

Martin Lohse

Utroligheds frø

for 4-part choir

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4-part choir

composed in 2002

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

www.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.

Utroligheds frø

fra Frostsalmes 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 dagens 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

♩ = 120

U - tro - lig - heds frø, hvis lov var at da - le til jord - en og dø og
I bil - le - ders hær, saa man - ge der faldt_ over ha - ve og skær! De
Her er der kun sne og dræ - ben - de kuld - de og fry - sen - de vé og
I sjæ - len - des aar har vin - te - ren dy - best en ker - ne af vaar. Og
Da er du i os. Da er vi din vin - ter - vej dybt gen - nem os lig

gem - mes en tid, da fros - ten er haard - est, og jord - en er hvid.
so - ver vel nu, de blæn - des af van - det og so - ver end nu.
ræd - se - lens raab i da - ge - nes skyg - ger, som vog - ter vor daab
er du vor Gud, da sky - der vi bla - de, da sprin - ger vi ud.
som - me - rens dag, som dø - ber i smer - te og la - der den bag.

Coda

(efter 5. vers)

Da er du i os

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