Peter Knell

String Quartet No. 2

(Three California Landscapes)

Duration: ca. 15 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 Quartett, 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.

Program Note

String Quartet No. 2 (Three California Landscapes) was composed in the spring of 2008 for the Ying Quartet. The imagery in the movement titles reflects impressions from my childhood, as well as the varied topography of my home state of California. Kern River was the location of a school camping trip that included white-water kayaking. The music reflects the bustling of the river and the gliding between rapids. Joshua Tree is the well-known desert park that was similarly the site of a school camping trip. The music depicts the stillness and fantasy of the desert night. Newport Beach was the site of several summer vacations, the highlight of which (at least at a certain age) was the boardwalk, known as the "fun zone".

Acknowledgement

This piece was made possible by a grant from the Fromm Music Foundation.

Commissioned by the Fromm Music Foundation for the Ying Quartet

String Quartet No. 2

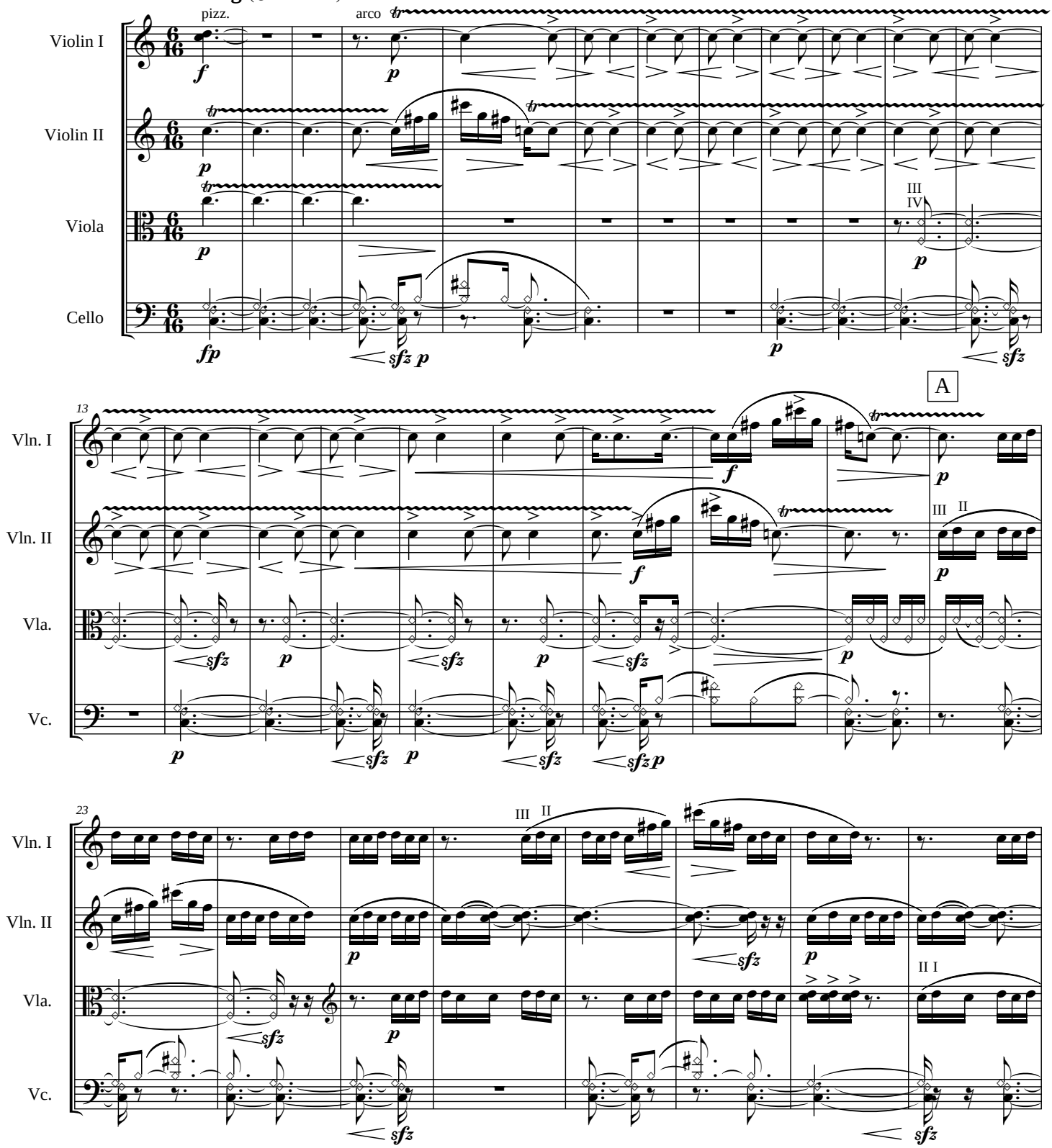
(Three California Landscapes)

I

Kern River

Peter Knell (b. 1970)

Bustling (♪. = c. 144)



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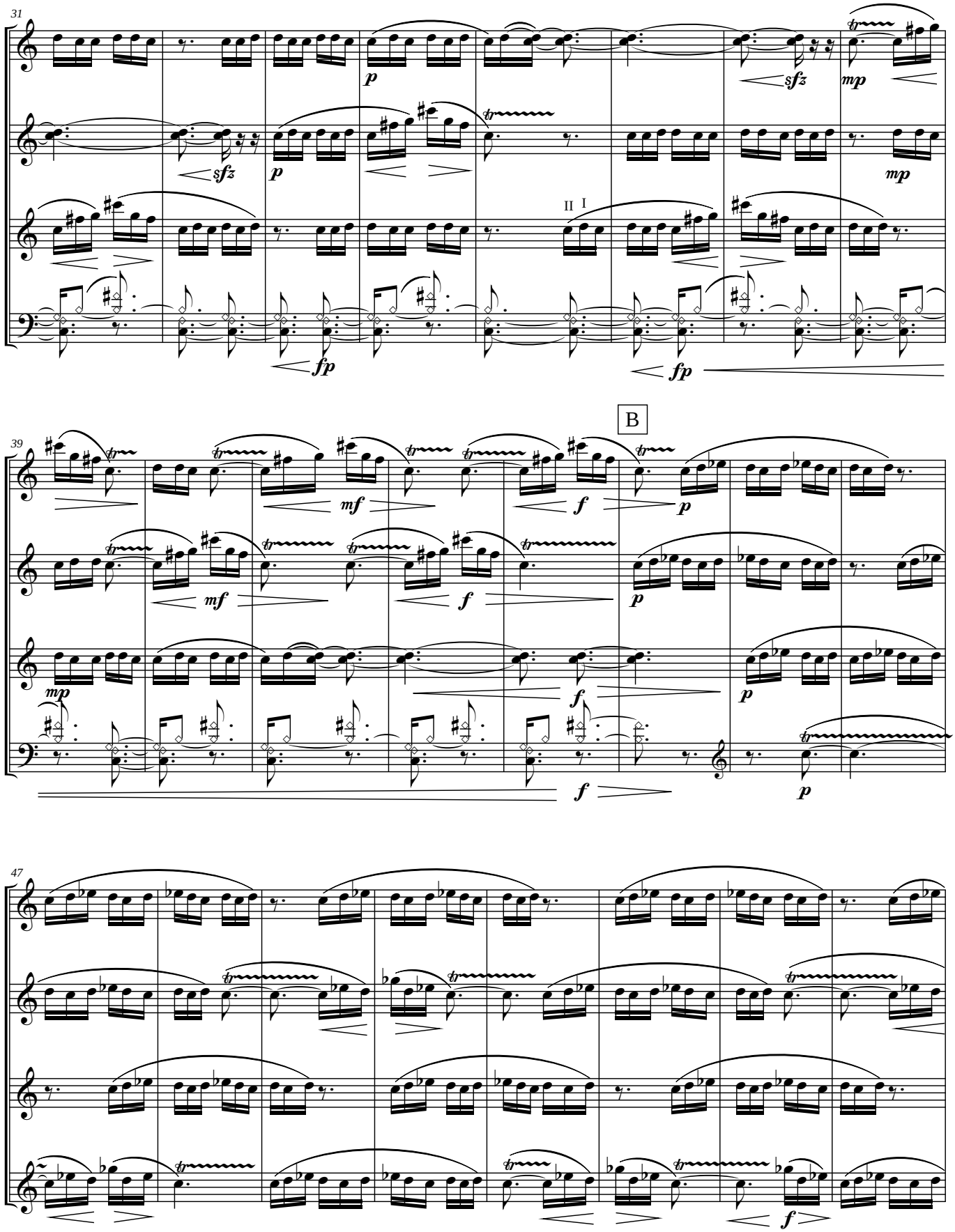
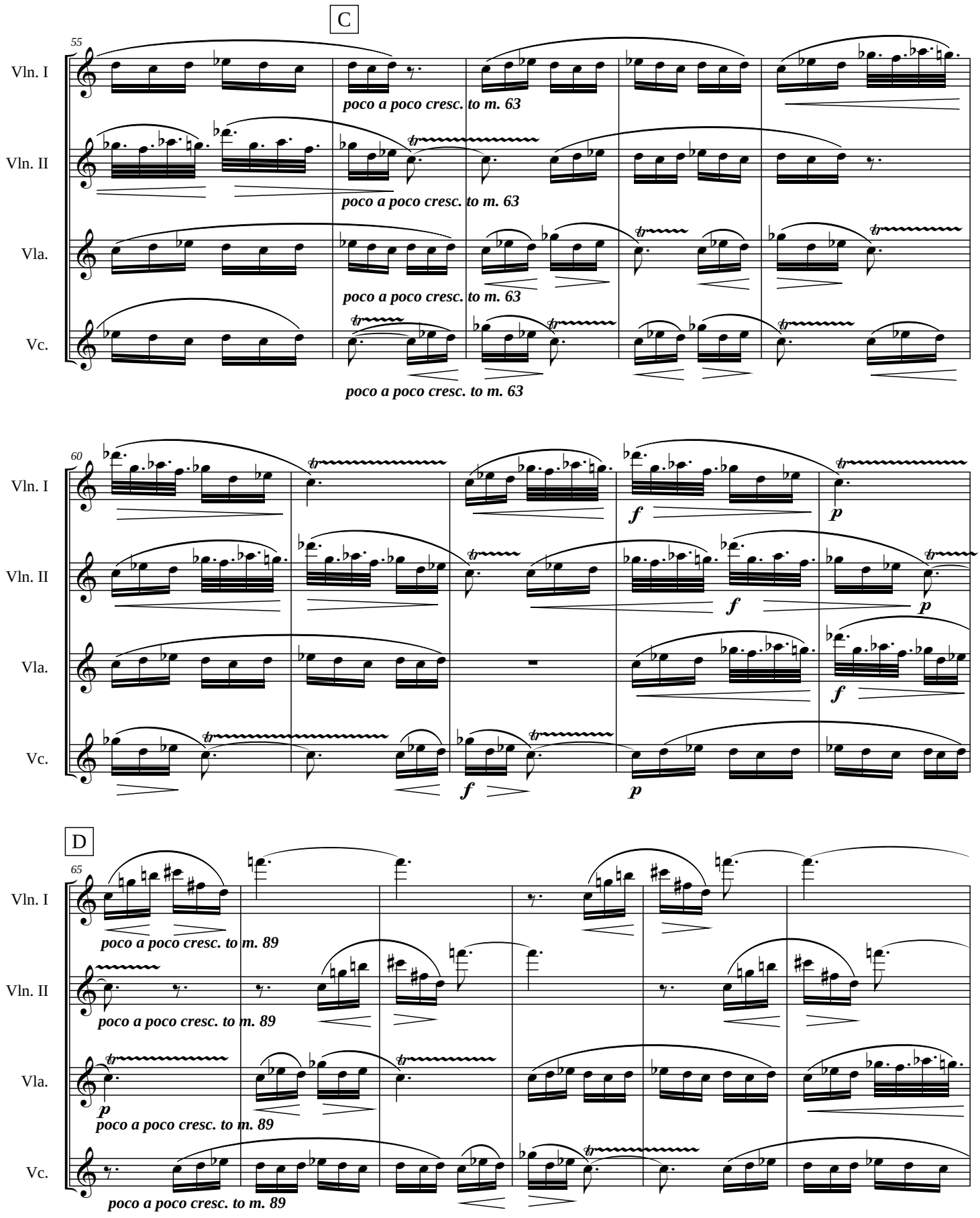
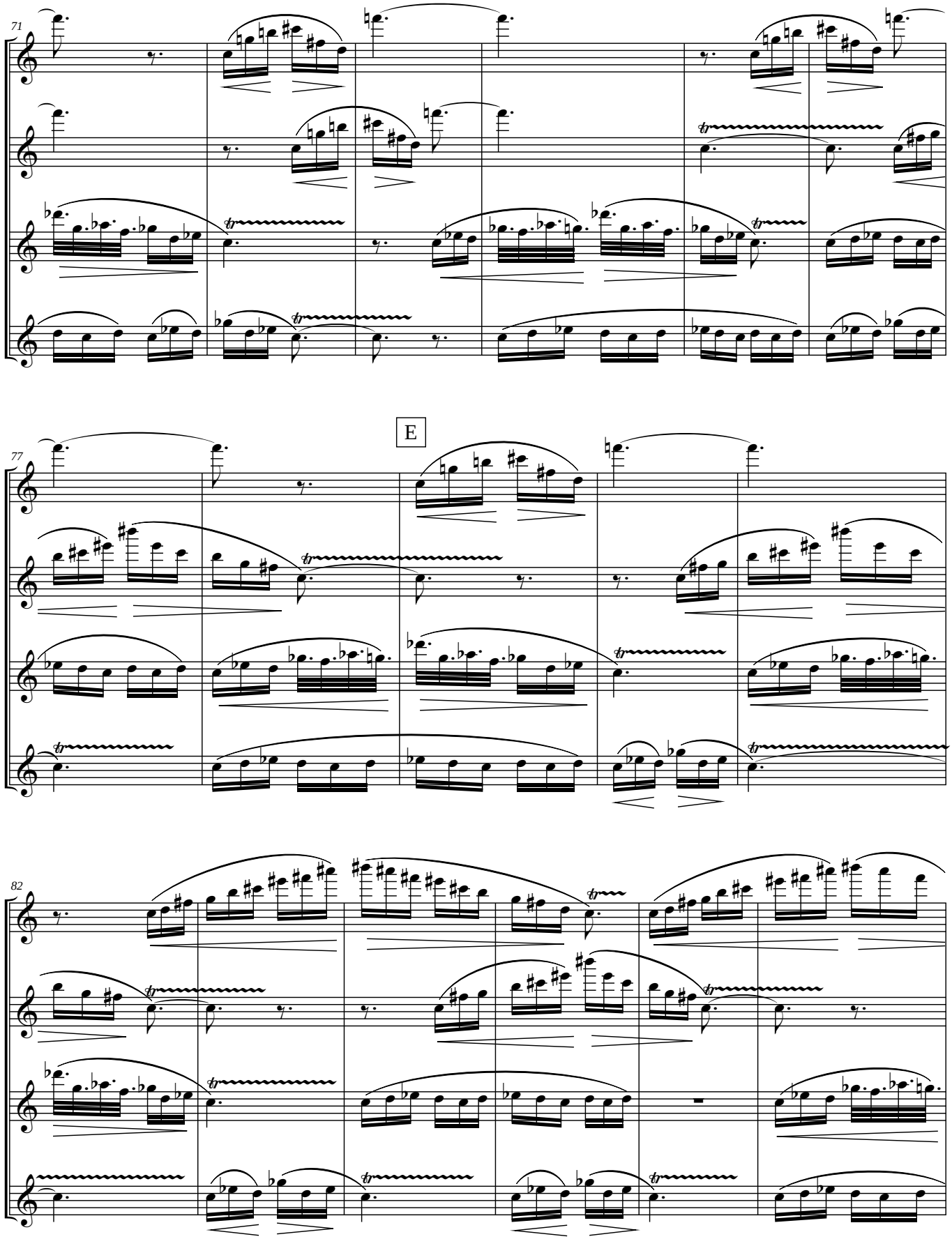
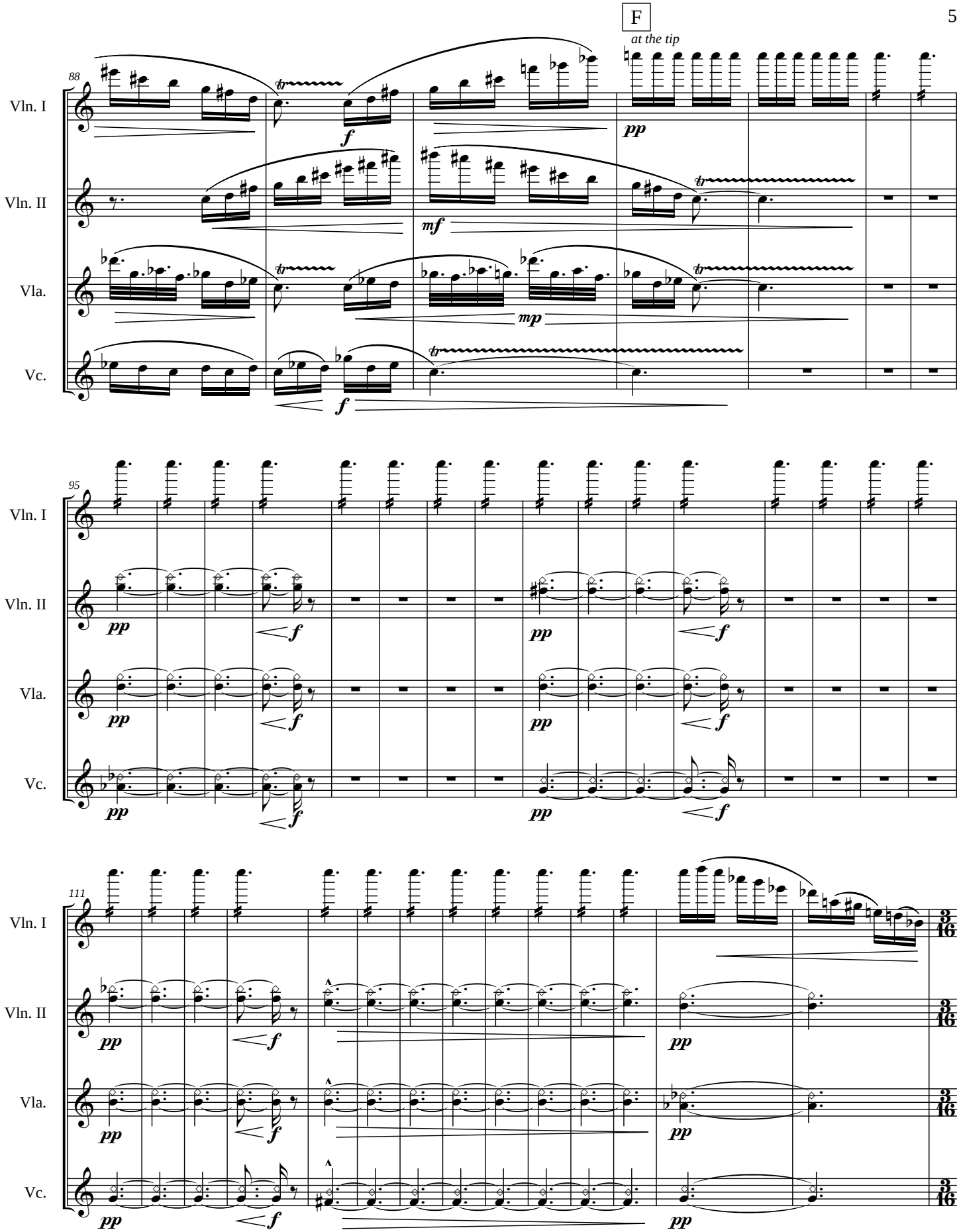
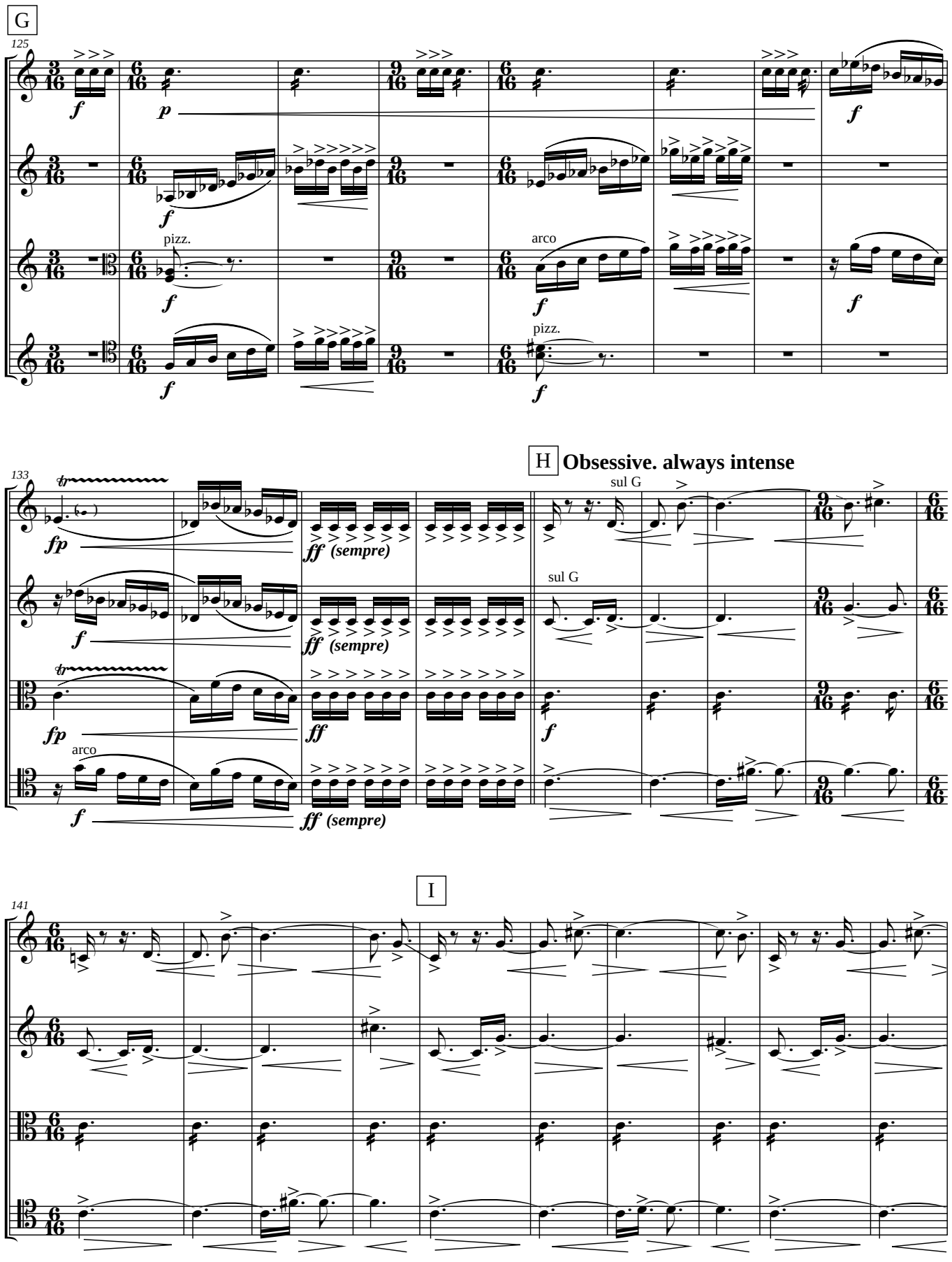
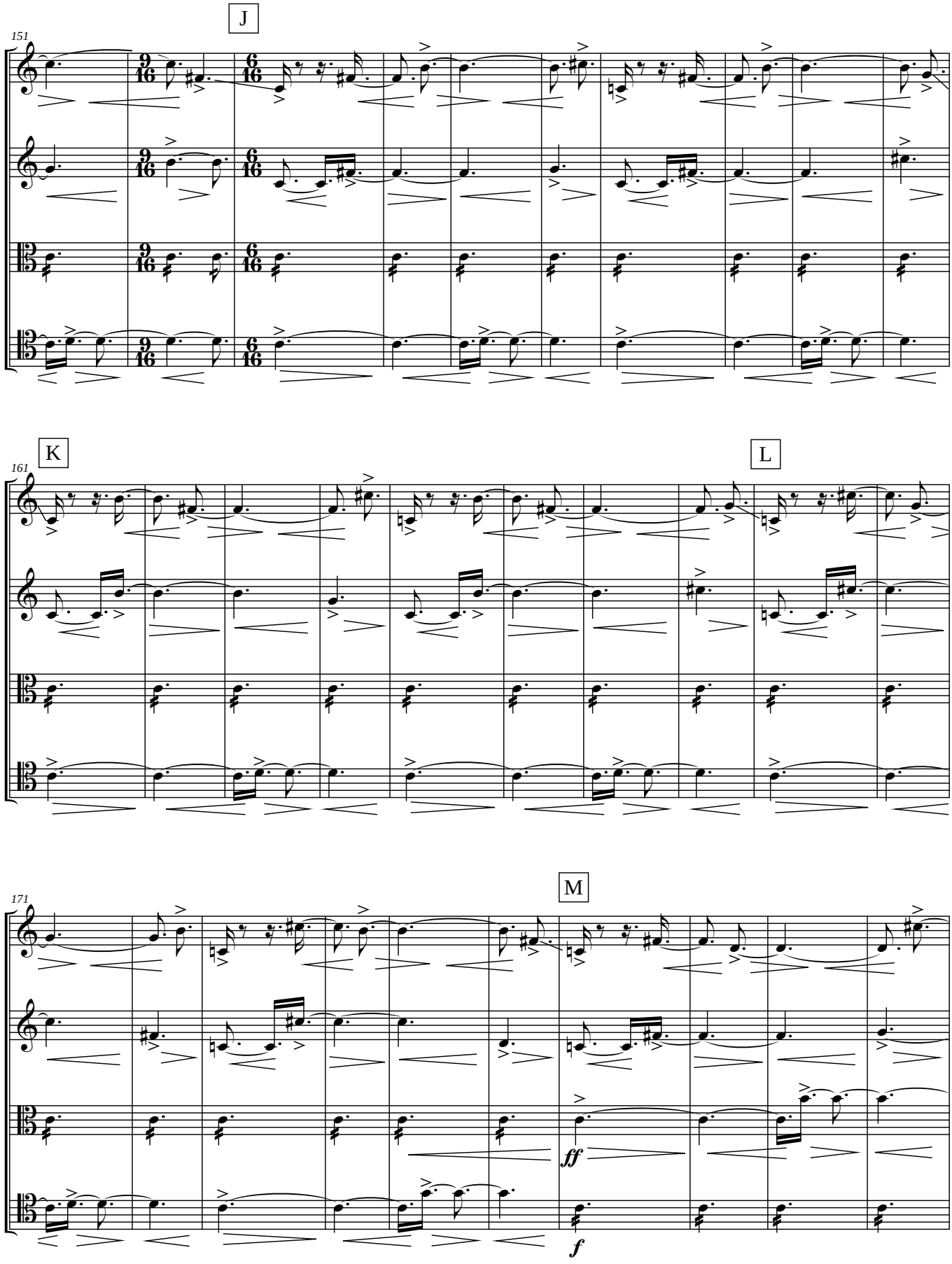

31
Vln. I
Vln. II
Vla.
Vc.
II I
B
39
47

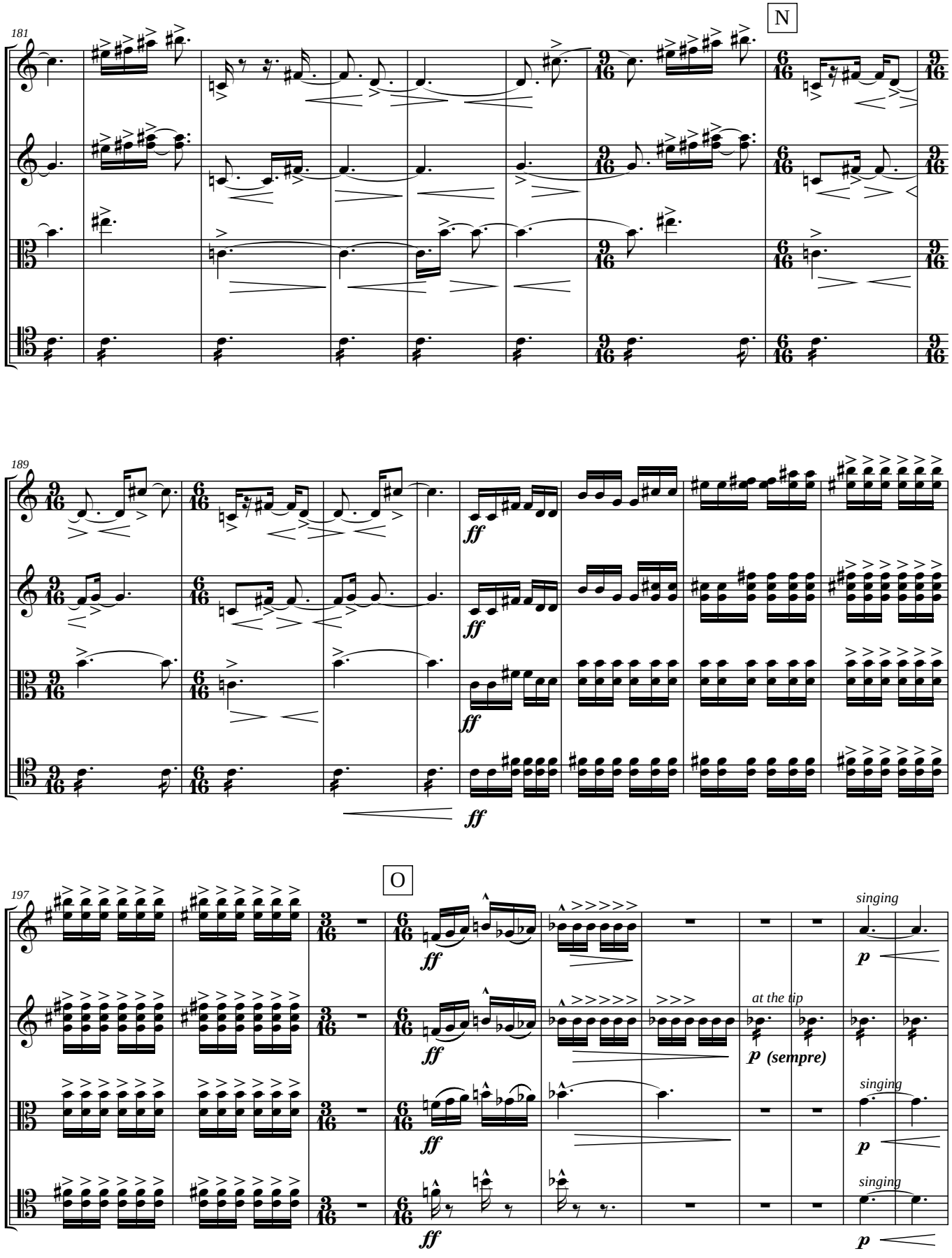

C
55
Vln. I
Vln. II
Vla.
Vc.
poco a poco cresc. to m. 63
poco a poco cresc. to m. 63
poco a poco cresc. to m. 63
poco a poco cresc. to m. 63
60
Vln. I
Vln. II
Vla.
Vc.
f
p
f
p
f
p
f
p
D
65
Vln. I
Vln. II
Vla.
Vc.
poco a poco cresc. to m. 89
poco a poco cresc. to m. 89
p
poco a poco cresc. to m. 89
poco a poco cresc. to m. 89

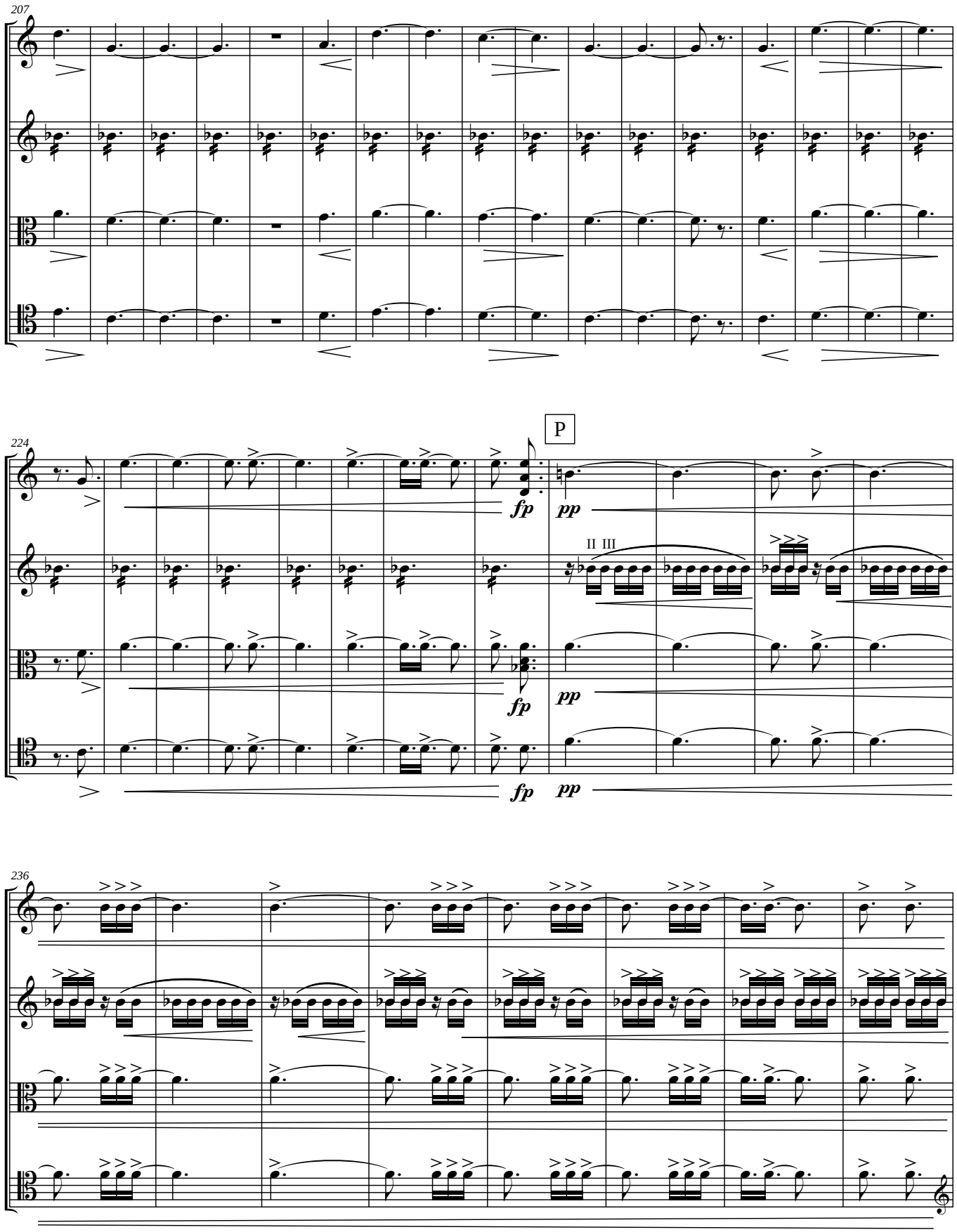

71
Vln. I
Vln. II
Vla.
Vc.
E
77
Vln. I
Vln. II
Vla.
Vc.
82
Vln. I
Vln. II
Vla.
Vc.

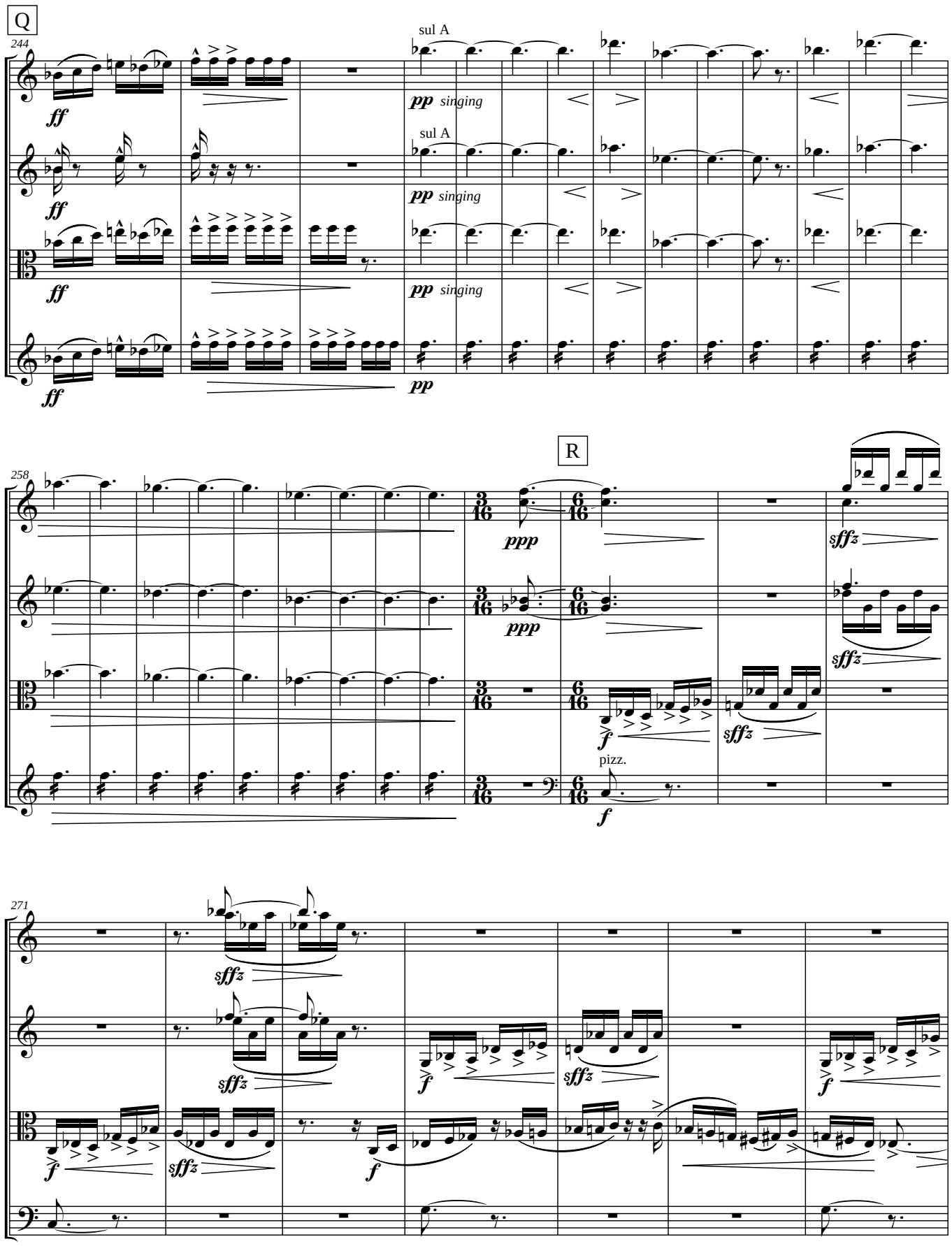

F
at the tip
88
Vln. I
Vln. II
Vla.
Vc.
95
111

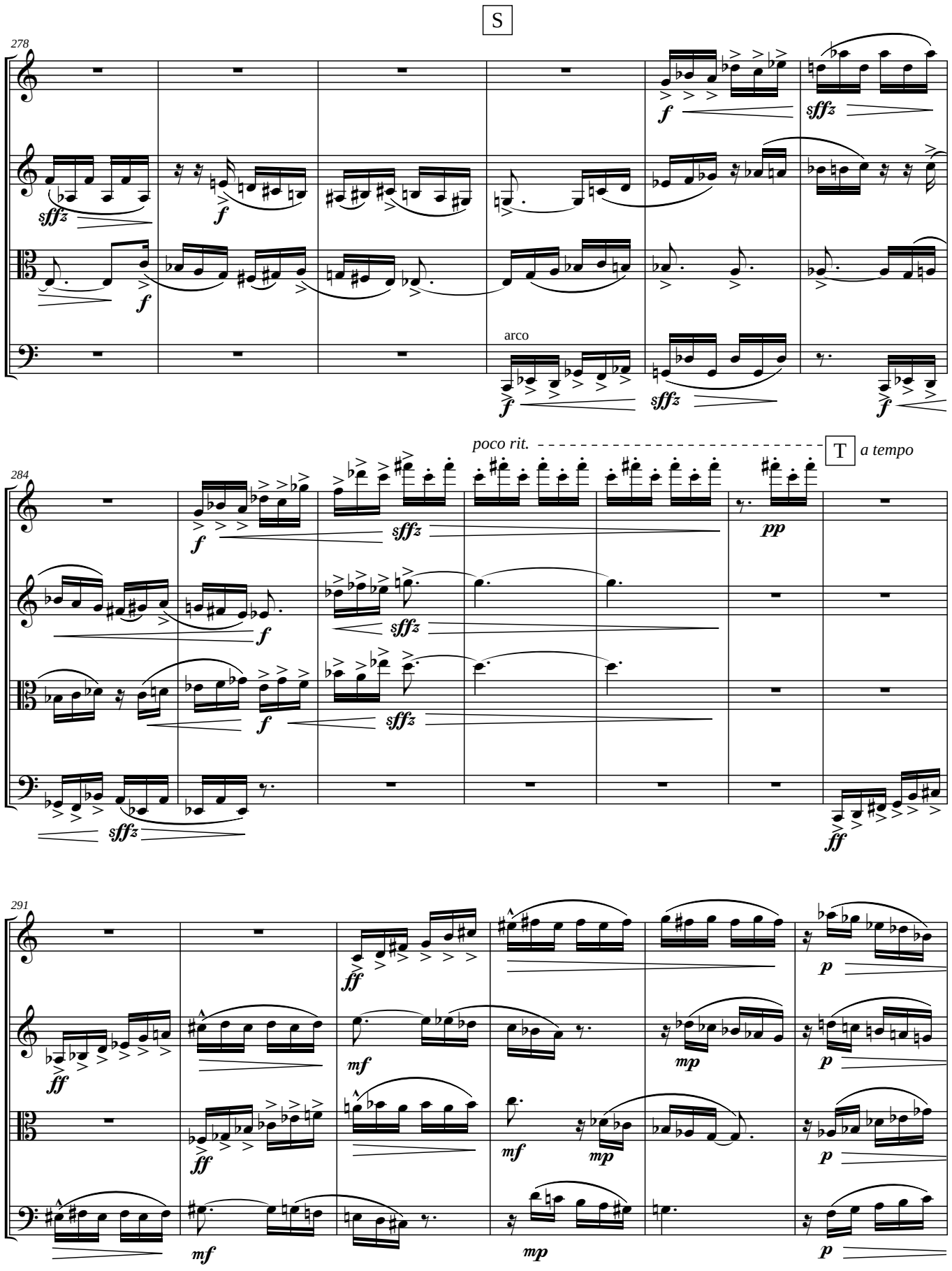

G
125
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
H
Obsessive. always intense
133
sul G
ff (sempre)
I
141

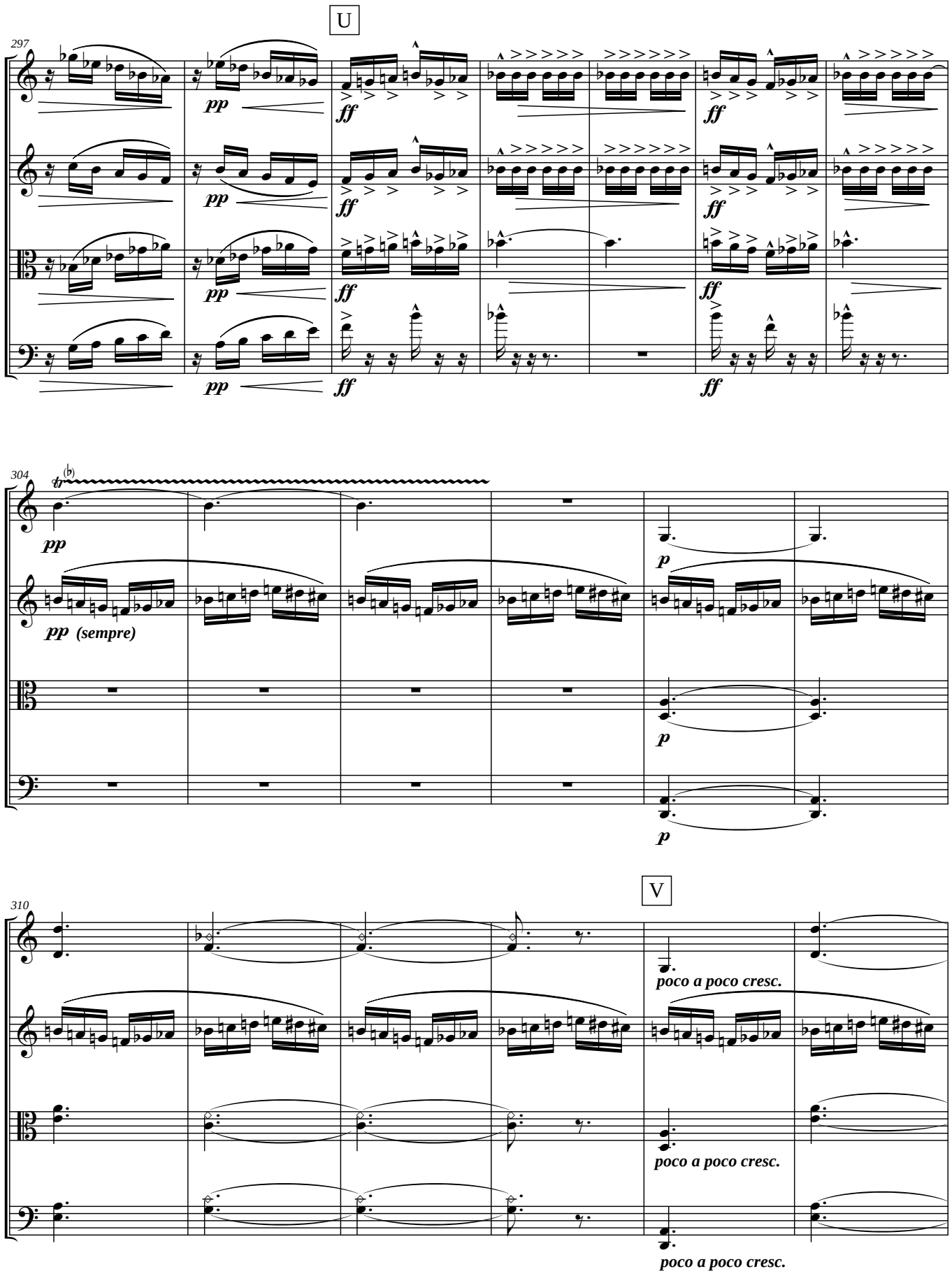

J
151
Vln. I
Vln. II
Vla.
Vc.
K
L
161
M
171
ff
f

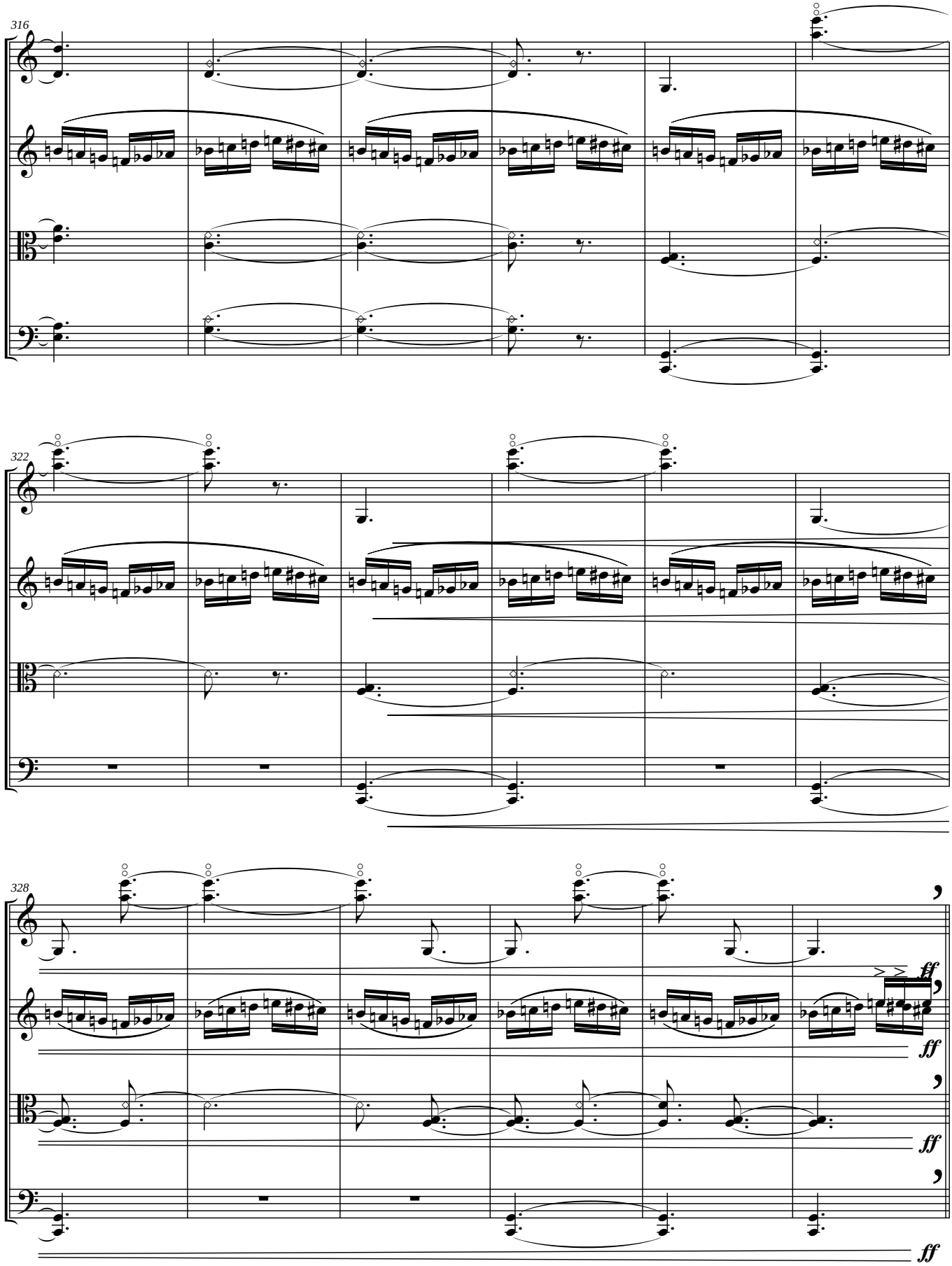

N
181
Vln. I
Vln. II
Vla.
Vc.
189
ff
O
197
singing
p
at the tip
p (sempre)

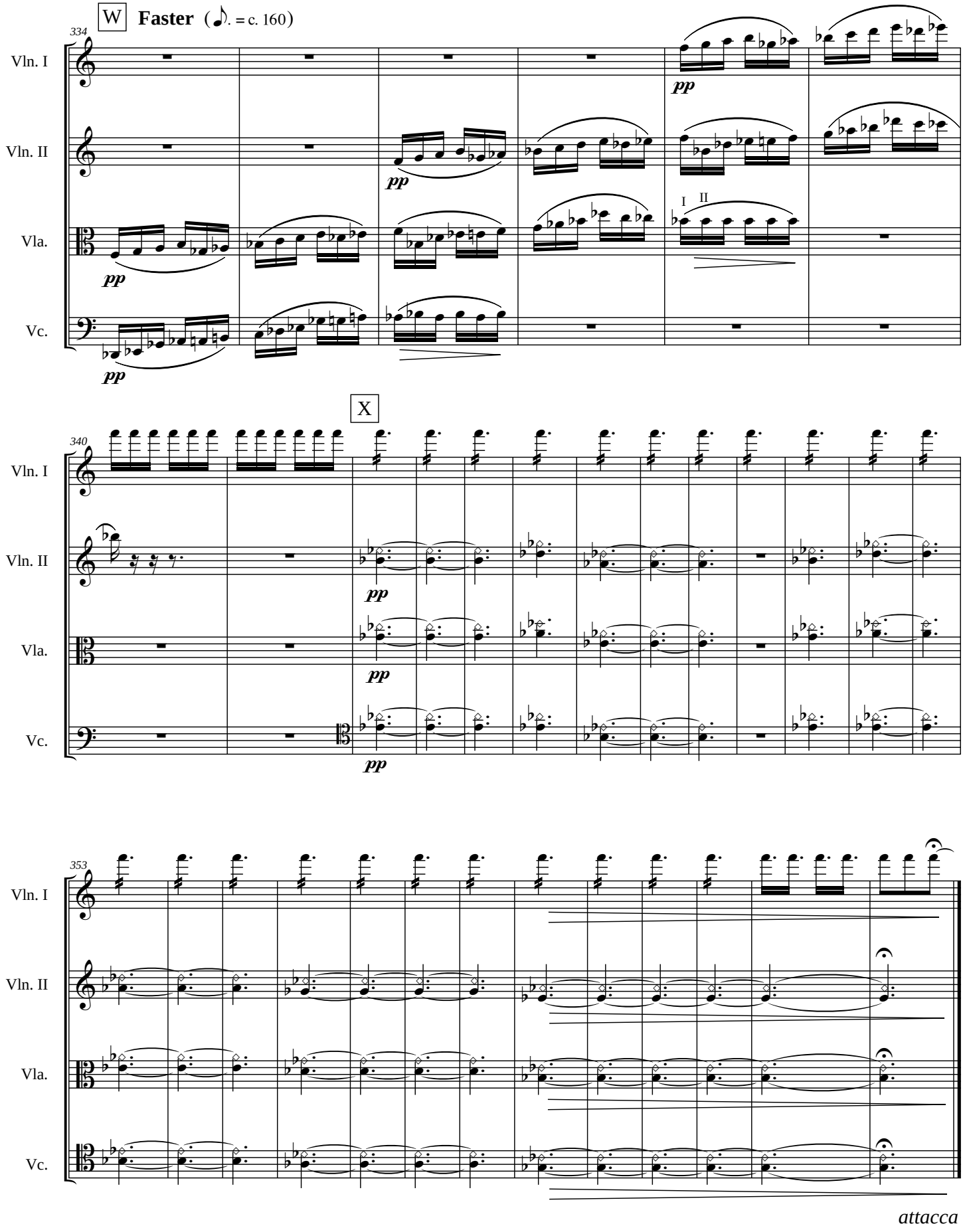

207
Vln. I
Vln. II
Vla.
Vc.
224
P
fp
pp
II III
236


Q
244
Vln. I
Vln. II
Vla.
Vc.
ff
sul A
pp singing
pp
R
258
ppp
3/16
6/16
sffz
f
pizz.
271


S
278
Vln. I
Vln. II
Vla.
Vc.
arco
poco rit.
T
a tempo
284
291

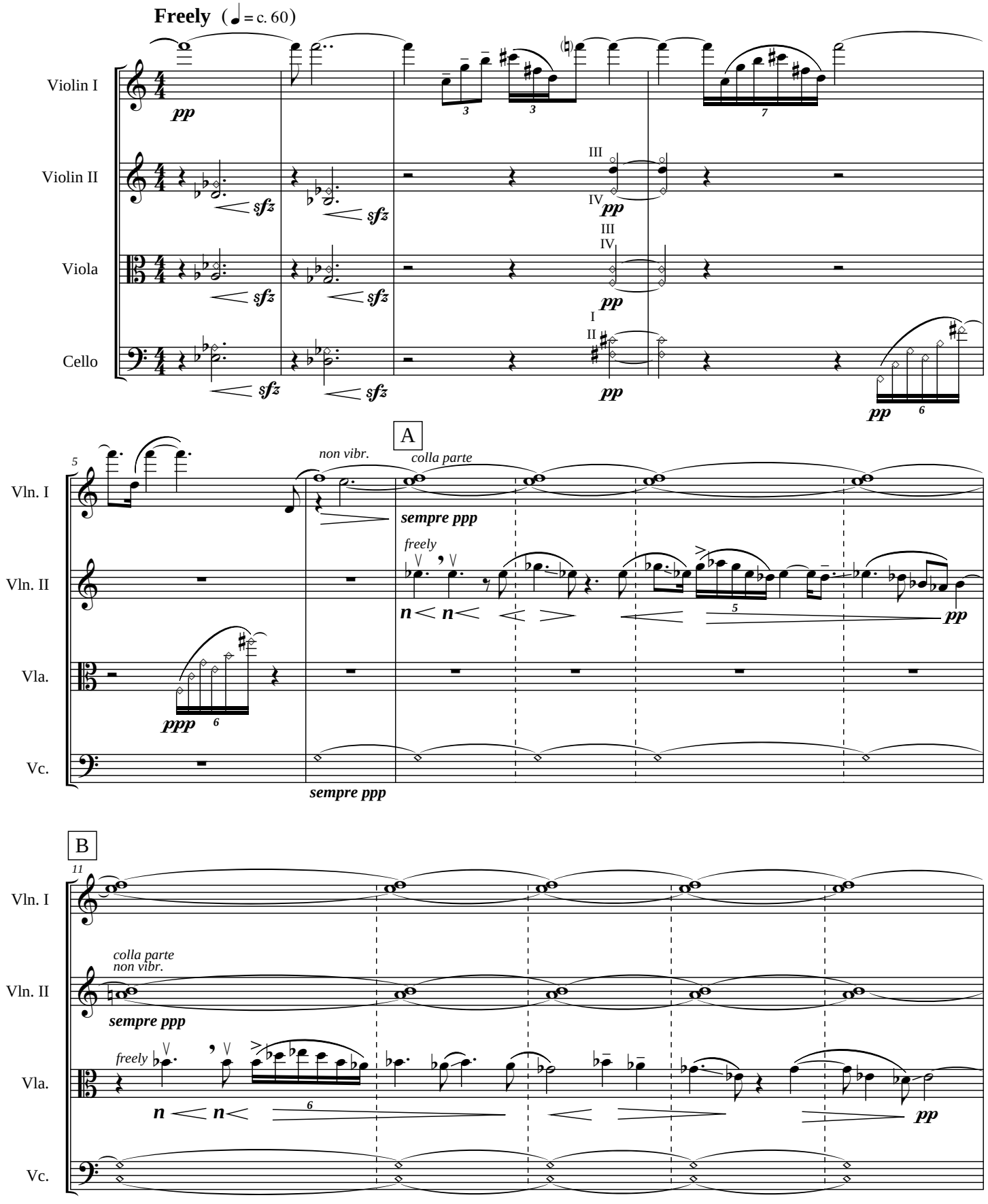

U
297
Vln. I
Vln. II
Vla.
Vc.
pp
ff
304
pp
pp (sempre)
p
V
310
poco a poco cresc.

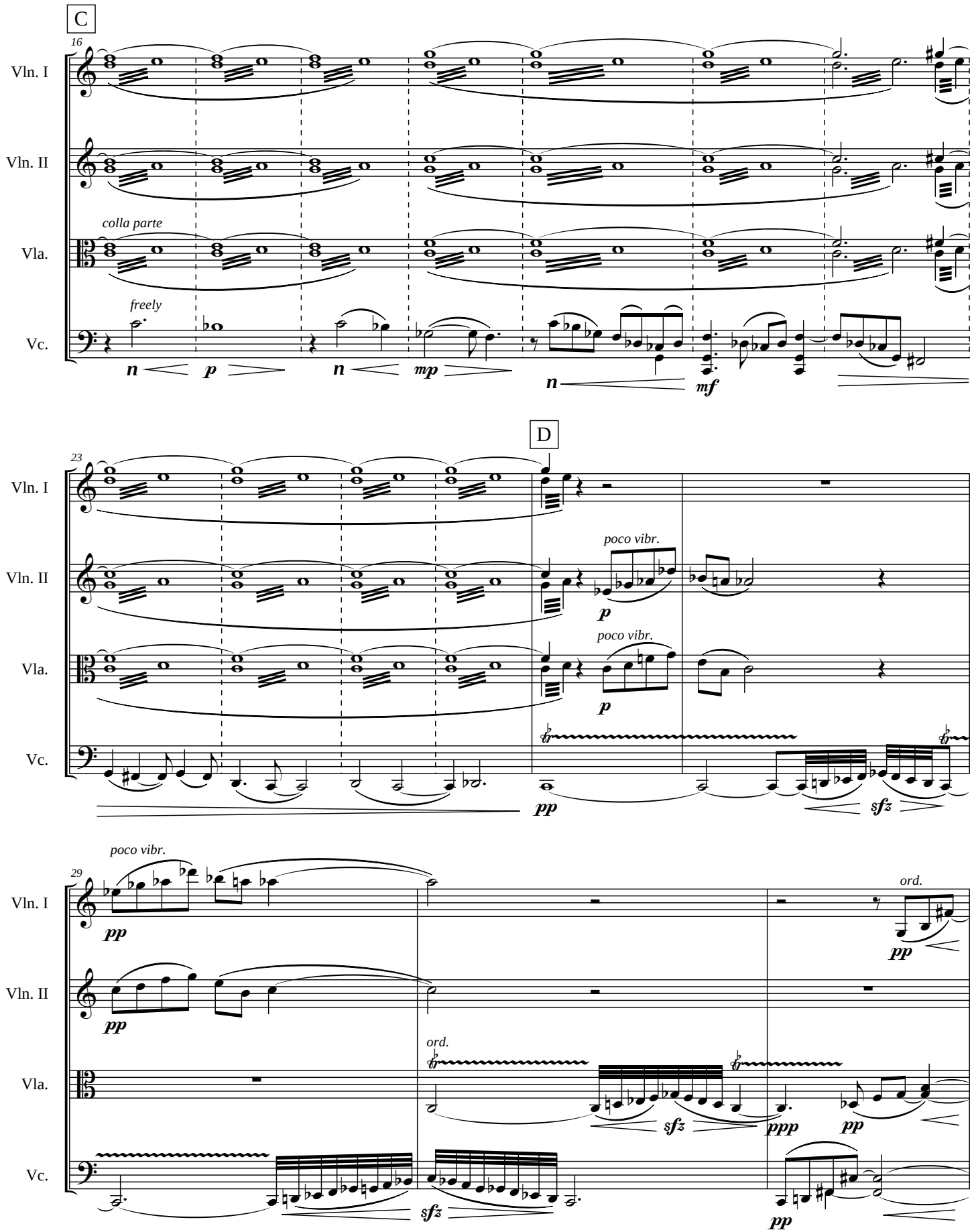

316
Vln. I
Vln. II
Vla.
Vc.
322
Vln. I
Vln. II
Vla.
Vc.
328
Vln. I
Vln. II
Vla.
Vc.
ff
ff
ff
ff

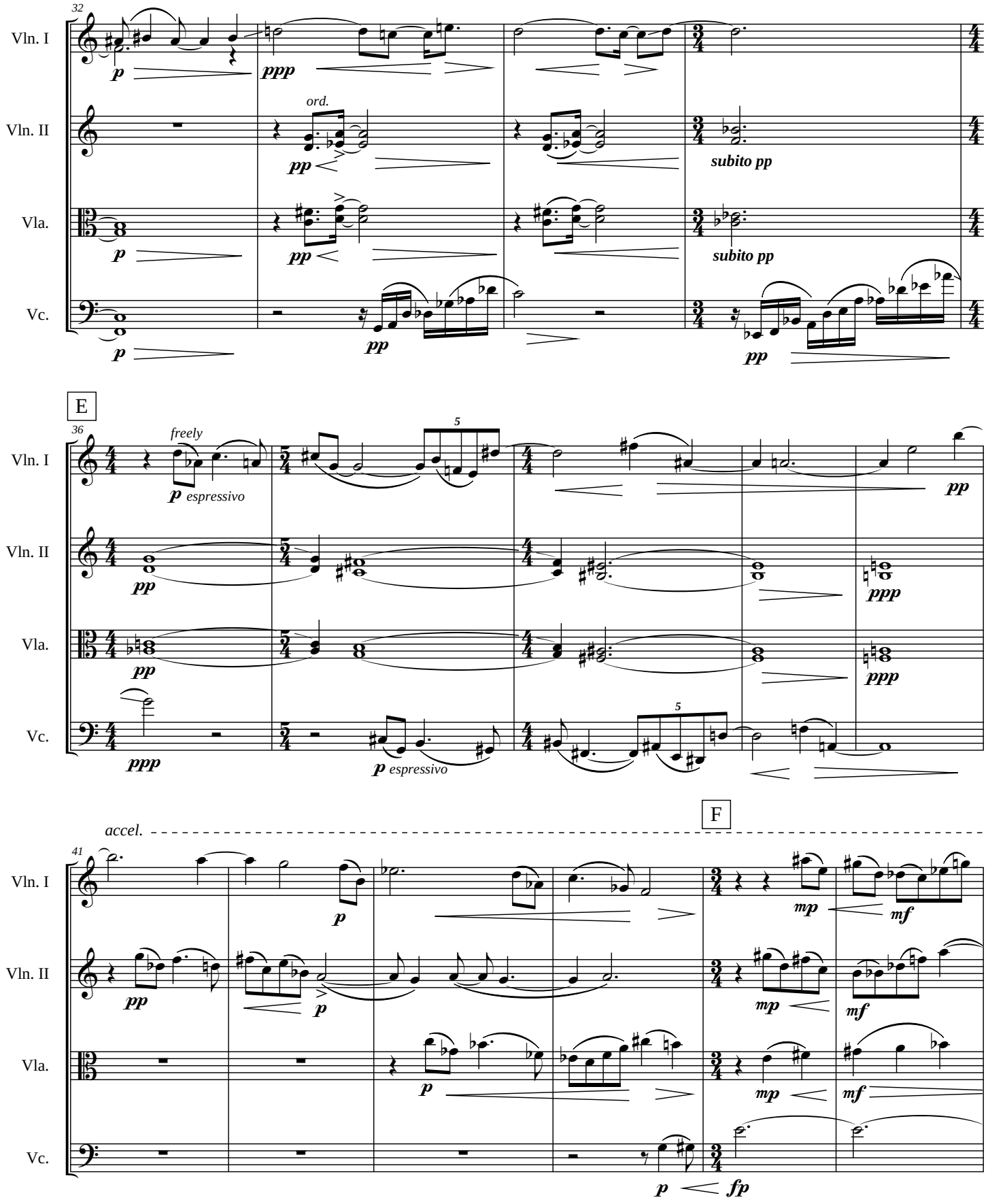

W
Faster (♪. = c. 160)
334
Vln. I
Vln. II
Vla.
Vc.
pp
I II
X
340
353
attacca

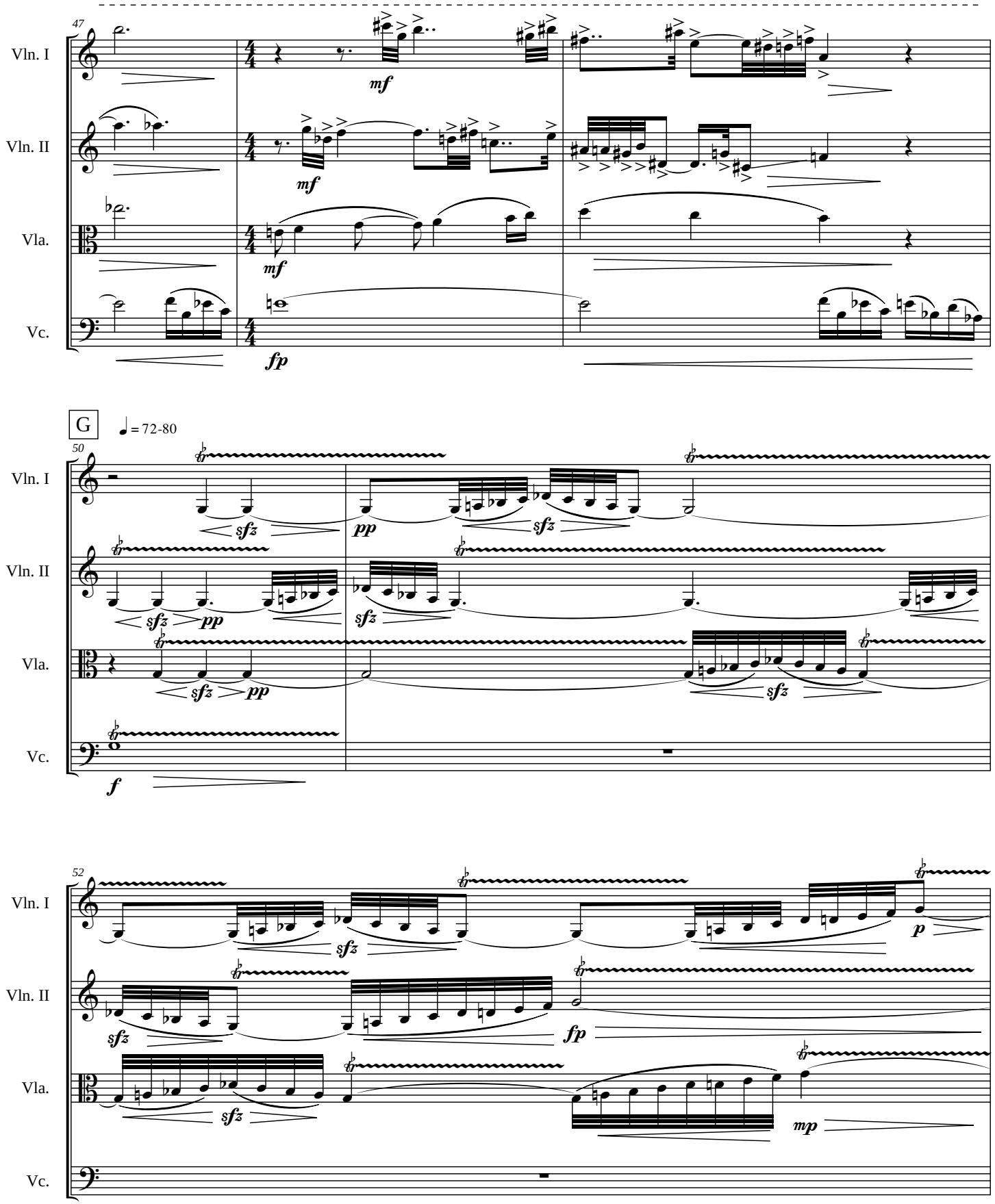
II

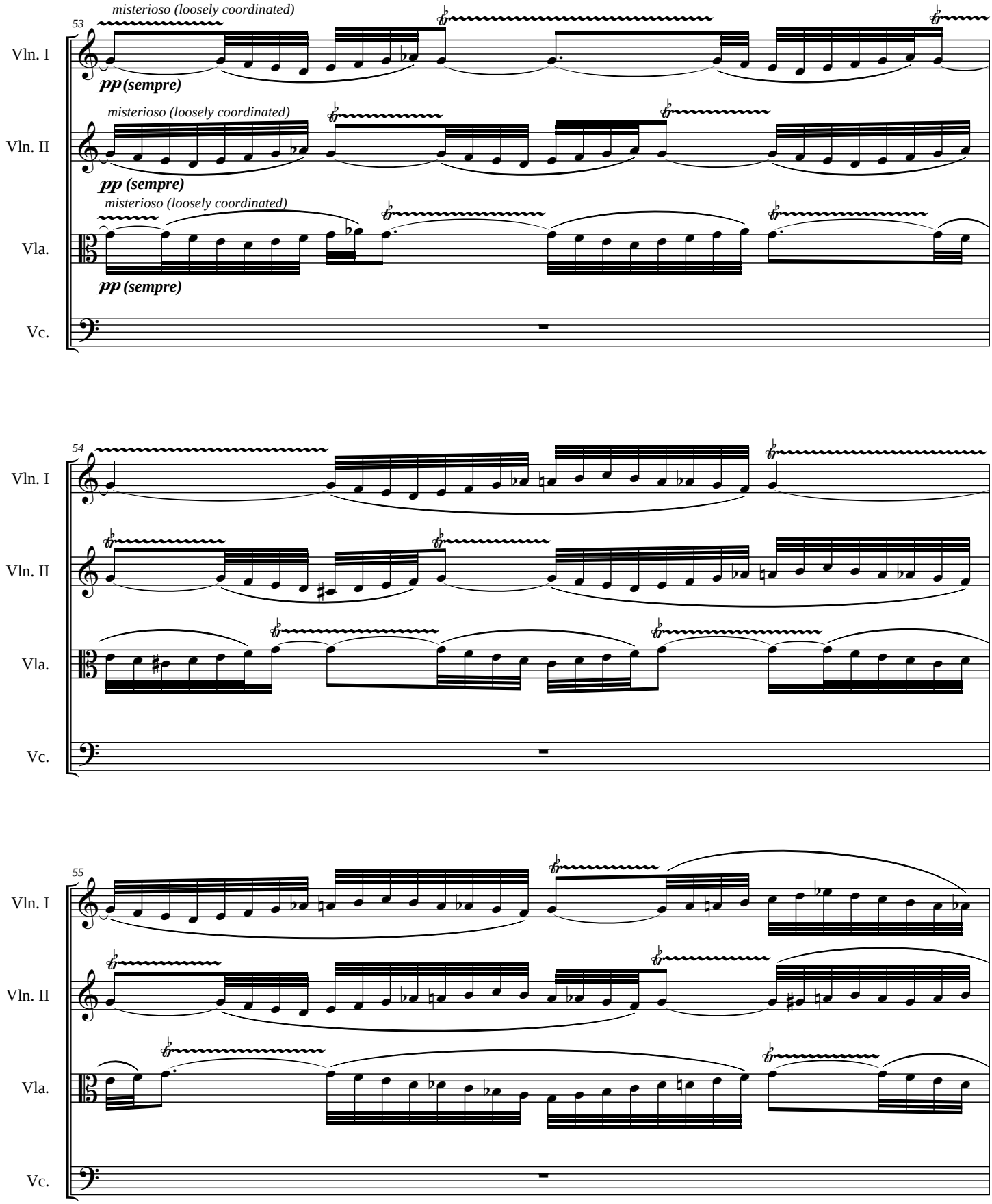
Joshua Tree

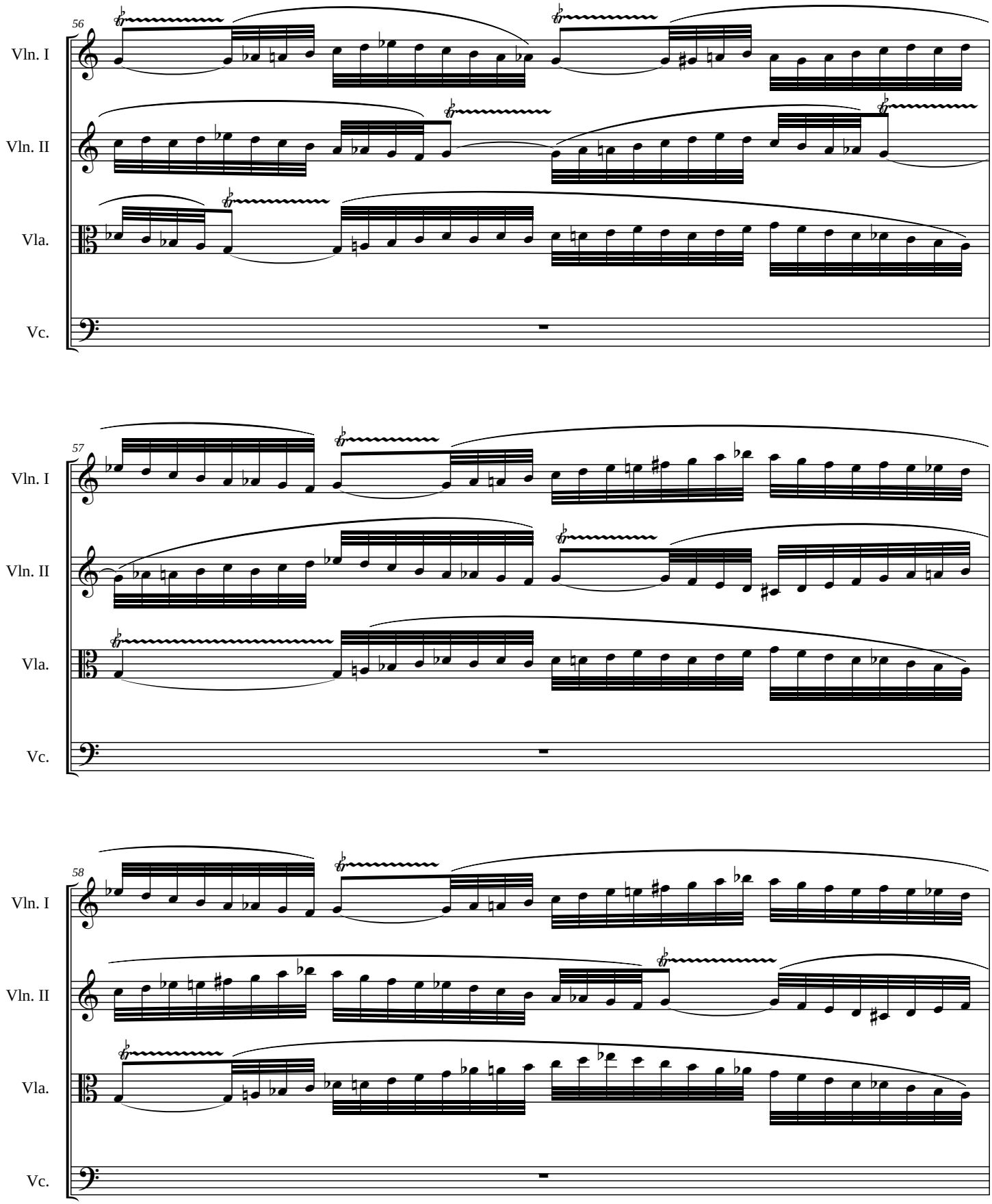


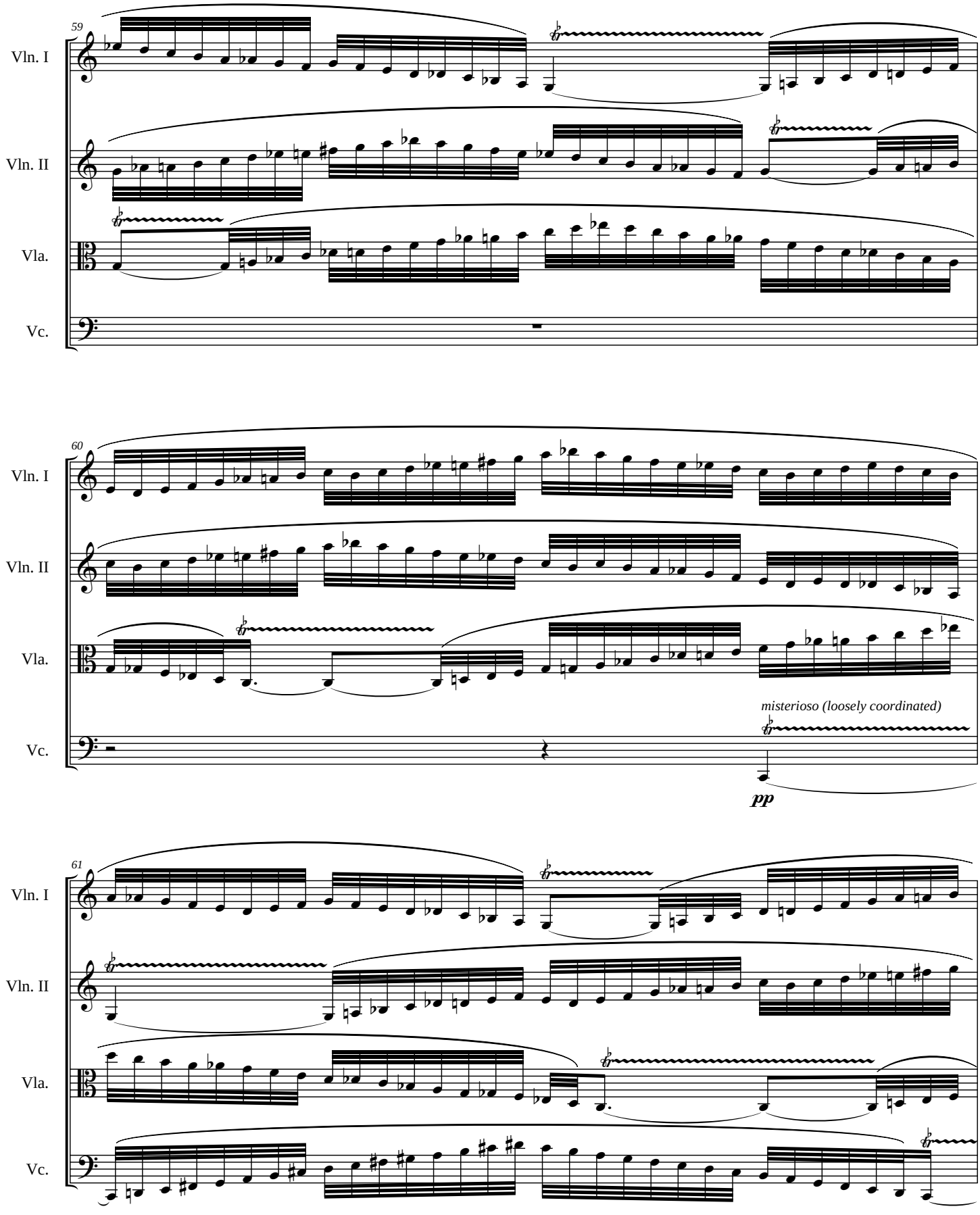

C
16
Vln. I
Vln. II
colla parte
Vla.
freely
Vc.
n
p
n
mp
n
mf
D
23
poco vibr.
pp
sfz
29
ord.
ppp

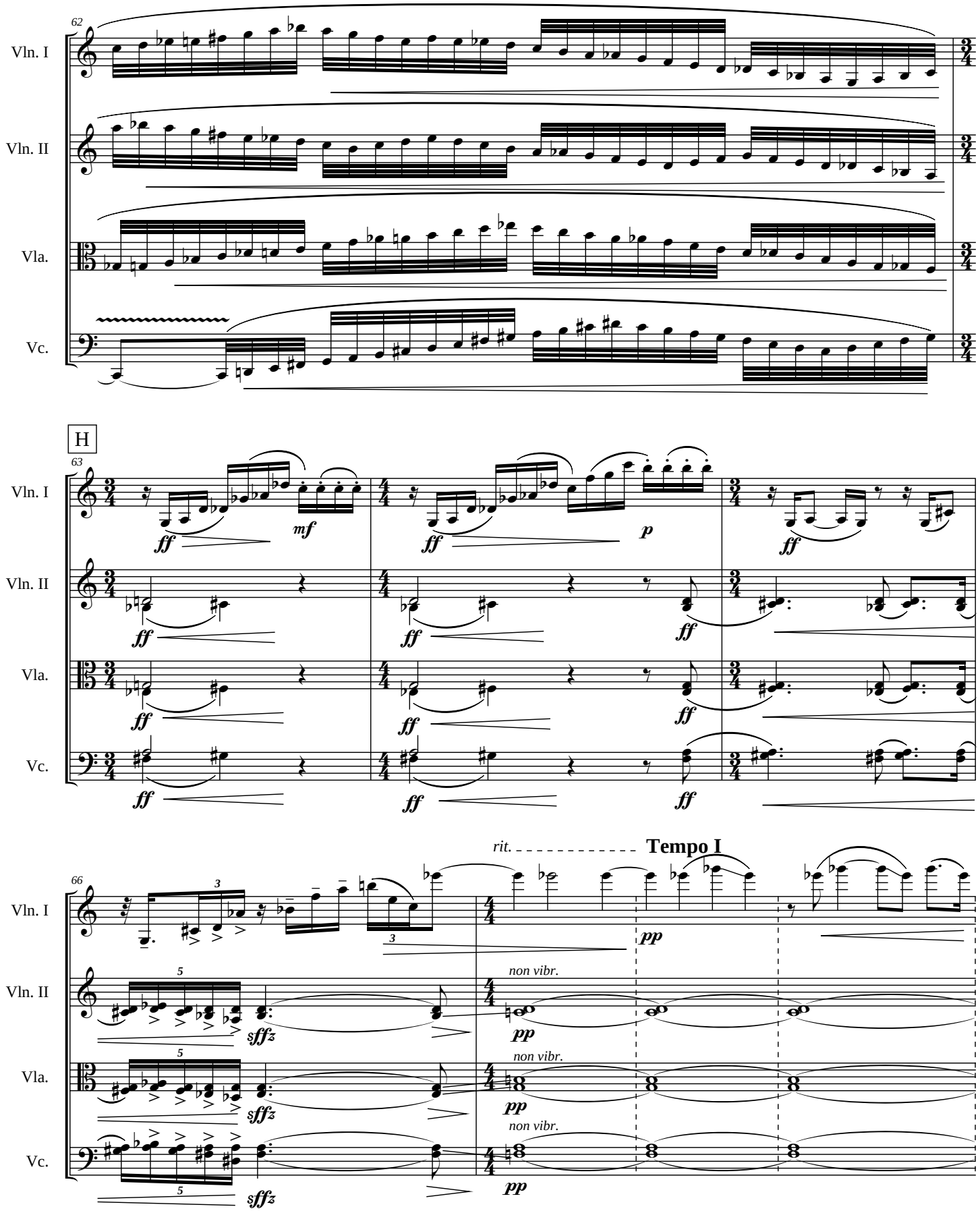

32
Vln. I
Vln. II
Vla.
Vc.
p
ppp
ord.
pp
subito pp
E
36
freely
p espressivo
5
ppp
accel.
F
41
mp
mf
fp

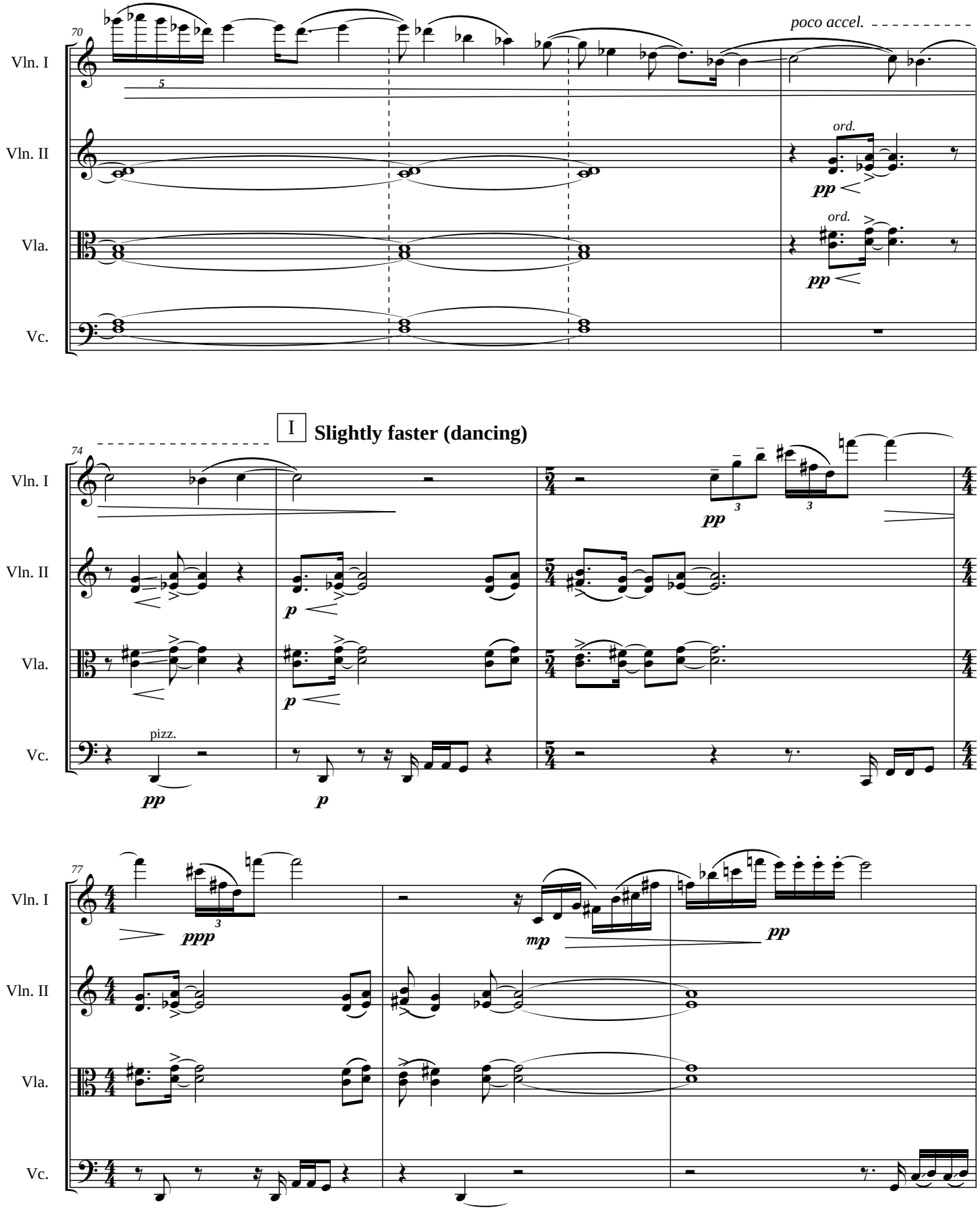

47
Vln. I
Vln. II
Vla.
Vc.
mf
mf
mf
fp
G
♩ = 72-80
50
sfz
pp
sfz
f
52
p
fp
mp

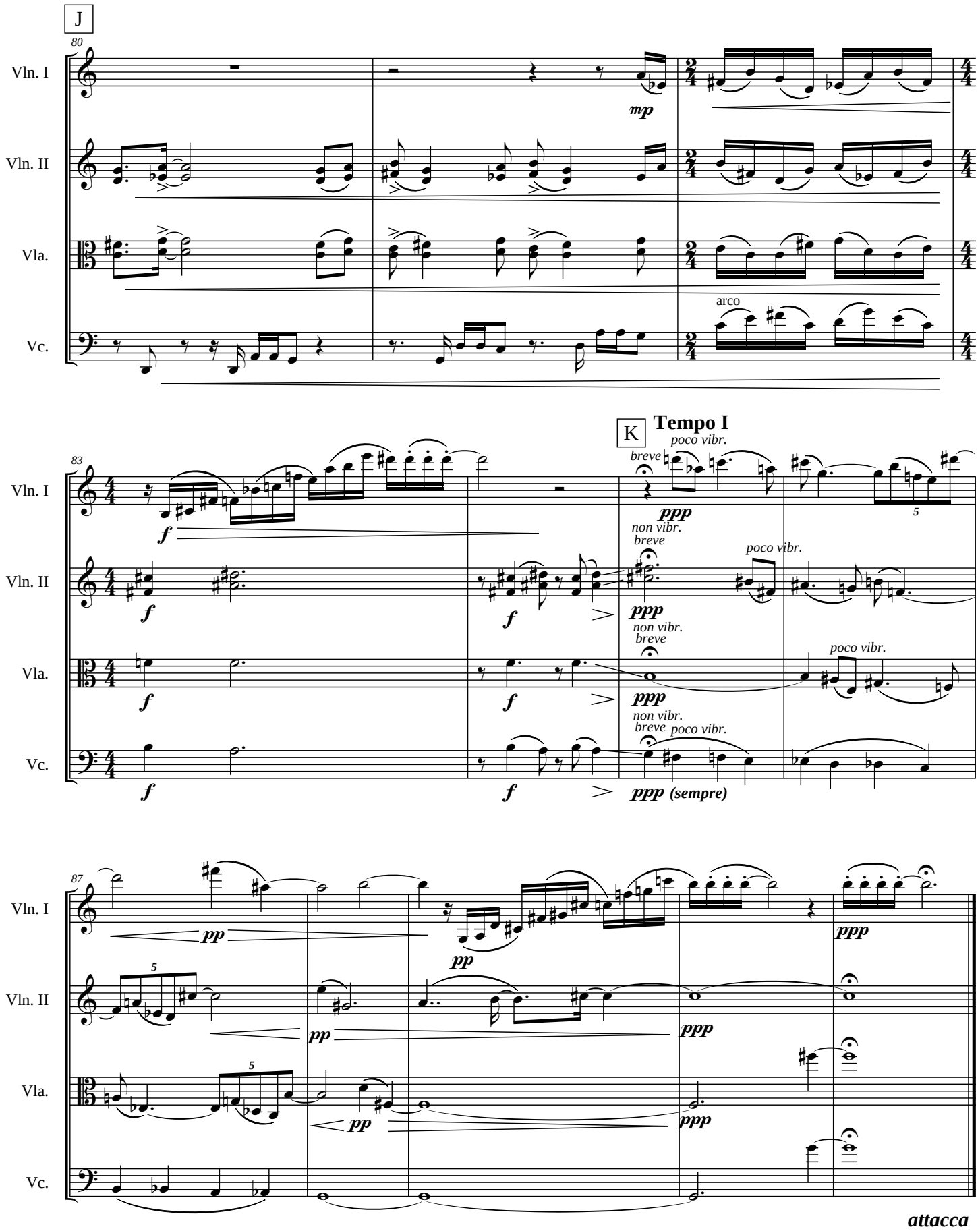

53
Vln. I
misterioso (loosely coordinated)
pp (sempre)
Vln. II
misterioso (loosely coordinated)
pp (sempre)
Vla.
misterioso (loosely coordinated)
pp (sempre)
Vc.
54
Vln. I
Vln. II
Vla.
Vc.
55
Vln. I
Vln. II
Vla.
Vc.


56
Vln. I
Vln. II
Vla.
Vc.
57
Vln. I
Vln. II
Vla.
Vc.
58
Vln. I
Vln. II
Vla.
Vc.


59
Vln. I
Vln. II
Vla.
Vc.
60
Vln. I
Vln. II
Vla.
misterioso (loosely coordinated)
Vc.
pp
61
Vln. I
Vln. II
Vla.
Vc.


62
Vln. I
Vln. II
Vla.
Vc.
H
63
ff
mf
p
66
rit.
Tempo I
pp
non vibr.
sffz

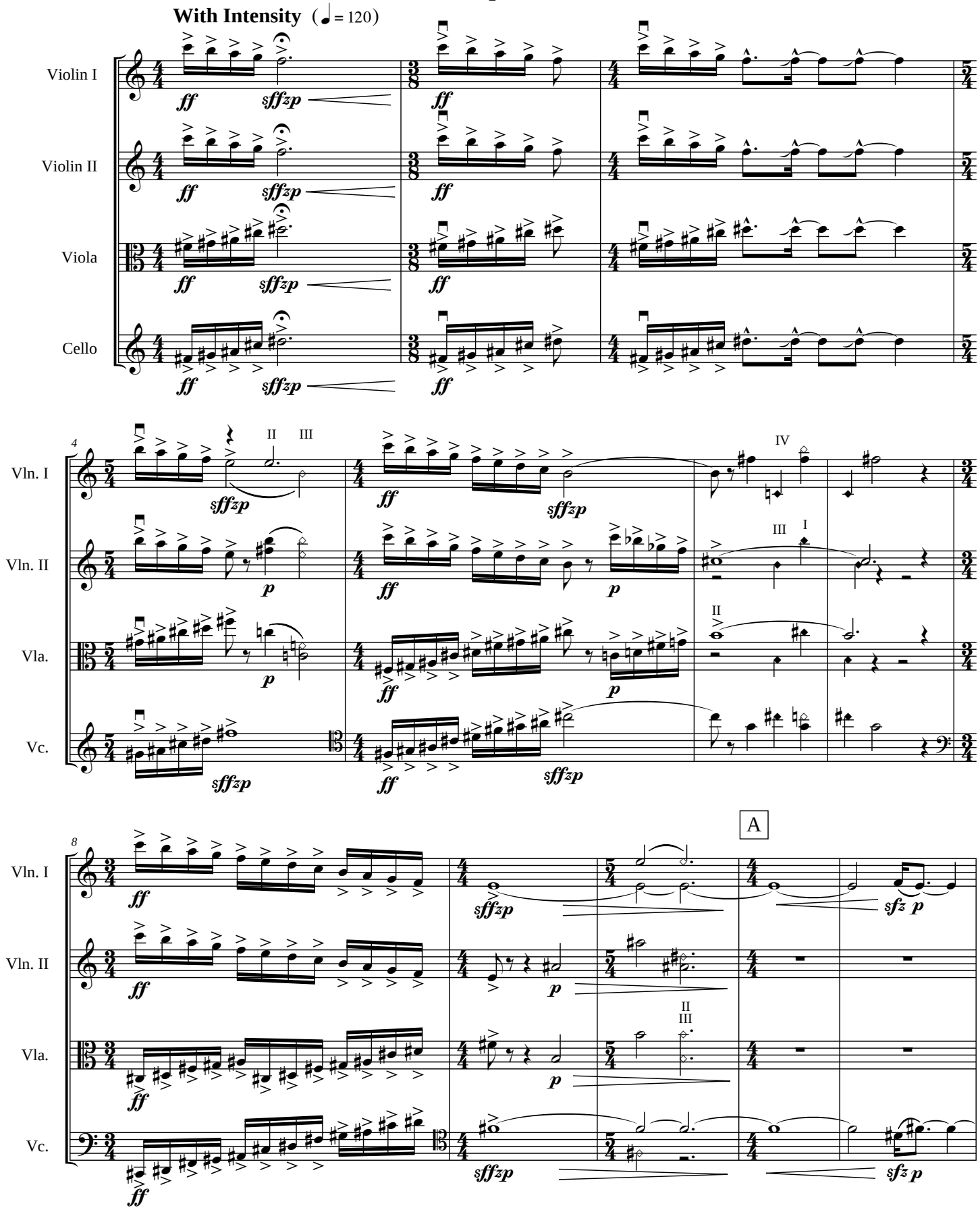

70
poco accel.
Vln. I
Vln. II
Vla.
Vc.
ord.
pp
ord.
pp
I
Slightly faster (dancing)
74
Vln. I
Vln. II
Vla.
Vc.
pizz.
pp
p
pp
p
pp
77
Vln. I
Vln. II
Vla.
Vc.
ppp
mp
pp

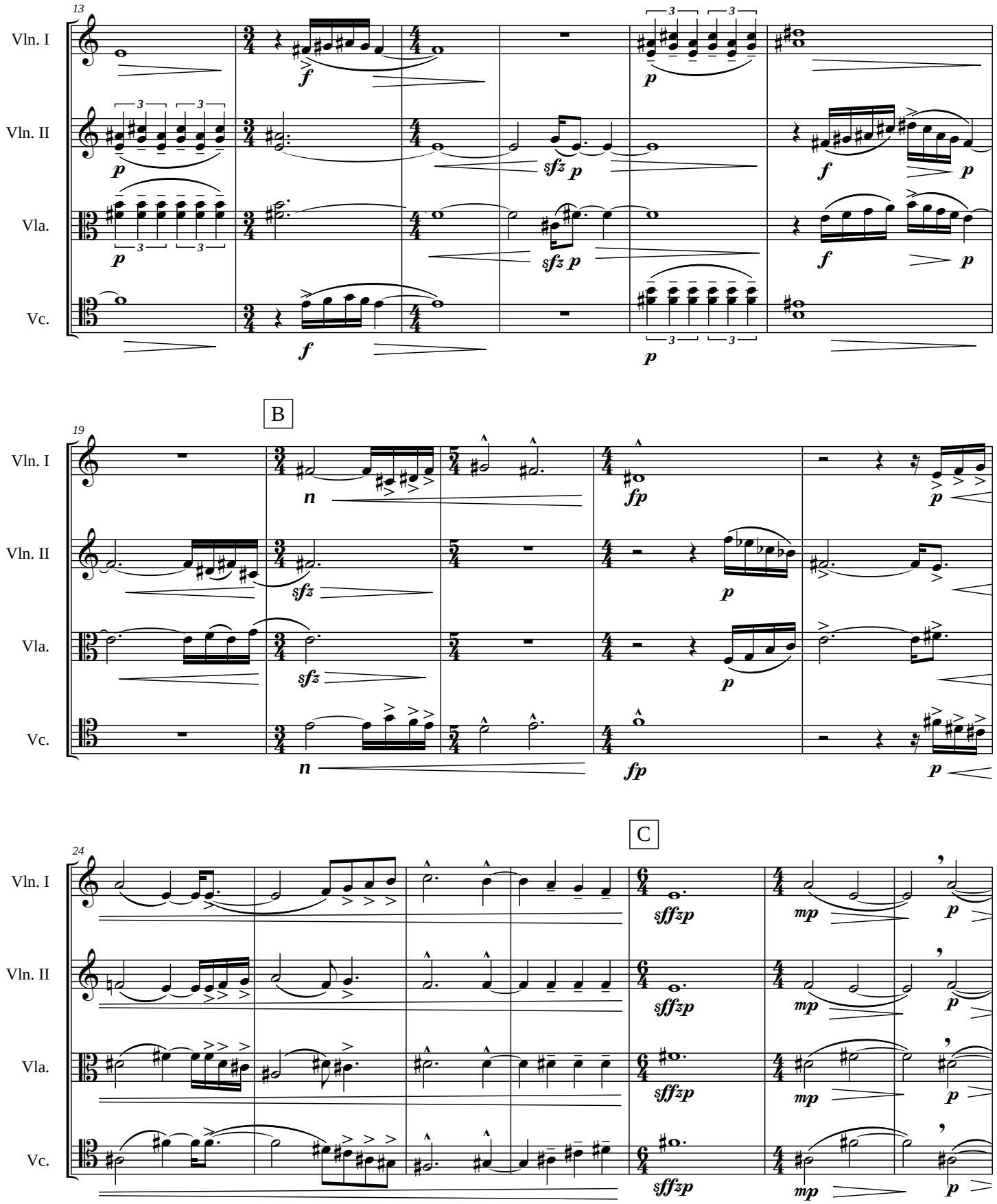

J
80
Vln. I
Vln. II
Vla.
Vc.
mp
arco
K
Tempo I
83
poco vibr.
breve
ppp
non vibr.
breve
f
(sempre)
87
pp
5
attacca

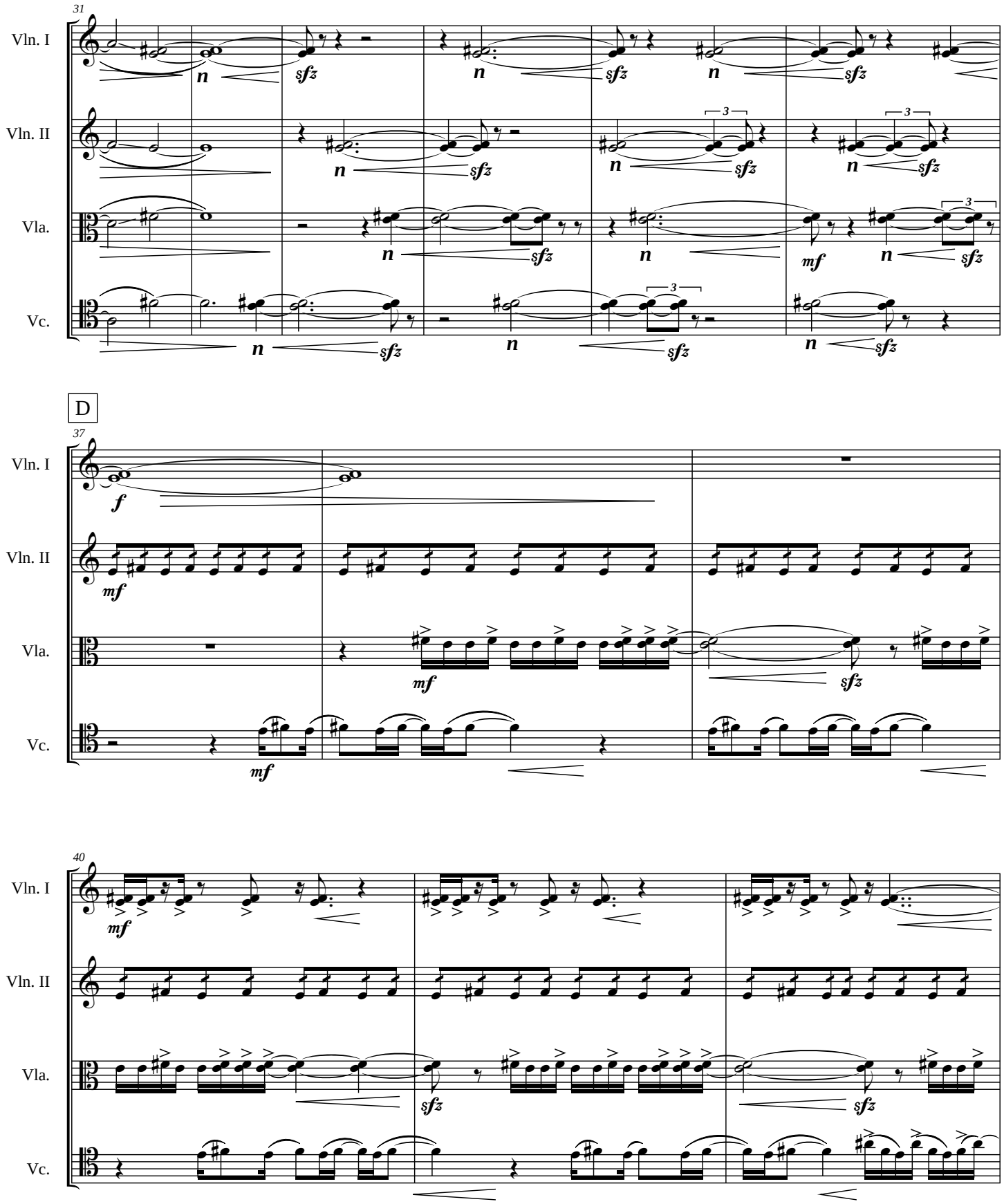
III

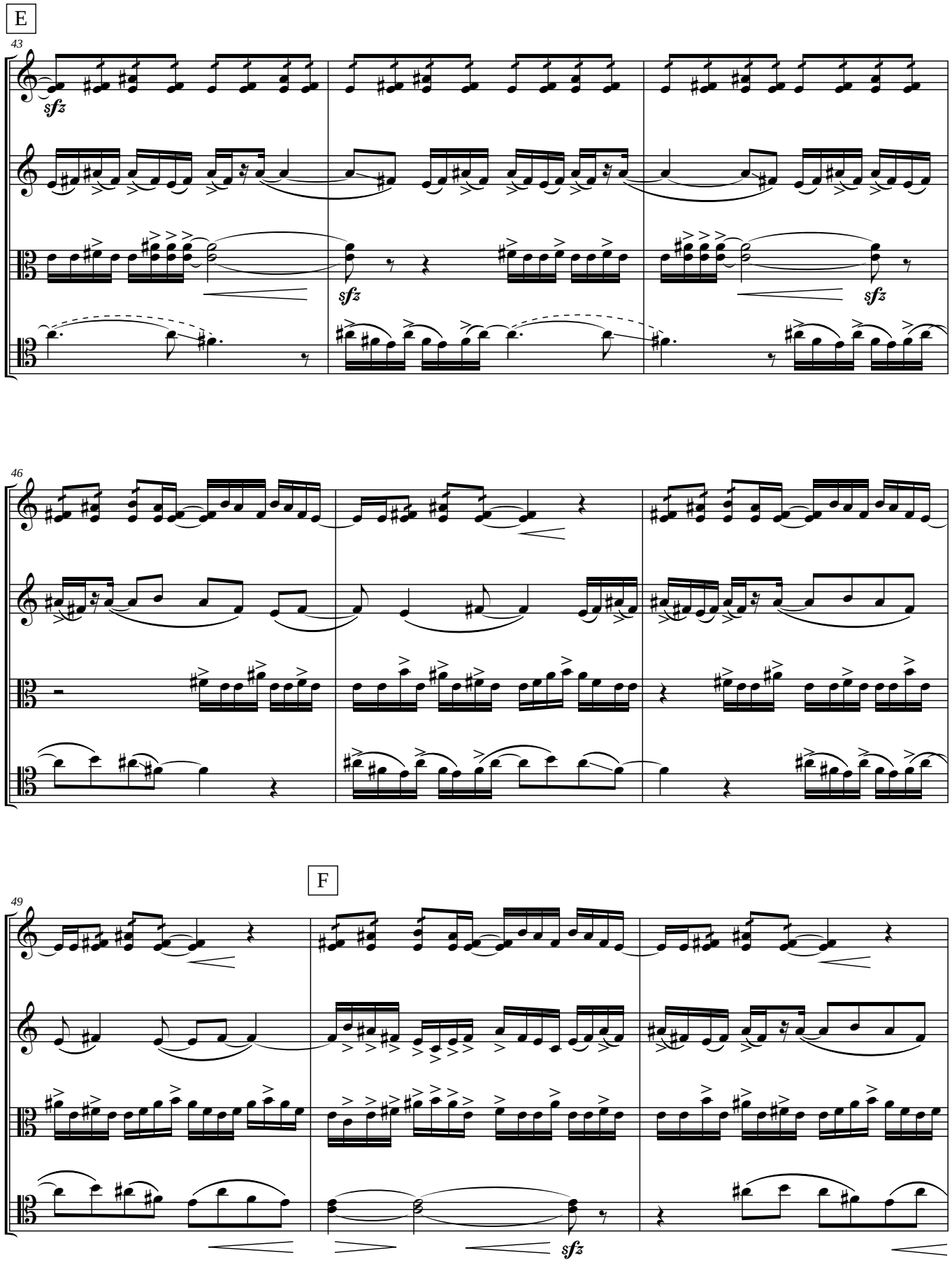
Newport Beach

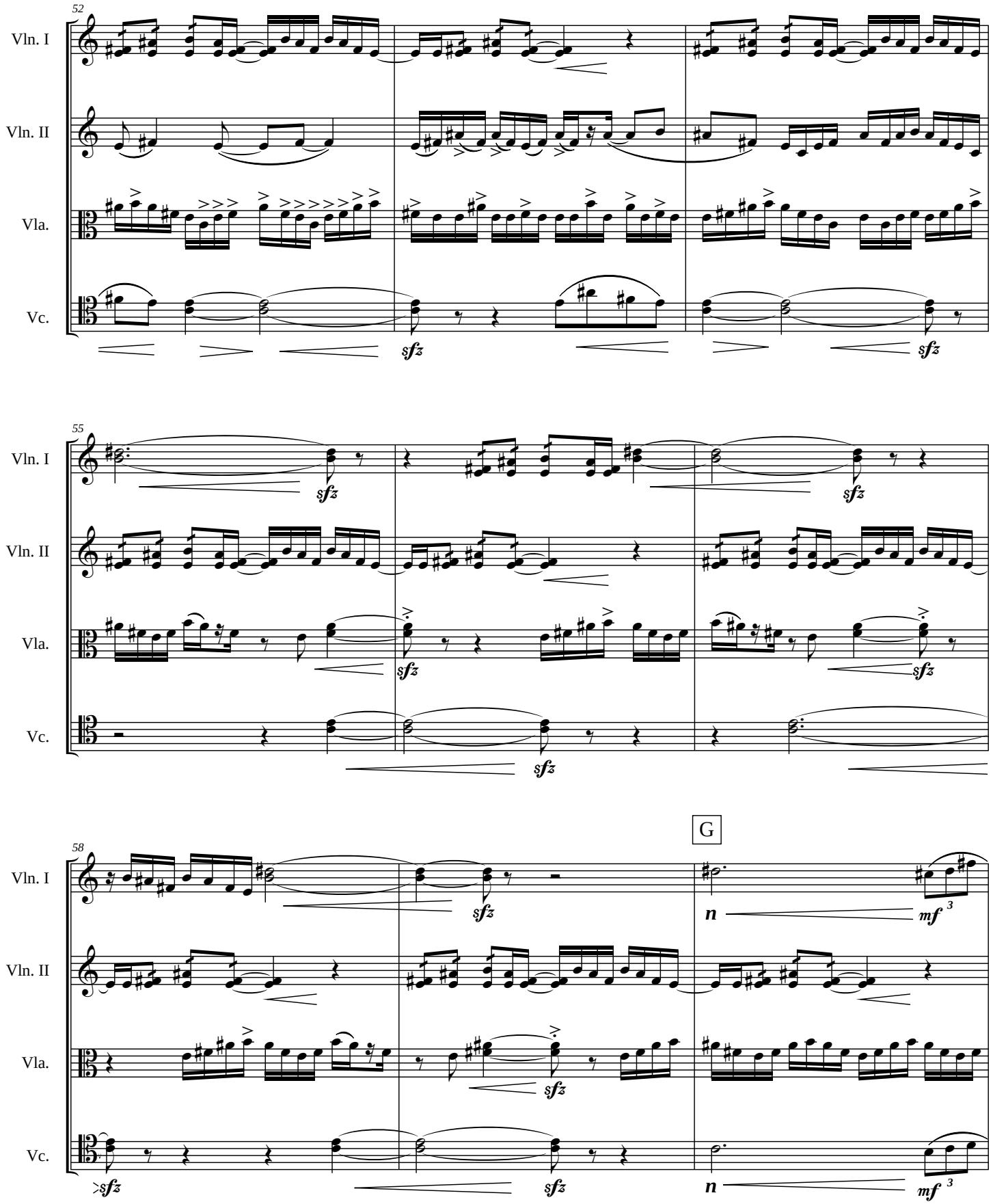
With Intensity (♩ = 120)

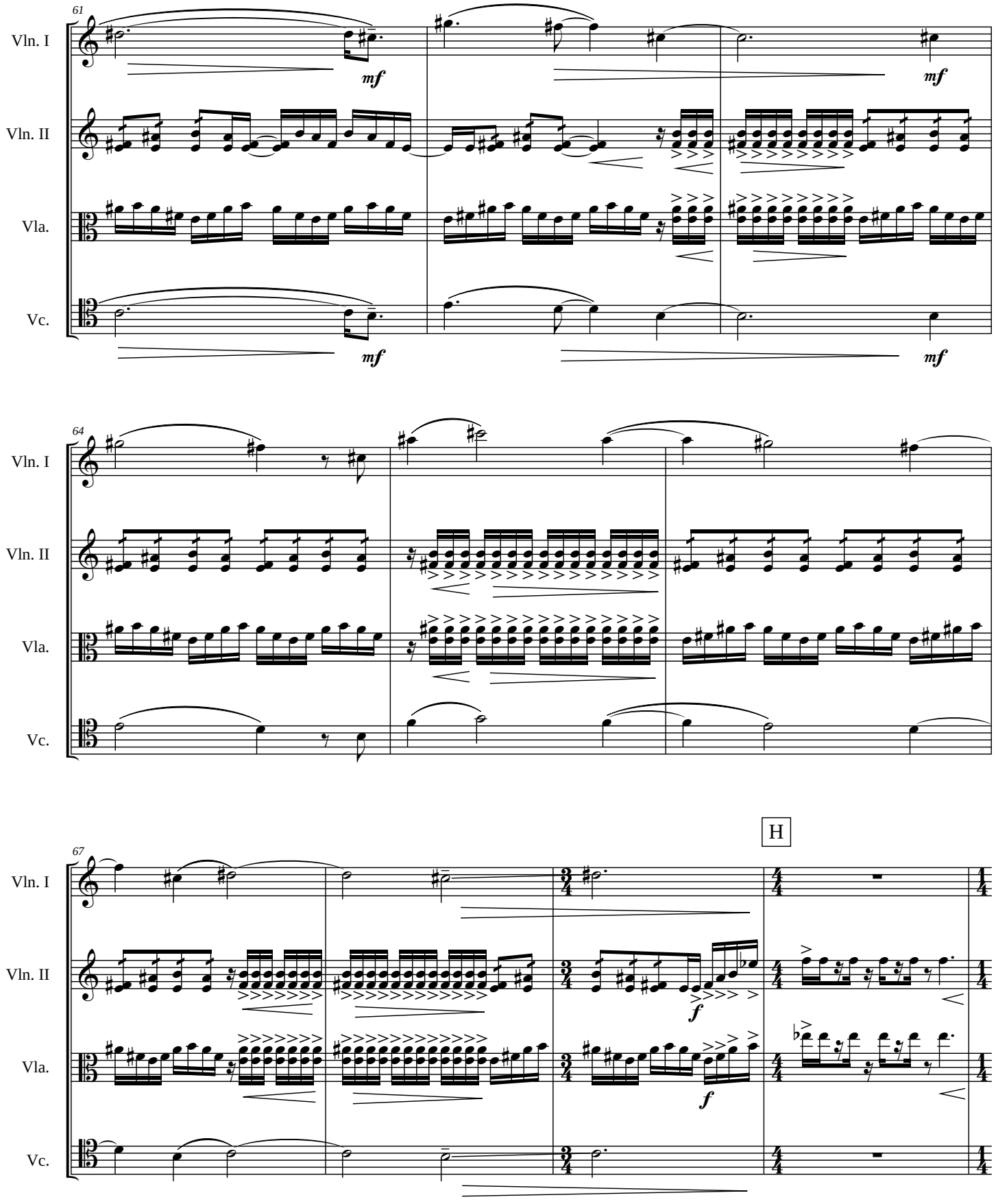


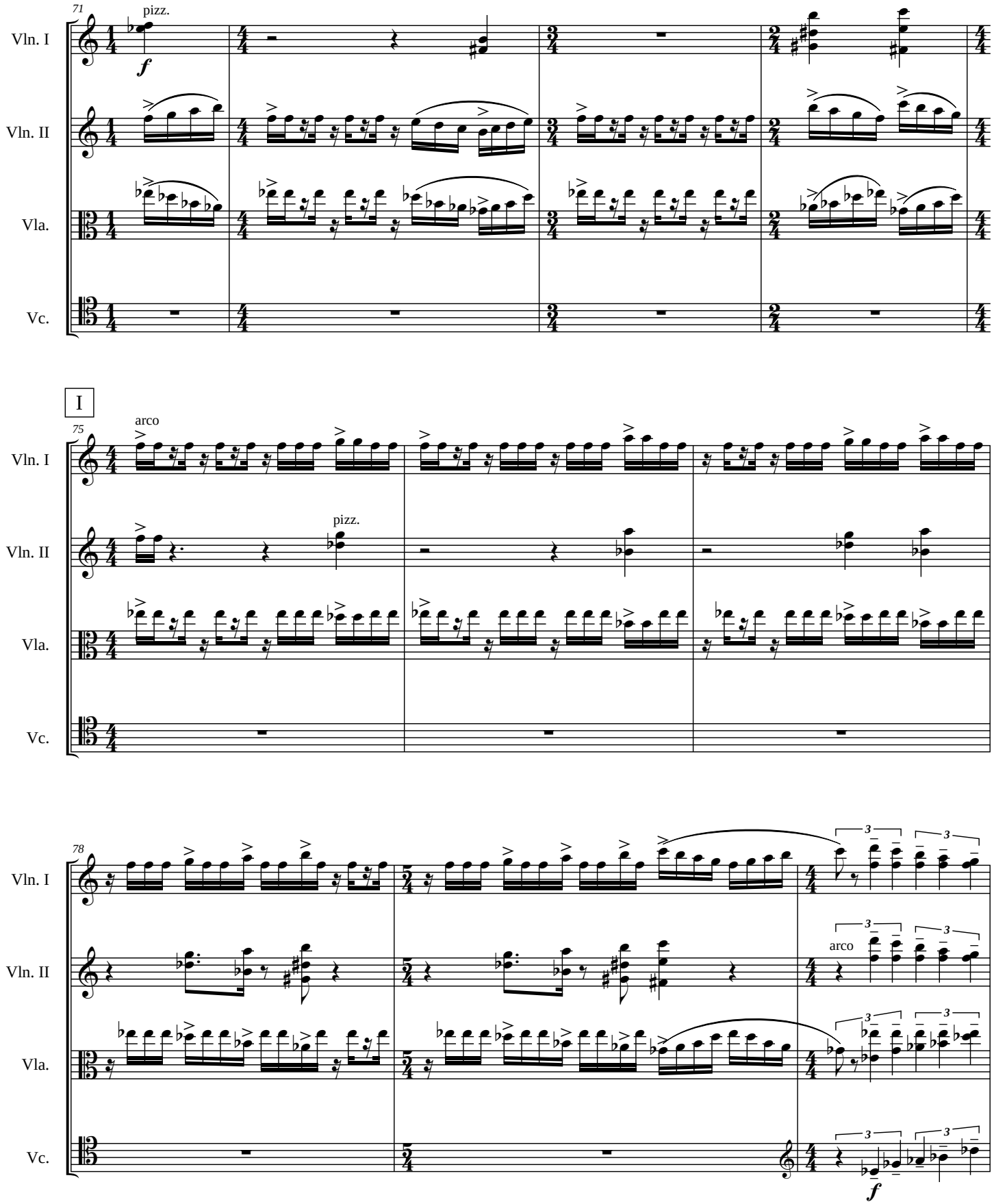

13
Vln. I
Vln. II
Vla.
Vc.
B
19
C
24


31
Vln. I
Vln. II
Vla.
Vc.
n
sfz
mf
3
D
37
f
40

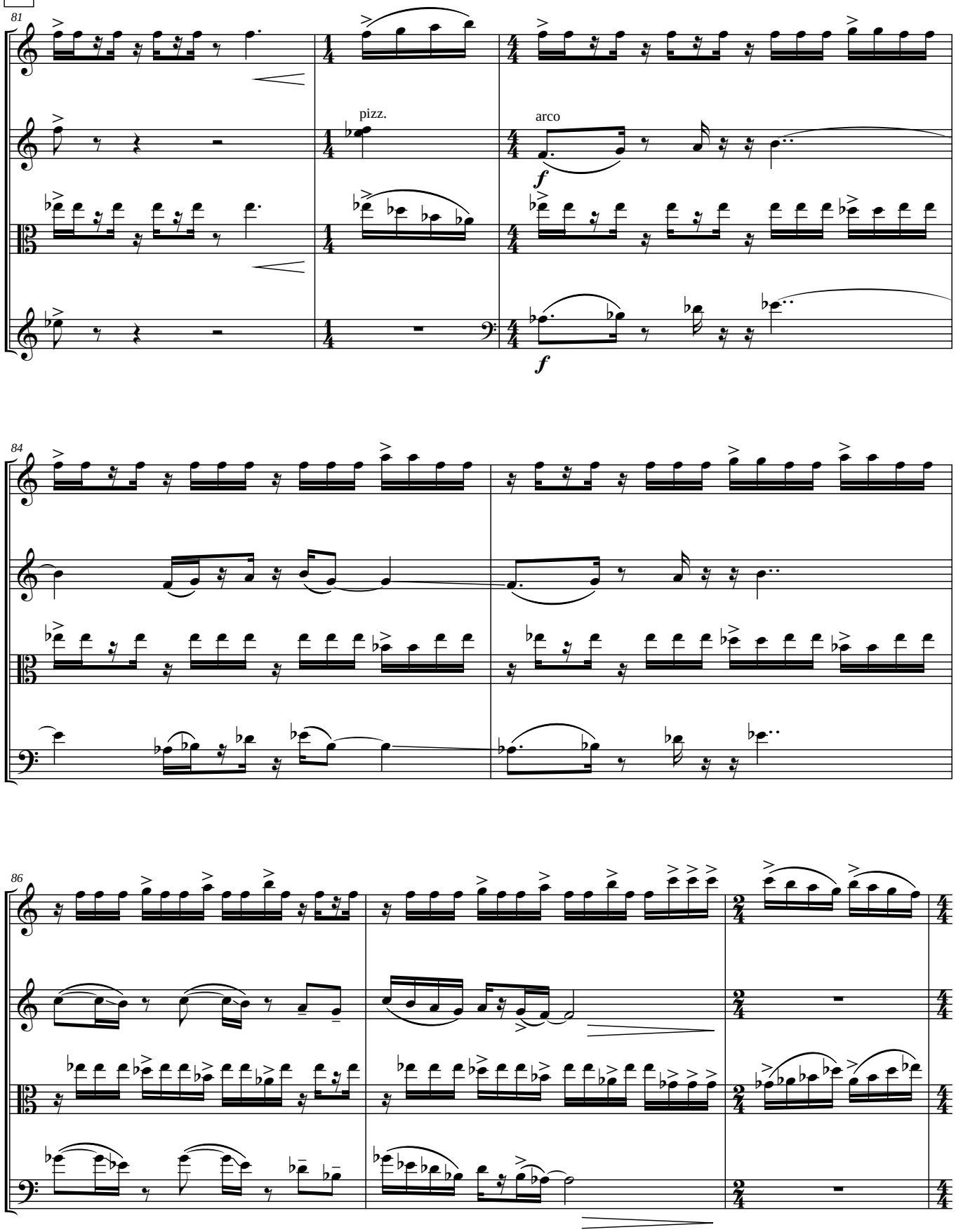

E
43
Vln. I
Vln. II
Vla.
Vc.
sfz
sfz
sfz
46
Vln. I
Vln. II
Vla.
Vc.
F
49
Vln. I
Vln. II
Vla.
Vc.
sfz

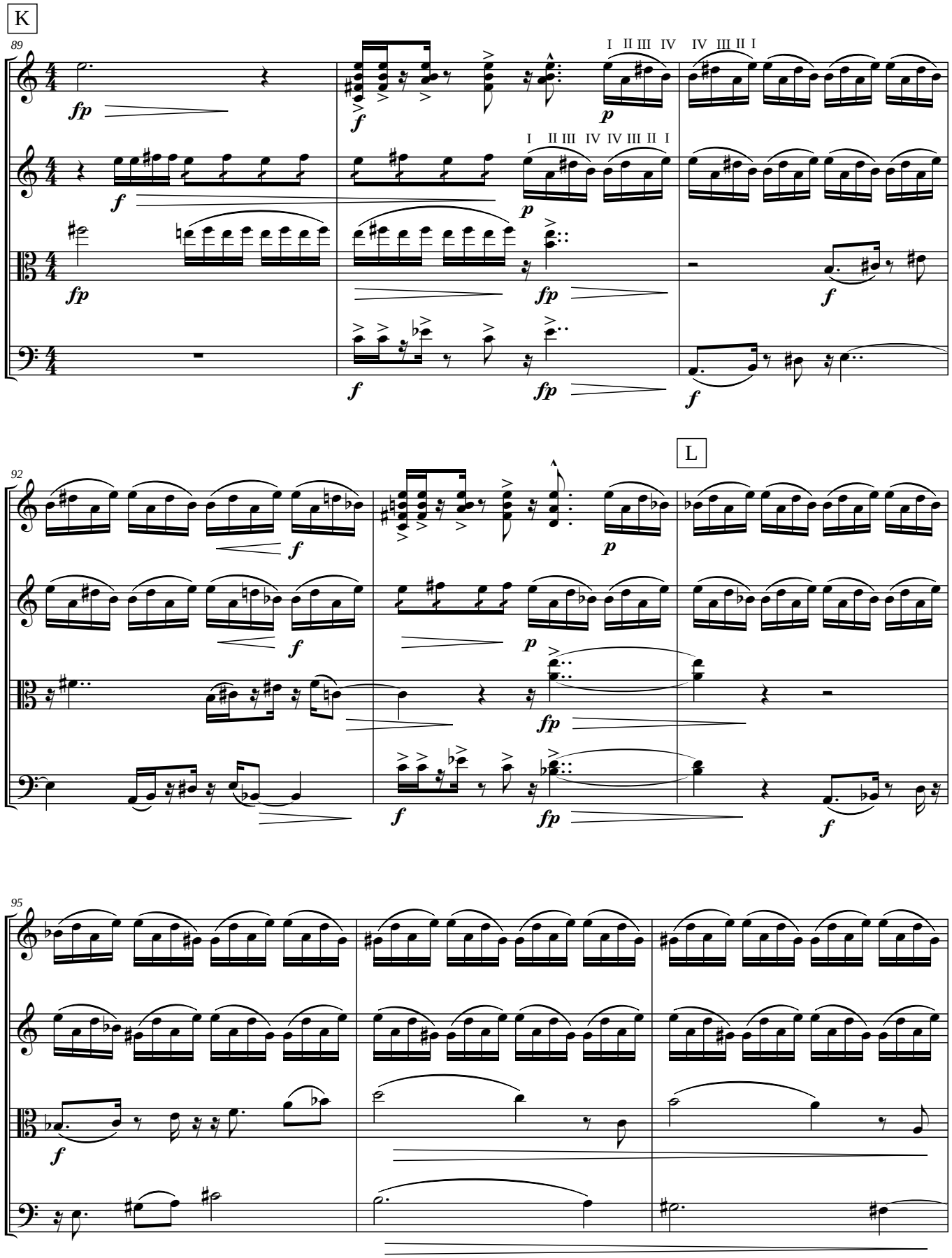

52
Vln. I
Vln. II
Vla.
Vc.
sfz
sfz
55
Vln. I
Vln. II
Vla.
Vc.
sfz
sfz
sfz
sfz
sfz
58
G
Vln. I
Vln. II
Vla.
Vc.
sfz
sfz
n
mf
3
sfz
sfz
n
mf
3

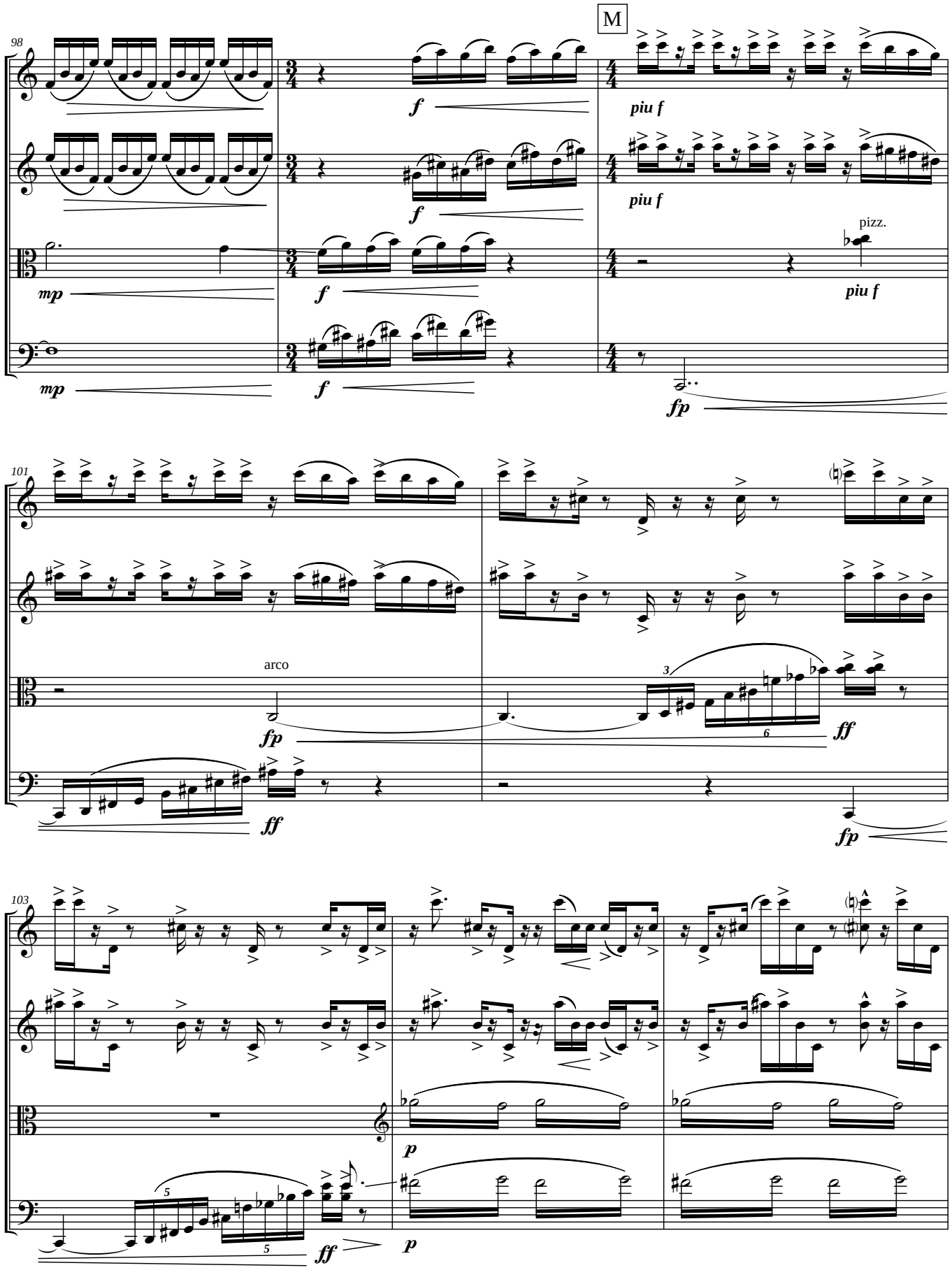

61
Vln. I
Vln. II
Vla.
Vc.
mf
mf
mf
mf
64
Vln. I
Vln. II
Vla.
Vc.
H
67
Vln. I
Vln. II
Vla.
Vc.
f
f

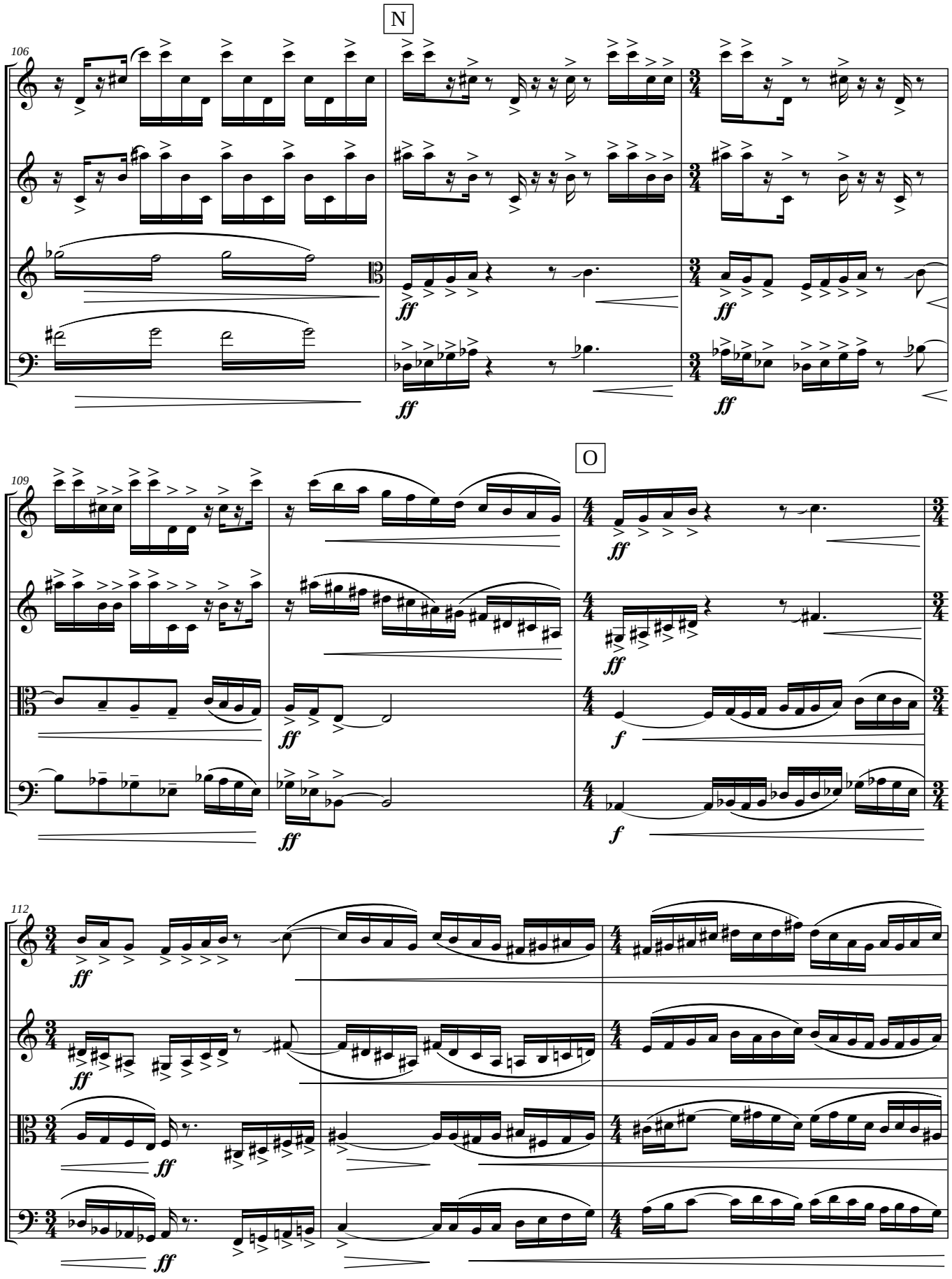

71
pizz.
f
Vln. I
Vln. II
Vla.
Vc.
I
75
arco
pizz.
78
arco
f

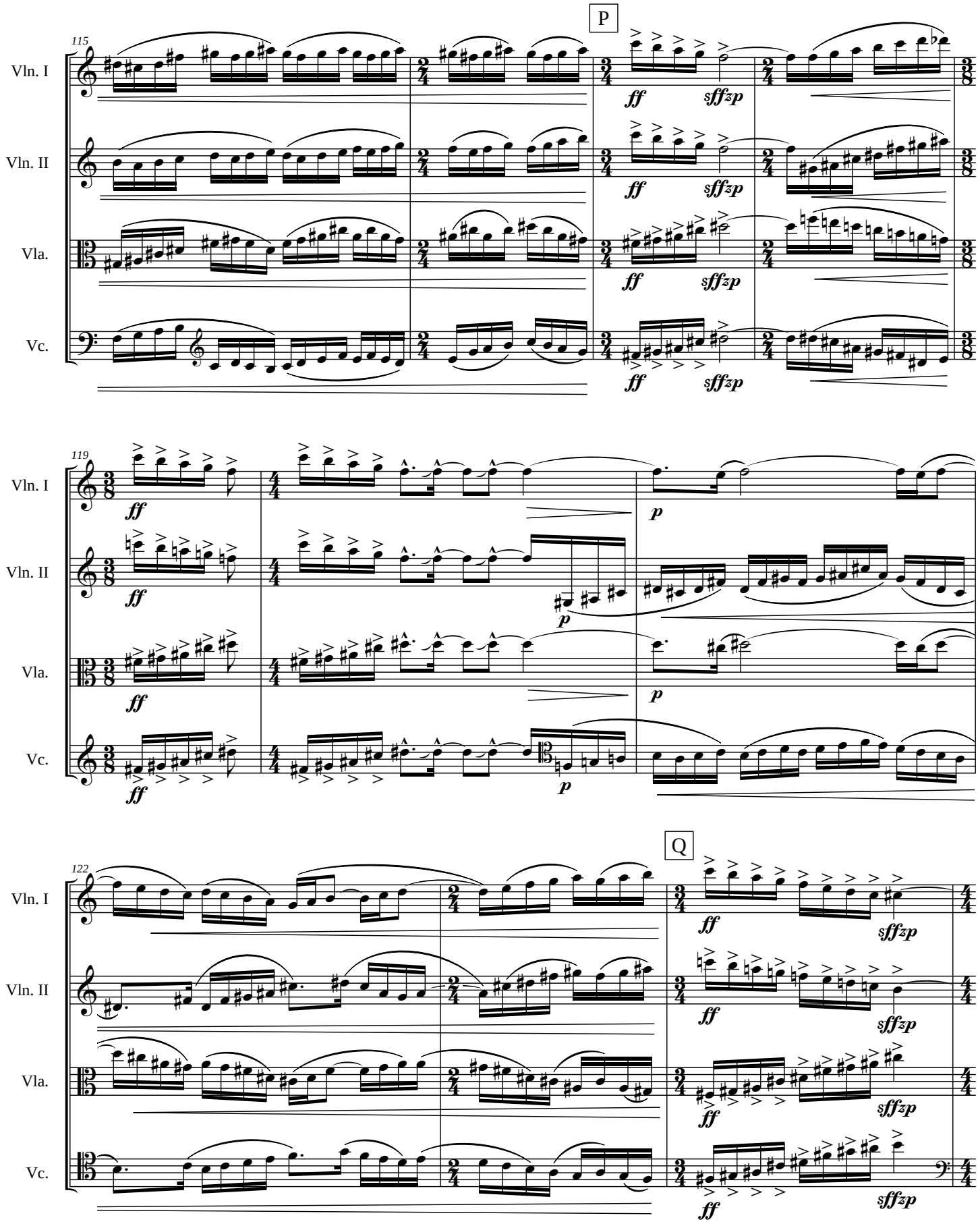
J

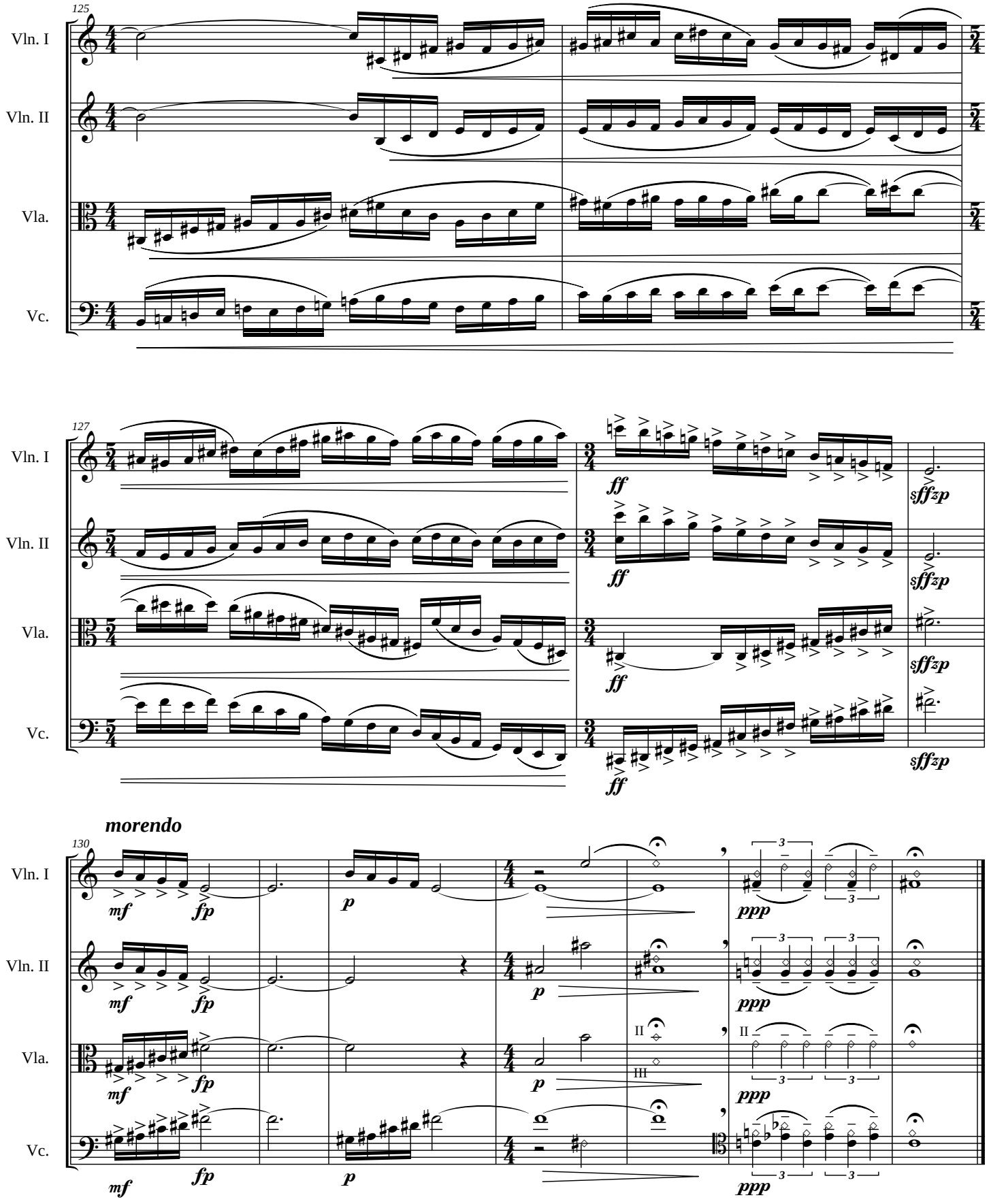



K
89
Vln. I
Vln. II
Vla.
Vc.
fp
f
p
I II III IV
IV III II I
L
92
95


M
98
Vln. I
Vln. II
Vla.
Vc.
piu f
pizz.
101
arco
103


N
106
Vln. I
Vln. II
Vla.
Vc.
ff
O
109
f
112


P
Q
115
119
122
Vln. I
Vln. II
Vla.
Vc.
ff
sffzp
p


125
Vln. I
Vln. II
Vla.
Vc.
127
ff
sffzp
morendo
130
mf
fp
p
ppp
II
III