

Peter Knell

On a Mountain Path

(five poems of Matsuo Basho)

Duration: ca. 7 minutes

Peter Knell

838 S. Arroyo Blvd.
Pasadena, CA 91105
tel: +1.323.687.1870
KNELL1@aol.com

Biography

Peter Knell (b. 1970) has received awards in numerous 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 Competition, and the Omaha Symphony Guild International New Music Competition, and 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. He has also received 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, Renee B. Fisher Foundation, and Dale Warland Singers, among others.

His 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 Onyx String Quartet, Verdi Quartet, Southwest Chamber Music, Volti Chamber Chorus, counter)induction, Continuum Ensemble (UK), Left Coast Chamber Ensemble, ModernWorks, ensembleGreen, and Ensemble Musicattuale (Italy), and by soloists including James Dunham, Martin Chalifour, and the German alto Ingeborg Danz. It has been broadcast nationally in Russia, Canada and Hungary, statewide on Nebraska Public Radio, and on stations in Charlottesville [VA], Richmond, Austin, Omaha, Los Angeles, San Francisco, Oakland, San Diego, and Helsinki. His *Seven Last Words*, based on paintings of Rolf Stein, is available in a book/CD 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 to of his *Four Snapshots* was released by OehmsClassics in February 2006. His orchestral work *LINES/ANGLES* was selected as the American entry for the ISCM World Music Days 2009 and will be performed by the Swedish Radio Symphony Orchestra conducted by Tommy B Andersson.

Mr. Knell 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 a freelance composer based in Los Angeles.

Program Note

On a Mountain Path was composed in the fall and winter of 2008-2009 for Voci Chamber Chorus. The inspiration for the piece came from the theme of the concert it was composed for: mountains and rivers with an East-meets-West subtheme. As I contemplated how I might realize this theme, I was immediately drawn to the idea of setting haiku. I have always been attracted to the simplicity and austerity of the form, and the wonderful invention it has inspired. I settled on five texts by Basho that all feature mountains. "Natsu kodachi" centers around a pun on the word for summer grove and short sword, describing the mountain in martial terms. "Sumiregusa" describes the charm of finding a violet on a mountain path. "Hibari yori" depicts a skylark suspended in the sky over the mountain. "Kiri shigure" reflects on the attractiveness of Mount Fuji being enhanced by its being obscured by a mist shower. "Tsuki no tomo" is the only poem that does not directly reference a mountain. It refers to a legend about Mount Obasute in which a man is persuaded by his wife to follow the old custom of abandoning his old aunt on the mountain. But the full moon rising above the mountain makes him feel so much remorse that the next morning he climbed the mountain to bring her back.

On a Mountain Path

five poems of Matsuo Basho

I - natsu kodachi

Music by: Peter Knell (2009)

Text by: Matsuo Basho

Violent $\text{♩} = 52$

ff *p*

Soprano 1
na - tsu ko - da - chi ha - ku ya mi - ya - ma no

Soprano 2
na - tsu ko - da - chi ha - ku ya mi - ya - ma no

Alto 1
na - tsu ko - da - chi ha - ku ya mi - ya - ma no ko -

Alto 2
na - tsu ko - da - chi ha - ku ya mi - ya - ma no ko -

Piano (for rehearsal only)

Violent $\text{♩} = 52$

ff *p*

6

S 1
ko - shi fu - sa - ge na - tsu ko - da - chi ha - ku ya

S 2
ko - shi fu - sa - ge na - tsu ko - da - chi ha - ku ya

A 1
shi fu - sa - - - ge na - tsu ko - da - chi ha - ku ya

A 2
shi fu - sa - - - ge na - tsu ko - da - chi ha - ku ya

Pno.

II - sumiregusa

Rapturous ♩ = 40

Soprano 1
p ya - ma - ji ki te *mf* na - ni ya - ra yu - ka - shi

Soprano 2
p ya - ma - ji ki te *mf* na - ni ya - ra yu - ka - shi

Alto
p ya - ma - ji ki te *mf* na - ni ya - ra yu - ka - shi

Piano (rehearsal only)
p *mf*

S 1
f na - ni ya - ra yu - ka - - - shi su - mi - re - gu - sa

S 2
f na - ni ya - ra yu - ka - shi su - mi - re - gu - sa

A
f na - ni ya - ra yu - ka - shi su - mi - re - gu - sa

Pno.
f

10 *p* *pp*

S 1 su - mi - re - gu - sa

S 2 *p* ya - ma - ji

A *p* *pp* ya - ma - ji ya - ma - ji

Pno. 10 *p* *pp*

The musical score consists of four staves. The first three staves are for voices: S 1 (Soprano 1), S 2 (Soprano 2), and A (Alto). The fourth staff is for the Piano (Pno.). The key signature is one sharp (F#) and the time signature is common time (C). The score begins at measure 10. S 1 starts with a piano (*p*) dynamic and a melodic line that includes a crescendo leading to a pianissimo (*pp*) dynamic. S 2 and A have rests in the first measure, then enter with lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

III - hibari yori

Suspended ♩ = 52

Sopr. Solo

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano (rehearsal only)

The musical score is written for Soprano Solo, Soprano 1, Soprano 2, Alto 1, Alto 2, and Piano (rehearsal only). The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Suspended ♩ = 52'. The lyrics are 'hi - ba - ri yo - ri so - ra ni ya -' for the vocal parts. The piano part includes a rehearsal mark. A large watermark 'SAMPLE' is visible across the score.

hi - ba - ri yo - ri so - ra ni ya -

hi - ba - ri yo - ri so - ra ni ya -

hi - ba - ri yo - ri so - ra

hi - ba - ri yo - ri so - ra

Piano (rehearsal only)

5

p

Solo

hi - ba - ri yo-ri so-

S 1

su - rau

S 2

su - rau to - - - ge ka - na

pp

A 1

ni ya-su-rau to - - - ge ka - na

pp

A 2

ni ya-su-rau to - ge ka - na

pp

Pno.

5

10

morendo
pp

Solo
- ra ni ya-su - - - rau to - ge ka - na

S 1
pp
hi - ba - - ri yo - ri

S 2
pp
hi - ba - - ri yo - ri

A 1
pp
hi - ba - - - ri yo - ri

A 2
pp
hi - ba - - - ri yo - ri

Pno.
10
pp

IV - kiri shigure

Mysterious ♩ = 132

pp *freely**

Soprano 1
ki-ri ki-ri

Soprano 2
ki-ri ki-ri

Alto 1
ki-ri ki-ri

Alto 2
ki-ri

5

S 1

S 2

A 1
ki-ri shi-gu-re

A 2

* In the "freely" section, the singers should sing their parts as indicated, without coordinating with each other, so a texture is created. The conductor should conduct in 4/4 with each "beat" (indicated by the dashed barlines) lasting between 3-5 seconds. The solid barlines indicate "measures"; however, for rehearsal purposes, each "beat" is given a measure number.

9

S 1
ki-ri shi-gu-re

S 2
ki-ri shi-gu-re
Fu-ji o mi-nu hi-zo

A 1

A 2
ki-ri shi-gu-re
Fu-ji o mi-nu hi-zo

14

S 1
Fu-ji o mi-nu hi-zo

S 2

A 1
Fu - ji o mi-nu hi-zo
o-mo-shi-ro-ki

A 2
o-mo-shi-ro-ki

18

S 1
o-mo-shi-ro-ki (ki) o-mo-shi-ro-ki

S 2
o-mo-shi-ro-ki (ki) o-mo-shi-ro-ki

A 1
(ki) o-mo-shi-ro-ki

A 2
(ki) o-mo-shi-ro-ki

a tempo

V - tsuki no tomo

Sadly ♩ = 60 *p*

Soprano 1
o - mo-ka-ge ya o - mo-ka-ge ya

Soprano 2
p
o - mo-ka-ge ya o - mo-ka-ge ya o - mo-ka-ge ya

Alto 1
p
o mo-ka-ge ya ya ya ya

Alto 2
p
o - mo-ka-ge ya o - mo-ka-ge ya o - mo-ka-ge ya

Piano (rehearsal only)
p
Sadly ♩ = 60

8

S 1
ya o - ba o - ba hi - to - ri na - ku

S 2
ya hi - to - ri o - ba hi - to - ri na - ku

A 1
ya o - ba o - ba hi - to - ri na - ku

A 2
ya hi - to - - - ri

Pno.
8

15

S 1

tsu - ki no to - mo — tsu-ki no to - - - -

S 2

tsu - ki no to-mo tsu - ki no to - - - - mo

A 1

tsu-ki no to - mo — tsu-ki no to - - - - mo

A 2

tsu-ki no to - mo — tsu-ki no to-mo tsu - ki no to - mo

Pno.

22

S 1

mo — ya *, pp*

S 2

o - mo-ka-ge ya — o - mo-ka-ge ya — ya *pp*

A 1

o - mo-ka-ge ya — o - mo-ka-ge ya — ya *pp*

A 2

o - mo-ka-ge ya o - mo-ka-ge ya ya *pp*

Pno.