Martin Lohse

Wood on Strings

for string quartet and delays

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Composed 2009-10

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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 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.

Wikipedia, February 2018

Wood on Strings (2010)

For string quartet and five delays

Allegro moderato (♩. = 92)

One movement in two coherent parts, approximately 6-7 minutes.

The title refers to the famous minimalistic piece *Music for pieces of Wood* by Steve Reich, but it should also be understand quite literally, because all the musicians are playing with the back of bow (*col legno battuto*) making a percussive effect in the first part.

The electronic are five delays in the cello which, together with the original sound in the cello, are making a simple *Change ringing* pattern.

The special technique change ringing developed in English church towers in the 17th century, and is the art of ringing a set of tuned bells in mathematical patterns called “changes”, thereby giving repetitions which slowly change.

Electronic

Five mono delays only on the cello, are distributed in the speakers:

Delay	Delay time	Surround	Stereo
Original sound	0 ms	0°	centre
Delay 1	4♪ /1304 ms	80°	right
Delay 2	8♪ /2609 ms	160°	right
Delay 3	11♪ /3587 ms	220°	centre
Delay 4	13♪ /4239 ms	260°	left
Delay 5	15♪ /4891 ms	300°	left

The cellist could play an electrical cello with a effect box or computer processing the percussive effect from the cello, while the two violins and the viola should be playing normal instruments amplified a little and coming from the front of the speakers together with the direct sound from the cello.

The level of the five delays should be even or a little softer than the amplified original sound.
Playing with click track could be a great advantage, especially the cello.

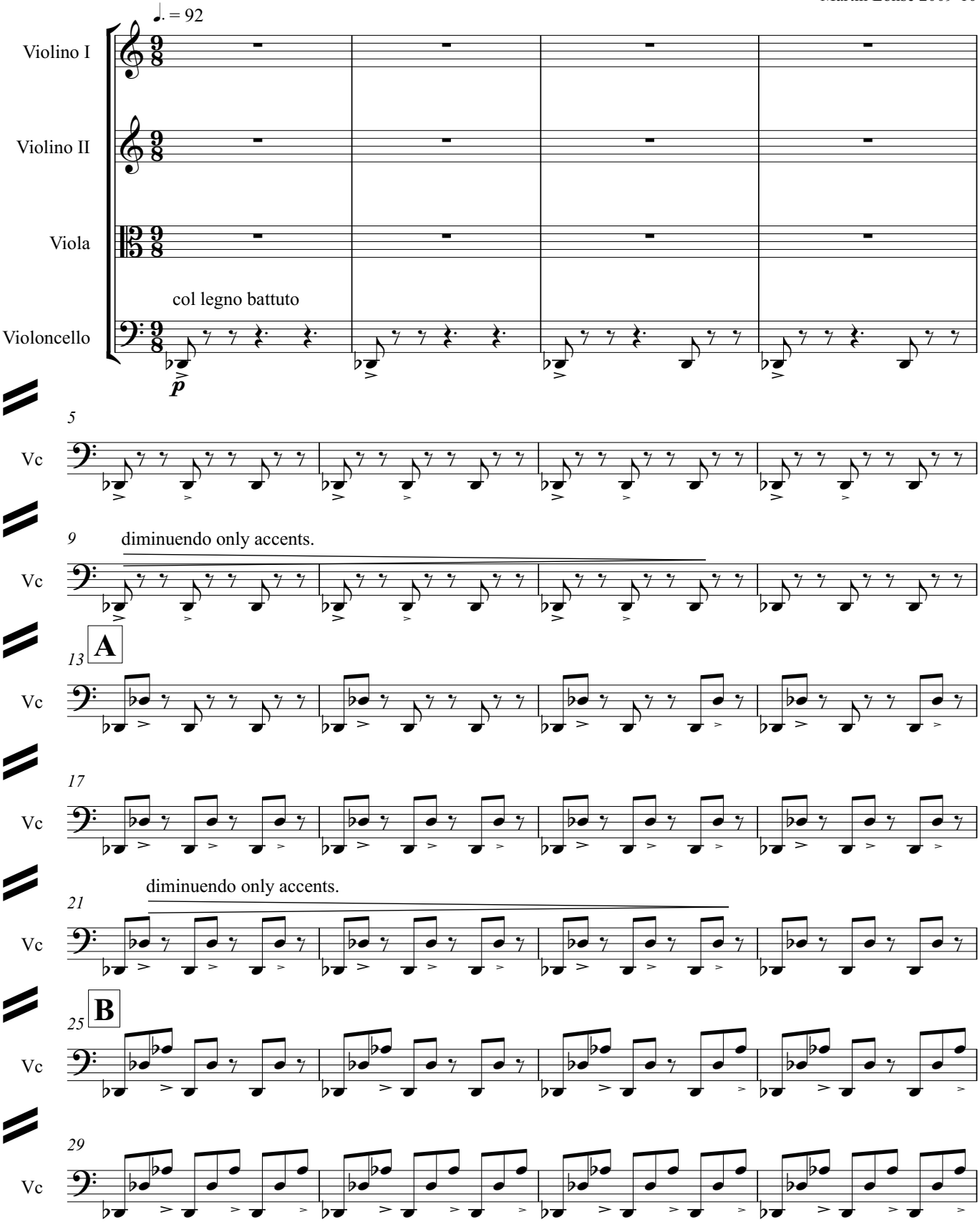
Martin Lohse 2010

Wood on Strings

for string quartet and five delayes

Allegro moderato

Martin Lohse 2009-10



1) The size of the accent articulate the dynamic of the note, from a clear and forceful one to a small.

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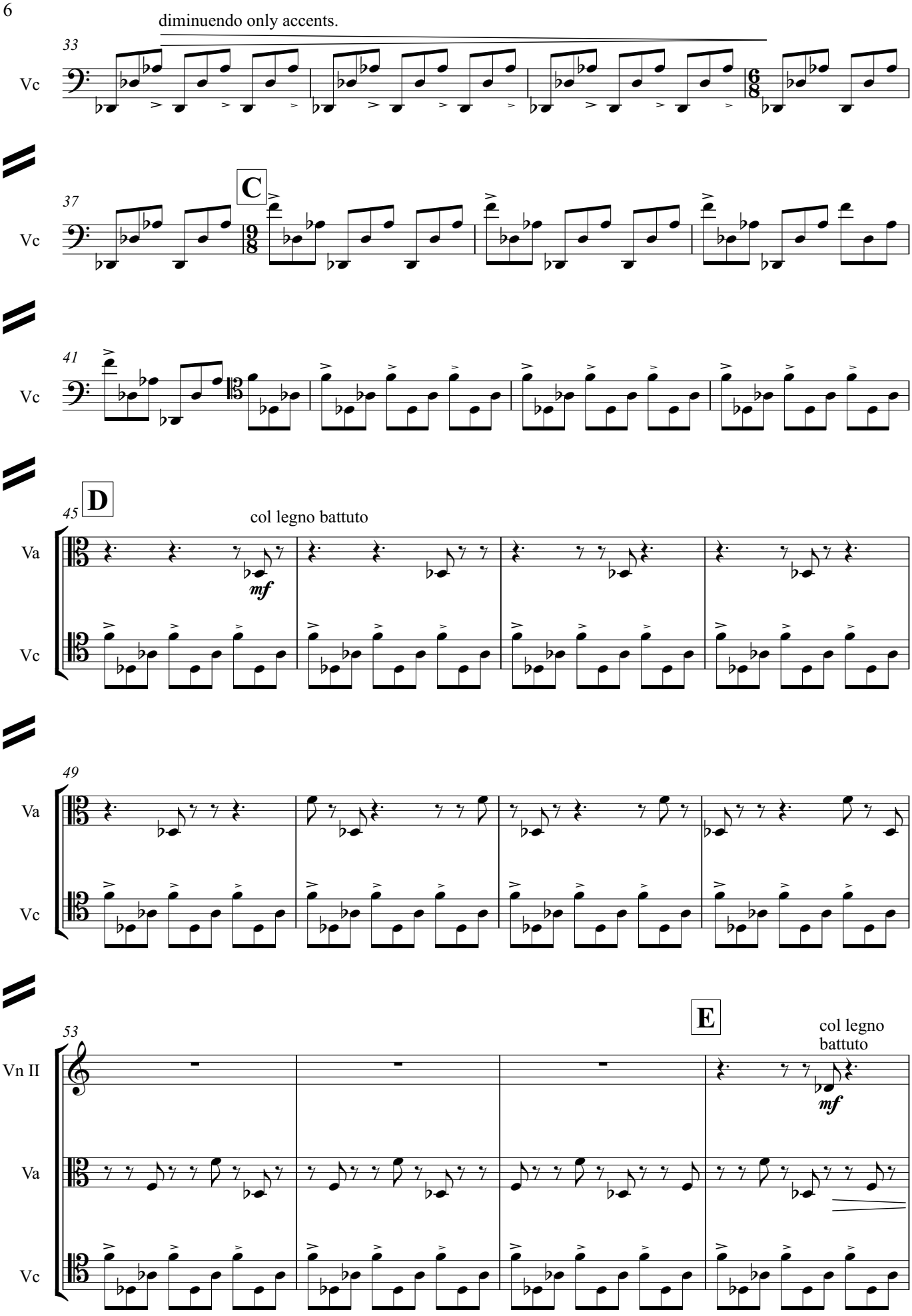

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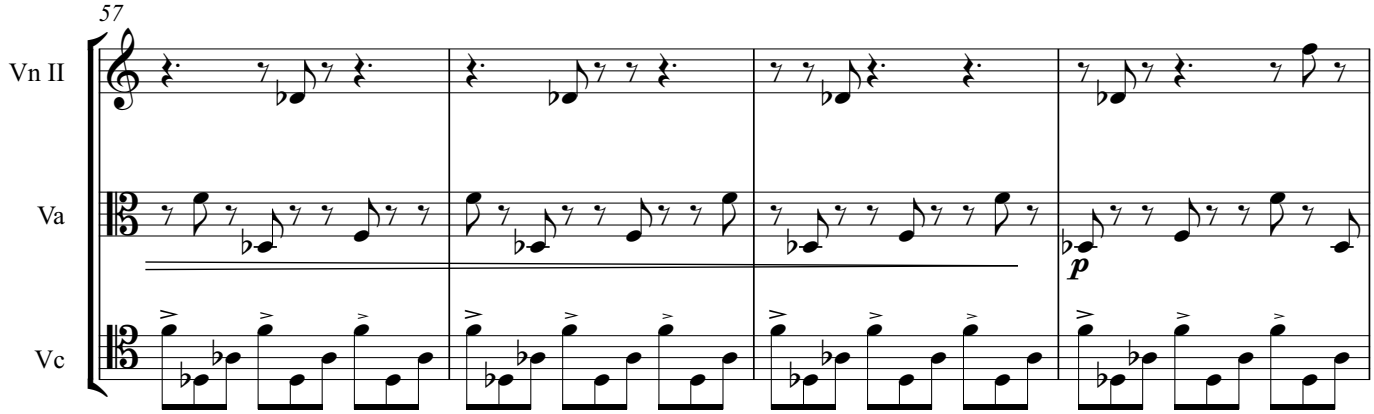

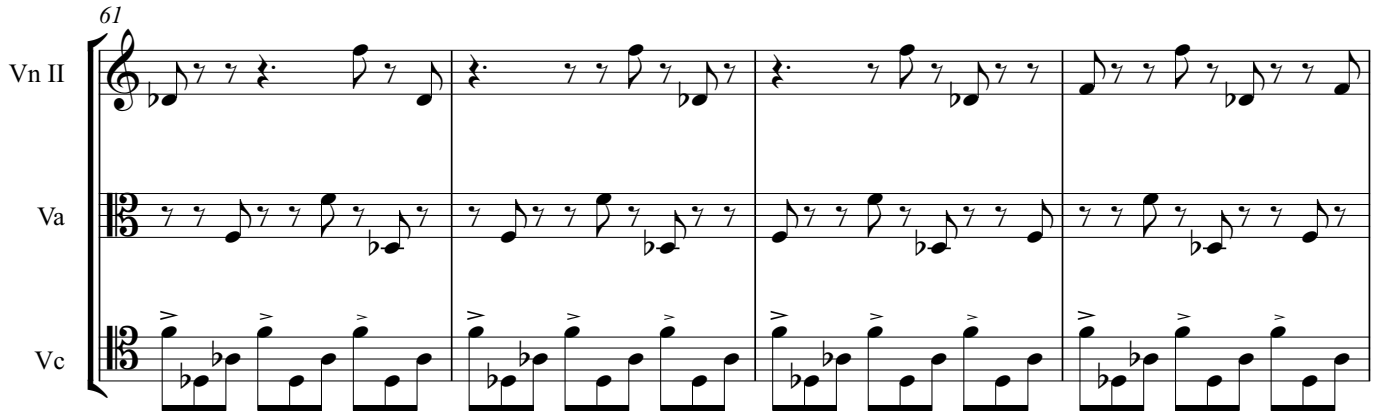

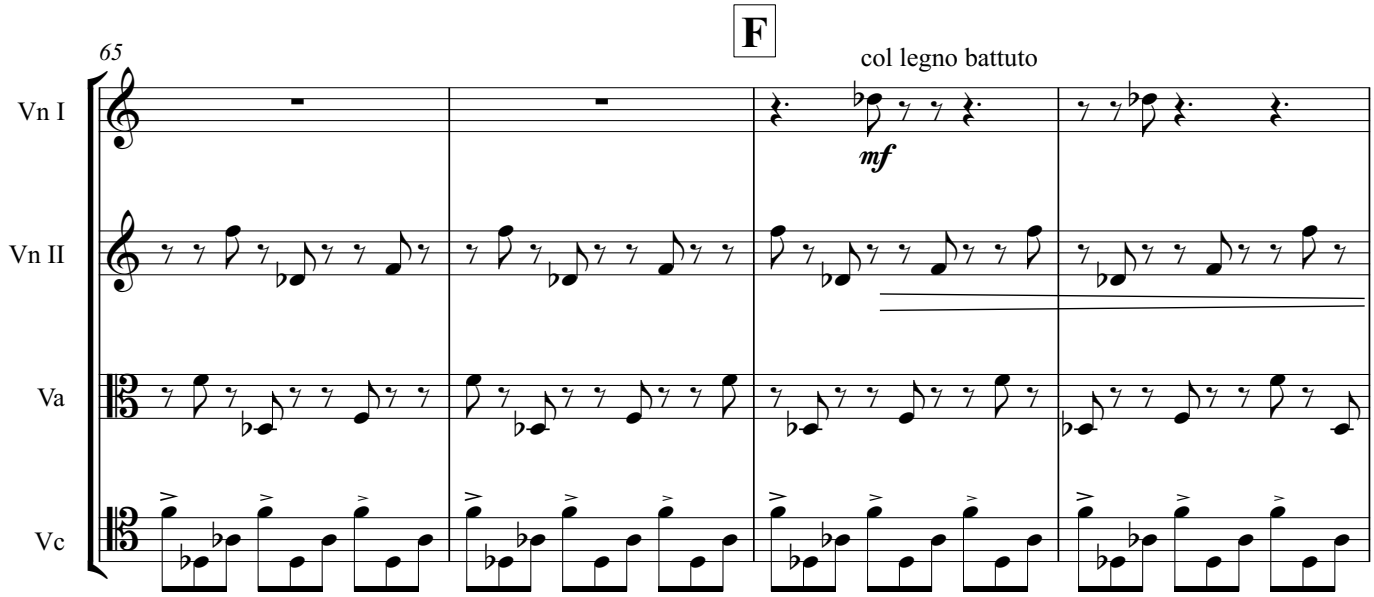

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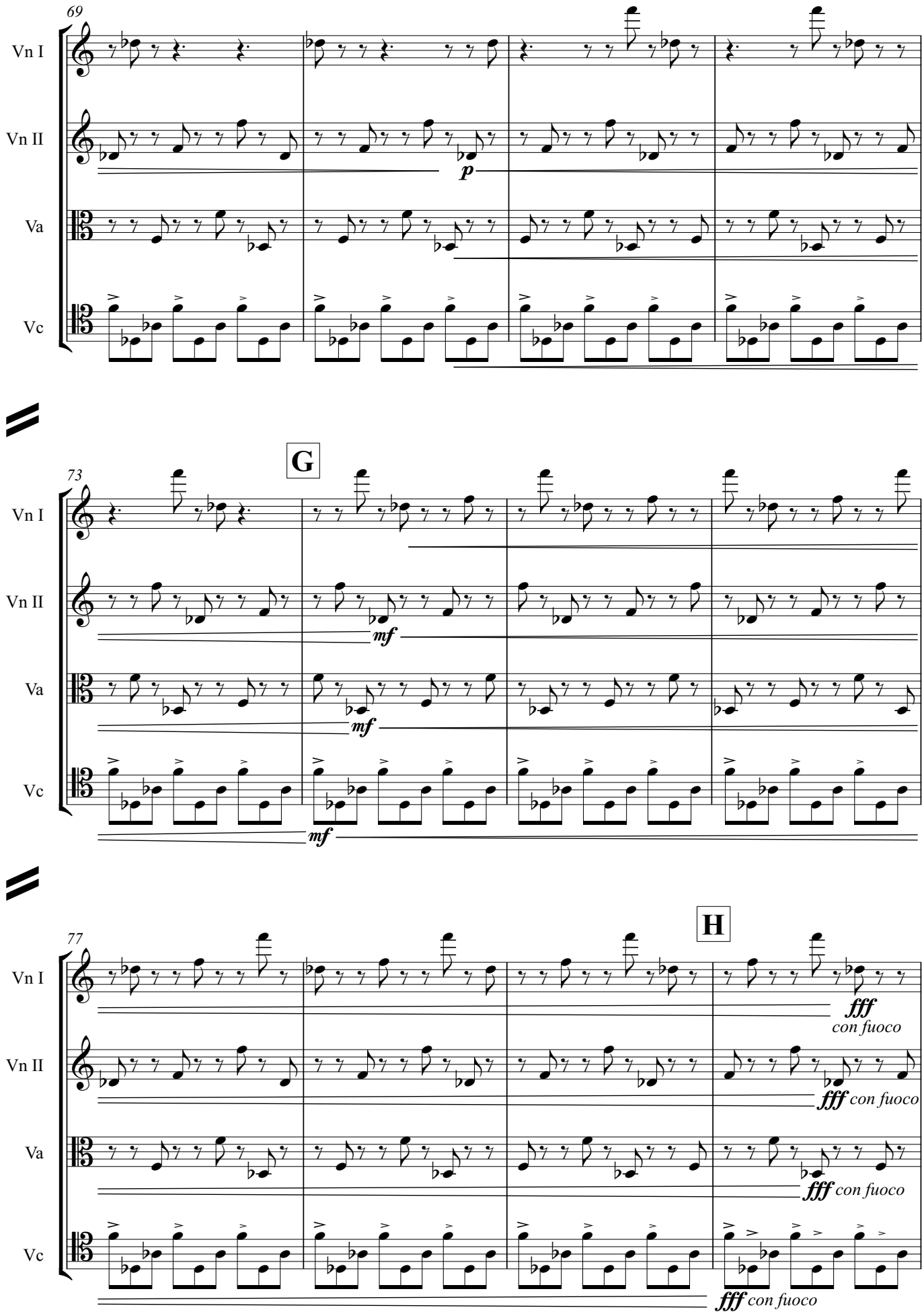

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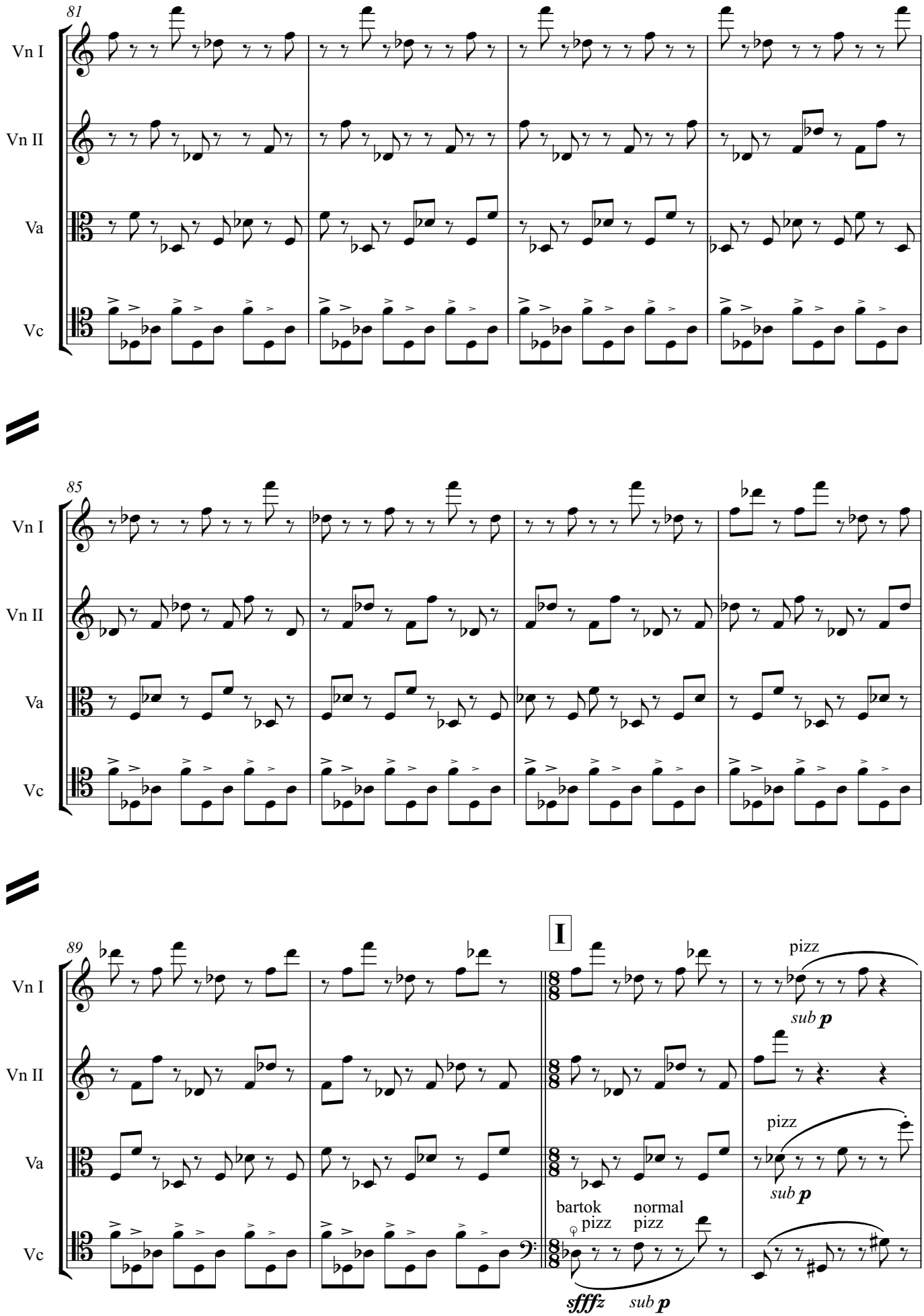

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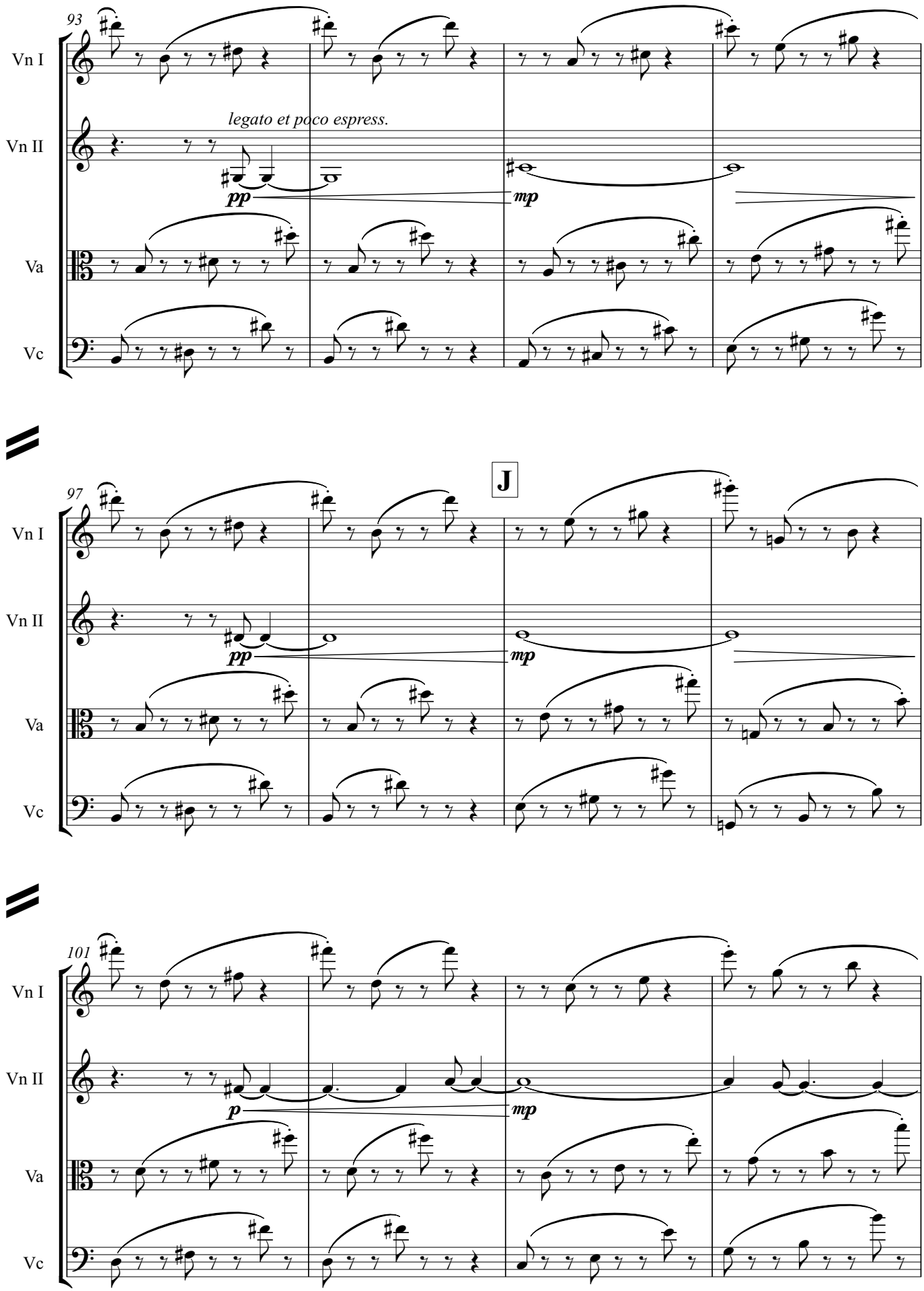

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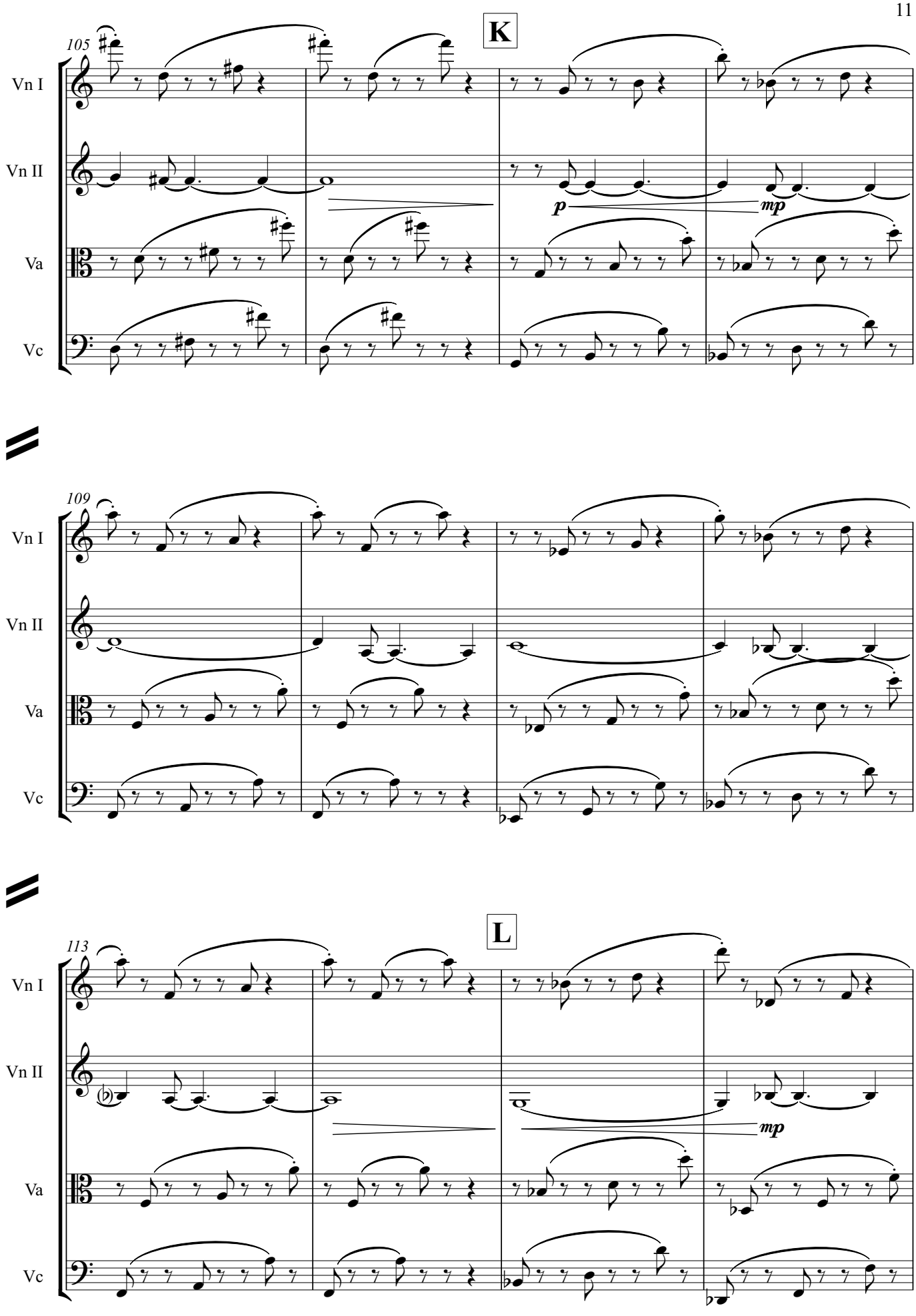

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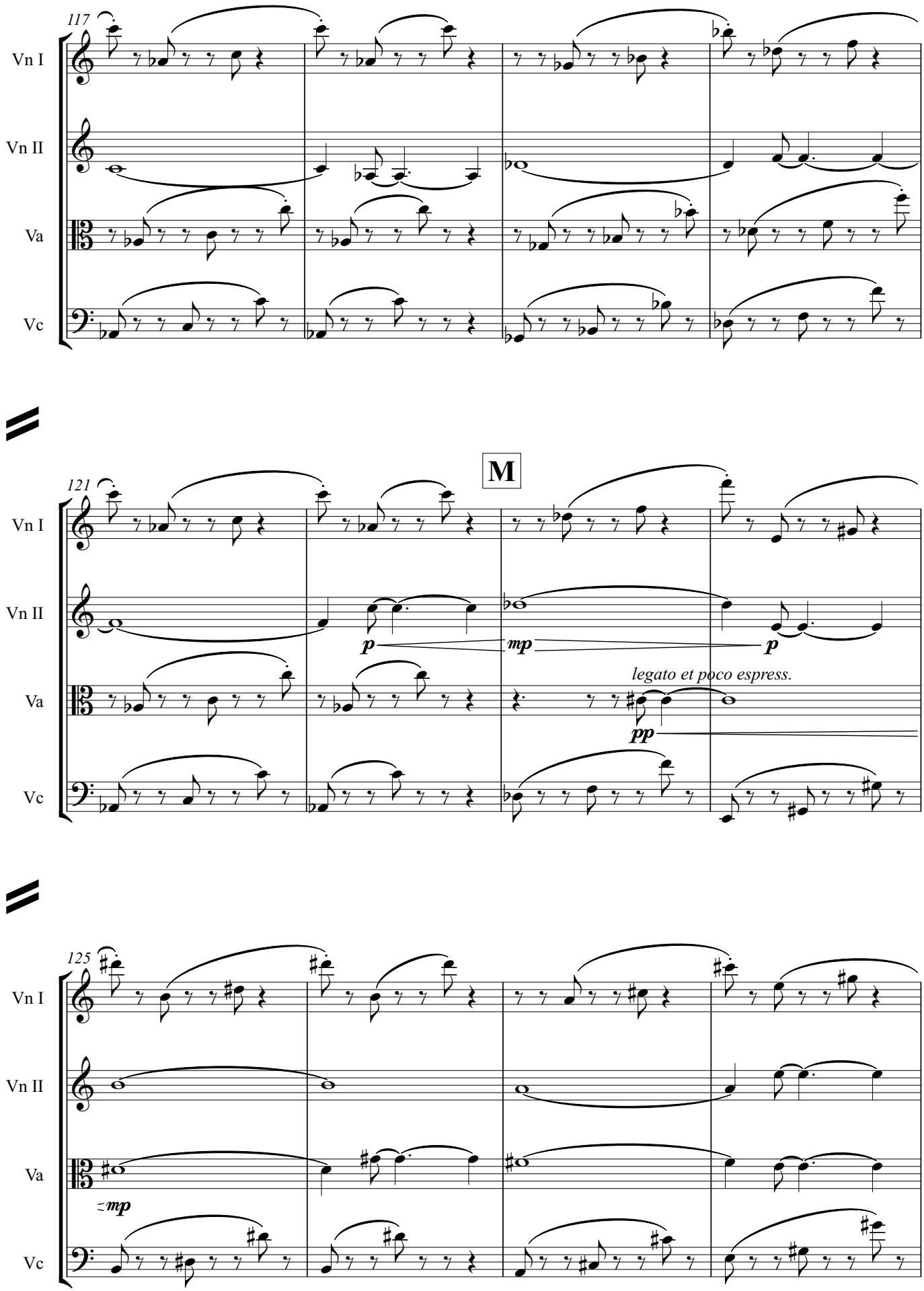

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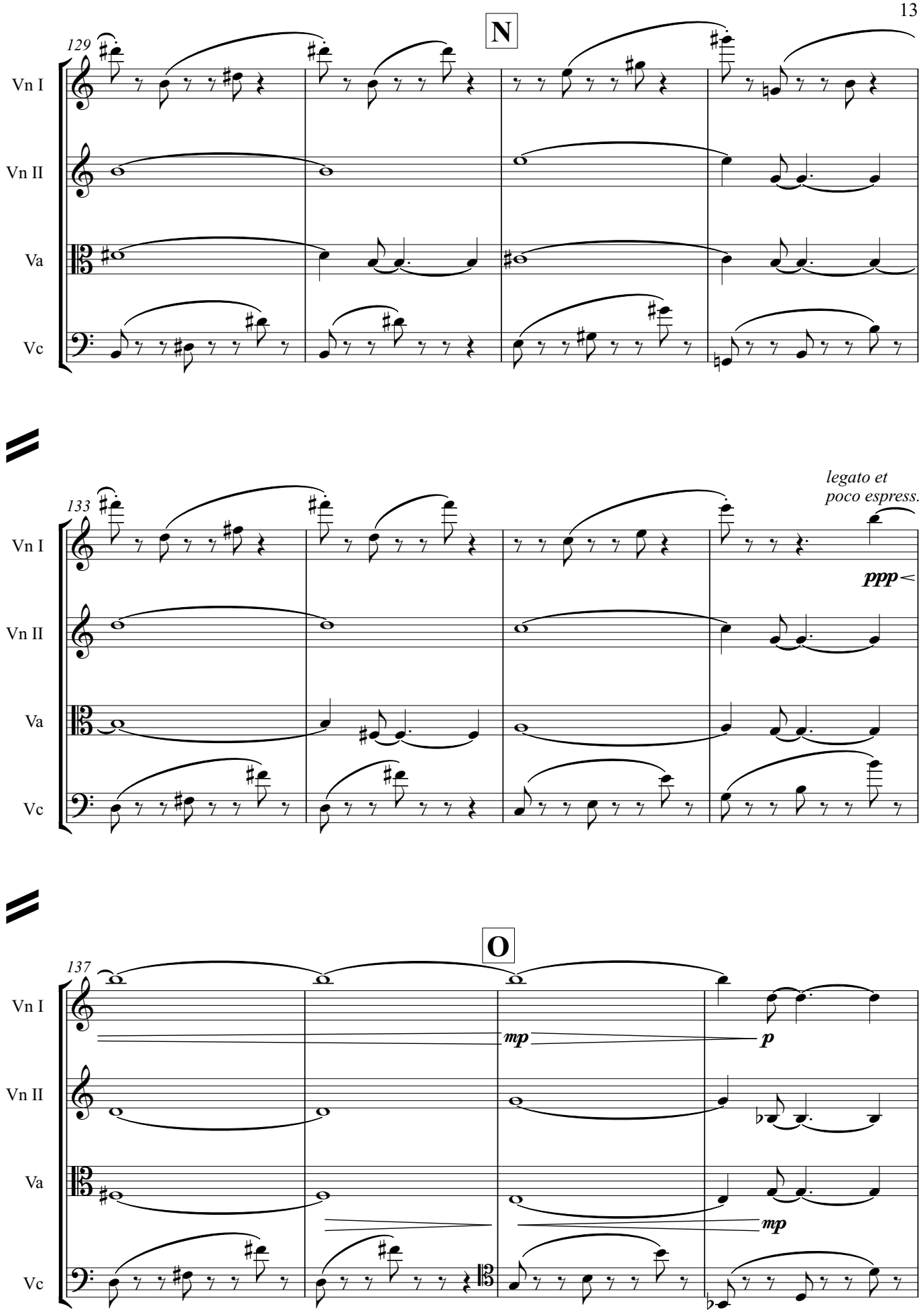

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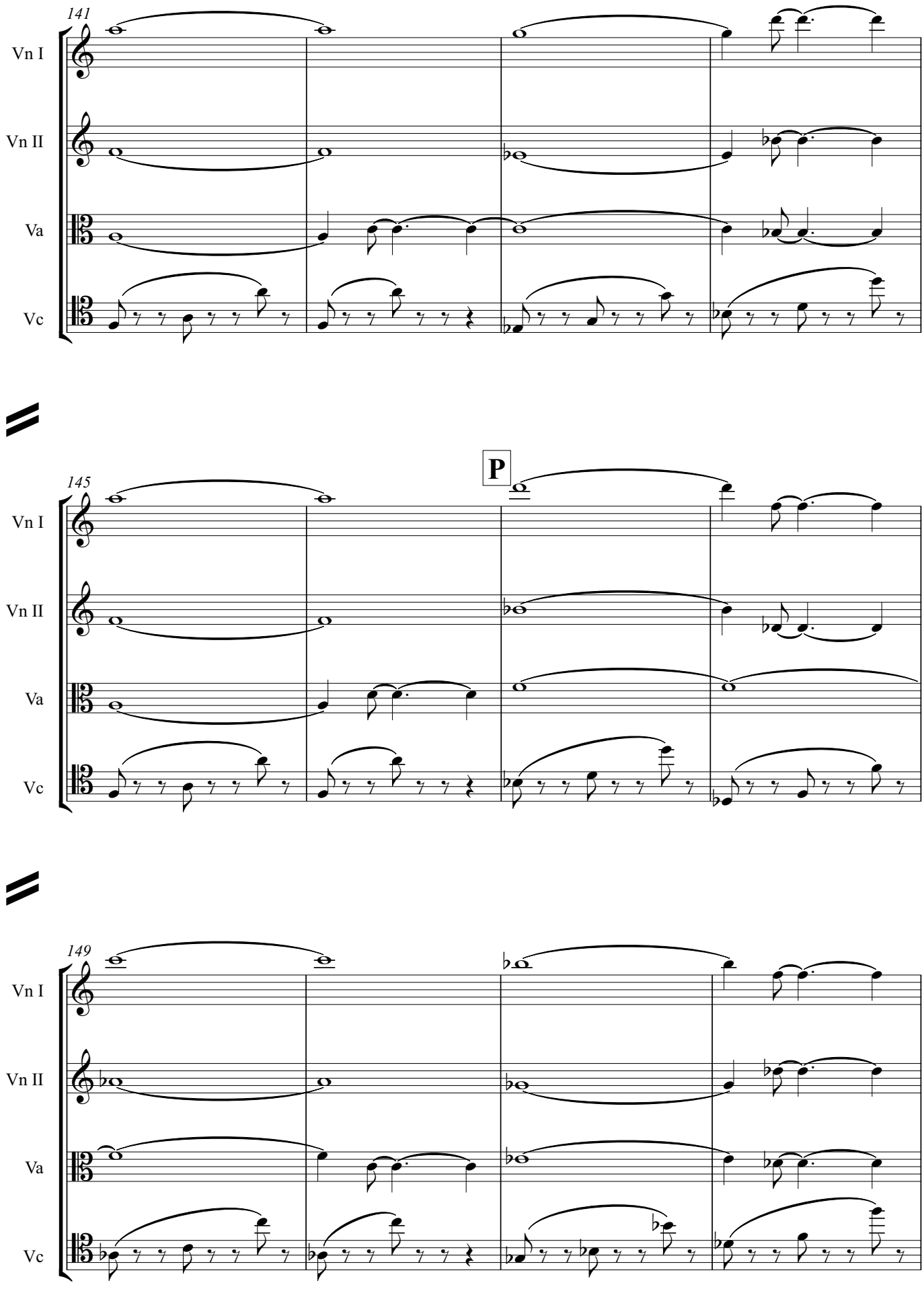

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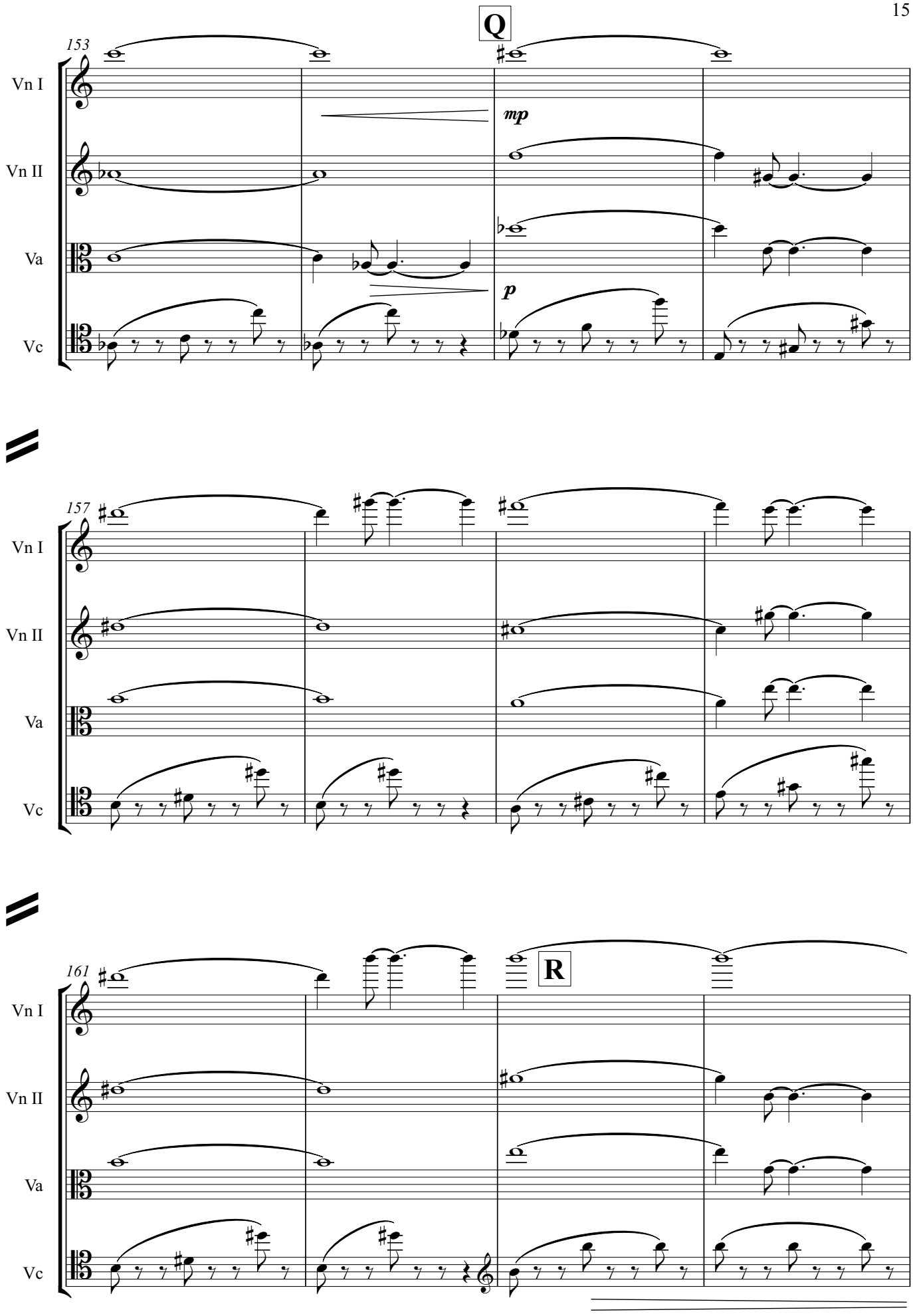

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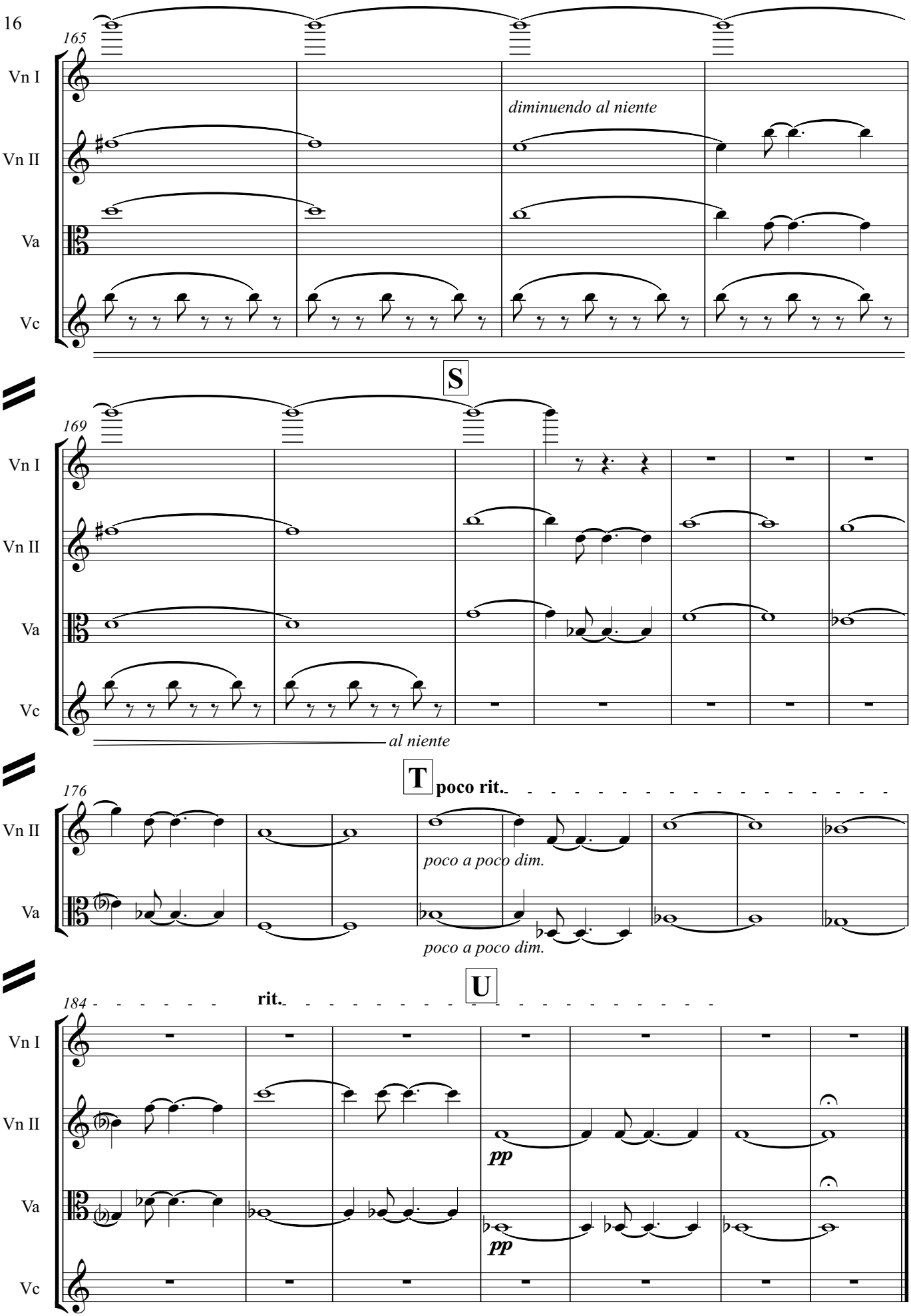

Fine duration 6-7 min.

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