

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

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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)

Violin I
Violin II
Viola
Cello

Violin I
Violin II
Viola
Cello

Violin I
Violin II
Viola
Cello

C

55

Vln. I *poco a poco cresc. to m. 63*

Vln. II *poco a poco cresc. to m. 63*

Vla. *poco a poco cresc. to m. 63*

Vc. *poco a poco cresc. to m. 63*

60

Vln. I *f p*

Vln. II *f p*

Vla. *f*

Vc. *f p*

D

65

Vln. I *poco a poco cresc. to m. 89*

Vln. II *poco a poco cresc. to m. 89*

Vla. *p poco a poco cresc. to m. 89*

Vc. *poco a poco cresc. to m. 89*

71

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 71 to 76. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts play a melodic line with slurs and accents. The Viola part has a complex rhythmic pattern with slurs and accents. The Violoncello part provides a steady bass line with slurs and accents. The key signature has one flat (B-flat).

77

Vln. I

Vln. II

Vla.

Vc.

E

This system of music covers measures 77 to 81. It features four staves: Violin I, Violin II, Viola, and Violoncello. A box containing the letter 'E' is positioned above the Violin I staff. The Violin I and II parts continue their melodic lines. The Viola part has a complex rhythmic pattern with slurs and accents. The Violoncello part provides a steady bass line with slurs and accents. The key signature has one flat (B-flat).

82

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 82 to 86. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part has a complex rhythmic pattern with slurs and accents. The Violin II part has a complex rhythmic pattern with slurs and accents. The Viola part has a complex rhythmic pattern with slurs and accents. The Violoncello part provides a steady bass line with slurs and accents. The key signature has one flat (B-flat).

F

at the tip

Musical score for measures 88-94. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and one flat (Bb). Measure 88 starts with a treble clef and a key signature change to one flat (Bb). Vln. I has a dynamic of *f* and a hairpin crescendo to *pp*. Vln. II has a dynamic of *mf*. Vla. has a dynamic of *mp*. Vc. has a dynamic of *f*. There are trills in measures 89 and 90. A fermata is present over measure 94.

Musical score for measures 95-110. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (Bb). Vln. I has a dynamic of *pp*. Vln. II has dynamics of *pp* and *f*. Vla. has dynamics of *pp* and *f*. Vc. has dynamics of *pp* and *f*. There are trills in measures 96 and 100. A fermata is present over measure 110.

Musical score for measures 111-116. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (Bb). Vln. I has a dynamic of *pp*. Vln. II has dynamics of *pp* and *f*. Vla. has dynamics of *pp* and *f*. Vc. has dynamics of *pp* and *f*. There are trills in measures 112 and 114. A fermata is present over measure 116. The time signature changes to 3/16 in measure 116.

G

125

Vln. I *f* *p* *f*

Vln. II *f*

Vla. *f* pizz. arco *f* *f*

Vc. *f* pizz. *f*

H Obsessive. always intense

133

Vln. I *fp* *ff* (sempre) sul G

Vln. II *f* *ff* (sempre) sul G

Vla. *fp* arco *ff* *f*

Vc. *f* *ff* (sempre)

I

141

Vln. I

Vln. II

Vla.

Vc.

J

151

Vln. I

Vln. II

Vla.

Vc.

K

L

161

Vln. I

Vln. II

Vla.

Vc.

M

171

Vln. I

Vln. II

Vla.

Vc.

181 N

Vln. I
Vln. II
Vla.
Vc.

9/16 6/16 9/16

Detailed description: This system contains measures 181 through 188. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two sharps (F# and C#). The time signature changes from 9/16 to 6/16 and back to 9/16. The Violin parts play melodic lines with slurs and accents. The Viola and Cello parts provide harmonic support with sustained notes and chords. A box labeled 'N' is positioned above the first measure of the system.

189

Vln. I
Vln. II
Vla.
Vc.

9/16 6/16 9/16

ff

Detailed description: This system contains measures 189 through 196. The instrumentation remains the same. The time signature changes from 9/16 to 6/16 and back to 9/16. A forte (*ff*) dynamic marking is present in measures 190, 191, and 192. The Violin parts feature more active melodic lines, while the Viola and Cello parts play dense chords and rhythmic patterns. A hairpin indicating a crescendo is shown below the Cello staff.

197 O

Vln. I
Vln. II
Vla.
Vc.

3/16 6/16 3/16

ff *p* singing

at the tip *p (sempre)* singing

ff *p* singing

Detailed description: This system contains measures 197 through 204. The time signature changes from 9/16 to 3/16 and back to 6/16. A box labeled 'O' is positioned above the first measure. The Violin I part has a melodic line with accents and a dynamic shift from *ff* to *p* with the instruction 'singing'. The Violin II part has a similar melodic line with accents and a dynamic shift from *ff* to *p* with the instruction 'at the tip' and 'p (sempre)'. The Viola and Cello parts play chords and rhythmic patterns, with the Cello part also having a dynamic shift from *ff* to *p* with the instruction 'singing'.

207

Vln. I

Vln. II

Vla.

Vc.

224

Vln. I

Vln. II

Vla.

Vc.

P

fp *pp*

II III

236

Vln. I

Vln. II

Vla.

Vc.

Q

244

Vln. I *ff* *pp* singing *sul A*

Vln. II *ff* *pp* singing *sul A*

Vla. *ff* *pp* singing

Vc. *ff* *pp*

R

258

Vln. I *ppp* *fffz*

Vln. II *ppp* *fffz*

Vla. *f* *fffz*

Vc. *f* *pizz.*

271

Vln. I *fffz*

Vln. II *fffz* *f* *fffz* *f*

Vla. *f* *fffz* *f*

Vc.

S

278

Vln. I

Vln. II

Vla.

Vc.

f *sffz*

f *sffz*

f *sffz*

arco

284

Vln. I

Vln. II

Vla.

Vc.

f *sffz* *pp*

f *sffz*

f *sffz*

sffz *ff*

poco rit. ----- T a tempo

291

Vln. I

Vln. II

Vla.

Vc.

ff *p*

ff *mf* *mp* *p*

ff *mf* *mp* *p*

mf *mp* *p*

U

Musical score for measures 297-303. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features dynamic markings of *pp* and *ff*. Vln. I and Vln. II play a melodic line with slurs and accents. Vla. and Vc. play a rhythmic accompaniment. There are accents and slurs over various notes throughout the passage.

Musical score for measures 304-309. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats. The time signature is 3/4. The music features dynamic markings of *pp* and *p*. Vln. I has a trill (tr) and a fermata. Vln. II plays a melodic line with slurs and accents. Vla. and Vc. play a rhythmic accompaniment. There are accents and slurs over various notes throughout the passage.

V

Musical score for measures 310-315. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats. The time signature is 3/4. The music features dynamic markings of *poco a poco cresc.*. Vln. I has a fermata. Vln. II plays a melodic line with slurs and accents. Vla. and Vc. play a rhythmic accompaniment. There are accents and slurs over various notes throughout the passage.

316

Vln. I

Vln. II

Vla.

Vc.

322

Vln. I

Vln. II

Vla.

Vc.

328

Vln. I

Vln. II

Vla.

Vc.

ff

II Joshua Tree

Freely (♩ = c. 60)

Violin I *pp*

Violin II *sfz* *sfz* *pp* III IV

Viola *sfz* *sfz* *pp* III IV

Cello *sfz* *sfz* *pp* I II *pp* 6

5 *non vibr.* *colla parte* **A**

Vln. I *sempre ppp*

Vln. II *freely* *n < n <* *pp* 5

Vla. *ppp* 6

Vc. *sempre ppp*

B 11

Vln. I *colla parte* *non vibr.*

Vln. II *sempre ppp*

Vla. *freely* *n < n <* 6 *pp*

Vc. *sempre ppp*

C

16

Vln. I

Vln. II

Vla. *colla parte*

Vc. *freely*

n \triangleleft *p* \triangleright *n* \triangleleft *mp* \triangleright *n* \triangleleft *mf* \triangleright

D

23

Vln. I

Vln. II

Vla.

Vc.

poco vibr.

p

poco vibr.

p

pp

sfz

29

Vln. I

Vln. II

Vla.

Vc.

poco vibr.

pp

pp

ord.

pp

ord.

sfz

ppp

pp

pp

32

Vln. I *p* *ppp*

Vln. II *ord.* *pp* *subito pp*

Vla. *p* *pp* *subito pp*

Vc. *p* *pp* *pp*

E

36

Vln. I *freely* *p espressivo* *pp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. *ppp* *p espressivo*

F

41

Vln. I *acc.* *p* *mp* *mf*

Vln. II *pp* *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *fp*

47

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *fp*

G ♩ = 72-80

50

Vln. I *sfz* *pp* *sfz*

Vln. II *sfz* *pp* *sfz*

Vla. *sfz* *pp* *sfz*

Vc. *f*

52

Vln. I *sfz* *p*

Vln. II *sfz* *fp*

Vla. *sfz* *mp*

Vc.

53 *misterioso (loosely coordinated)*

Vln. I *pp (sempre)*

Vln. II *pp (sempre)*

Vla. *pp (sempre)*

Vc.

54

Vln. I

Vln. II

Vla.

Vc.

55

Vln. I

Vln. II

Vla.

Vc.

56

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 56 and 57. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Vln. I staff begins with a treble clef and a key signature of one flat (B-flat). The Vln. II staff also has a treble clef and one flat. The Vla. staff has an alto clef and one flat. The Vc. staff has a bass clef and one flat. The music consists of continuous eighth-note patterns with various accidentals (sharps, flats, naturals) and slurs. A wavy hairpin-like symbol is placed above the first measure of each staff in this system.

57

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 57 and 58. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Vln. I staff begins with a treble clef and a key signature of one flat. The Vln. II staff also has a treble clef and one flat. The Vla. staff has an alto clef and one flat. The Vc. staff has a bass clef and one flat. The music continues with eighth-note patterns and slurs. A wavy hairpin-like symbol is placed above the first measure of each staff in this system.

58

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 58 and 59. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Vln. I staff begins with a treble clef and a key signature of one flat. The Vln. II staff also has a treble clef and one flat. The Vla. staff has an alto clef and one flat. The Vc. staff has a bass clef and one flat. The music continues with eighth-note patterns and slurs. A wavy hairpin-like symbol is placed above the first measure of each staff in this system.

59

Vln. I

Vln. II

Vla.

Vc.

60

Vln. I

Vln. II

Vla.

Vc.

misterioso (loosely coordinated)

pp

61

Vln. I

Vln. II

Vla.

Vc.

62

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 62 through 65. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is written in a key with one flat and a 3/4 time signature. A long, sweeping slur covers all four staves from measure 62 to 65. The notation includes eighth and sixteenth notes, with some accidentals.

H

63

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 63 through 65. It features four staves: Violin I, Violin II, Viola, and Violoncello. The time signature changes from 3/4 to 4/4 and back to 3/4. The Violin I staff has dynamic markings of *ff*, *mf*, *ff*, and *p*. The other staves have *ff* markings. The music consists of rhythmic patterns and sustained notes.

66

Vln. I
Vln. II
Vla.
Vc.

rit. ----- **Tempo I**

This system contains measures 66 through 68. It features four staves: Violin I, Violin II, Viola, and Violoncello. The time signature changes to 4/4. A dashed line indicates a *rit.* (ritardando) leading to **Tempo I**. The Violin I staff has a *pp* marking. The Violin II, Viola, and Violoncello staves have *sffz* markings. The music includes triplets and sustained notes with *non vibr.* (non-vibrato) instructions.

70 *poco accel.* -----

Vln. I
5

Vln. II
pp *ord.*

Vla.
pp *ord.*

Vc.

I Slightly faster (dancing)

74

Vln. I
pp

Vln. II
p

Vla.
p

Vc.
pizz.
pp *p*

77

Vln. I
ppp *mp* *pp*

Vln. II

Vla.

Vc.

J

80

Vln. I *mp*

Vln. II

Vla.

Vc. arco

K Tempo I

83

Vln. I *f* *ppp* *breve* *non vibr.* *poco vibr.* 5

Vln. II *f* *ppp* *non vibr.* *breve* *poco vibr.*

Vla. *f* *ppp* *non vibr.* *breve* *poco vibr.*

Vc. *f* *ppp* *non vibr.* *breve* *poco vibr.* *ppp (sempre)*

87

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc.

attacca

III

Newport Beach

With Intensity (♩ = 120)

The musical score is arranged in four systems, each containing staves for Violin I, Violin II, Viola, and Cello. The first system (measures 1-4) is in 4/4 time. The second system (measures 5-8) features a key signature change to one sharp (F#) and a time signature change to 3/4. The third system (measures 9-12) continues in 3/4 time. The score includes various dynamic markings such as *ff*, *sfz*, *p*, and *sfz p*, along with performance instructions like accents and hairpins. Fingerings are indicated by Roman numerals (I, II, III, IV) above notes. A rehearsal mark 'A' is placed above the first staff of the third system at measure 9.

13

Vln. I

Vln. II

Vla.

Vc.

f

p

p

sfz p

f

p

f

p

f

p

f

p

B

19

Vln. I

Vln. II

Vla.

Vc.

n

sfz

fp

p

sfz

p

n

fp

p

C

24

Vln. I

Vln. II

Vla.

Vc.

sfz p

mp

p

sfz p

mp

p

sfz p

mp

p

sfz p

mp

p

31

Vln. I

Vln. II

Vla.

Vc.

n *sfz* *n* *sfz* *n* *sfz*

n *sfz* *n* *sfz* *n* *sfz*

n *sfz* *n* *sfz* *n* *sfz*

n *sfz* *n* *sfz* *n* *sfz*

D

37

Vln. I

Vln. II

Vla.

Vc.

f

mf

mf *sfz*

mf

40

Vln. I

Vln. II

Vla.

Vc.

mf

mf

sfz *sfz*

mf

E

43

Vln. I *sfz*

Vln. II

Vla. *sfz* *sfz*

Vc. *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*

58

Vln. I

Vln. II

Vla.

Vc.

G

sfz *n* *mf*³ *sfz* *n* *mf*³

61

Vln. I

Vln. II

Vla.

Vc.

mf

mf

64

Vln. I

Vln. II

Vla.

Vc.

67

Vln. I

Vln. II

Vla.

Vc.

H

f

f

71 *pizz.*
f

Vln. I

Vln. II

Vla.

Vc.

I

75 *arco*
pizz.

Vln. I

Vln. II

Vla.

Vc.

78

Vln. I

Vln. II

Vla.

Vc.

f

J

81

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

f

Detailed description: This system contains measures 81, 82, and 83. Measure 81 features a Vln. I line with a rhythmic pattern of eighth notes and a dynamic marking of *f*. Vln. II and Vc. are silent. Vla. plays a rhythmic pattern of eighth notes. Measure 82 shows Vln. I continuing its pattern, Vln. II playing a single note marked *pizz.*, and Vla. continuing its pattern. Measure 83 features Vln. I with a more complex rhythmic pattern, Vln. II playing a melodic line marked *arco*, and Vc. playing a melodic line marked *f*. Vla. continues its pattern.

84

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 84 and 85. Measure 84 shows Vln. I with a rhythmic pattern, Vln. II playing a melodic line, Vla. with a rhythmic pattern, and Vc. with a melodic line. Measure 85 continues the patterns for all instruments.

86

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 86, 87, and 88. Measure 86 features Vln. I with a rhythmic pattern, Vln. II playing a melodic line, Vla. with a rhythmic pattern, and Vc. with a melodic line. Measure 87 continues the patterns. Measure 88 shows Vln. I with a rhythmic pattern, Vln. II playing a melodic line, Vla. with a rhythmic pattern, and Vc. with a melodic line.

K

89

Vln. I *fp* *f* *p* I II III IV IV III II I

Vln. II *f* *p* I II III IV IV III II I

Vla. *fp* *fp* *f*

Vc. *f* *fp* *f*

Detailed description: This system contains measures 89, 90, and 91. Vln. I starts with a half note rest, then plays a series of chords and eighth notes. Vln. II plays a continuous eighth-note pattern. Vla. plays a rhythmic eighth-note pattern. Vc. plays a bass line with eighth notes. Dynamics include *fp*, *f*, and *p*. Fingering for Vln. I and Vln. II is indicated as I II III IV IV III II I.

L

92

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *fp*

Vc. *f* *fp* *f*

Detailed description: This system contains measures 92, 93, and 94. Vln. I and Vln. II play eighth-note patterns with dynamics *f* and *p*. Vla. plays a melodic line with dynamics *fp*. Vc. plays a bass line with dynamics *f*, *fp*, and *f*.

95

Vln. I

Vln. II

Vla. *f*

Vc.

Detailed description: This system contains measures 95, 96, and 97. Vln. I and Vln. II play eighth-note patterns. Vla. plays a melodic line with dynamics *f*. Vc. plays a bass line.

98

Vln. I

Vln. II

Vla.

Vc.

mp

f

fp

f

piu f

piu f

pizz.

piu f

M

101

Vln. I

Vln. II

Vla.

Vc.

arco

fp

ff

ff

fp

103

Vln. I

Vln. II

Vla.

Vc.

ff

p

p

N

106

Vln. I

Vln. II

Vla.

Vc.

ff

ff

O

109

Vln. I

Vln. II

Vla.

Vc.

ff

f

ff

f

112

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

115

Vln. I

Vln. II

Vla.

Vc.

P

ff *sfz**p*

ff *sfz**p*

ff *sfz**p*

ff *sfz**p*

119

Vln. I

Vln. II

Vla.

Vc.

ff *p*

ff *p*

ff *p*

ff *p*

122

Vln. I

Vln. II

Vla.

Vc.

Q

ff *sfz**p*

ff *sfz**p*

ff *sfz**p*

ff *sfz**p*

125

Vln. I

Vln. II

Vla.

Vc.

127

Vln. I

Vln. II

Vla.

Vc.

ff

sffzp

morendo

130

Vln. I

Vln. II

Vla.

Vc.

mf *fp* *p* *ppp*