

Martin Lohse

Ember

sinfonietta

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wind quintet and string quintet

Composed 2008

Supported by The Danish Arts Foundation

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with support from
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Parts

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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.

Sinfonietta

Flauto

Oboe

Clarinetto in Bb

Fagotto

Corno in F

2 Violini

Viole

Violoncelli

Contrabassi

The score is transposing.

Double bass sounds an octave lower than written.

Durata: 5-6 min.

Program note

Ember is an arrangement/instrumentation of the last one and a half movements of *In liquid...* (2008) for accordion and orchestra.

The first part of *Ember* starts with a baroque-like music which slowly transforms into a more fluid sense of time. In the last part the tempo freezes to a nearly static feeling of time, maybe a sense of long lost times, which lives on in our remembrance and is blending with our presence right now.

Martin Lohse 2008

Ember

for sinfonietta
wind quintet and string quintet

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Allegro moderato

♩ = 96

Flauto gr.

Oboe.

Clarinetto in Bb.

Fagotto.

Corno in F.

Violino I

Violino II

Viola

Violoncello

Contrabasso

A molto rit. ----- **B** Allegro moderato ♩ = 96

Cor. (F)

Vln. I

Vln. II

Vla.

Fl. gr.

Ob.

Cl. (Bb)

Cor. (F)

Vc.

Cb.

1) The conductor keeps the tempo bar 13-17 while flute, oboe and clarinet makes a ritardando controlled by the oboe.

D

(a ♩ = app. 36-40) **A tempo**

16

Fl. gr.

Ob.

Cl. (B♭)

Vln. I

Vln. II

Vla.

Vc.

Cb.



18

rit. App. 5 sec.

Fl. gr.

Ob.

Cl. (B♭)

Vln. I

Vln. II

Vla.

Vc.

Cb.

E Andante cantabile e molto semplice

$\text{♩} = 76$

2) Flute and 1. violin plays tempo $\text{♩} = 96-100$

Fl. gr. *p* ecco from a dream

Cl. (B \flat) *pp* intimamente

Vln. I *p* ecco from a dream

Vla. *pp* intimamente *p* semplice

Vc. *p* semplice *pp* intimamente

Cb. *pp* intimamente



F

Fl. gr. *pp* intimamente

Cl. (B \flat) *pp*

Fg. *pp*

Vln. I *pp* intimamente

Vln. II *pp* intimamente

Vla. *pp*

Vc. *pp*

Cb. *pp*

2) The flute and 1. violin plays in the "tempo" from the start: $\text{♩} = 96-100$, 12/32 in the 1. violin and 9/32 (3 ♩ + 6 ♩) in the flute.
 The music in flute and 1. violin are independent of the rest of the music, and the tempo is controlled by the 1. violin.
 The conductor controls the main tempo: $\text{♩} = 76$. Its not important that the tempoes are a exact.

G

32

Fl. gr. *p*

Ob. *pp intimamente*

Fg. *pp intimamente*

Vln. II *pp intimamente* *p semplice*

Vla. *p semplice* *pp intimamente*

Vc. *pp intimamente*

Cb. *pp intimamente*



H

40

Fl. gr. *ecco from a dream*

Fg. *ecco from a dream*

Vln. I *p ecco from a dream*

Vln. II

Vla.

Vc. *ecco from a dream*

Cb. *ecco from a dream*

3) The cello dephrase the flute, and should be timing the ♯ to accomplish that.

46 **I** **J**

Fl. gr. *mp poco espress.*

Cl. (B \flat) *pp intimamente*

Fg. *pp intimamente*

Vln. II *pp intimamente* trem. sul pont. *pp*

Vla. *pp intimamente* trem. sul pont. *pp*

Vc. *p semplice*

Cb. *pp intimamente* pizz. *mp*

60 **K** **L**

Ob. *pp intimamente*

Cl. (B \flat) *pp intimamente*

Vln. I *p semplice* arco

Vln. II *pp intimamente*

Vla. arco *pp intimamente*

75 **M**

Ob.

Cl. (B \flat) *pp intimamente*

Cor. (F) *p intimamente*

Vln. I

Vln. II

Vla.

Vc. *p intimamente*

90 N

Fl. gr. *mp poco espress.*

Cl. (B♭)

Cor. (F)

Vln. I *poco a poco dim. pp*

Vln. II *poco a poco dim. pp trem. sul pont.*

Vla. *pp trem. sul pont.*

Vc. *poco a poco dim. pp pizz. p semplice*

Cb. *mp*

104 O

Fl. gr.

Cl. (B♭)

Fg. *P intimamente poco a poco dim.*

Cor. (F)

Vln. II

Vla.

Vc. *poco a poco dim.*

Cb. *arco P intimamente poco a poco dim.*

113 *poco rit.*

Fg. *pp dim.*

Vc. *pp dim.*

Cb. *pp dim.*

Fine app. 5-6 min.