

Martin Lohse

Between

for violin and guitar

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Supported by The Danish Arts Foundation

Composed 2016

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composed in 2016

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Info and questions

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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.

Between for violin and guitar

Between sorrow and light
commissioned by The Danish-Australian Duo

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 an 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 *Liebesträume* (Liszt arrangement from 2005), and later used in *8 momenti mobile* (2008) before it finally evolved to the technique used in *Concerto in tempi* from 2010.

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Between for violin og guitar

Mellem sorg og lys
bestilt af Den Dansk-Australske Duo

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 modulerer igennem alle tonearter i en uendelig sekvens, skabende en musik med ingen eller ganske få dissonanser.

Martin Lohse 2016

Between

Between sorrow and ligh

Andante poco sostenuto

Martin Lohse 2016

$\text{♩} = 76$

Violin

Guitar

7 **A**

Vln. *p legato*

Gtr.

13 **B**

Vln.

Gtr.

19 **C**

Vln.

Gtr.

25 **D**

Vln.

Gtr.

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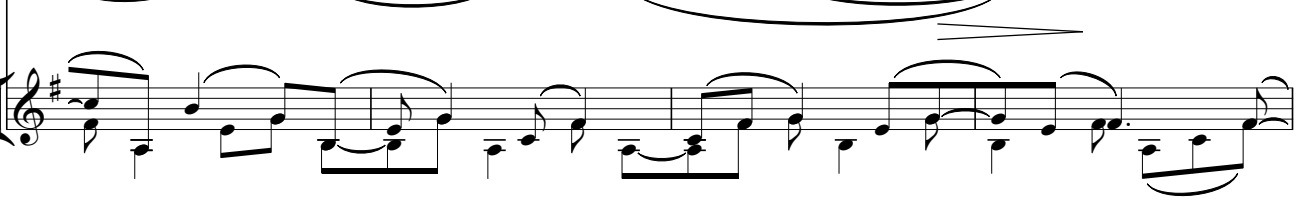
31

Vln. 

Gtr. 

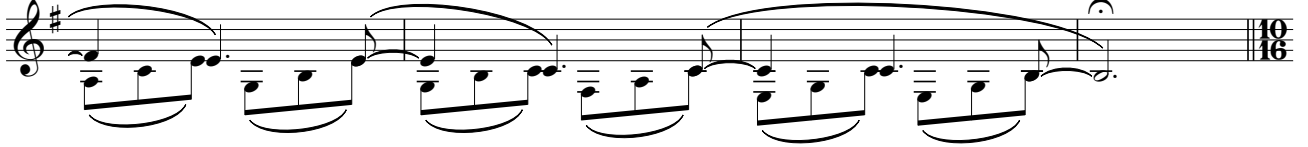
35

Vln. 

Gtr. 

39

poco rit. ----- *molto rit.* ----- **A tempo**

Gtr. 

F Allegretto moderato

$\text{♩} = 132$

43

Vln. 

Gtr. 


G

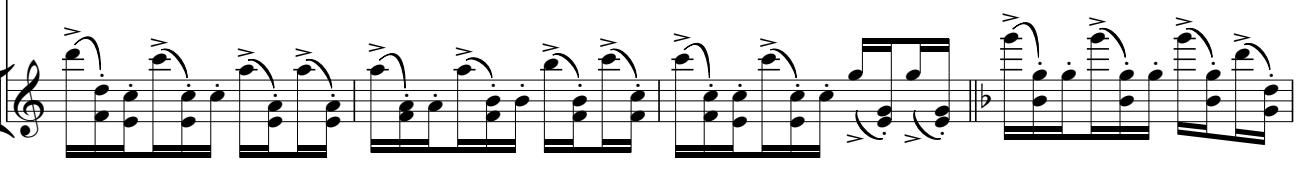
47

Vln. 

Gtr. 

52

Vln. 

Gtr. 

56

Vln.

Gtr.

60

Vln.

Gtr.

65

Vln.

Gtr.

69

Vln.

Gtr.

73

Vln.

Gtr.

77

Vln.

Gtr.

J Allegro con brio
♩ = 156

80 rit.

Vln.

Gtr.

84

Vln.

Gtr.

87

Vln.

Gtr.

90 **K**

Vln.

Gtr.

93

Vln.

Gtr.

96

Vln.

Gtr.

98

Vln.

Gtr.

101

Vln.

Gtr.

104

Vln.

Gtr.

107

Vln.

Gtr.

110 *rit.* *molto rit.*

Vln.

Gtr.

113 *app. 3-4"* **M** *Andante poco sostenuto* ♪ = 76

Vln.

Gtr.

p legato et poco espress.

120

Vln.

Gtr.

(p) mp poco espress.

10

127 **N**

Vln. *p.* *poco a poco cresc.*

Gtr.

135

Vln. *mp*

Gtr.

142

Vln. *poco a poco decresc.*

Gtr. *mp poco espress.*

(*p*)

148 **O**

Vln.

Gtr.

153 **P**

Vln. *pp* *p*

Gtr. *mp poco espress.*

(*p*)

159 *rit.*

Vln.

Gtr.