

Peter Knell

Vortex

*for flute, clarinet, violin,
cello, piano, and percussion*

SAMPLE

Duration: ca. 5 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, counterinduction, 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 release 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

Vortex was composed in May 1995, and was first performed by the Aspen Contemporary Ensemble, conducted by William Intriligator. It is a short, energetic piece that begins with a burst of energy. A mysterious passage ensues, punctuated by occasional outbursts, and builds gradually until the opening intensity is regained. At that point, the opening outburst is juxtaposed with two contrasting ideas--a disjunct triplet motive and a restless, hovering motive--in rapid succession. The opening outburst returns to close off the section, leading into a dreamlike passage that features the strings in triple-octaves, accompanied by the marimba and piano. As this intensifies, the cello takes the lead in its lowest octave, ushering in a return of the opening outburst. This subsides into the triplet idea, which becomes an ostinato in the piano. From here the intensity builds to the end of the piece, with all of the main ideas returning in varied form. The concluding peroration is the final embodiment of the opening outburst.

C Score

Vortex

Peter Knell (1995)

Presto ($\text{d} = 152$)

Flute: ff

Clarinet: ff

Violin: ff

Cello: ff

Misterioso ($\text{d} = 54$)

Flute: tr

Clarinet: tr

Violin: tr

Cello: tr

ppp murmuring

tom-toms (with the wooden back of the marimba mallets)

Percussion: ff

Presto ($\text{d} = 152$)

tam-tam (ossia: suspended cymbal)

Misterioso ($\text{d} = 54$)

Piano: ff , mf , pp

sus-

(6)

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

*Chromatic cluster.

**Slowly alternate freely among the given pitches to maintain a low rumble.

***All trills in this piece are half-step trills.

(13)

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

Presto

$2\frac{1}{2} \cdot 2 + 2 \cdot 3$

ff

$2\frac{1}{2} \cdot 2 + 2 \cdot 3$

ff

ord.

$2\frac{1}{2} \cdot 2 + 2 \cdot 3$

ff

ord.

$2\frac{1}{2} \cdot 2 + 2 \cdot 3$

ff

tom-toms

ff

Presto

$2\frac{1}{2} \cdot 2 + 2 \cdot 3$

ff

mf

ff

$8^{\text{th}} =$

(18) **Misterioso**

Fl.

Cl.

Vln.

Vcl.

Perc.

p

tr

6

mp

pp

sul pont

pp

tr

6

3

p

tr

6

3

6

f

Misterioso

Pno.

mp

pp

f

mp

$8^{\text{th}} =$

Catch cluster in sustenuto pedal and hold until **Presto** (m.41).

(23)

Fl. *p* *mp* *pp*

Cl. *tr.* *pp*

Vln. *p* *mp* *c*

Vcl. *p* *mp* *c*

Perc. *pp* *p* *pp*

Pno. *pp*

=

(32) *accel.*

Fl. *p* *mf*

Cl. *mp* *mf*

Vln. *c*

Vcl. *c*

Perc. *p* *mp* *accel.*

Pno. *mp* *cresc.* 5 *5*

(Sostenuto pedal holds cluster until *Presto*.)

(38) **Presto** ($\text{♩} = 152$)

Fl. *cresc.*

Cl. *cresc.*

Vln.

Vcl. *ord.*

Perc. *tom-toms* *mp*

Pno. *ff*

Presto ($\text{♩} = 152$)

Pno. *ff*

(42)

Fl. *ff*

Cl. *ff*

Vln. *p*

Vcl. *pizz.* *ff* *arco* *f*

Perc. *p* *ff* *pp*

Pno. *mf* *ff*

(47)

Fl. *mp*

Cl. *mp*

Vln. *f*

Vcl.

Perc. *p* *mp*

Pno.



(50)

Fl.

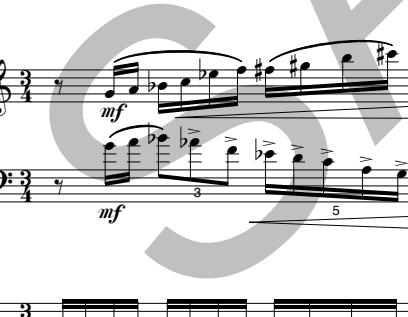
Cl.

Vln.

Vcl. *mf* 3 5 *ff*

Perc. *ff*

Pno. *ff*



(54)

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

spicc.

marimba

ff

ff

ff

59 L'istesso tempo

Fl.

Cl.

Vln.

Vcl.

Perc.

pp

L'istesso tempo

Pno.

pp (*sempre*)

(65)

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

Measure 65: Flute rests, Clarinet rests, Violin: eighth-note pairs with grace notes, Cello: eighth-note pairs with grace notes, Percussion: eighth-note pairs, Piano: eighth-note pairs.

Measure 66: Flute rests, Clarinet rests, Violin: eighth-note pairs with grace notes, Cello: eighth-note pairs with grace notes, Percussion: eighth-note pairs, Piano: eighth-note pairs.

Measure 67: Flute rests, Clarinet rests, Violin: eighth-note pairs with grace notes, Cello: eighth-note pairs with grace notes, Percussion: eighth-note pairs, Piano: eighth-note pairs.

Measure 68: Flute rests, Clarinet rests, Violin: eighth-note pairs with grace notes, Cello: eighth-note pairs with grace notes, Percussion: eighth-note pairs, Piano: eighth-note pairs.

Measure 69: Violin: eighth-note pairs with grace notes, Cello: eighth-note pairs with grace notes, Percussion: eighth-note pairs, Piano: eighth-note pairs.

Measure 70: Violin: eighth-note pairs with grace notes, Cello: eighth-note pairs with grace notes, Percussion: eighth-note pairs, Piano: eighth-note pairs.

(70)

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

Measure 70: Violin: eighth-note pairs with grace notes, Cello: eighth-note pairs with grace notes, Percussion: eighth-note pairs, Piano: eighth-note pairs.

Measure 71: Violin: eighth-note pairs with grace notes, Cello: eighth-note pairs with grace notes, Percussion: eighth-note pairs, Piano: eighth-note pairs.

Measure 72: Violin: eighth-note pairs with grace notes, Cello: eighth-note pairs with grace notes, Percussion: eighth-note pairs, Piano: eighth-note pairs.

Measure 73: Violin: eighth-note pairs with grace notes, Cello: eighth-note pairs with grace notes, Percussion: eighth-note pairs, Piano: eighth-note pairs.

Measure 74: Violin: eighth-note pairs with grace notes, Cello: eighth-note pairs with grace notes, Percussion: eighth-note pairs, Piano: eighth-note pairs.

75

Misterioso

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

Misterioso

Musical score for orchestra and piano, page 78. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vcl.), Percussion (Perc.), and Piano (Pno.). The piano part is split into two staves: treble and bass. Measure 5 starts with a crescendo (cresc.) followed by a dynamic of 5. Measures 6 and 7 show various dynamics including 6, 7, and pp. Measure 8 ends with a dynamic of 5. Measure 9 begins with a crescendo (cresc.) followed by a dynamic of 5. Measures 10 and 11 show dynamics of 6 and 7. Measure 12 ends with a dynamic of 5. Measures 13 and 14 show dynamics of 6 and 7. Measure 15 ends with a dynamic of 5. Measures 16 and 17 show dynamics of 6 and 7. Measure 18 ends with a dynamic of 5. Measures 19 and 20 show dynamics of 6 and 7. Measure 21 ends with a dynamic of 5. Measures 22 and 23 show dynamics of 6 and 7. Measure 24 ends with a dynamic of 5. Measures 25 and 26 show dynamics of 6 and 7. Measure 27 ends with a dynamic of 5. Measures 28 and 29 show dynamics of 6 and 7. Measure 30 ends with a dynamic of 5.

(82)

Fl. 6 7 ff

Cl. 6 7 ff

Vln. 6 7 ff

Vcl. ff

Perc. tom-toms ff

Pno. 3 ff

Fl. 2+2+2+3 3

Cl. 2+2+2+3 3

Vln. 2+2+2+3 3

Vcl. 2+2+2+3 3

Perc. 2+2+2+3 3

Pno. 2+2+2+3 3

A musical score page for orchestra and piano, numbered 90. The score consists of six staves: Flute, Clarinet, Violin, Cello, Percussion, and Piano. The Flute and Clarinet staves begin with dynamic ff and sixteenth-note patterns. The Violin and Cello staves are mostly rests. The Percussion staff shows a sustained note. The Piano staff has a bass line with dynamic ff and sixteenth-note patterns. The score is overlaid with a large, light-gray graphic consisting of several intersecting chevrons forming a diamond shape.

Musical score for orchestra and piano, page 96. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vcl.), Percussion (Perc.), and Piano (Pno.). The score consists of five systems of music. The first system starts with a rest for Fl. and Cl., followed by a dynamic *f*. The second system features a sixteenth-note pattern for Vcl. and Vln. The third system shows a sixteenth-note pattern for Pno. The fourth system includes a dynamic *sul pont* for Vcl. and Vln., and *mp* for Vcl. The fifth system concludes with a sixteenth-note pattern for Pno.

101

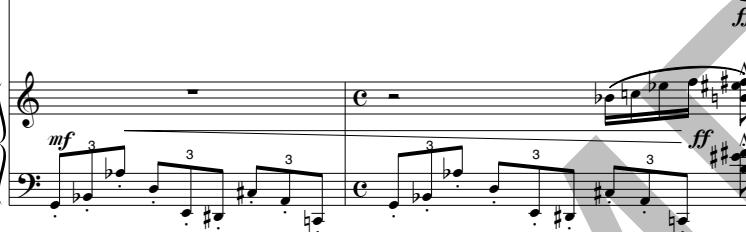
Fl. 

Cl. 

Vln. 

Vcl. 

Perc. 

Pno. 

105

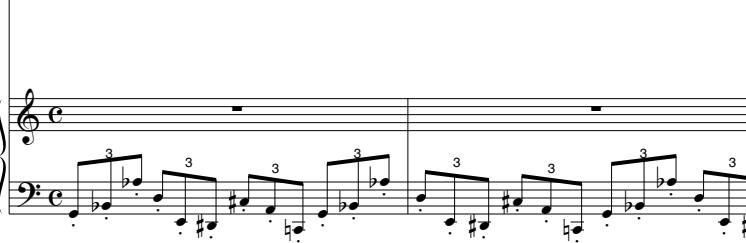
Fl. 

Cl. 

Vln. 

Vcl. 

Perc. 

Pno. 

(109)

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

113

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

117

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

121

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

124

Fl. *f*

Cl. *f*

Vln. *f* *marcato*

Vcl. *f* *marcato*

Perc. *mf* 5 6 7 *f*

Pno. *ff marcato*

127

Fl. *ff*

Cl. *ff marcato* *ff*

Vln. *ff marcato* *ff*

Vcl. *ff*

Perc. *f* *ff* solo

Pno. *ff*

(132)

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

Prestissimo

(137)

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

140

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

143

Fl.

Cl.

Vln.

Vcl.

Perc.

Pno.

(ad lib.)

fff

harmonic gliss.

fff

sizzle cymbal
(with tom-tom sticks)
dampen slowly
short (2" - 3")

p

(ossia: scrape on suspended cymbal with tom-tom sticks)

fff

8va