Peter Knell

Snapshots

(2000-2005)

SAMPLE

Duration: 24 minutes

Peter Knell

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Biography

Peter Knell (b. 1970) has received numerous awards in national and international competitions, including First Prizes in the Winnipeg Symphony Orchestra's 10th New Music Festival International Composers Competition, the Indiana State University Contemporary Music Festival/Louisville Orchestra Prize, and the Omaha Symphony Guild International New Music Competition, as well as Second Prizes in the Fourth International Witold Lutoslawski Composers Competition, the First International Composers' Competition *"In Memoriam Zoltán Kodály"*, and the Cincinnati Symphony Orchestra's Young Composers Competition. Peter was awarded a Fulbright Fellowship, a BMI Student Composer Award, two ASCAP Foundation Morton Gould Young Composers Awards, grants from the Paloheimo Foundation and Meet the Composer, and commissions from the Fromm Music Foundation/Ying Quartet, Winnipeg Symphony Orchestra, Barlow Endowment for Music Composition, Utah Arts Festival, Pacific Serenades, Oakland East Bay Symphony, and Dale Warland Singers, among others.

Peter's music has been performed at the Aspen, Bowdoin, Chautauqua, June in Buffalo, Norfolk, Oregon Bach, Ernest Bloch, New Music North and MATA festivals, by ensembles such as the Hungarian Radio Orchestra, Louisville Orchestra, Kremlin Chamber Orchestra, Filharmonia de Stat "Transilvania", Winnipeg, Omaha, Richmond, Memphis, and Oakland East Bay Symphony Orchestras, the Doric String Quartet, Onyx String Quartet, Verdi Quartett, Southwest Chamber Music, Volti Chamber Chorus, counter)induction, and by soloists including James Dunham, Martin Chalifour, and the German alto Ingeborg Danz. It has been broadcast in Russia, Canada, Hungary and Finland, as well as in several American cities. His orchestral work *LINES/ANGLES* was the American selection for the ISCM World Music Days 2009 and was performed in September 2009 by the Swedish Radio Symphony Orchestra.

Peter's solo violin work *Seven Last Words*, based on paintings of German artist Rolf Stein, is available in a book/compact disc format from Valve-Hearts, Cologne. A compact disc featuring his orchestral work, *"...the weakening eye of day"* in a live performance by the Budapest Symphony Orchestra is available on the Artisjus label, and a compact disc featuring German pianist Susanne Kessel performing two of his *Four Snapshots* is available on OehmsClassics. A compact disc of Peter's complete piano music performed by German pianist Markus Pawlik was released by Sono Luminus in January 2013.

Peter holds degrees from Princeton University (BA), the Juilliard School (MM), and the University of Texas at Austin (DMA), and he was a Fulbright Fellow at the Sibelius Academy in Helsinki, Finland. His principal composition teachers have included Dan Welcher, Donald Grantham, and David Diamond. He is currently based in Los Angeles.

Program Note

Snapshots was composed between 2000 and 2005. I was asked to write a set of character pieces for the piano. Searching for a unifying theme, I gravitated to the most obvious and basic fact about the piano – its division into white notes and black notes. Thus was born a set of pieces in which each in some way pits the white notes of the piano against the black notes. Originally composed in three distinct sets, the *Snapshots* were combined into a larger whole in 2009 as the result of a recording project with the pianist Markus Pawlik. The set may be performed as a whole, or subsets of the *Snapshots* may be performed at the pianist's discretion. Two of the original sets were composed as the result of commissions from the Virginia Music Teachers' Association (2000, numbers IV, V, VII, X, XI, XIV, XVI, XVIII, XIX) and California Music Teachers' Association (2005, numbers VI, VIII, XII, XIII, XV, XVII, XX, XI, XII), and they were composed to address a range of styles and technical challenges. The middle set was composed for the high school level of the Renee B. Fisher Competition (2003, numbers I, II, III, and IX) and explores a range of technical and musical challenges at a higher level.

SAMPLE

Commissioned by the Virginia Music Teachers Association, Renee B. Fisher Foundation, and California Music Teachers Association

Snapshots

I

(B&W)

Peter Knell

Delicate, resonant (♩ = c. 60)

pp

with pedal

(loco)

* These 9ths may be rolled, if necessary.

moving forward slightly

sempre pp
(but phrased)

SAMPLE

c 2005 by Peter Knell
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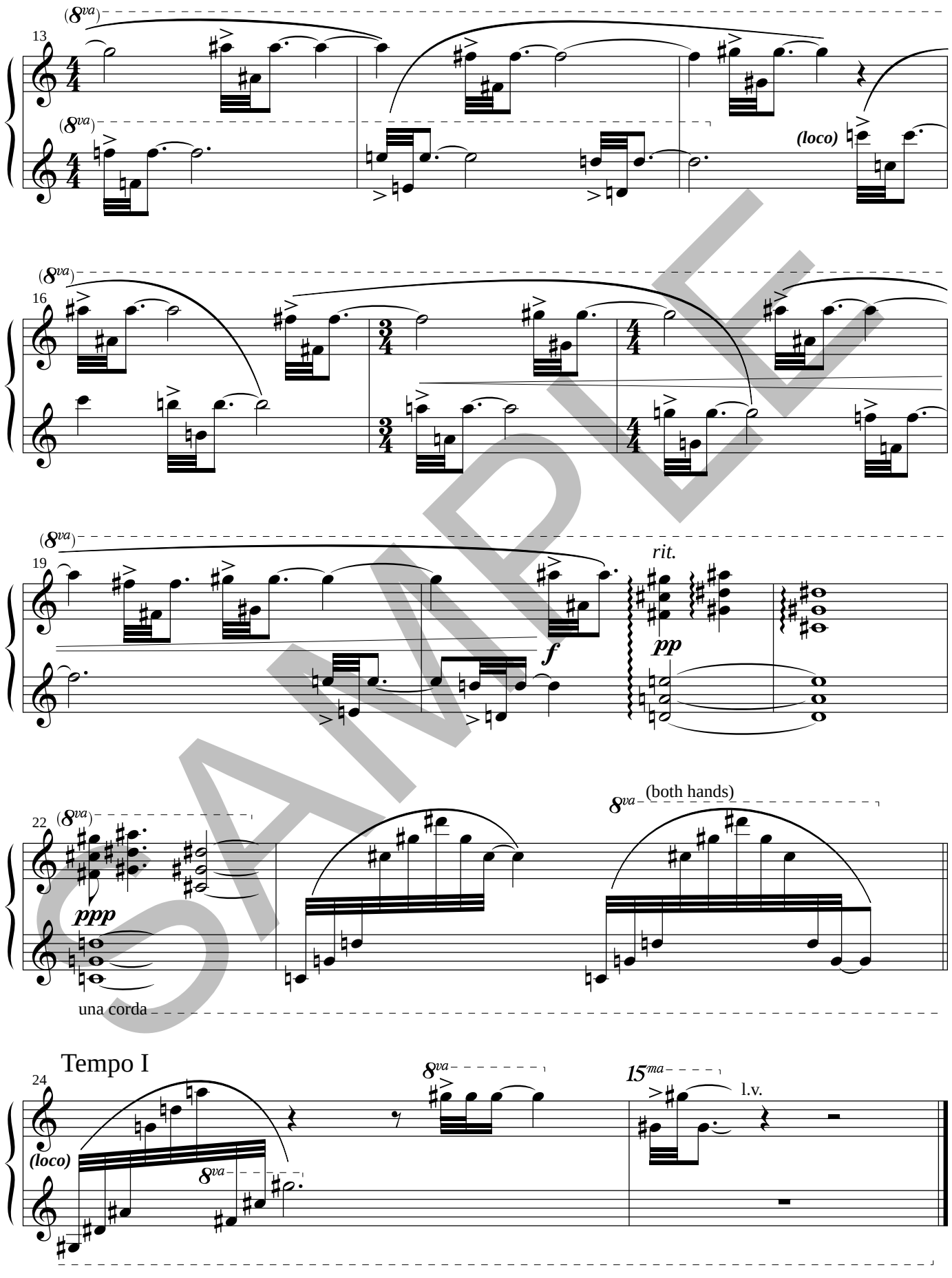
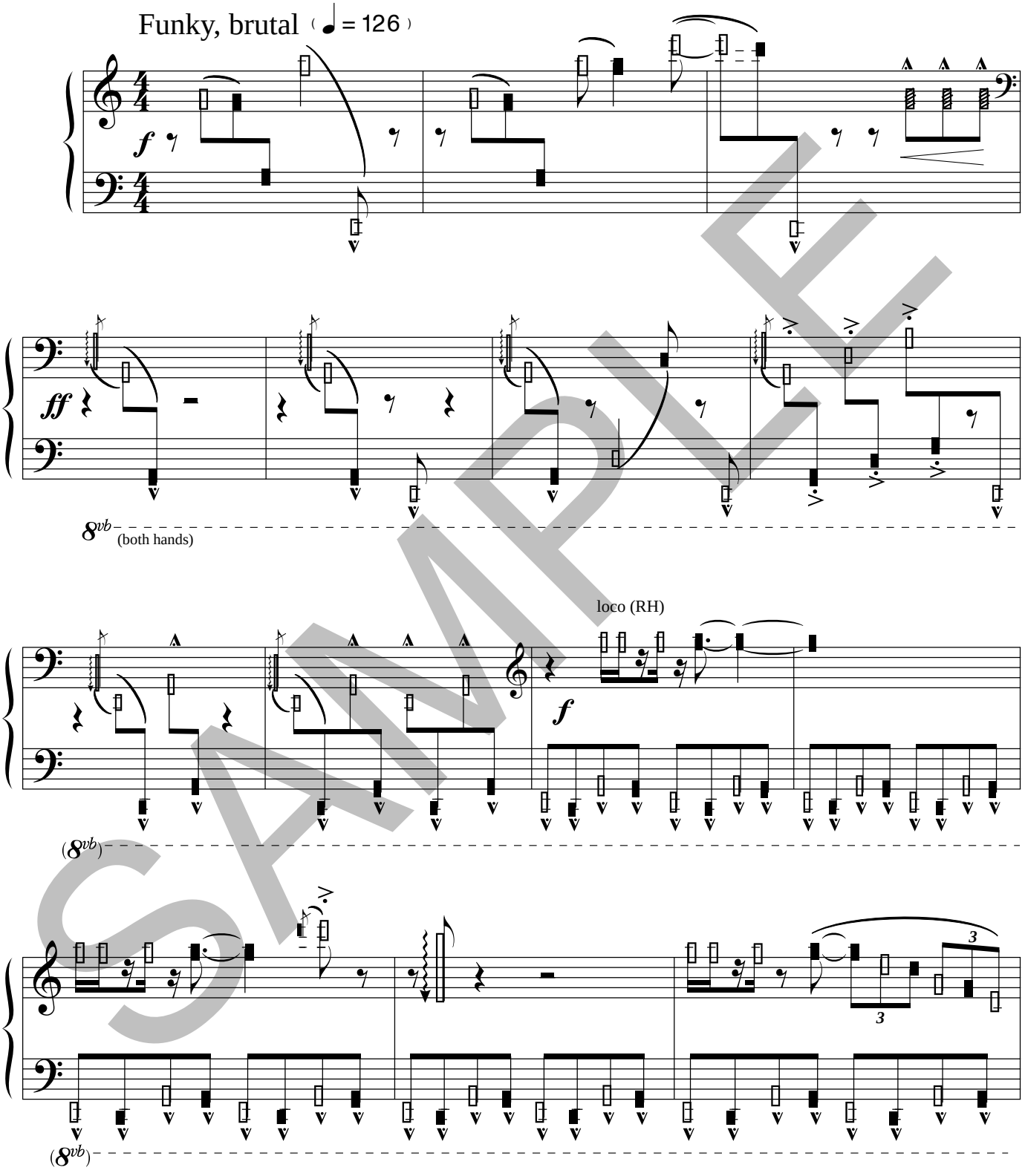

13
(8va)
(loco)
16
19
rit.
f
pp
22
ppp
8va (both hands)
una corda
Tempo I
24
15ma
l.v.

SAMPLE

II

(B&W)

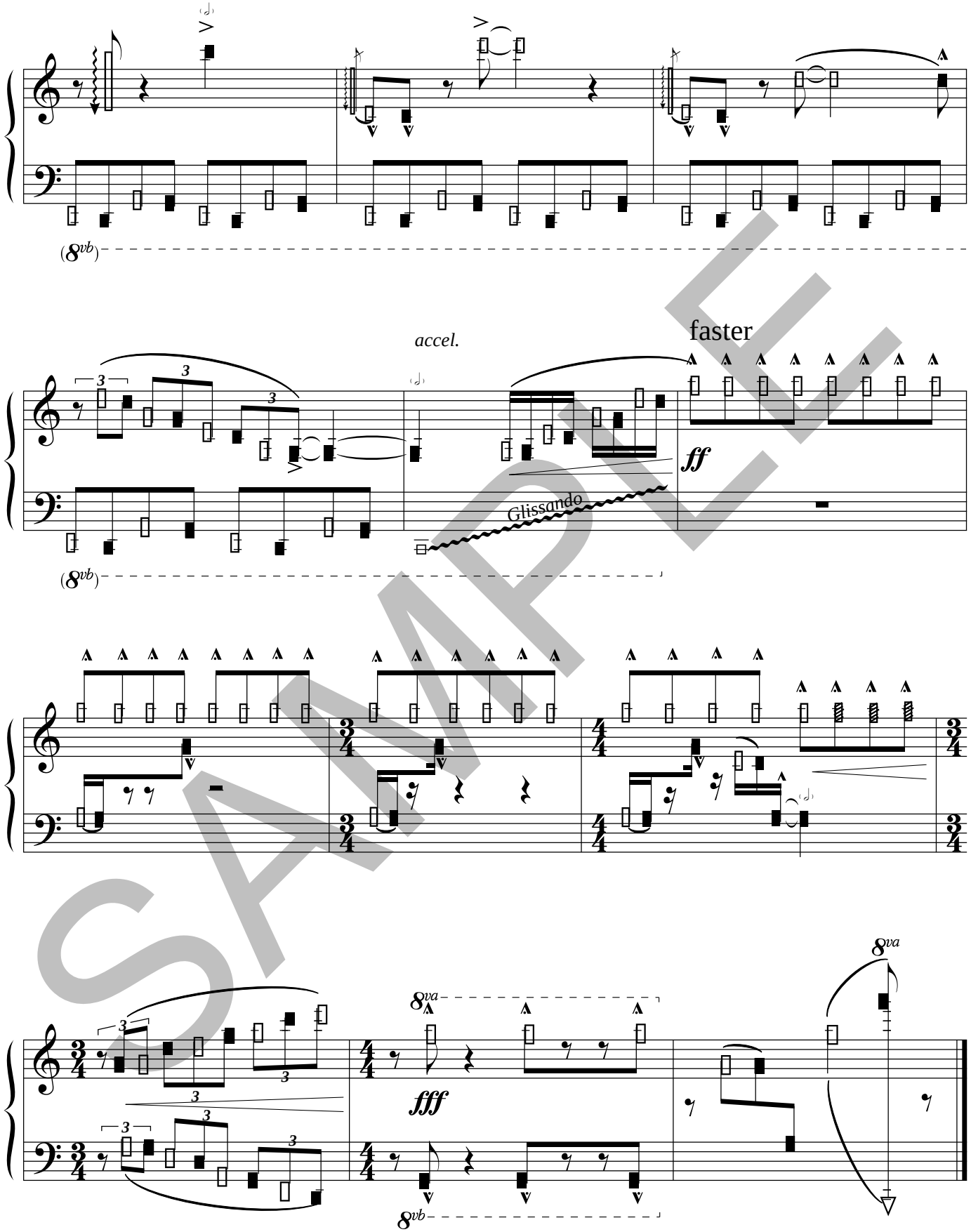


SAMPLE

This snapshot employs cluster notation as follows.:

▯ = a white note cluster; ▮ = a black note cluster; ▨ = a chromatic cluster; ▽ = play the lowest possible notes.

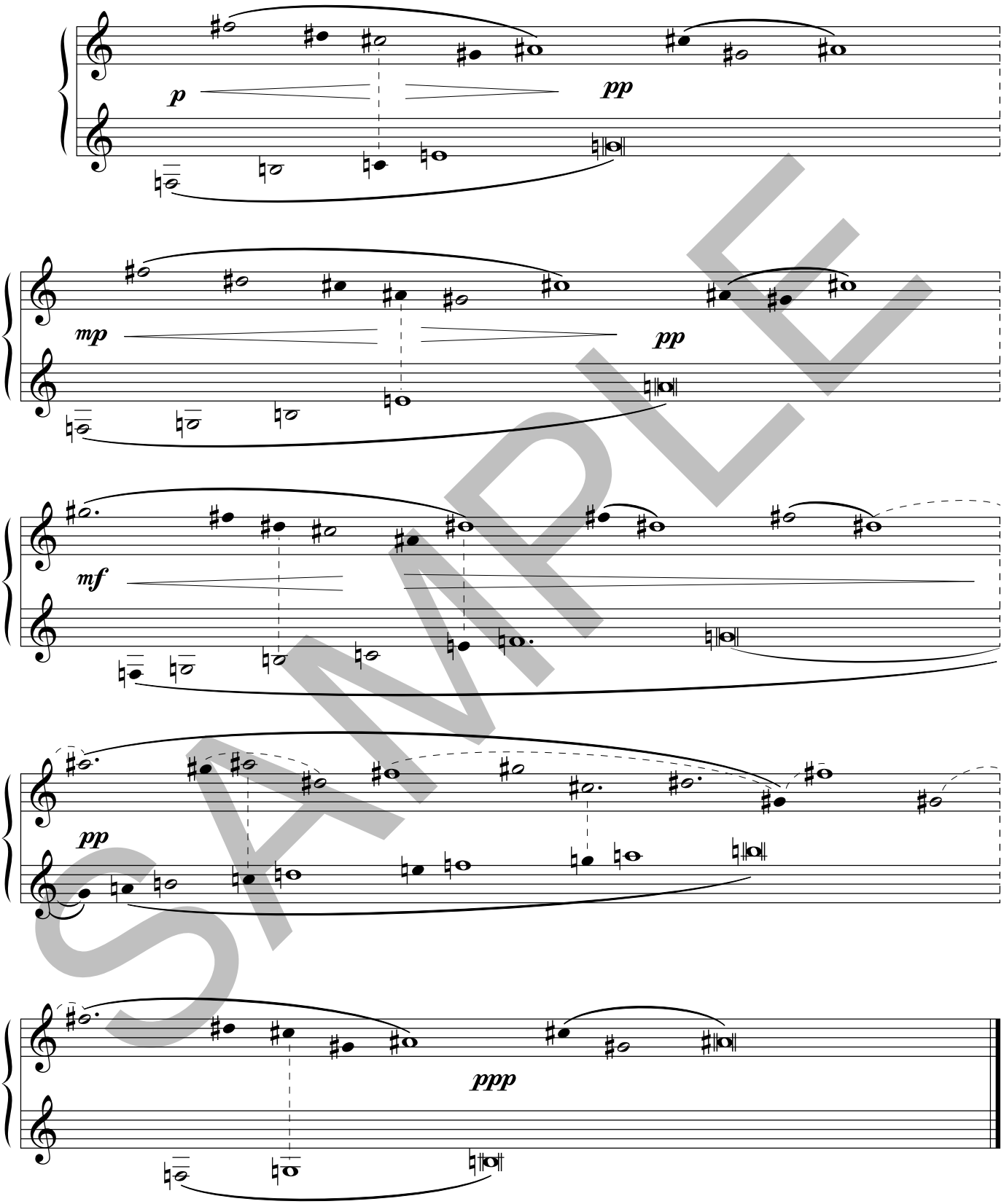
In general, white clusters should be played with the palm of the hand and black clusters with the fingers, though the performer may use their discretion. The long white clusters should be played with the forearm and rolled downwards (as indicated). The notation is precise in terms of pitch, except for the forearm clusters, which will depend on the length of the pianist's arm. Generally, they should lead to the following notes.



SAMPLE

III

Chant-like, slowly



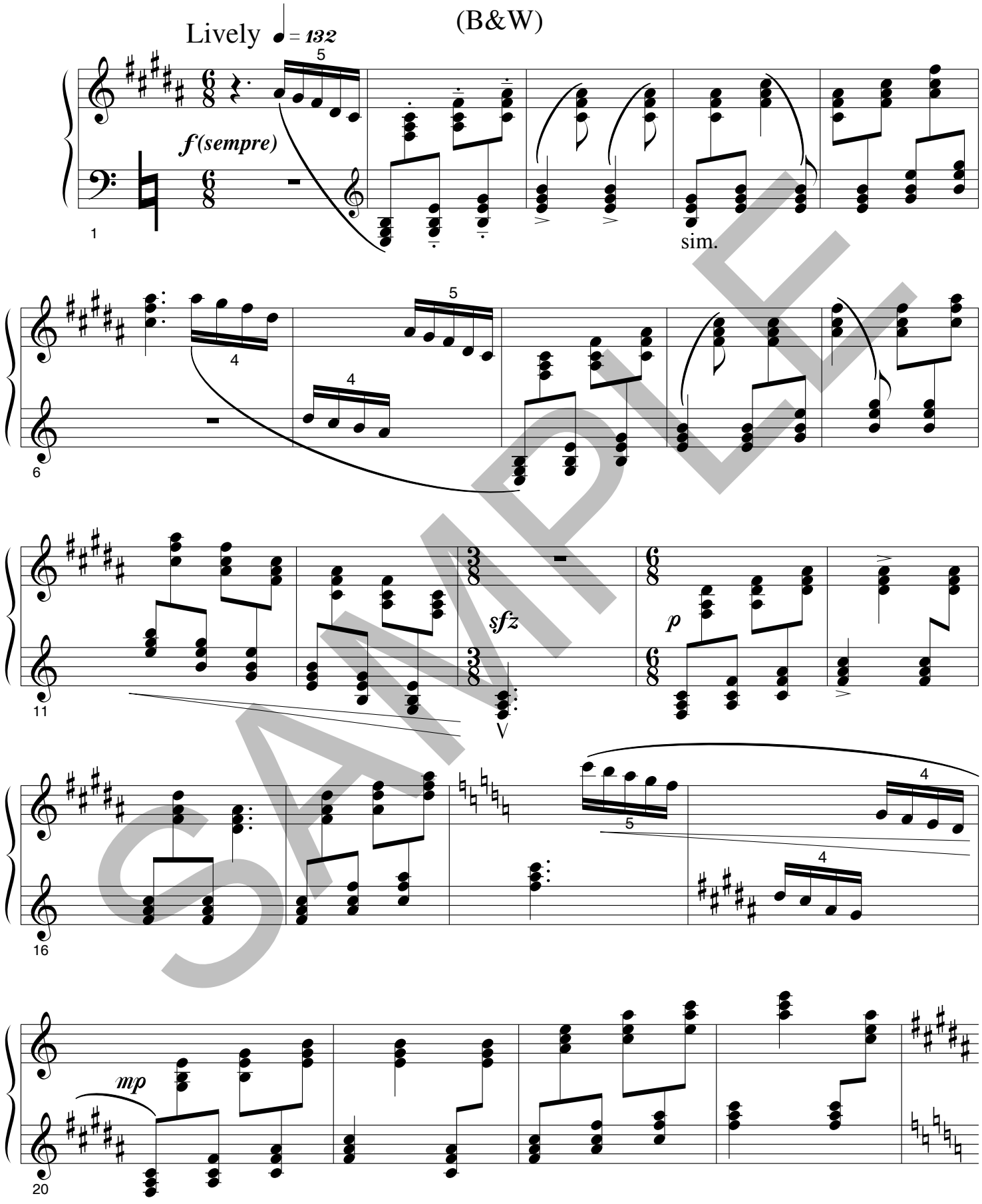
SAMPLE

This piece should be played freely and with no sense of pulse. Note durations are approximate, though their relative positions should be observed.

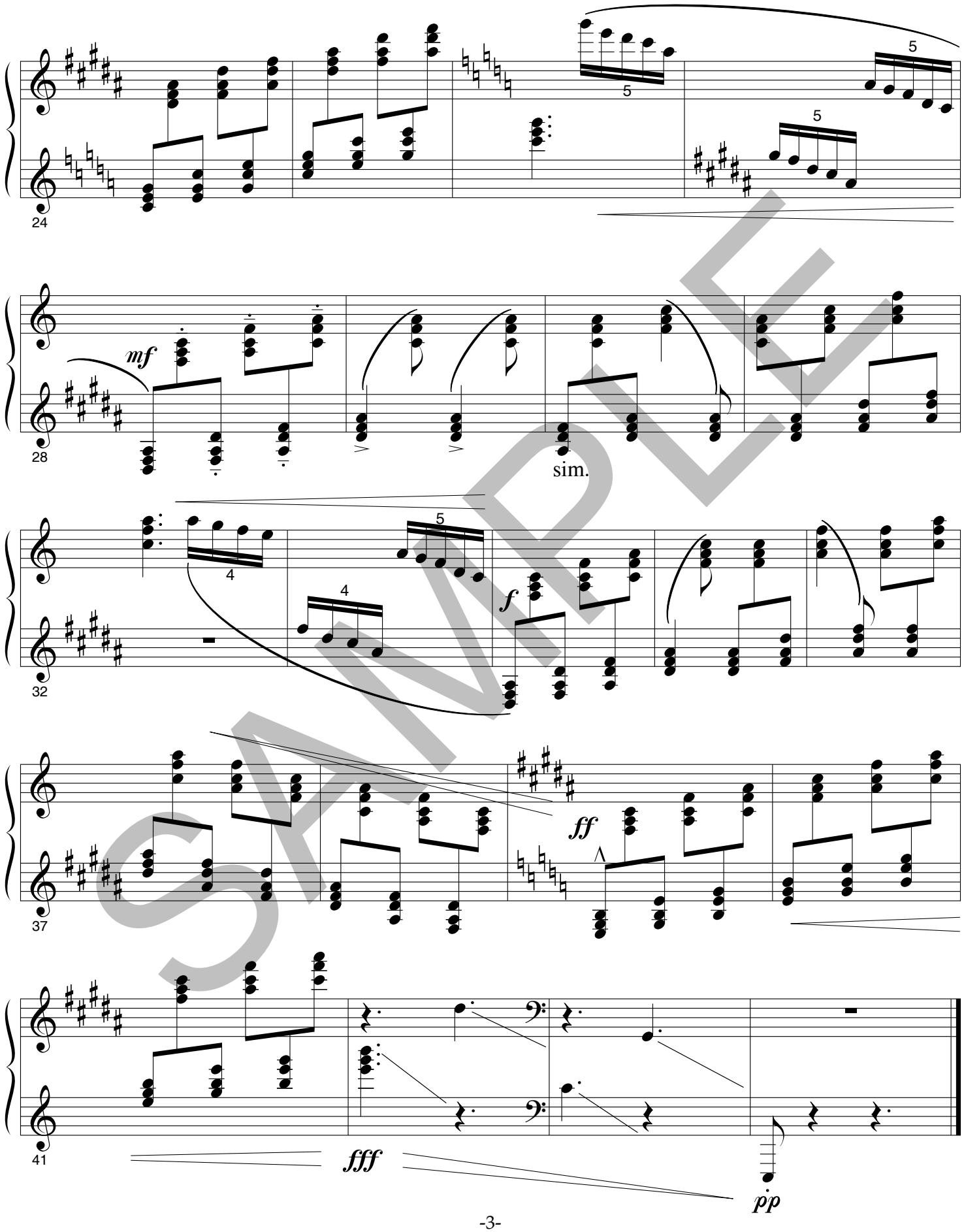
Note duarions are as follows (from shortest to longerst): 𝅗𝅥 𝅝 𝅝. 𝅝 𝅝. 𝅜

IV

(B&W)



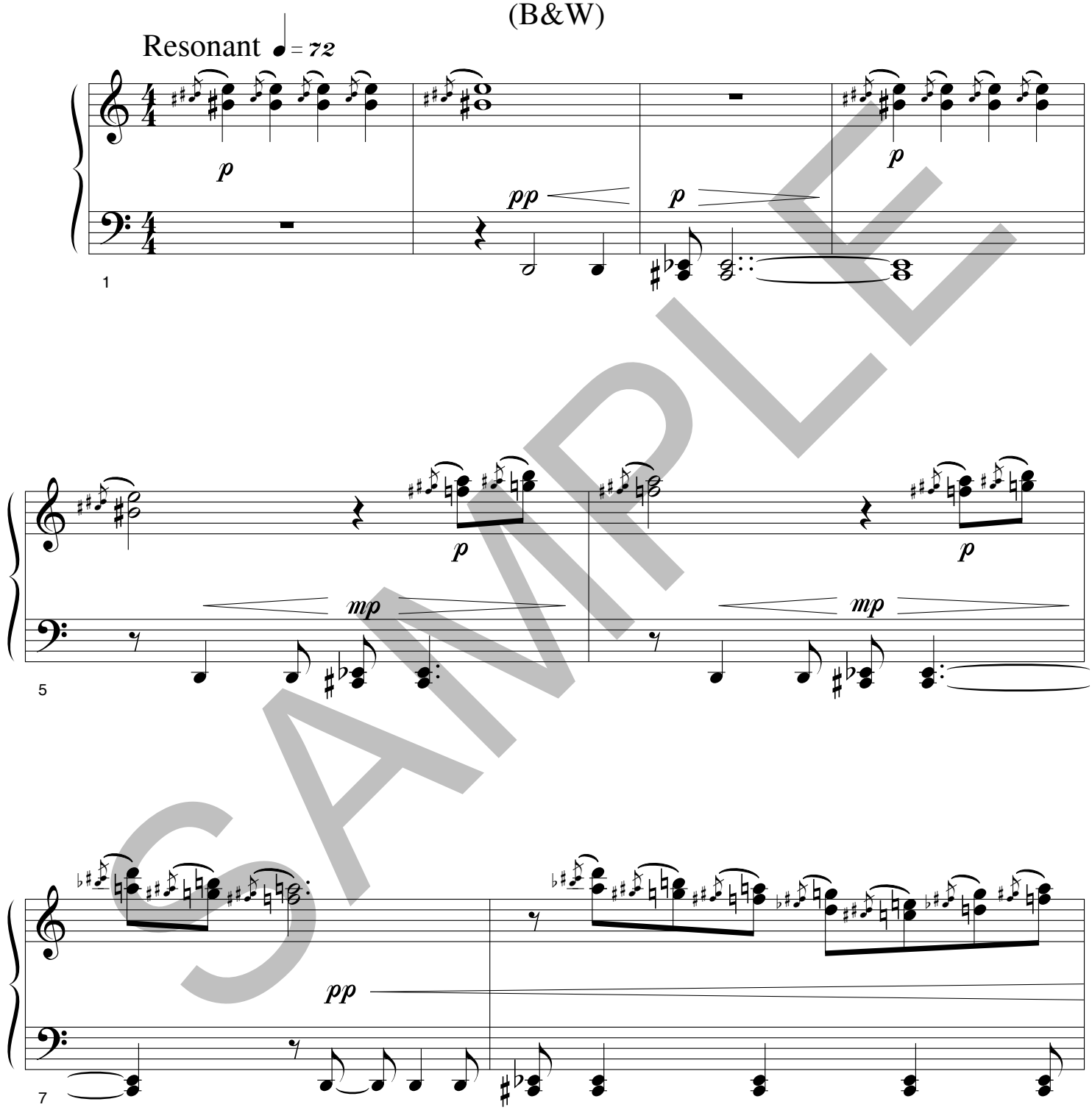
SAMPLE



SAMPLE

V

(B&W)



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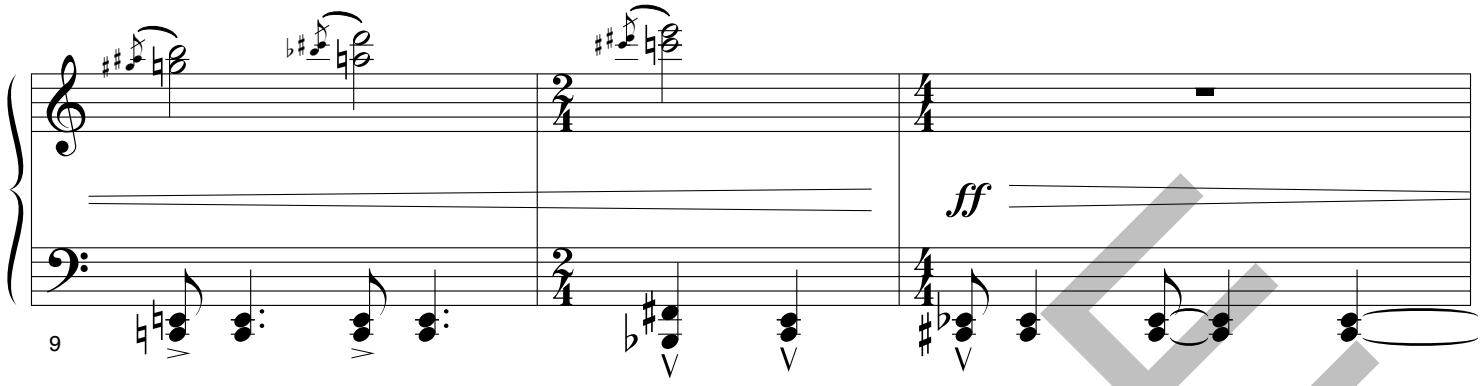
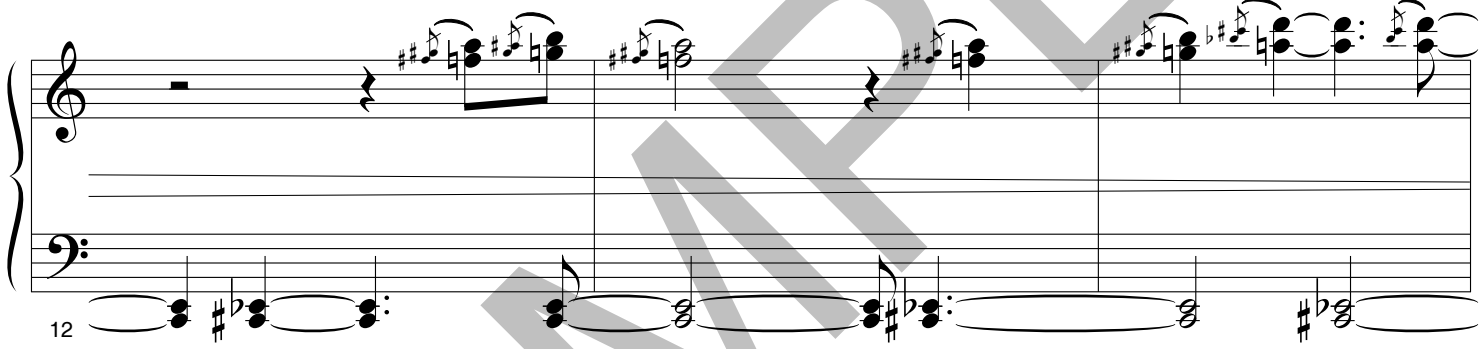
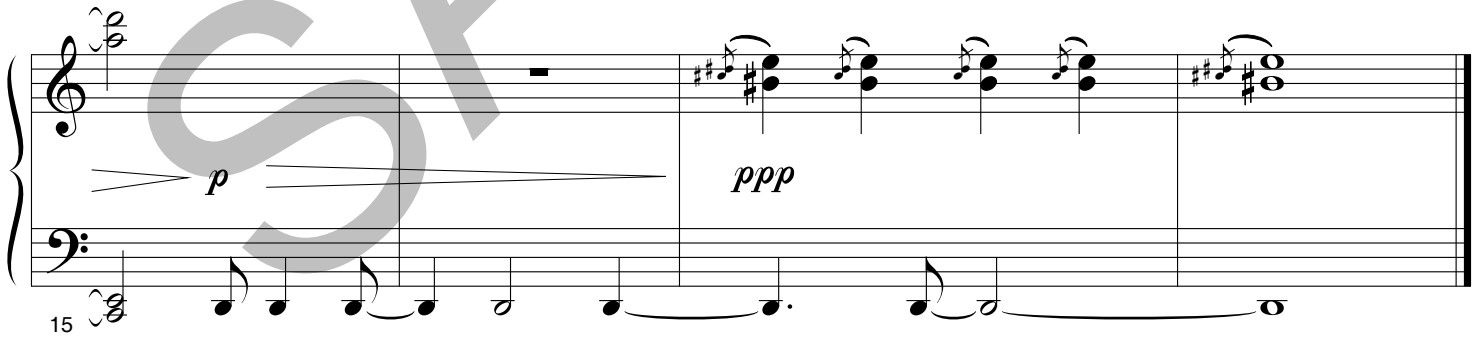


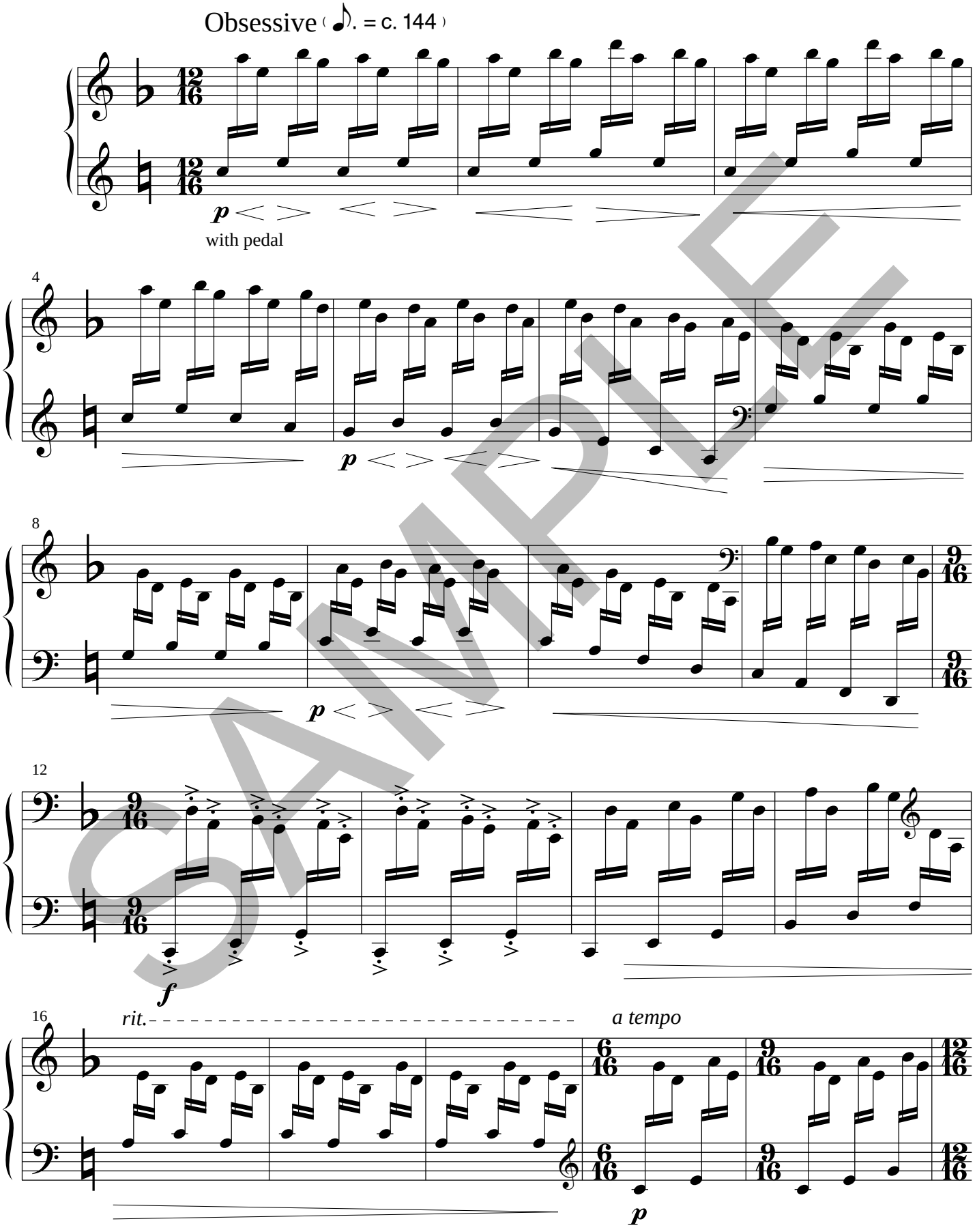




SAMPLE

VI

(B&W)



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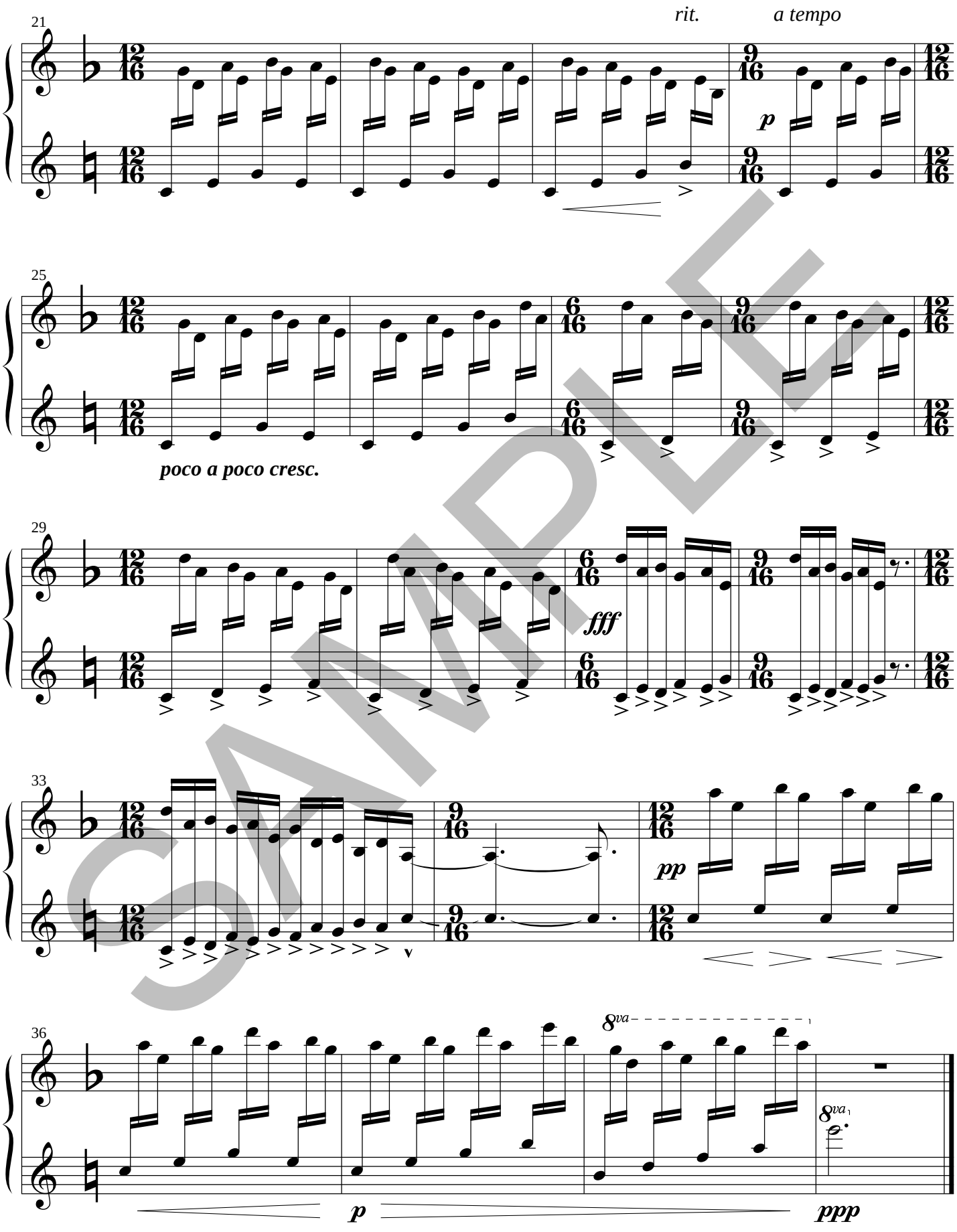
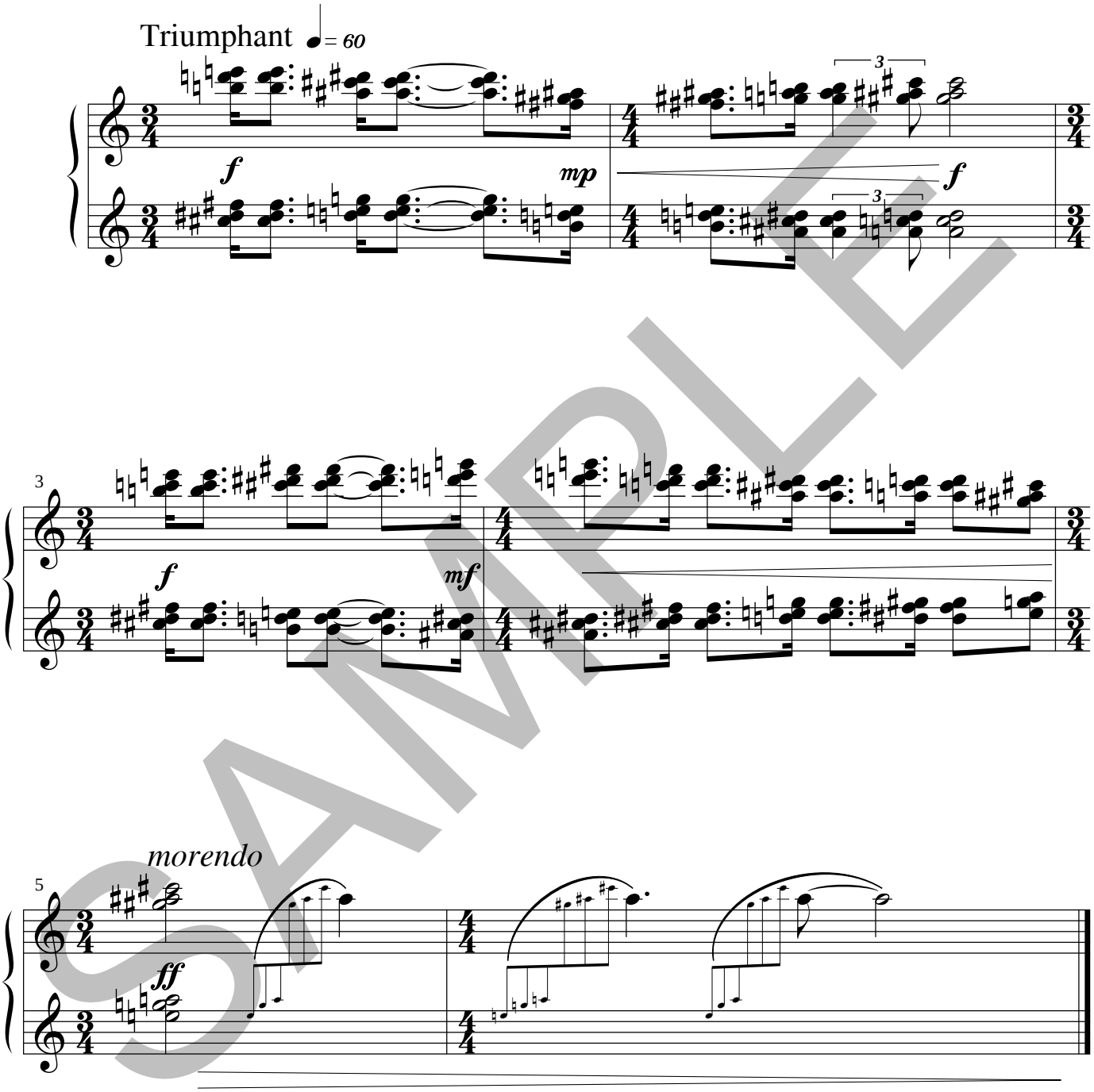


SAMPLE

VII

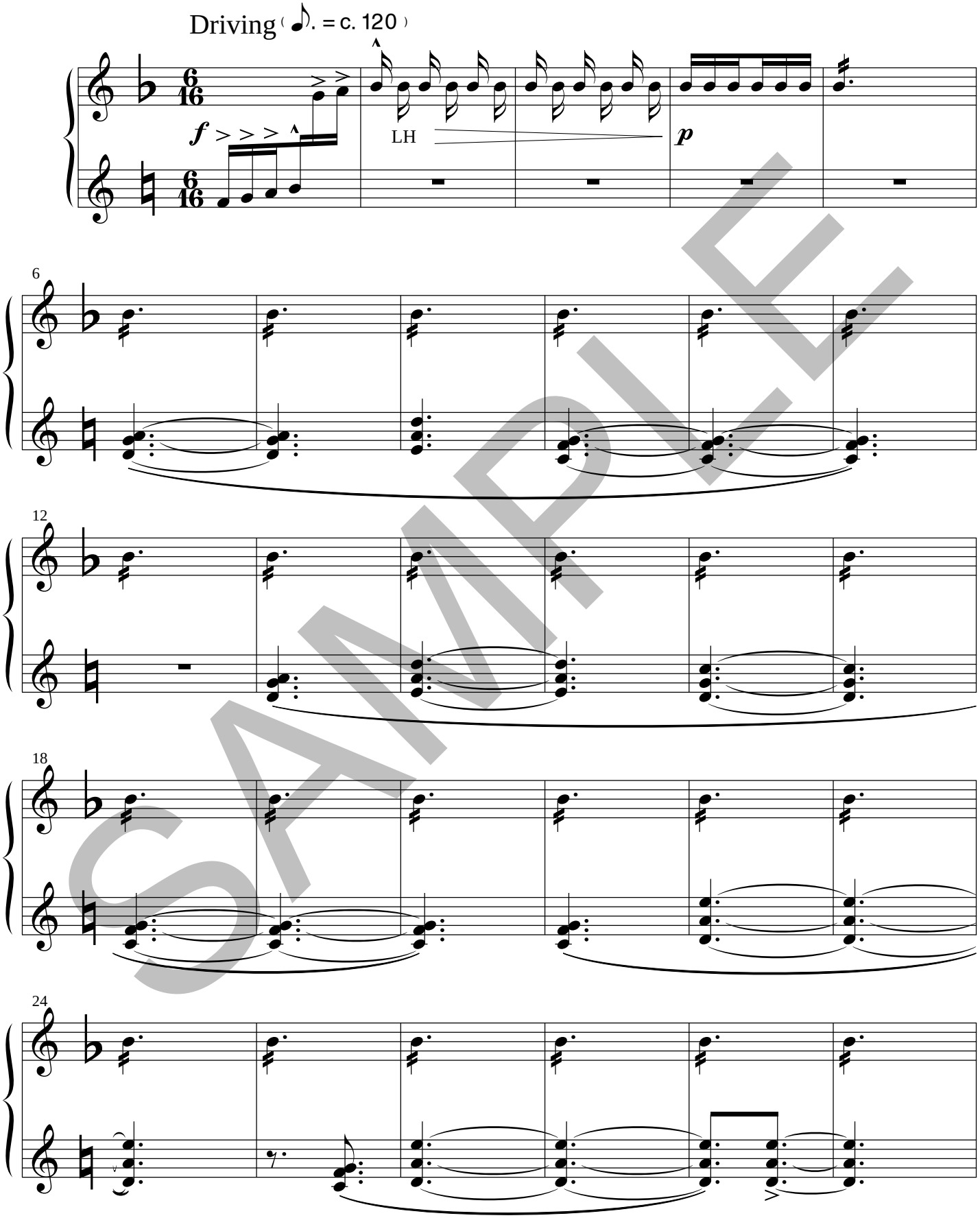
(B&W)



SAMPLE

VIII

(B&W)



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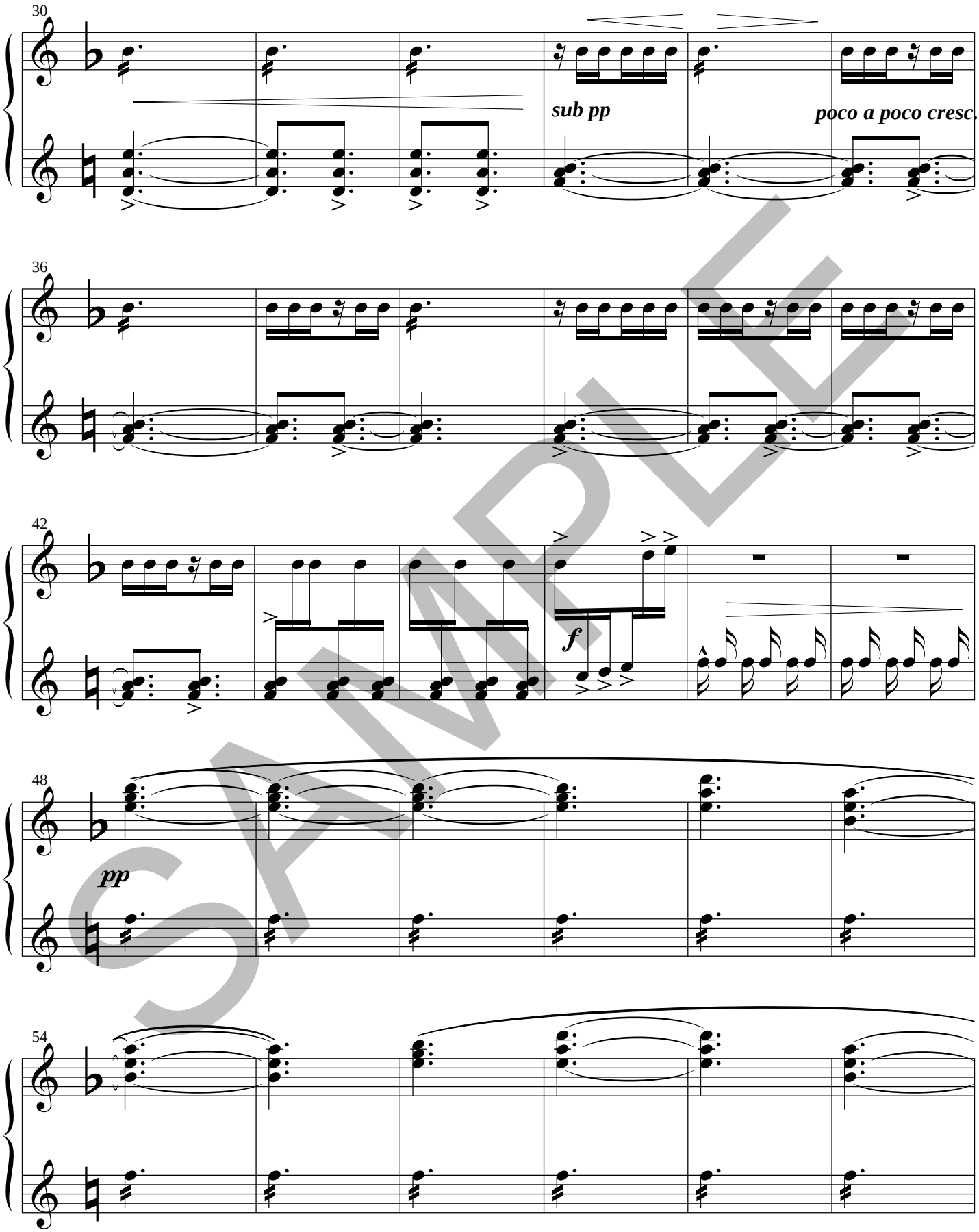

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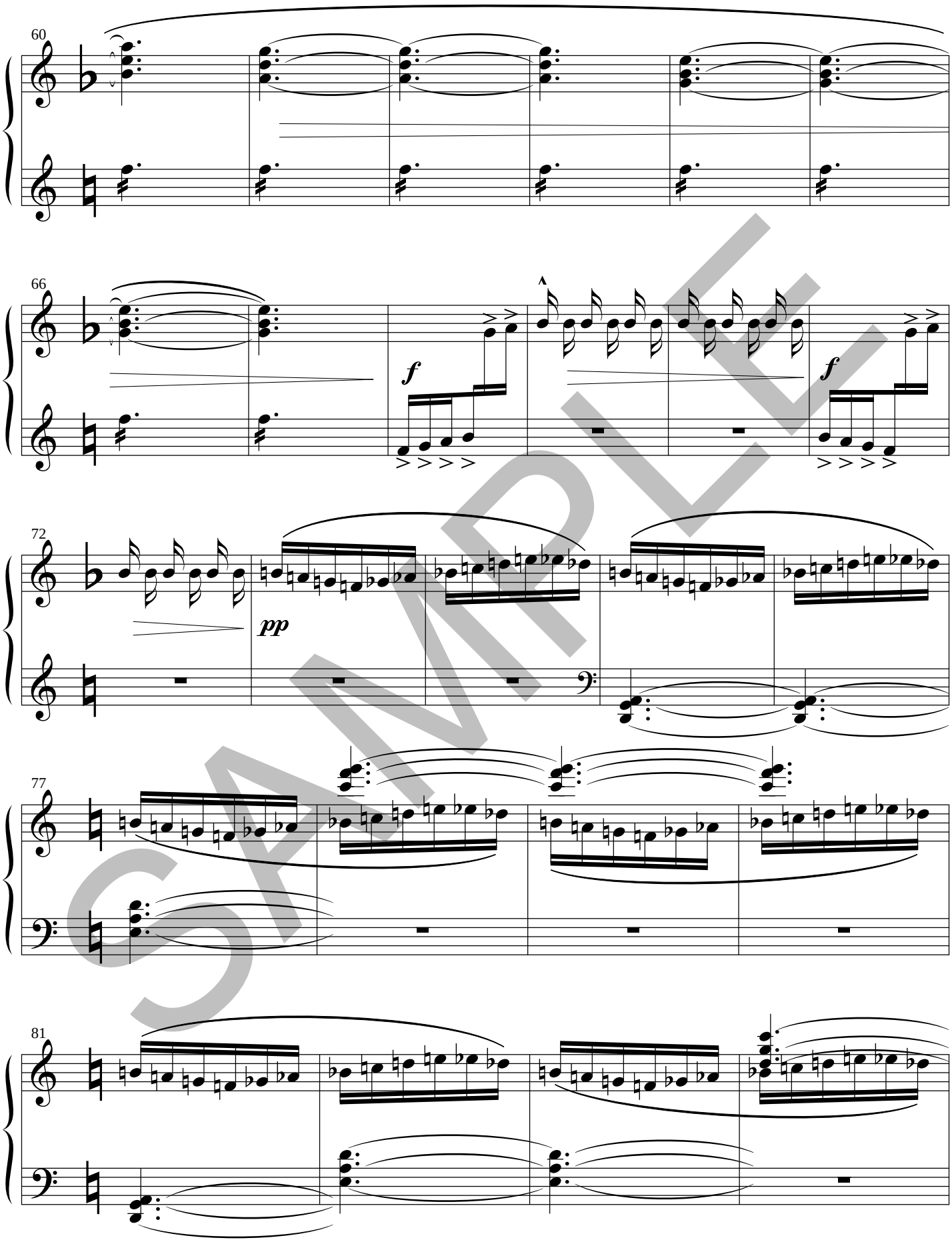

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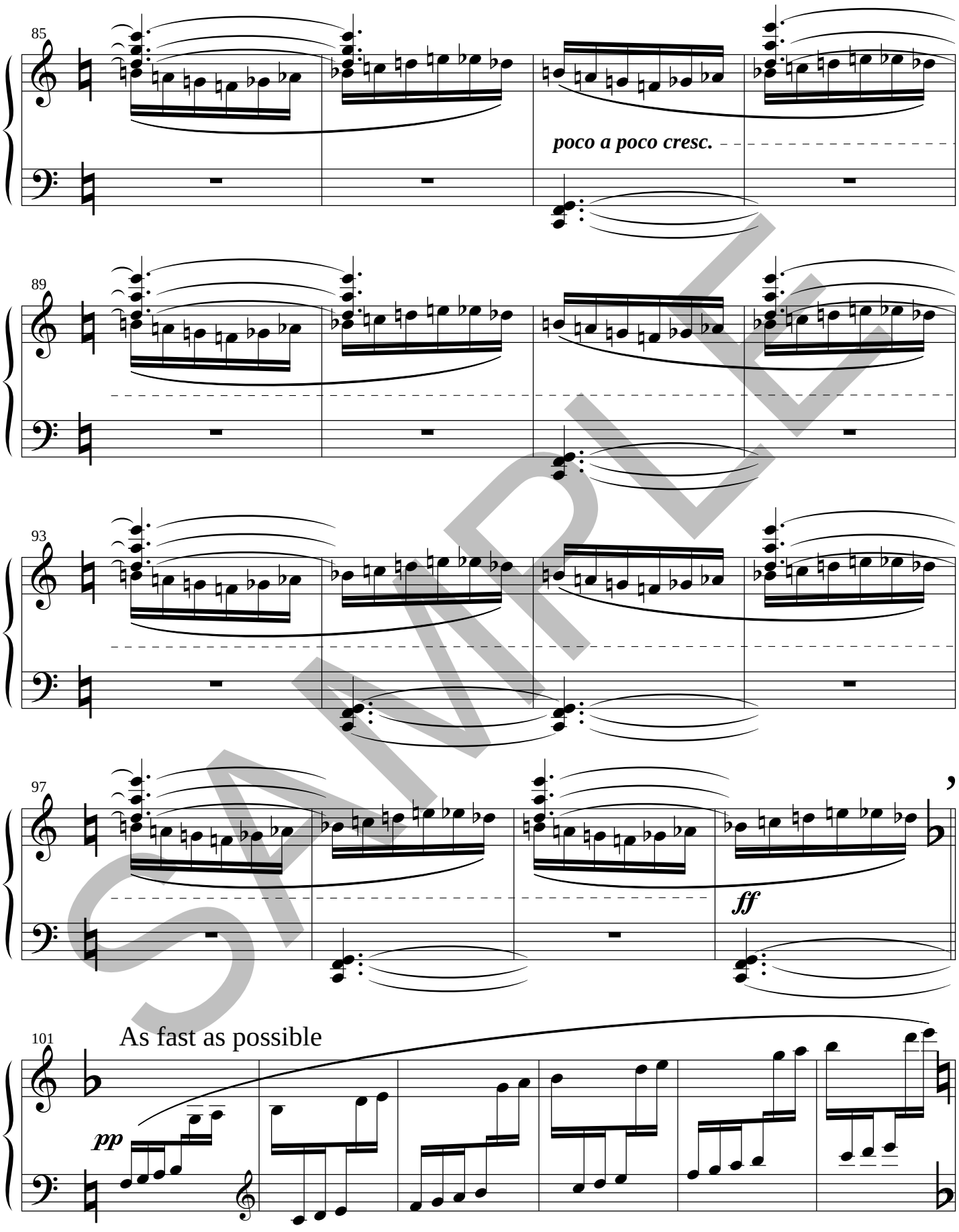

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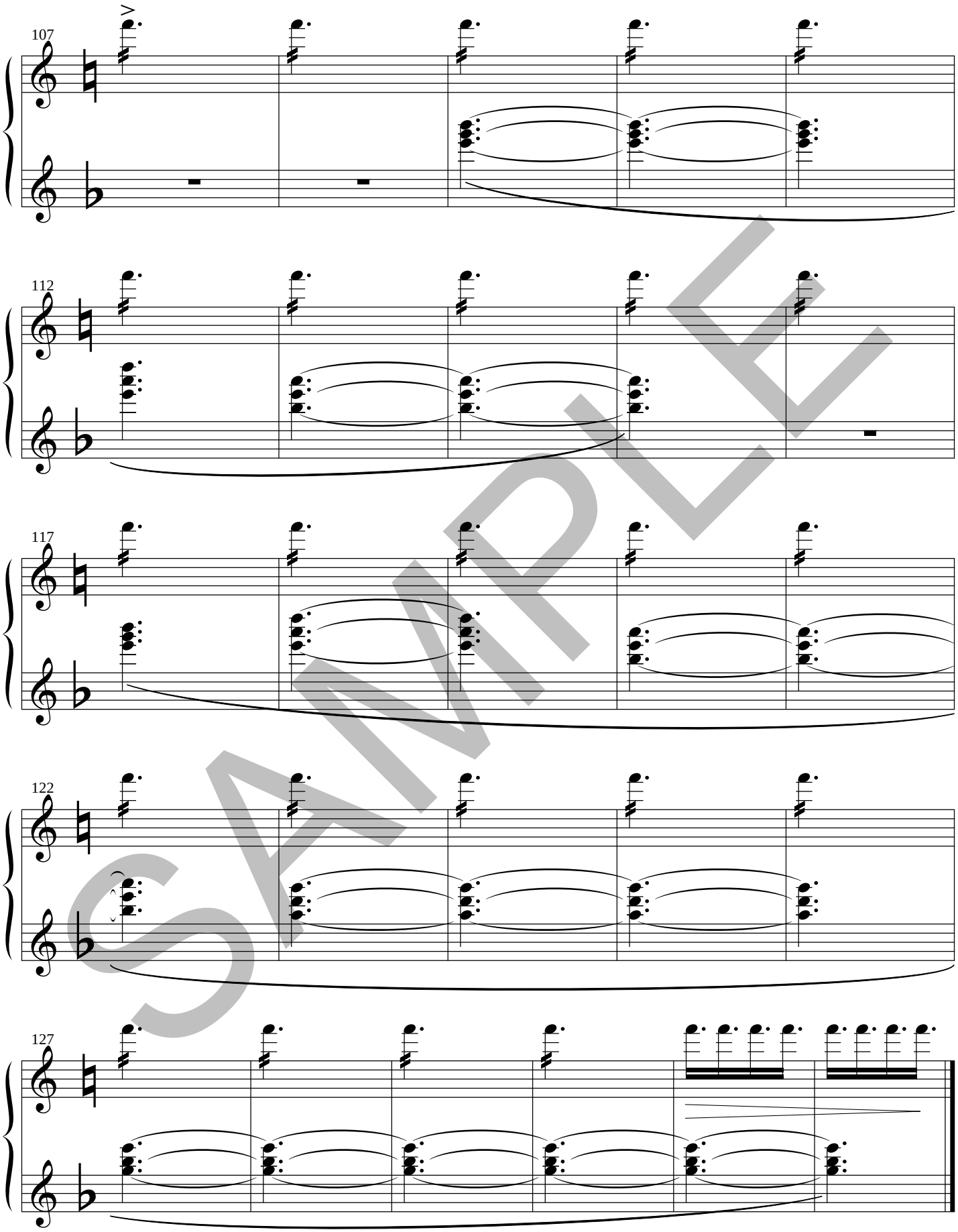
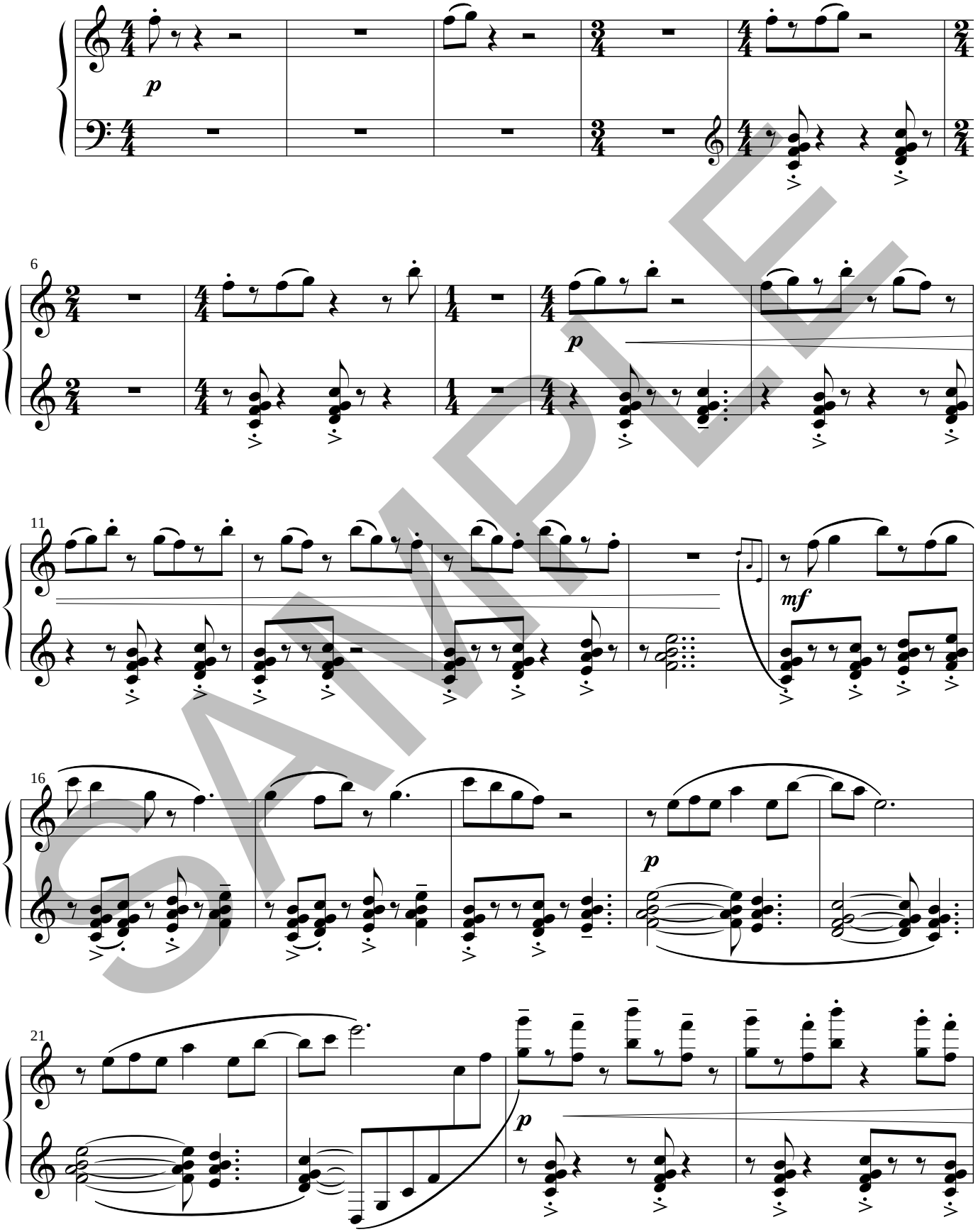


SAMPLE

IX
(monochrome)

Bouncy (♩ = c. 138)



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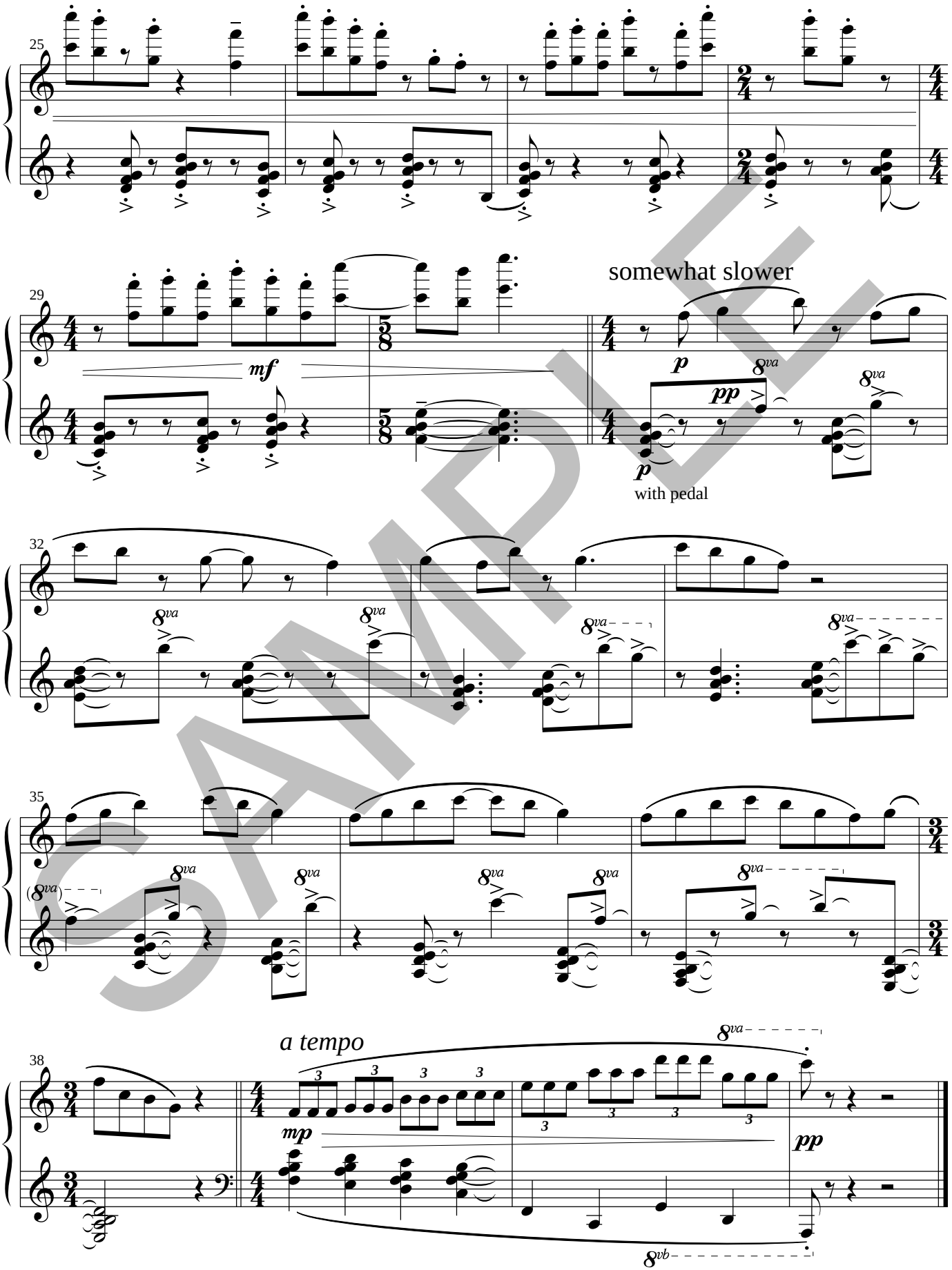
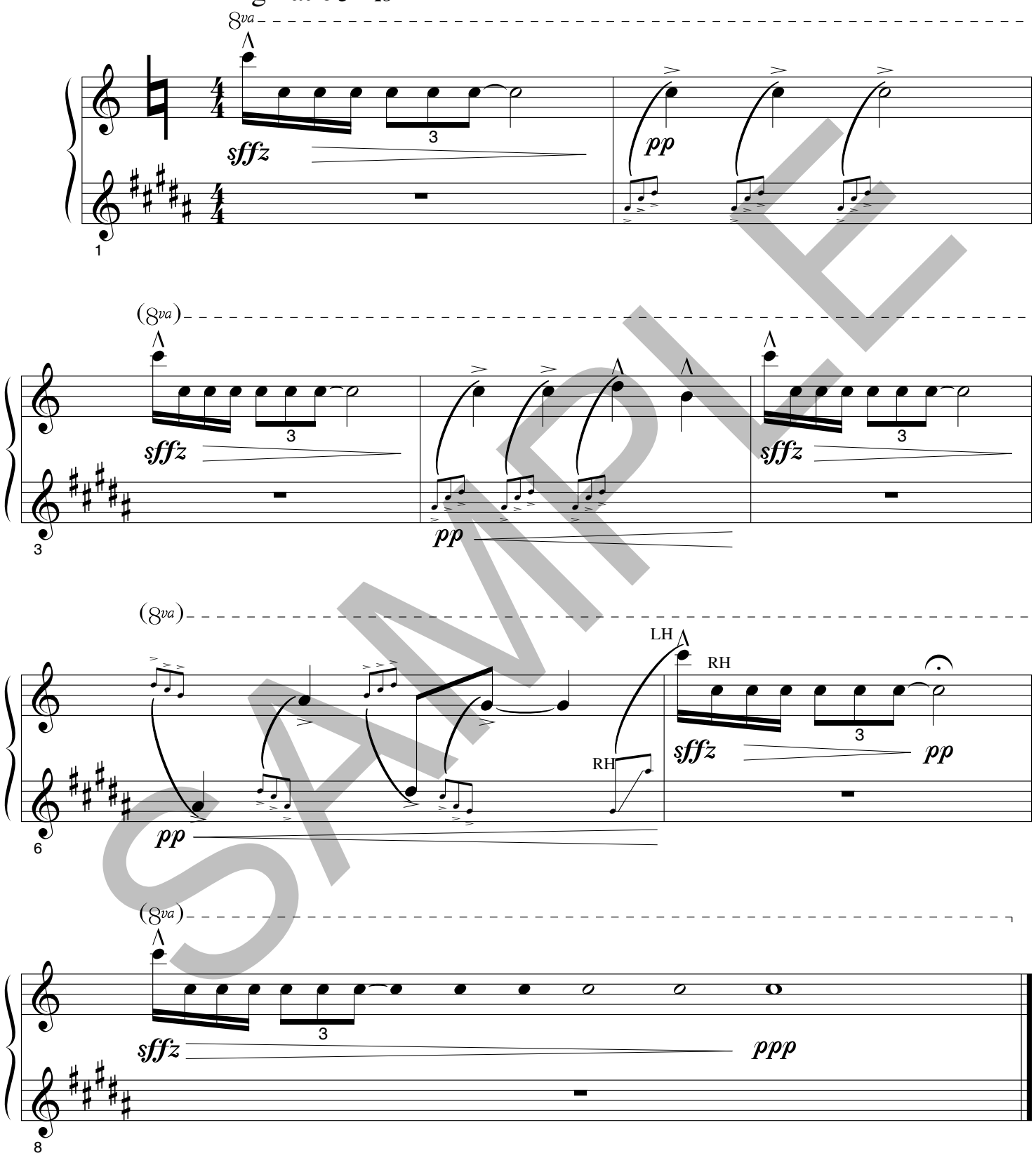


SAMPLE

X

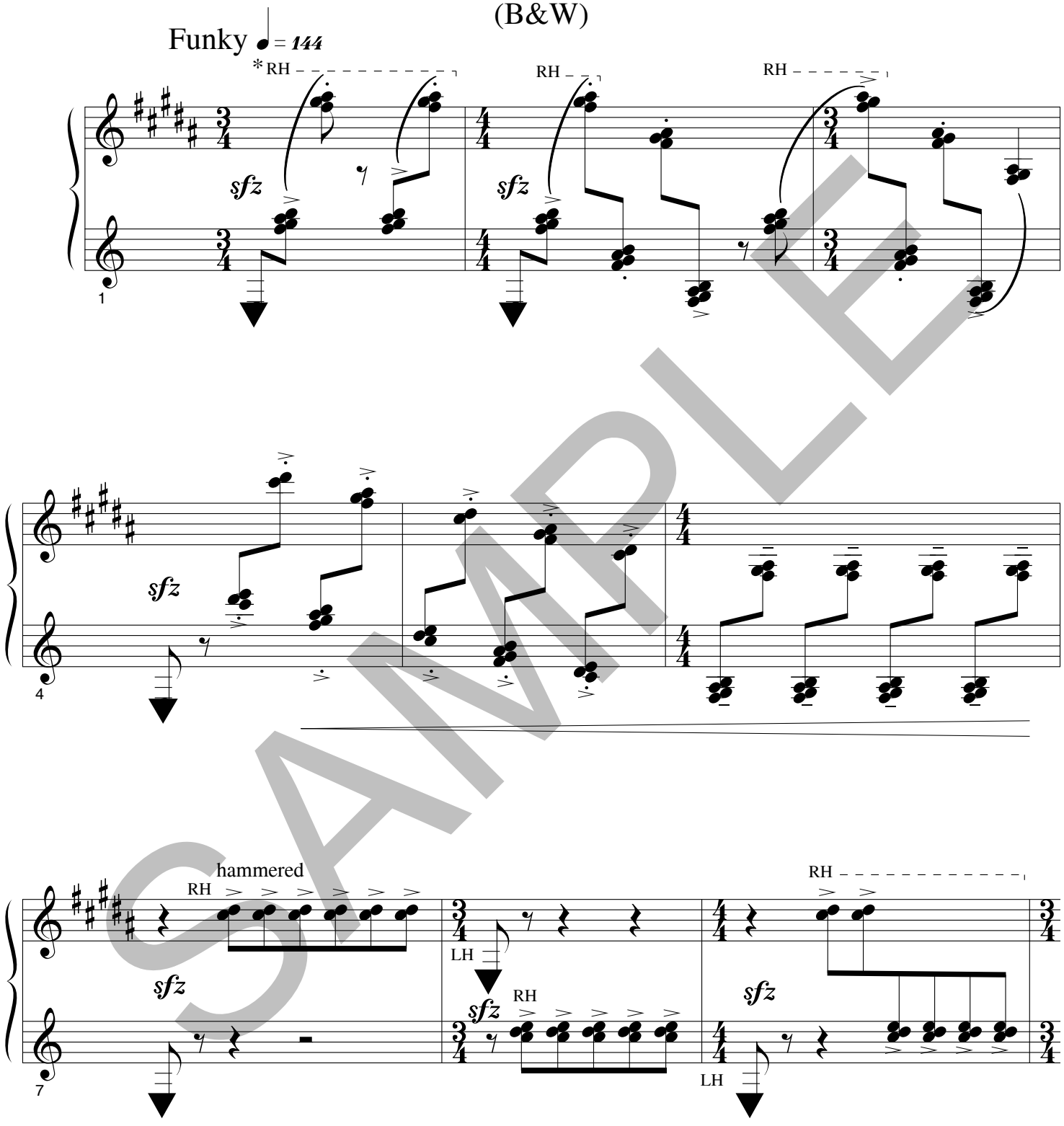
(B&W)


Enigmatic ♩ = 48
8va
sffz
pp
(8va)
sffz
pp
(8va)
LH
RH
RH
sffz
pp
pp
(8va)
sffz
ppp

SAMPLE

XI

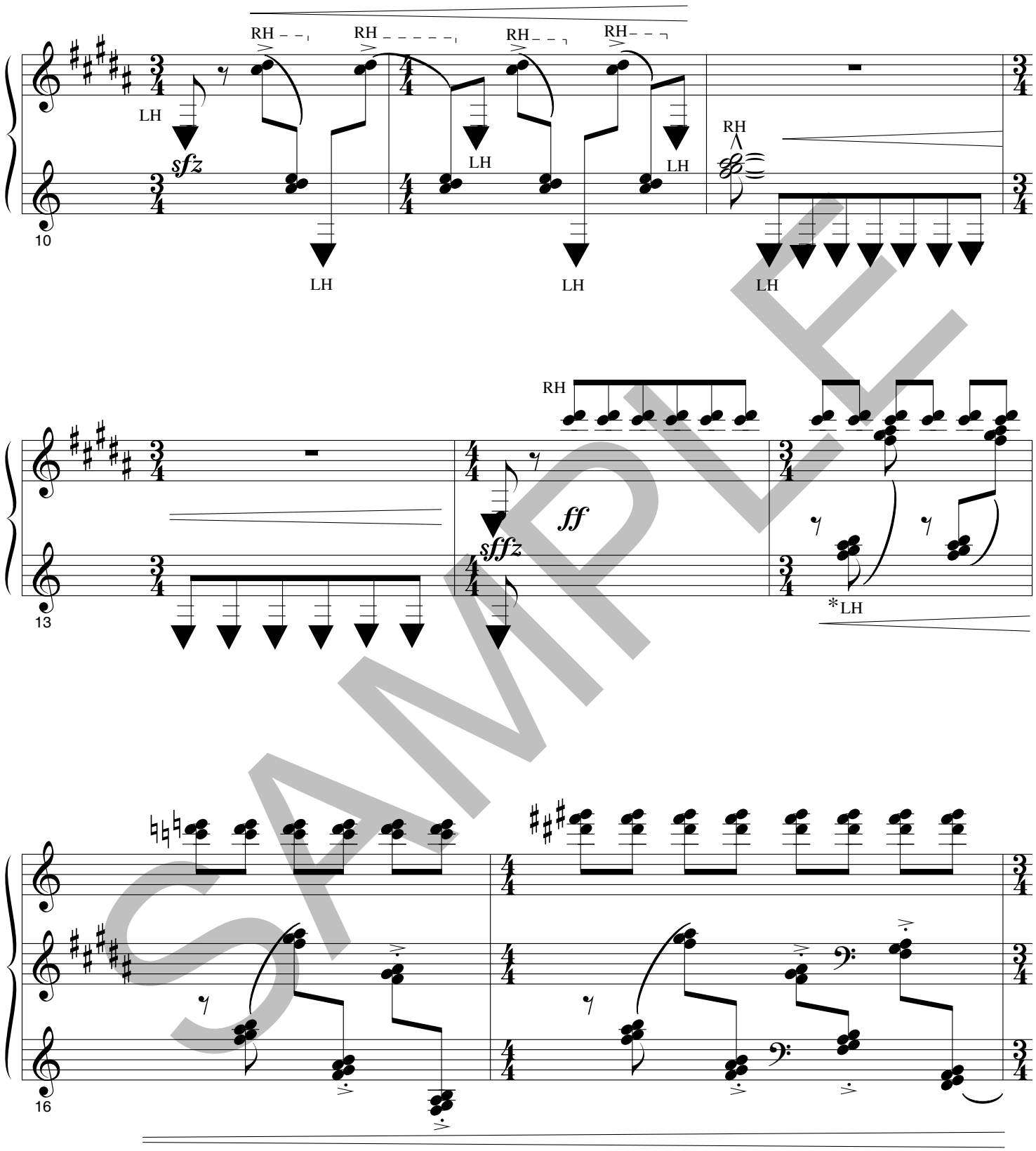
(B&W)



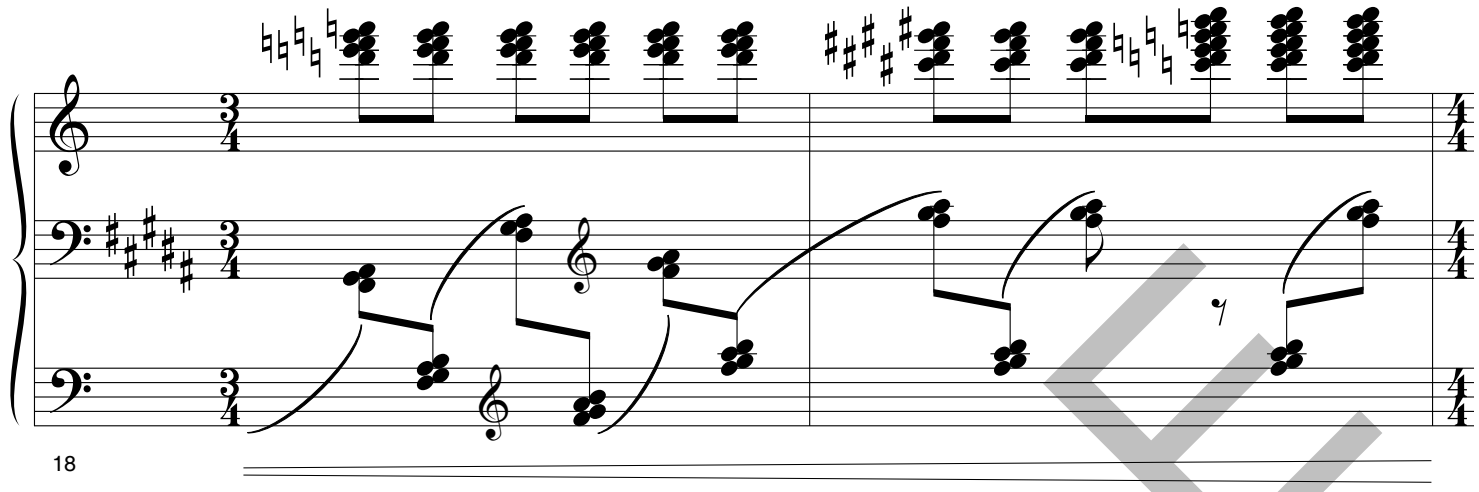
SAMPLE

▼ = low diatonic or pentatonic cluster, depending on the key signature for the clef (lowest possible notes).

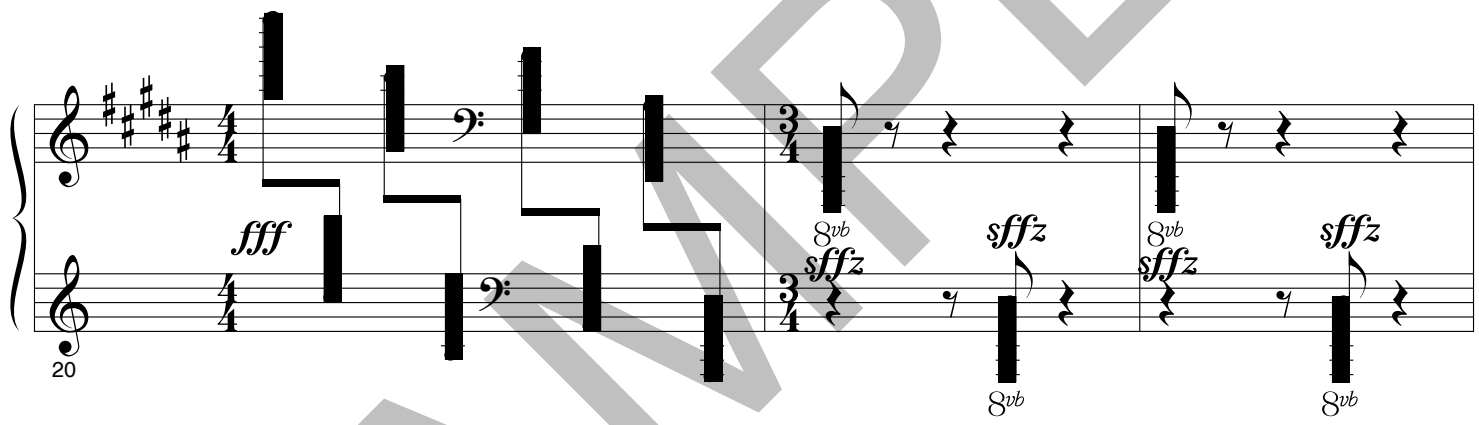
* These white-note clusters should be played with the heel of the hand. The black notes played with the fingers.

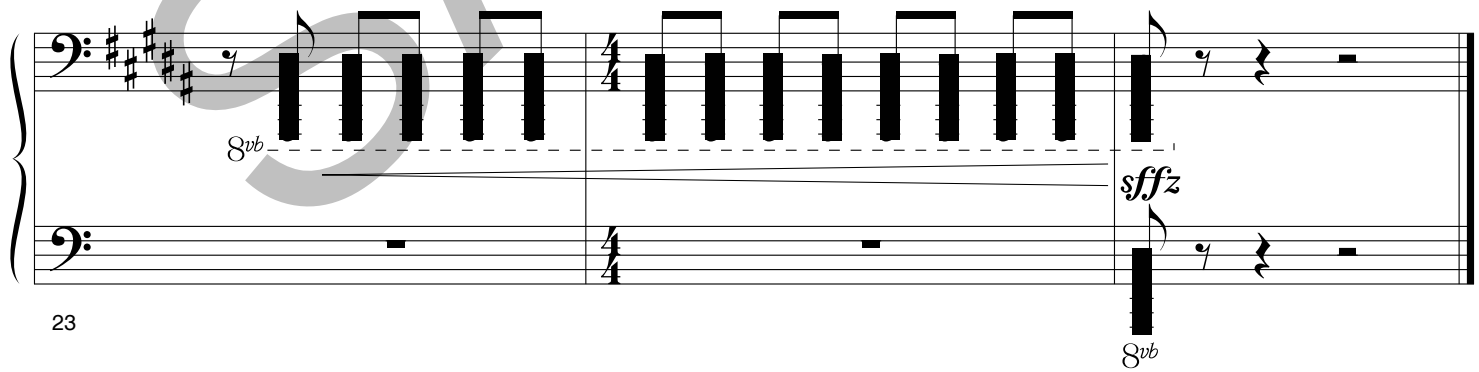


SAMPLE



with the forearms (notes approximate)



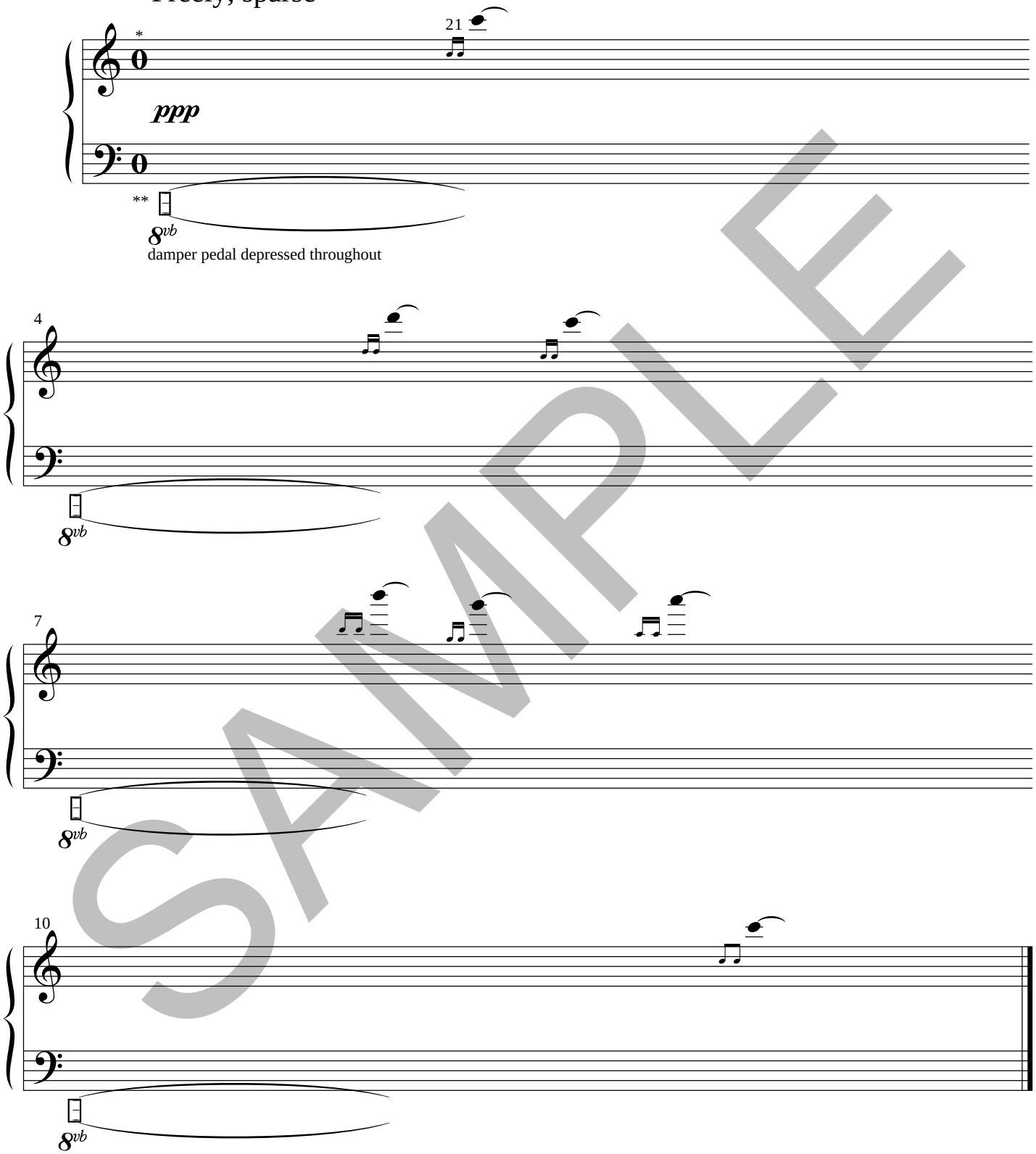


SAMPLE

XII

(monochrome)

Freely, sparse



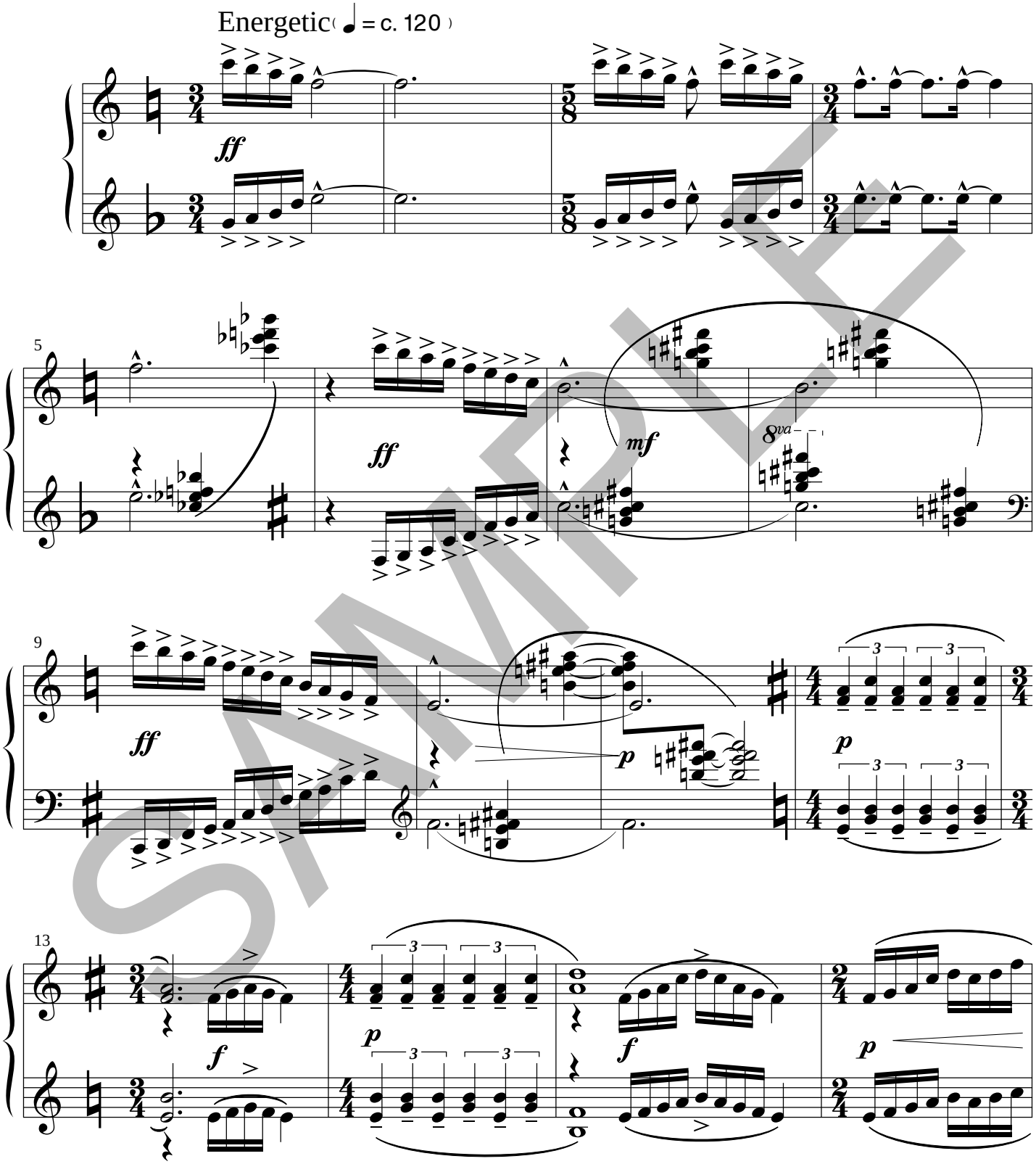
SAMPLE

* The time signature of "0" indicates a free meter, with the notes arranged approximately proportionately (the performer should use their discretion and musicality in the exact timing of the notes). Each system should last approximately 15 sec.

** This notation indicates a white-note cluster spanning the indicated pitches.

XIII

(B&W)



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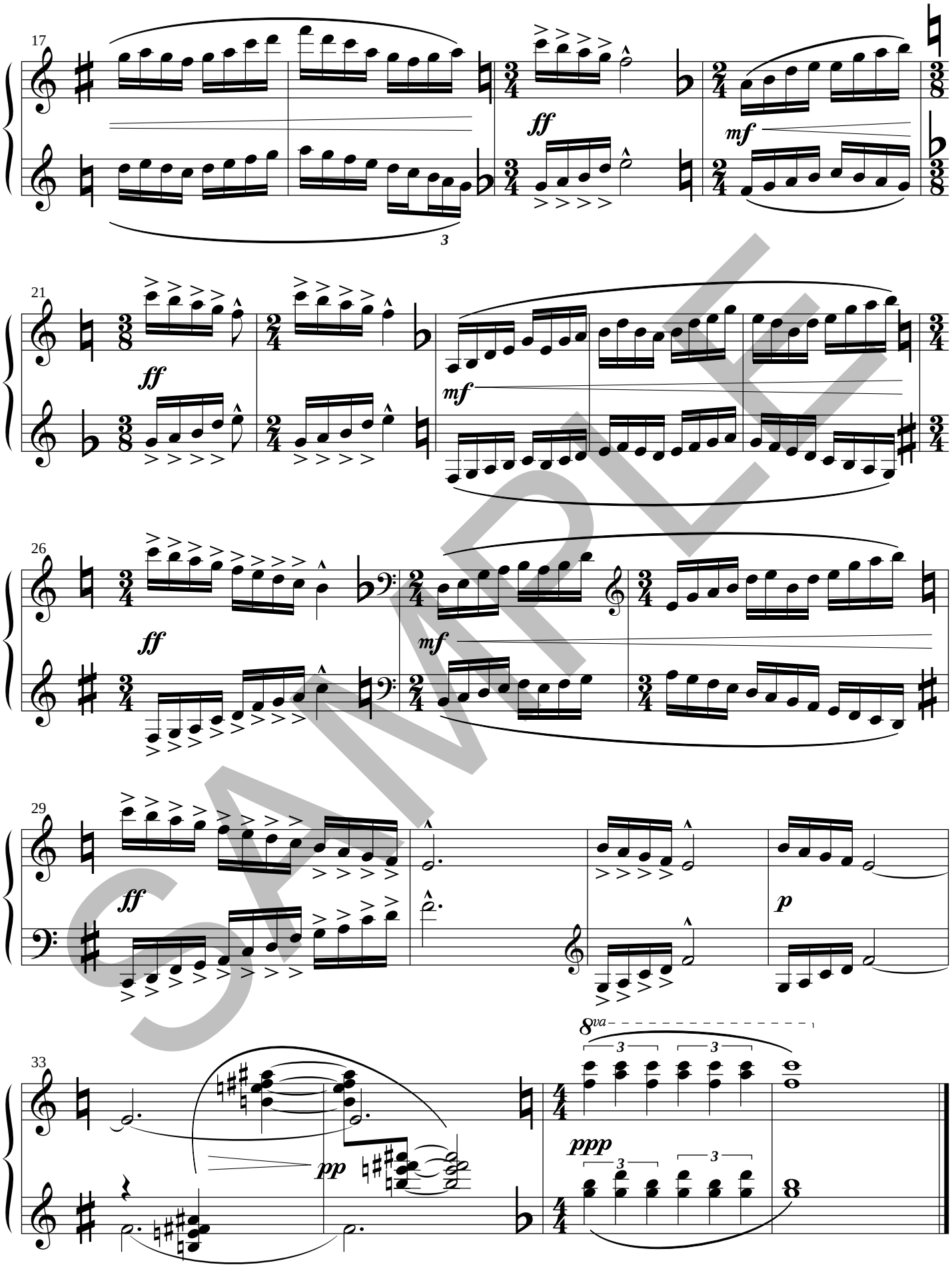
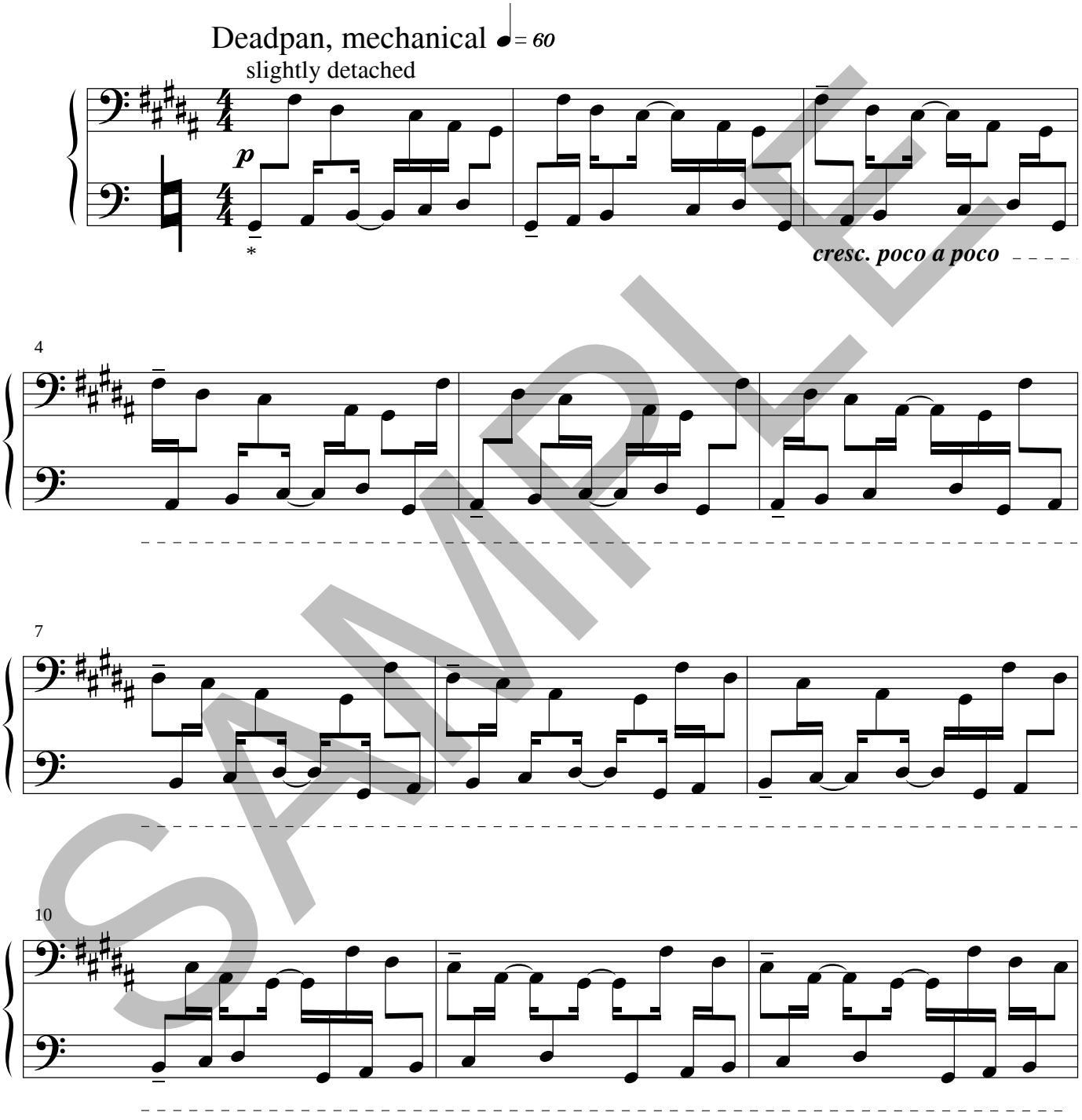


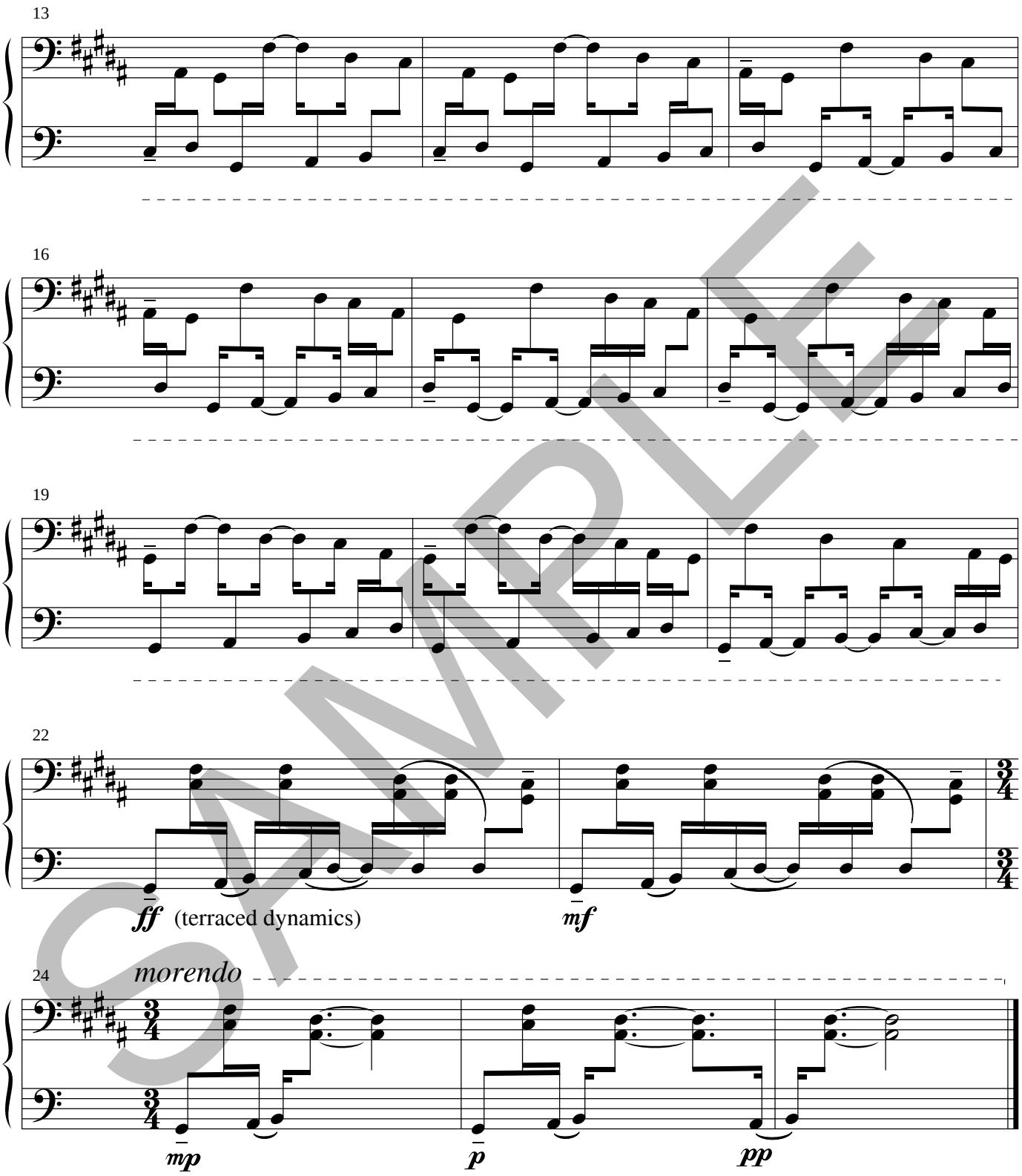
SAMPLE

XIV
(B&W)



SAMPLE

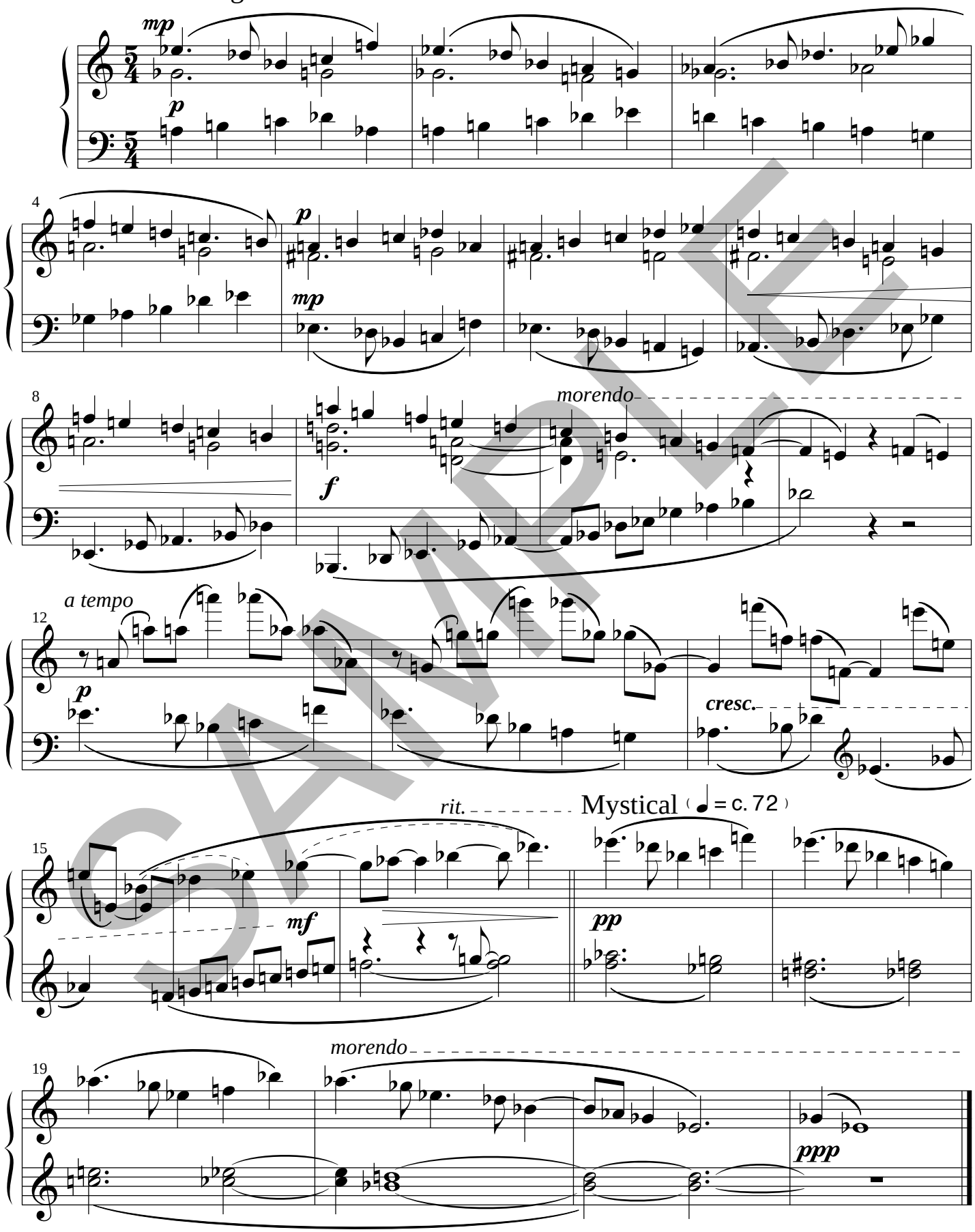
* Each measure should be felt as an independent unit.



SAMPLE

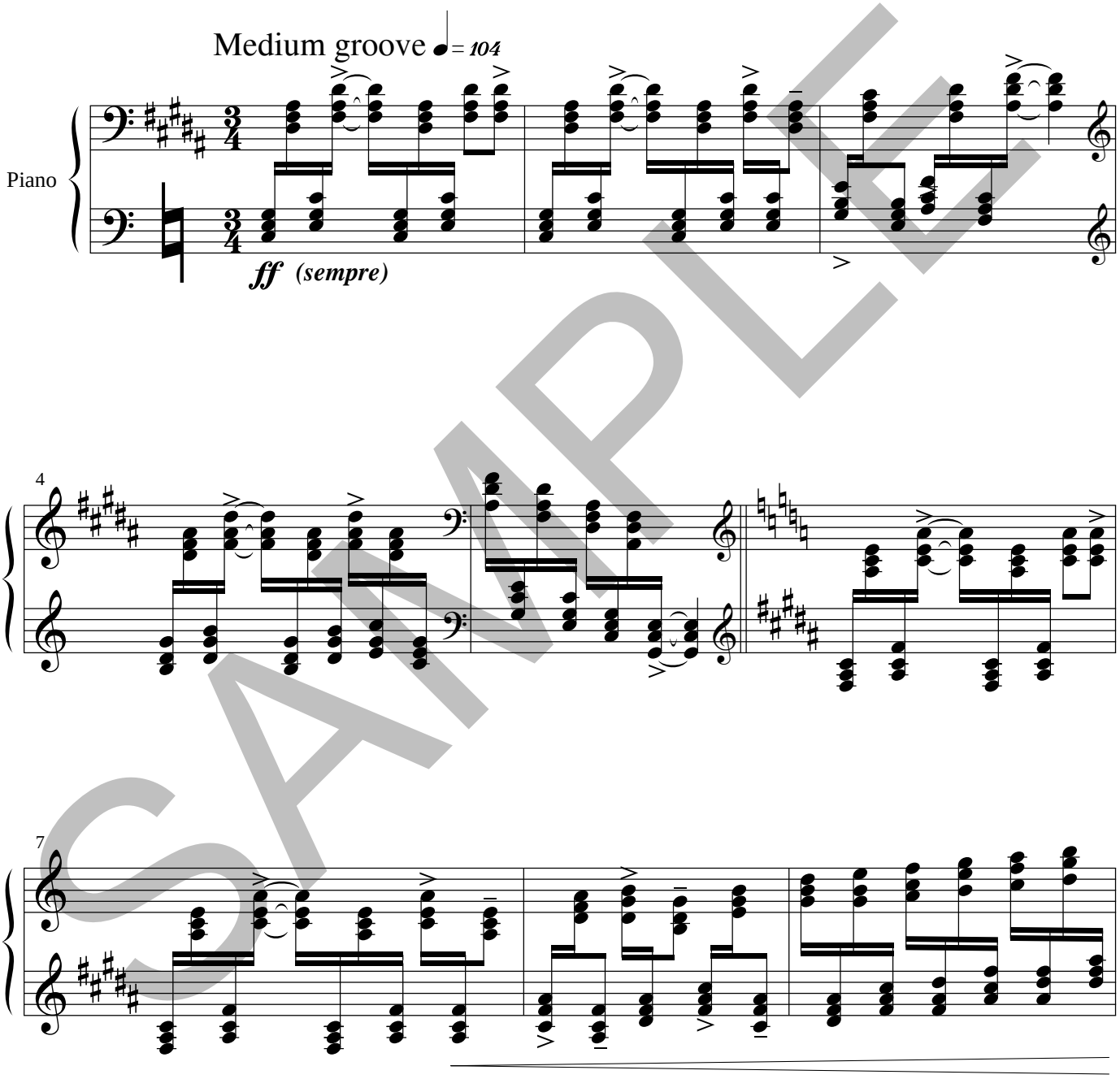
XV

(B&W)


Flowing (= c. 126)
mp
p
4
p
mp
8
morendo
f
a tempo
12
p
cresc.
rit.
Mystical (= c. 72)
15
mf
pp
morendo
19
ppp

SAMPLE

XVI
(B&W)



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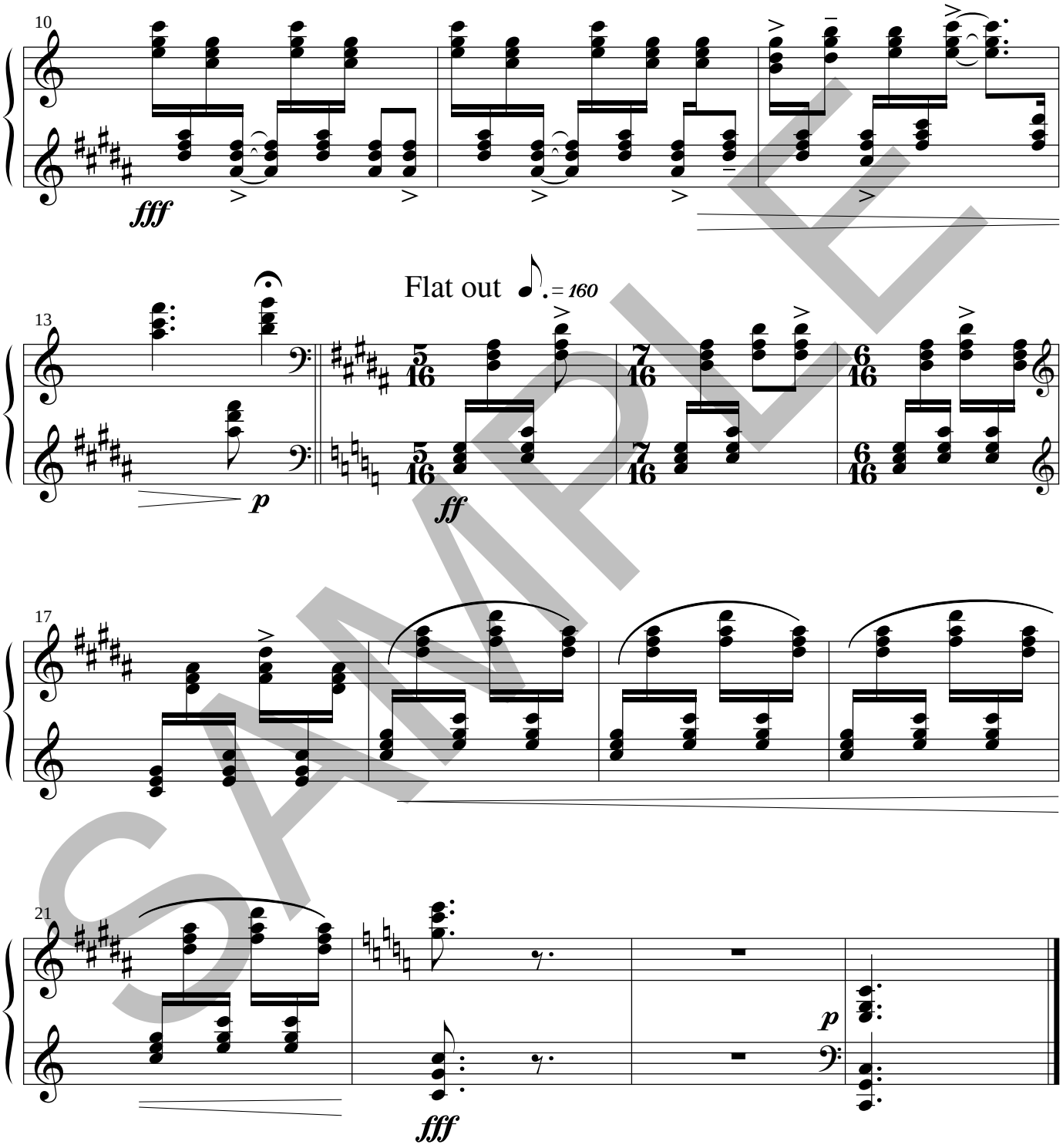
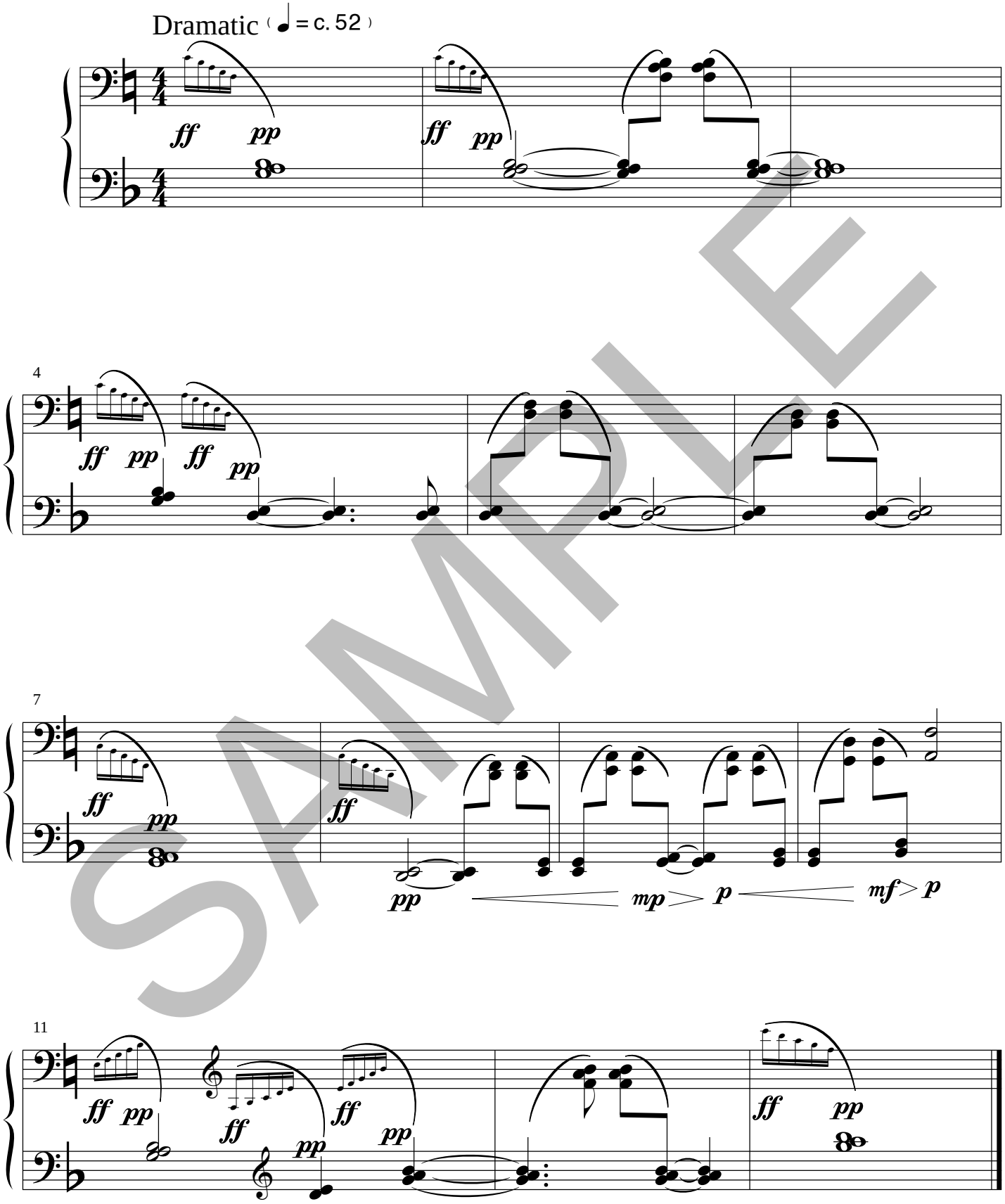


SAMPLE

XVII

(B&W)

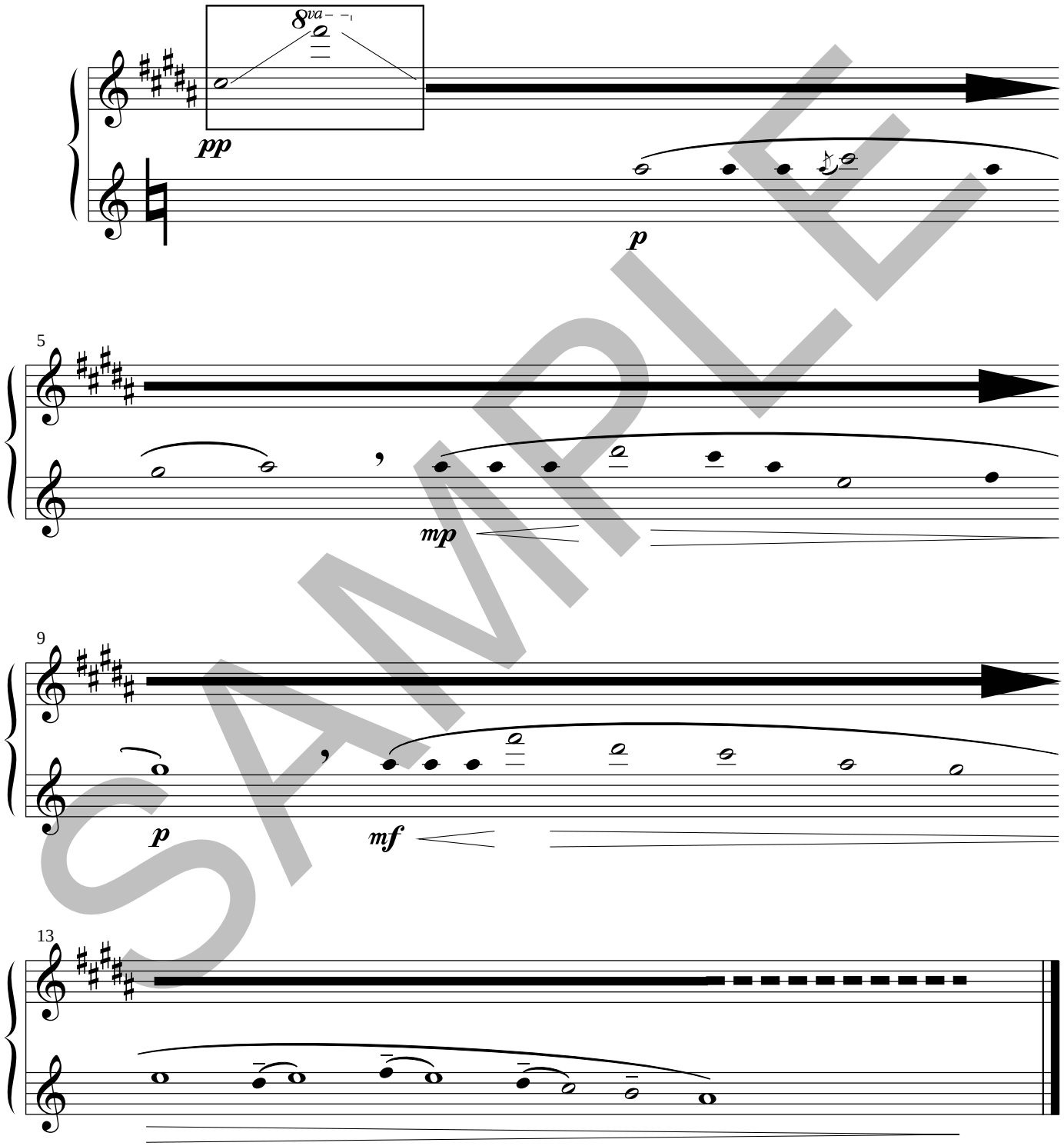


SAMPLE

XVIII

(B&W)

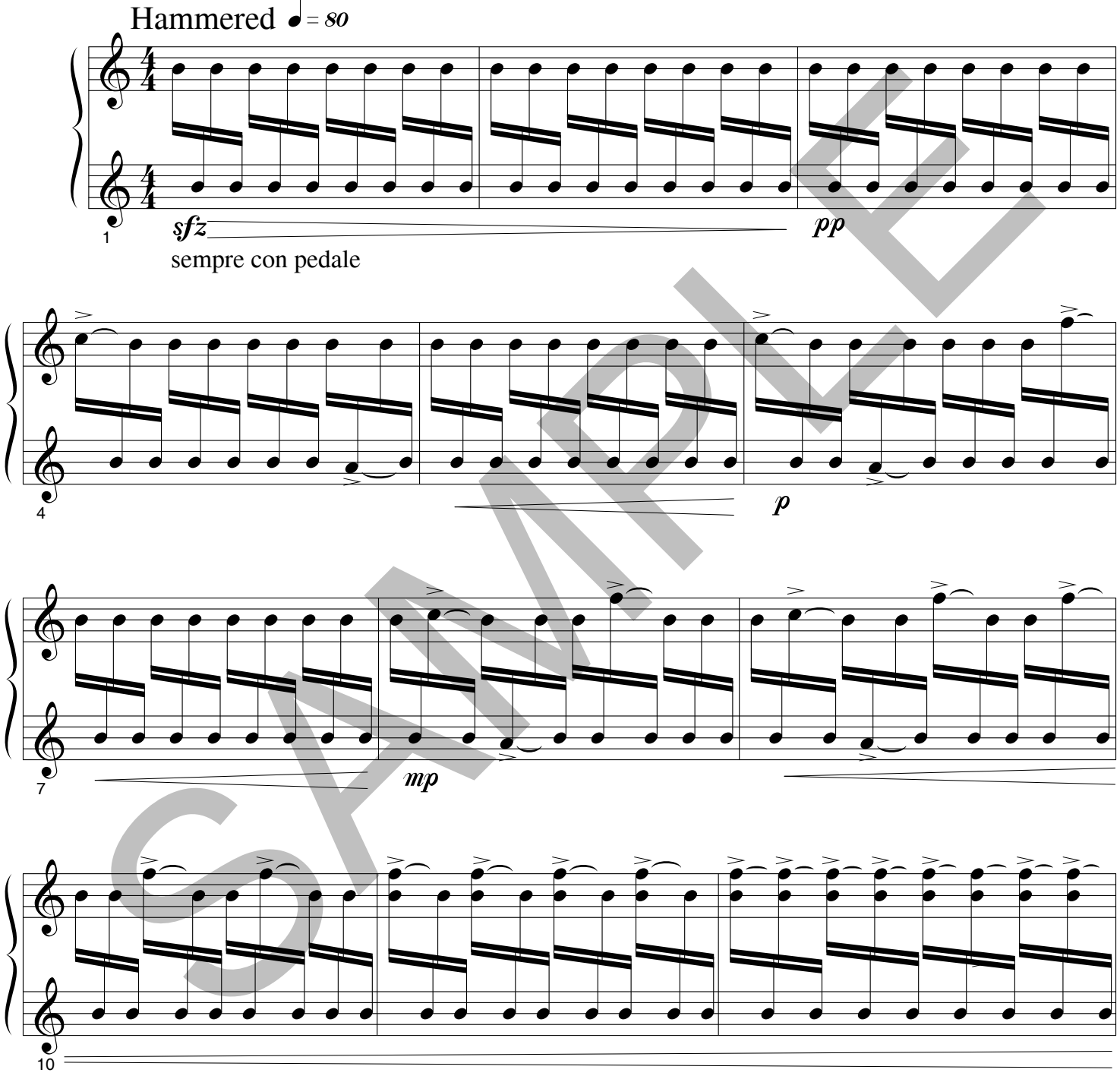
Dreamlike, freely



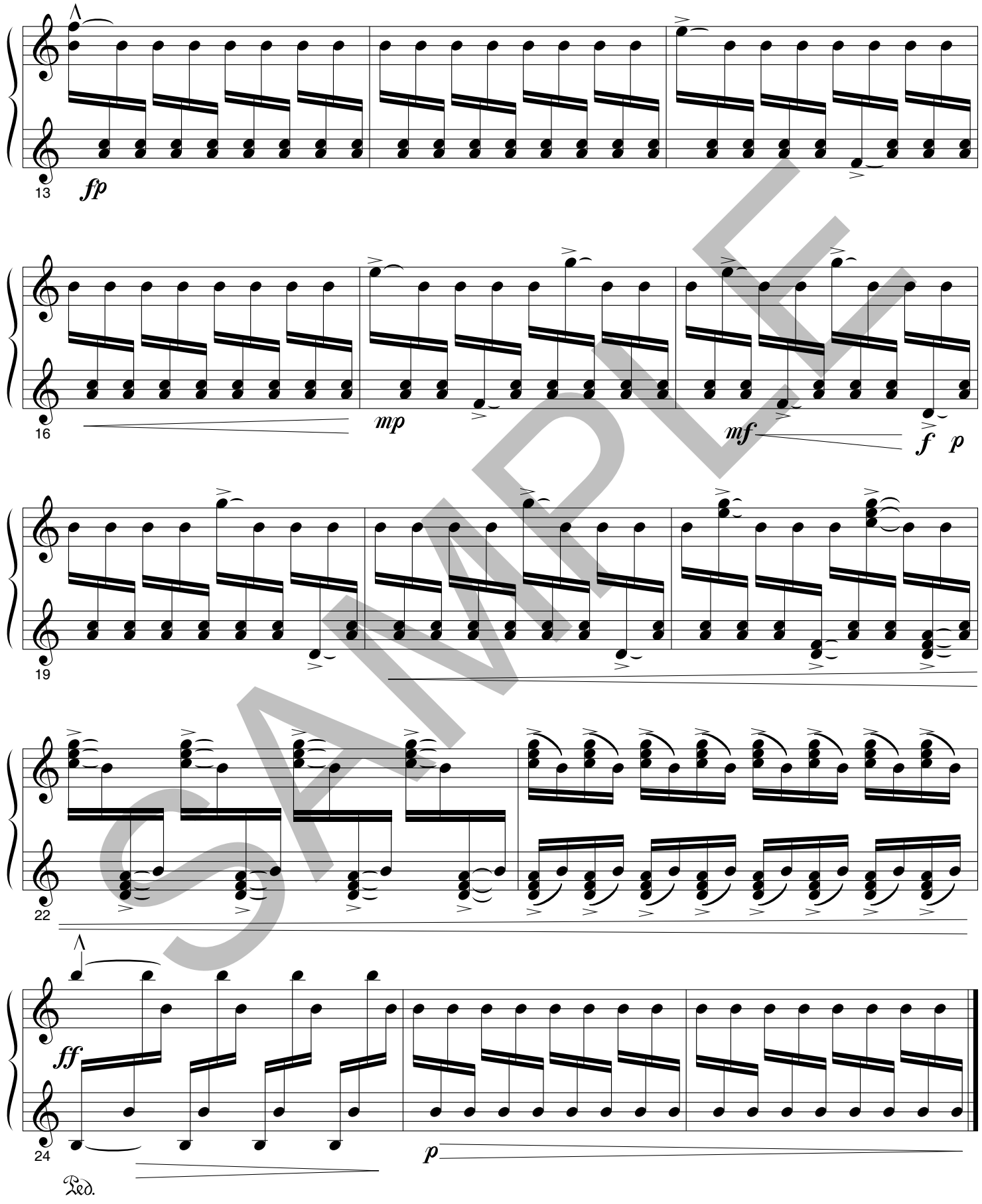
SAMPLE

XIX

(Monochrome)



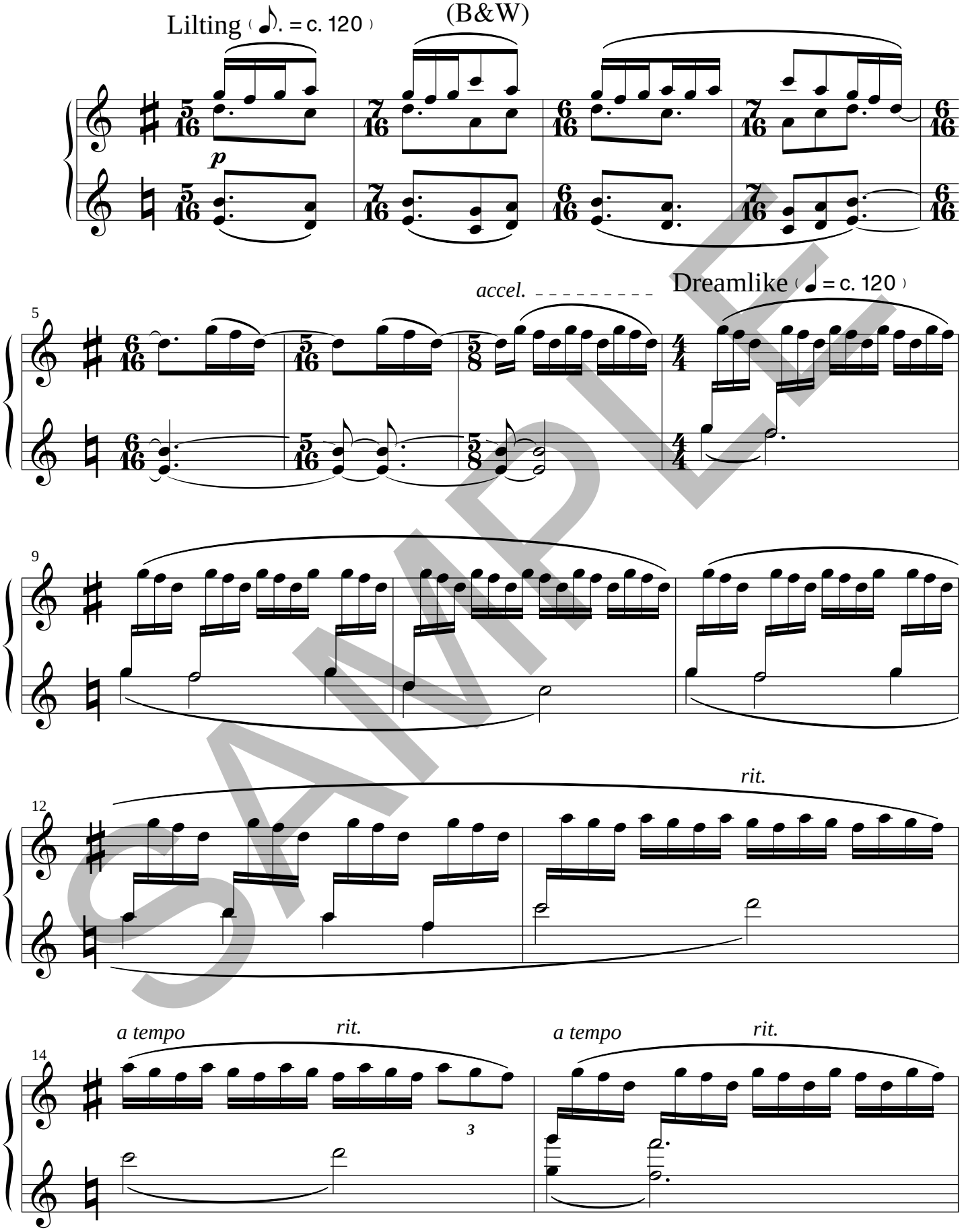
SAMPLE



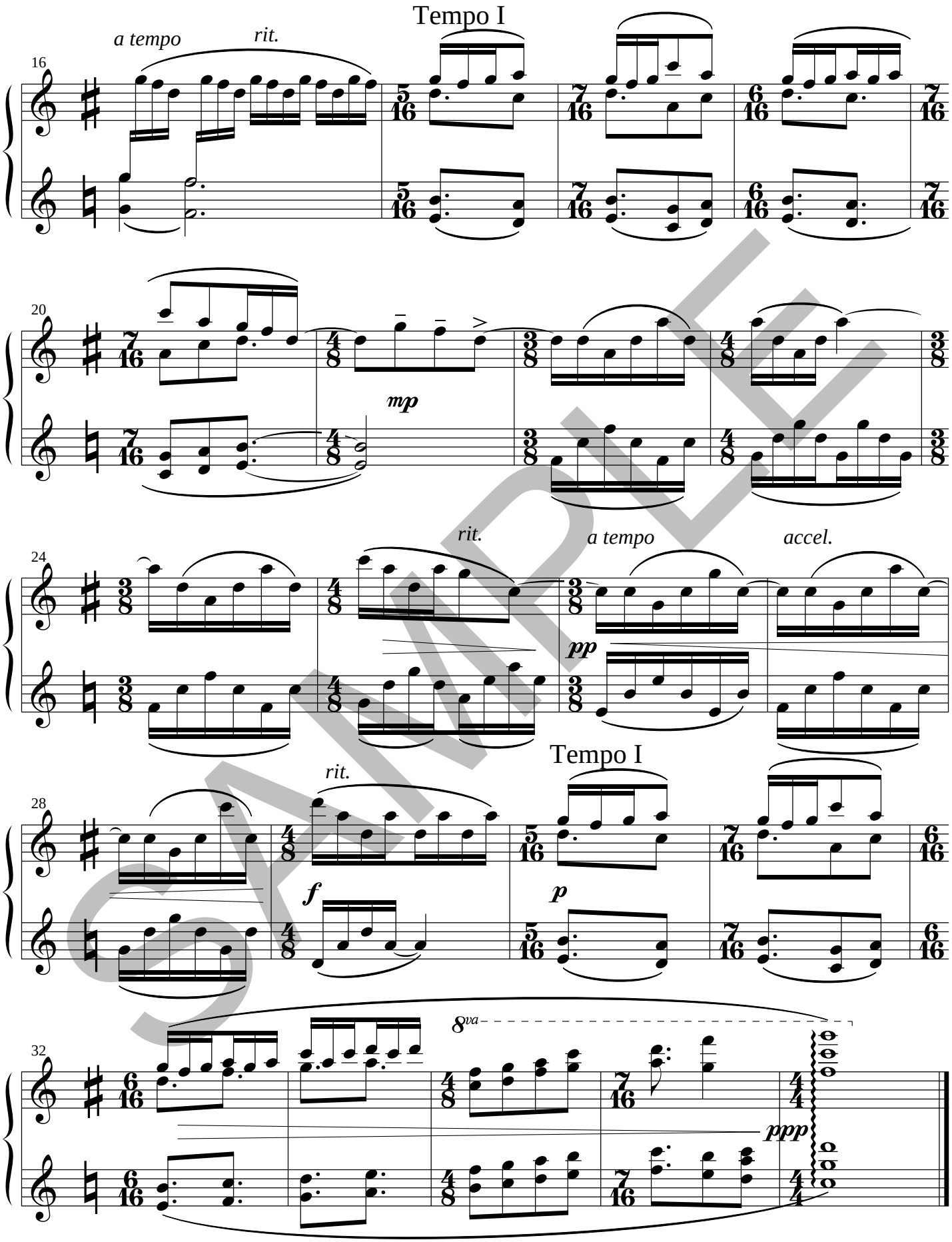
SAMPLE

XX

(B&W)

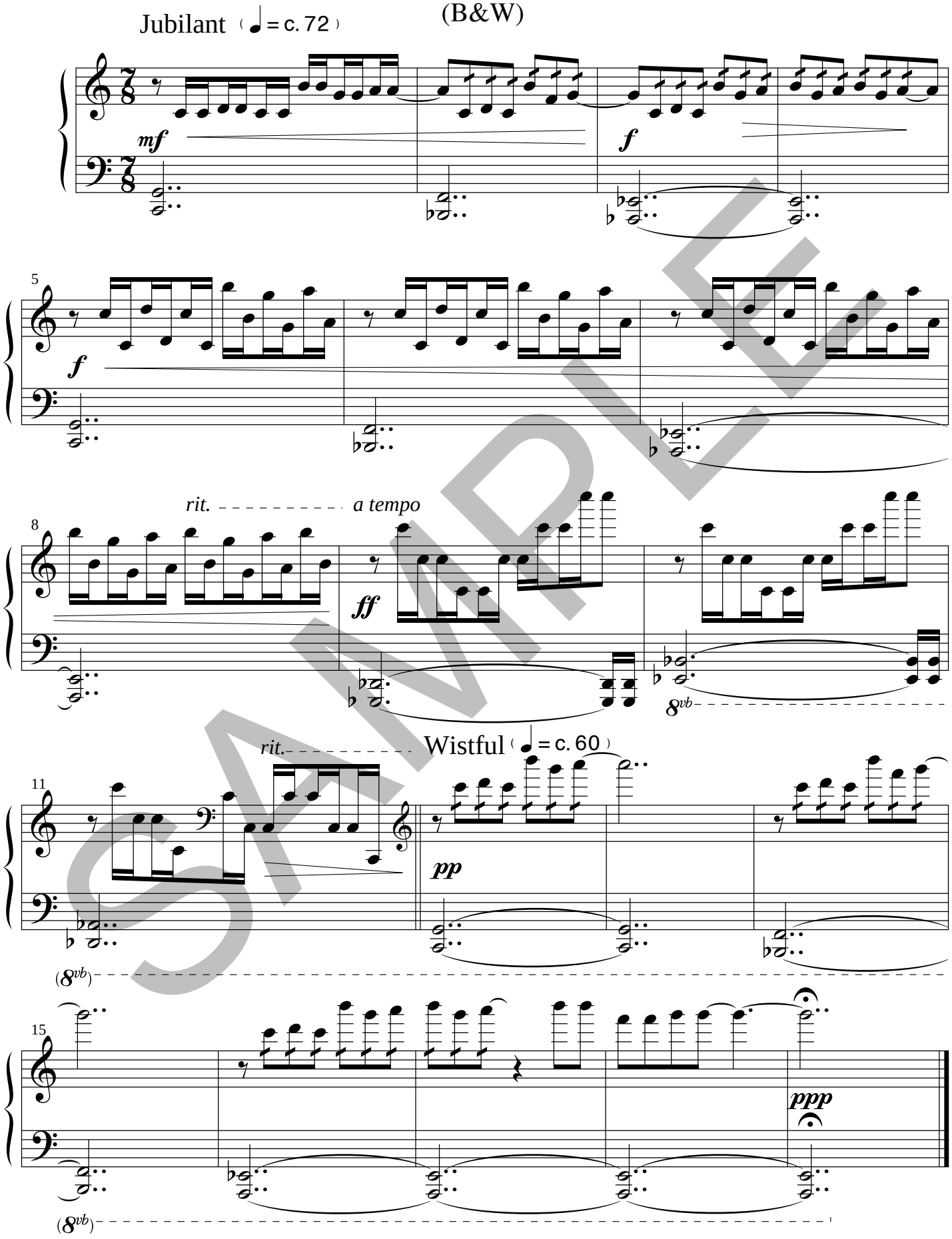

Lilting (♪. = c. 120)
p
5
accel.
Dreamlike (♩ = c. 120)
9
12
rit.
14
a tempo
rit.
3
a tempo
rit.

SAMPLE


Tempo I
a tempo
rit.
16
20
mp
24
rit.
a tempo
accel.
pp
Tempo I
28
rit.
f
p
32
8va
ppp
SAMPLE

XXI

(B&W)



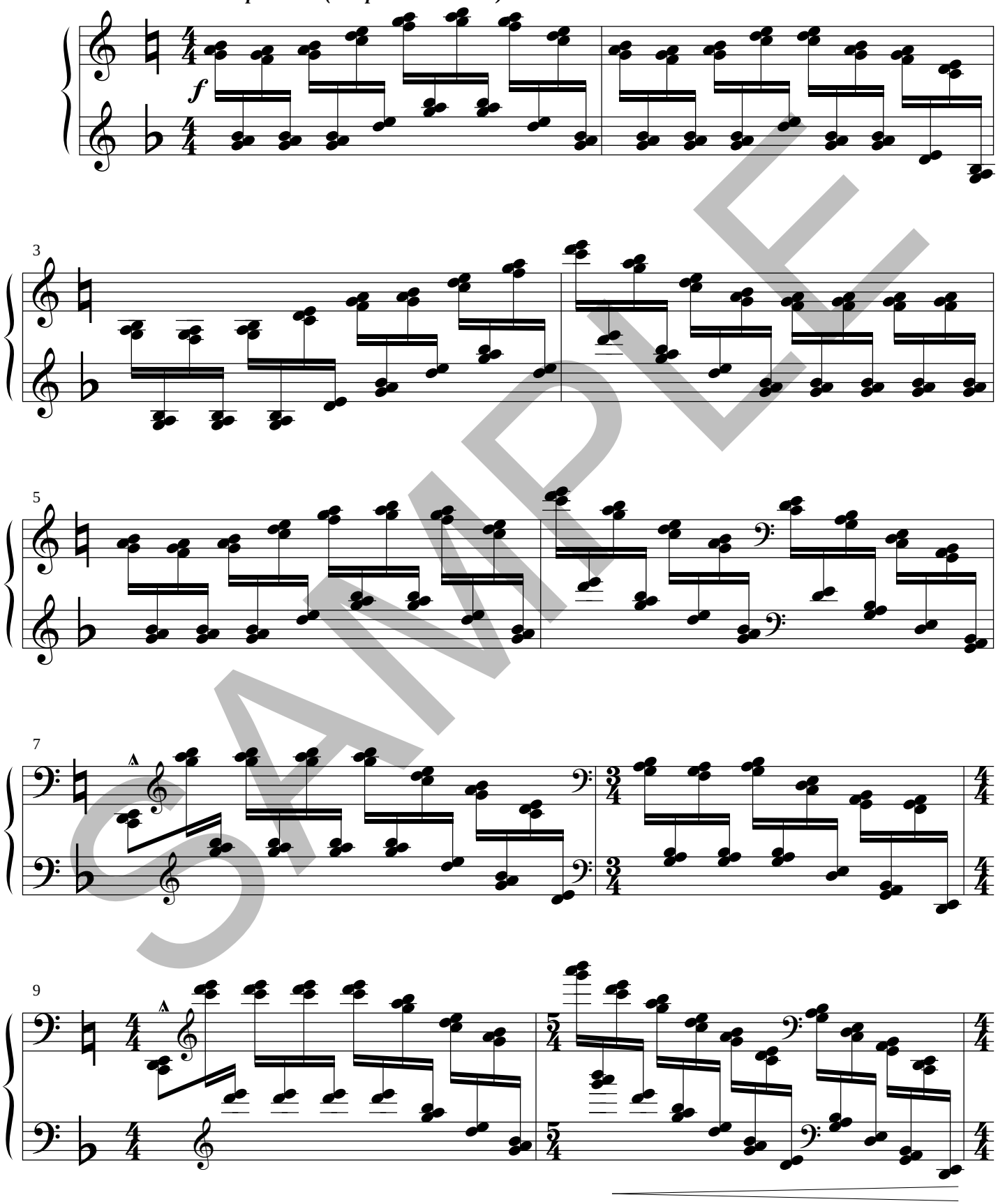
SAMPLE

XXII

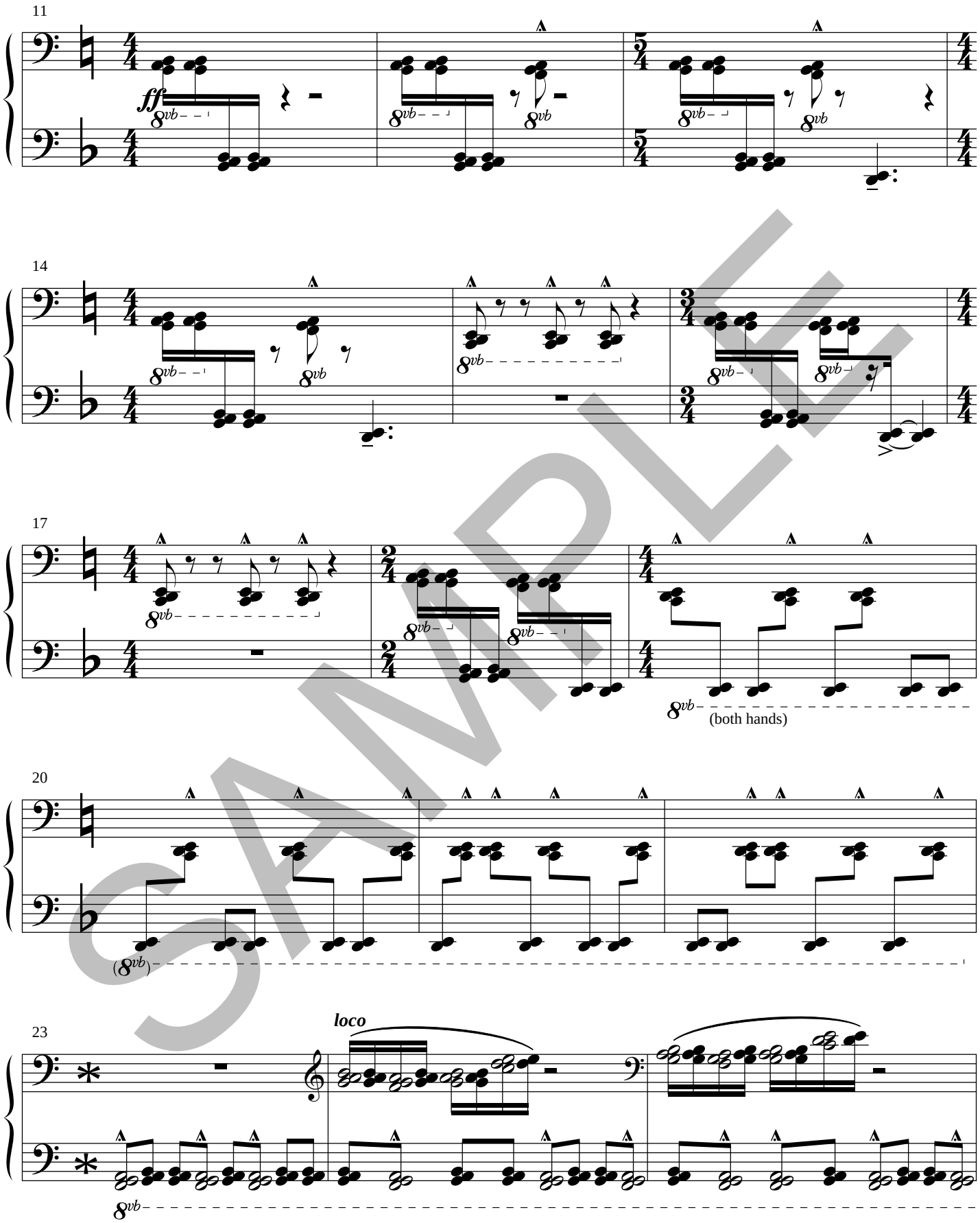
(B&W)

Muscular (♩ = c. 132+)

sempre stacc. (except where marked)

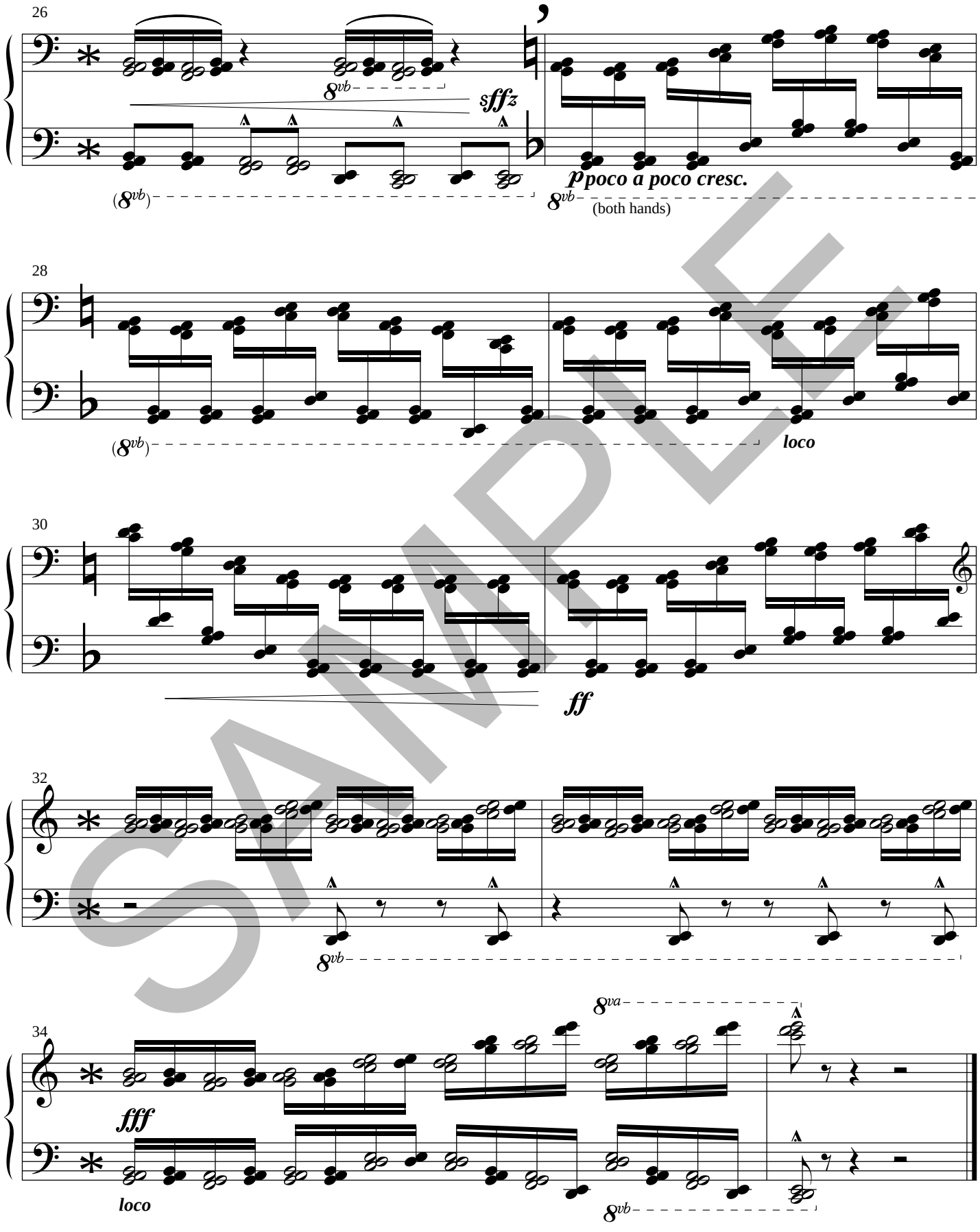


SAMPLE



SAMPLE

* In this passage (and the similar one at the end of the movement), the white noteheads should be played natural and the black noteheads flat. The white noted should be played with the heel of the hand, the black notes with the fingers.


26
8vb
sffz
(8vb)
p poco a poco cresc.
8vb
(both hands)
28
(8vb)
loco
30
ff
32
8vb
34
8va
fff
loco
8vb
SAMPLE