

Martin Lohse

Momentum

quartet for recorder, bouzouki,
accordion and cello

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composed in 2014/2015

Info and questions

contact composer

contact@martinlohse.com

www.martinlohse.com

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Vodroffsvej 22, 2.th

DK-1900 Frederiksberg C

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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.

Momentum

quartet

for recorder, bouzouki, accordion and cello

Arrangement of the second movement of *Momentum* (2014) for solo accordion dedicated to Bjarke Mogensen.

Duration app. 4 min.

Mobile

A musical technique where different layers of music in individual tempos, metric and musical style are combined in a simple pattern of chords, which slowly modulate through all the keys in a never ending sequence, creating a music with no or very few dissonances.

I've developed the technique by combining different musical methods used in older works.

- Use of multiple layers of music, which have been a important part of my music since 2000.
- A simple repeating sequence of chords as the only harmonic material in the piece, which creates a music on the move, in a never ending modulation from the start to the end. Used in works like *Haiku* (1999), *In liquid...* (2003) and *Image balancantes* (2004).
- A 'rhythm across harmony' principle, where different together sounding motives are played in individual tempos across the rhythm of the chords. First used in *Smoke* (2000) and developed as a technique in *Liebesträum* (Liszt arrangement from 2005), and later used in *8 momenti mobile* (2008) before it finally evolved to the technique used in this work and *Concerto in tempi* from 2010.

Martin Lohse 2015

Momentum

kvartet

for blokfløjte, bouzouki, accordion og cello

Arrangement af anden sats af *Momentum* (2014) for solo akkordion dedikeret til Bjarke Mogensen.

Mobile

En teknik hvor forskellige lag af musik i hver deres tempo, metrik og musikalsk stil kombineres i et simpelt mønster af akkorder, som langsomt modulere igennem alle tonearter i en uendelig sekvens, skabende en musik med ingen eller ganske få dissonanser.

Martin Lohse 2015

Momentum

Arrangement of version for solo accordion

Moderato nobile

♩ = 84

Martin Lohse 2014/2015

Recorder

Bouzouki

mf cantabile

Accordion

Violoncello

Bou.

10

Bou.

19

Bou.

25

poco rit.

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Allegro con fuoco

♩ = 126, ♪ = 168



31

Rec. *ff*

Bou. *ff* *sim.*

Acc. *ff* *8^{va}*

Vc. *ff*



37

Rec.

Bou.

Acc.

Vc.

43

Rec.

Bou.

Acc.

Vc.



48

Rec.

Bou.

Acc.

Vc.

53

Rec.

Bou.

Acc.

Vc.



59

Rec.

Bou.

Acc.

Vc.

65

Rec.

Bou.

Acc.

Vc.



70

Rec.

Bou.

Acc.

Vc.

76

Rec.

Bou.

Acc.

Vc.



B Moderato nobile con brio
♩ = 84

82

Rec.

Bou.

Acc.

Vc.

90

Rec.

Acc.

Vc.



99

Rec.

Acc.

Vc.

poco rit.

C

Allegro con brio

♩ = 126, ♪ = 168

108

Rec. *mf*

Bou. *mf*

Acc. *mp* *mf*

Vc.



116

Rec.

Bou. *sim.*

Acc.

Vc.

122

Rec.

Bou.

Acc.

Vc.



128

Rec.

Bou.

Acc.

Vc.

133

Rec.

Bou.

Acc.

Vc.



138

Rec.

Bou.

Acc.

Vc.

143

Rec.

Bou.

Acc.

Vc.



148

Rec.

Bou.

Acc.

Vc.

153

Rec.

Bou.

Acc.

Vc.



159

Rec.

Bou.

Acc.

Vc.

165

Rec.

Bou.

Acc.

Vc.



169

Largo
♩ = 40

Rec.

Bou.

Acc.

Vc.

p *mf*

pizz.