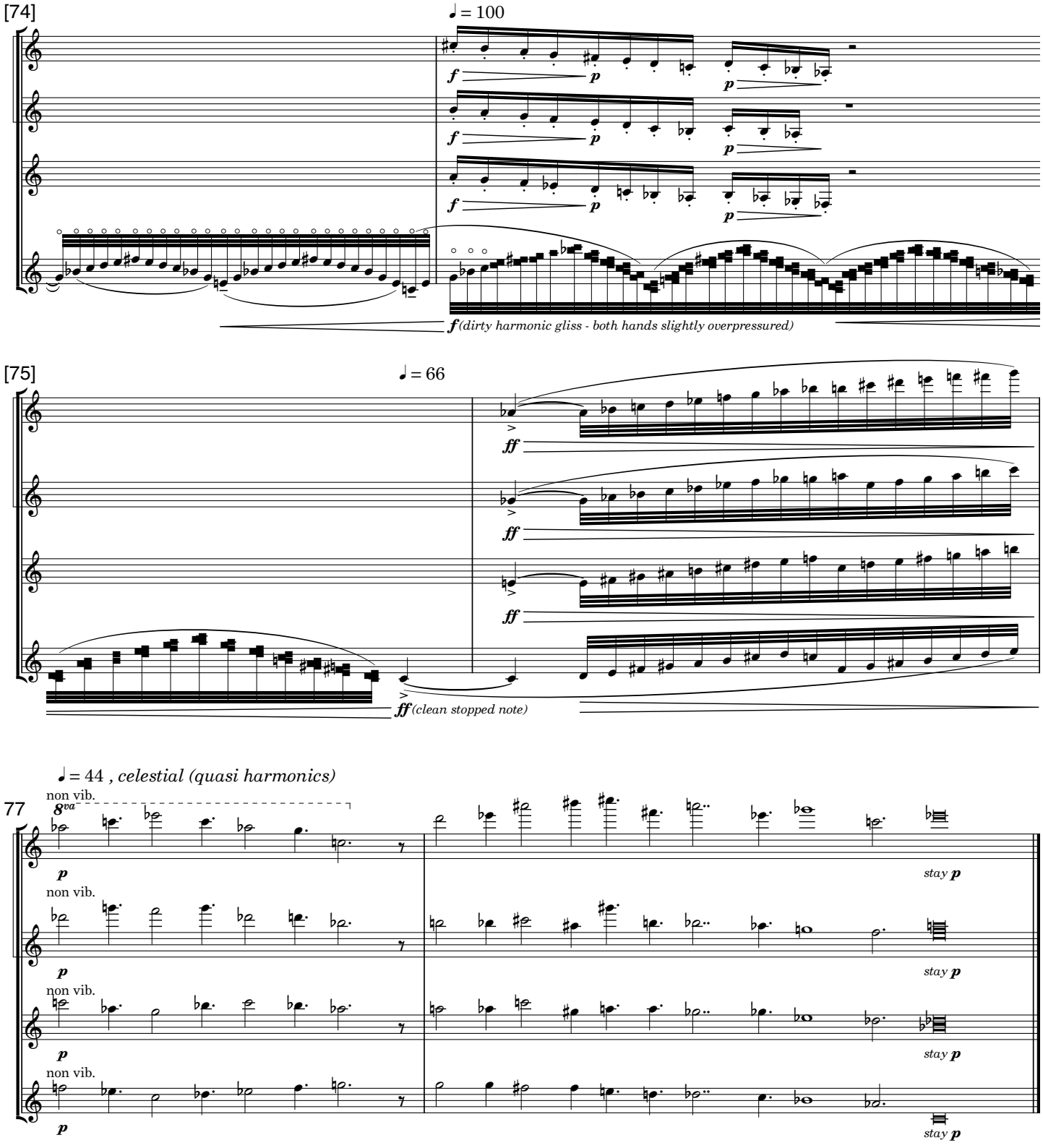

(8)
(8)
(8)
(8)

[73]


♩ = 100
f
p

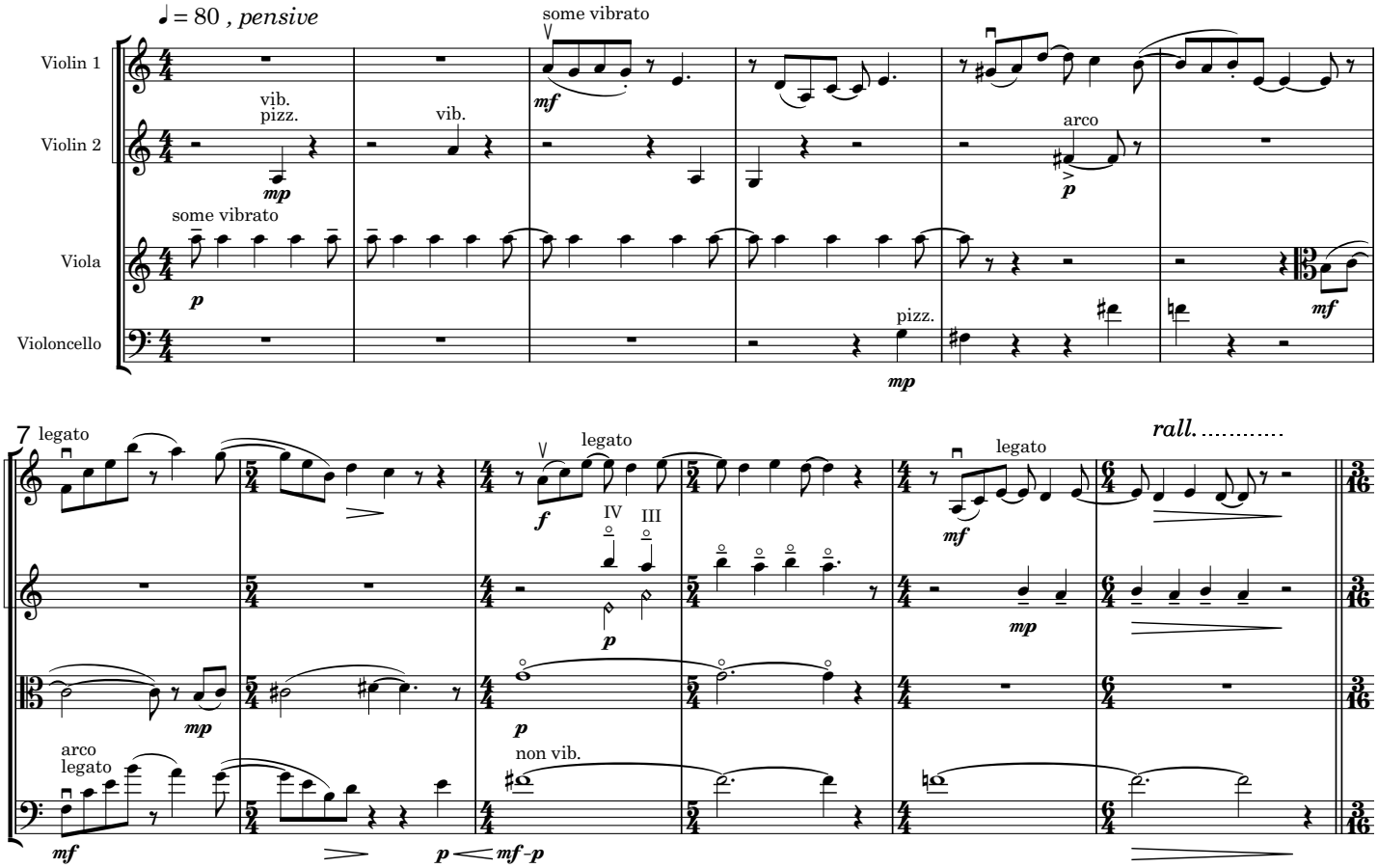
74

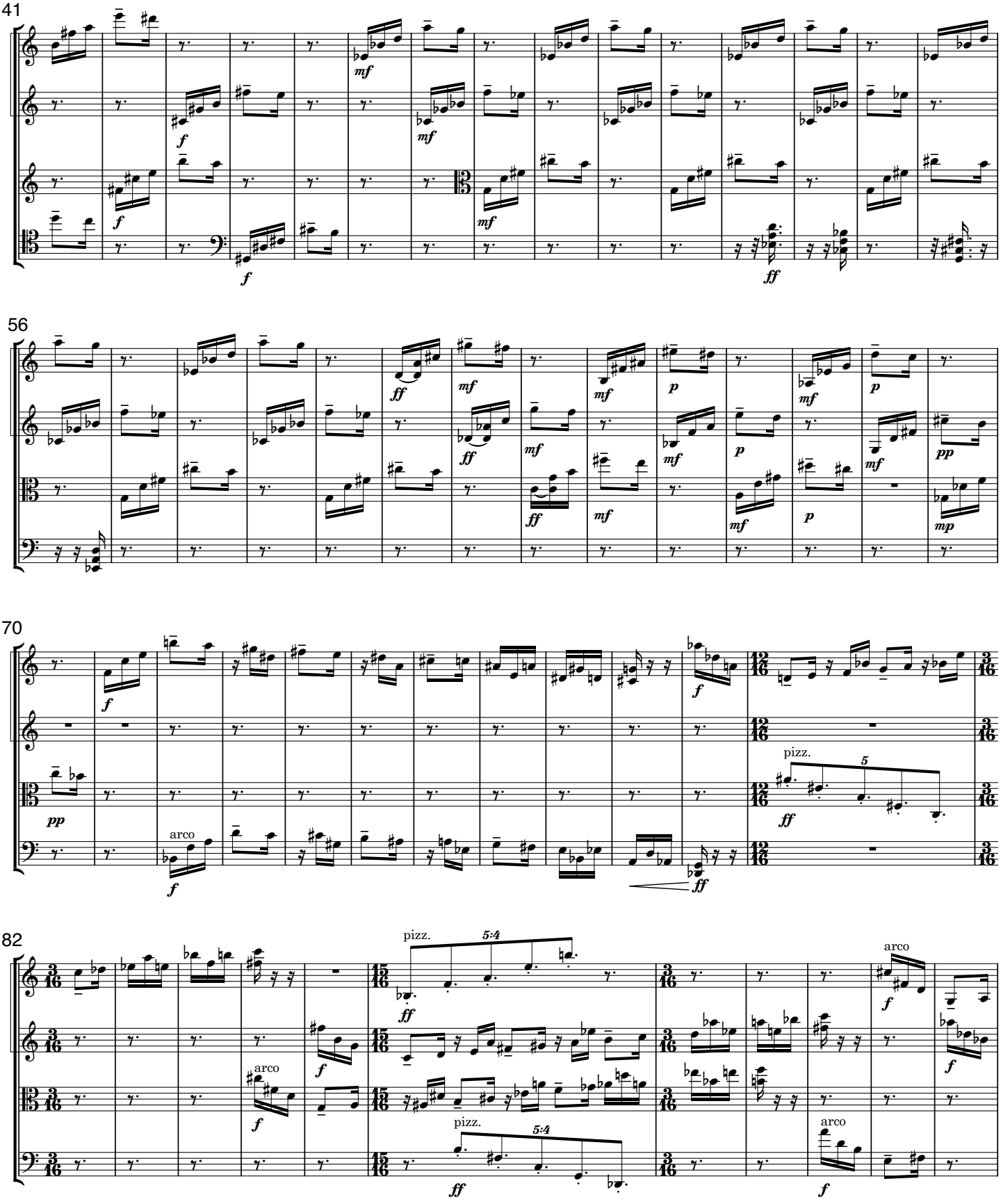

♩ = 66
(scratch with pitch)
fff, overpressured
sul D
8va
fff p (ord.)
sul G
8va
p
sul C
p
sul C
p

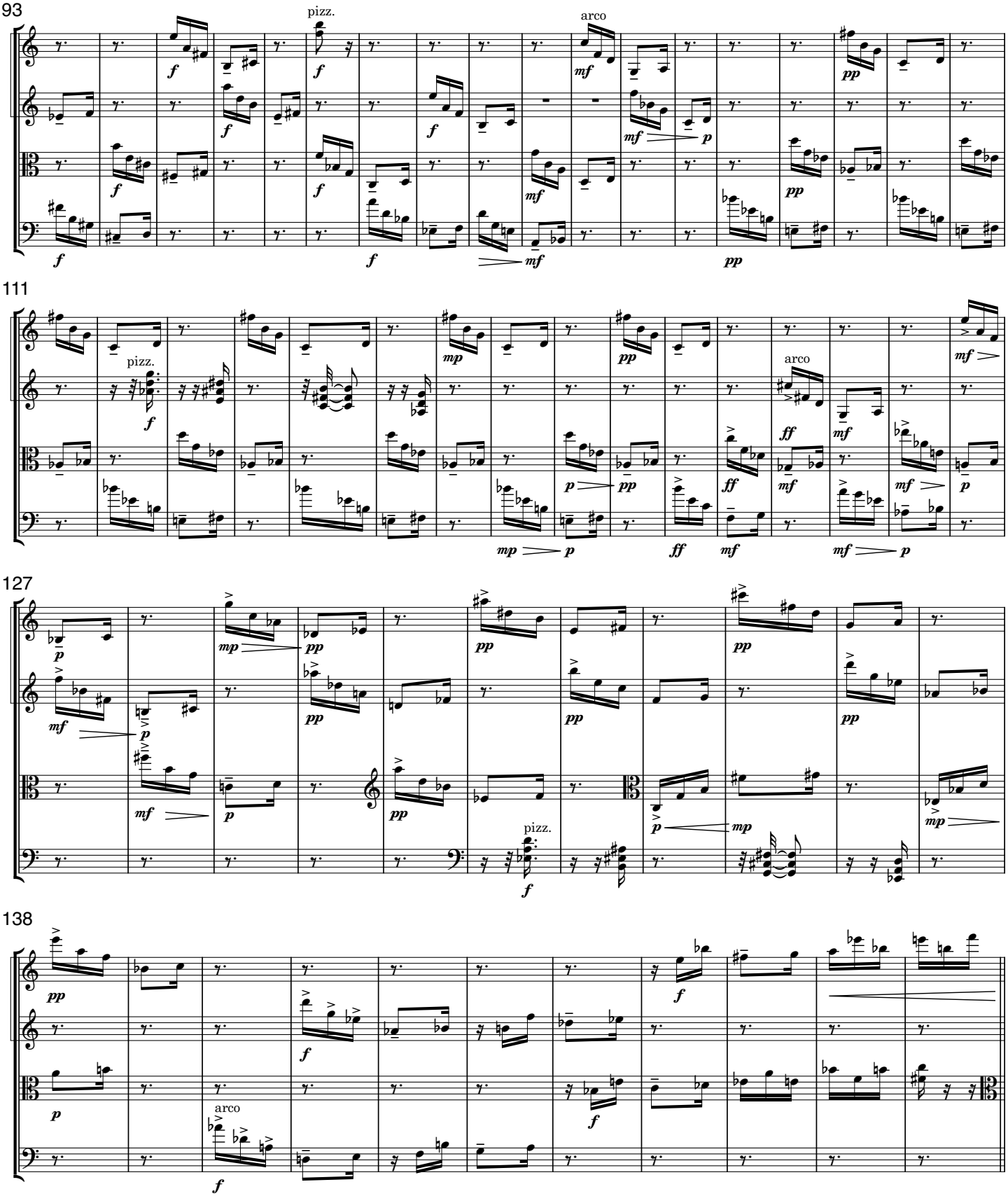

[74]
♩ = 100
f
p
f (dirty harmonic gliss - both hands slightly overpressured)
[75]
♩ = 66
ff
ff (clean stopped note)
♩ = 44 , celestial (quasi harmonics)
77
8va
non vib.
p
stay p

Part Three

tune.flight.rap.chorale.dusk

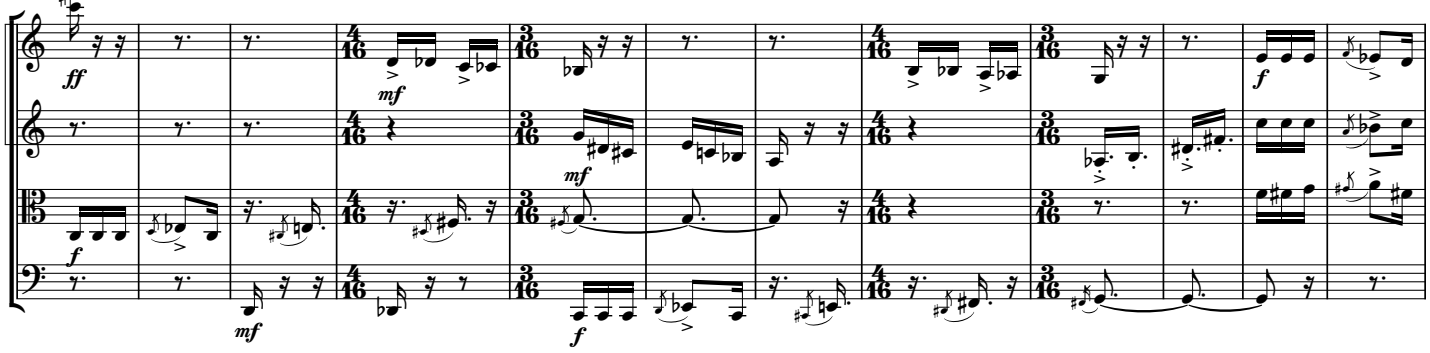



41
56
70
82
pizz.
arco
5:4

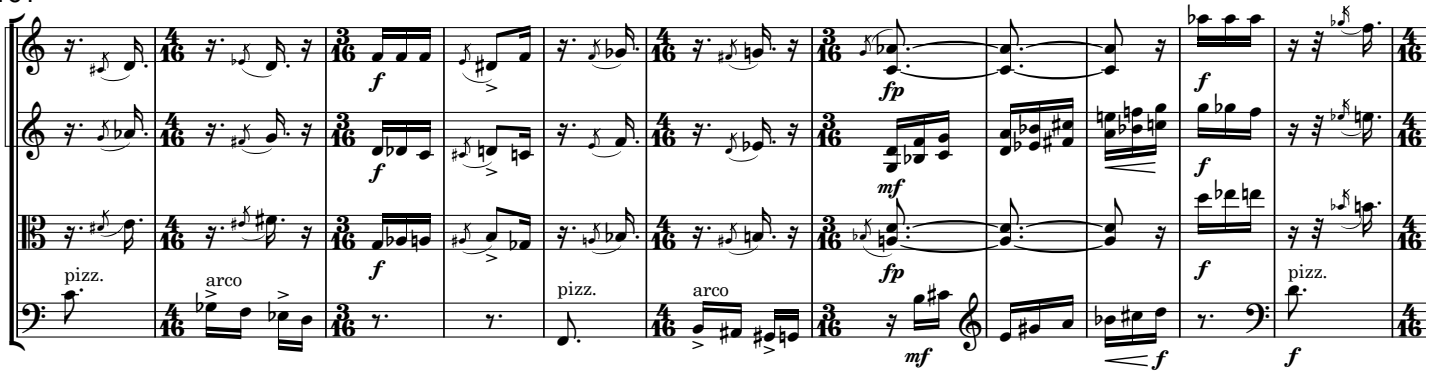

93
pizz.
arco
111
pizz.
arco
127
pizz.
138
arco

149

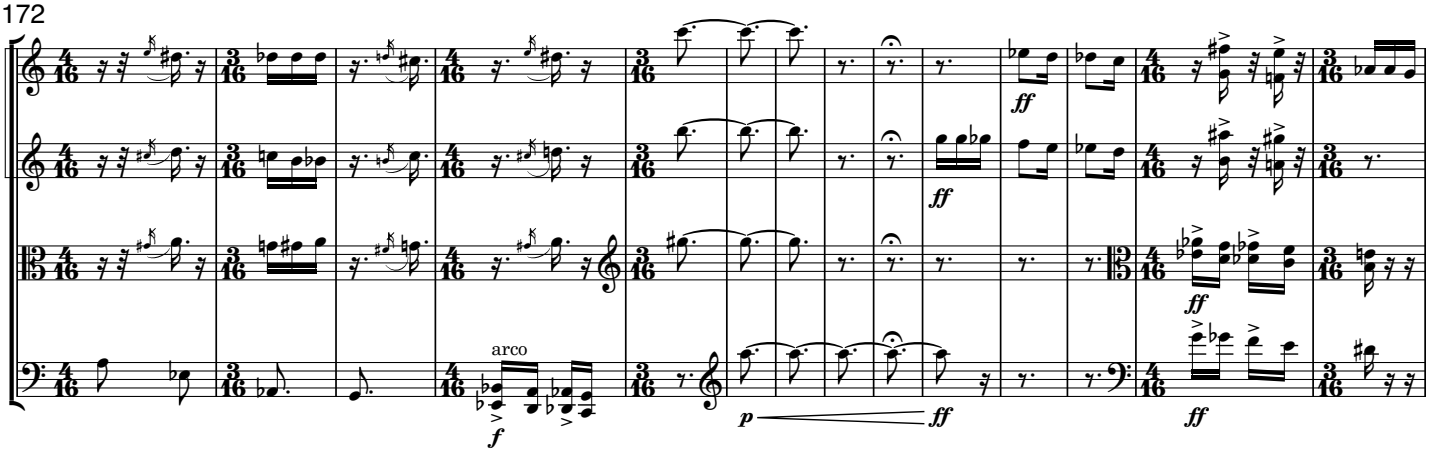
♪. = 120 , *rough, heavy*



161

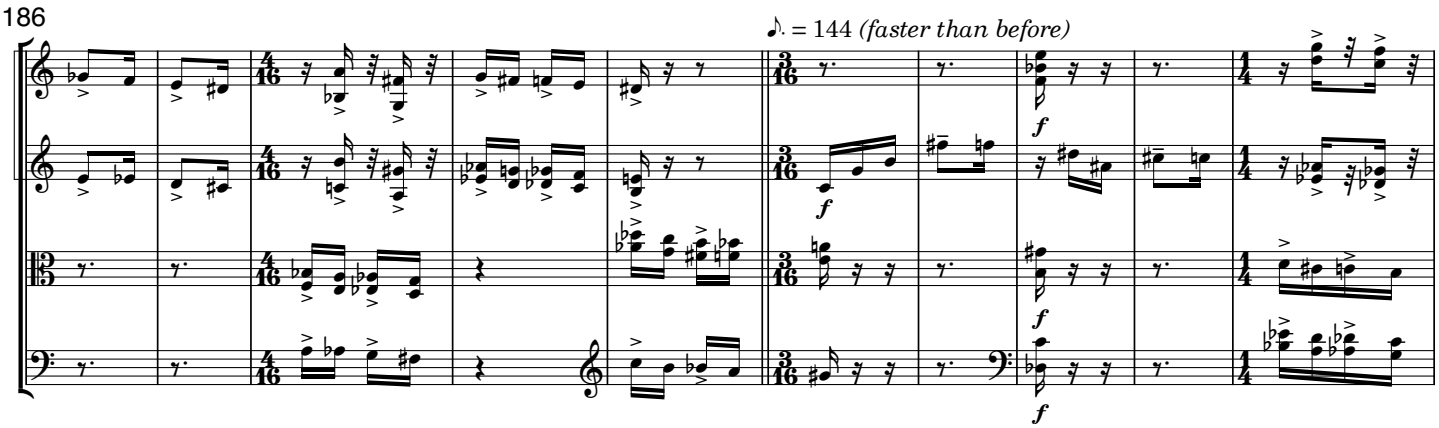


172

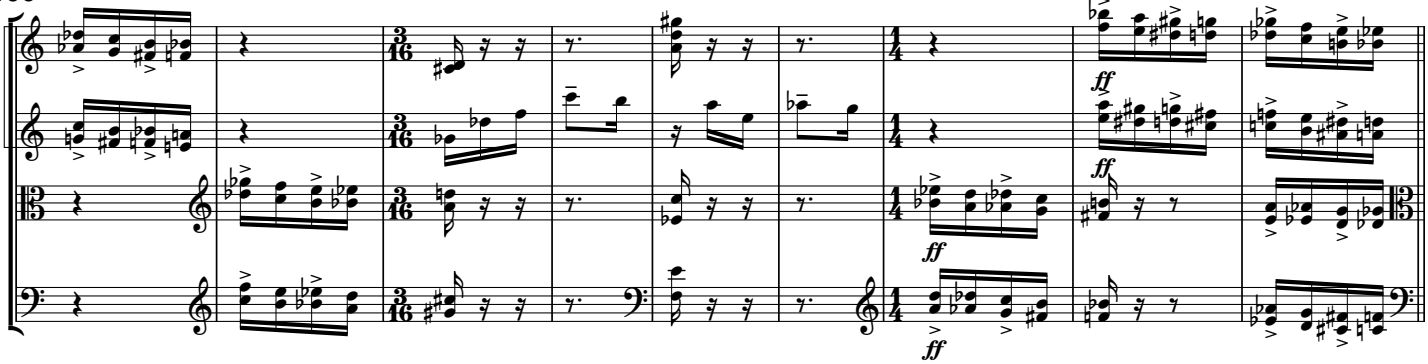


186

♪. = 144 *(faster than before)*

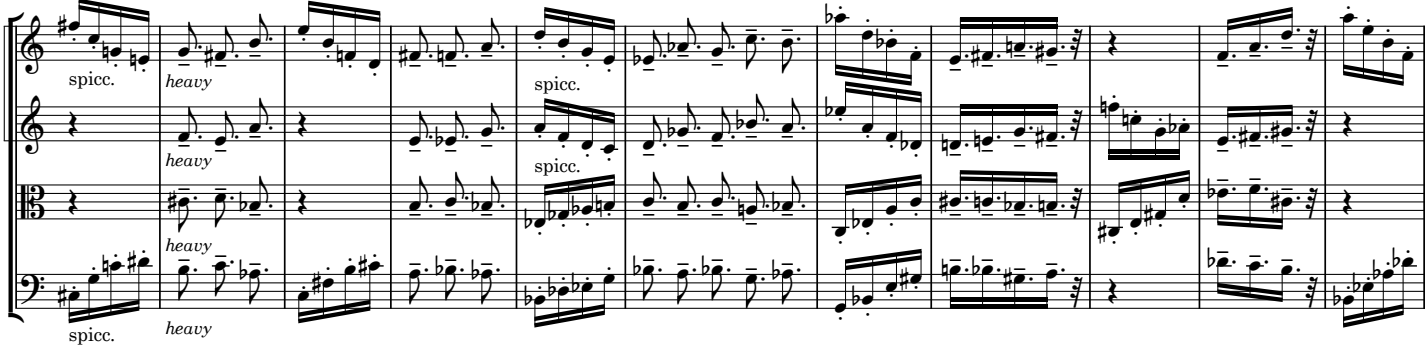


196



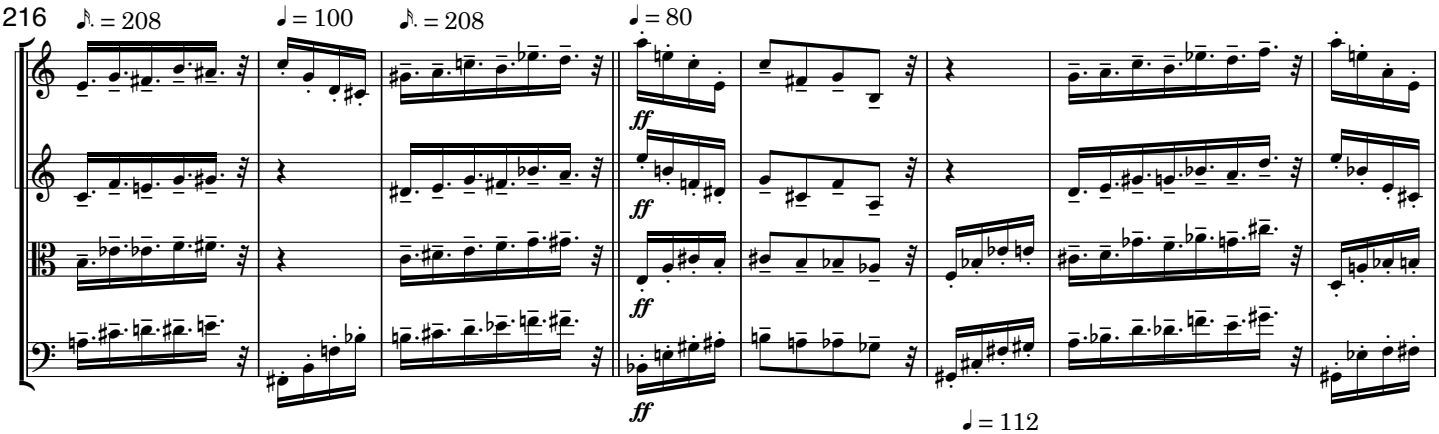
The tempos from 205-218 are meant to be irrationally related from measure to measure with perceived general relationships between the even numbered measures.
The odd numbered measures are all ♩ =120 until a slower version appears at m. 217.

205 ♩ = 120 ♪. = 160 ♩ = 120 ♪. = 132 ♩ = 120 ♪. = 160 ♩ = 120 ♪. = 208 ♩ = 120 ♪. = 240 ♩ = 120



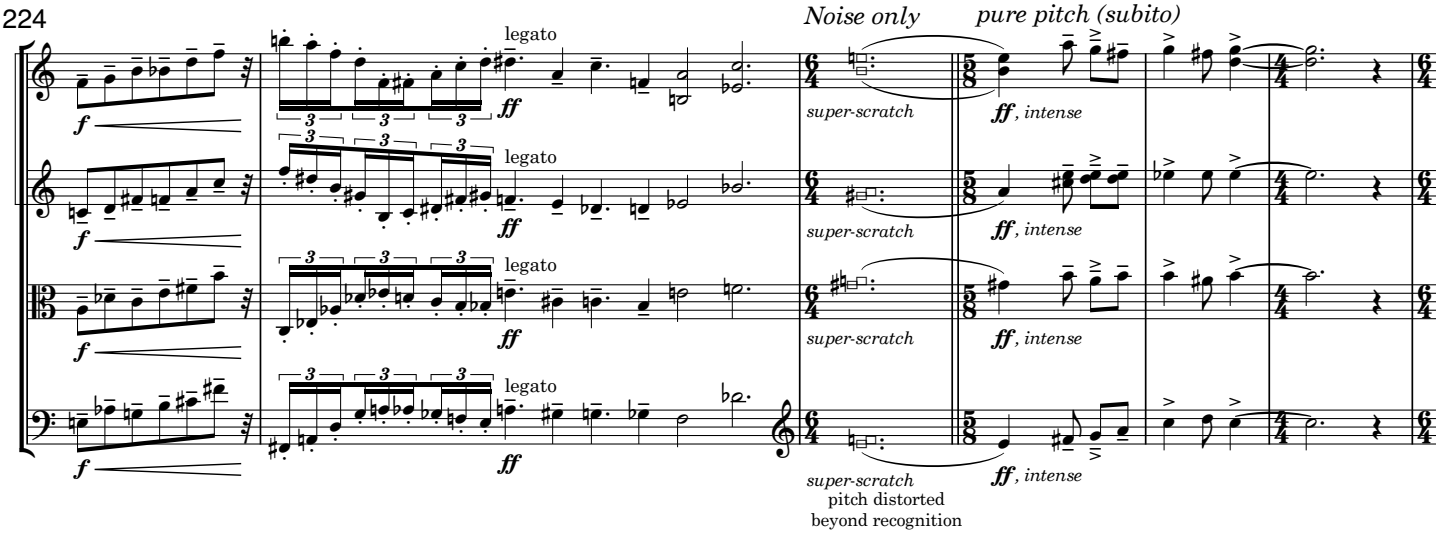
From 219-226 the tempo remains at ♩ = 80, with the speed determined by notated values.

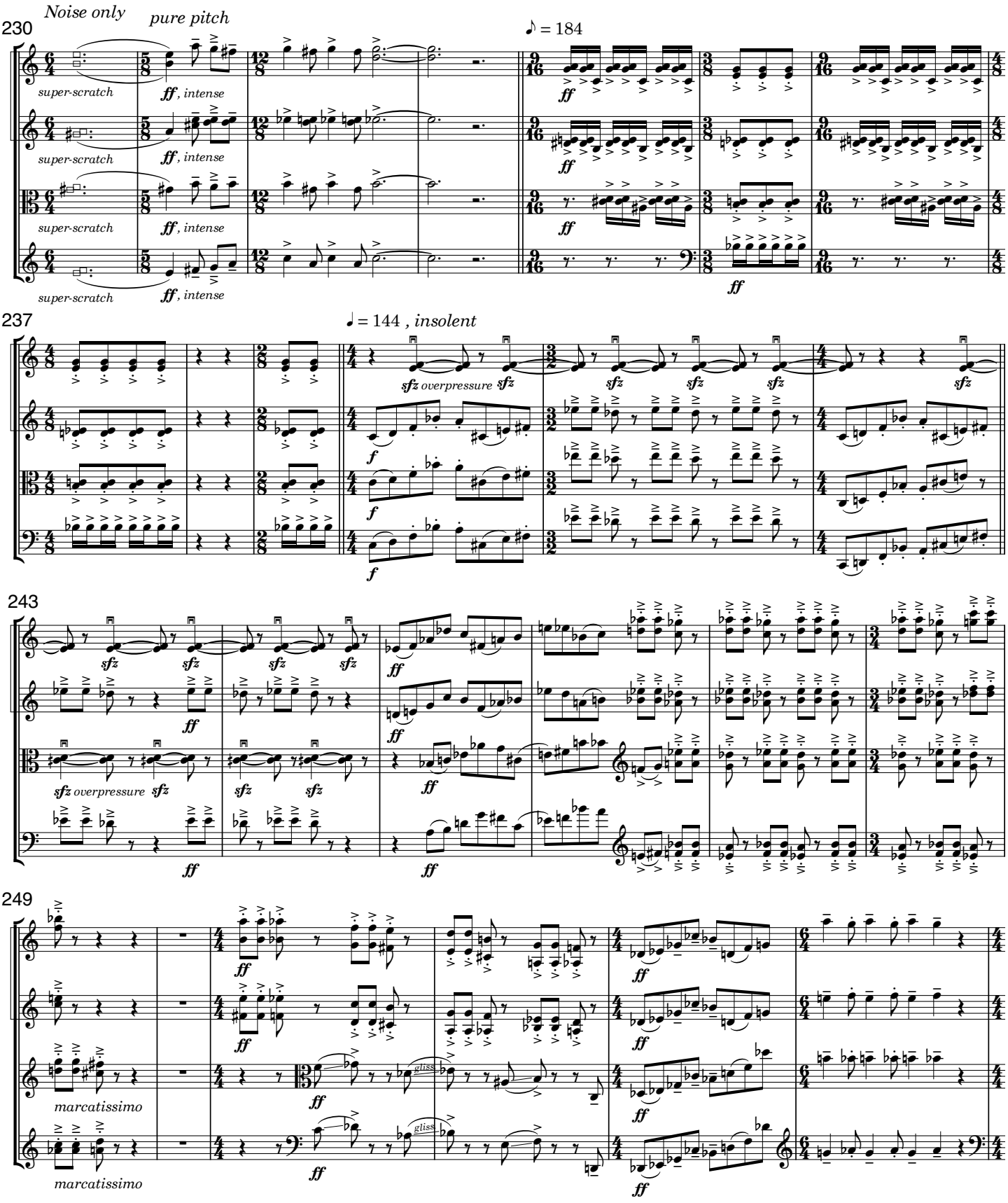
216 ♪. = 208 ♩ = 100 ♪. = 208 ♩ = 80

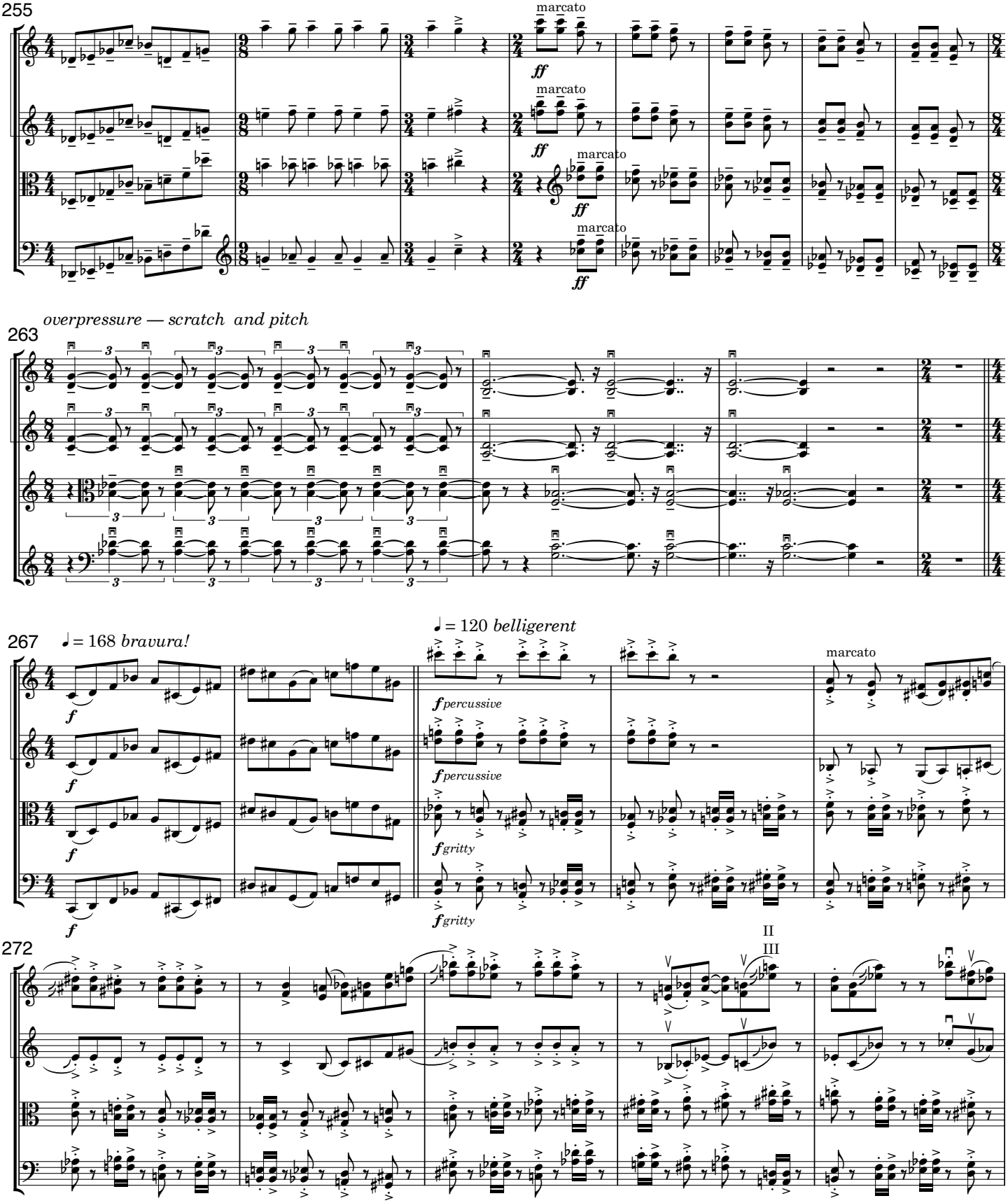


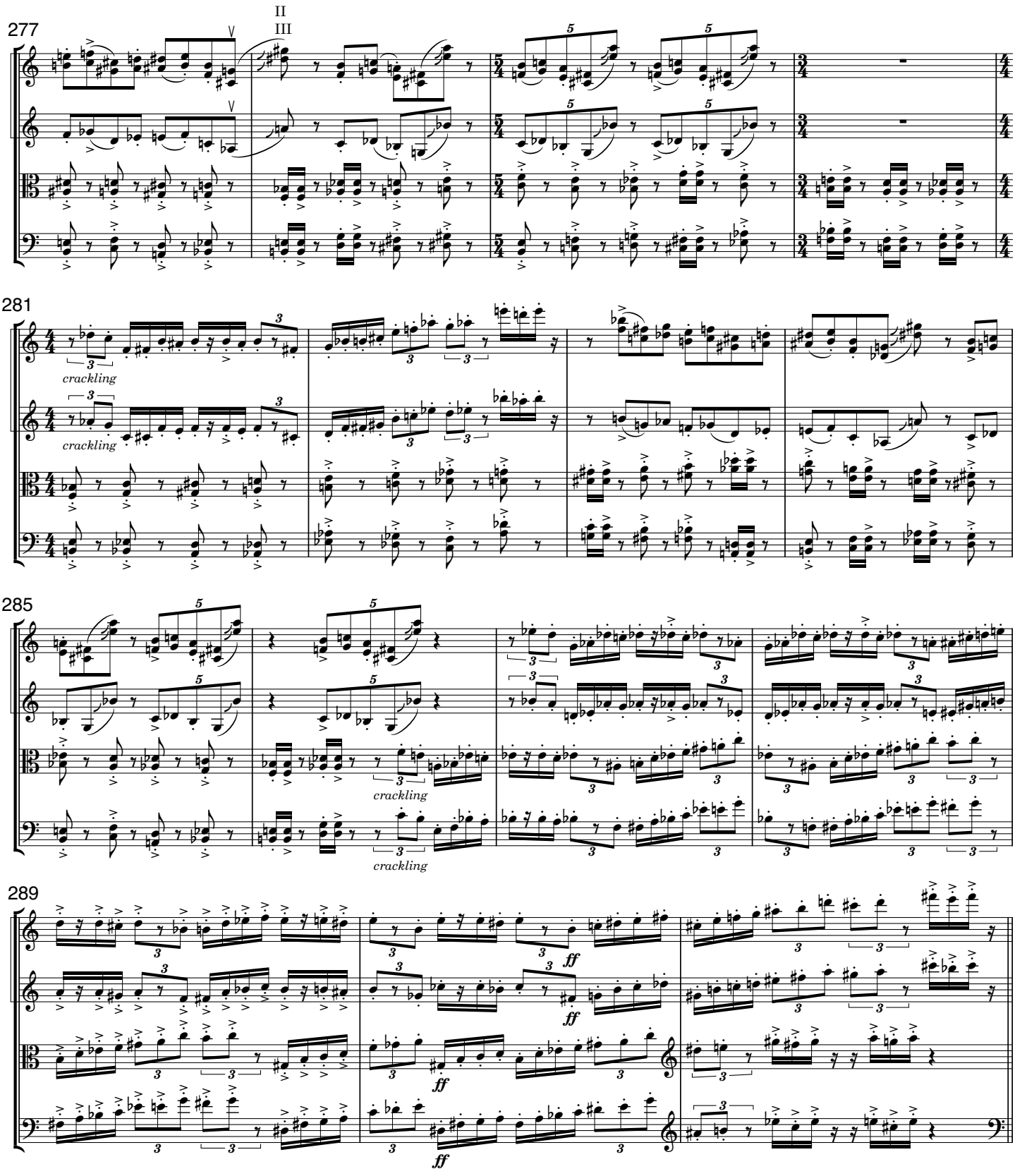
224 ♩ = 112

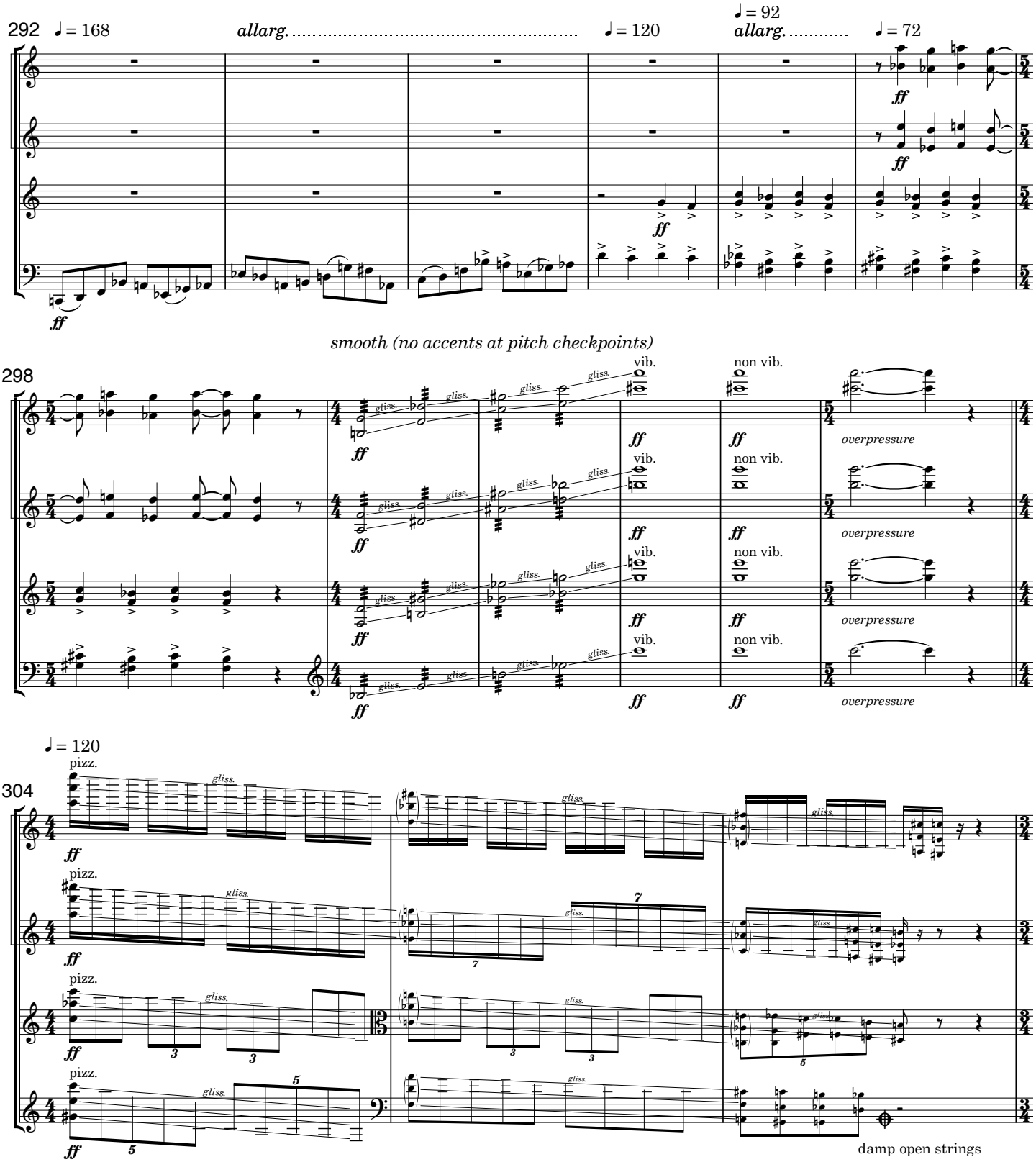
Noise only *pure pitch (subito)*

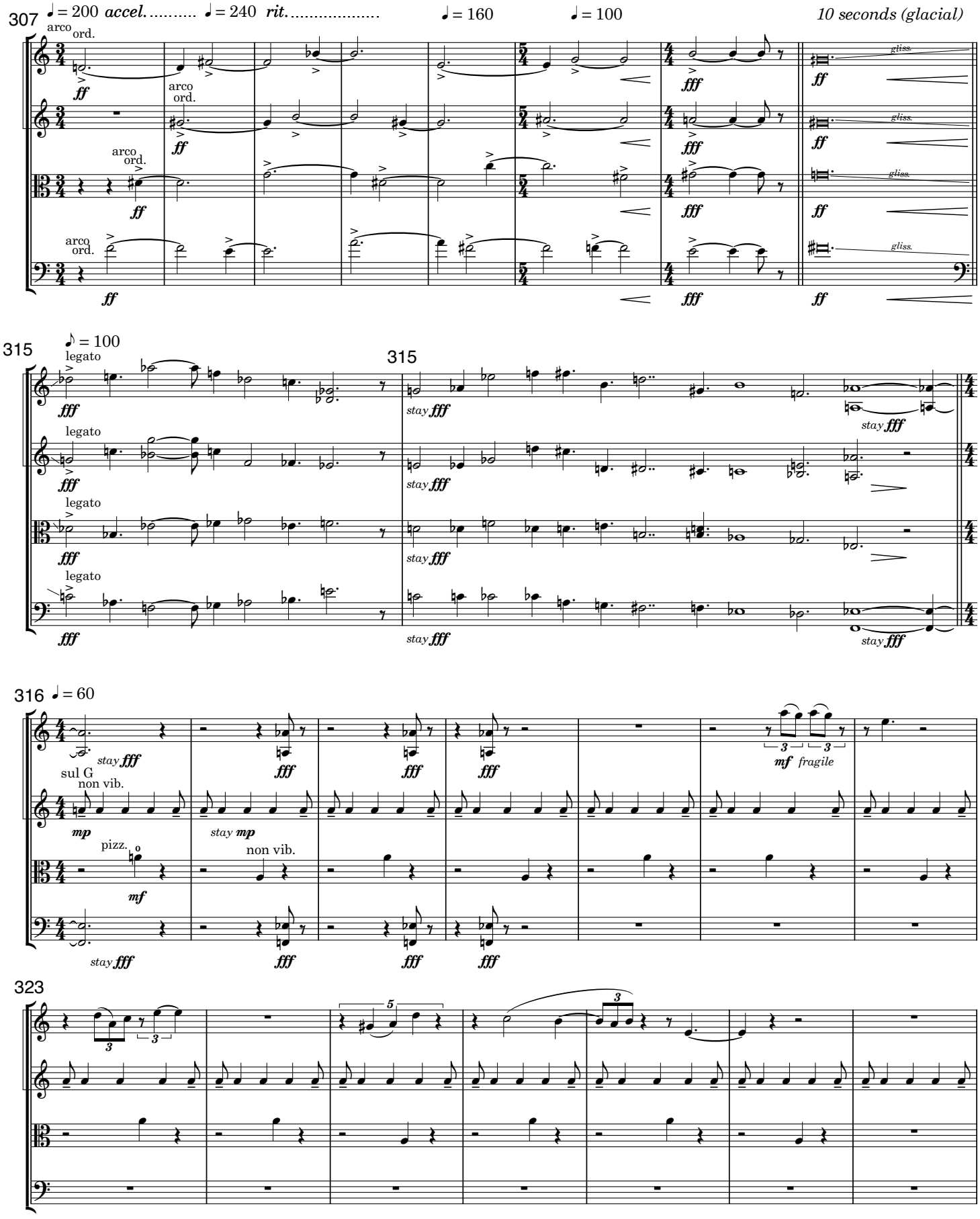


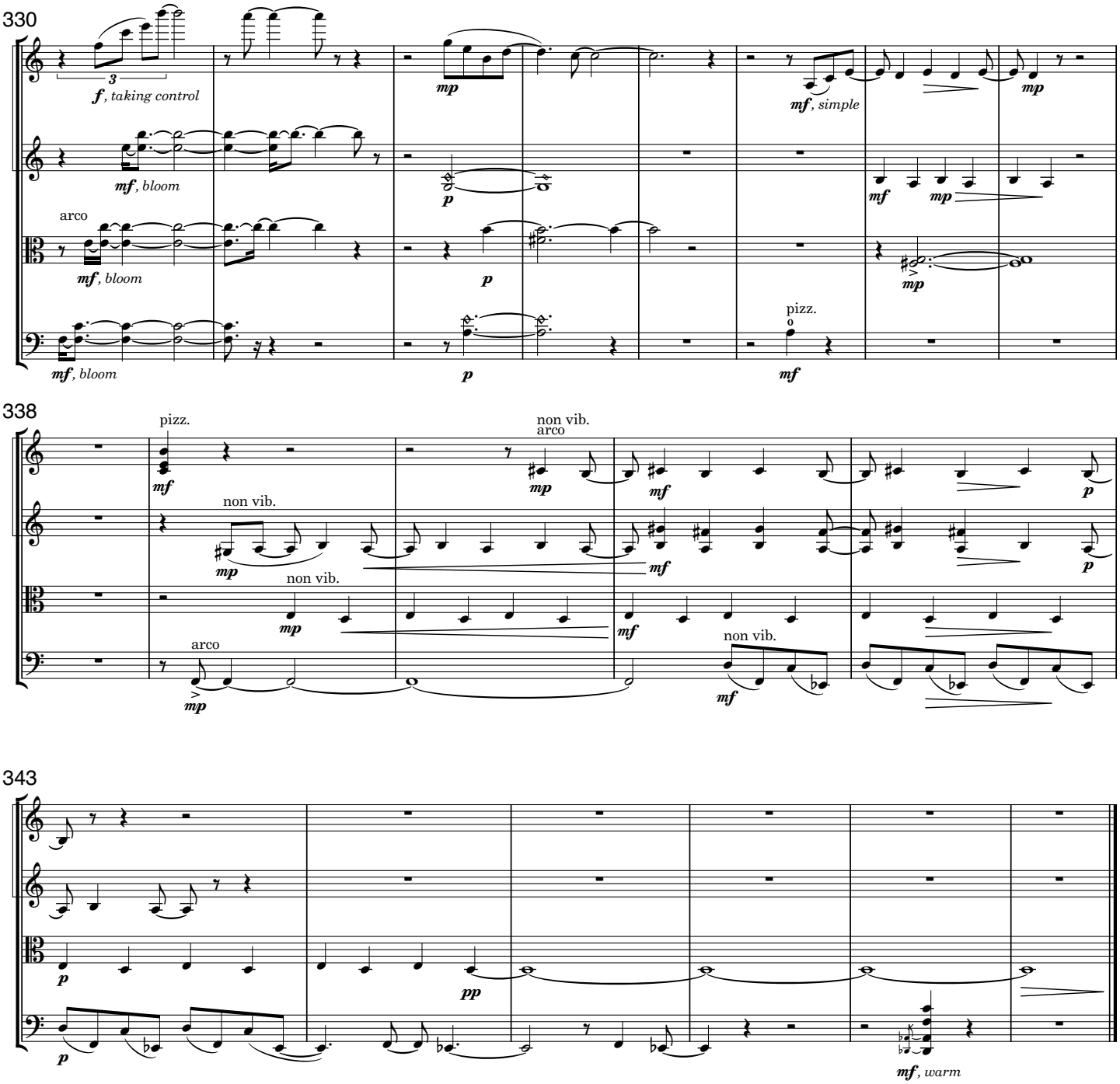

Noise only
pure pitch
230
super-scratch
ff, intense
♪ = 184
237
♩ = 144 , insolent
sfz overpressure
243
249
marcatissimo
gliss.


255
marcato
ff
marcato
ff
marcato
ff
marcato
ff
overpressure — scratch and pitch
263
267
♩ = 168 bravura!
f
f
f
f
♩ = 120 belligerent
marcato
f percussive
f percussive
f gritty
f gritty
272
II
III


277
II
III
281
crackling
crackling
285
crackling
crackling
289
ff
ff
ff


292
♩ = 168
allarg.
♩ = 120
♩ = 92
allarg.
♩ = 72
ff
smooth (no accents at pitch checkpoints)
298
vib.
non vib.
gliss.
overpressure
♩ = 120
304
pizz.
damp open strings


307
♩ = 200 accel. ♩ = 240 rit.
♩ = 160
♩ = 100
10 seconds (glacial)
arco ord.
ff
fff
gliss.
315
♪ = 100
legato
fff
stay fff
315
316
♩ = 60
sul G
non vib.
pizz.
mp
mf
fragile
323



Bloomington, IN
6/30/2022