# Martin Lohse

# Utroligheds frø

for 4-part choir

#### Martin Lohse Utroligheds frø

4-part choir

composed in 2002

#### 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 accelerandoes or decelerandoes 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 1<sup>st</sup> 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 4<sup>th</sup> 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.

### Utroligheds frø

fra Frostsalme for to eller tre

Utroligheds frø, hvis lov var at dale til jorden og dø og gemmes en tid, da frosten er haardest, og jorden er hvid.

I billeders hær, saa mange der faldt over have og skær! De sover vel nu, de blændes af vandet og sover endnu.

Her er der kun sne og dræbende kulde og frysende vé og rædselens raab i dagenes skygger, som vogter vor daab.

- - -

I sjælenes aar har vinteren dybest en kerne af vaar. Og er du vor gud, da skyder vi blade, da springer vi ud.

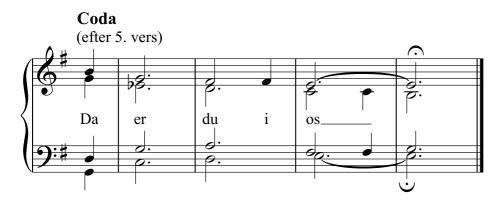
Da er du i os. Da er vi din vinter-vej dybt gennem os lig sommerens dag, som døber i smerte og lader den bag.

Ole Sarvig 1948

# Utroligheds frø

Ole Sarvig 1948 Martin Lohse 2002 Ikke for hurtigt J = 120tro-lig-heds U frø, da - le hvis lov var at til jord-en dø og og bil - le - ders Ι hær, saa man-ge der faldt\_ ha - ve skær! De over og Her er der kun dræ-ben-de kuld-de fry-sen - de sne og og vé og sjæ-len-des aar har vin - te - ren dy-best en ker-ne af vaar. Og vi din Da er du i Da vin-ter - vej dybt gen-nem lig os. os





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