Martin Lohse

Istid

for clarinet in Bb
violin, cello and piano

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Istid

for clarinet in Bb,
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Composed 1997

Martin Lohse

Istid

for clarinet in Bb,
violin, cello and piano

composed in 1999

Parts

www.mirror-music.com

1st. edition
1st. print

Published 2019
by
Mirror Music
Vodroffsvej 22, 2.th
DK-1900 Frederiksberg C
Denmark
contact@mirror-music.com
www.mirror-music.com

Mirror Music 1-34-19031
ISBN 979-0-706807-34-8

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Preface

Short biography

Martin Lohse began his education at the Musical Science Institute in Copenhagen (1990–92). In 1995 he was admitted to the Royal Danish Academy of Music, Copenhagen, where he studied composition and music theory as a pupil of Hans Abrahamsen and Niels Rosing-Schow. In 2000 he started a postgraduate course in composition and in 2004 he had his debut from the Royal Academy of Music.

In 2003, he received the 3-year Grant from The Danish Arts Foundation. Besides composing acoustic and electro acoustic music, he does abstract paintings – usually with a clash of disintegration and pure and clear colours.

Music

> In my music, I try to encircle small musical moments and atmospheres, which can timeless progress and unfold. The collocation and collision of a "pure" and clear music with a disintegrated and multi-layered music is one of the main characteristic of my music. In the heart, the music often emanate a harmonic and melodic reminiscence of past experiences in glints or longer periods which combined with a floating sensation (accelerando, decelerando etc.) creates a music with the organic form as one of its main foundations.
>
> — Martin Lohse: *www.martinlohse.com*

Romantic and, to some extent, Baroque music are key elements in the music of Martin Lohse. *Smoke*, *Koncert*, *8 Momenti Mobile...* and *In remembrance...* all have a reminiscence of the romantic style: Small motives and longer themes within a gliding tonality, mixed with a floating sensation of times, sometimes with long and continues accelerandoes or decelerandoes and at other times with tempos slowly departing from each other. The Baroque style is clear in a piece like *Concerto in tempi*, but it's also a part of works like *In remembrance... In liquid...* and *Entity*. The music has some polystylist elements, not in the form of big clashes of different styles, but more in the sense of polytonality including polytempoes, f. ex in the work *In liquid...* for accordion and piano, where the accordion in the 1st movement starts slowly together with the piano, but gradually makes a forceful accelerando toward a brilliant baroque figure in a direct collision with the piano, which keeps the slow steady music from the start.

New Simplicity is an essential part of his music, with a direct input from his teacher Hans Abrahamsen, but also evolved with the meeting with Arvo Pärt and his music. It is used to concentrate the music, finding the essence in a motive, a harmonic progression or in a structural complex created by the composer. In works like *Slow movement*, *Sorrow* and 4th movement of *In liquid...* for violin and piano the minimalism is transformed or rather reduced to a nearly pure transcendental form.

Mobile

A musical technique developed by Martin Lohse in 2009 where he combines the polystylistic elements with a simple repeating sequence of chords, creating a music with both baroque and romantic elements, all in different tempos but with no or very few dissonances.

Wikipedia, February 2018

Istid [Ice Age] (1997)

for clarinet in Bb, violin, cello & piano

In *Istid* we are back to the golden age of the ice, a time where the ice lay like a huge white mantle on top of most of Northern Europe. Beneath the ice the world of today was gradually formed, with huge hills and valleys shaped by the massive amount of water running quietly under the thick layers of ice.

In the first part of the work, the clarinet, violin and cello plays in the same register, in a music that slowly opens and closes beneath the ice crystals of the piano. In the middle part the music breath more freely, before it ends in pure harmonics in a quiet crystalline music.

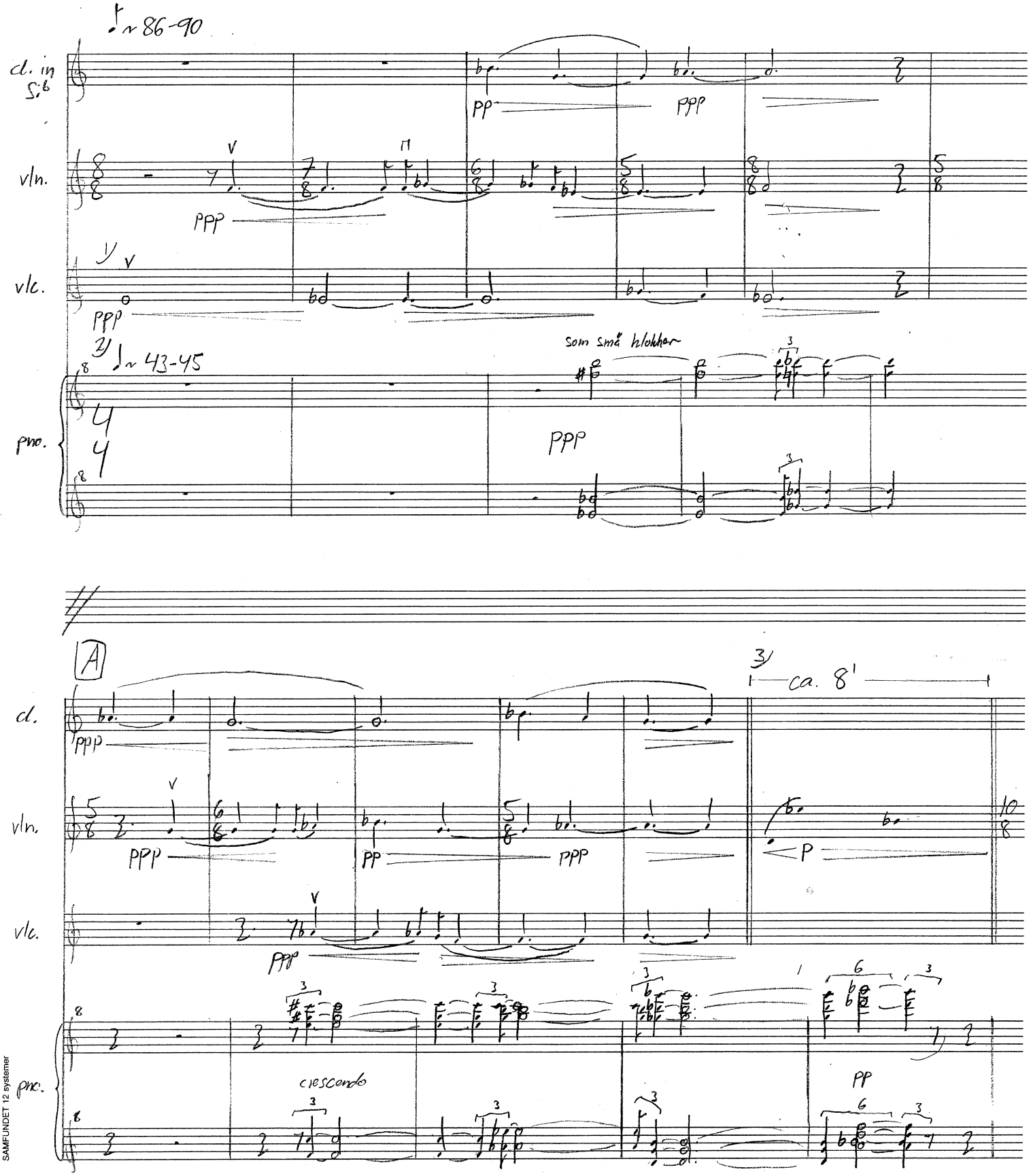
Martin Lohse 1997

Istid...

Martin Lohse

kvartet for klarinet, violin, cello og klaver

4/10-97



1) celloen skal blande sammen med vln. og cl. og skal derfor ikke spille for espressivt.

2) klaveret holder samme puls som cl. vln. og cello.

3) rytmisk fri afsnit.

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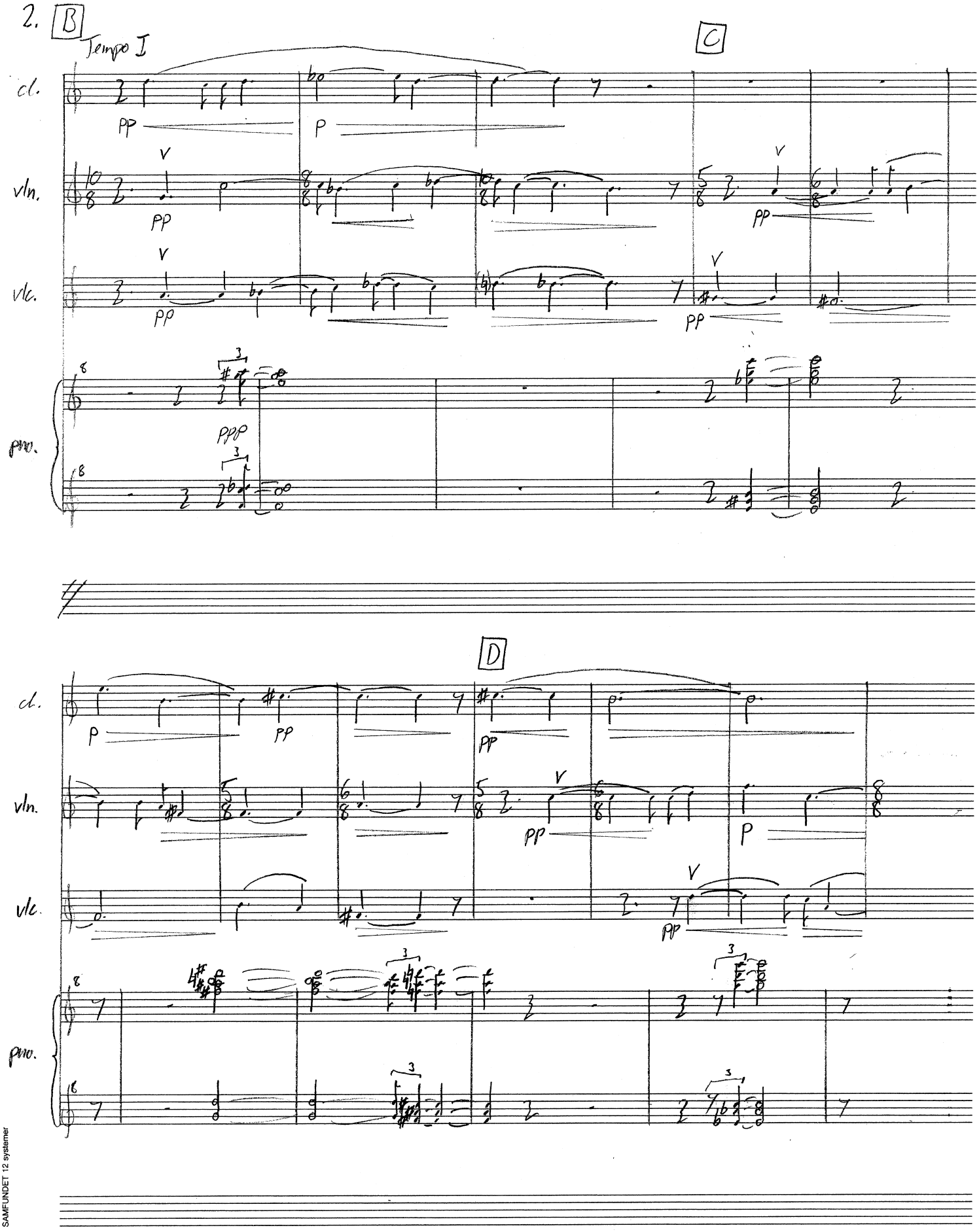

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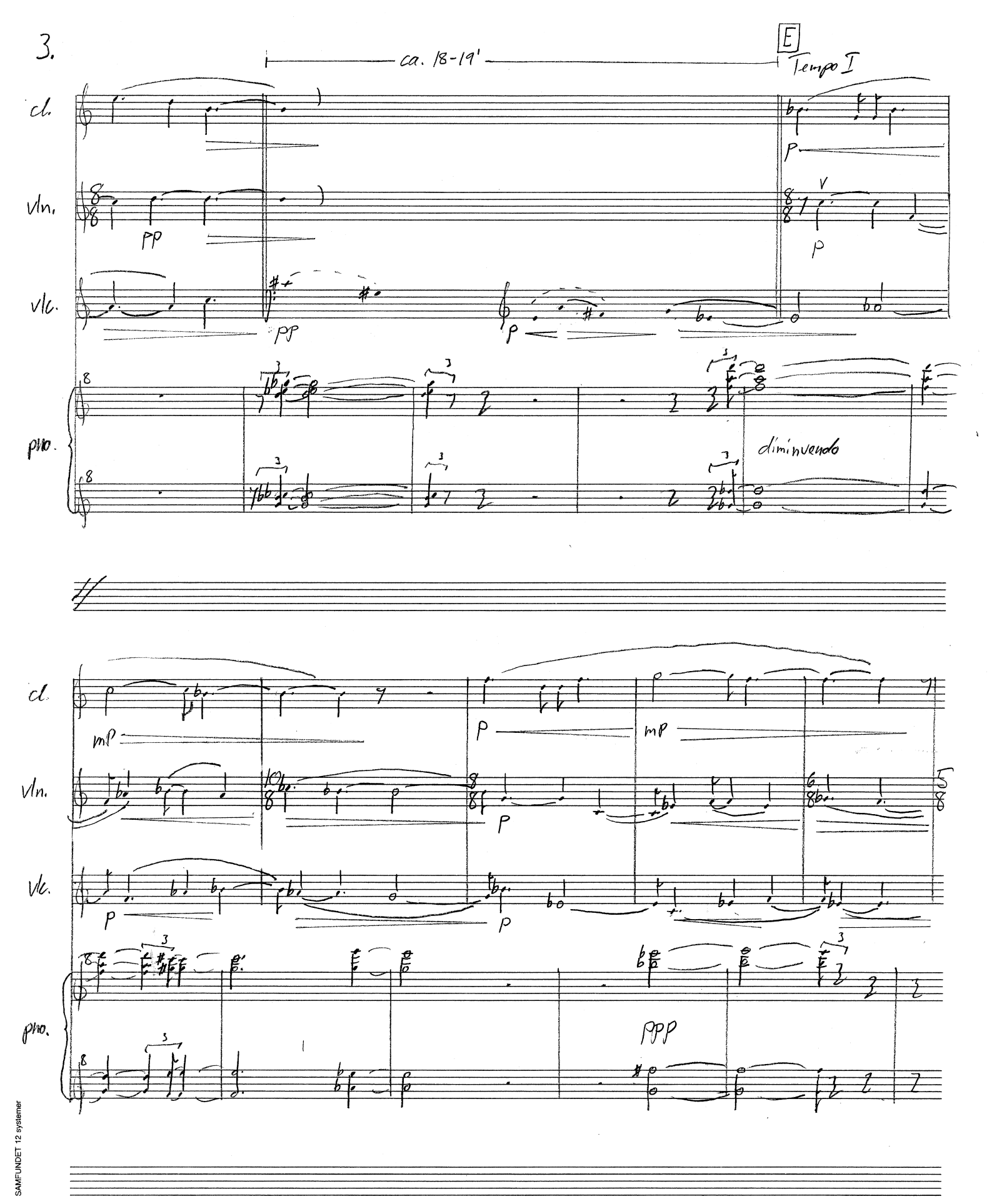

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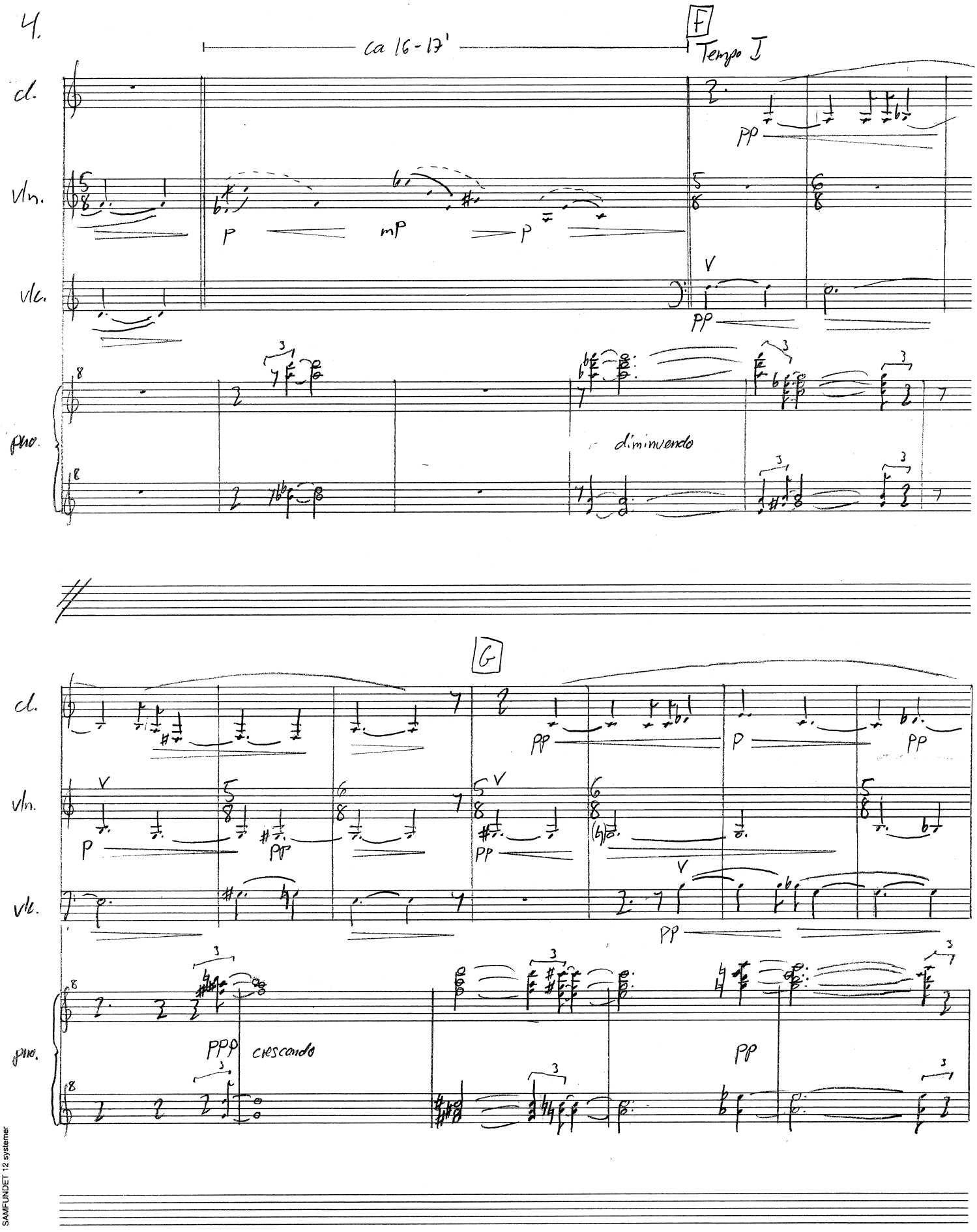

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5. H

Hurtigere, mere påhængende

cl. ppp pp mp

vln. pp mp f

vlc. pp mf

pno. ppp

cl. mf p

vln. mp

vlc. mp mf mp

pno. cresc.

1) I denne frie rytmiske del er det meget vigtigt, at cl. vln. og vlc. bliver en organisk helhed – at de bliver til ét instrument med forskellige nuancer. Dette opnås bla. ved en fælles overordnet frasering for hver akkolade. Disse smeltes derefter sammen til større forløb.

2) klaveret fortsætter i gammelt tempo uafhængig af cl. vln. og vlc. til nederst s. 6

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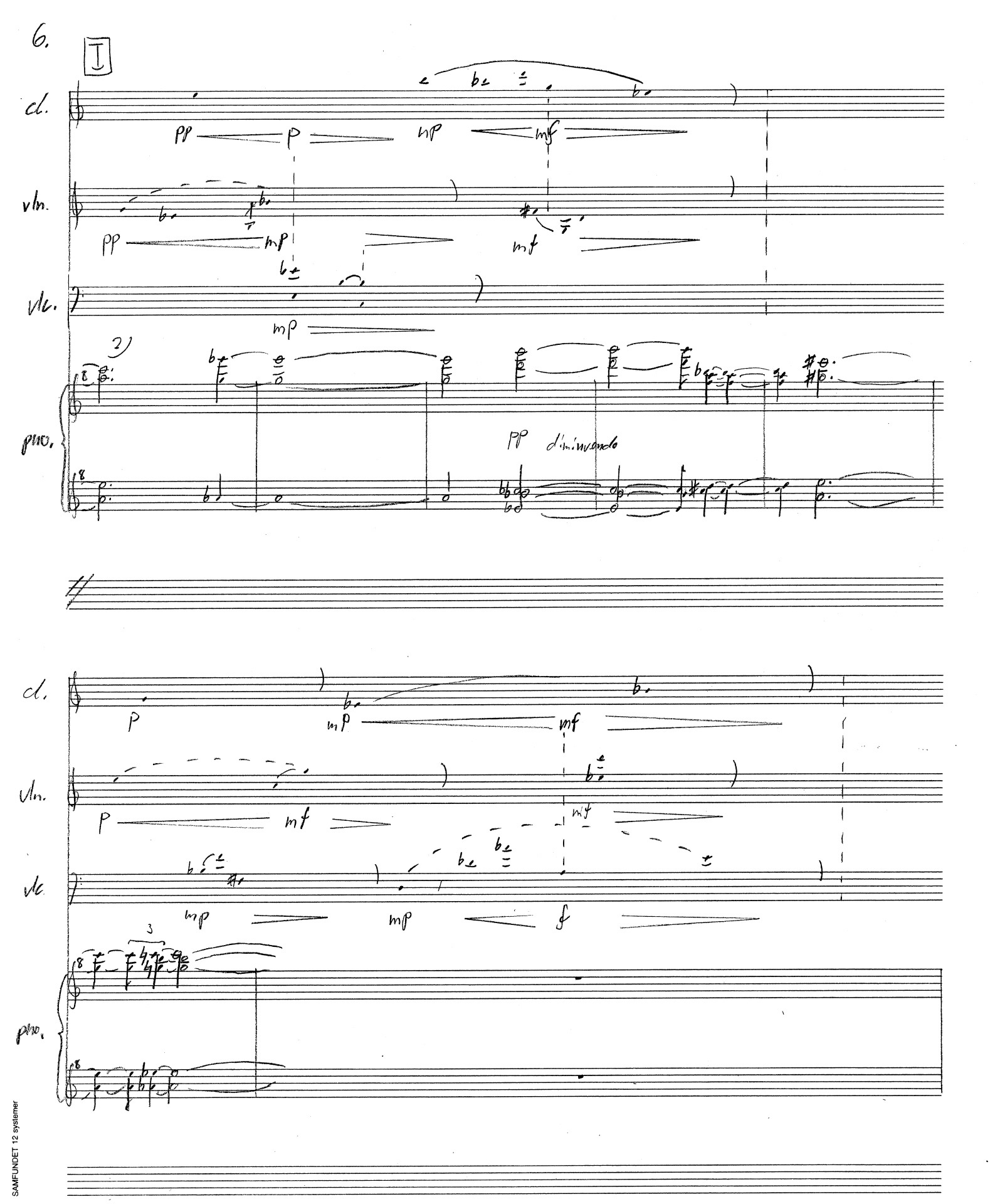

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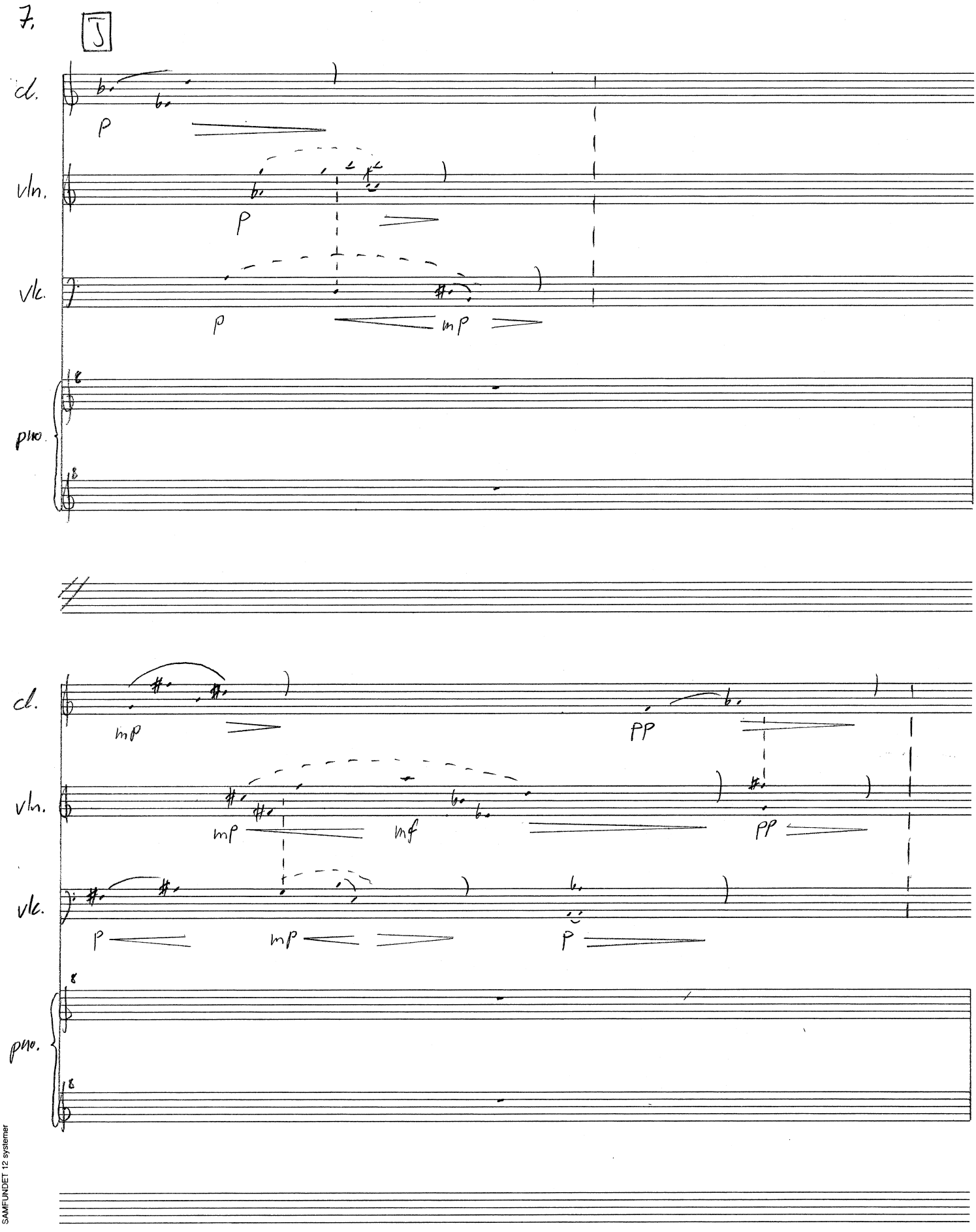

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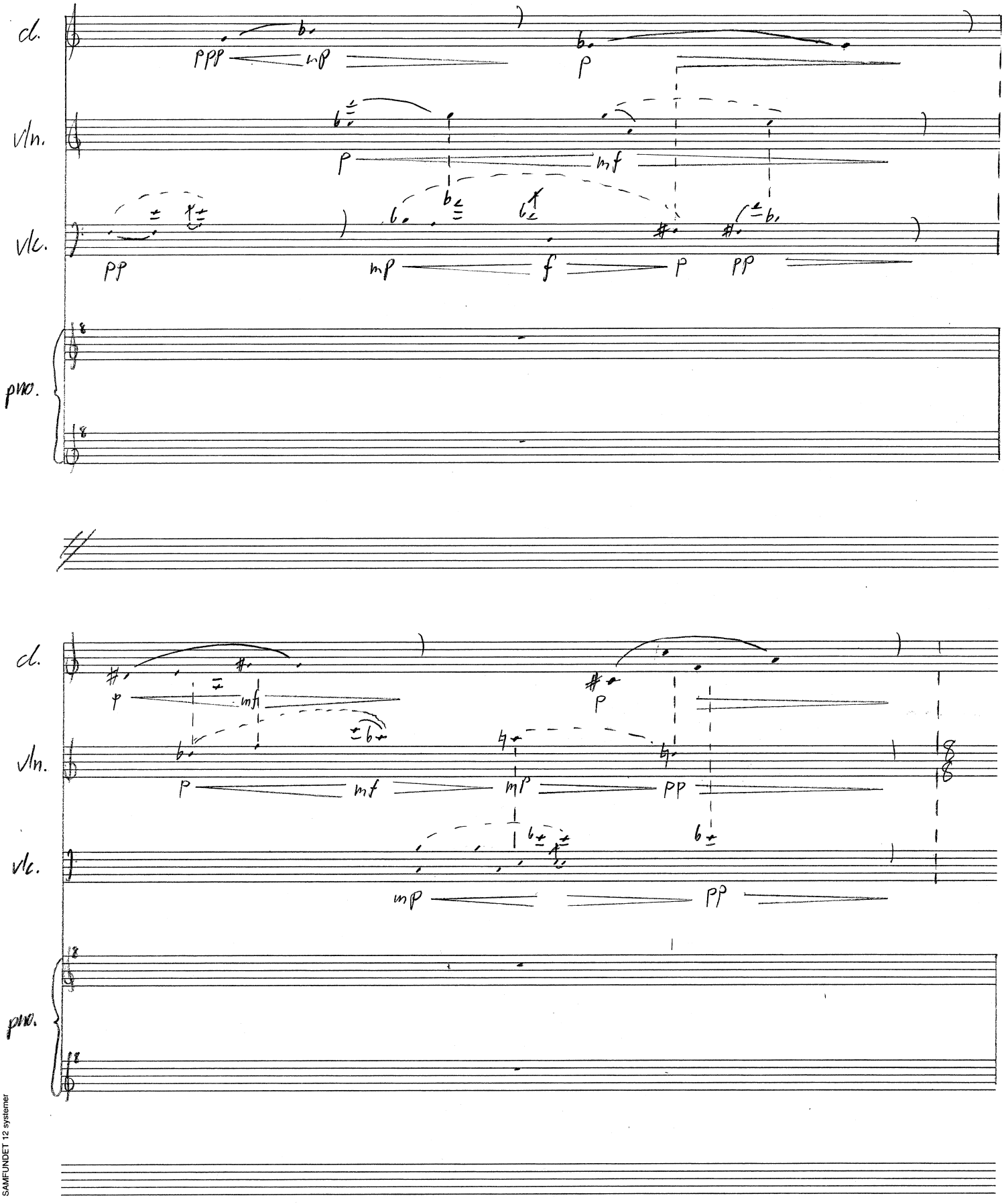
8.

K



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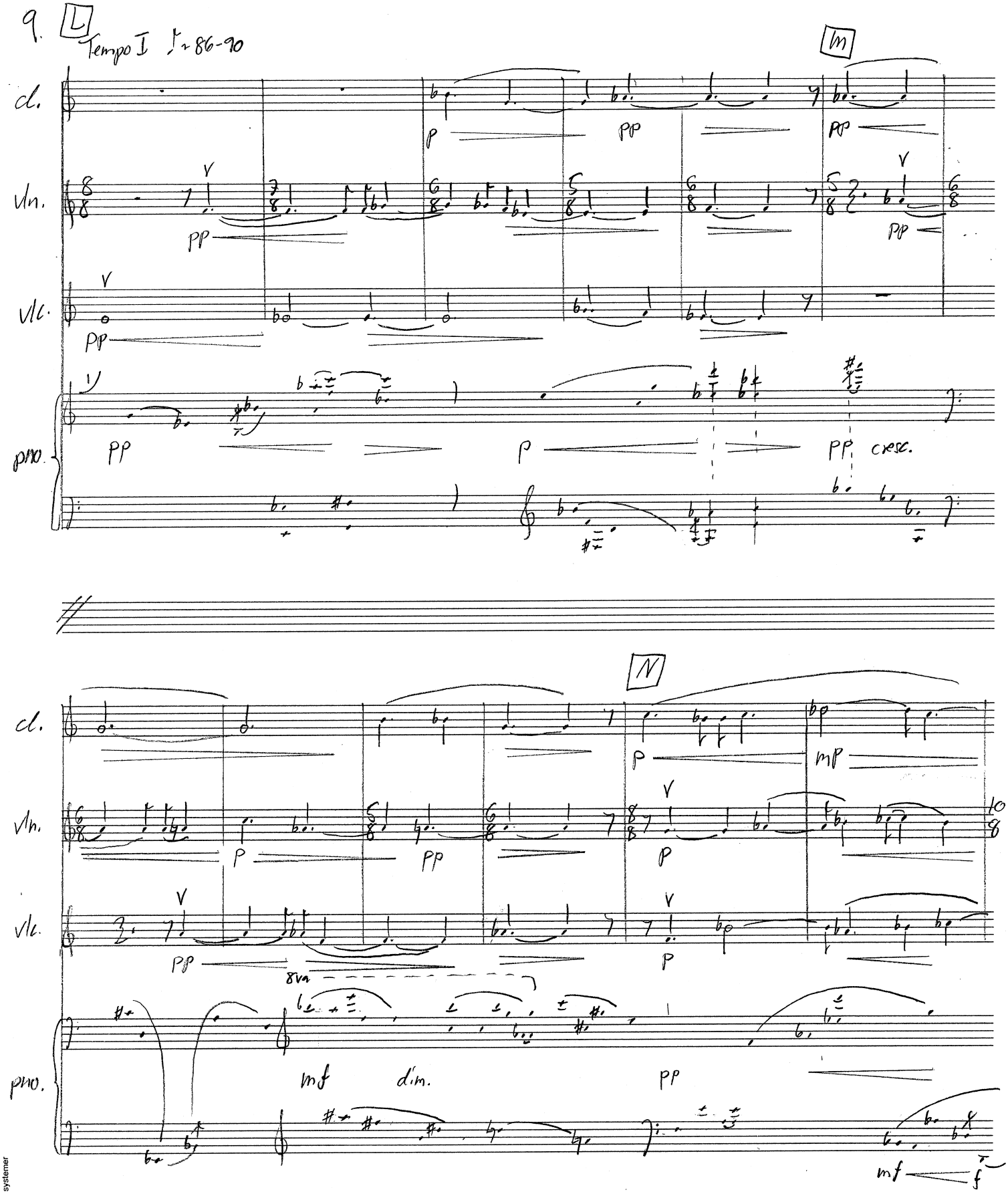

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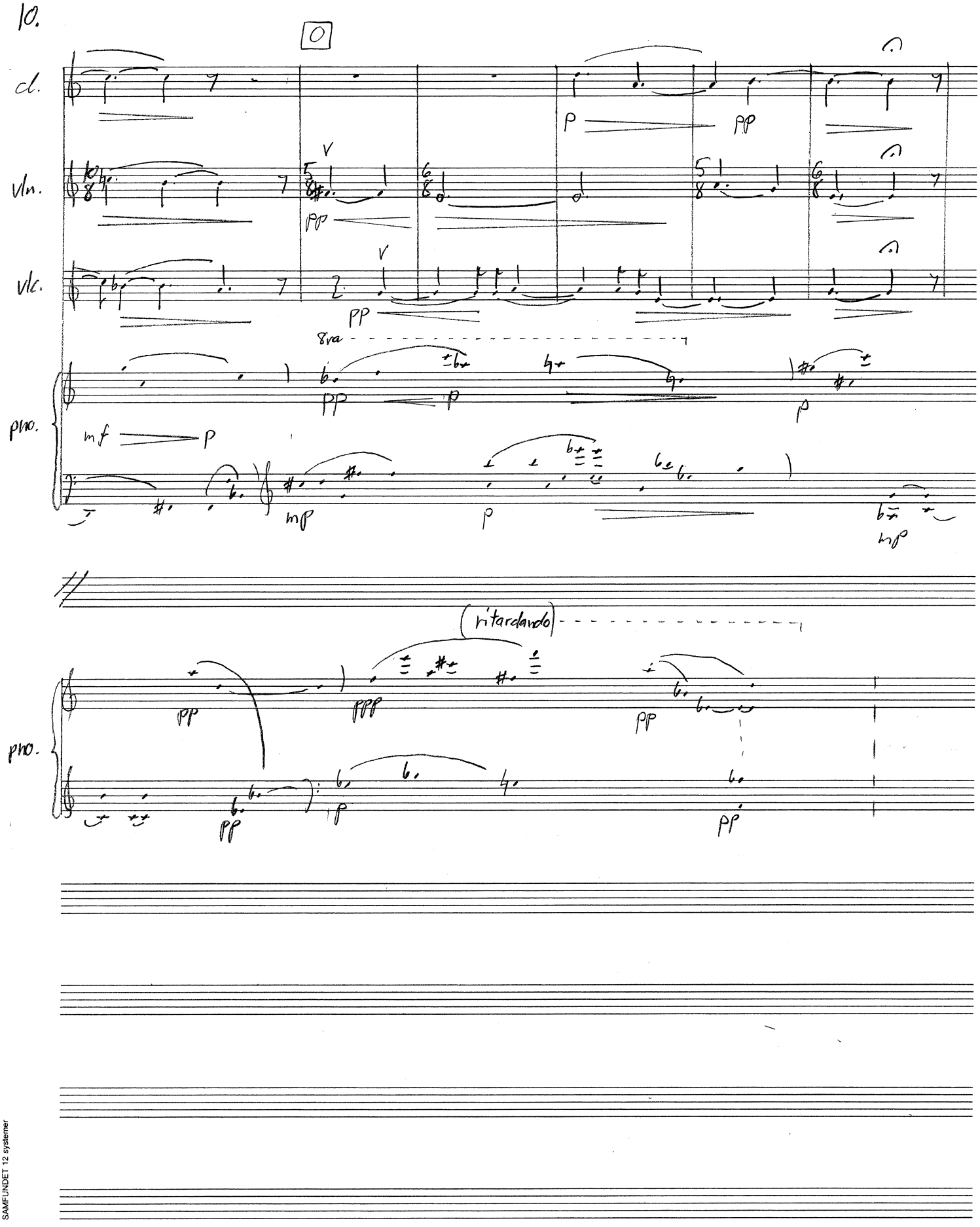

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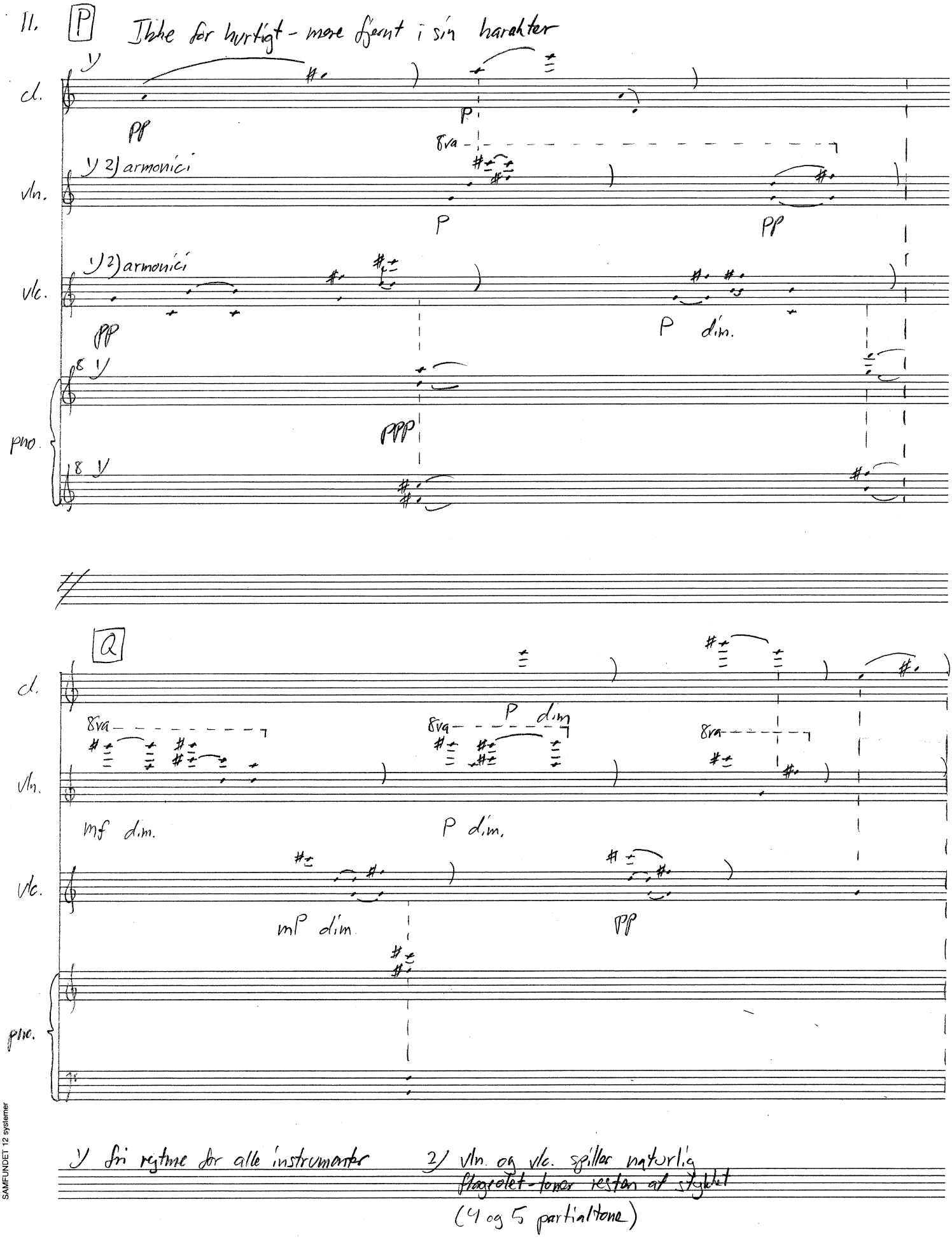

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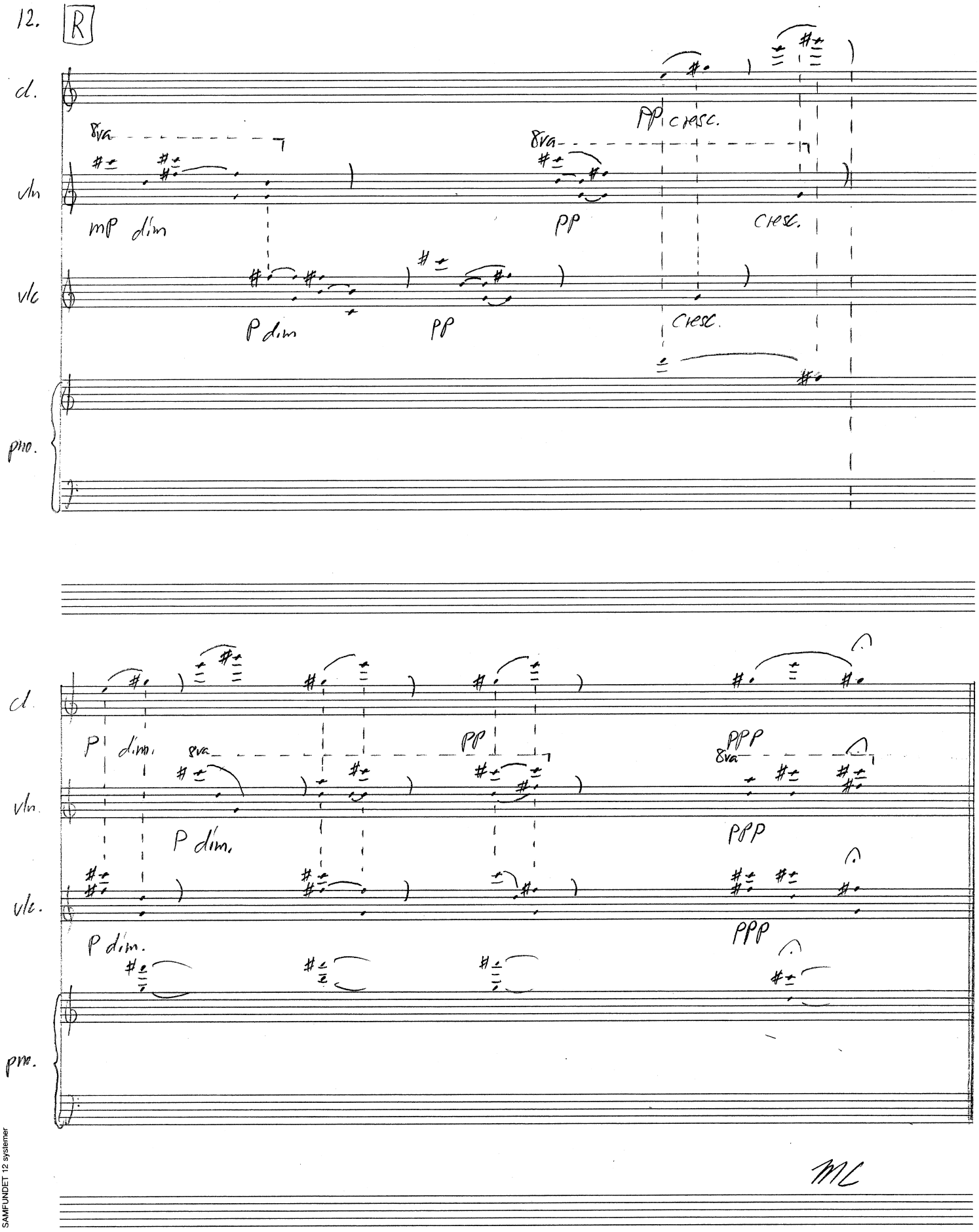

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