Peter Knell

Piano Trio No. 1

for violin, cello, and piano

SAMPLE

Duration: ca. 15 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

Piano Trio No. 1 was composed between March 1998 and June 1999, in Charlottesville, VA. It was commissioned by the Guild Trio and the Southwest Chamber Music Society. The first performance was given by the Guild Trio in Hamilton, NY, on April 2, 2000. The first movement begins slowly and quietly with the piano alone, answered by the strings in octaves. The opening melody contains the germ from which every idea in the movement evolves. The three instruments gradually build to a climax and then subside, closing off the introduction. The main body of the piece begins in a moderate tempo with the strings alone, playing a variation of the opening melody. The piano joins in and builds to a climax where it takes the main theme. As this subsides, the piano introduces a new theme, which is answered by the cello (accompanied by the violin playing an inverted version of the theme). As this reaches a climax, the piano introduces a third theme: a dramatic series of chords. This is answered in the strings and gradually dissolves into string cascades, leading to a cadenza for the cello alone. As the 'cello winds down with inverted fragments of the opening theme, the violin enters in answer. This motive is elaborated, becoming an accompanimental figure against which the strings recall a theme from the introduction. This theme is then extensively developed and transformed, building to a triumphant return of the main theme. This leads directly into the third theme which, as it subsides, leads into a reminisce of the second theme in the strings alone. A hint of the introduction brings the first movement to a close. The second (and final) movement begins with an aggressive and brilliant unison statement of its jazzy main theme. A lyrical theme follows in the cello, followed in turn by a playful theme in the piano. The strings take up the playful theme pizzicato then offer a sultry variation on it. This variation is interrupted by aggressive interjections that eventually take over. The piano introduces a new variant, which the strings answer in imitation, building to a return of the main theme. The lyrical theme returns, but this time the violin comments on it with fragments of the sultry theme. These jointly wind down, leading to a brilliant fugal coda based on the main theme.

SAMPLE

Piano Trio No. 1

for violin, violoncello, and piano

Peter Knell (1999)

SAMPLE

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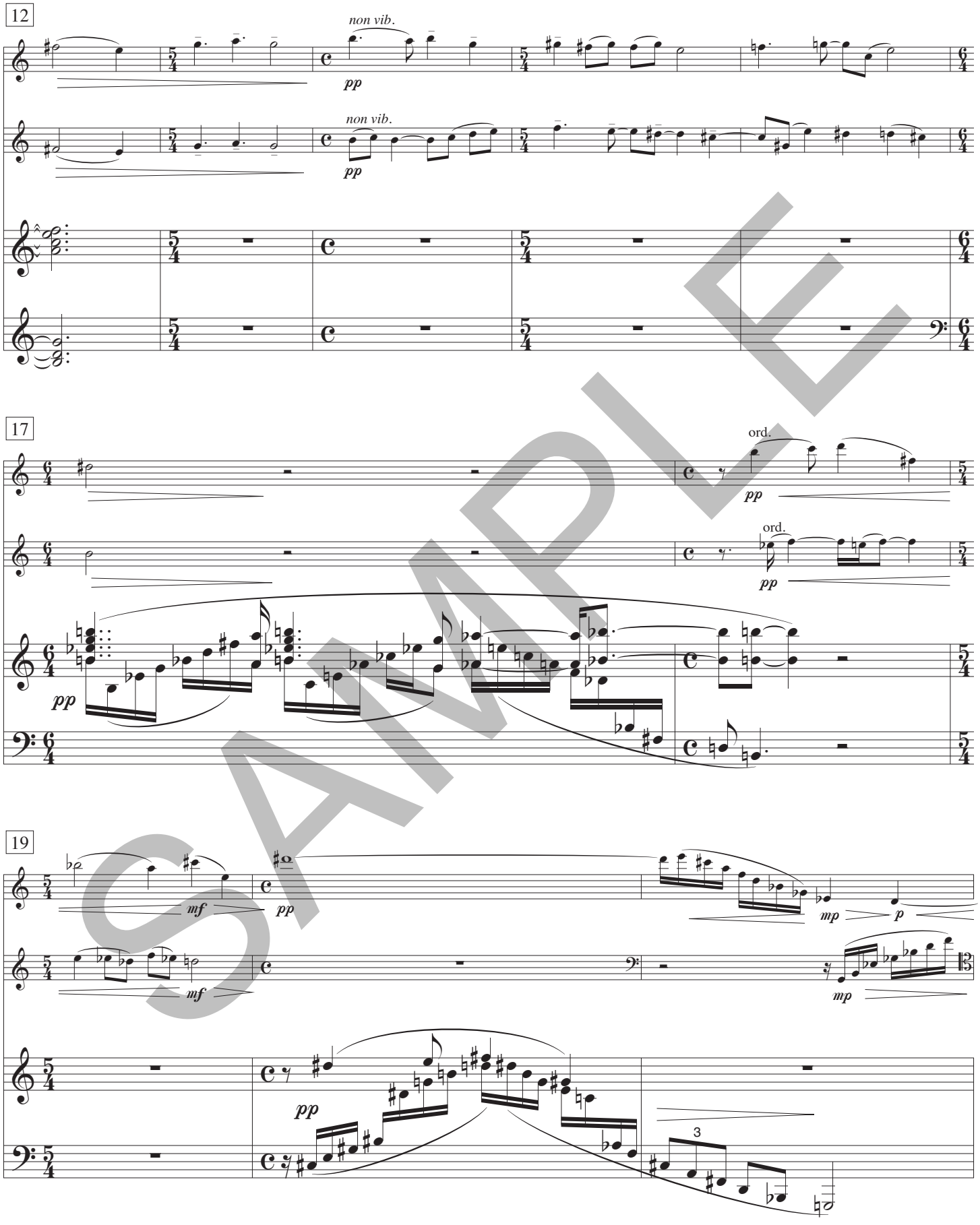

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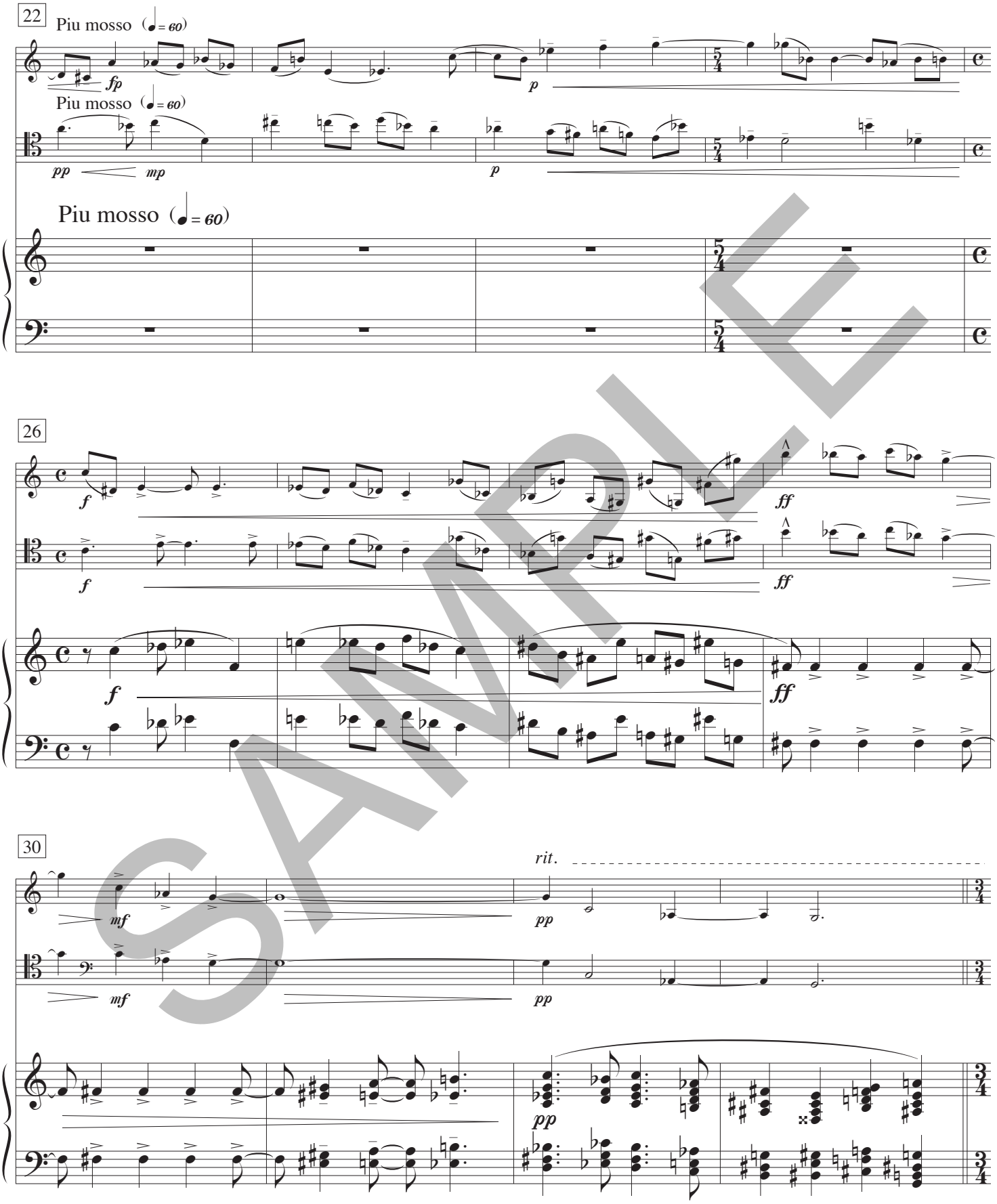
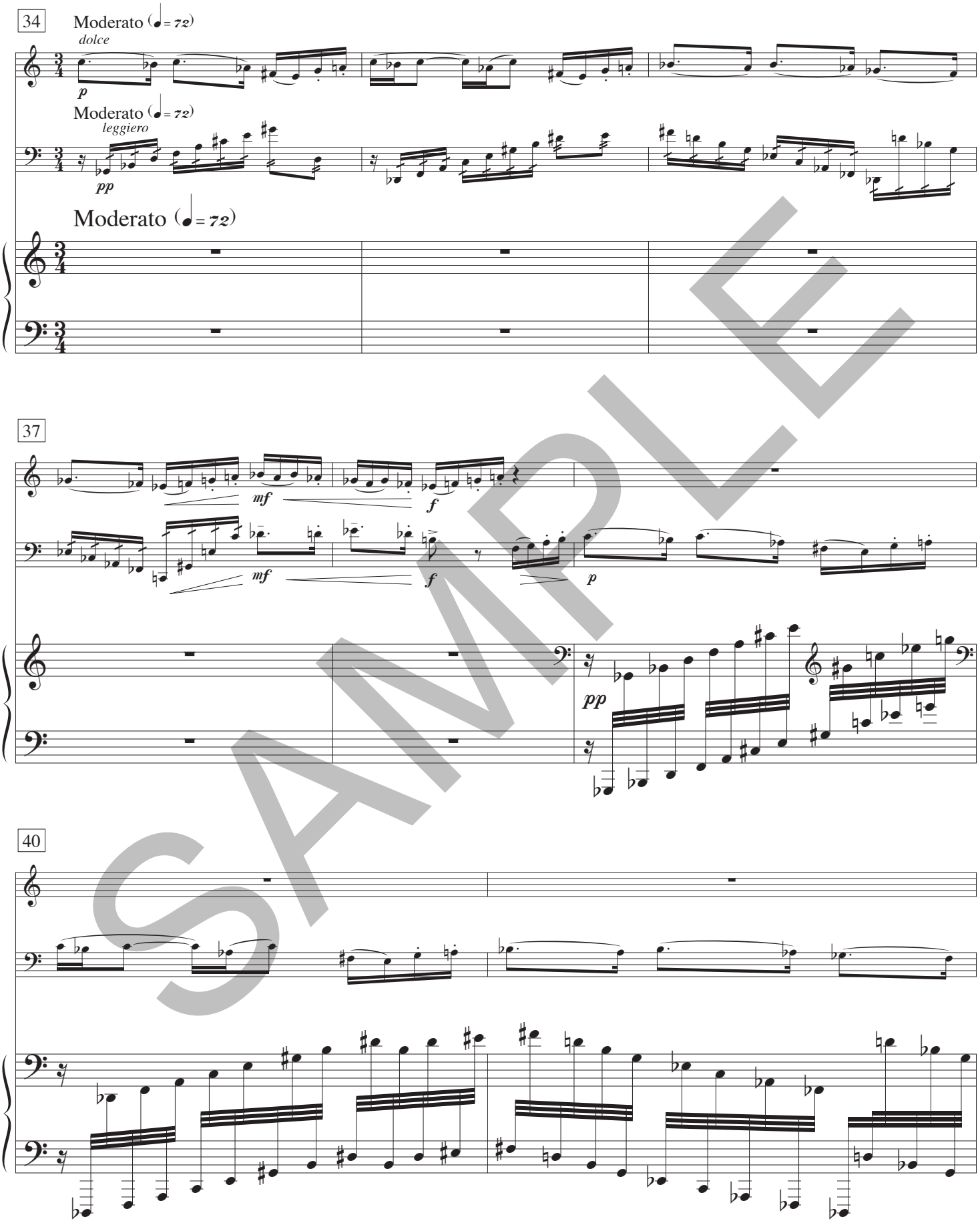
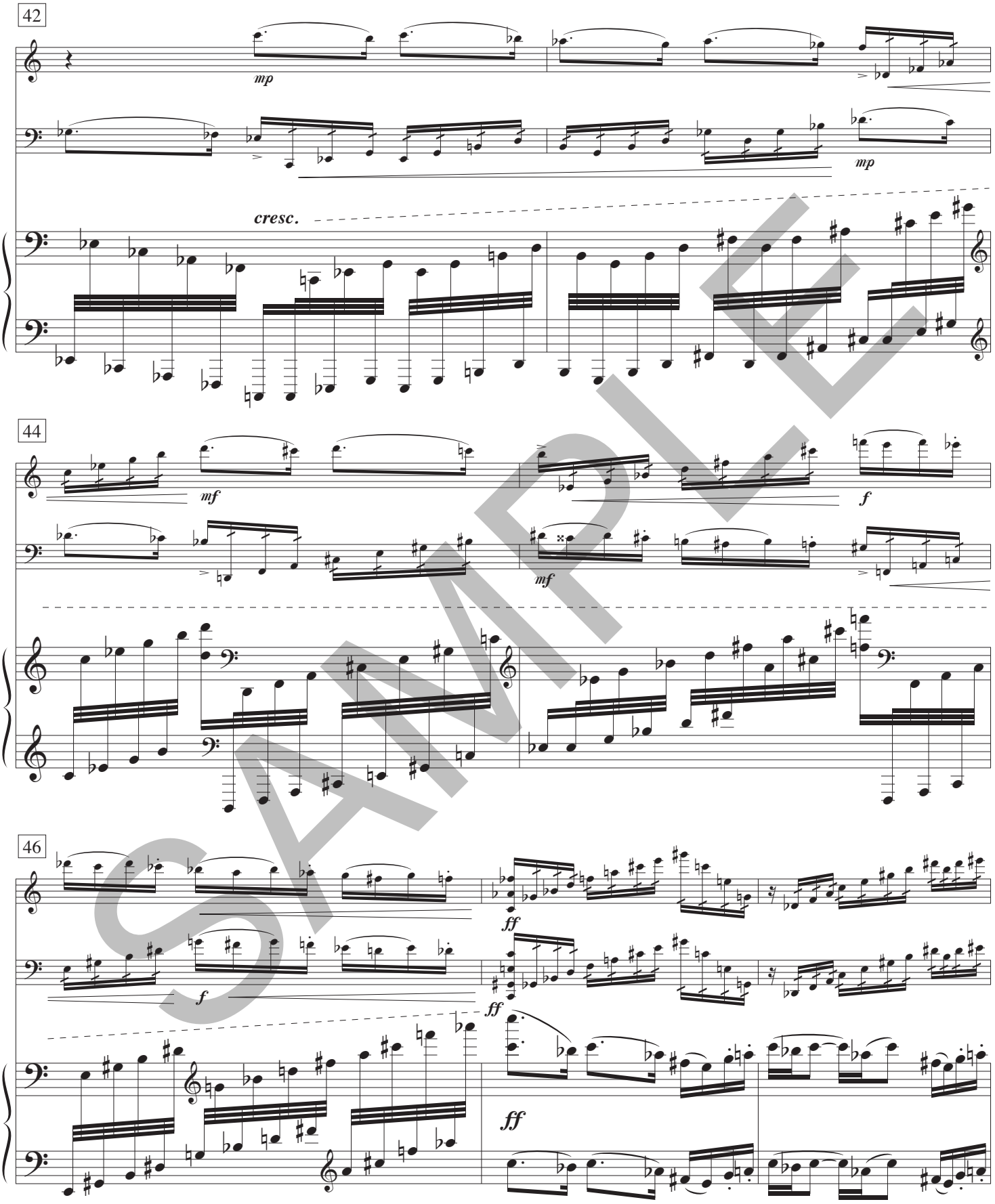

22
Piu mosso (♩= 60)
fp
p
Piu mosso (♩= 60)
pp
mp
p
Piu mosso (♩= 60)
26
f
ff
f
ff
f
ff
30
rit.
mf
pp
mf
pp
pp

SAMPLE


34
Moderato (♩ = 72)
dolce
p
Moderato (♩ = 72)
leggiero
pp
Moderato (♩ = 72)
37
mf
f
mf
f
p
pp
40

SAMPLE



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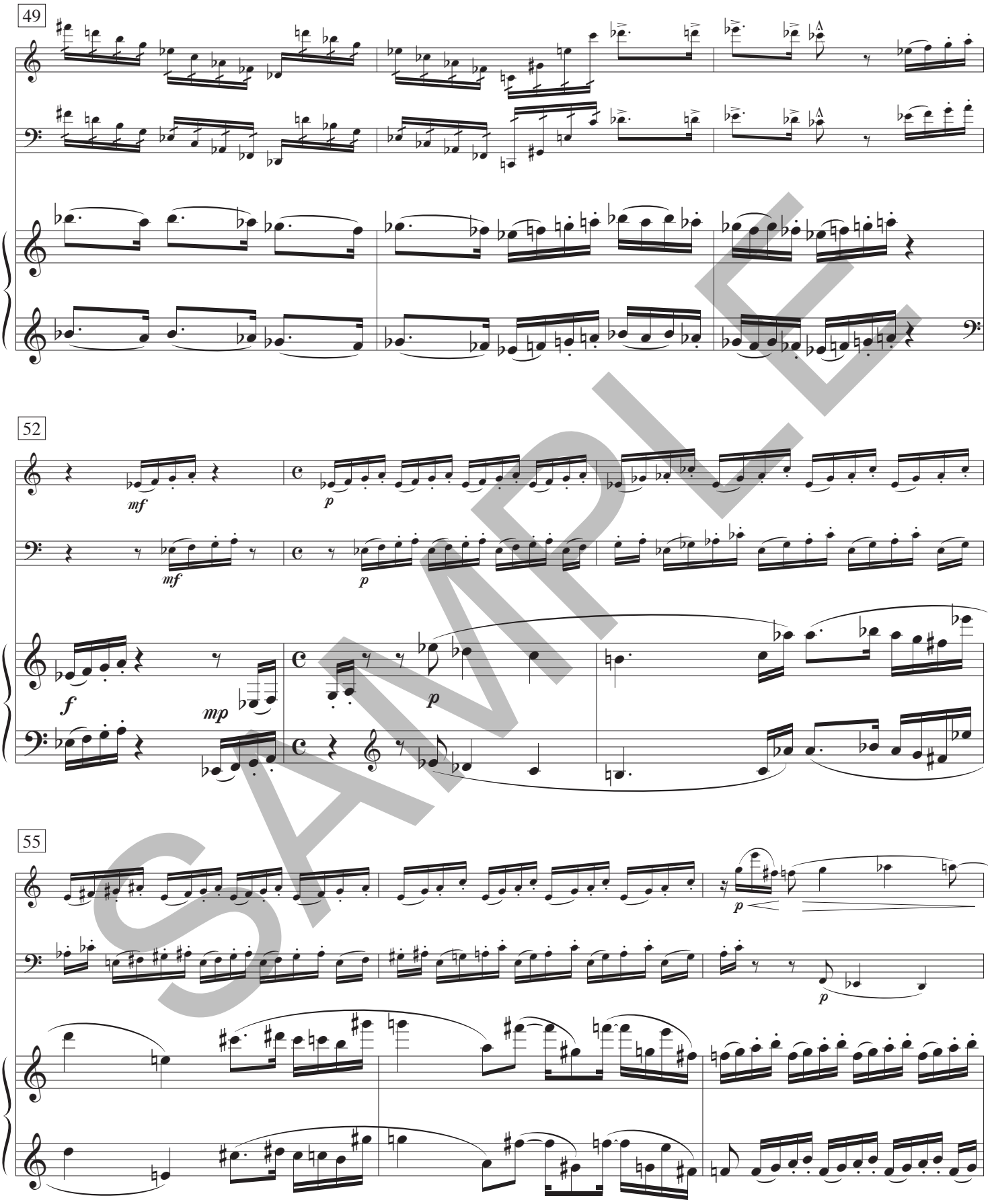

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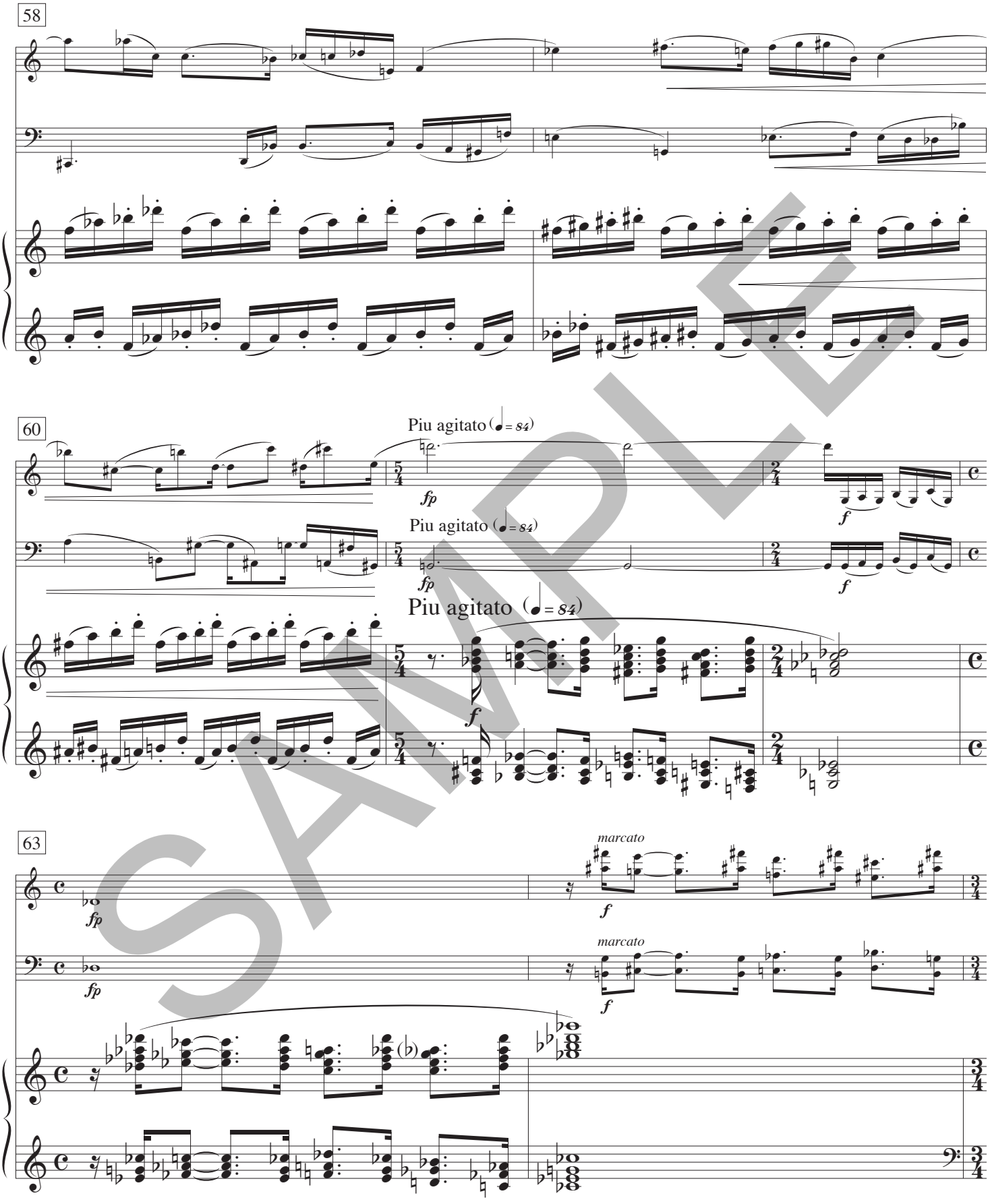
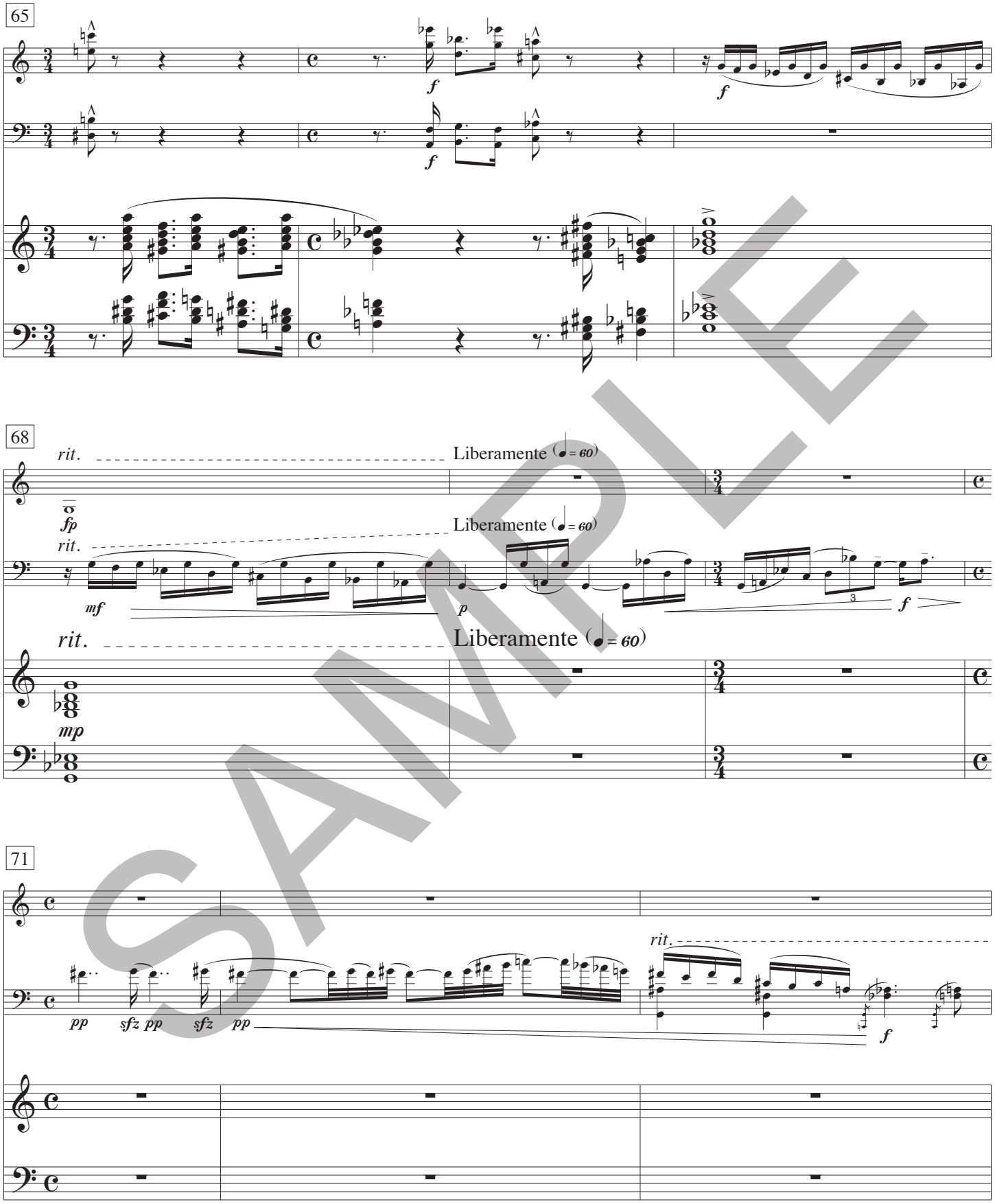
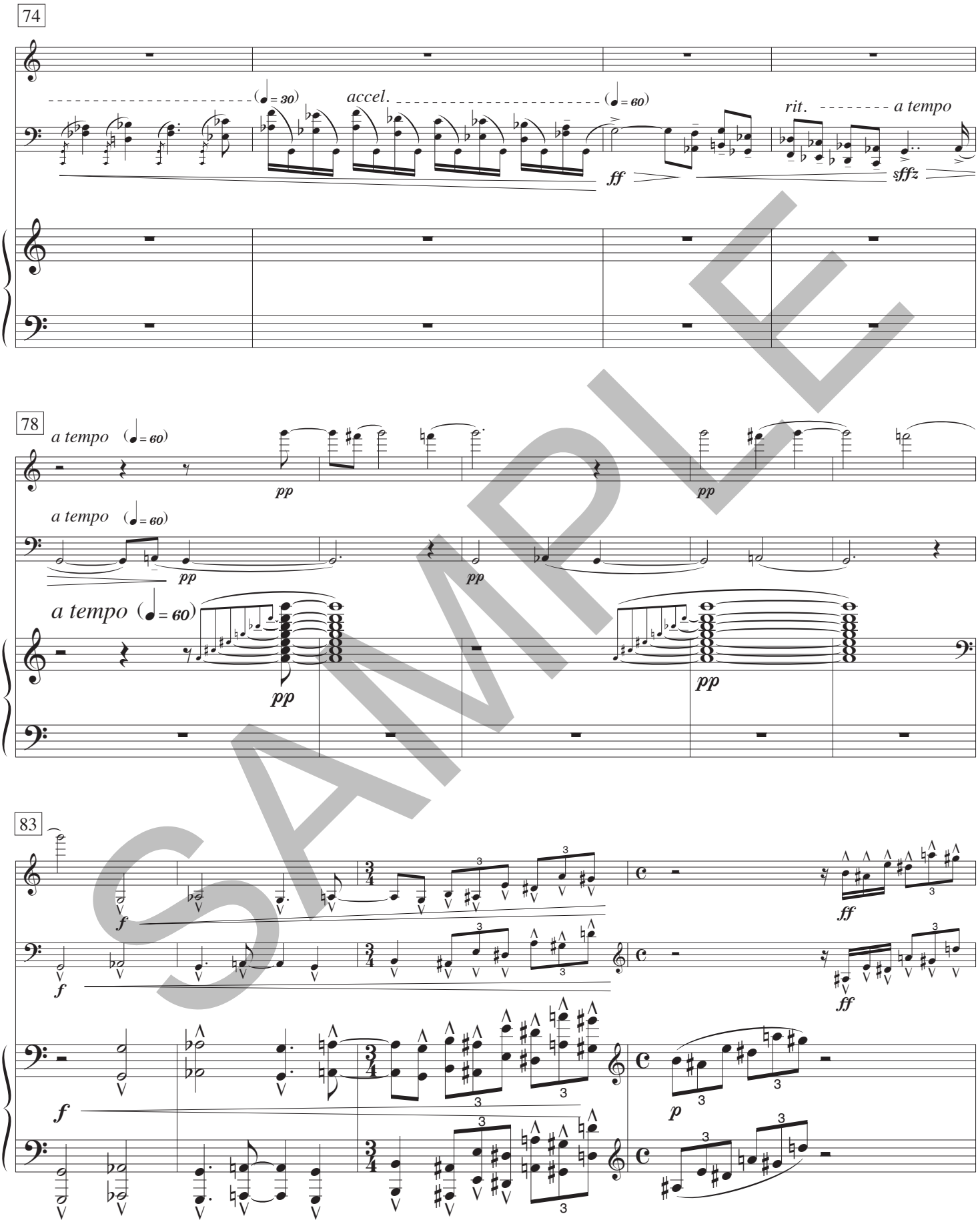

58
60
Piu agitato (♩= 84)
fp
f
Piu agitato (♩= 84)
fp
f
Piu agitato (♩= 84)
f
63
marcato
fp
f
marcato
fp
f

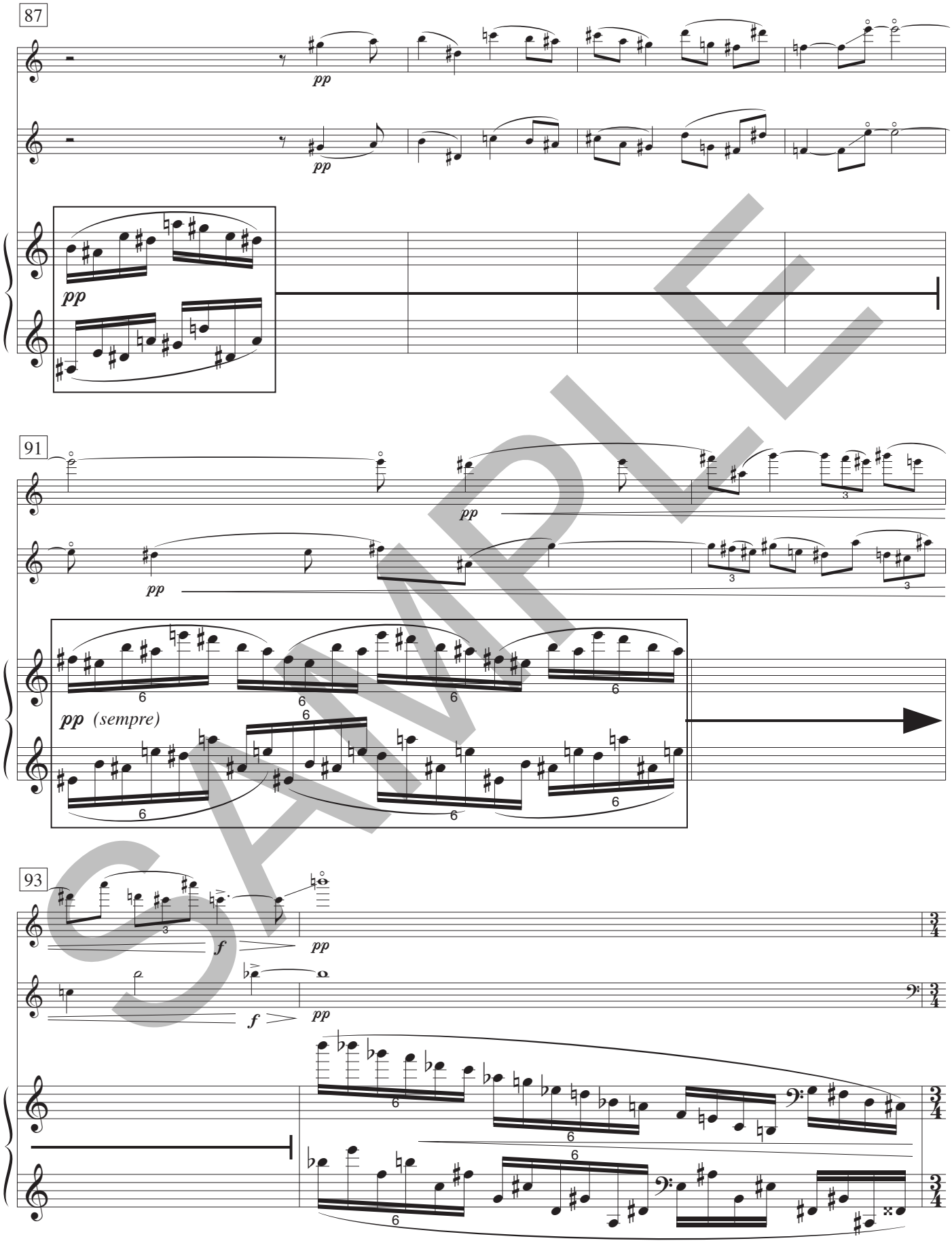
SAMPLE


65
f
f
f
68
rit.
Liberamente (♩= 60)
fp
rit.
Liberamente (♩= 60)
mf
p
f
rit.
Liberamente (♩= 60)
mp
71
pp
sfz
pp
sfz
pp
rit.
f

SAMPLE


74
(♩ = 30)
accel.
(♩ = 60)
rit.
a tempo
ff
sfffz
78
a tempo (♩ = 60)
pp
a tempo (♩ = 60)
pp
pp
a tempo (♩ = 60)
pp
pp
83
f
f
f
ff
ff
p

SAMPLE



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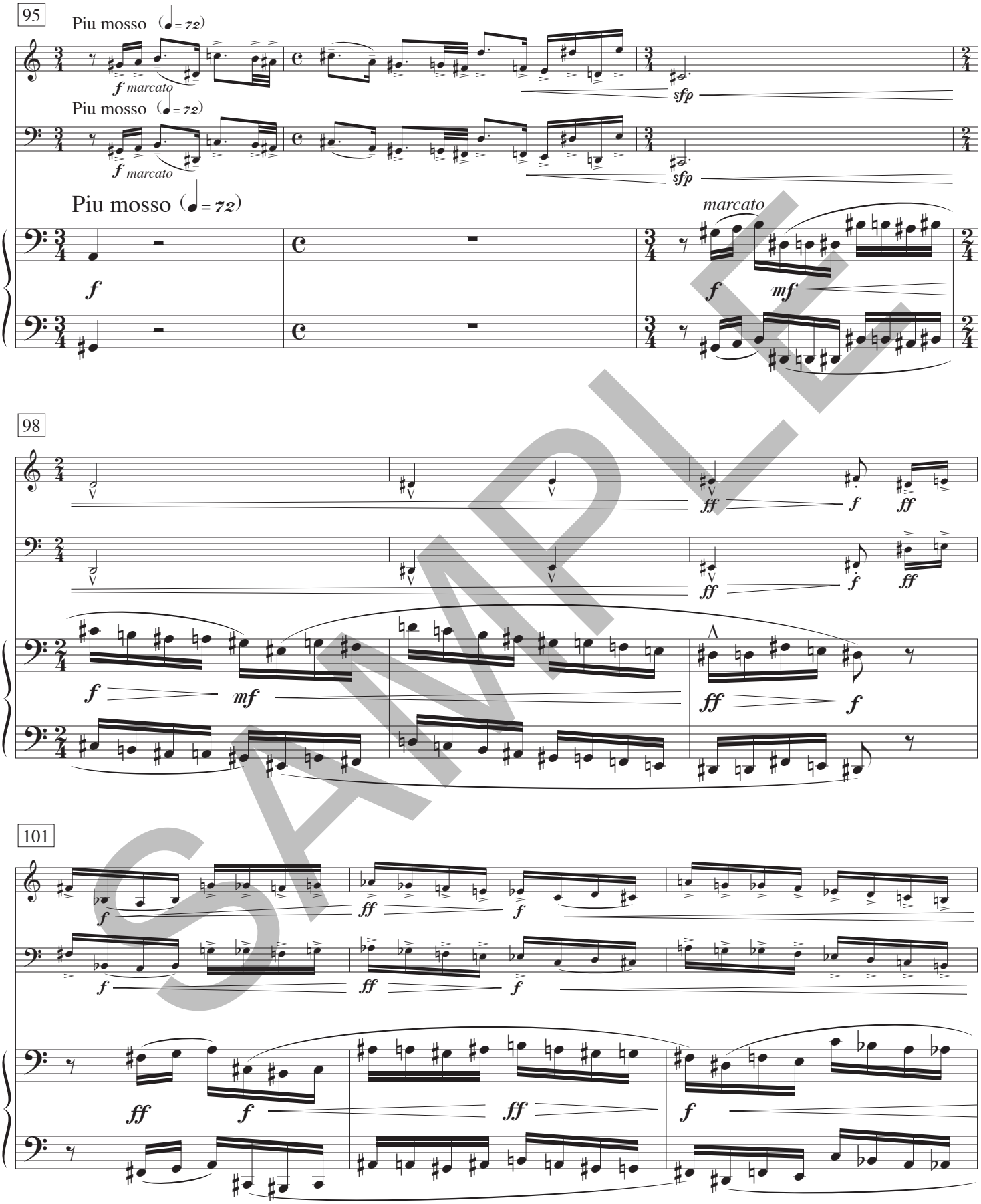
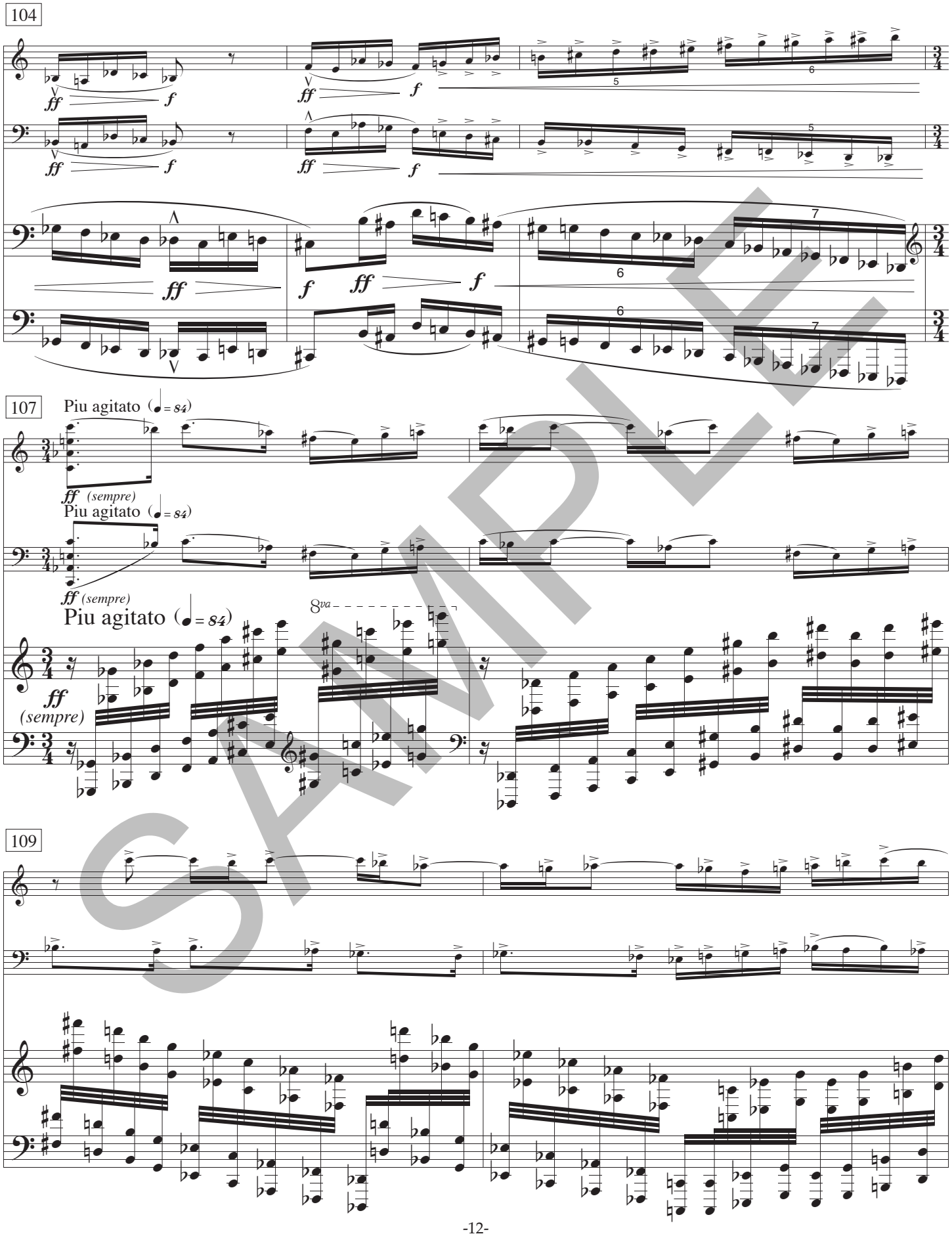
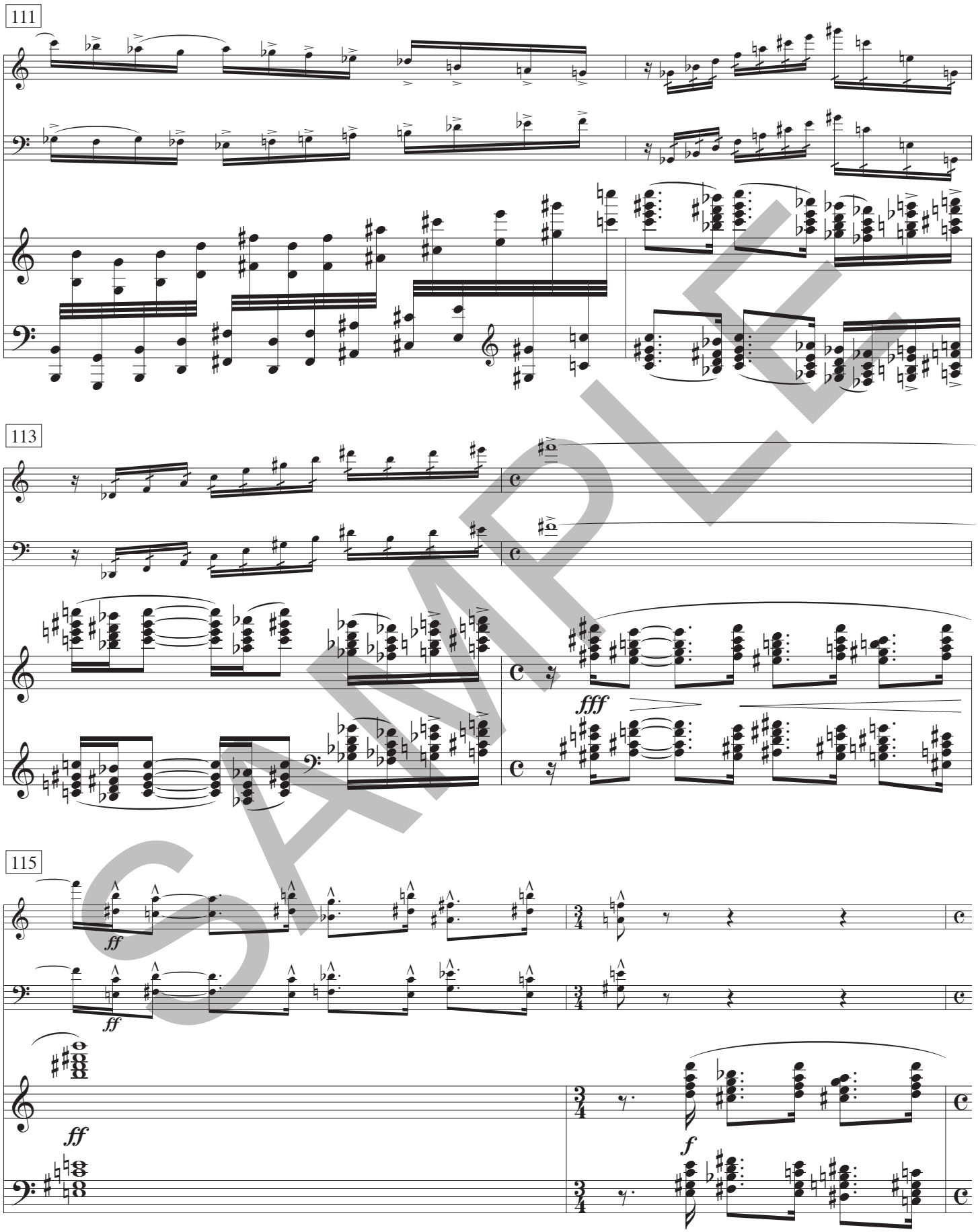

95
Piu mosso (♩= 72)
f marcato
sfp
Piu mosso (♩= 72)
f marcato
sfp
Piu mosso (♩= 72)
marcato
f
mf
98
ff
f
ff
f
ff
f
mf
ff
f
101
f
ff
f
f
ff
f
ff
f
ff
f

SAMPLE


104
ff
f
ff
f
ff
f
ff
f
f
ff
f
107
Piu agitato (♩= 84)
ff (sempre)
Piu agitato (♩= 84)
ff (sempre)
Piu agitato (♩= 84)
8va
ff
(sempre)
109

SAMPLE



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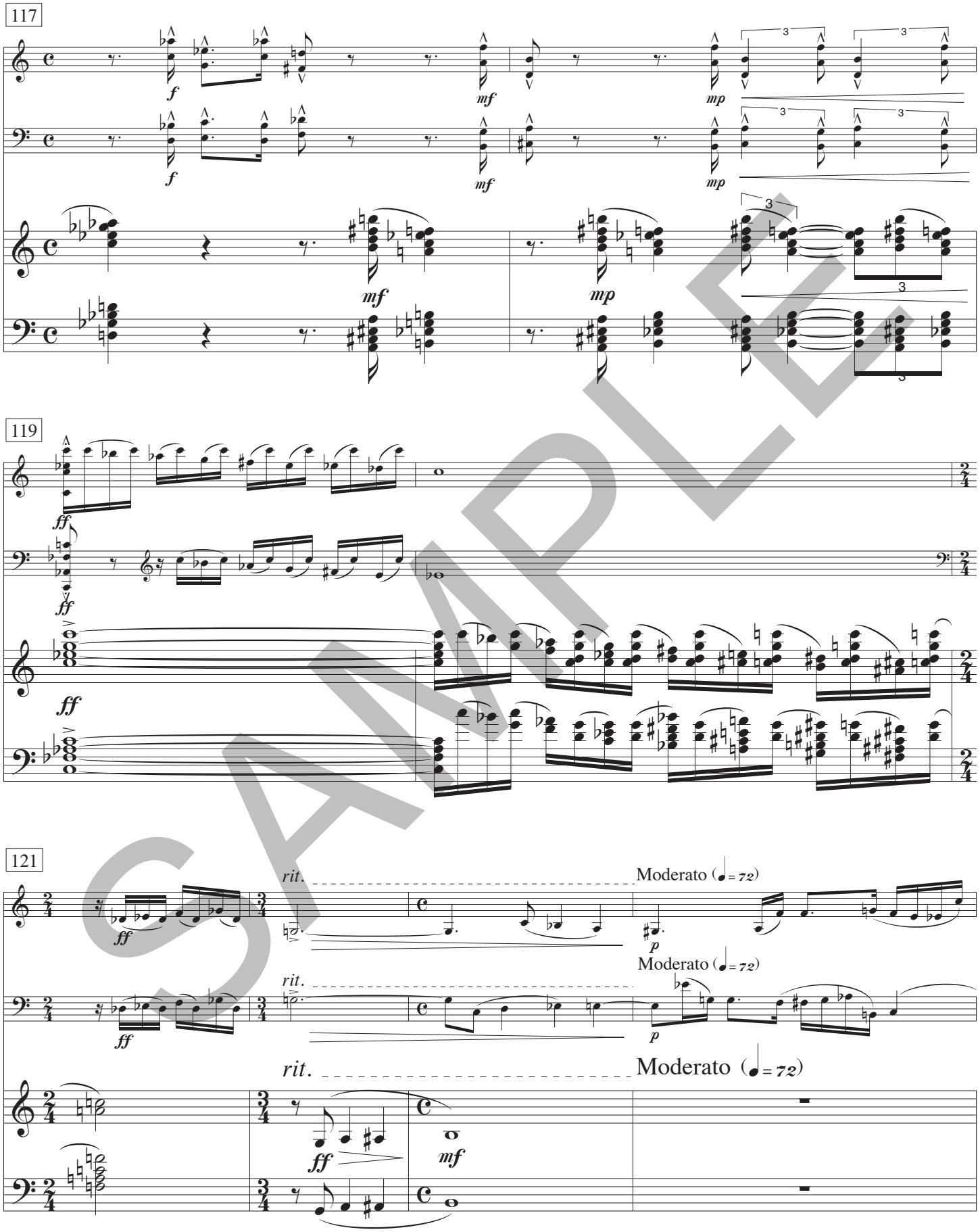

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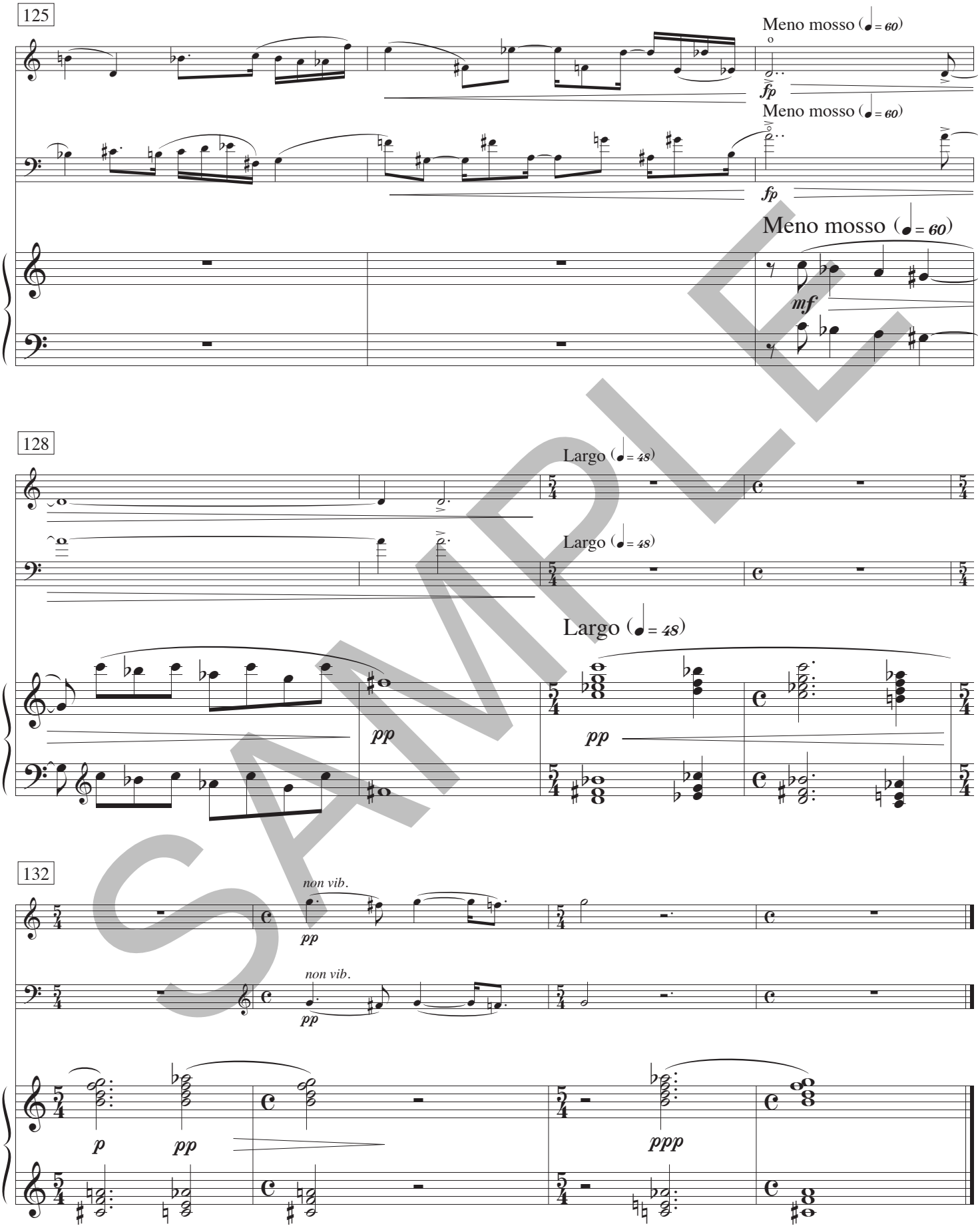
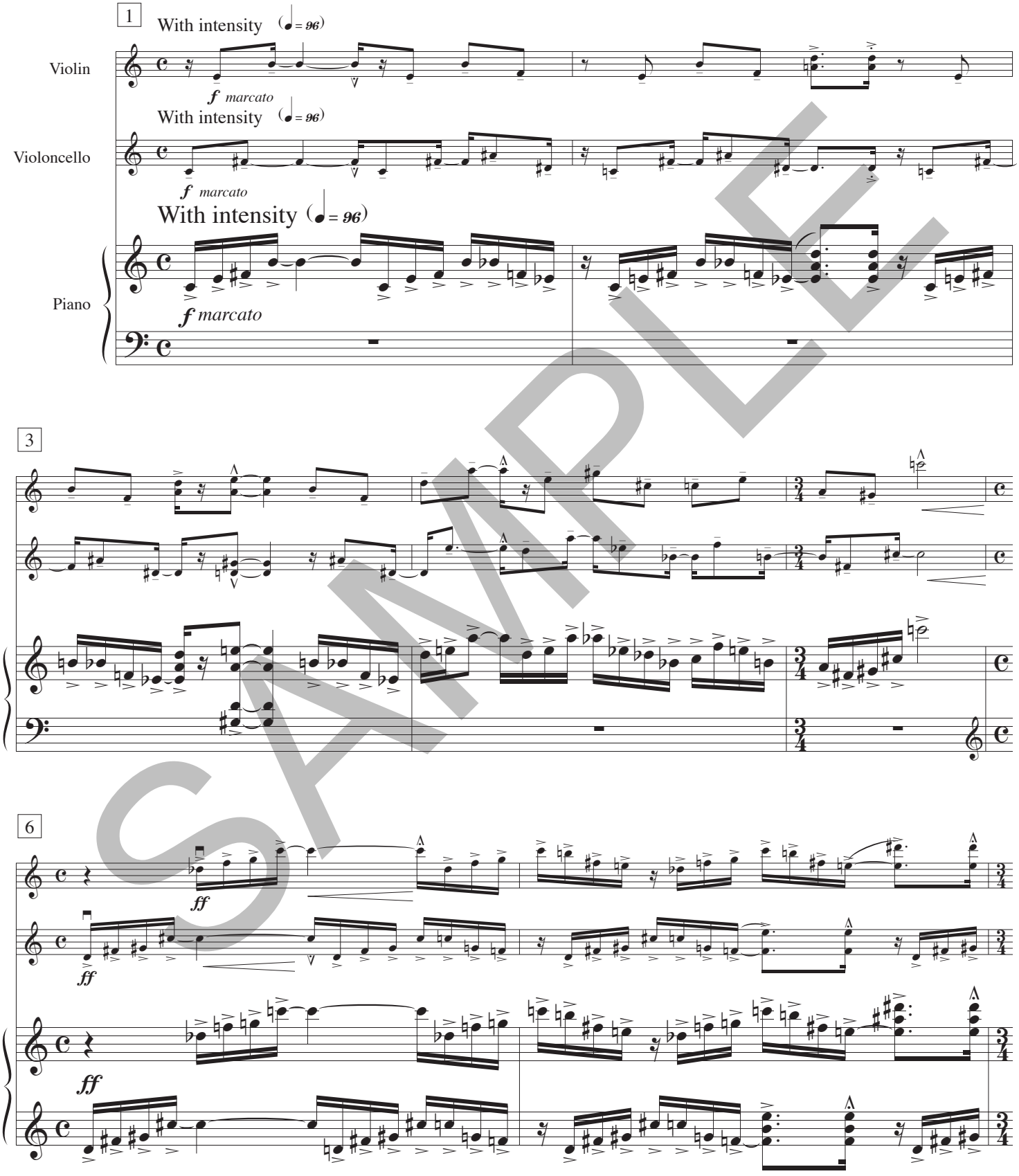
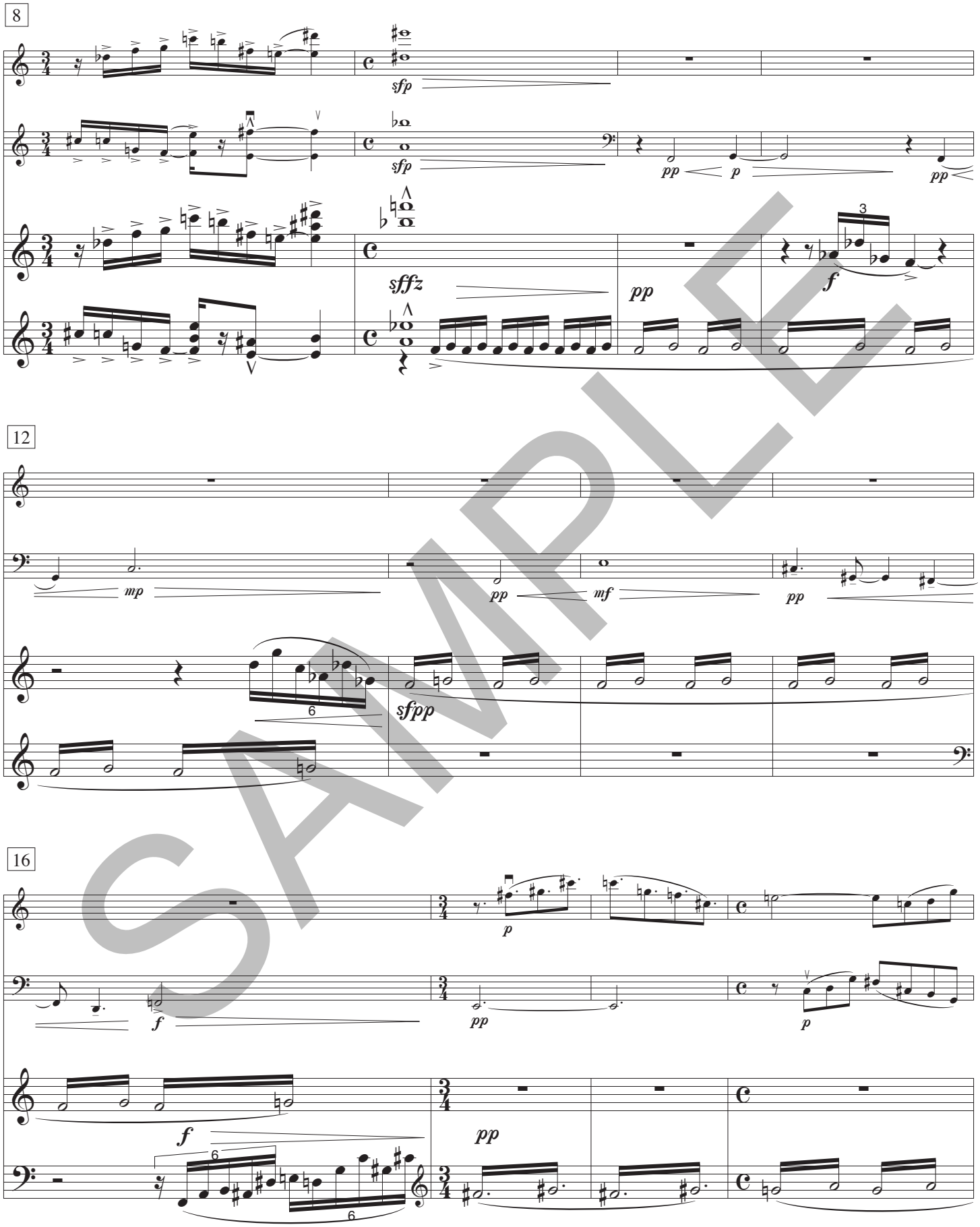

125
Meno mosso (♩= 60)
fp
Meno mosso (♩= 60)
fp
Meno mosso (♩= 60)
mf
128
Largo (♩= 48)
Largo (♩= 48)
Largo (♩= 48)
pp
pp
132
non vib.
pp
non vib.
pp
p
pp
ppp

SAMPLE

II


1
With intensity (♩ = 96)
Violin
f marcato
With intensity (♩ = 96)
Violoncello
f marcato
With intensity (♩ = 96)
Piano
f marcato
3
6
ff
ff
ff

SAMPLE



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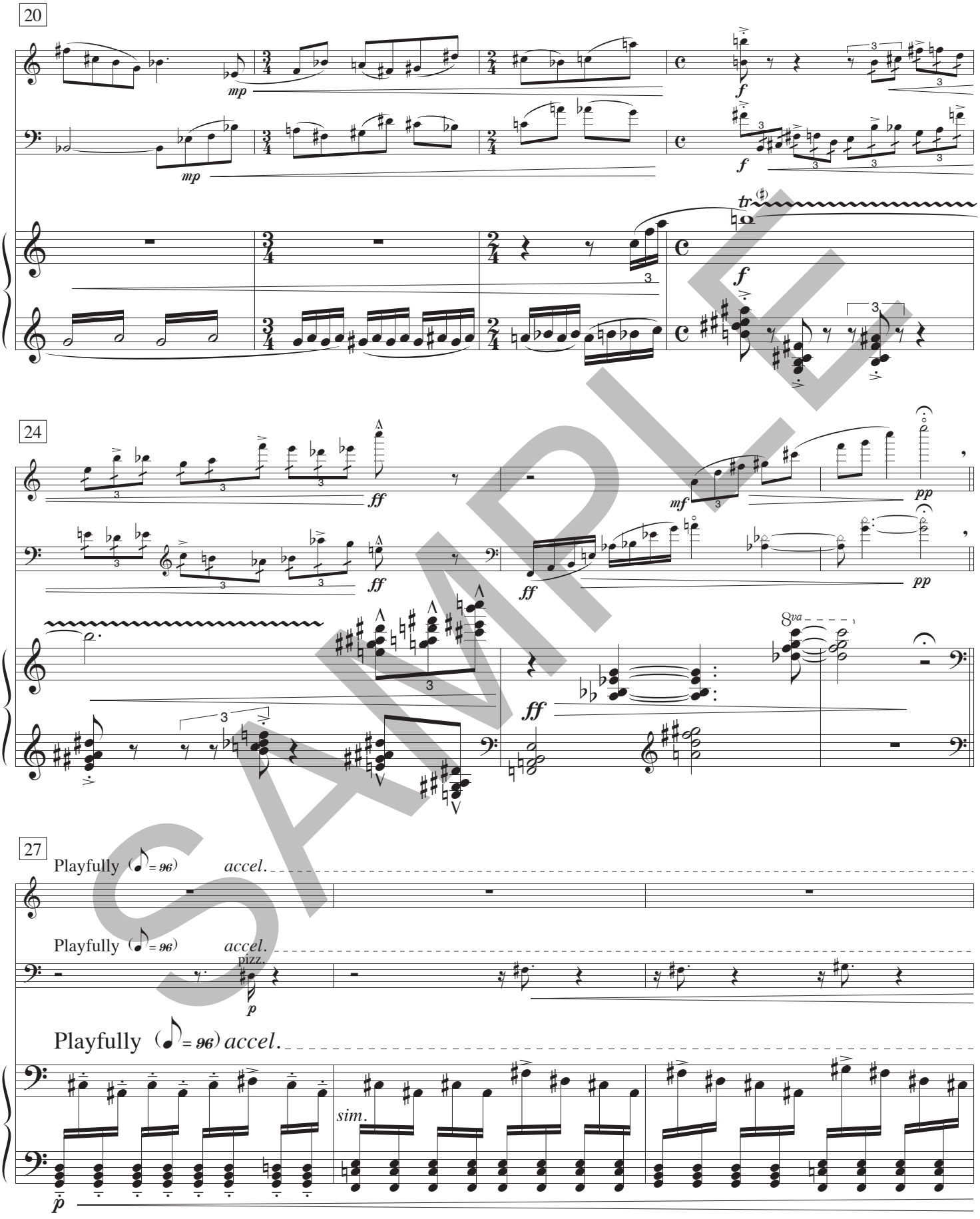
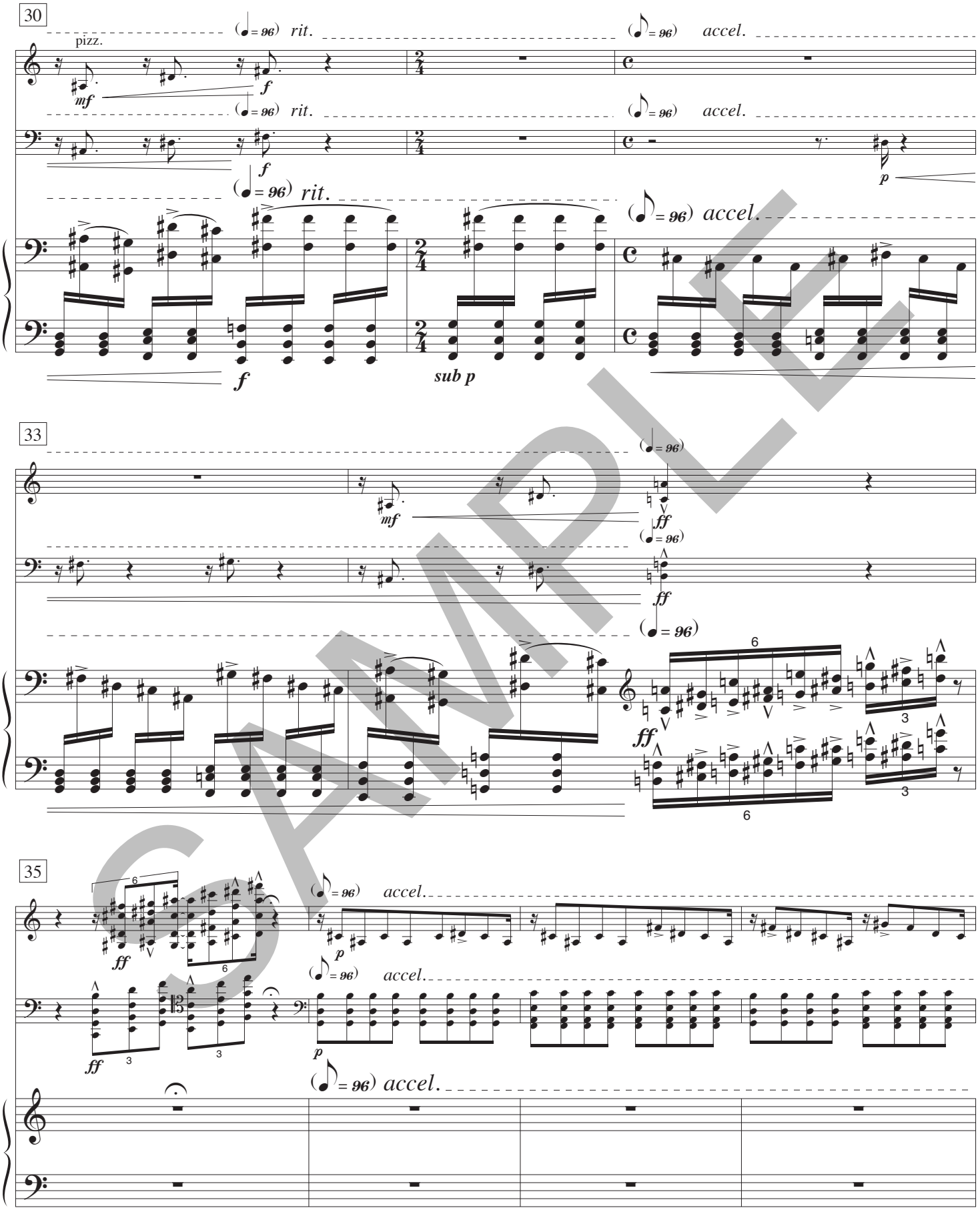

20
mp
mp
f
f
tr
f
24
ff
ff
mf
pp
ff
pp
8va
ff
27
Playfully (♪ = 96)
accel.
Playfully (♪ = 96)
accel.
pizz.
p
Playfully (♪ = 96) accel.
sim.
p

SAMPLE



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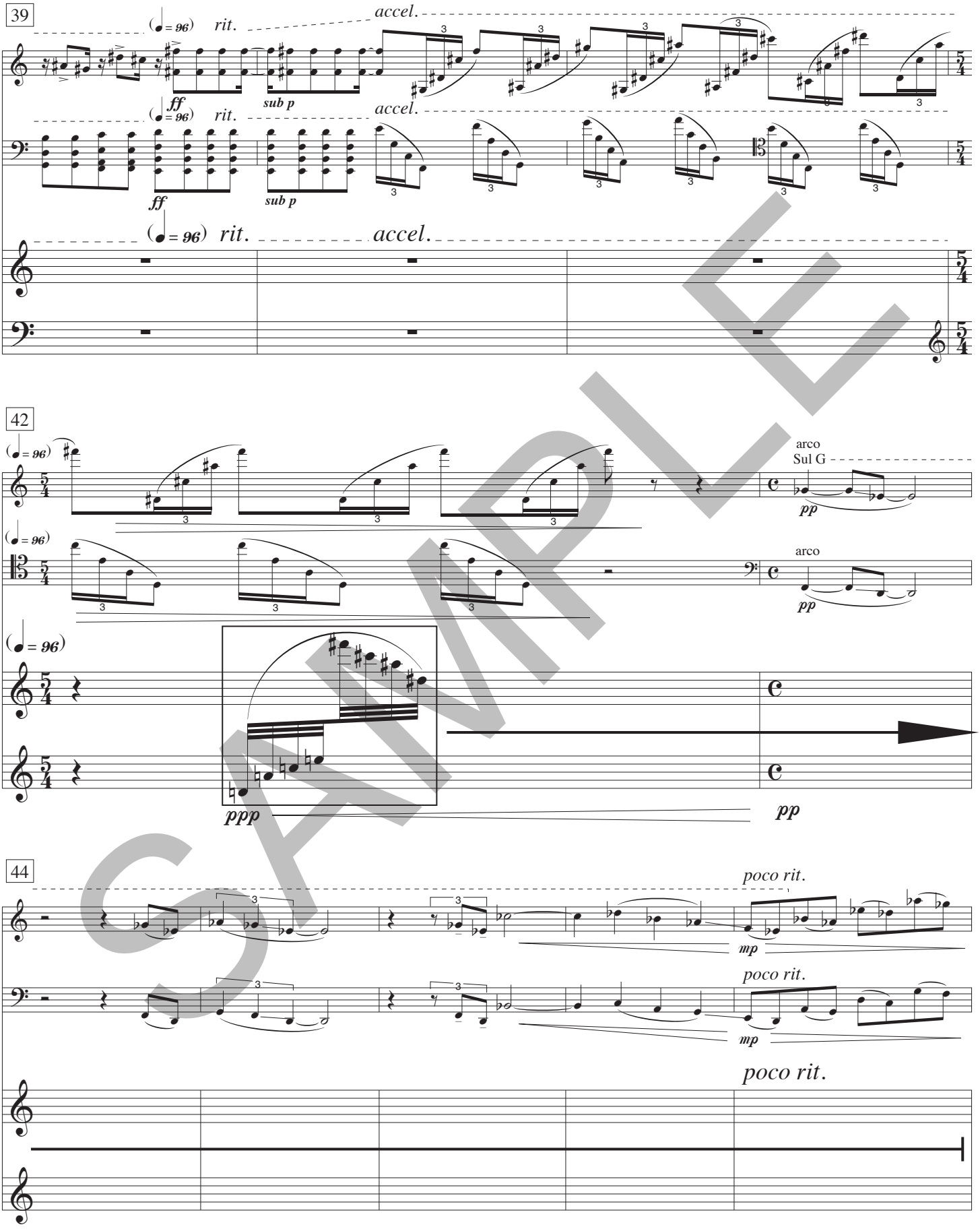

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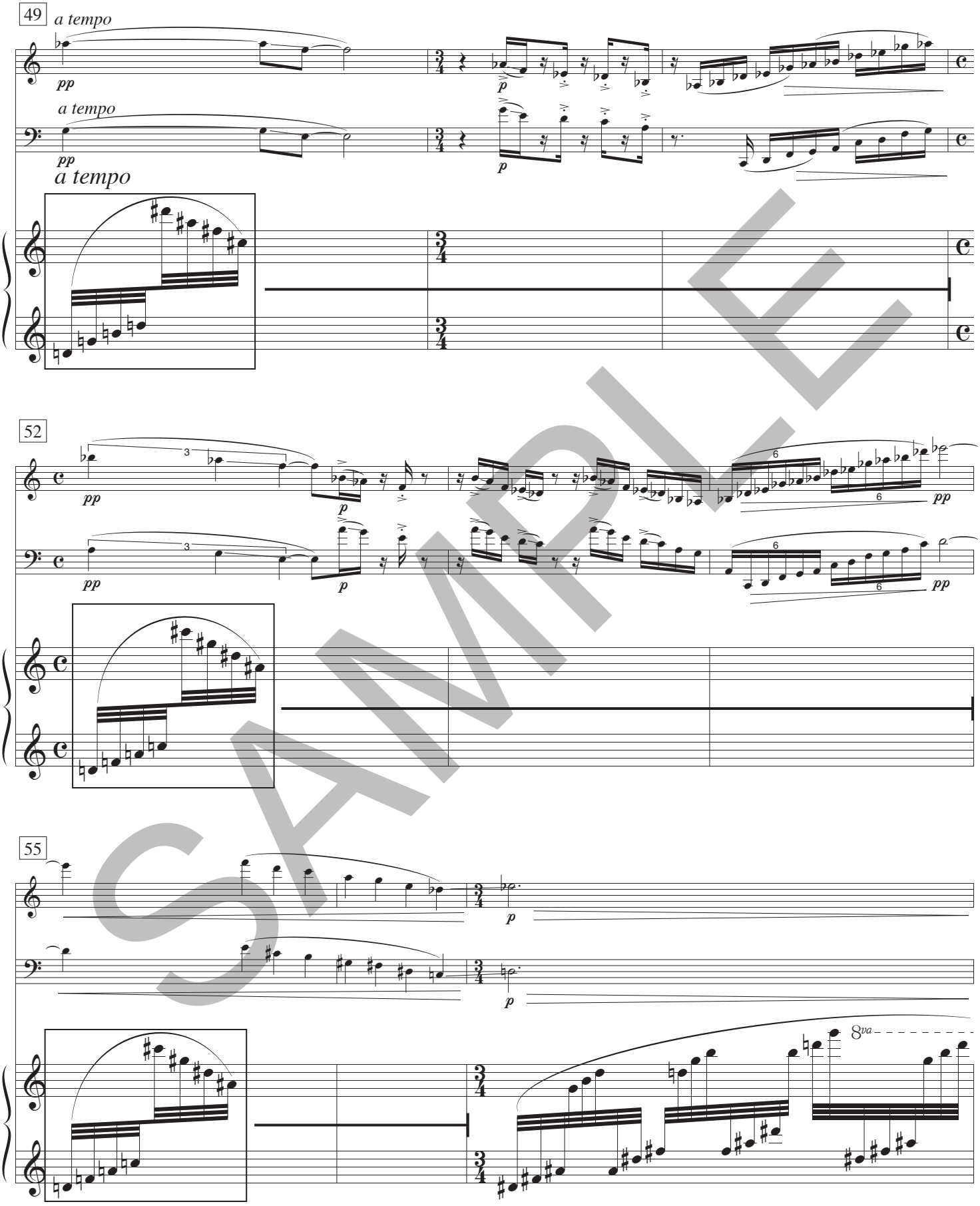

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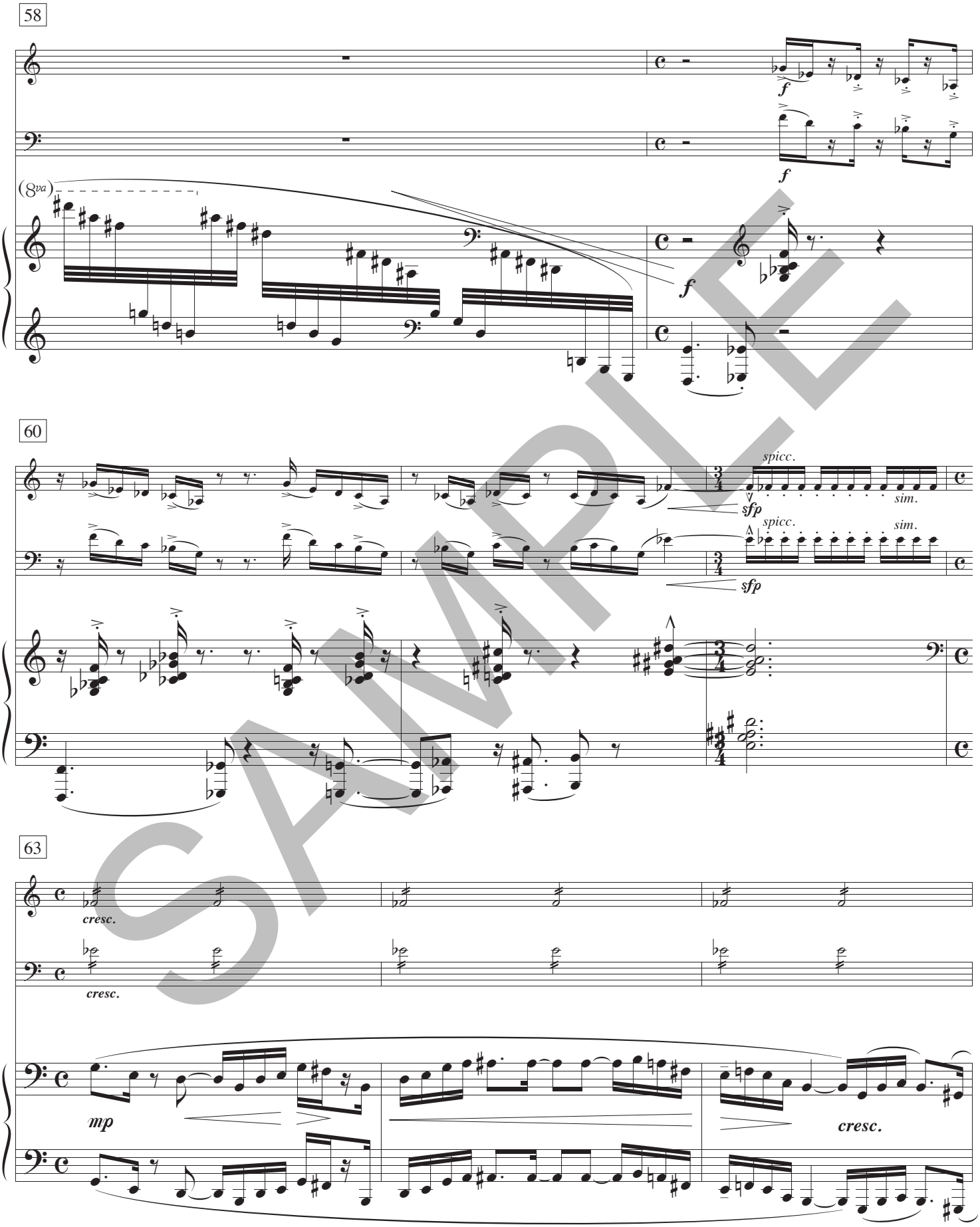
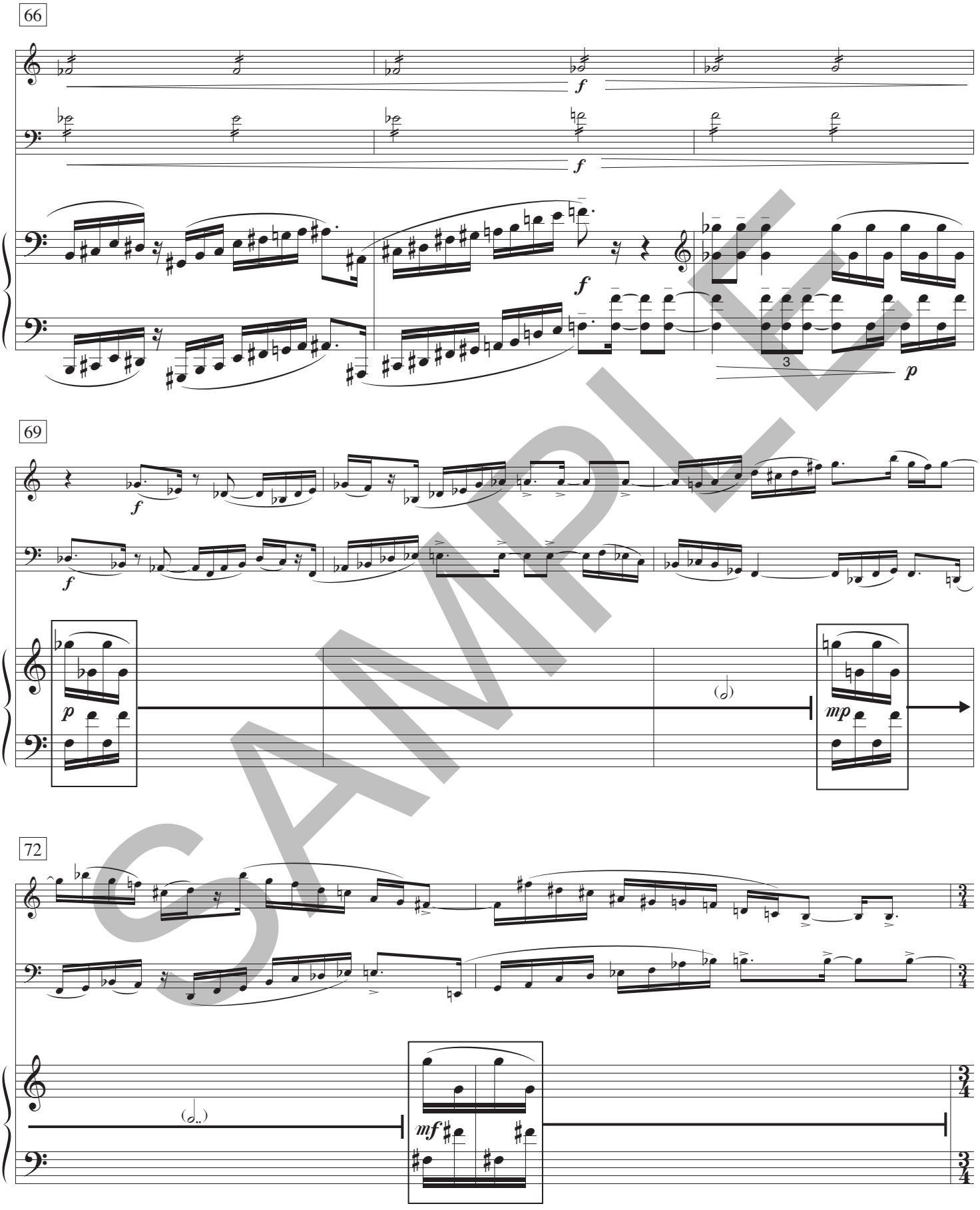

58
f
f
(8va)
f
60
spicc.
sim.
sfp
spicc.
sim.
sfp
63
cresc.
cresc.
mp
cresc.

SAMPLE



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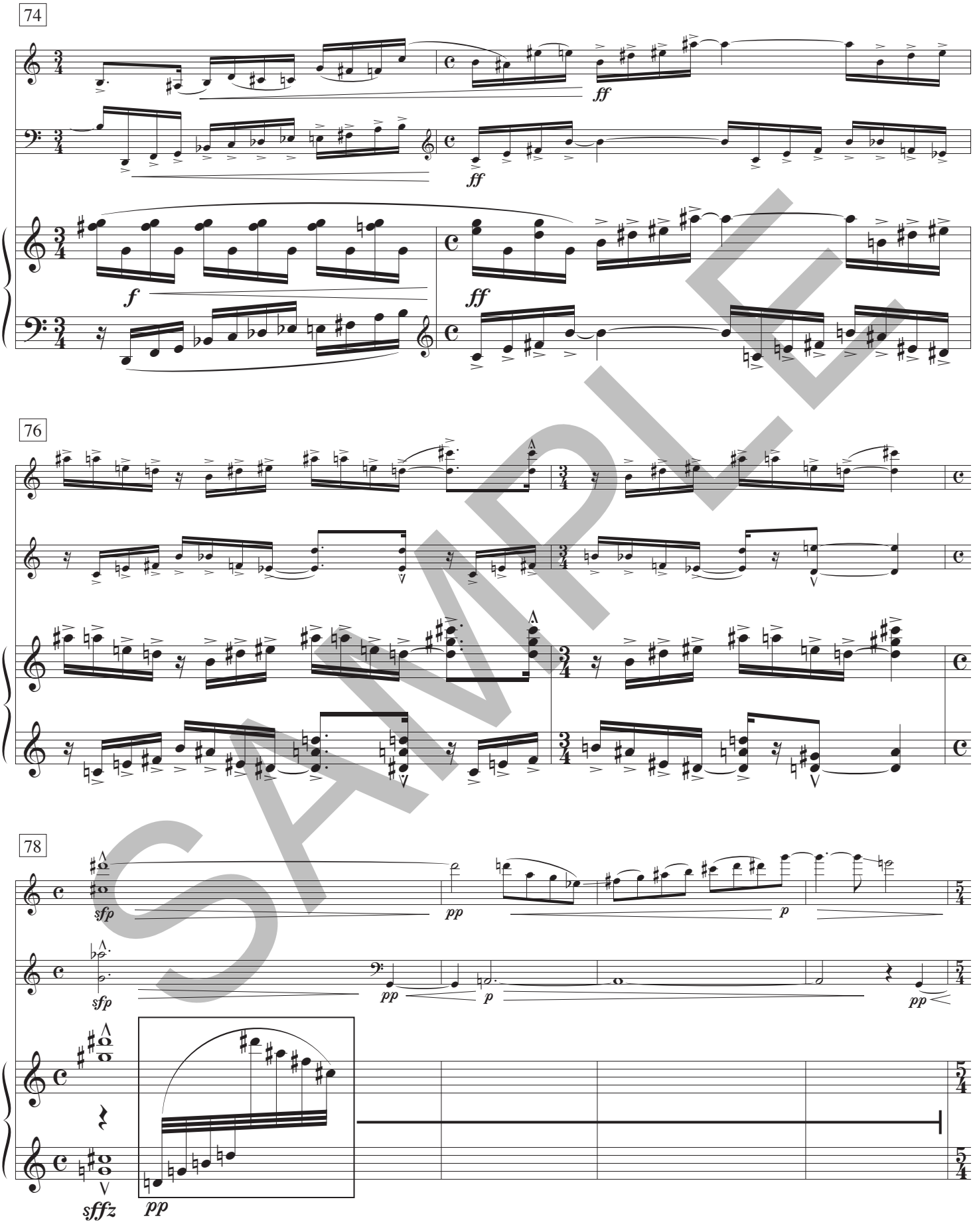

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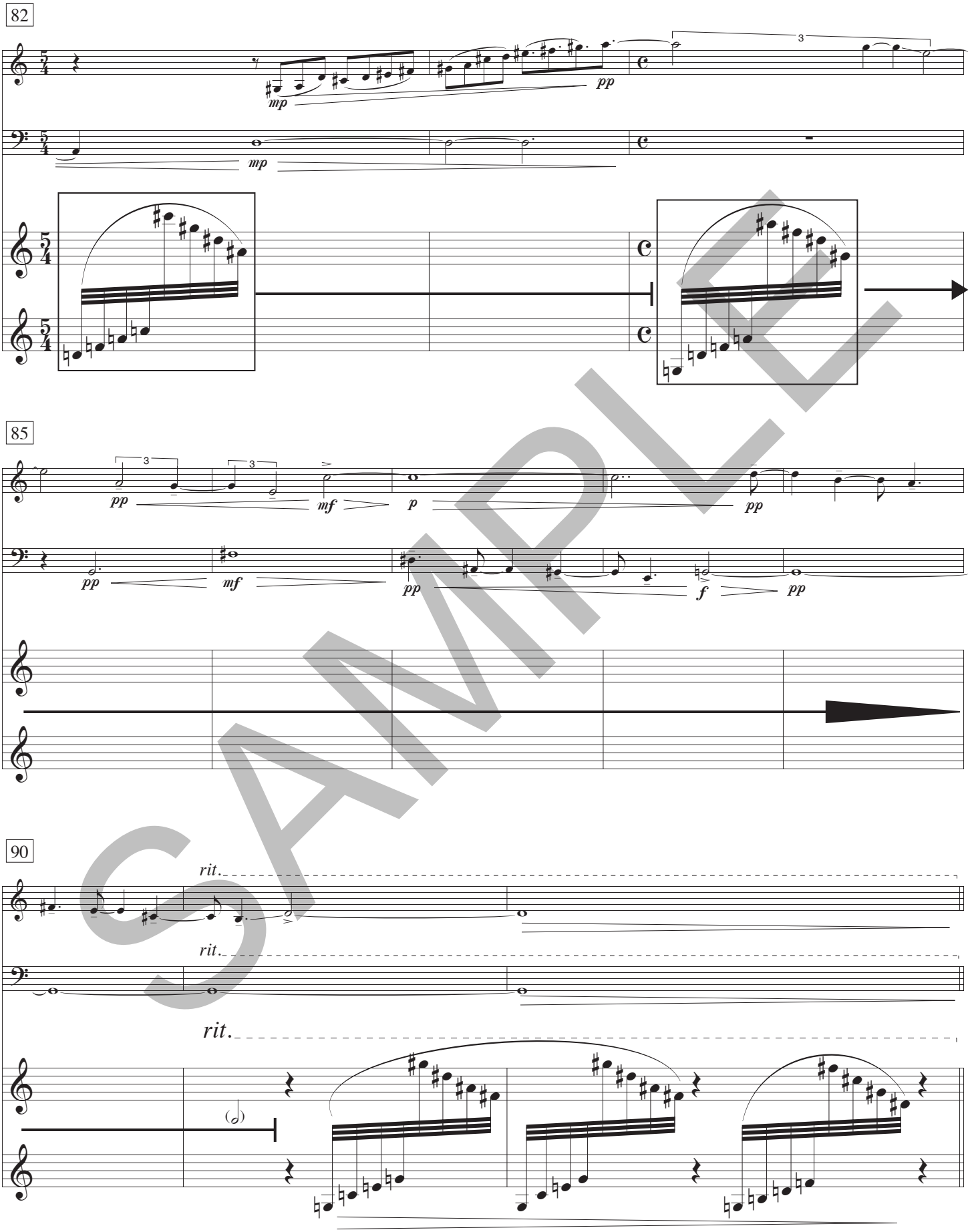

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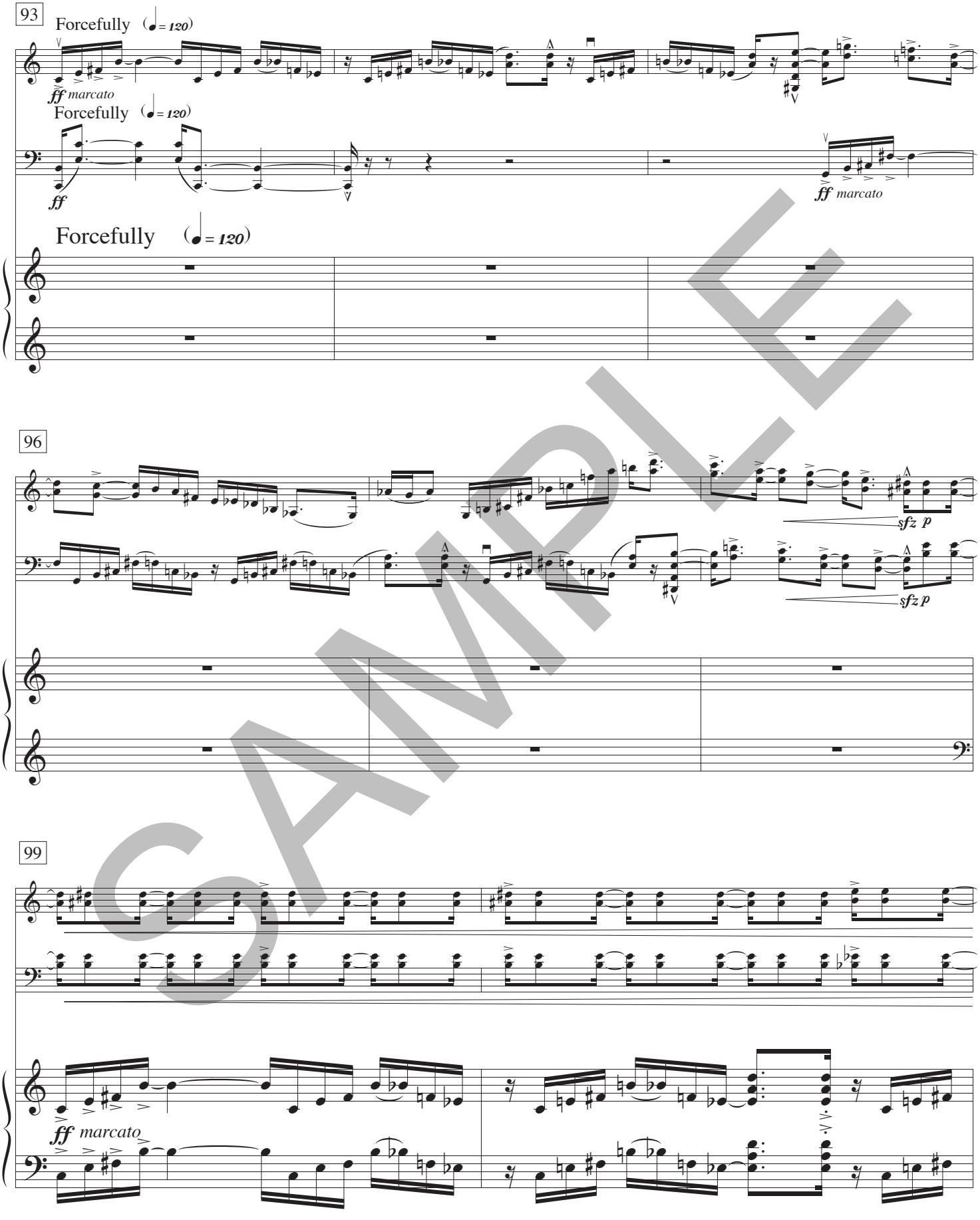
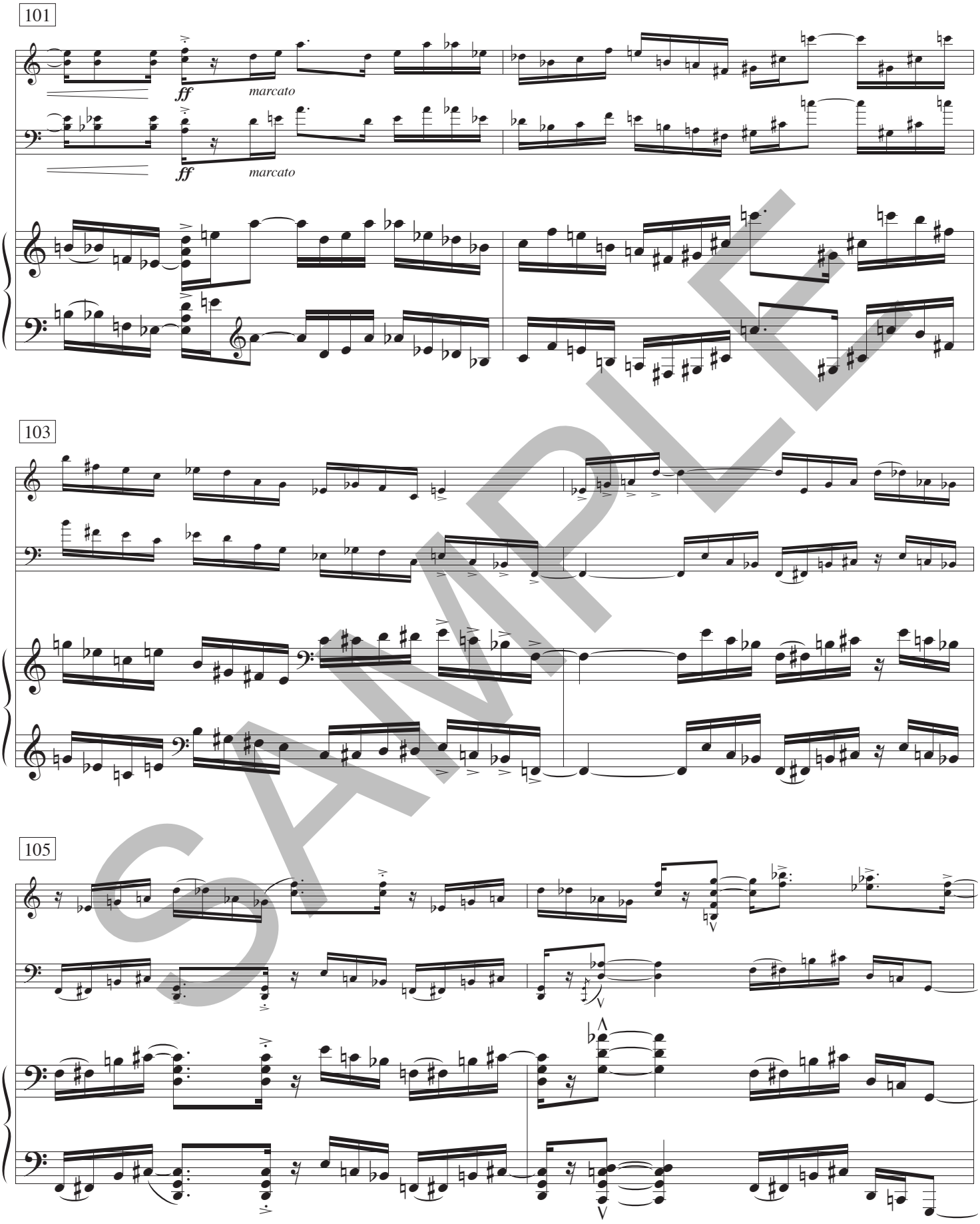

93
Forcefully (♩ = 120)
ff marcato
Forcefully (♩ = 120)
ff
ff marcato
Forcefully (♩ = 120)
96
sfz p
sfz p
99
ff marcato

SAMPLE



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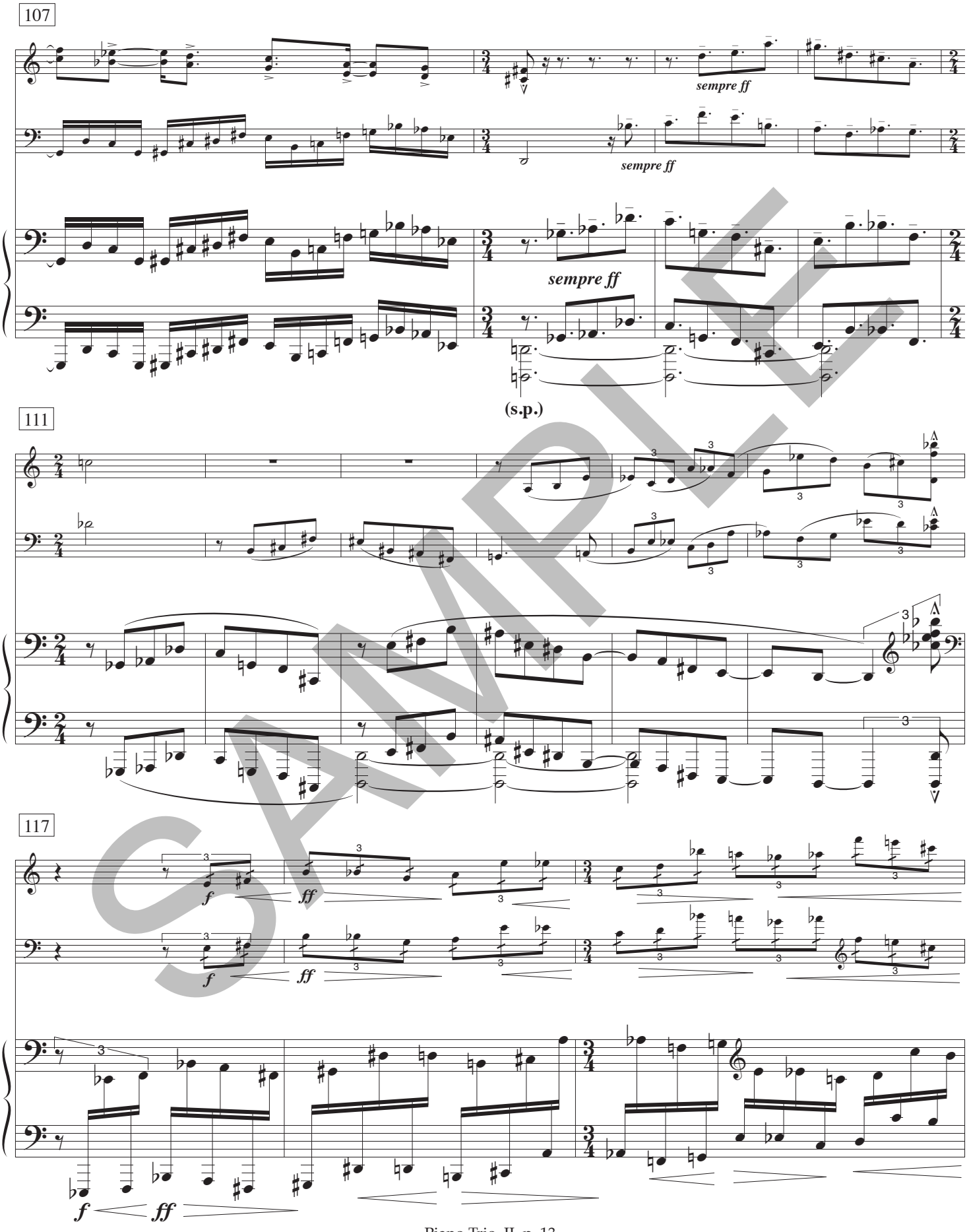

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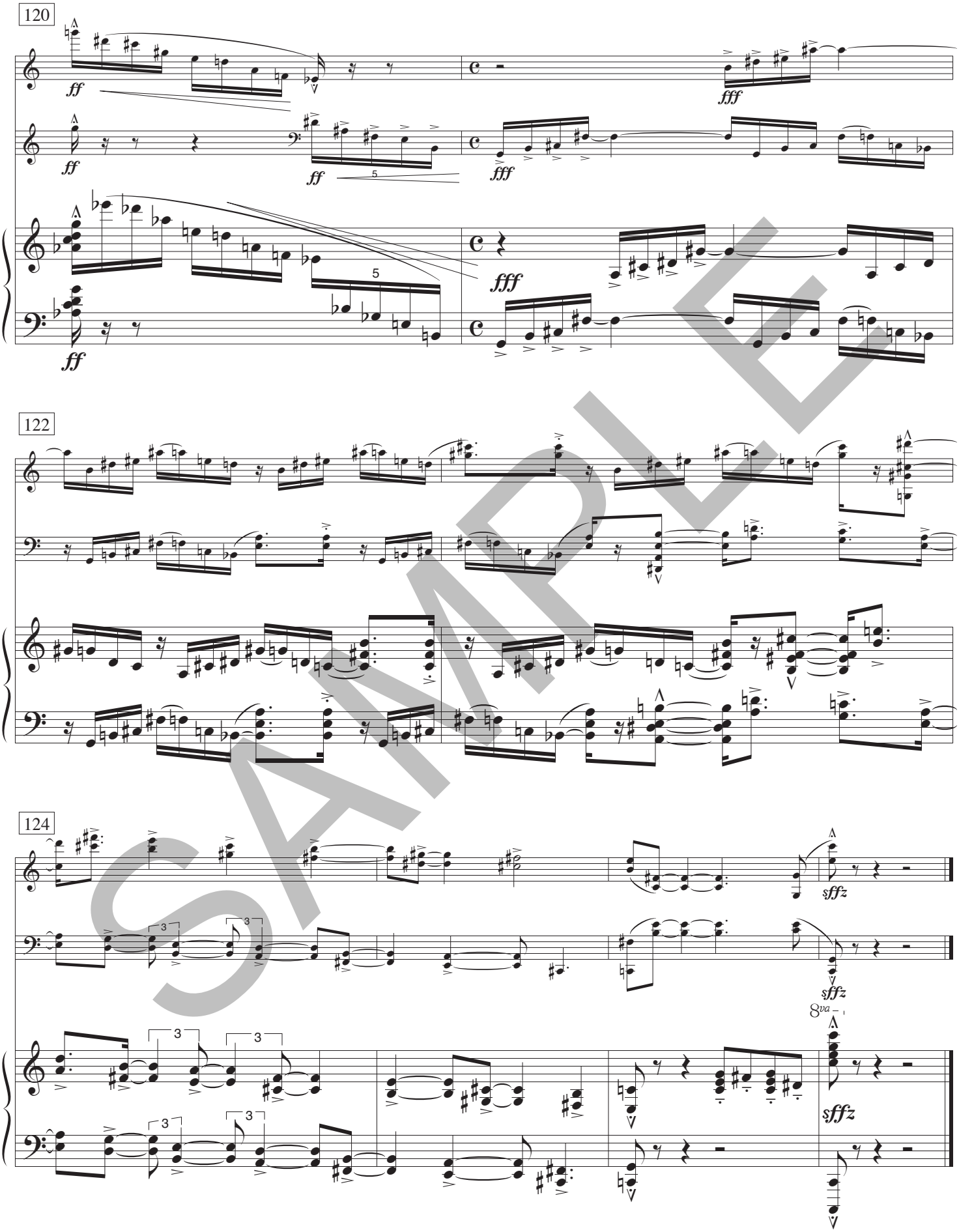

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