Peter Knell

Dialogues

for viola and piano

SAMPLE

Duration: ca. 18 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

Dialogues was composed in between December 2000 and March 2001. As the title suggests, each of the three movements explores a different dialogic relationship between the two instruments. The outer movements are each based on dramatic dialogues from plays: Harold Pinter's The Birthday Party serves as the source material for the first movement, while the third movement is drawn from Tom Stoppard's Rosencrantz & Guildenstern Are Dead. The middle movement explores the mythical dialogue of Echo and Narcissus.

SAMPLE

Commissioned by the
Barlow Endowment for Music Composition
At Brigham Young University
for the Stern-Schoenhals Duo

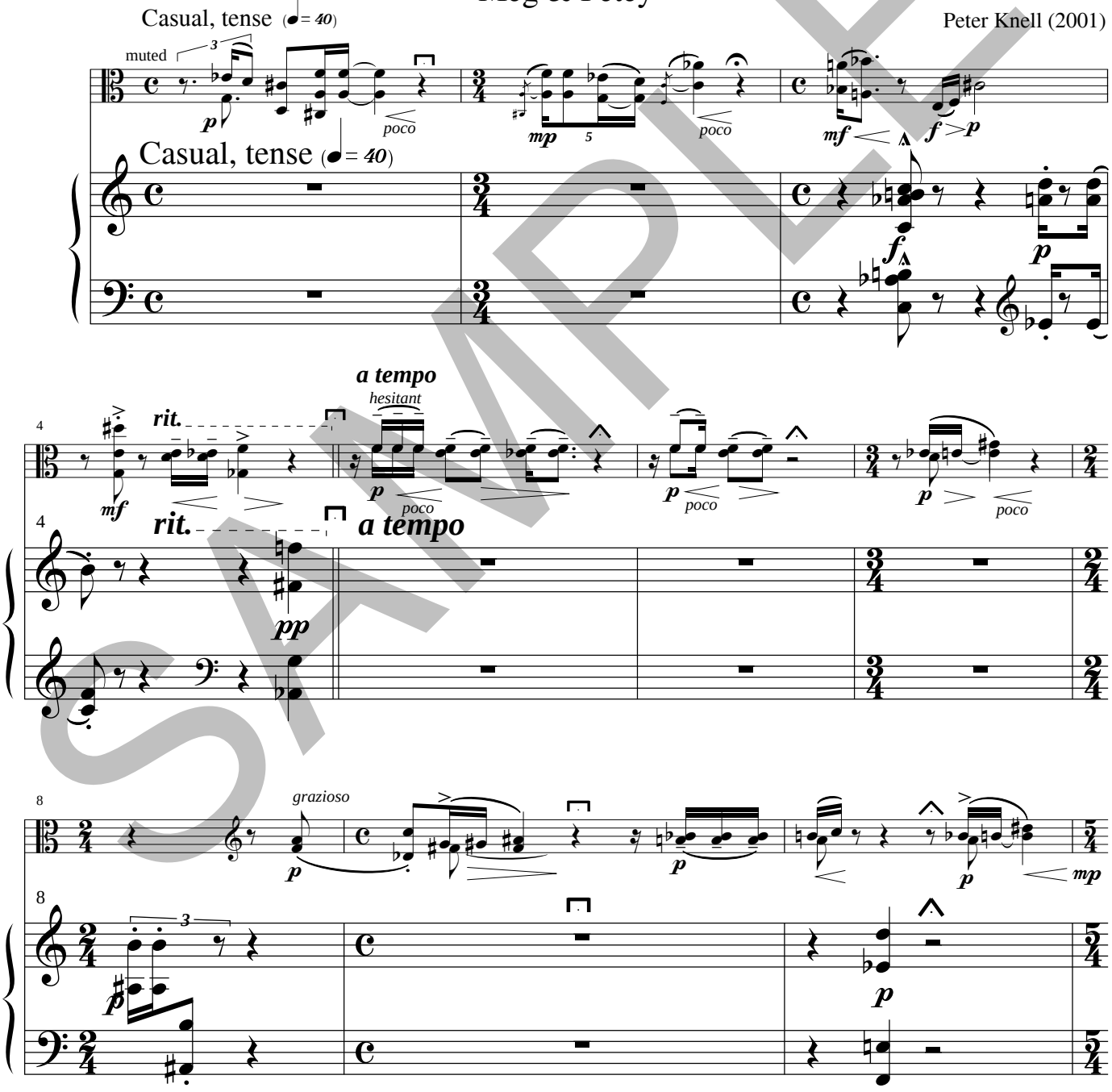
Dialogues

(Sonata No. 2)

for viola and piano

I

Meg & Petey



SAMPLE

= short pause
= medium pause
= uncomfortable pause

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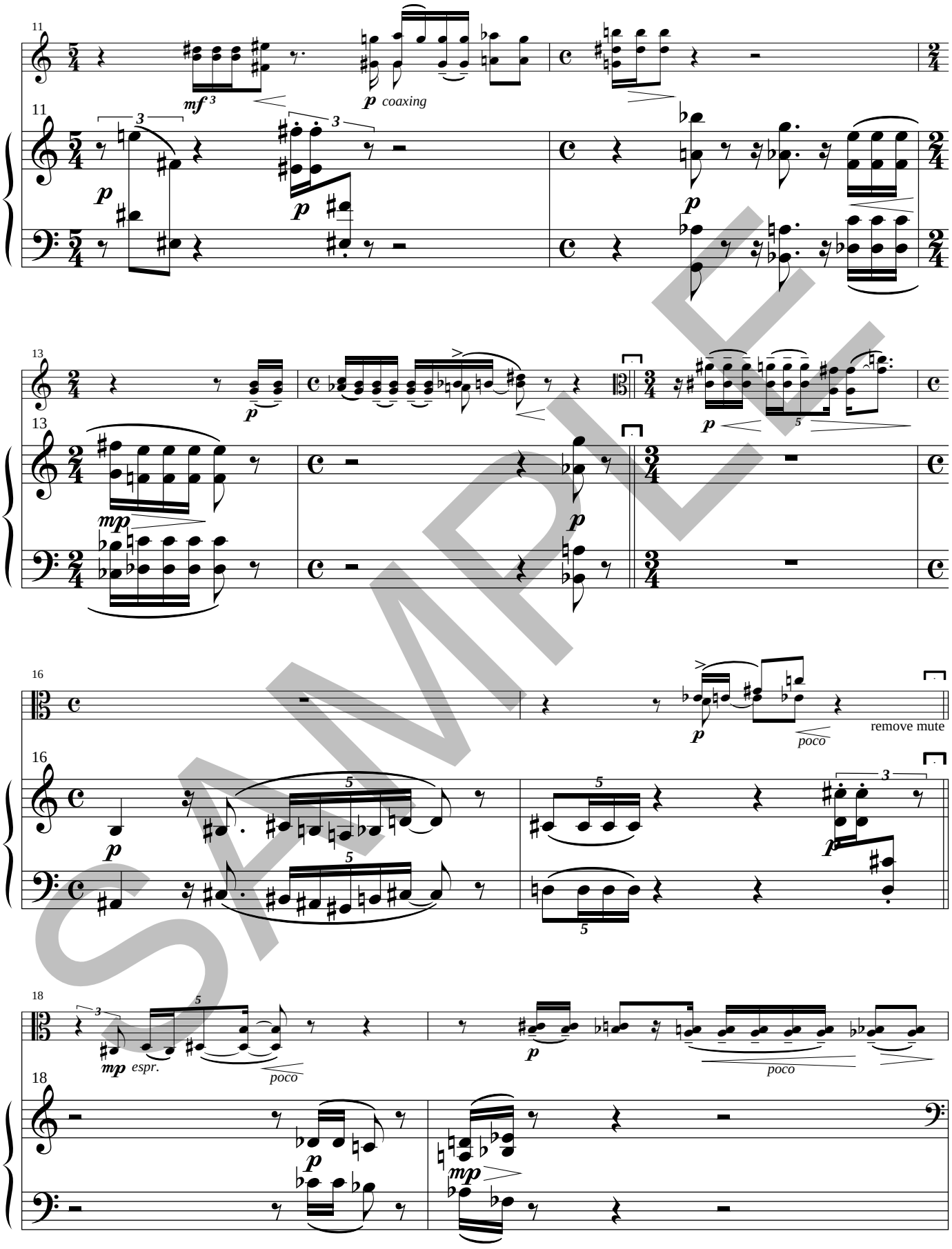

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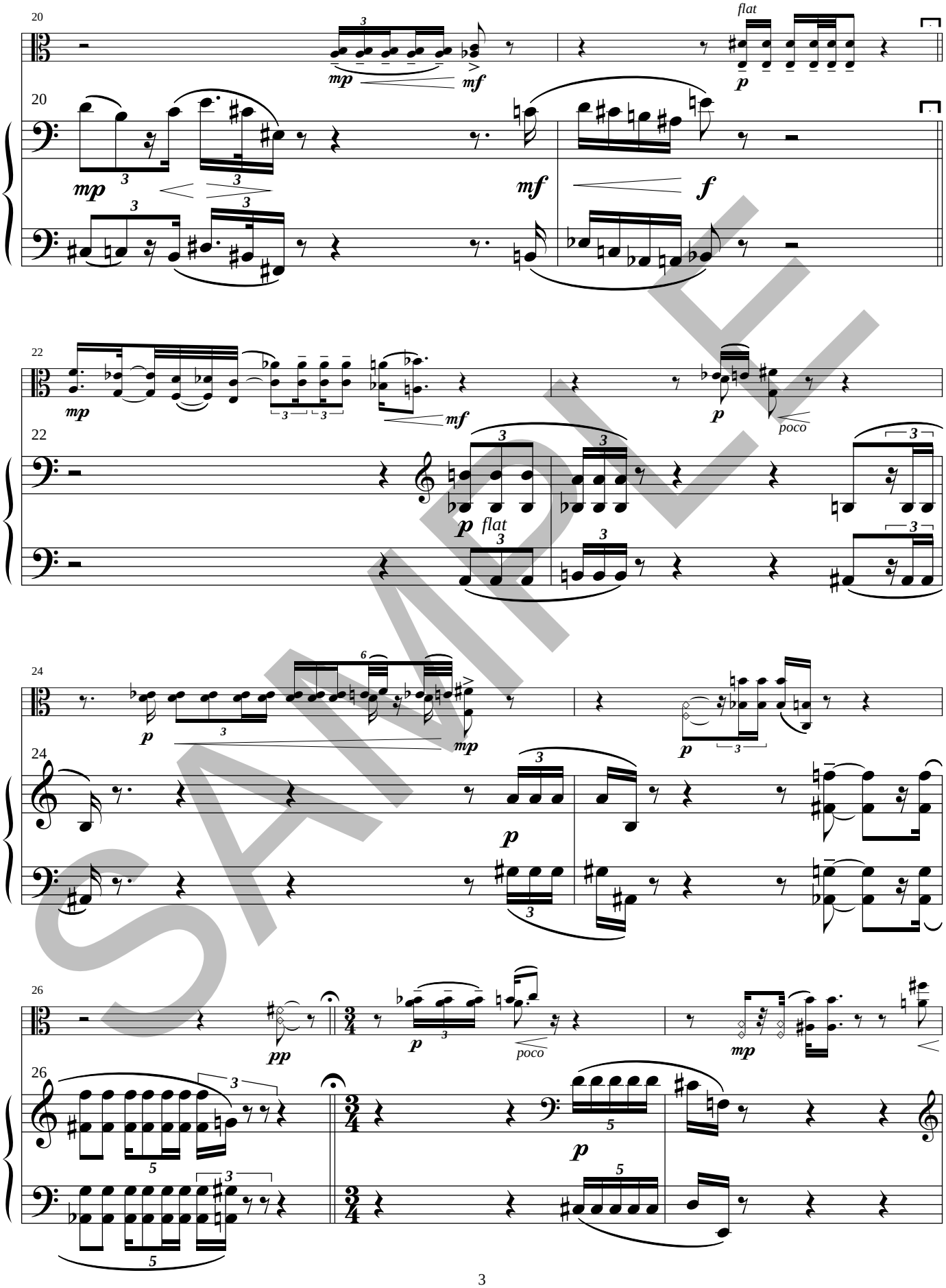

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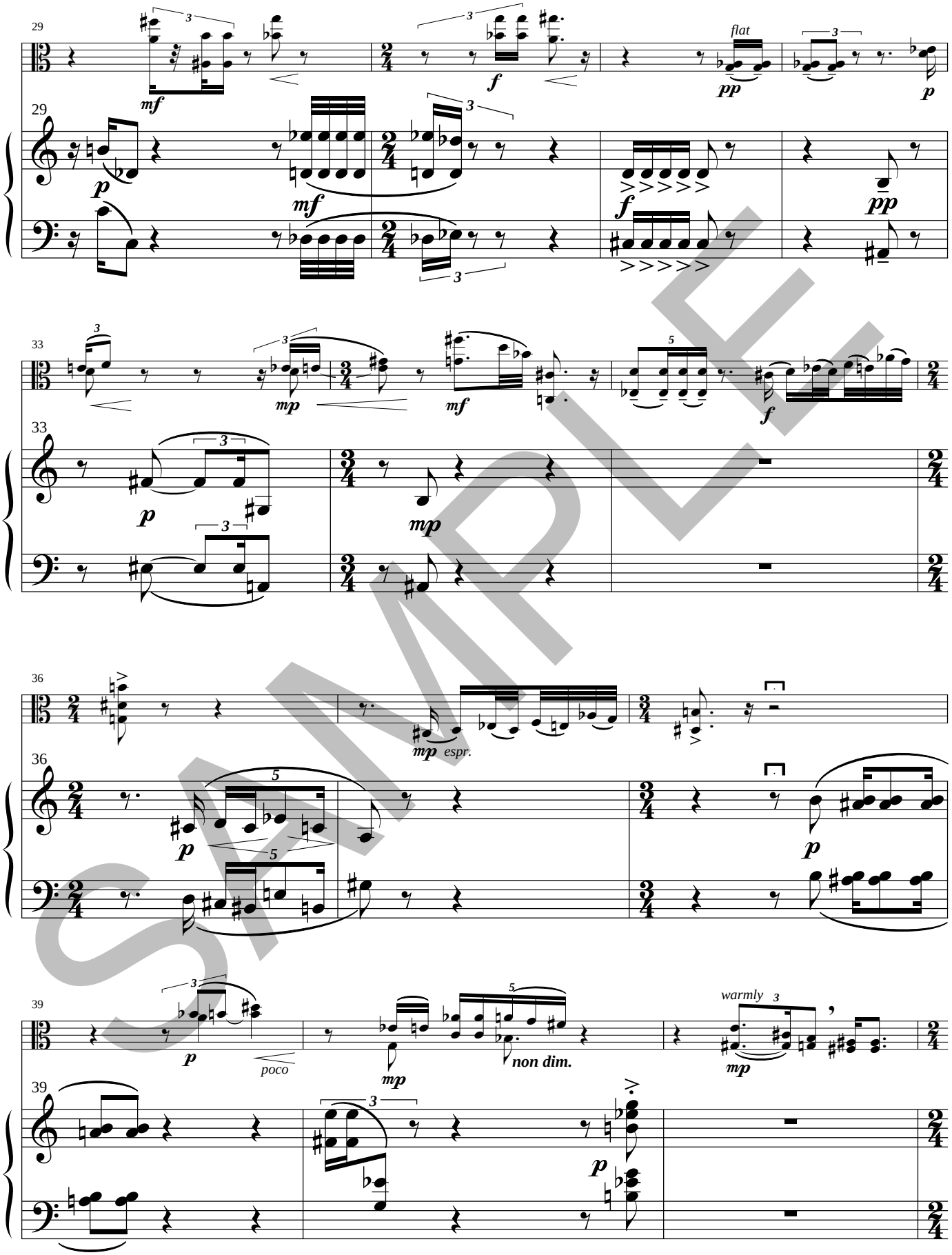
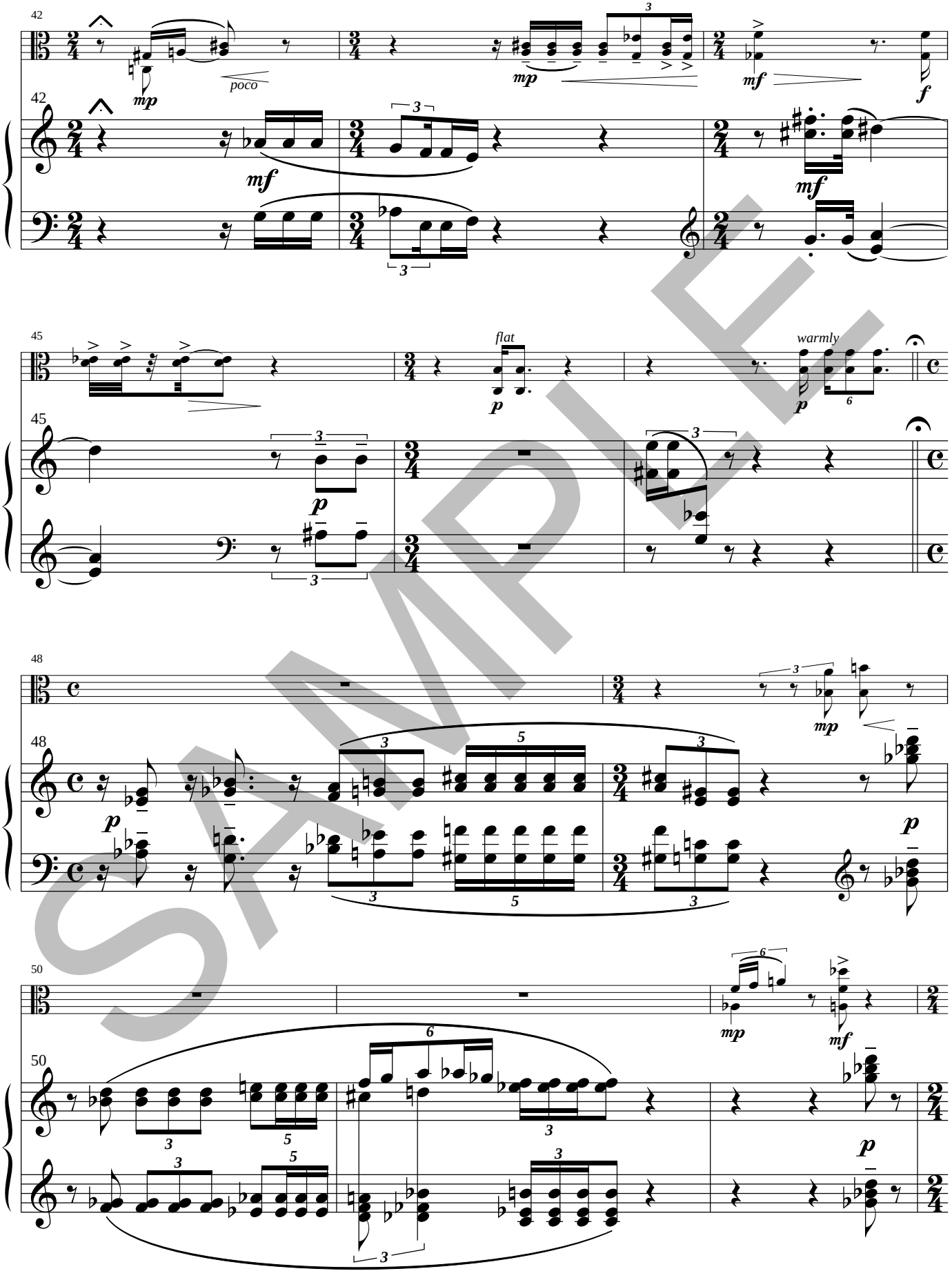
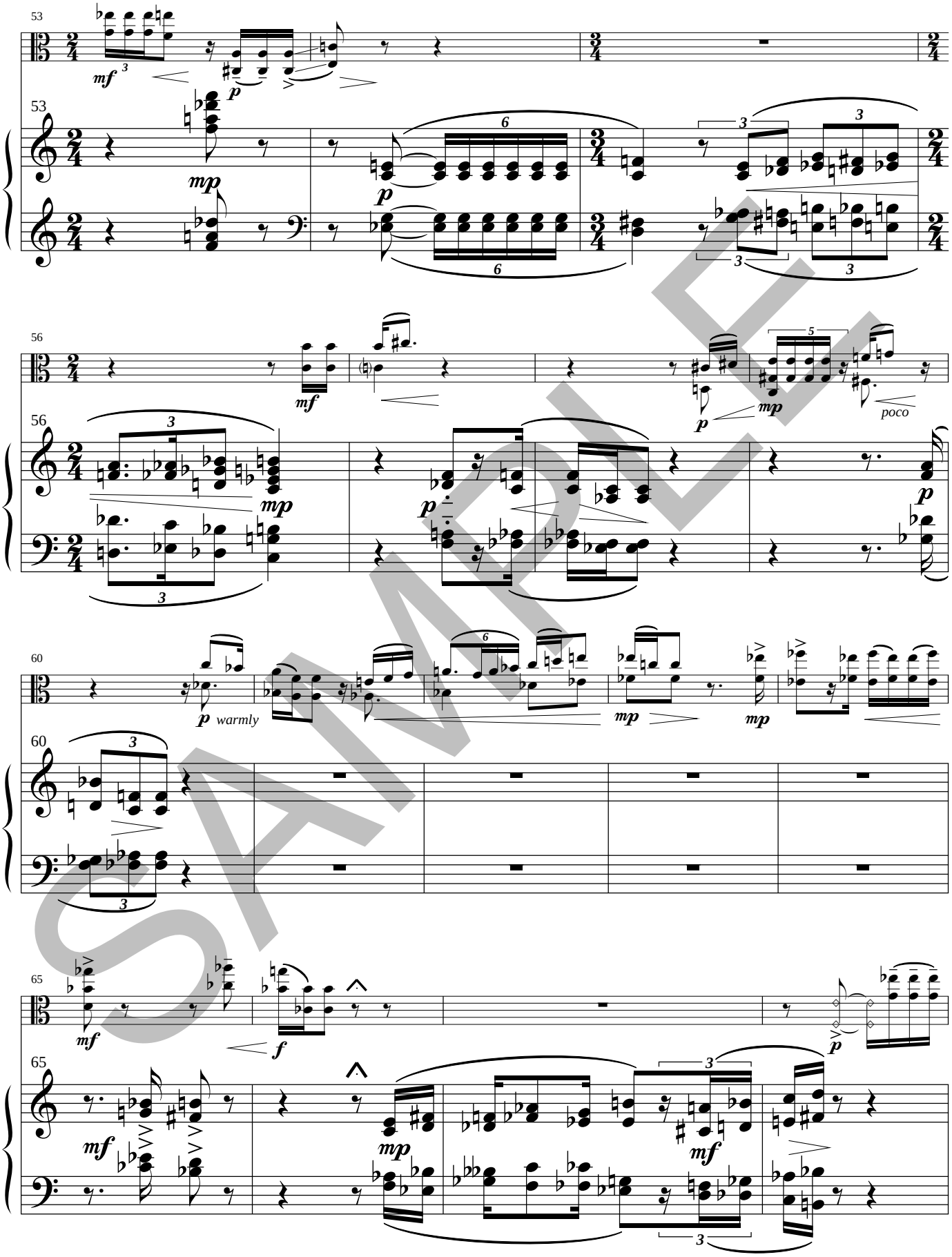

29
mf
f
flat
pp
p
29
p
mf
f
pp
33
mp
mf
f
33
p
mp
36
mp espr.
36
p
p
39
p
poco
mp
non dim.
warmly
mp
39
p

SAMPLE


42
poco
mp
mf
f
42
mf
mf
45
flat
warmly
p
p
45
p
48
mp
48
p
p
50
mp
mf
50
p

SAMPLE



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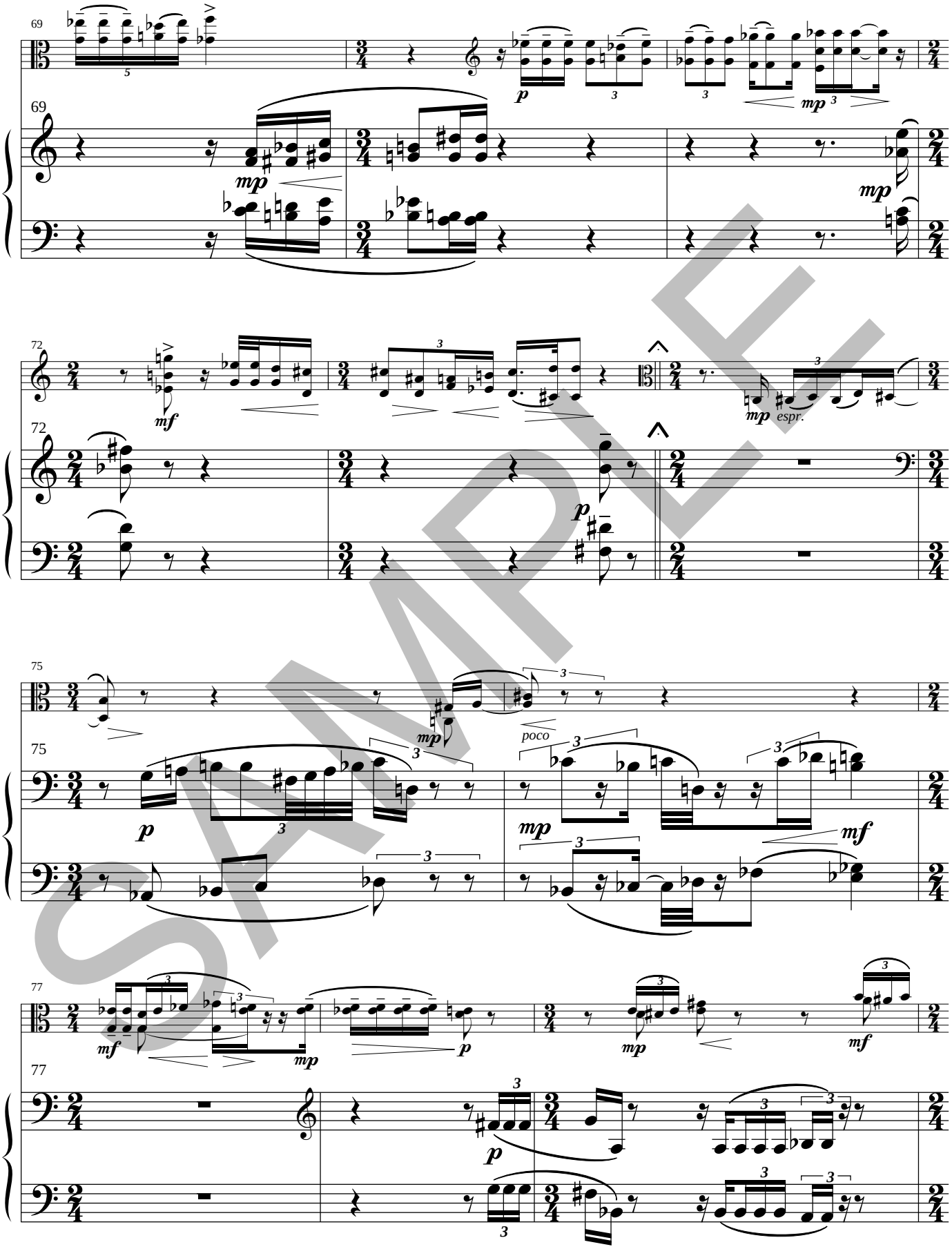

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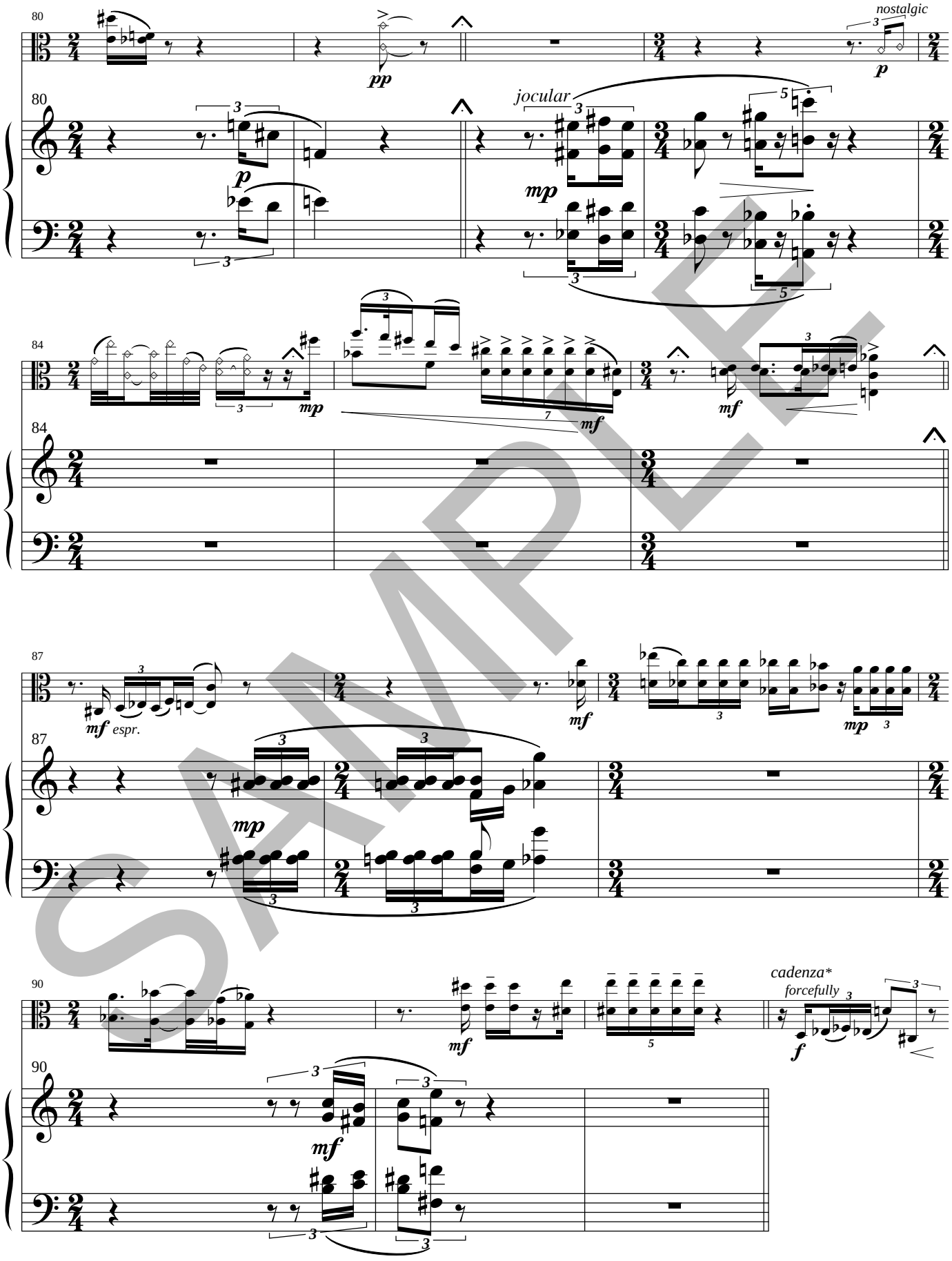
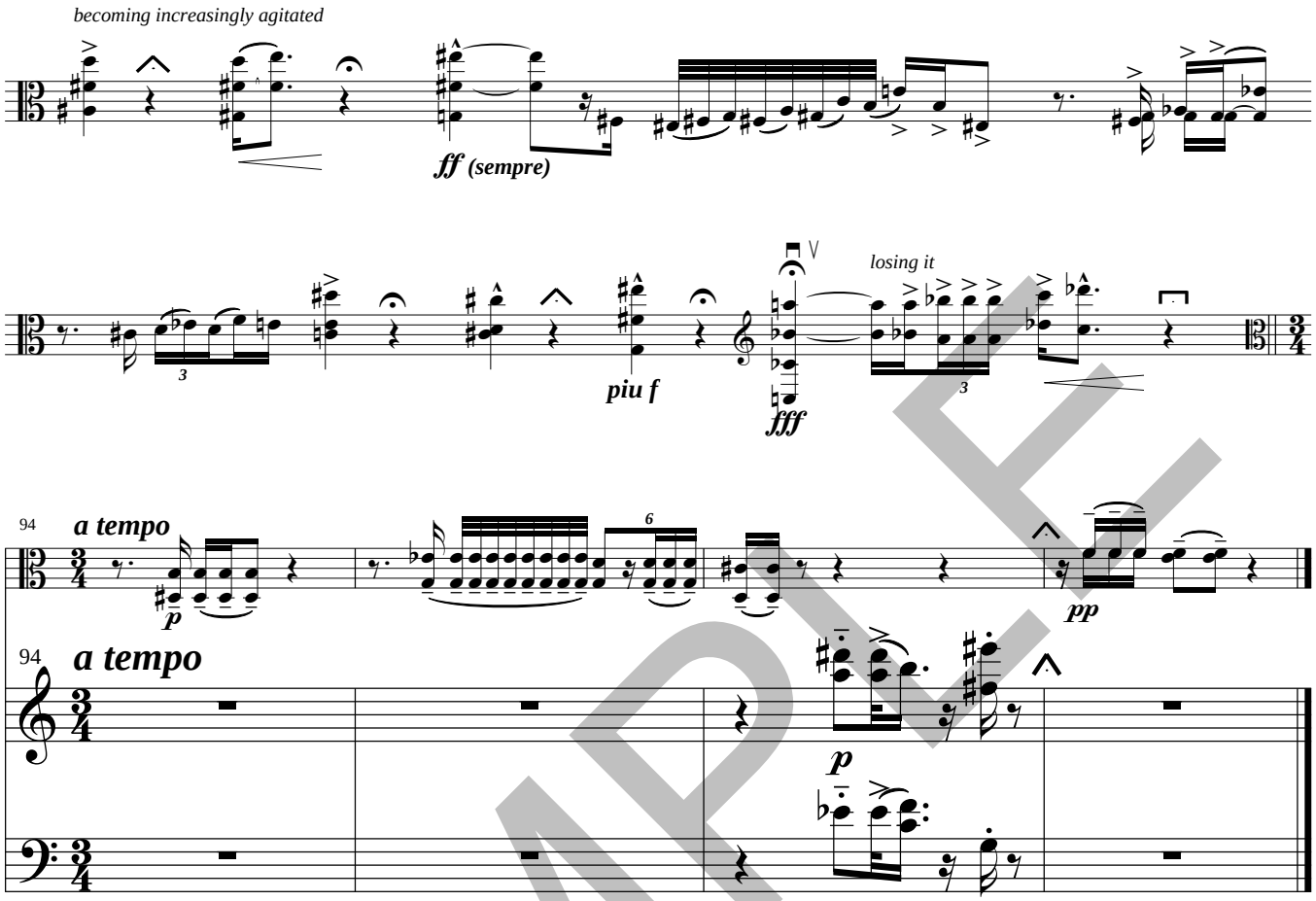


SAMPLE

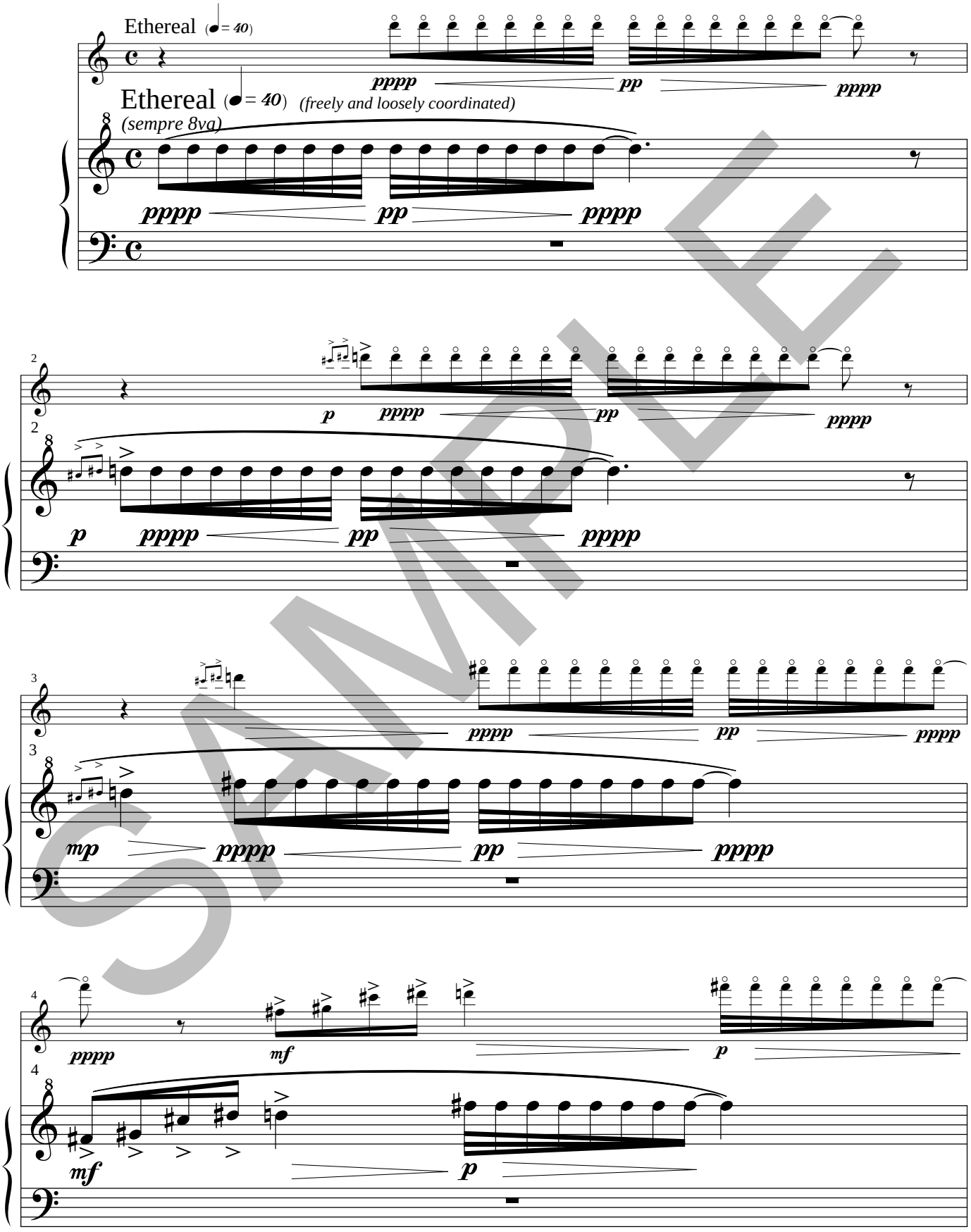
* Accidentals apply only to notes they immediately precede and to direct repetitions.


becoming increasingly agitated
ff (sempre)
losing it
piu f
fff
94
a tempo
p
pp
94
a tempo
p

SAMPLE

II

Echo & Narcissus



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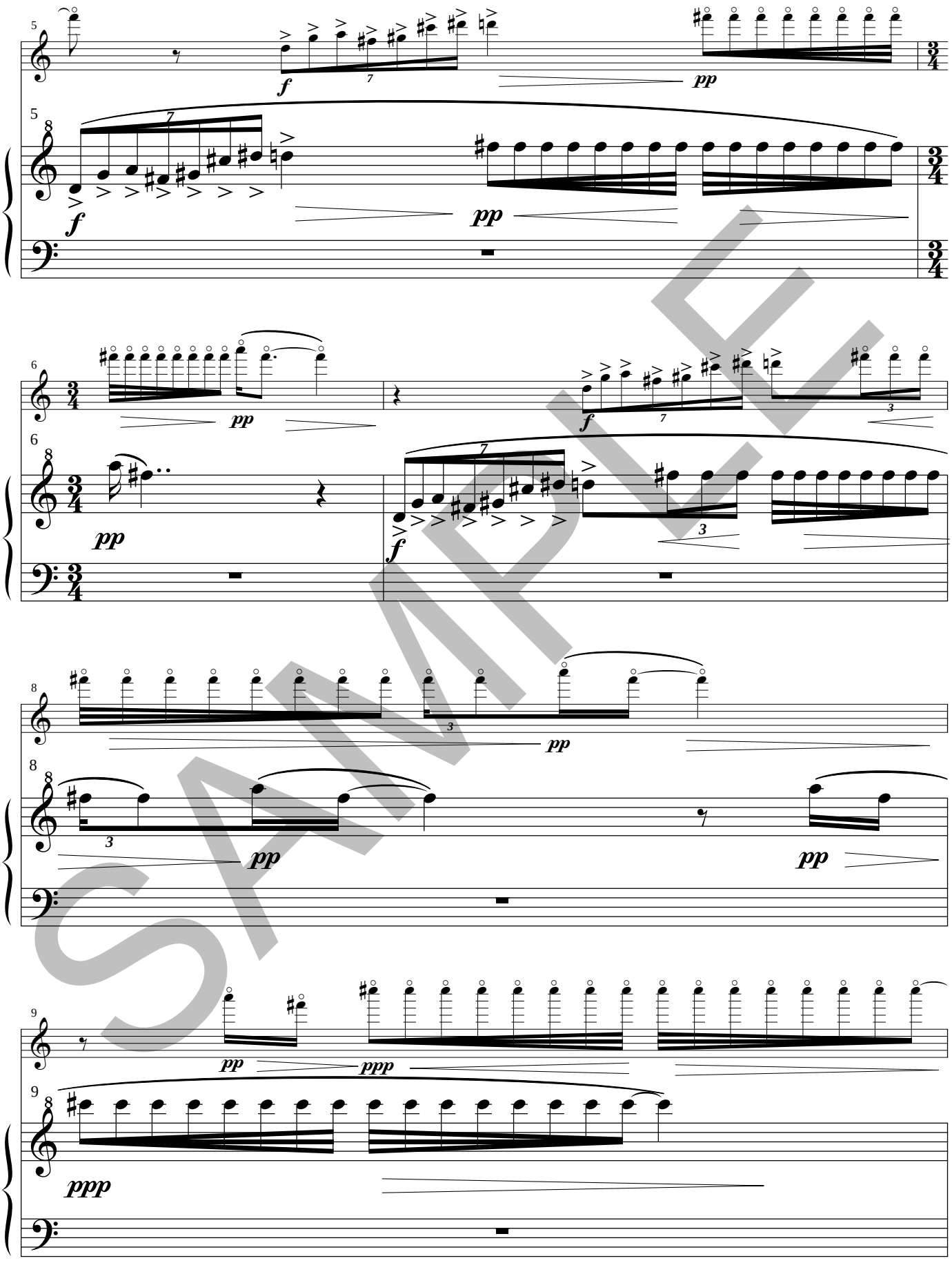

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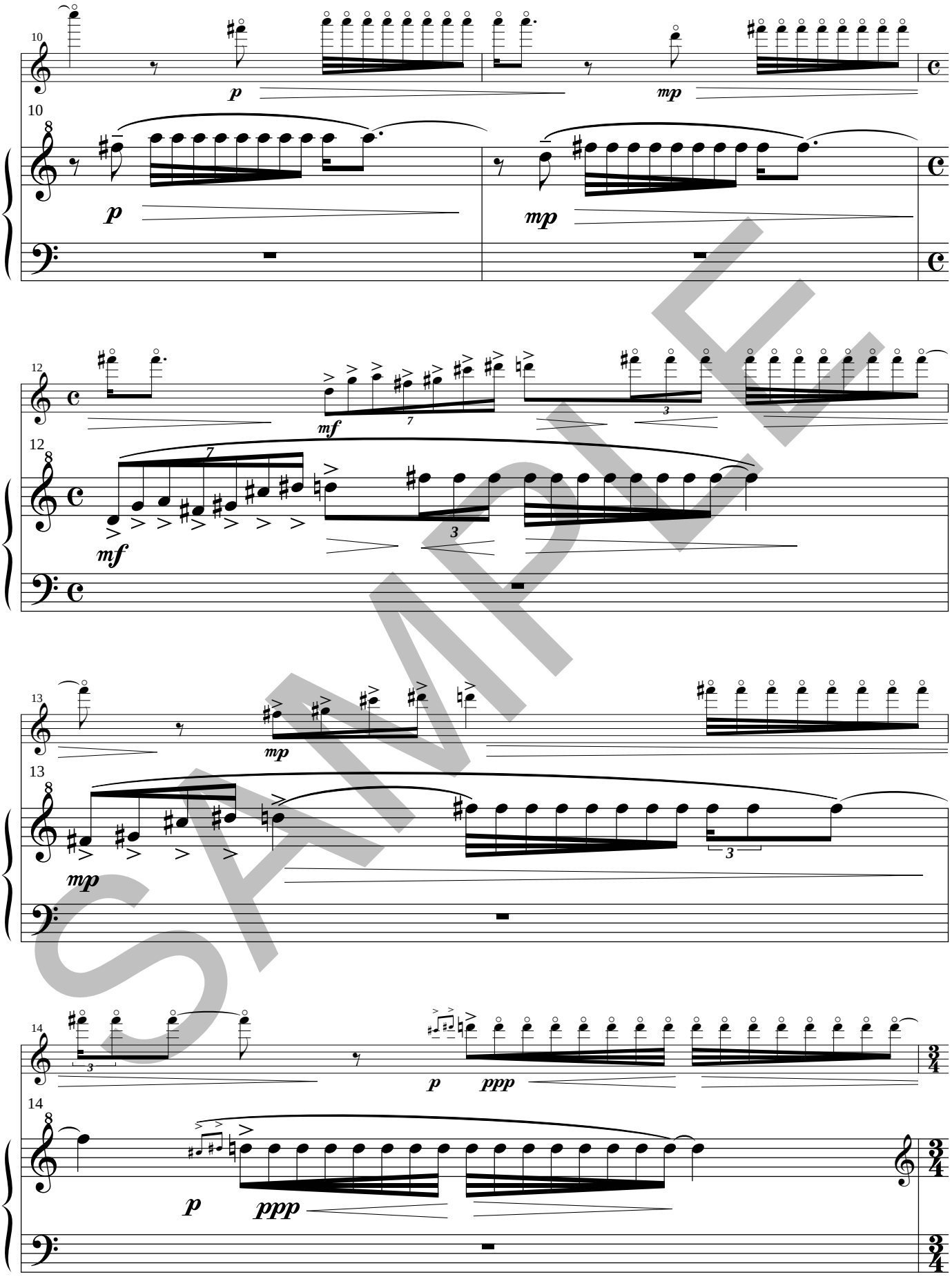
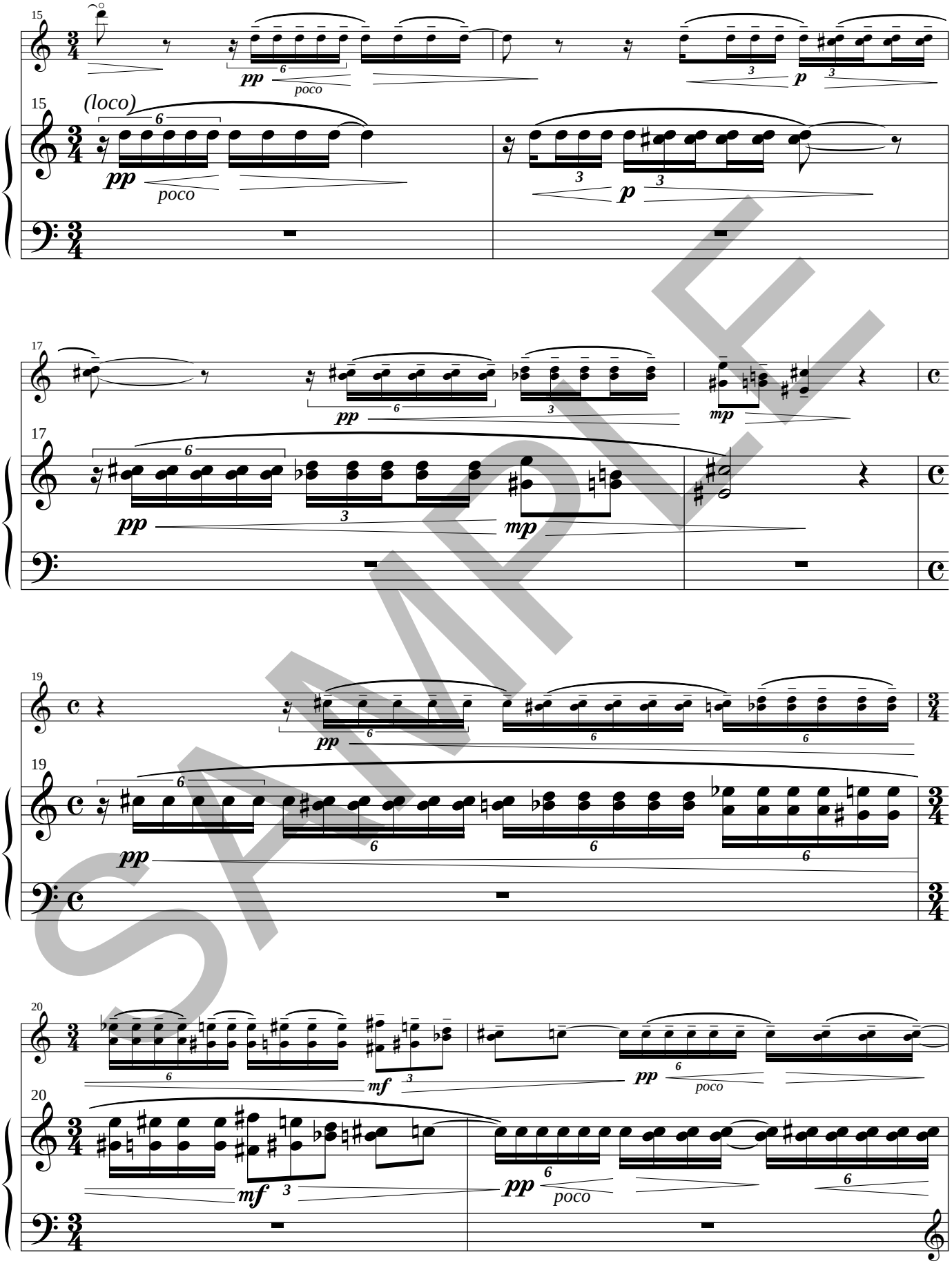

10
p
mp
10
8
p
mp
12
mf
7
3
12
8
7
mf
3
13
mp
13
8
mp
3
14
3
p
ppp
14
8
p
ppp
3/4
3/4

SAMPLE



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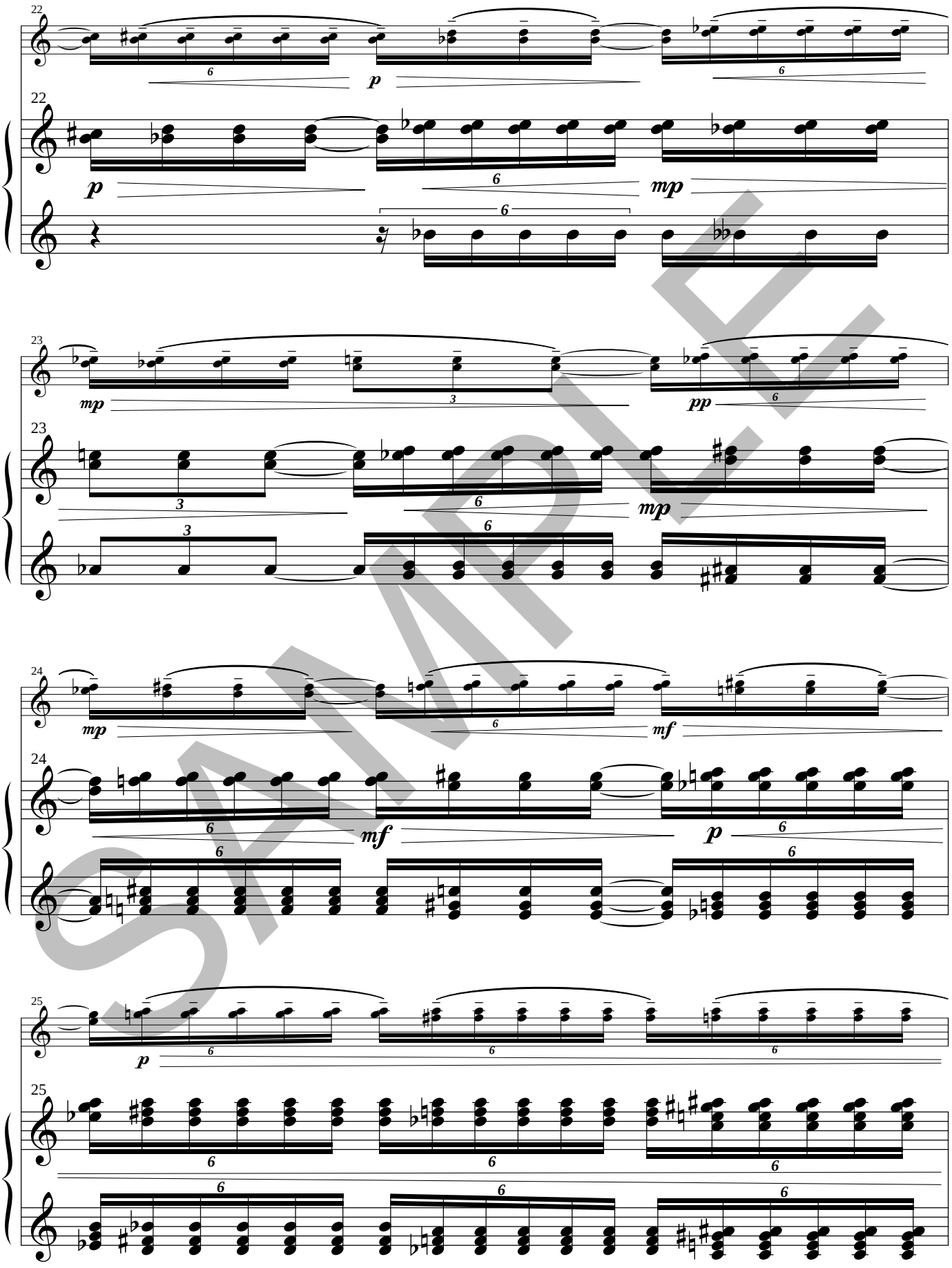

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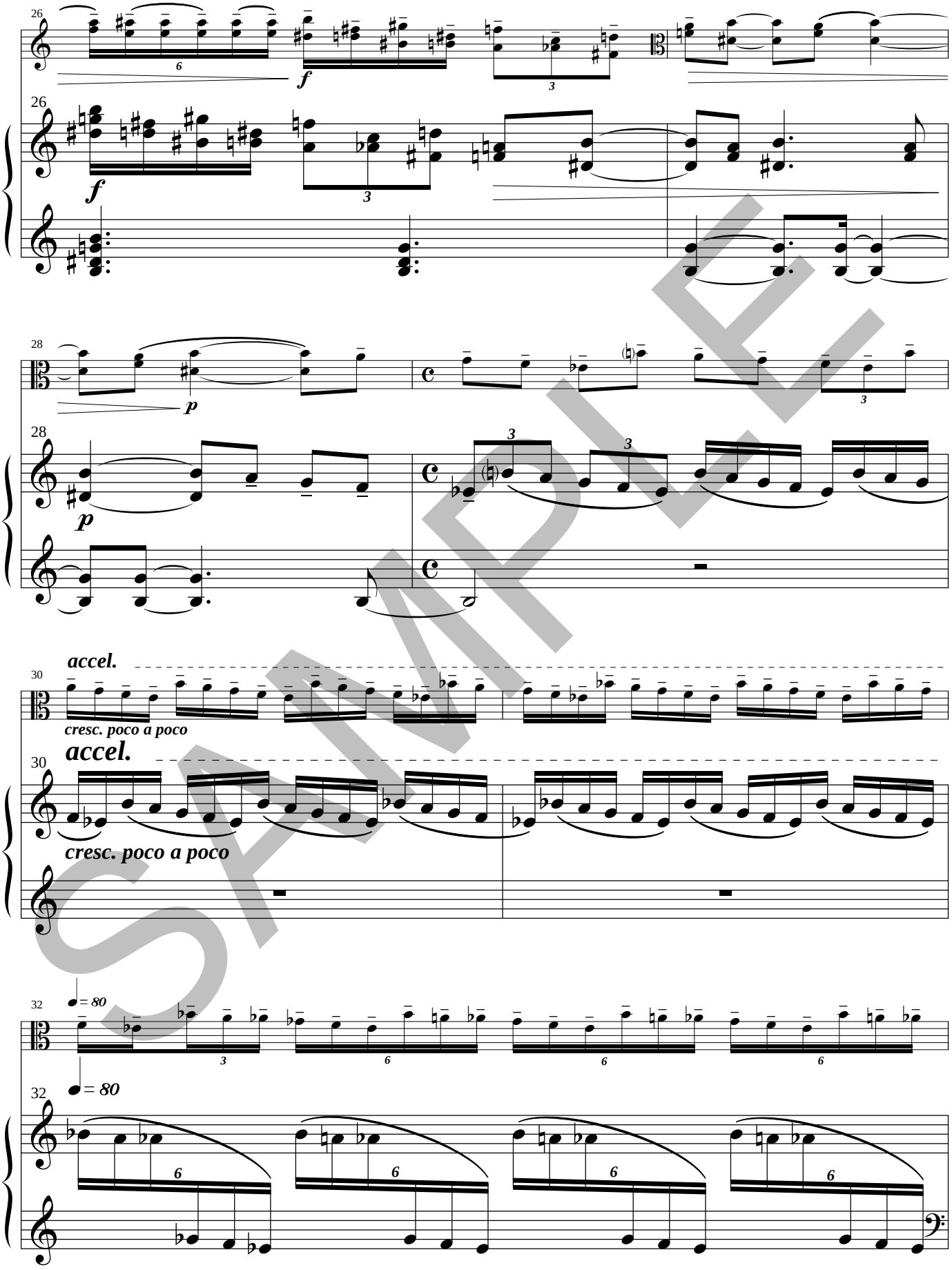
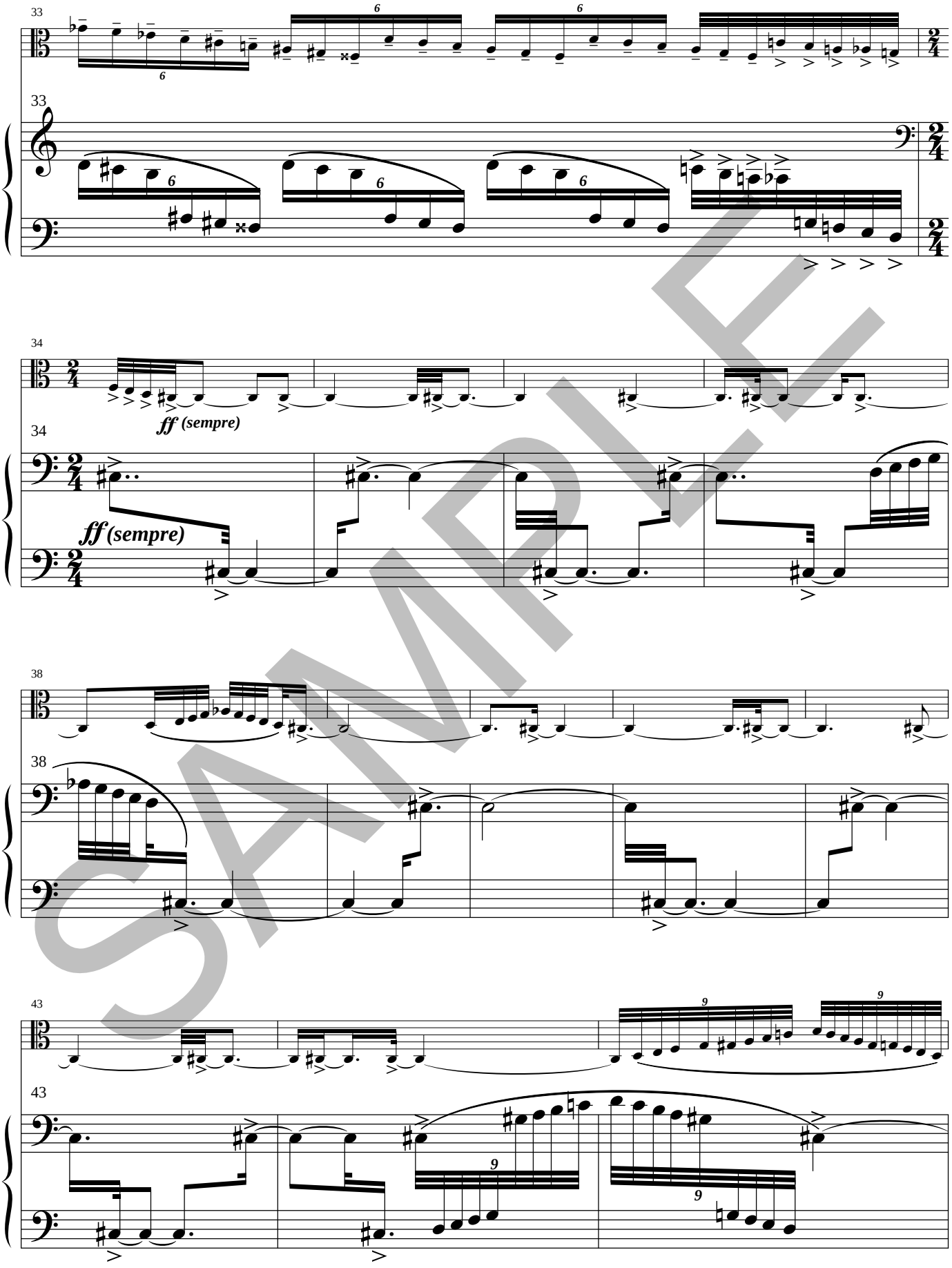

26
f
26
f
28
p
28
p
accel.
30
cresc. poco a poco
accel.
30
cresc. poco a poco
32
♩ = 80
32
♩ = 80

SAMPLE



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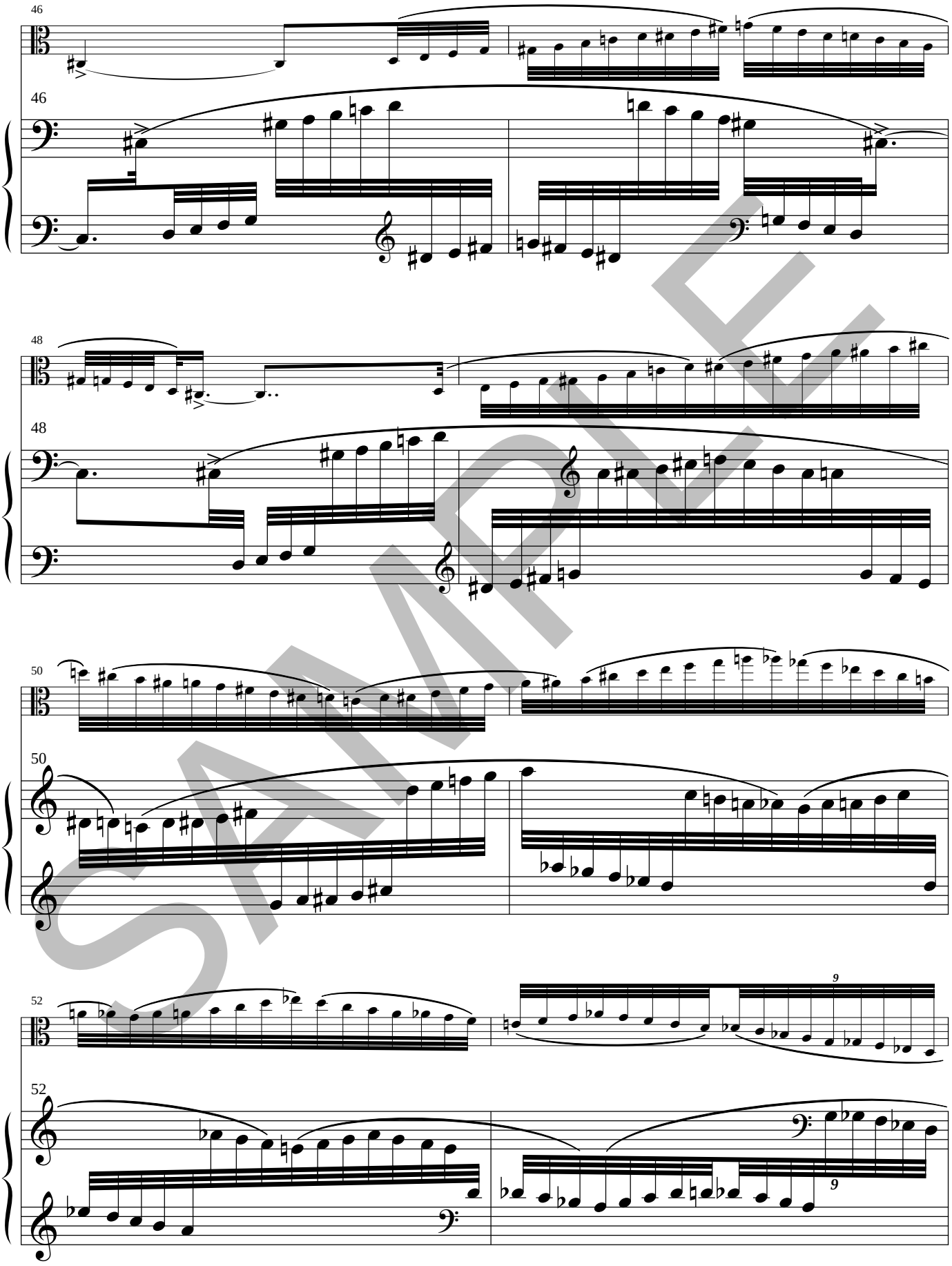

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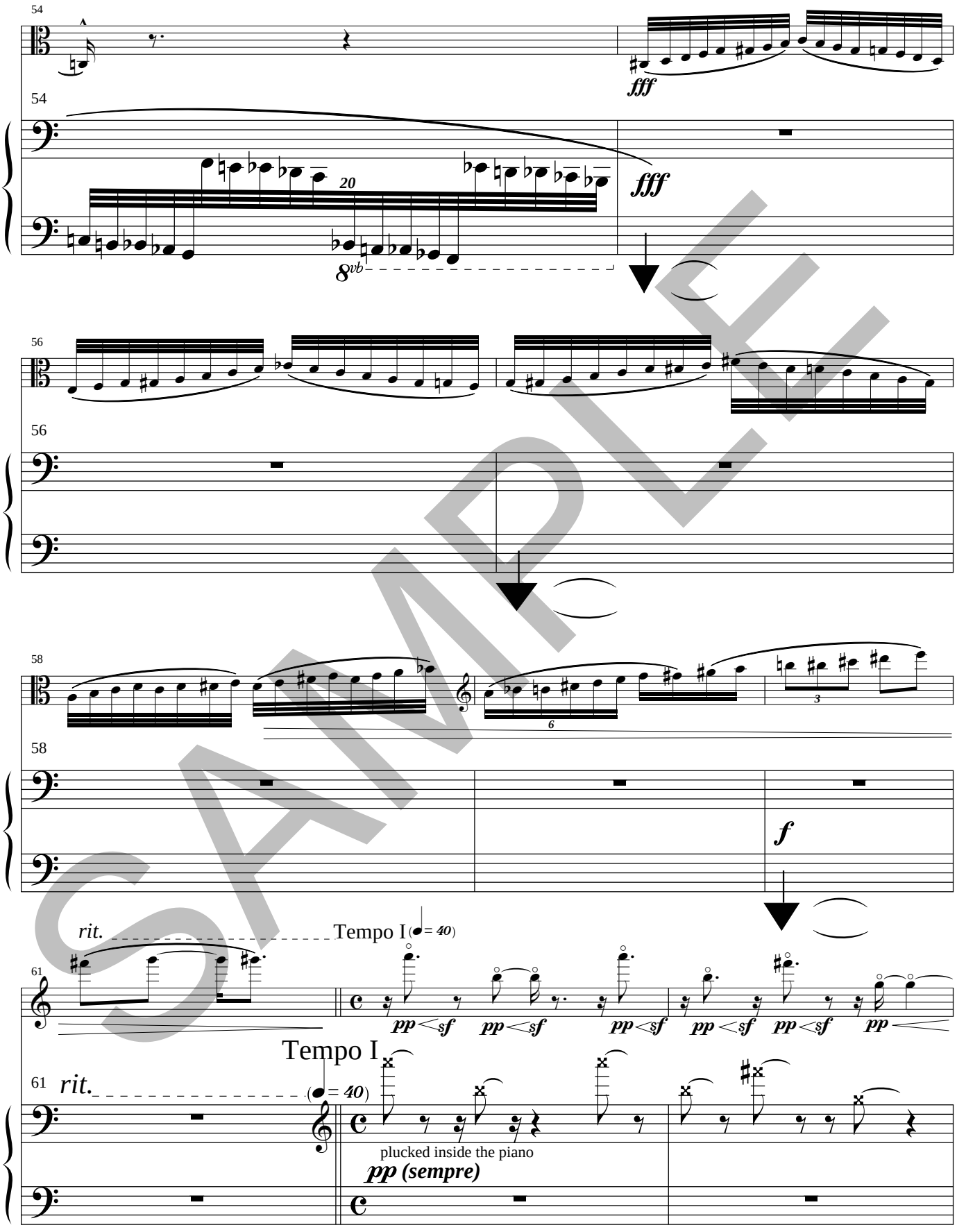
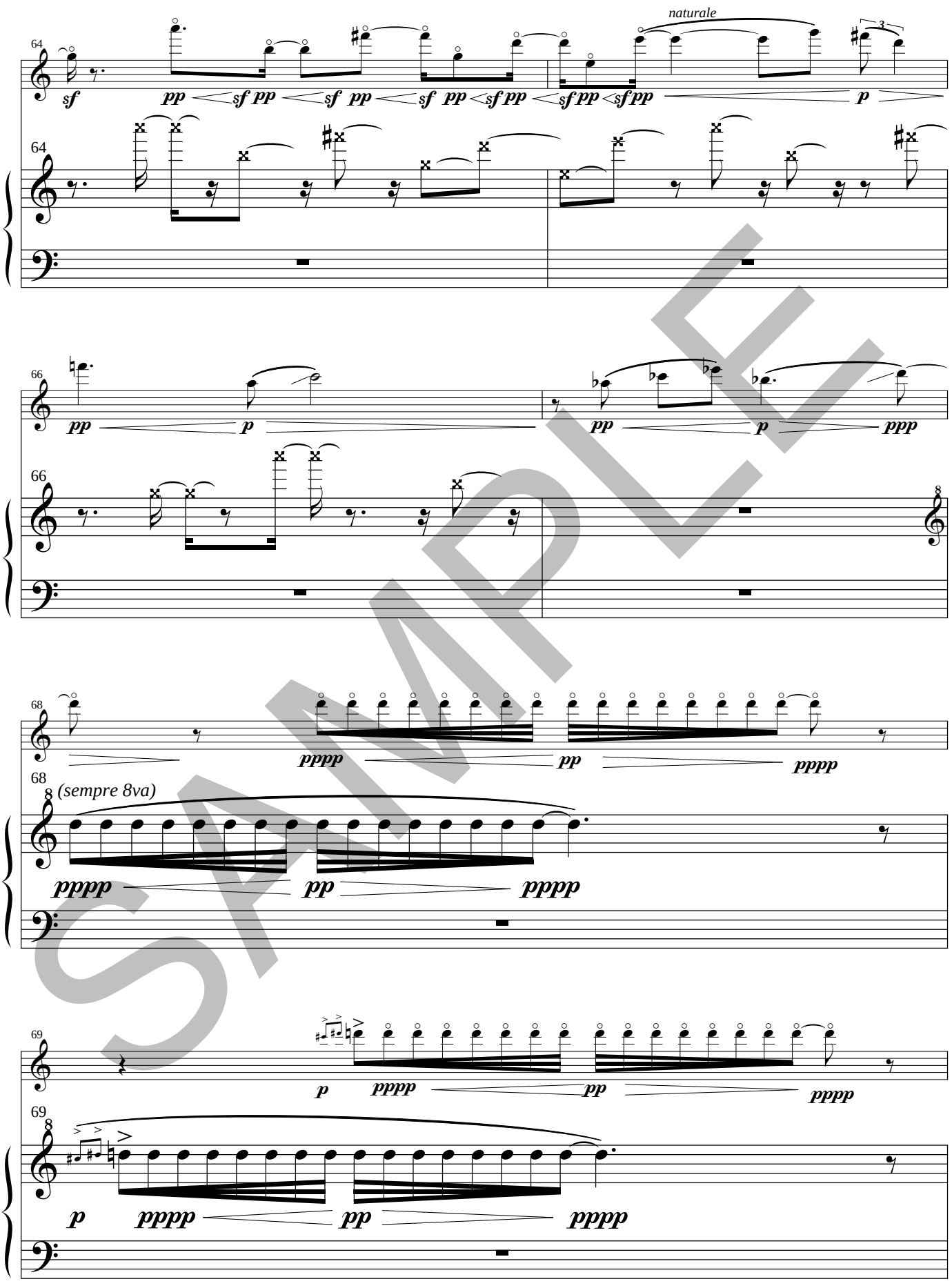

54
fff
20
8vb
56
58
6
3
f
61
rit.
Tempo I (♩= 40)
pp sf pp sf pp sf pp sf pp sf pp
plucked inside the piano
pp (sempre)

SAMPLE



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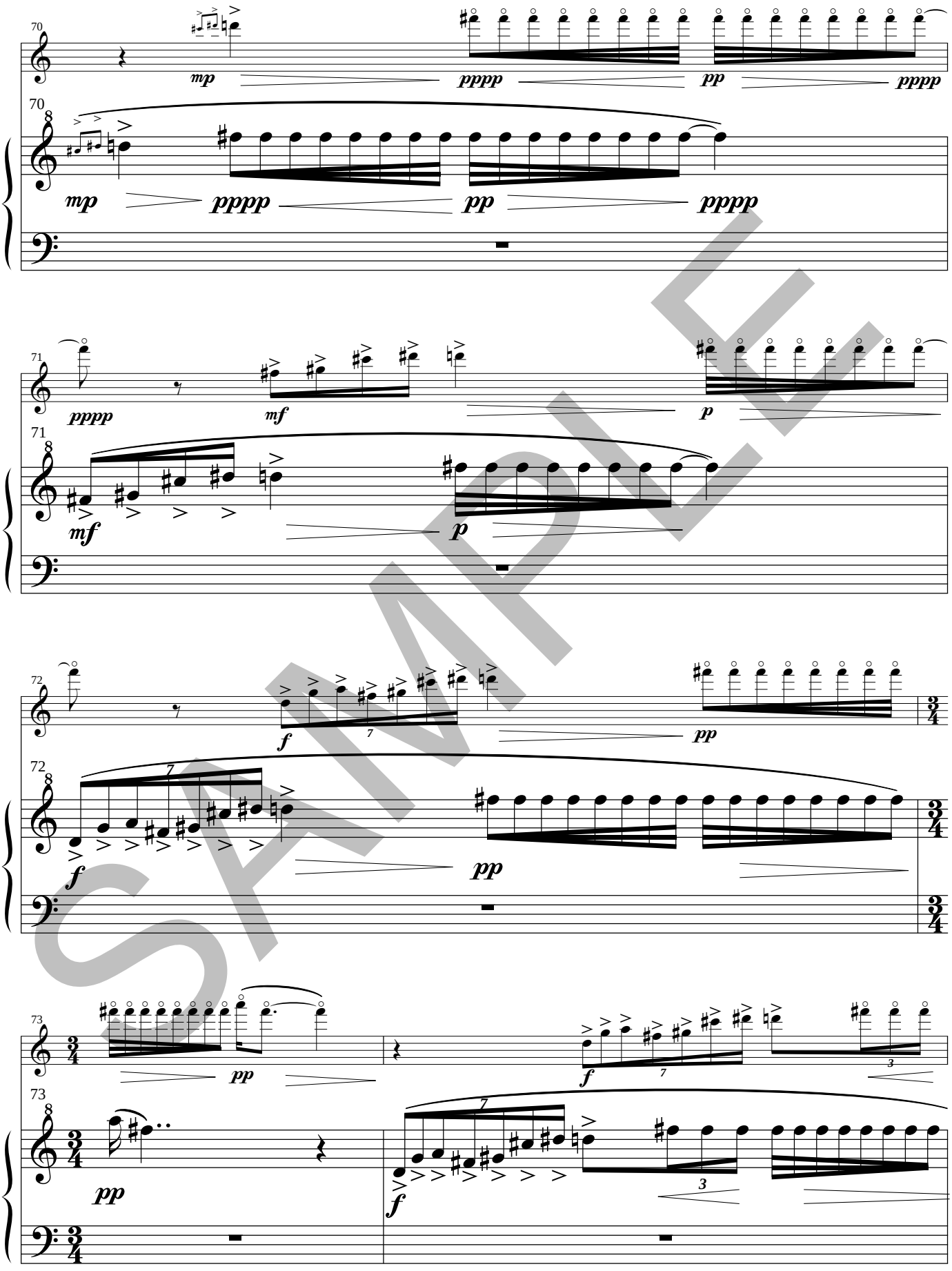

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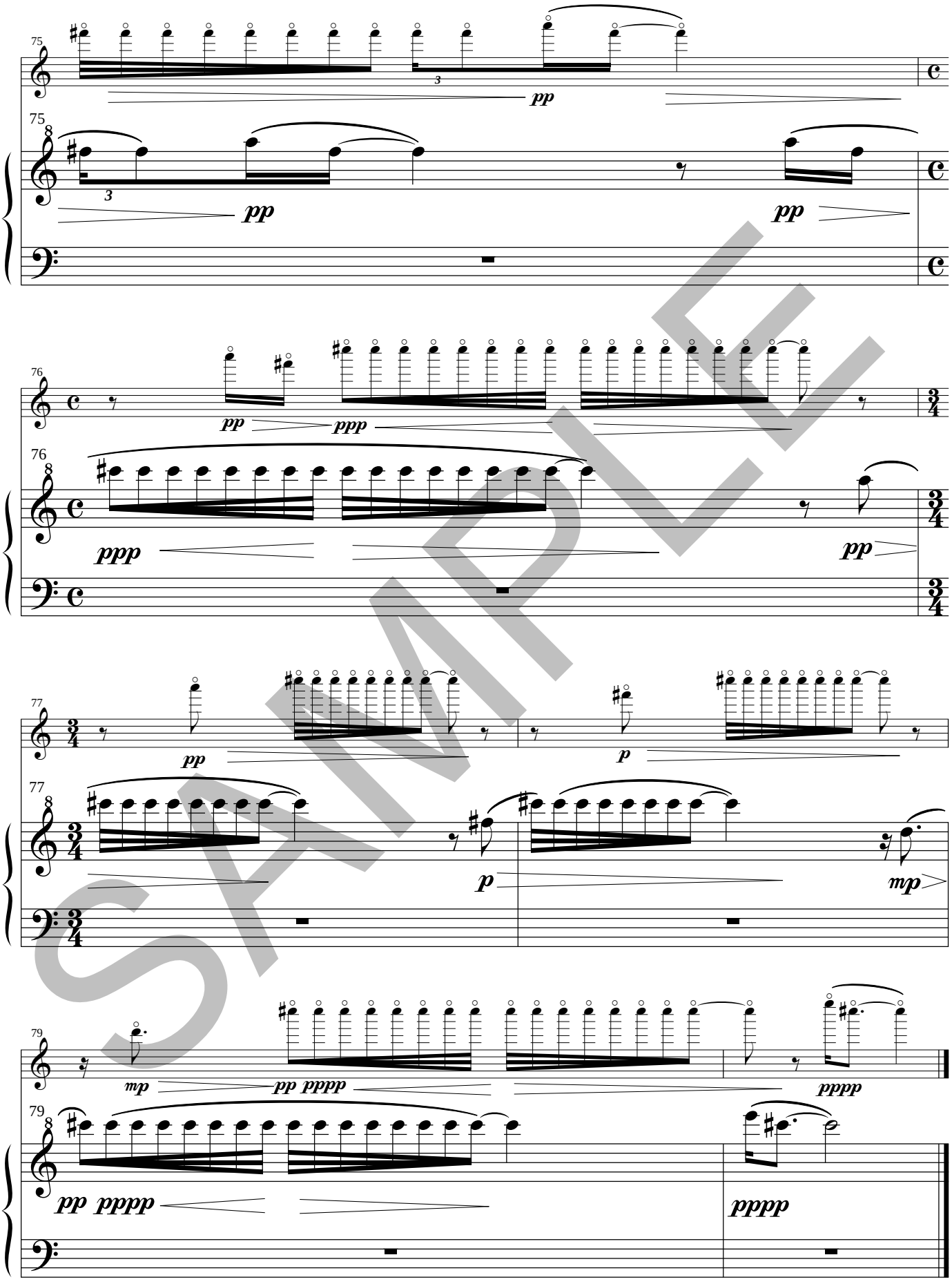
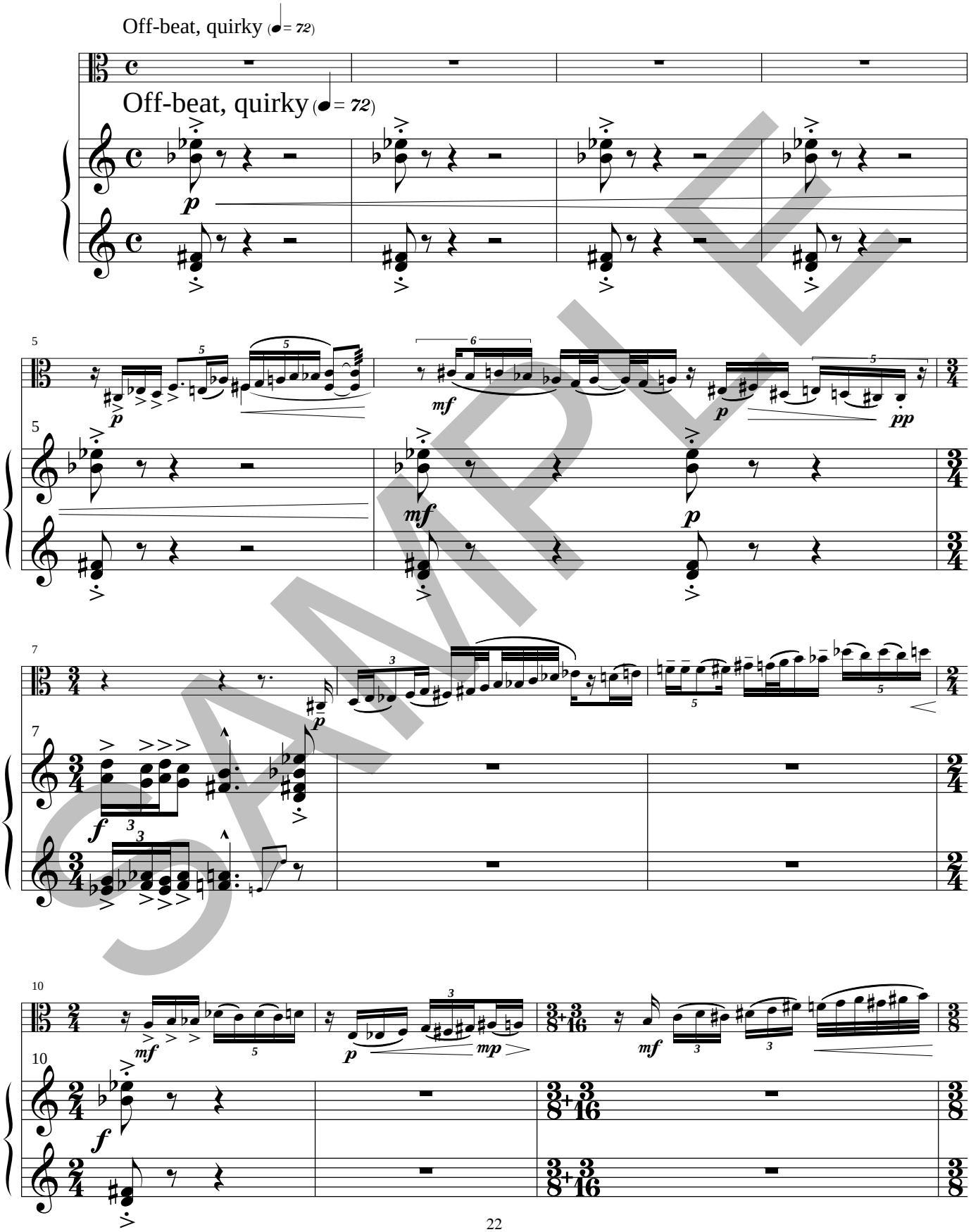

75
pp
75
pp
pp
76
pp
ppp
76
ppp
pp
77
pp
p
77
p
mp
79
mp
pp pppp
pppp
79
pp pppp
pppp

SAMPLE

III

Guildenstern & Rosencrantz



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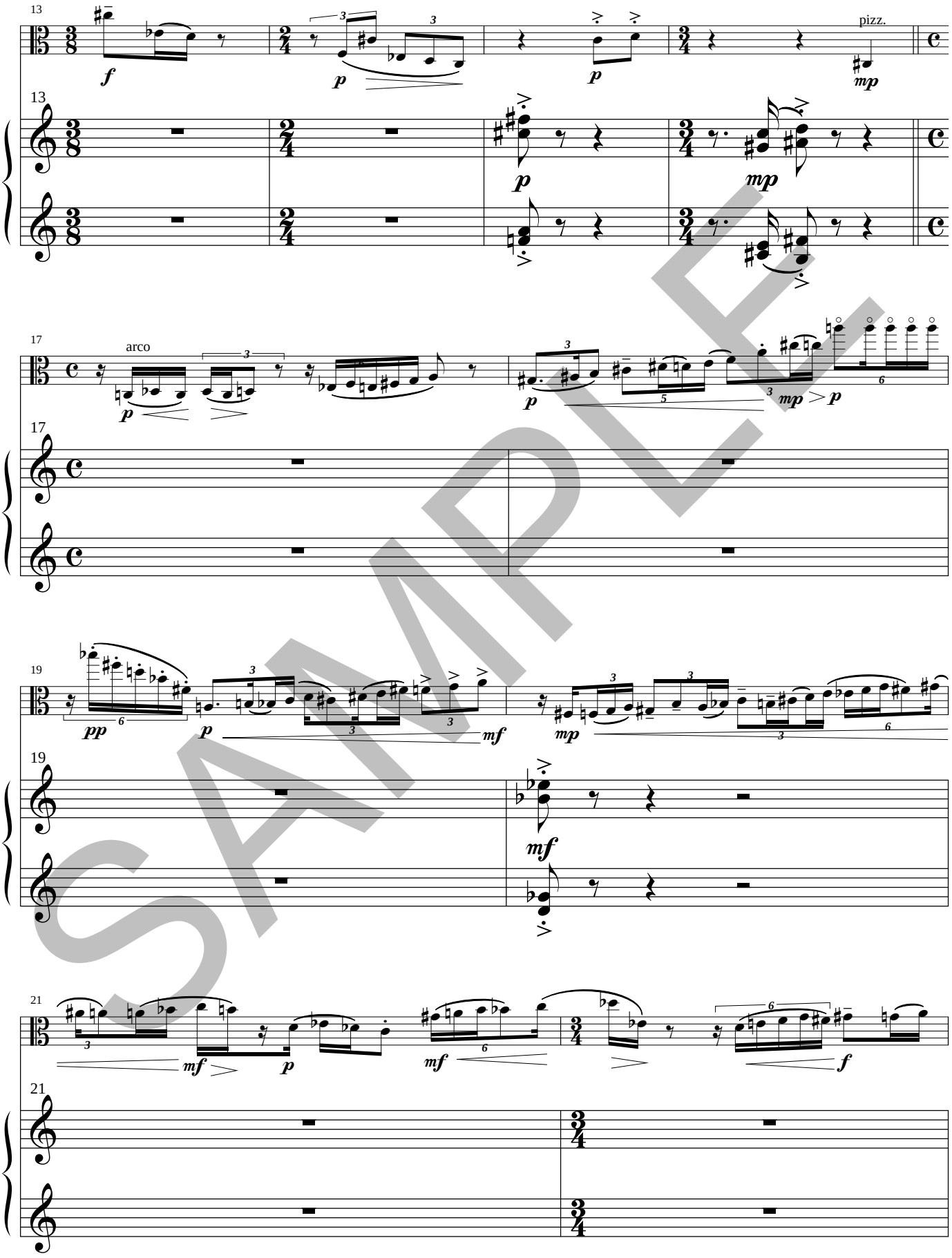

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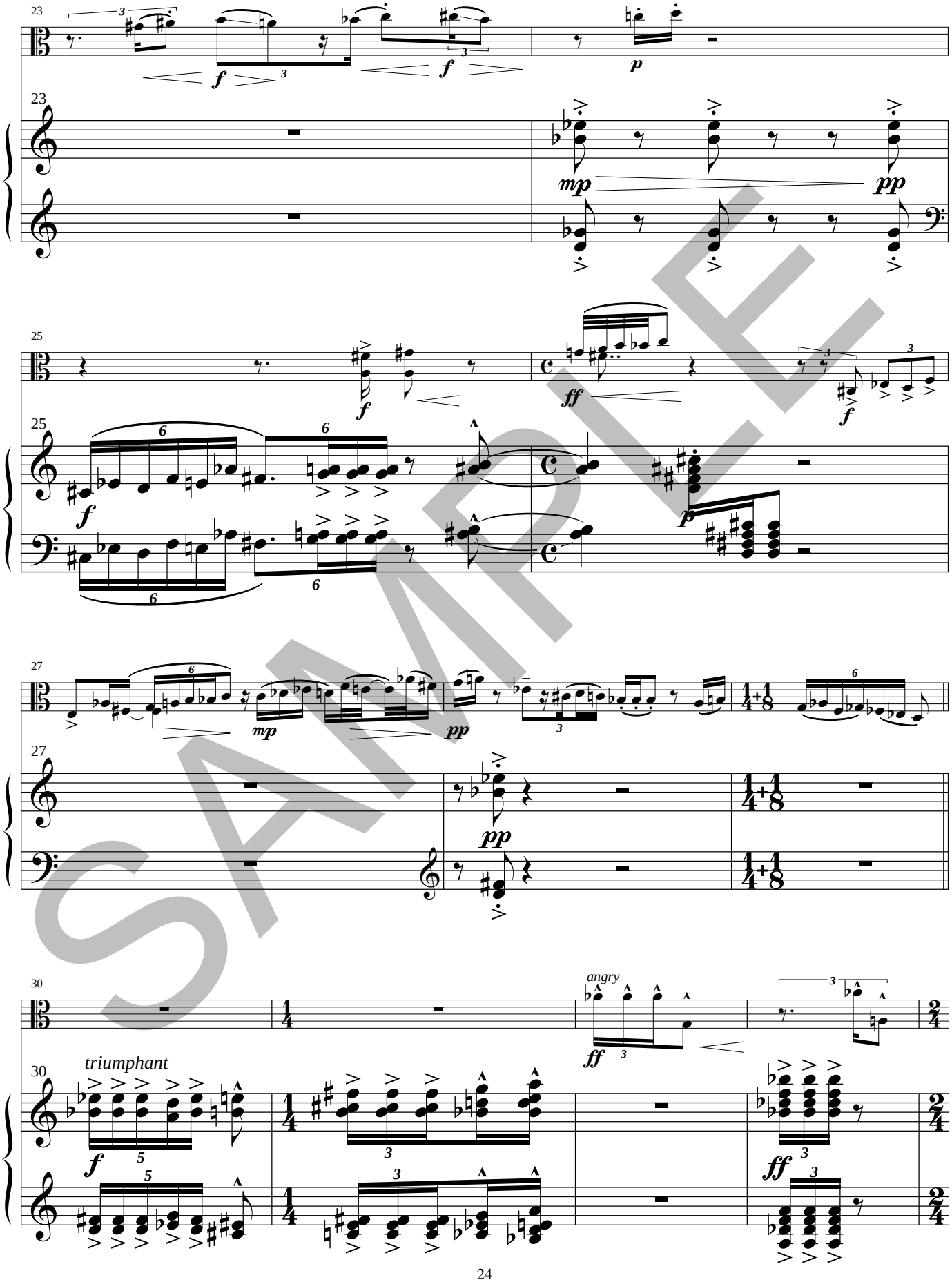
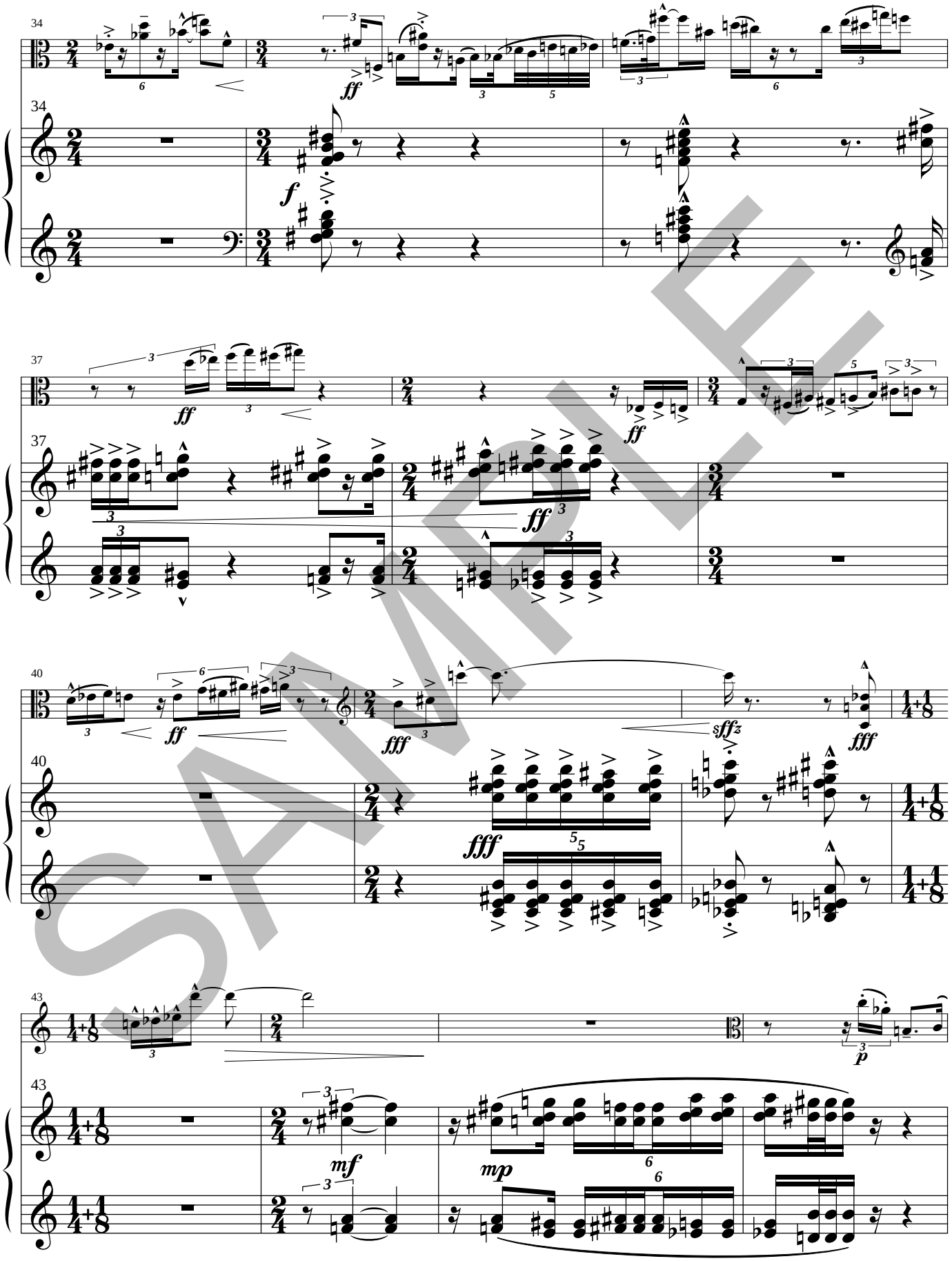

23
f
f
p
23
mp
pp
25
f
ff
f
25
f
27
mp
pp
27
pp
30
angry
ff
30
triumphant
f
ff

SAMPLE



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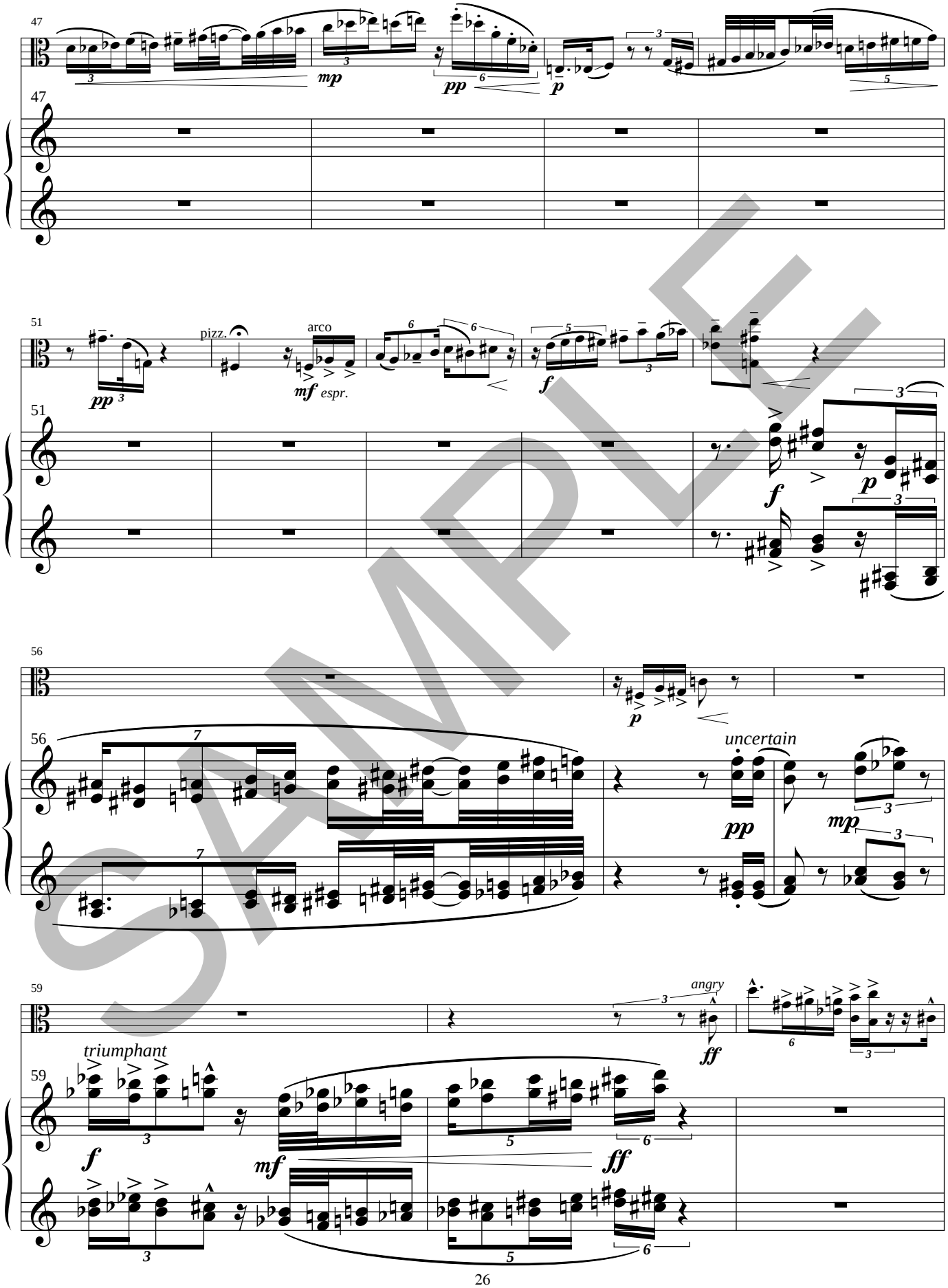
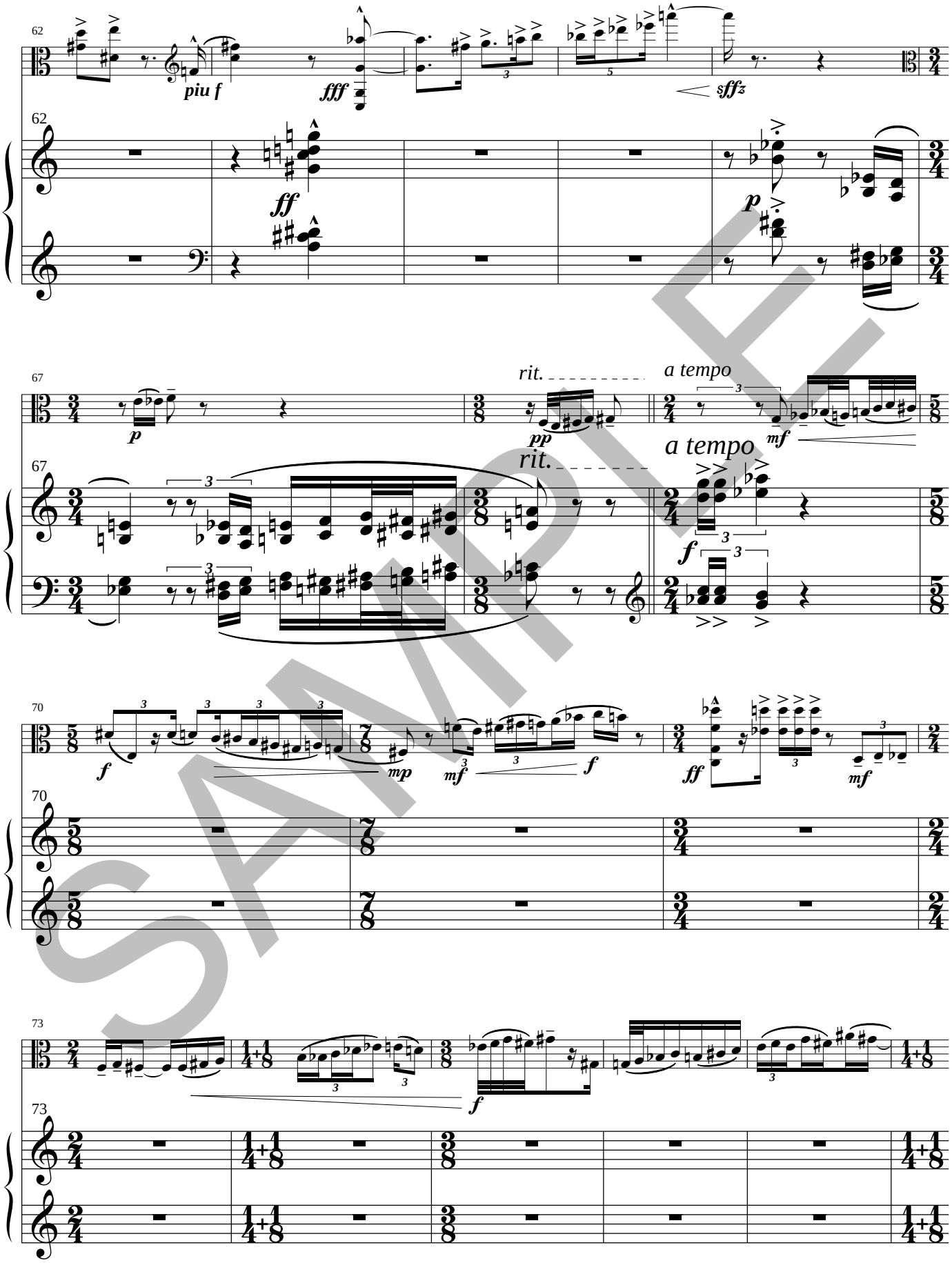
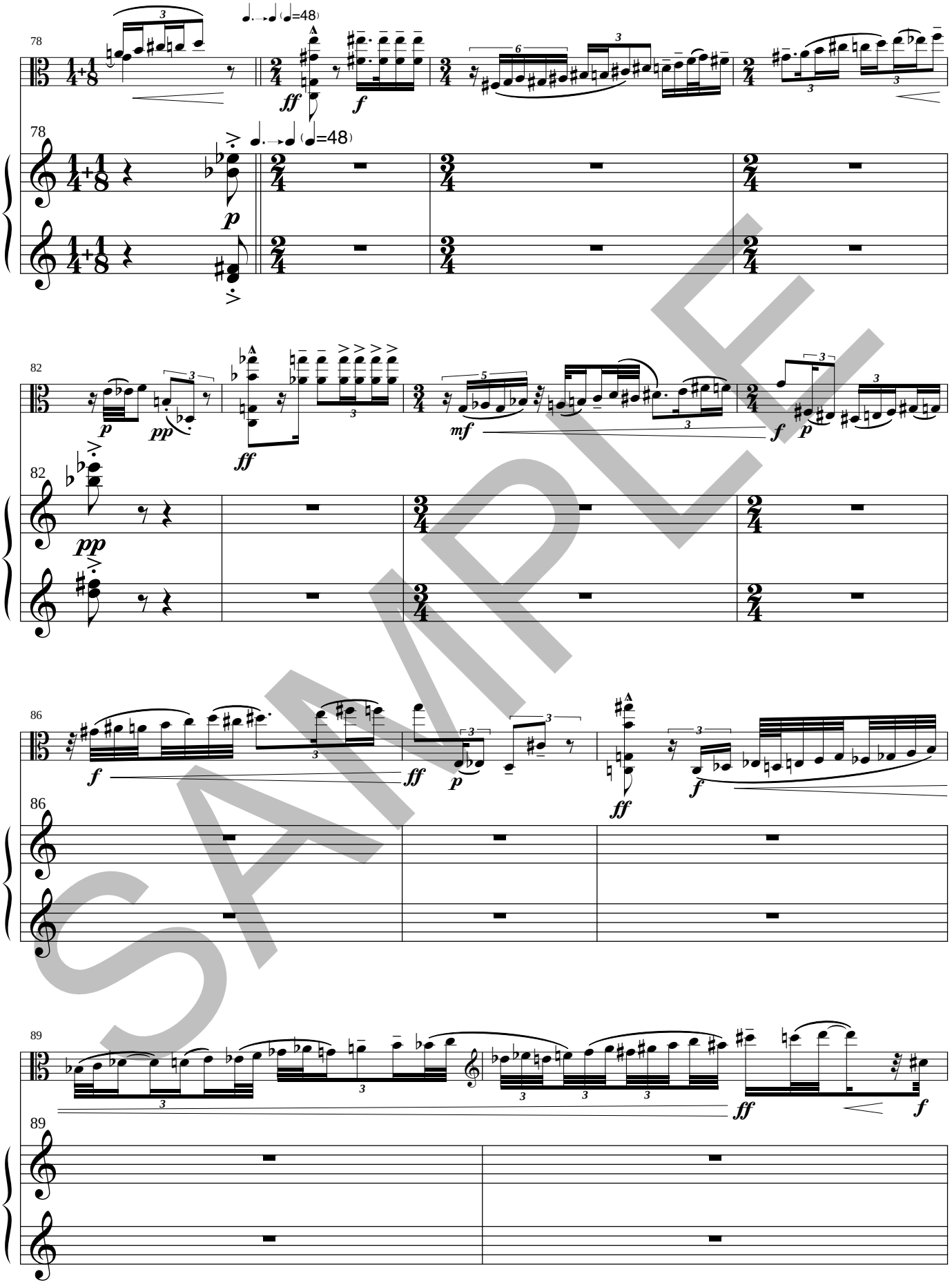
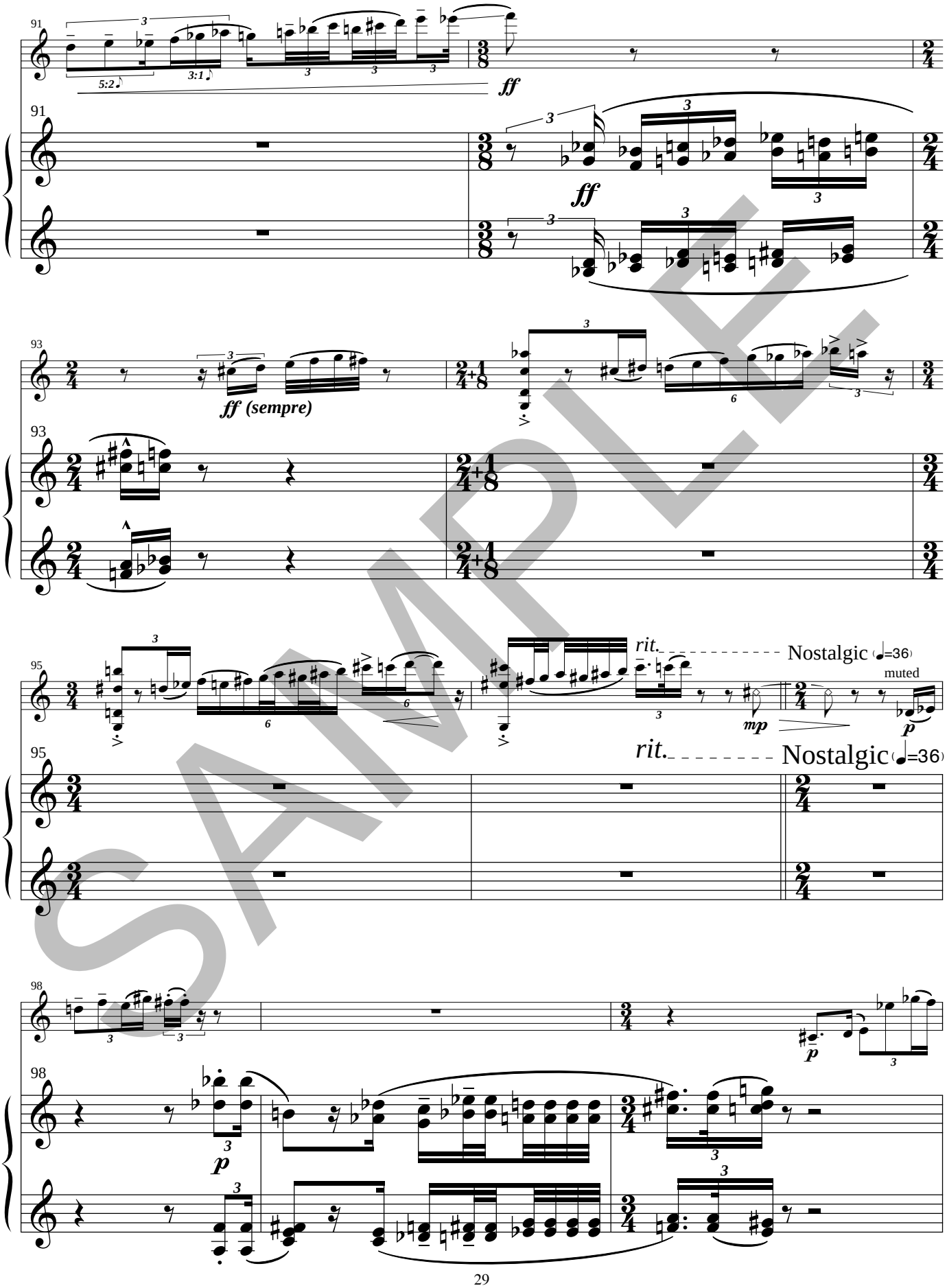

47
mp
pp
p
47
51
pizz.
arco
pp
mf espr.
f
51
f
p
56
p
56
uncertain
pp
mp
59
angry
ff
triumphant
59
f
mf
ff

SAMPLE

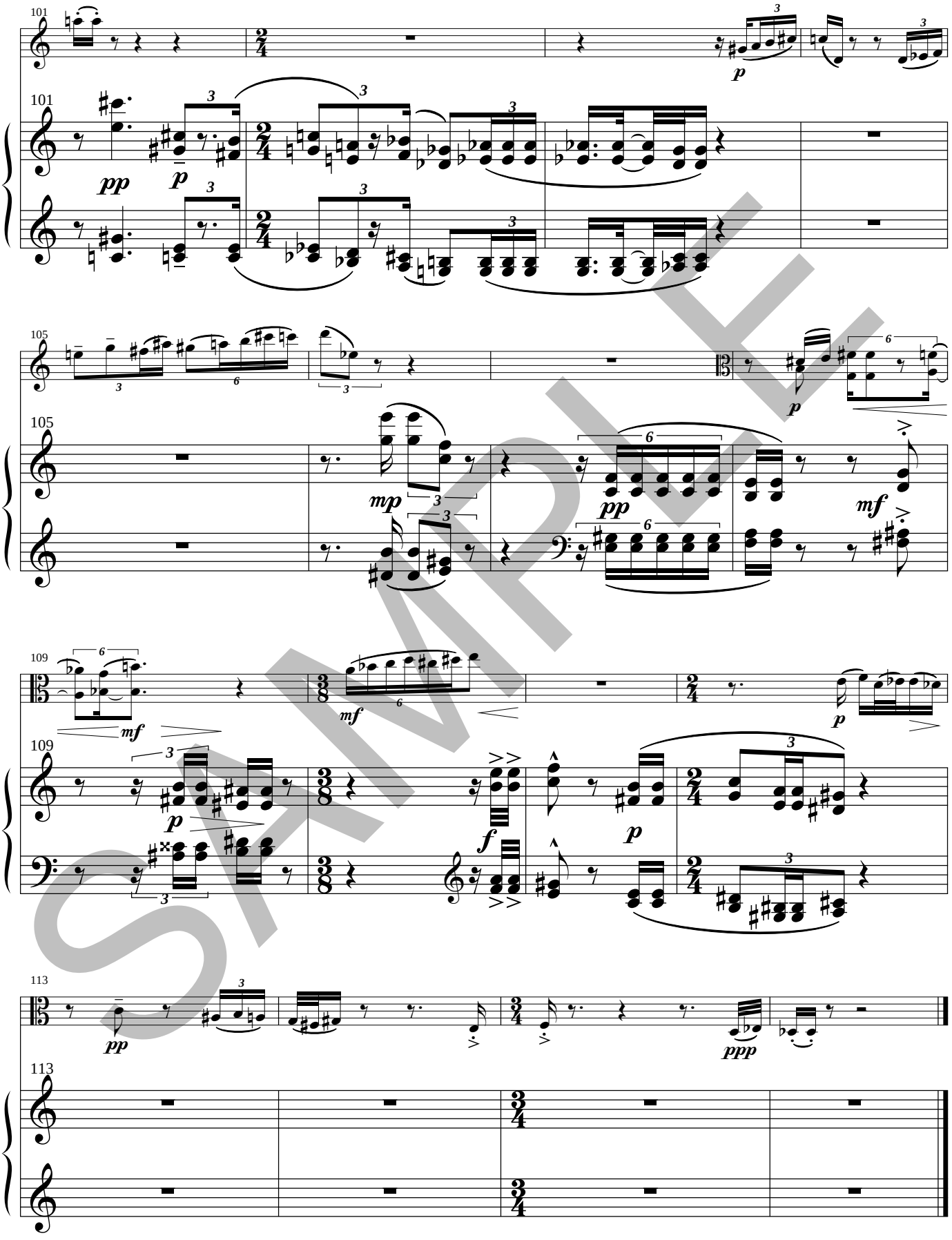

62
piu f
fff
sffz
62
ff
p
67
p
rit.
pp
a tempo
mf
67
rit.
a tempo
f
70
f
mp
mf
f
ff
mf
70
73
f
73

SAMPLE


78
78
82
82
86
86
89
89
SAMPLE


91
5:2
3:1
ff
91
ff
93
ff (sempre)
93
95
rit.
Nostalgic ♩=36
mp
muted
p
95
rit.
Nostalgic ♩=36
98
p
98

SAMPLE



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