

Martin Lohse

The Earth and the Sea

for cello and delays

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composed in 2019

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.

For cello and delays in four speakers:

Delay A	Delay time	Front left	Front right	Back right	Back left
Original sound	0 ms	50.00%	50.00%	-	-
Delay 1	800 ms	-	50.00%	50.00%	-
Delay 2	1300 ms	-	-	50.00%	50.00%
Delay 3	2100 ms	50.00%	-	-	50.00%

Delay B	Delay time	Tempo = 64 Delay time	Front left	Front right	Back right	Back left
Original sound	0 ms	0 ms	50.00%	50.00%	-	-
Delay 1	30.000ms/tempo	469 ms	-	70.00%	30.00%	-
Delay 2	90.000ms/tempo	1406 ms	-	-	90.00%	10.00%
Delay 3	150.000ms/tempo	2344 ms	-	-	10.00%	90.00%
Delay 4	210.000ms/tempo	3281 ms	70.00%	-	-	30.00%

The Earth and the Sea

The cliff

Proud, flaunting
in its slow decay

Surrendered to the grace of the sea

The Sea and the Earth is written and dedicated to Ida Nørholm as part of a major art project *Danish Golden Age – World-class art between disasters at The National Gallery of Denmark*

The piece is inspired by Johan Thomas Lundbye's *A Danish Coast*, depicting a majestic cliff that fills most of the right side of the painting with a stony beach in the middle and the sea to the left. The sea's erosion of the cliff is clearly seen, while the cliff's size and physical appearance are highlighted by two small figures standing next to a horse and a broken horse carriage.

For me, much of the power of the painting lies in the magnificent and powerful encounter with nature's eternal weathering. An inescapable breakdown of what is, as the foundation of what is to become.

The music waves back and forth between the two modes, and is in three parts plus a slightly longer coda. Throughout the entire work, the sound of the cello is delayed in the speakers, so that the cellist plays together with three to four delayed versions of herself.

In the first part, an elongated accelerando is heard, culminating with the music of the cello and speakers hopefully falling rhythmically together. Then follows a shorter middle section before the music returns to a varied version of the beginning. The work ends in a coda based on the first four chords of Clara Schumann's *Piano trio in g-minor, Op. 17*.

Martin Lohse 2019

The Earth and the Sea

Klinten

Stolt, knejsende
i sit langsomme forfald

Overgivet til havets nåde

The Sea and the Earth er skrevet og dedikeret til Ida Nørholm som en del af et større kunstprojekt *Guldalder – Verdenskunst mellem to katastrofer* på Statens Museum for Kunst.

Stykket er inspireret af Johan Thomas Lundbye's *En dansk kyst*, der forestiller en majestætisk klint der fylder det meste af højre side af maleriet med en strand i midten og havet til venstre. Havets erosion af klinten ses tydeligt, mens klinten størrelse og fysiske fremtoning fremhæves af to små skikkelser der står ved siden af en hest og en ødelagt hestevogn.

For mig ligger en stor del af maleriets kraft i det storslåede og kraftfuldes møde med naturens evige forvitring. En uafvendelig nedbrydning af det som er, som fundament for det som skal blive.

Musikken bølger frem og tilbage mellem de to tilstande, og er overordnet set i tre dele plus en lidt længere koda. Igennem hele værket forsinkes celloens lyd i højtalerne, så at cellisten så at sige spiller sammen tre til fire forsinkede udgaver af sig selv.

I første del høres et langstrakt accelerando der kulminerer med, at musikken i celloen og højtalerne forhåbentlig falder rytmisk i hak. Derefter følger en kortere midterdel før at musikken vender tilbage til en varieret udgave af starten. Værket ender i en koda baseret på de første fire akkorder i Clara Schumann's klavertrio i g-mol, Op. 17.

Martin Lohse 2019

The Earth and the Sea

Klinten

Stolt, knejsende
i sit langsomme forfald

Overgivet til havets nåde

Delay A
Largo
♩ = 56

A **Allegretto**
♩ = 112
accel.

Martin Lohse 2019
Dedicated to Ida Nørholm

1) The tempo in bar 29 is important. When the music reaches tempo 184, the cello and all the delays play synchronously, so that all the ♩-notes come at (nearly) the same time.

Presto

28 - ♩ = 184

Vc.

Delay B
4 delays after 1, 3, 5 and 7

Moderato
♩ = 64

Vc.

Vc.

Vc.

Vc.

Delay A

Moderato

poco accel.

A tempo

A tempo

sim.

Vc.

Vc.

Vc.

Vc.

2) Small ritardando

poco decel.


72

Vc. 


76

Vc.  *rubato*

80

Vc. 

84

Vc. *poco rit.* **E** **Allegro** ♩ = 168  *pp* *poco a poco cresc.*

89

Vc. 

95

Vc.  *mf*


101

Vc.  *poco a poco decresc.*

107

Vc. 

113

Vc.  *p* *pp*

10 **Allegro**
 118 **F** ♩ = 148
accel.
 Vc. *p non legato* *poco a poco cresc.*

121 -

124 -

127 -

Presto ³⁾
 130 ♩ = 184
mf cresc.

133

136

139 *f*

142 *mp*

144 *p* *pp*

3) As in bar 15-28

Allegretto


♩ = 112

147

Vc. 

p
poco espress.

151

Vc. 

p
rubato et poco espress.

154

Vc. 

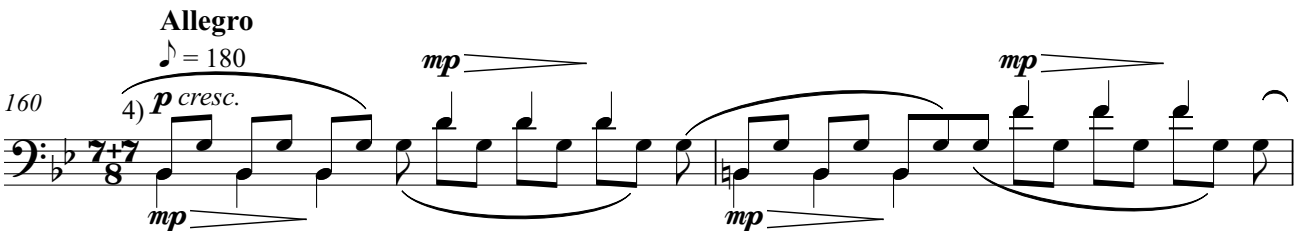
p
poco accel.

157

Vc. 

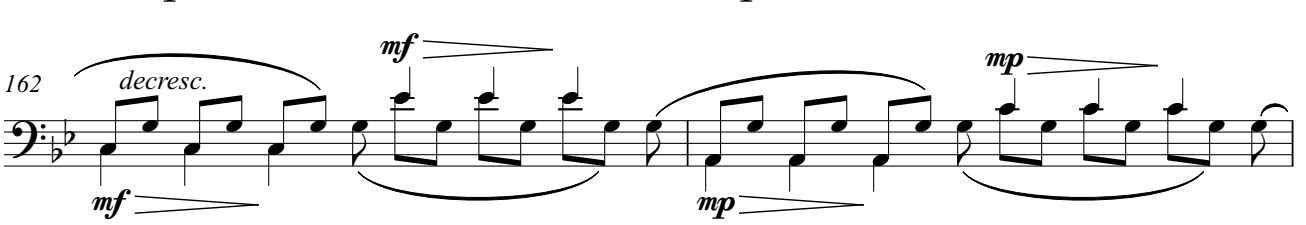
p
poco rit.

160

Vc. 

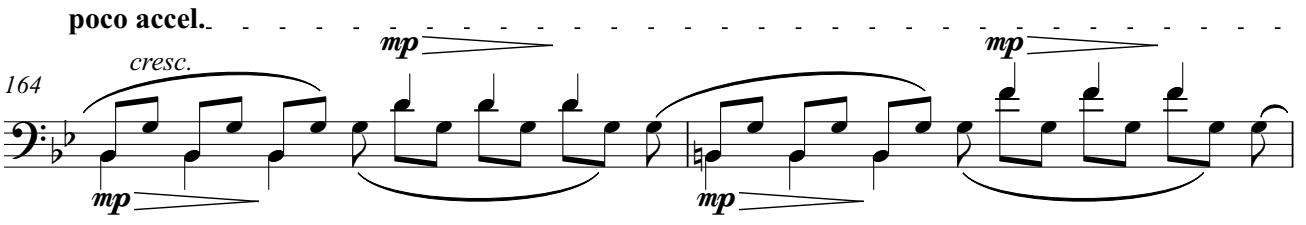
mp
p cresc.
mp

162

Vc. 

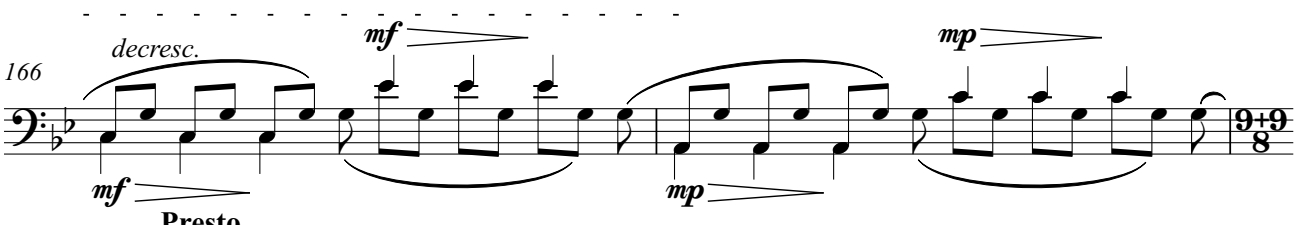
mf
decresc.
mf
mp

164

Vc. 

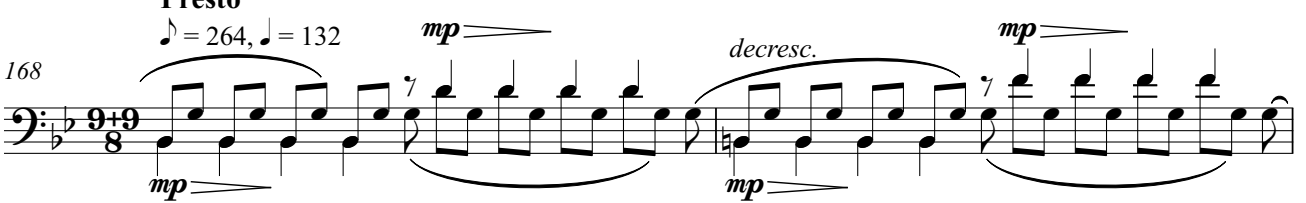
mp
cresc.
mp

166

Vc. 

mf
decresc.
mf
mp

168

Vc. 

mp
Presto
mp
decresc.
mp

♩ = 264, ♩ = 132

4) All ♩-notes in bar 144 to the end, emphasise the notes but should be played like ♩-notes.

170 Vc. *mp* *mp* *p cresc.* 9+9/8

172 Vc. *mp* *decresc.* *mp* 9+9/8

174 Vc. *mp* *mp* 11+11/8

176 Vc. *p poco marcato* 11+11/8

178 Vc.

180 Vc. *p*

182 Vc.

184 Vc. *p* *pp*

Fine app. 9:00