Peter Knell

Paraphrase

for string quartet

SAMPLE

Duration: ca. 11 minutes

Peter Knell

www.peterknell.com

Biography

Praised for being “gratefully idiomatic” (*Los Angeles Times*) and for its “subtle virtuosity” (*MusicWeb International*), Peter’s music is meticulously crafted for both instruments and voices, making full use of their expressive and coloristic potential. He is deeply invested in musical structure as a crucible to intensify the affective experience of the listener, and he has consistently been rewarded by the enthusiastic reception of his work by audiences and performers.

Peter’s music 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 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, Lyris Quartet, Oakland East Bay Symphony, and Dale Warland Singers, among others.

Peter’s music has been performed by ensembles such as the Hungarian Radio Orchestra, Louisville Orchestra, Los Angeles Chamber Orchestra, Kremlin Chamber Orchestra, Filharmonia de Stat “Transilvania”, the Winnipeg, Omaha, Richmond, Memphis, and Oakland East Bay Symphony Orchestras, the Doric String Quartet, Ying Quartet, Lyris Quartet, Onyx String Quartet, Verdi Quartett, Jacaranda, Southwest Chamber Music, Volti Chamber Chorus, counter)induction, by soloists including James Dunham, Martin Chalifour, Peabody Southwell, Vijay Gupta, Markus Pawlick, and Ingeborg Danz, and at numerous music festivals. 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/CD format from Valve-Hearts, Cologne. A CD featuring his orchestral work, *"...the weakening eye of day"* in a live performance by the Budapest Symphony Orchestra is available on the Artisjus label, a CD featuring German pianist Susanne Kessel performing two of his *Four Snapshots* is available on OehmsClassics, a CD of Peter’s complete piano music performed by German pianist Markus Pawlik was released by Sono Luminus in 2013, and a CD of the Lyris Quartet performing his *Intimate Voices* was released in the summer of 2016 on the ARS Produktion label. A new CD featuring his *Canciones de Agua*, *String Quartet No. 2* and *Seven Last Words* is planned for released in early 2022.

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

Paraphrase was composed in January 1996. It was first performed on July 23, 1997, by the Onyx String Quartet. As the title suggests, Paraphrase is a reworking of my earlier Two Pieces for Chamber Ensemble, which is scored for flute, clarinet, violin, violoncello, piano, and percussion. The translation between these two media was something that interested me greatly, the challenge being to create something that was completely idiomatic for the strings even though it was not originally conceived for them.

The piece is cast in two movements, the first of which is a slow passacaglia (ie. a piece based on a repeated melody or bass line) framed by an explosive introduction and conclusion. Over the course of the passacaglia, the entrances of the theme speed up and overlap, becoming a series of mensuration canons. The second movement releases the explosive energy of the first movement, spinning out as a lively and virtuosic romp.

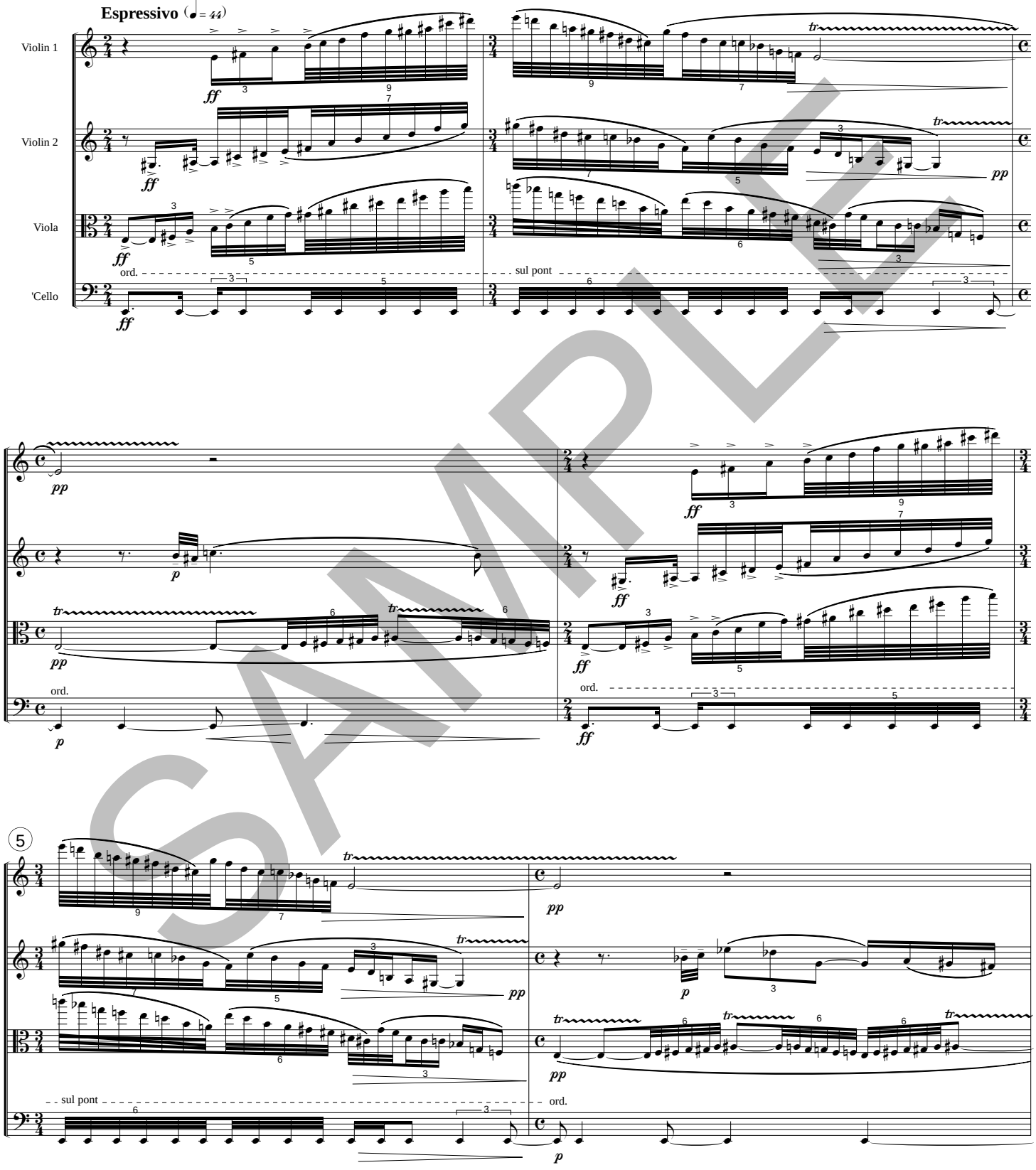
SAMPLE

Paraphrase

for string quartet

I

Peter Knell (1996)



SAMPLE

All trills in this piece are half-step trills.

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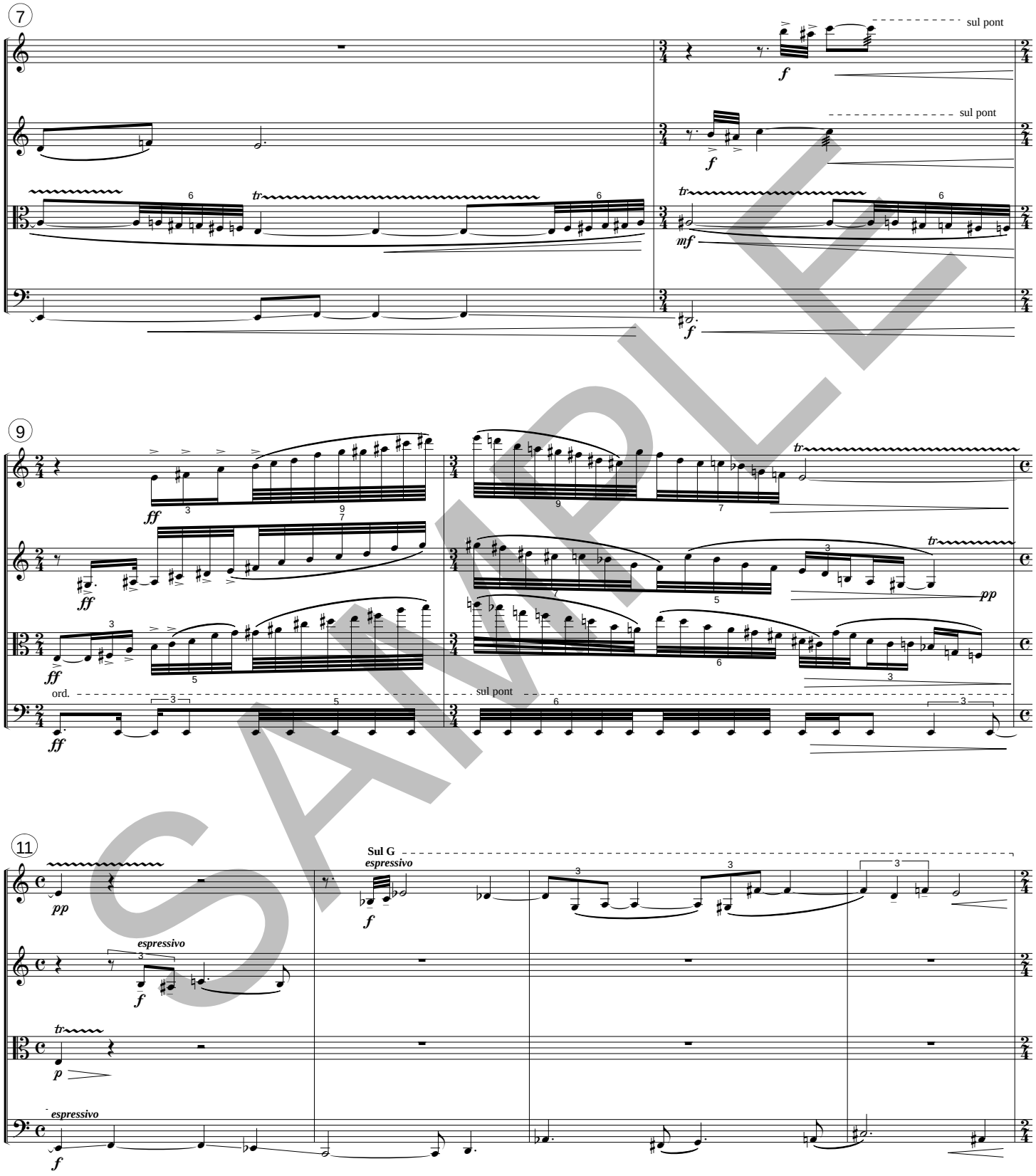
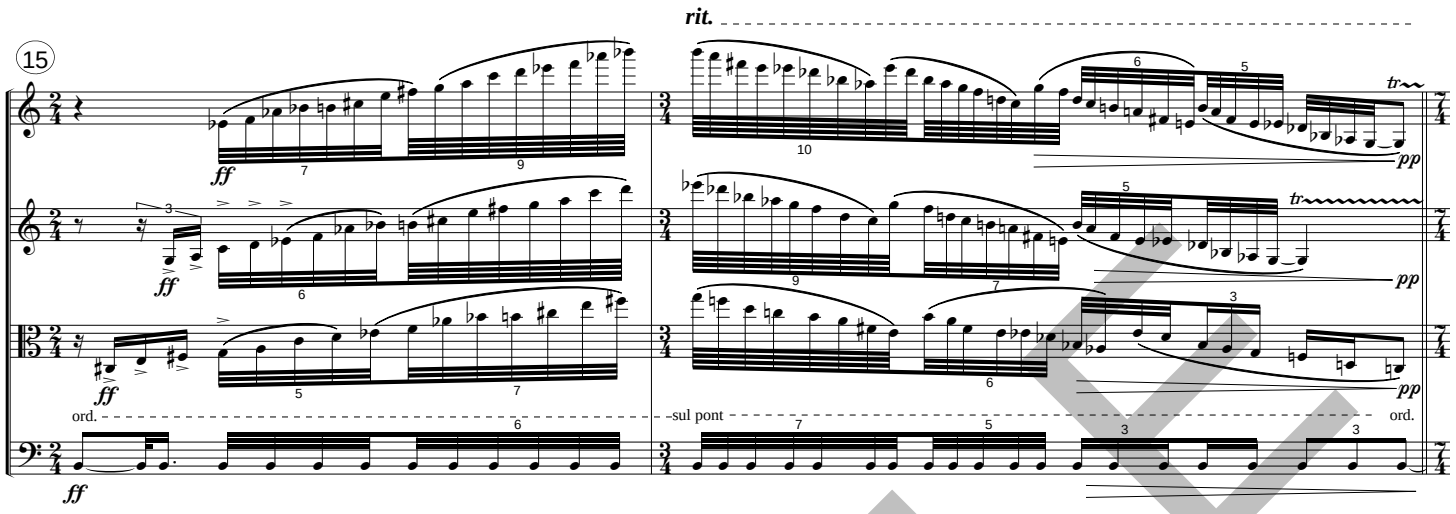
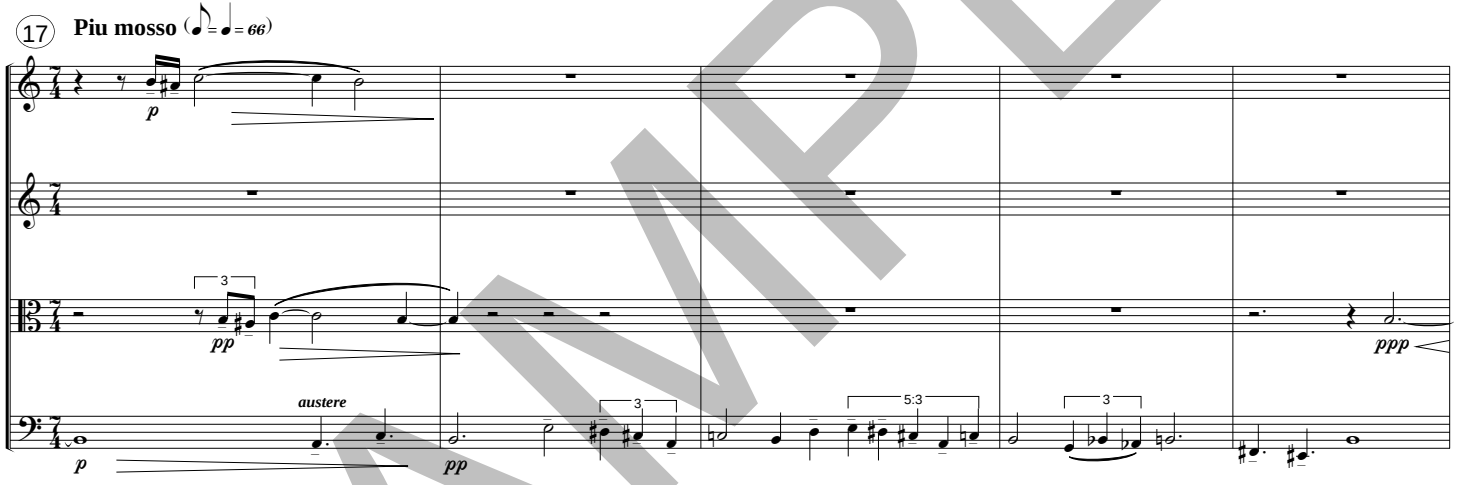
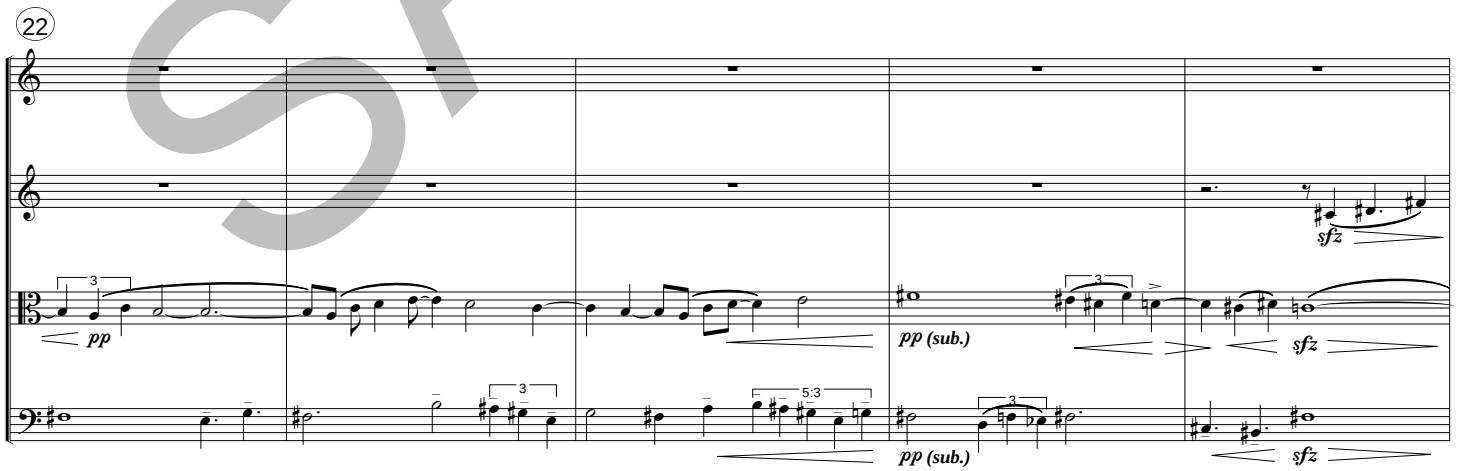

7
sul pont
sul pont
9
ord.
sul pont
11
Sul G
espressivo
espressivo
espressivo

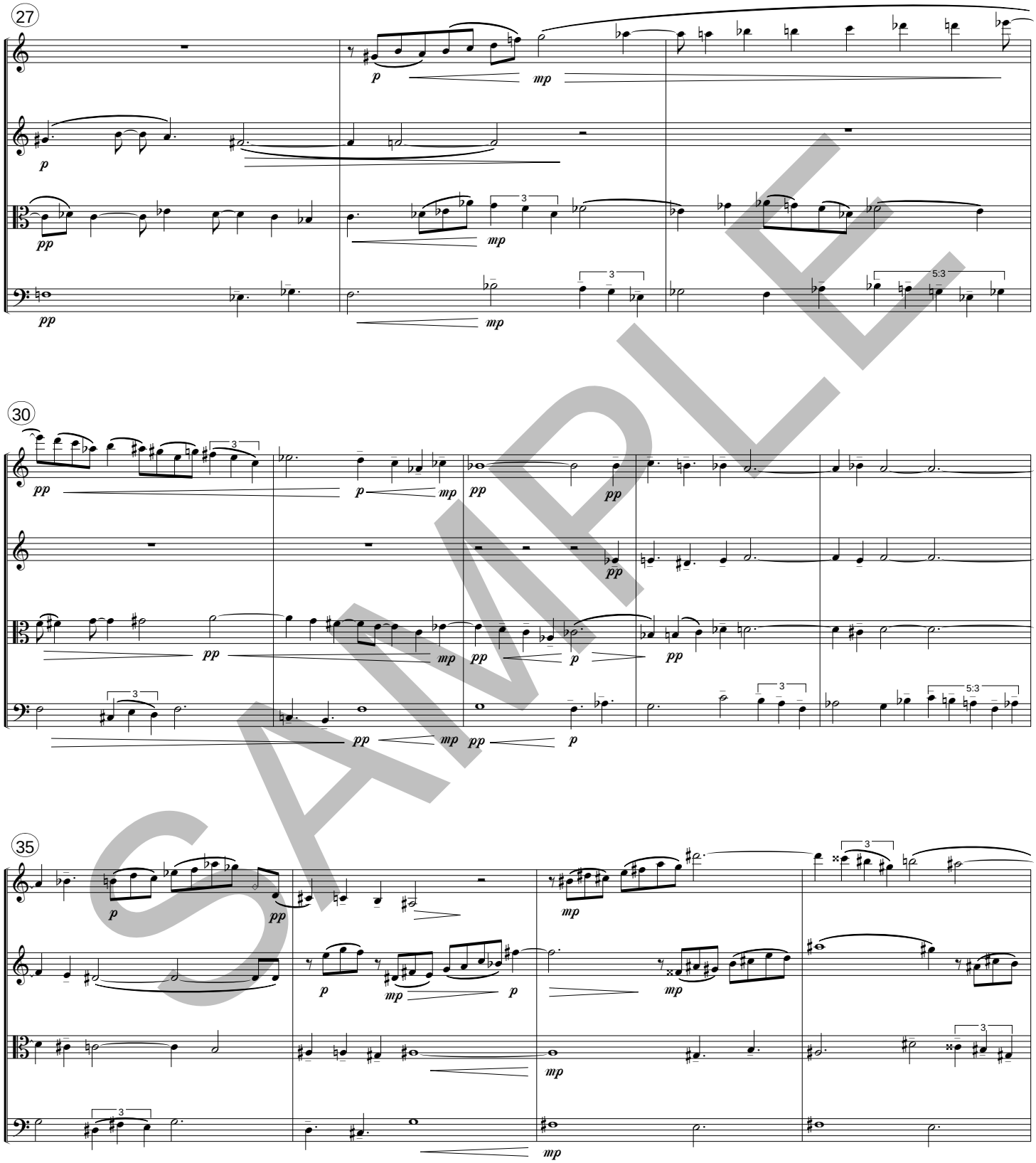
SAMPLE


15
rit.
ff
pp
tr
ord.
sul pont
ord.


17
Piu mosso
p
pp
ppp
austere
p
pp


22
pp
pp (sub.)
sfz
pp (sub.)
sfz

SAMPLE



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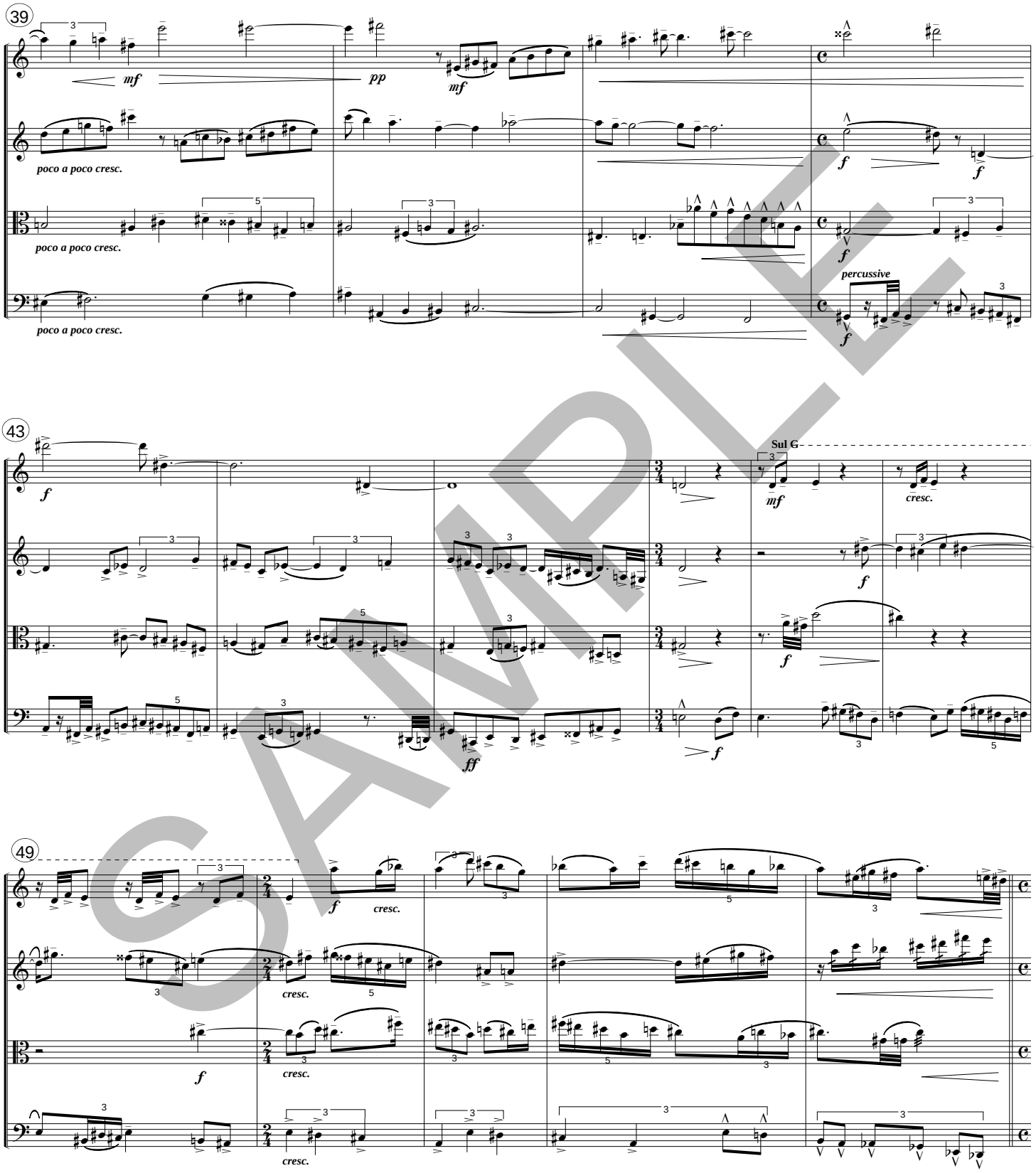
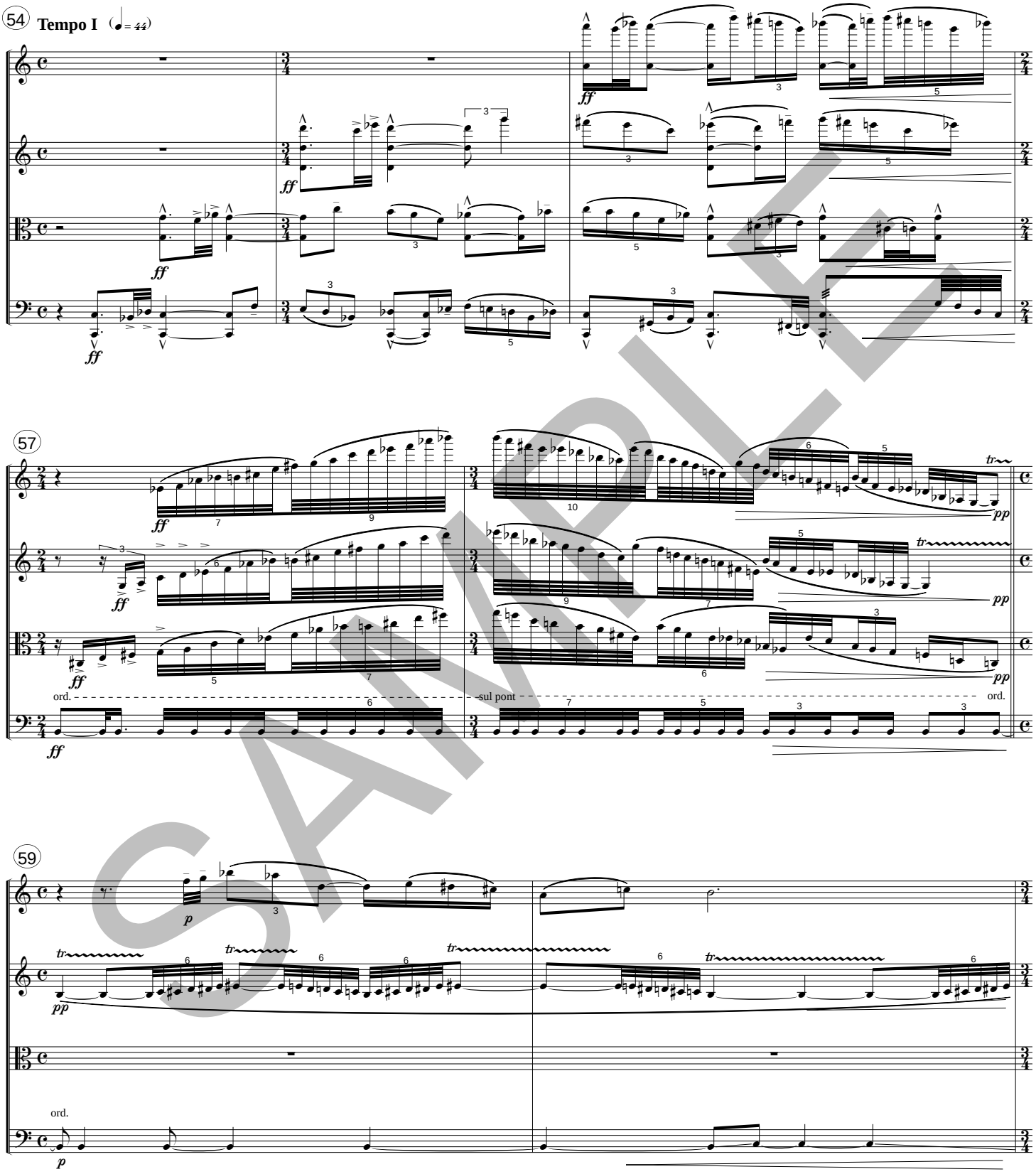

39
mf
pp
mf
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
f
f
f
percussive
43
f
mf
Sul G
cresc.
f
f
ff
49
f
cresc.
cresc.
cresc.
cresc.

SAMPLE



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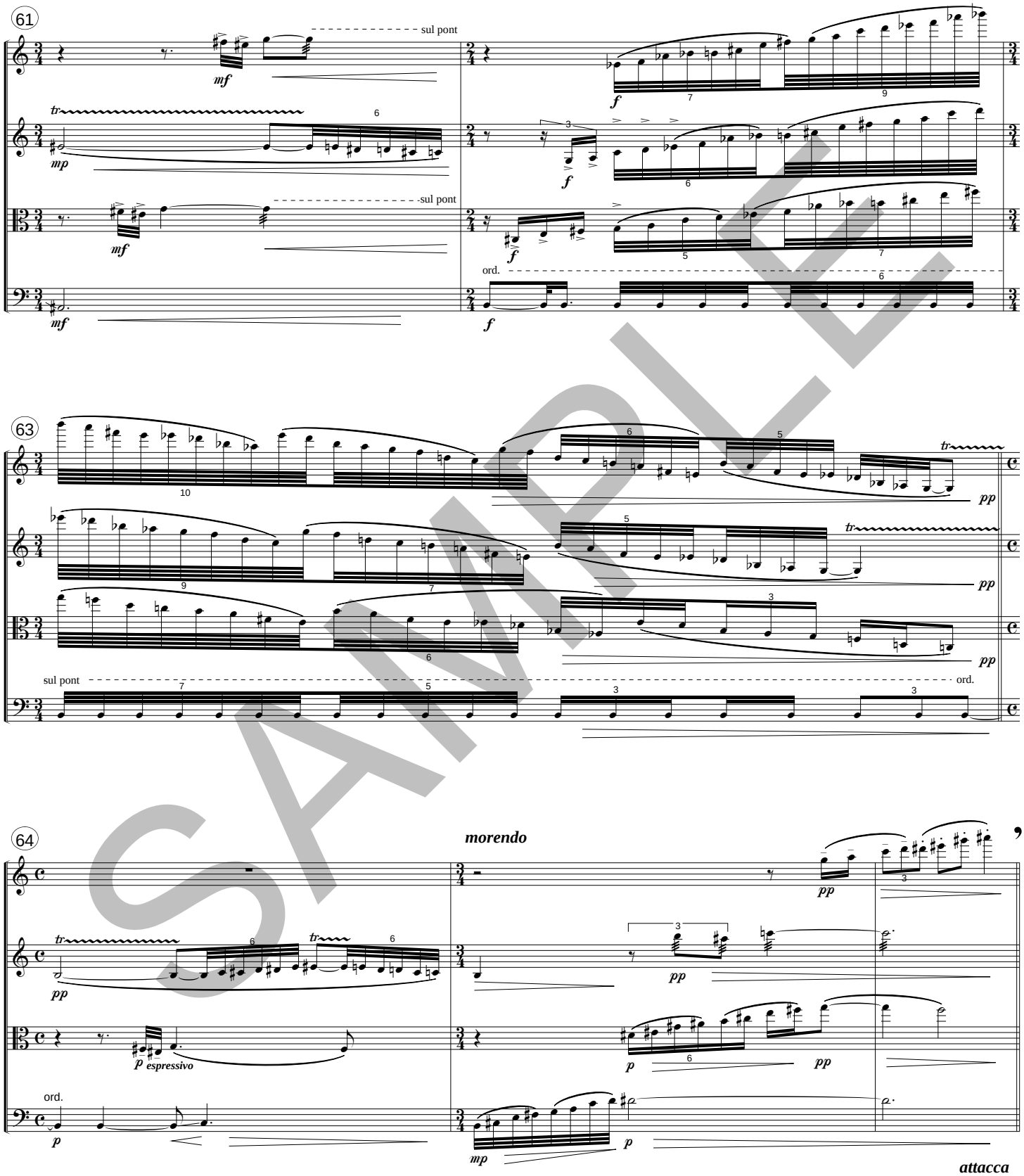
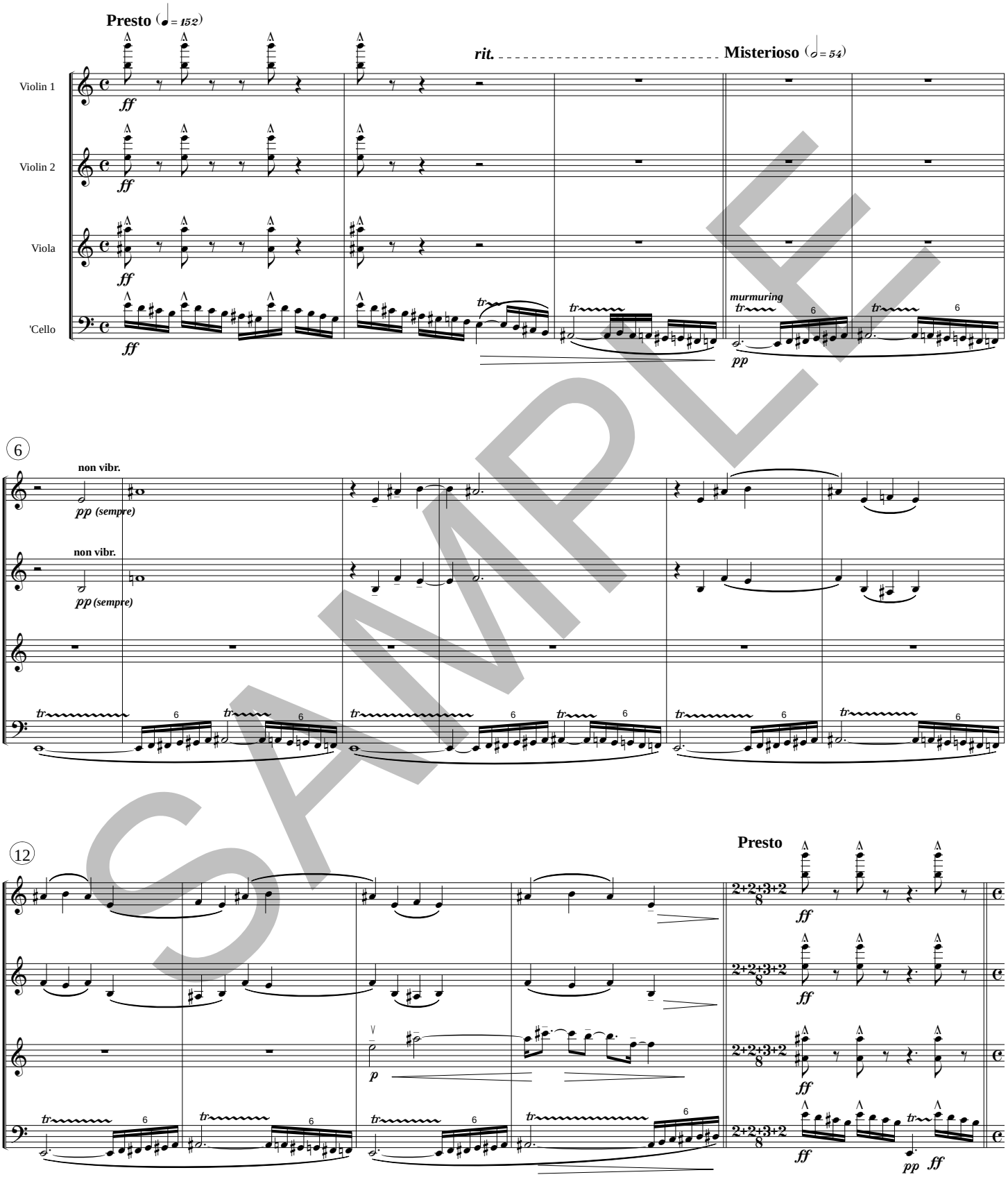
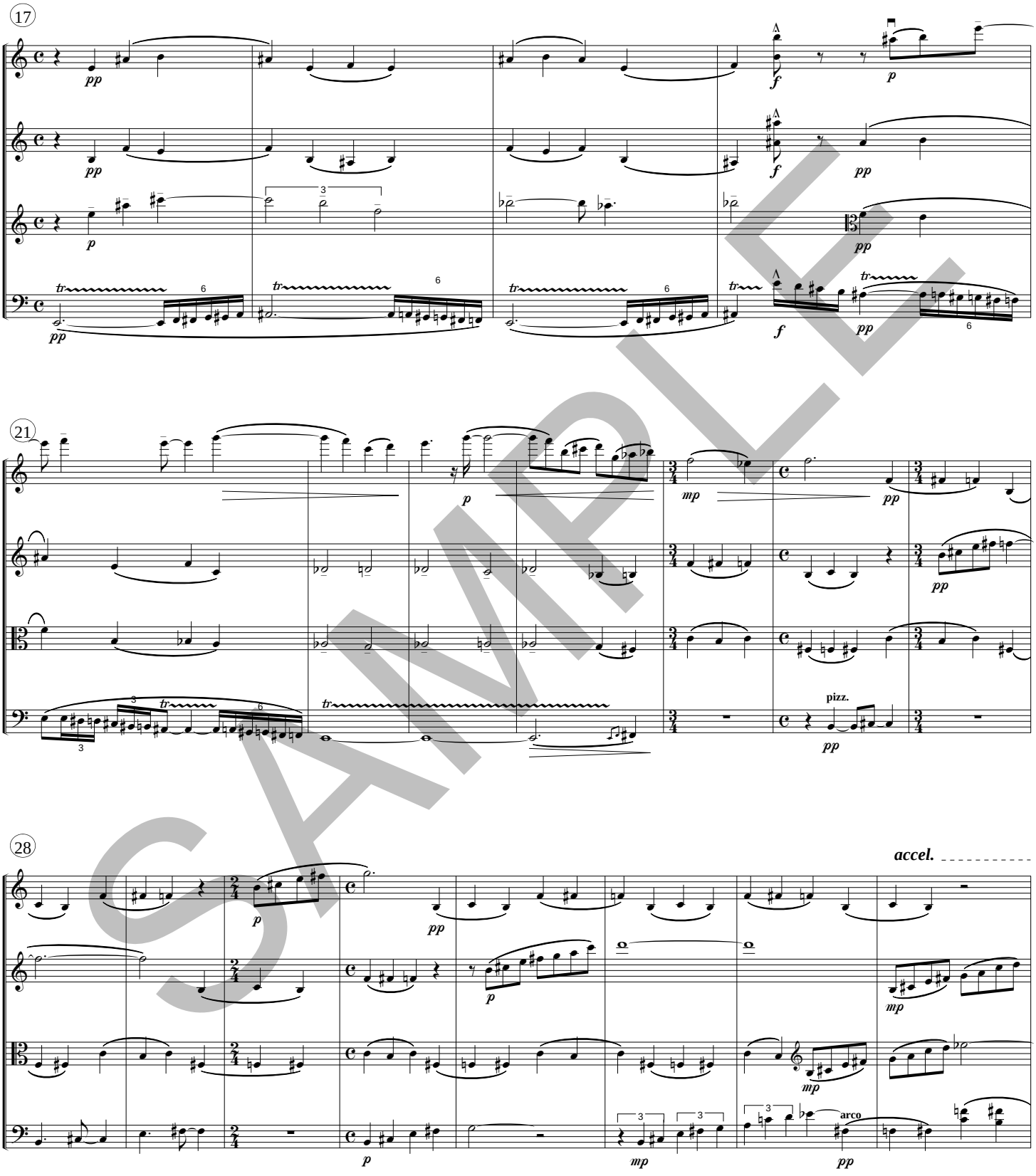

61
sul pont
mf
tr
mp
sul pont
mf
mf
f
f
f
ord.
f
63
tr
pp
pp
pp
sul pont
ord.
64
morendo
pp
tr
tr
pp
p espressivo
ord.
p
pp
pp
pp
mp
p
attacca

SAMPLE

II


Presto (♩ = 152)
rit.
Misterioso (𝅗𝅥 = 54)
Violin 1
Violin 2
Viola
'Cello
ff
murmuring
pp
6
non vibr.
pp (sempre)
12
Presto
2+2+3+2
8
p

SAMPLE



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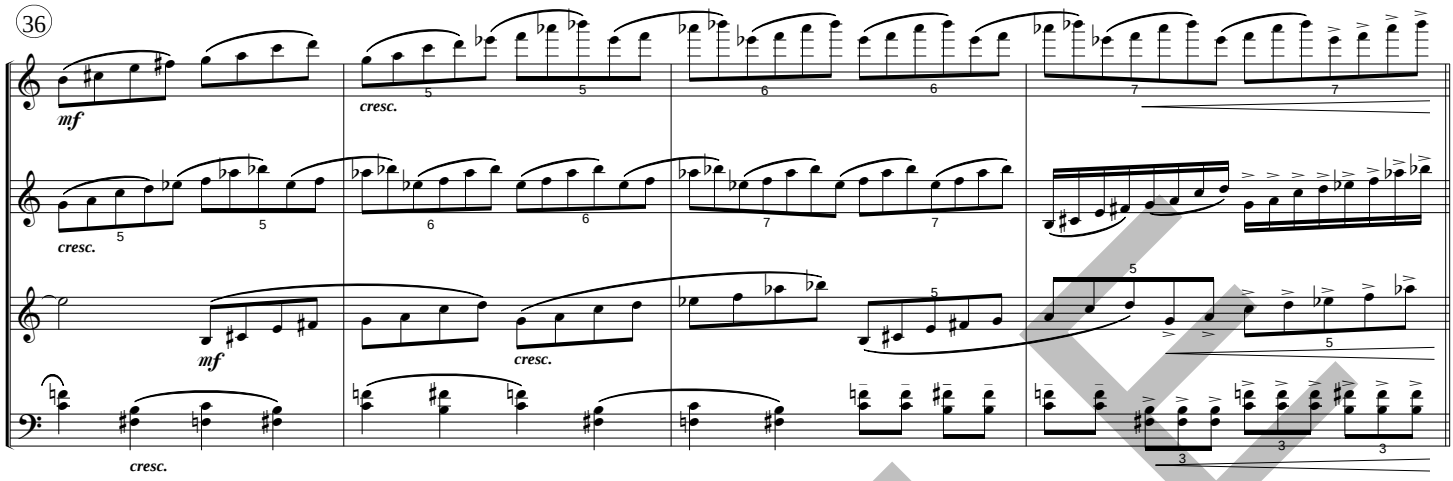
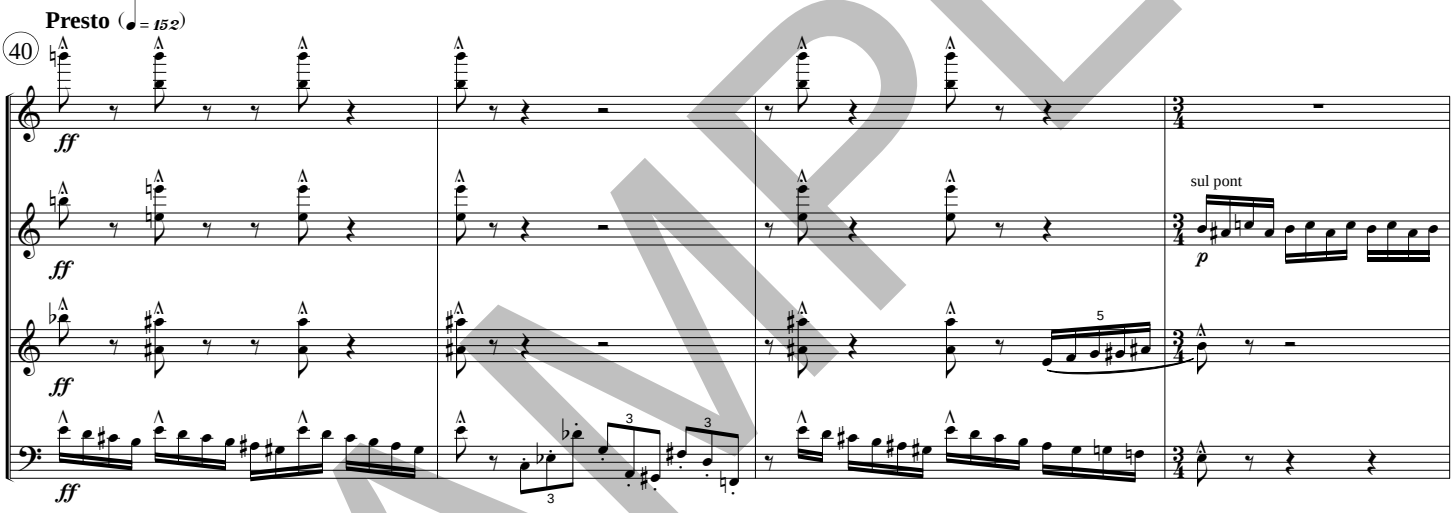
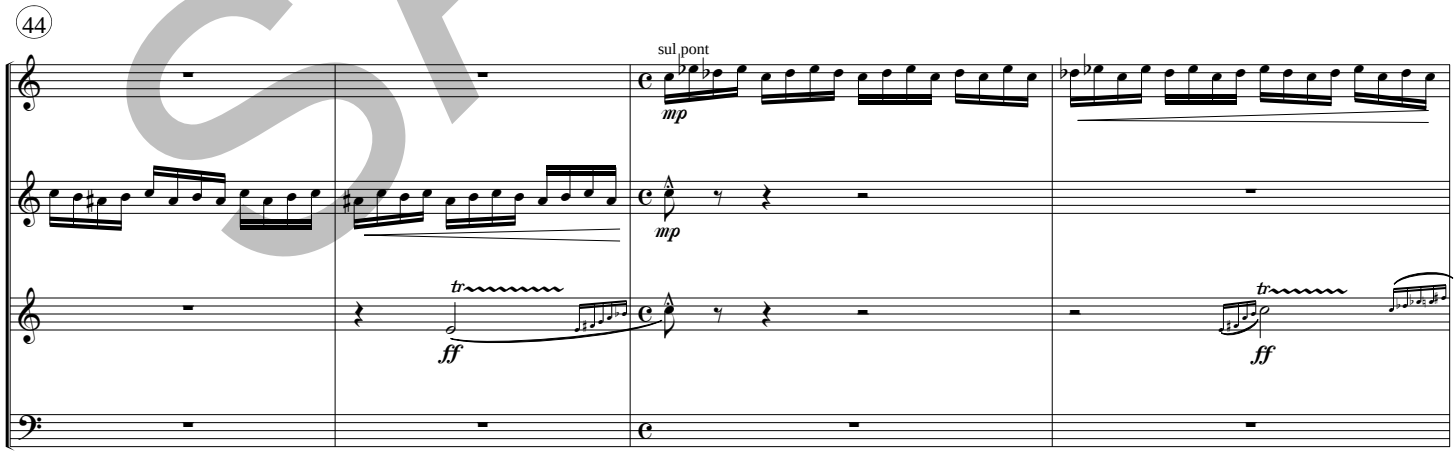
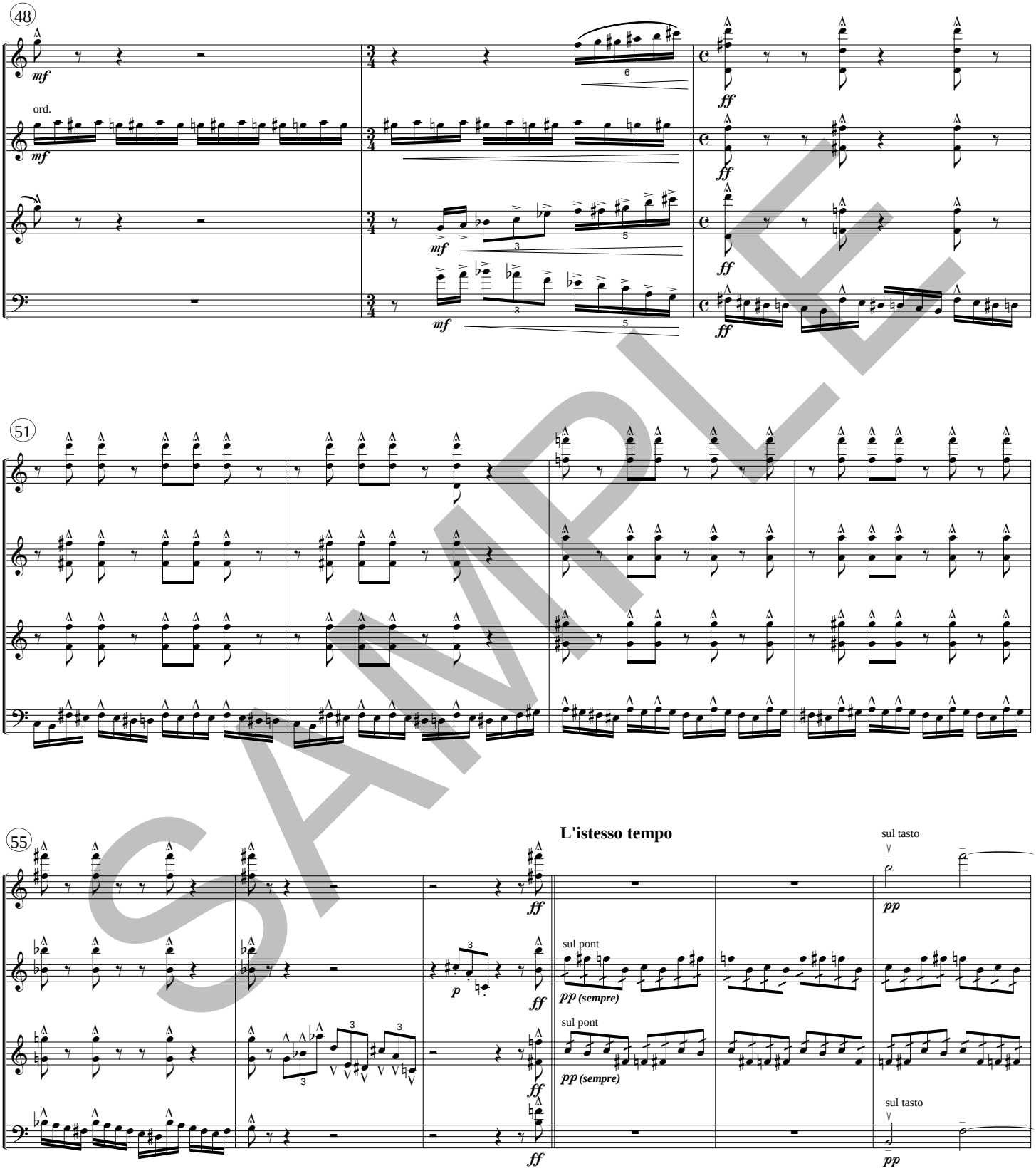

36
mf
cresc.
mf
cresc.
cresc.

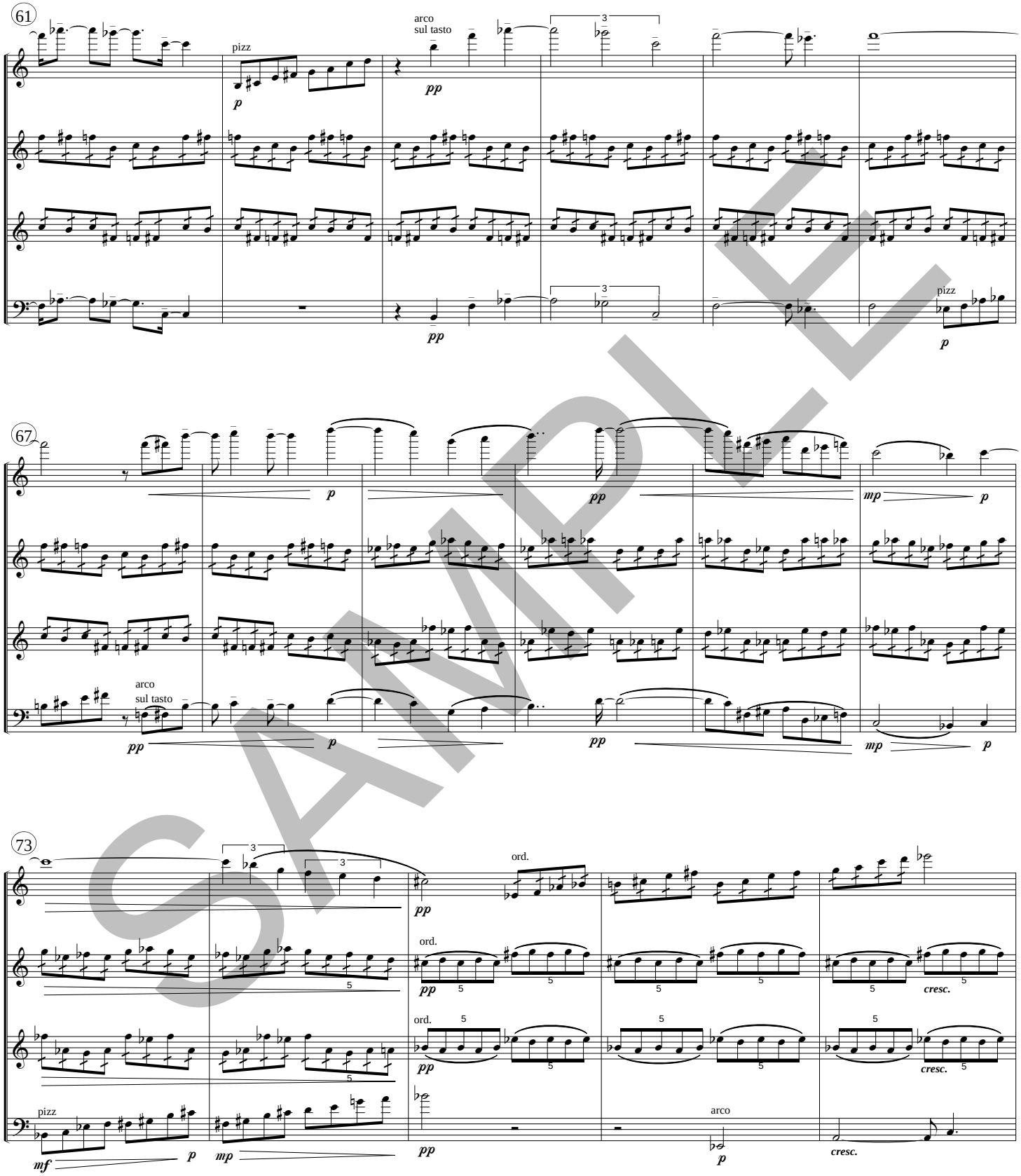

Presto (♩= 152)
40
ff
ff
ff
ff
sul pont
p


44
sul pont
mp
mp
tr
ff
tr
ff

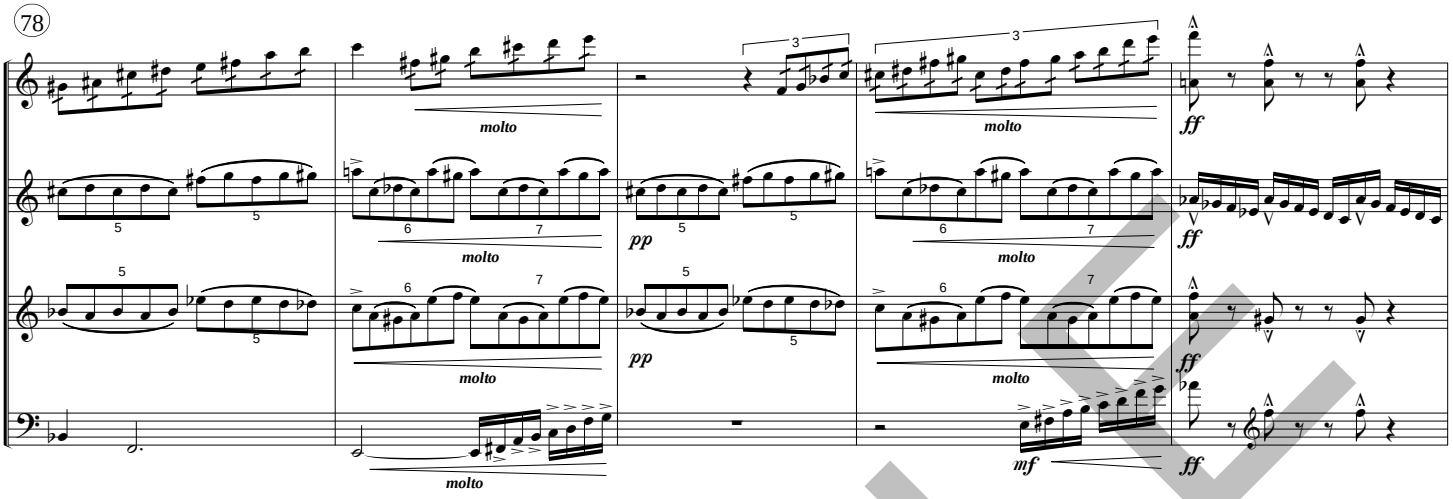
SAMPLE

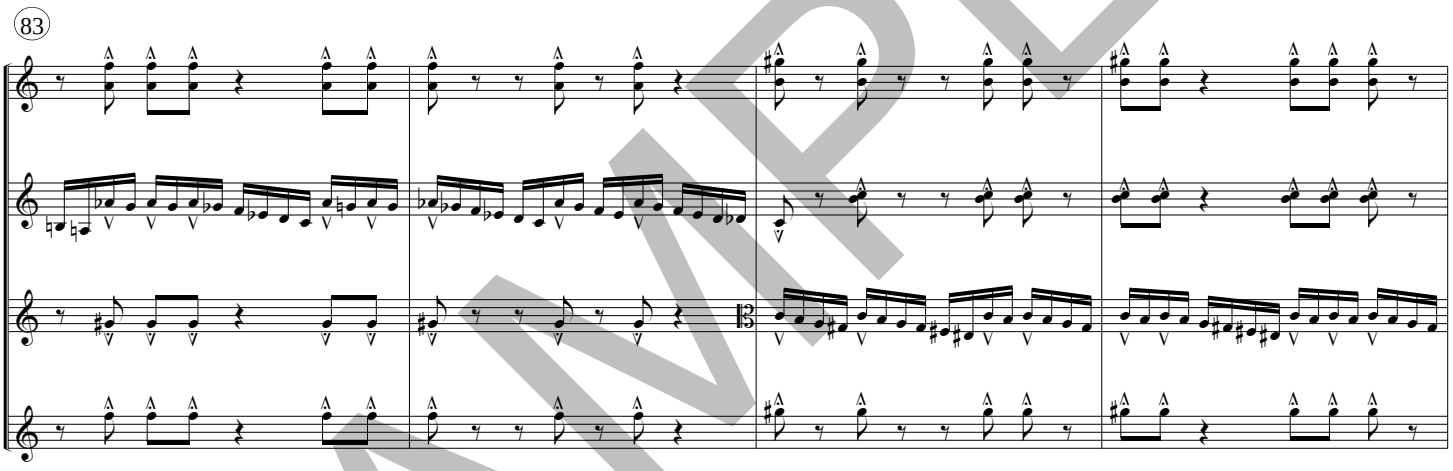

48
mf
ord.
ff
51
55
L'istesso tempo
sul tasto
pp
sul pont
pp (sempre)
p

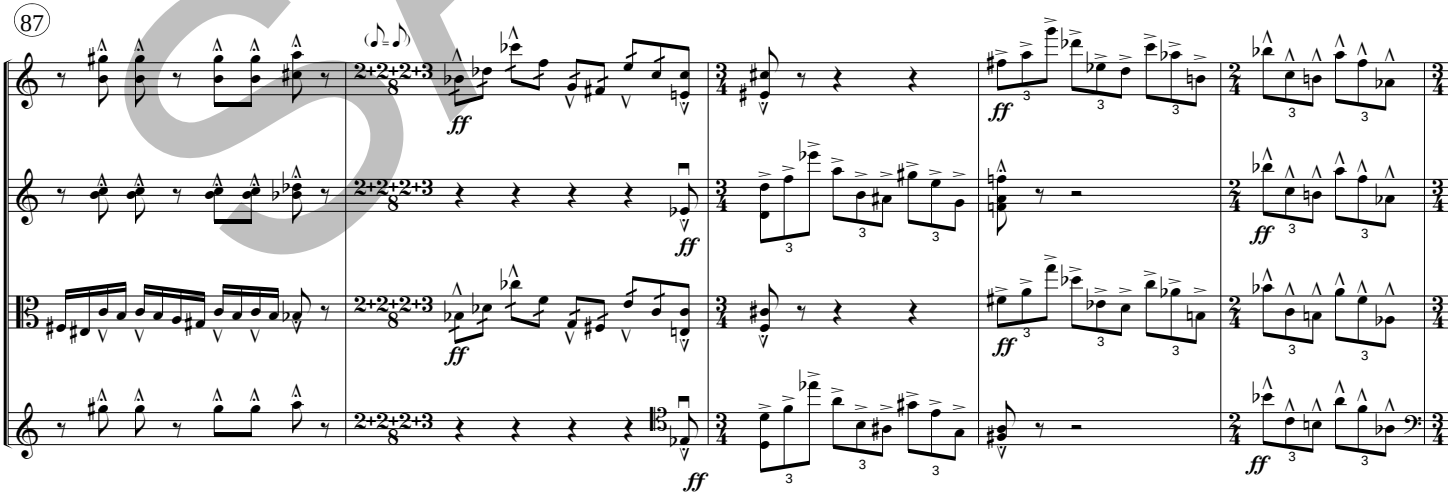
SAMPLE


61
pizza
p
arco
sul tasto
pp
3
pp
3
pizz
p
67
p
pp
mp
p
arco
sul tasto
pp
p
pp
mp
p
73
3
3
pp
ord.
ord.
pp
5
5
5
cresc.
ord.
5
pp
5
5
cresc.
pizz
mf
p
mp
pp
arco
p
cresc.

SAMPLE







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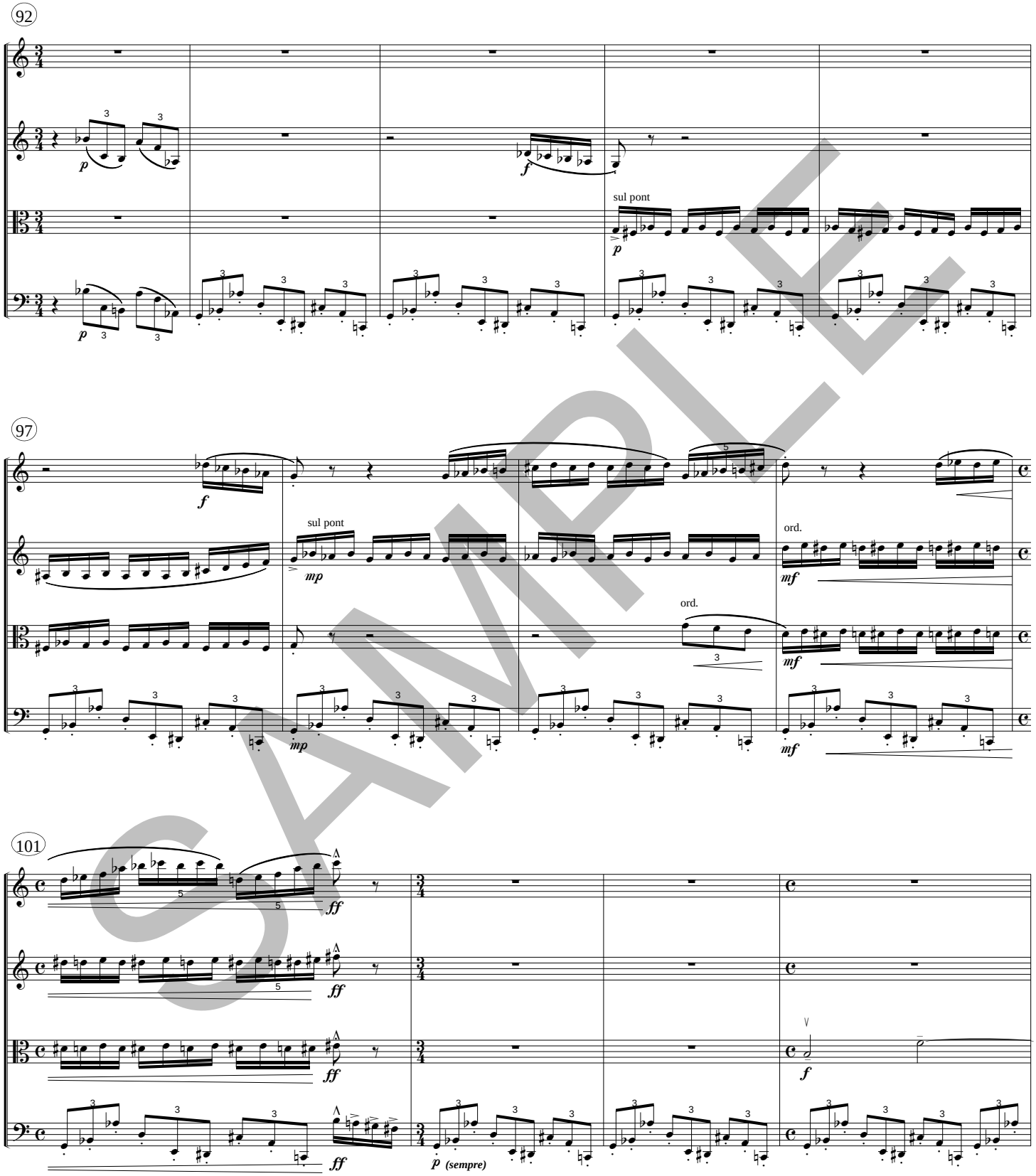

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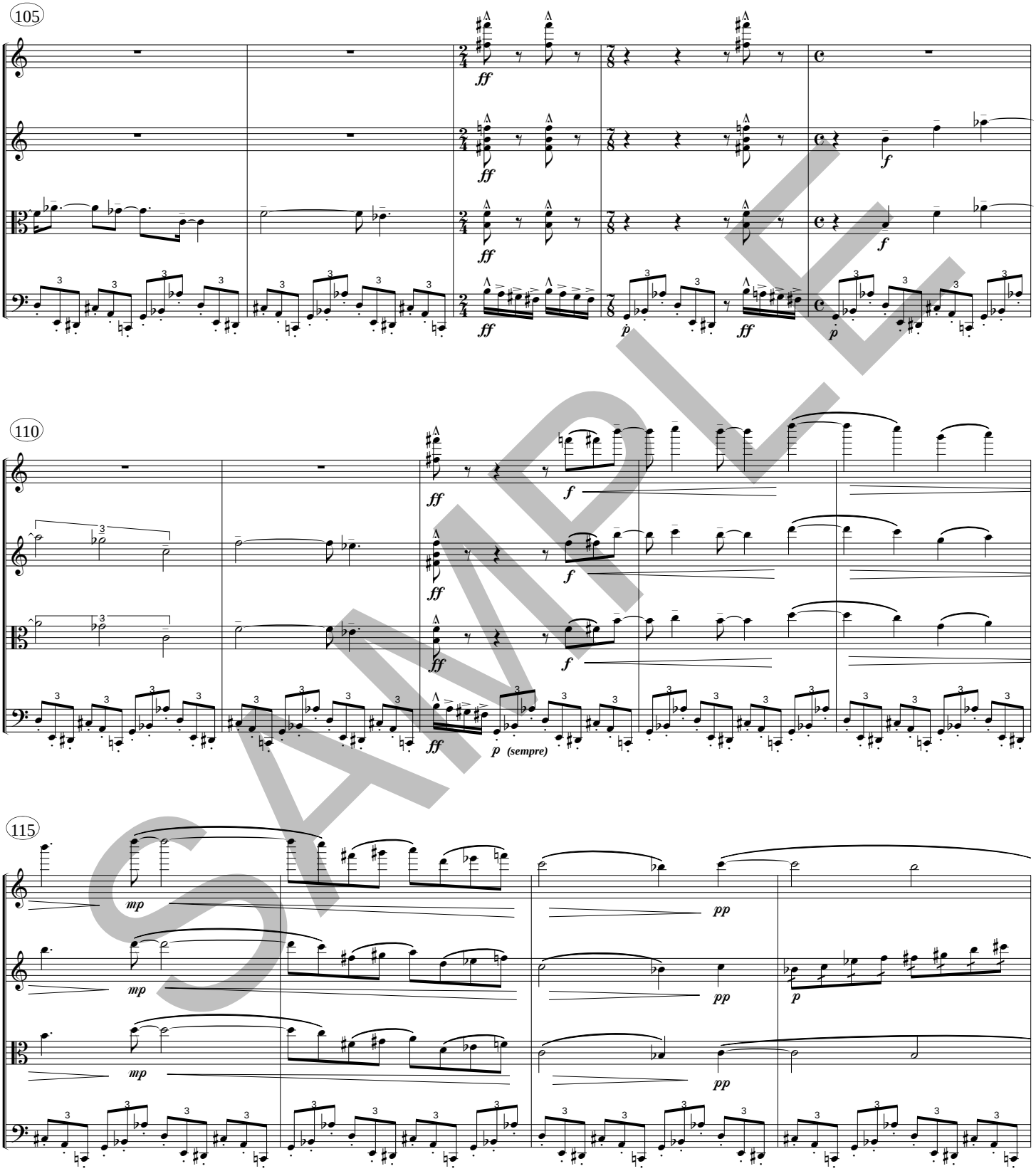

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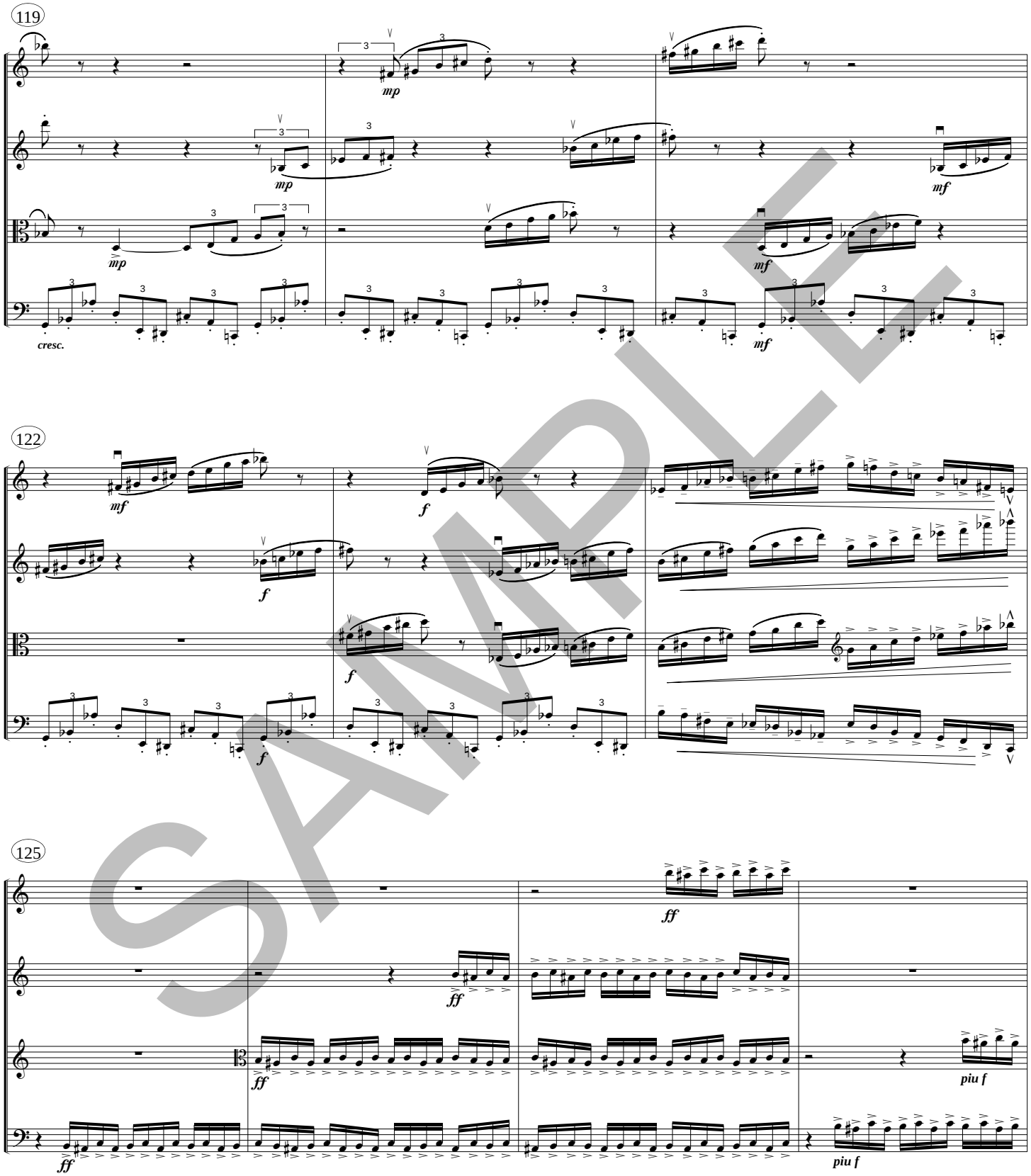
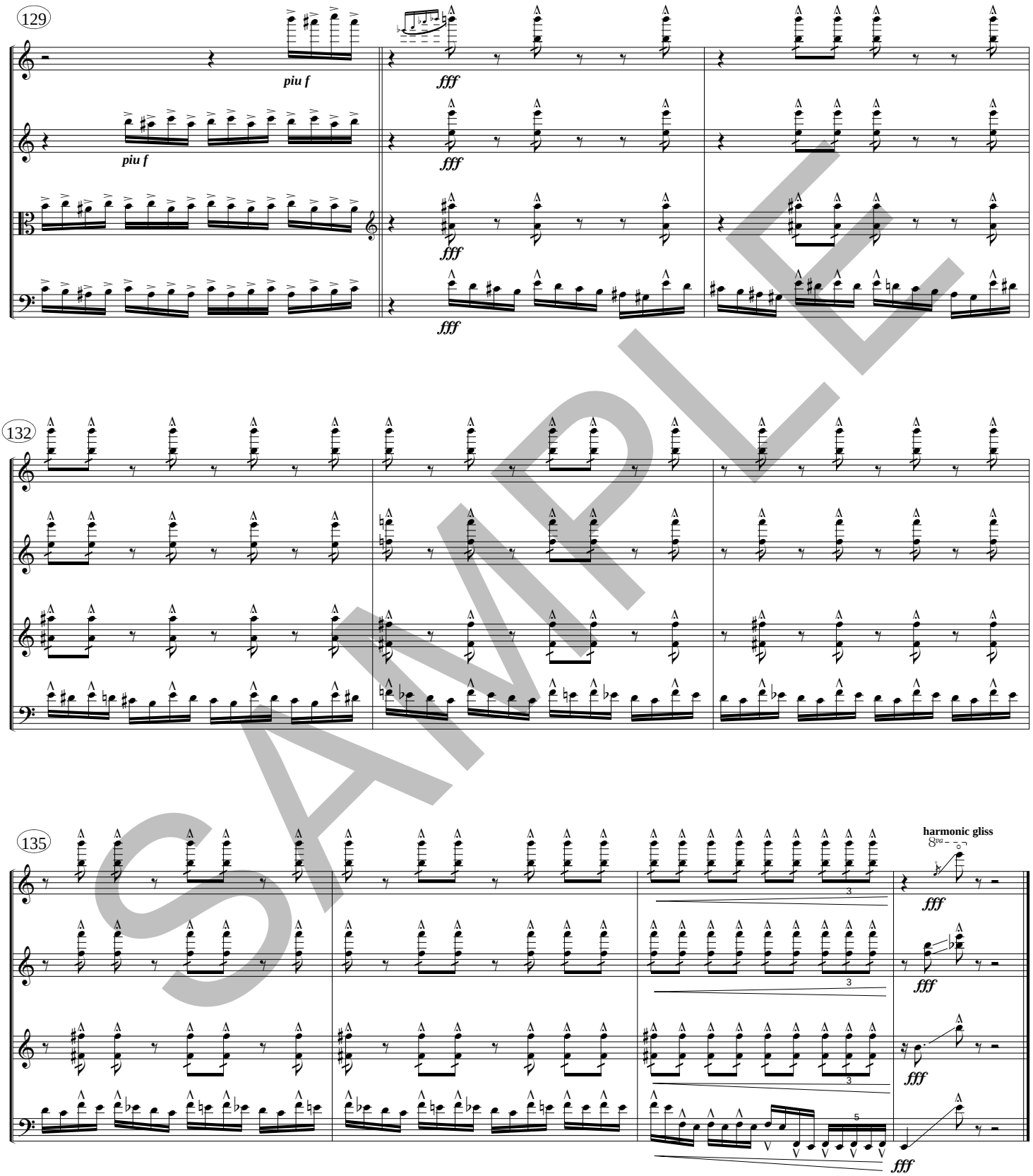


SAMPLE

Prestissimo



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