

Martin Lohse

Cadenza

Quasi improvvisazione
for accordion

M
W

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solo accordion

composed in 2010/2012

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.

Cadenza

Quasi improvvisazione for accordion solo

The score is in exact pitch, and the proposed registers can be changed according to room and instrument etc.

Cadenza is dedicated to Bjarke Mogensen and is originally excerpts from the second and fourth movement from the accordion concerto *In liquid...* from 2008-10.

Repeating notes altering between bellowshake and natural bellow, in a long descending sequence of chords, culminates in a profound a-minor chord, which ebbs away, followed by three deep glissandos. In the aftermath comes a slow coda with two voices slowly moving away from each other.

Martin Lohse 2012

Cadenza

Quasi improvvisazione for akkordion

Partituret er ikke transponerende, og de noterede registre kan skiftes alt efter rum, instrument osv.

Cadenza er dedikeret til Bjarke Mogensen og er oprindeligt uddrag af anden og fjerde sats fra akkordionkoncerten *In liquid...* fra 2008-10.

En lang faldende sekvens af akkorder med gentagende noder, skiftende mellem bellowshake og almindelig bælg på akkordeonet, kulminerer i en gennemgribende a-mol akkord der langsomt ebber ud efterfulgt af tre dybe glissandoer. I eftervirkningerne kommer en langsom koda med to stemmer der langsomt fjerner sig fra hinanden.

Martin Lohse 2012

Cadenza

Quasi improvvisazione

The score is notated in exact pitch

Quasi improvvisazione

♩ = 96

Bellowshake

(make rhythm with bellow only)

Martin Lohse 2012

dedicated to Bjarke Mogensen

1  8^{va}

Accordion




p

3  8


Acc.

♩ = 128 *poco accel.*

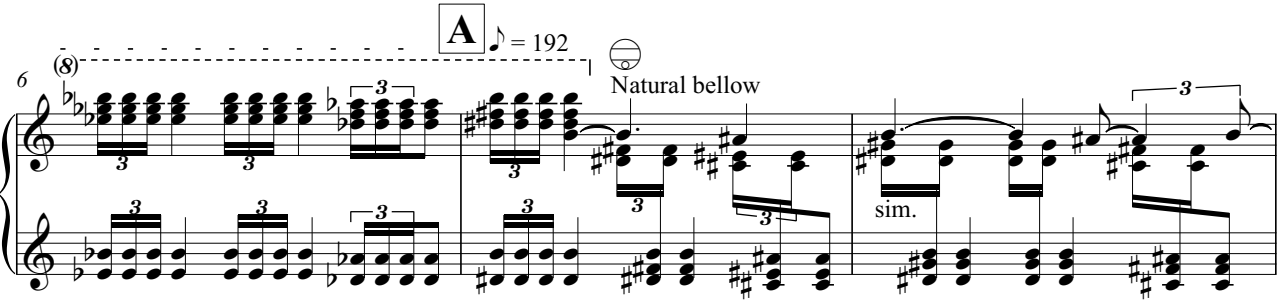


6  8

Acc.

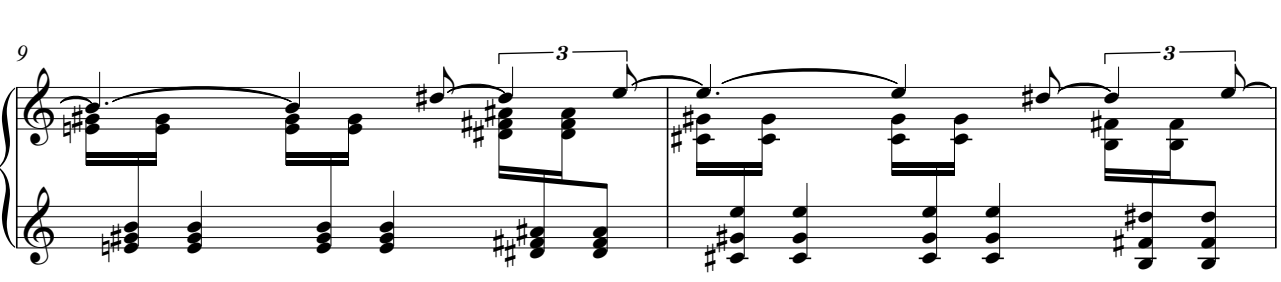
A ♩ = 192  Natural bellow

sim.



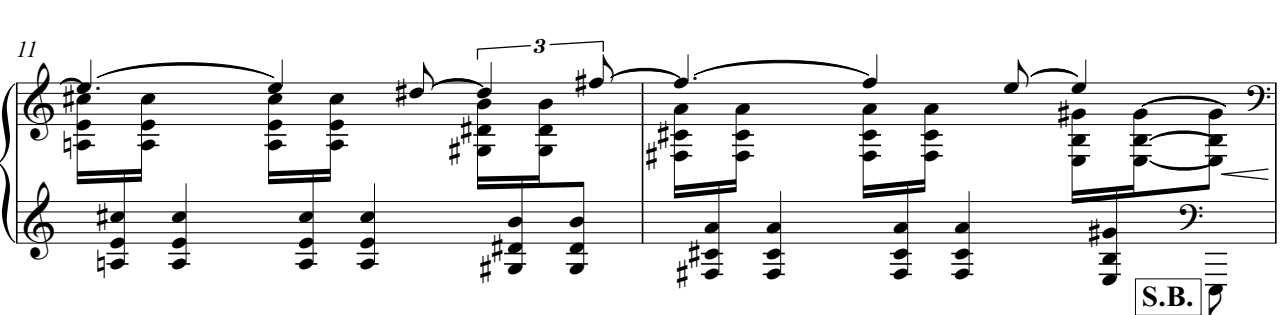
9


Acc.



11

Acc.



S.B. 

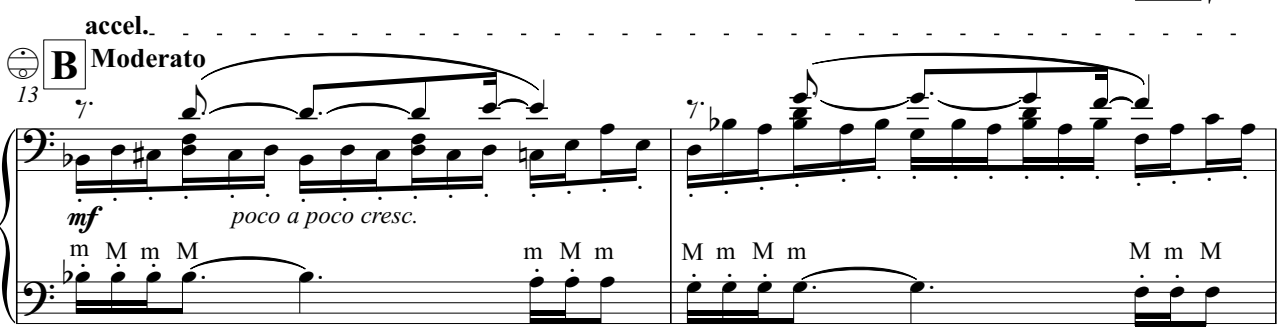
accel.

13 **B** *Moderato*

Acc.

mf *poco a poco cresc.*

m M m M m M m M m M m M



8^{va} rit.

15

Acc.

m M m M m M m M m M m M

accel.

17

Acc.

mf poco a poco cresc.

m M m M m M m M

S.B.

8^{va} rit.

19

Acc.

M m m M

18+4 16

C Fast

Bellowshake Bellowshake Bellowshake sim.

21

Acc.

ff cresc.

M m M m

18+4 16

Bellowshake sim.

23

Acc.

cresc.

M m m M

12+4 16

26 *rit.* Natural bellow

Acc. *decresc.* *mf*

3 3 3

B.B.

30 *gliss.* *gliss.*

Acc. 3 3 3 3 3 3 3 3

D Adagio

The rythme is only a guideline for the duration of the chords.

E Andante semplice

♩ = 72

34 *gliss.* *gliss.* Cirka!!

Acc. *p* *f* *mp* *ff* *sub pp* *molto cresc.* *fff*

m *gliss.* *m* *gliss.* *m* *gliss.*

The ab-minor chord disappear

S.B.

Andante

♩ = 72

40 *p*

Acc.

44 *più p*

Acc.

Fine 3:30