

Peter Knell

*Frost Songs*

Duration: ca. 6 minutes

## Peter Knell

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### 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.

# The Rabbit-Hunter

Peter Knell (1994)  
text by Robert Frost

Mesto ♩. = 48

*p* Care-less and still the hun-ter lurks with gun depressed, *mp* Facing a-lone the

*pp ben tenuto* *simile* *p* *mp*

*rit.* *a tempo* *mf*

al - der swamps ghastly snow-white. And his

hound works in the of - - - - - fing there like

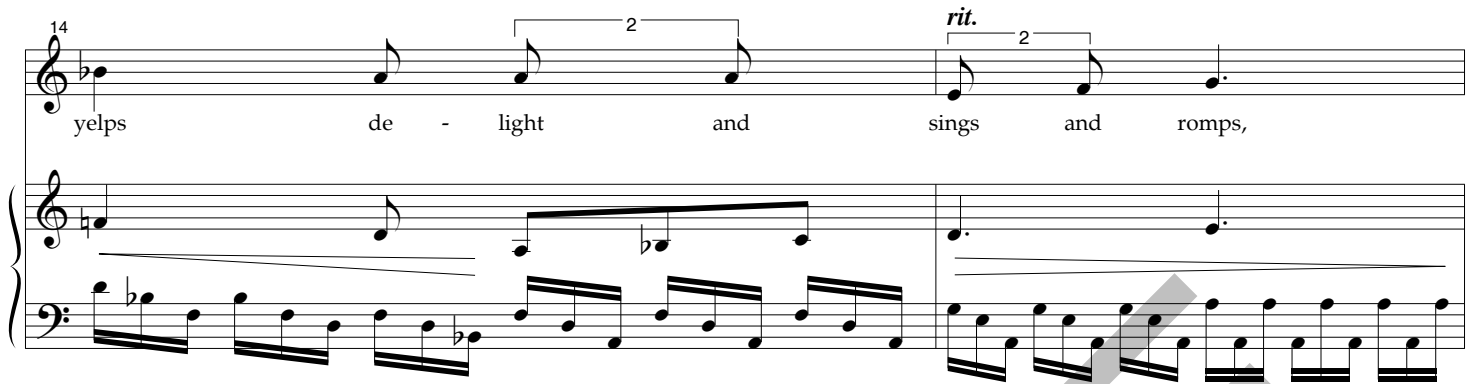
one pos - sessed, and

*mf* *p*

14

yelps de - light and sings and romps,

*rit.*



16 *a tempo*

Bring - ing him on the sha - do - wy hare for

*p*



18

him to rend and deal a death that



20

he nor it (nor I) have wit to com - pre - hend.

*pp*



# Design

Peter Knell (1994)  
text by Robert Frost

Scherzando ♩ = 120

I found a dim-pled spi-der, fat and white, On a  
white heal-all hol-ding up a moth like a white piece of ri-gid sa-tin cloth;  
As-sort-ed cha-rac-ters of death and blight mixed rea-dy to be-gin the  
morning right, Like the in-gre-di-ents of a

*p*  
*cresc.*  
*mf* *mp*  
*cresc.* *f* *p*  
*cresc.* *fp*

16

witch-es broth: A snowdrop spi-der, a flo-wer like a froth, and dead wings

*cresc.*

19

car-ried like a pa-per kite.

*f* *mf*

24

*cresc.* *ff*

28

*molto serio* ♩ = 60

What had that flo-wer to do with be-ing white, the way-side blue and in-no-cent heal-all?

*p*

32

What brought the kin-dred spider to that height, then steered the white moth thither in the night?

37

What but de-sign of darkness to ap-pall? If de-sign go-vern in a thing so small.

Tempo I

44

49

# Acquainted with the Night

Peter Knell (1994)  
text by Robert Frost

Quite Freely  $\text{♩} = 40$

The musical score is written for voice and piano. It begins with a vocal line in 6/8 time, marked 'Quite Freely' with a tempo of quarter note = 40. The piano accompaniment starts with a bass line in 6/8 time, marked *mp dim.* and *mp dim.* in the right hand. The lyrics are: 'I have been one ac - quain - ted with the night. I have walked out in rain; and back in rain. I have out - walked the fur - thest ci - ty light. I have looked down the sad - dest ci - ty lane. I have passed by the watch - man on his beat and dropped my eyes, un - will - ing to ex - plain.' The score includes dynamic markings such as *pp*, *mp*, *mf*, and *f*, along with performance instructions like *dim.* and *cresc.*. The piece concludes with a *poco piu mosso* section starting at measure 21, marked *pp* and *f dim.*



28 *poco a poco agitato*

I have stood still and stopped the sound of feet when far a-way an in-ter-rup-ted

34

cry came o-ver hou-ses from a-no-ther street. But not to call me back or say good-by; And fur-ther

39

still at an un-earth-ly height one lu-mi-na-ry clock a-gainst the sky pro-claimed the time was nei-ther

44 *rit.* *Tempo I*

wrong nor right. I have been one ac-quain-ted with the night.