

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 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.

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

13
23

III IV
III II
II I

f *p* *sfz* *p* *ppp*

pizz. *arco*

31

Vln. I

Vln. II

Vla.

Vc.

p

sfz

mp

fp

fp

II I

39

Vln. I

Vln. II

Vla.

Vc.

mf

f

p

mf

f

p

mp

f

p

f

p

f

p

47

Vln. I

Vln. II

Vla.

Vc.

f

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 have melodic lines with slurs and accents. The Viola and Cello parts provide a rhythmic accompaniment with eighth-note patterns and slurs. A large, faint watermark is visible across the page.

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 in measure 78. The Violin I and II parts continue with melodic lines, while the Viola and Cello parts maintain their accompaniment. A large, faint watermark is visible across the page.

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 more active melodic line with many slurs. The Viola and Cello parts continue with their accompaniment. A large, faint watermark is visible across the page.

F

at the tip

88

Vln. I

Vln. II

Vla.

Vc.

f

mf

pp

f

mp

95

Vln. I

Vln. II

Vla.

Vc.

pp

f

pp

f

pp

f

pp

f

pp

f

111

Vln. I

Vln. II

Vla.

Vc.

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

$\frac{3}{16}$

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.

Detailed description: This system contains measures 151 through 160. The Violin I part begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Violin II part starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Viola part consists of a series of chords, primarily triads and dyads. The Violoncello part features a series of eighth notes, often beamed together. Dynamics include *mf*, *f*, and *ff*. Articulations such as accents and slurs are used throughout.

K

L

161

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 161 through 170. The Violin I part continues with a series of eighth notes and quarter notes. The Violin II part features a series of eighth notes, often beamed together. The Viola part consists of a series of chords, primarily triads and dyads. The Violoncello part features a series of eighth notes, often beamed together. Dynamics include *mf*, *f*, and *ff*. Articulations such as accents and slurs are used throughout.

M

171

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 171 through 180. The Violin I part continues with a series of eighth notes and quarter notes. The Violin II part features a series of eighth notes, often beamed together. The Viola part consists of a series of chords, primarily triads and dyads. The Violoncello part features a series of eighth notes, often beamed together. Dynamics include *mf*, *f*, and *ff*. Articulations such as accents and slurs are used throughout.

181 N

Vln. I
Vln. II
Vla.
Vc.

189

Vln. I
Vln. II
Vla.
Vc.

ff

197 O

Vln. I
Vln. II
Vla.
Vc.

ff *ff* *ff* *ff*

singing *p*

at the tip *p (sempre)*

singing *p*

singing *p*

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 *mf* *mp* *p*

ff *mf* *mp* *p*

mf *mp* *p*

U

297

Vln. I *pp* *ff* *ff*

Vln. II *pp* *ff* *ff*

Vla. *pp* *ff* *ff*

Vc. *pp* *ff* *ff*

304

Vln. I *pp* *p*

Vln. II *pp (sempre)*

Vla. *p*

Vc. *p*

V

310

Vln. I *poco a poco cresc.*

Vln. II *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *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

W **Faster** (♩. = c. 160)

334

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

I II

340

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

X

353

Vln. I

Vln. II

Vla.

Vc.

attacca

II Joshua Tree

Freely (♩ = c. 60)

Violin I *pp*

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

Viola *sfz* *sfz* *pp* I II

Cello *sfz* *sfz* *pp* *pp* 6

A

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

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

Vla. *ppp* 6

Vc. *sempre ppp*

B

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 *p* *n* *mp* *n* *mf*

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 *accel.* *p* *mp* *mf*

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

Vla. *p* *mp* *mf*

Vc. *p* *fp*

47

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

fp

G ♯ = 72-80

50

Vln. I

Vln. II

Vla.

Vc.

sfz

pp

sfz

sfz

pp

sfz

sfz

pp

sfz

f

52

Vln. I

Vln. II

Vla.

Vc.

sfz

p

sfz

fp

sfz

mp

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 Violin I part begins with a measure rest and then plays a melodic line with a wavy hairpin. The Violin II part plays a rhythmic accompaniment. The Viola part plays a similar rhythmic accompaniment. The Violoncello part has a measure rest. The music is in a key with one flat and a 4/4 time signature.

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 Violin I part continues its melodic line. The Violin II part continues its rhythmic accompaniment. The Viola part continues its rhythmic accompaniment. The Violoncello part has a measure rest. The music is in a key with one flat and a 4/4 time signature.

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 Violin I part continues its melodic line. The Violin II part continues its rhythmic accompaniment. The Viola part continues its rhythmic accompaniment. The Violoncello part has a measure rest. The music is in a key with one flat and a 4/4 time signature.

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.

H

63

Vln. I

Vln. II

Vla.

Vc.

ff *mf* *ff* *p* *ff*

66

Vln. I

Vln. II

Vla.

Vc.

pp *sffz* *sffz* *sffz* *pp* *pp* *pp*

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

non vibr. *non vibr.* *non vibr.*

70 *poco accel.* -----

Vln. I

Vln. II

Vla.

Vc.

5

ord. *pp*

ord. *pp*

I Slightly faster (dancing)

74

Vln. I

Vln. II

Vla.

Vc.

pp

p

p

pizz. *pp*

p

3

3

77

Vln. I

Vln. II

Vla.

Vc.

ppp

mp

pp

J

80

Vln. I *mp*

Vln. II

Vla. arco

Vc.

K Tempo I poco vibr.

83

Vln. I *f* *ppp* *non vibr. breve* *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)

This musical score is for the third movement, 'Newport Beach', starting at measure 1. It is written for Violin I, Violin II, Viola, and Cello. The tempo is marked 'With Intensity' with a quarter note equal to 120 beats per minute. The score is divided into three systems of four staves each. The first system (measures 1-4) features a 4/4 time signature. The second system (measures 5-8) features a 3/4 time signature. The third system (measures 9-12) features a 3/4 time signature. 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 measure 10.

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

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

sfz sfz

E

43

Vln. I *sfz*

Vln. II

Vla. *sfz* *sfz*

Vc.

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*

58

Vln. I

Vln. II

Vla.

Vc.

sfz *sfz* *n* *mf*³

G

61

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

64

Vln. I

Vln. II

Vla.

Vc.

67

Vln. I

Vln. II

Vla.

Vc.

H

f

f

71 *pizz.*
Vln. I *f*

Vln. II

Vla.

Vc.

I
75 *arco*

Vln. I

Vln. II *pizz.*

Vla.

Vc.

78

Vln. I

Vln. II *arco*

Vla.

Vc. *f*

J

81

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

f

84

Vln. I

Vln. II

Vla.

Vc.

86

Vln. I

Vln. II

Vla.

Vc.

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 rest in measure 89, then plays a series of chords in measure 90, and a melodic line in measure 91. Vln. II plays a rhythmic pattern of eighth notes throughout. Vla. plays a series of chords in measure 89, then a melodic line in measure 90, and a half note in measure 91. Vc. plays a rhythmic pattern of eighth notes in measure 89, then a melodic line in measure 90, and a half note in measure 91. 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 a rhythmic pattern of eighth notes. Vla. plays a melodic line in measure 92, then a half note in measure 93, and a half note in measure 94. Vc. plays a rhythmic pattern of eighth notes in measure 92, then a melodic line in measure 93, and a half note in measure 94. Dynamics include *f* and *p*. A large watermark is visible across the page.

95

Vln. I

Vln. II

Vla. *f*

Vc.

Detailed description: This system contains measures 95, 96, and 97. Vln. I and Vln. II play a rhythmic pattern of eighth notes. Vla. plays a melodic line in measure 95, then a half note in measure 96, and a half note in measure 97. Vc. plays a rhythmic pattern of eighth notes in measure 95, then a melodic line in measure 96, and a half note in measure 97. Dynamics include *f*. A large watermark is visible across the page.

98 M

Vln. I *f* *piu f*

Vln. II *f* *piu f*

Vla. *mp* *f* *piu f* *pizz.*

Vc. *mp* *f* *fp*

101

Vln. I

Vln. II

Vla. *arco* *fp* *ff*

Vc. *ff* *fp*

103

Vln. I

Vln. II

Vla. *p*

Vc. *ff* *p*

N

106

Vln. I

Vln. II

Vla.

Vc.

ff

ff

O

109

Vln. I

Vln. II

Vla.

Vc.

ff

f

112

Vln. I

Vln. II

Vla.

Vc.

ff

115

Vln. I

Vln. II

Vla.

Vc.

P

ff *sfz**p*

119

Vln. I

Vln. II

Vla.

Vc.

ff *p*

122

Vln. I

Vln. II

Vla.

Vc.

Q

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*