

Martin Lohse

Fast Track

in two movements

for sheng and accordion

- Preview -

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Composed 2017
with support from the Royal Danish Academy of Music

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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 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.

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Fast Track is dedicated to Wu Wei and Geir Draugsvoll.

Program note

In this work, I am inspired by the long moving walkways found in many of the major airports. The moment you get on, you are moving at high speed toward your destination, even if you are strolling or standing still. The sensation of the slow motion of the body in contrast to the surrounding swiftness creates a fascinating duality that I have tried to recreate in the work: Swirling movements and fast markings that slowly forms melodic motifs as well as rhythmical figures in different tempos. Everything on top of a slowly falling layer of chords, which, in two approximately equal parts, leads us to an end in the same register as in the beginning of the piece.

Duration app. 8 min.

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Programnote

I dette værk er jeg inspireret af de lange rulleforbær, der findes i mange af de store lufthavne. I det øjeblik du stiger på, føres du med høj hastighed af sted mod dit mål, selvom du måske bare slentrer af sted, eller står stille. Fornemmelsen af kroppens langsomme bevægelser i kontrast til omgivelsernes hastighed, skaber en fascinerende dobbelthed som jeg har forsøgt at genskabe i værket: Hvirvlende bevægelser og hurtige markeringer der langsomt former sig til melodiske motiver samt rytmiske figurer i forskellige tempi. Alt sammen ovenpå et langsomt faldende lag af akkorder, der i to omtrent lige store formdele fører os mod en afslutning i det samme register som i begyndelsen af sætten.

Varighed ca. 8 min.

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Allegro ♩ = 160

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The musical score is written for Sheng and Accordion in 6/8 time. It consists of two movements. The first movement starts at measure 1 and ends at measure 41. The second movement starts at measure 41 and ends at measure 49. The score includes dynamics such as *p*, *mf*, and *f*, and repeat signs with 'x 5' indicating five repetitions of certain phrases. The Sheng part is written in a single staff, and the Accordion part is written in a grand staff (treble and bass clefs). The key signature has one sharp (F#).