

Martin Lohse

Koncert

for flute, violin, cello and piano

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Composed 2001/2003

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Info and questions

contact composer

contact@martinlohse.com

www.martinlohse.com

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contact@mirror-music.com

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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 accelerandos or decelerandos 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 polystylistic 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.

Koncert

Flute, violin, cello and piano

Arrangement of the original work *Koncert* from 2001 which was written to *Ensemble Nordlys*.

Program note

The title is quite straight forward; a short concert in 3 movements: *allegro - andante - allegro*, with a good deal of inspiration from the old baroque composer Vivaldi with a little twist, specially in the end.

Duration app. 6 min

Martin Lohse 2003

Koncert

Fløjte, violin, cello og klaver

Arrangement af det oprindelige værk *Koncert* fra 2001 der blev skrevet til *Ensemble Nordlys*.

Programnote

Værket har fået sin titel, fordi det i bund og grund er en koncert, en temmelig kort koncert på godt 6 minutter men dog en koncert. Den er i 3 satser: *allegro - andante - allegro*, med en god del inspiration fra Vivaldi, med små tvist særligt i den sidste sats.

Varighed ca. 6 min.

Martin Lohse, 2003

Koncert

for flute, violin, cello and piano

1. movement

Martin Lohse 2001/2003

Allegro

♩ = 104

Musical score for measures 1-2. The score is for Flute, Violin, Violoncello, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Allegro with a quarter note equal to 104 beats per minute. The dynamic marking is *f* (forte). The Flute part features a melodic line with slurs and accents. The Violin and Violoncello parts play a rhythmic accompaniment of eighth notes. The Piano part features a complex accompaniment with chords and moving lines in both hands.

Musical score for measures 3-5. The score is for Flute (Fl.), Violin (Vln), Violoncello (Vc.), and Piano (Pno). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *f* (forte). The Flute part continues with its melodic line, marked with a triplet in measure 3. The Violin and Violoncello parts continue with their rhythmic accompaniment. The Piano part continues with its complex accompaniment.

Musical score for measures 6-8. The score is for Flute (Fl.), Violin (Vln), Violoncello (Vc.), and Piano (Pno). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *p* (piano). A box labeled 'A' is placed above the Flute staff in measure 7. The Flute part features a melodic line with slurs and accents. The Violin and Violoncello parts continue with their rhythmic accompaniment. The Piano part continues with its complex accompaniment.

10
Fl.
Vln
tr
13
Fl.
Vln
poco rit.
tr
16
Fl.
Vln
Vc.
Pno
f
A tempo
B
19
Fl.
Vln
Vc.
Pno
C
22
Fl.
Vln
Vc.
Pno

Detailed description of the musical score: The score is for a Flute (Fl.), Violin (Vln), Violoncello (Vc.), and Piano (Pno). It is divided into three systems. The first system (measures 10-13) features the Flute and Violin with triplets and trills. The second system (measures 16-19) includes the Flute, Violin, Violoncello, and Piano. It starts with a 'poco rit.' marking and a trill in the Flute, followed by a 'B' section marked 'A tempo'. The third system (measures 22) includes the Flute, Violin, Violoncello, and Piano, with a 'C' section. Dynamics include 'f' (forte) and 'poco rit.' (ritardando).

24

Fl.
Vln
Vc.
Pno

26

Fl. *p* *mf*
Vln *p* *mf*

29 **D**

Fl. *sub ppp*
Vln *sub ppp* *pp*
Vc. *sub ppp* *pp*
Pno *pp*

34 **E**

Fl. *pp*
Vln
Vc.

38

Fl.
Vln
Vc.

F poco allargando

43

Fl.

Vln

Vc.

Pno

pp

pp

poco ritardando

49

Fl.

Pno

pp

attacca

2. movement

Andante
♩ = 72

poco sul tasto

55

Vln

Vc.

p

p

pizz. arco

pizz. arco

pizz. arco

mf

mf

G Poco a poco ritardando

62

Vln

Vc.

mp

p decresc

pp

mp

p decresc

pp

pizz. arco

pizz. arco

pizz. arco

attacca

3. movement

Allegro

♩ = 104

poco staccato

71

Fl. *p*

Vln *punta d'arco et poco staccato*

Vc. *punta d'arco et poco staccato*

75

Fl. **H**

Vln

Vc.

78

Fl.

Vln

Vc.

Pno *come campanelli*

p poco espress.

83

Fl. *p*

Vln *con sord. et sul pont.*

Vc. *con sord. et sul pont.*

Pno *pp*

pp

I

1) bar 83-95 in the flute can be played an octave down.

87

Fl.

Vln

Vc.

Pno

90

J

Fl.

Vln

Vc.

Pno

94

K

Fl.

Vln

Vc.

Pno

poco staccato

senza sord. sul pont.

ppp

mf

pp

Red. Red.

100 **L** legato 11

Fl. *fff sfz* ord. *sfz sfz*

Vln. *fff sfz* ord. *sfz*

Vc. *fff sfz* *sfz*

Pno. *fff*

sim. *Ped.* *Ped.* *Ped.*

103 **M**

Fl. *pp* diminuendo

Vln. *sfz* *pp* diminuendo

Vc. *pp* diminuendo

Pno. *p* diminuendo

Ped. *Ped.* *Ped.* *Ped.*

106

Fl. *ppp*

Vln. *ppp*

Vc. *ppp*

Pno.

Fine duration 6:30