KENNETH D. FROELICH

PIANO QUARTET NO. 1: MIRROR

REGISTERED WITH BMI
PLEASE NOTIFY THE COMPOSER OF ALL PERFORMANCES
3360 W. MORRIS AVE.
FRESNO, CA 93711

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http://www.kennethfroelich.com

BIOGRAPHY FOR KENNETH D. FROELICH

Described as "energetic, exciting, and rhythmically dynamic," composer **KENNETH D. FROELICH**'s music has been performed internationally in England, Germany, Italy, France, Slovenia, Finland, Canada, Peru, Argentina, Chile, and China, as well as numerous major cities across the United States. Emerging as a vibrant new voice in the world of contemporary chamber and orchestral music, Kenneth has been honored with awards from ASCAP, the National Association of Composers/USA, Meet the Composer, the Percussive Arts Society, the American Composers Forum, and the Society of Composers Inc.

Kenneth's works have been presented by such acclaimed ensembles as the American Composers Orchestra, Duo46, Earplay, the Empyrean Ensemble, the California E.A.R Unit, the Jolles Duo, the Indianapolis Symphonic Orchestra, Conundrum, the University of New Mexico Percussion Ensemble, the University of Southern California Symphony Orchestra, the Indiana University New Music Ensemble, and the Orpheus Ensemble of Fresno. Some of his more recent works include ***Visionary*** (2011), premiered by the Fresno State Wind Orchestra; ***Nerd Songs*** (2012), premiered by soprano Ann Moss of CMASH; and ***Portraits of Mt. Rushmore*** (2012), premiered by USAF Brass in Blue at Mt. Rushmore National Park.

Kenneth's opera ***Valentine*** (2010) was recently recorded and will be released through Heretic Opera in Spring 2013. Other upcoming premieres include ***Crescent Shadows*** (2012) for the Georgia College Wind Ensemble, ***Piano Quartet No. 1: Mirror*** (2012) for Pacific Serenades, and two new band works for the UNLV Wind Ensemble and the University of the Pacific Wind Ensemble.

Kenneth received both his Doctorate of Music and Masters of Music degrees from Indiana University, and received his Bachelors of Music degree summa cum laude from the University of Southern California in 1999. His principal composition teachers include Claude Baker, Don Freund, Sven-David Sandstrőm, Eugene O'Brien, Donald Crocket, Frederick Lesemann, Morten Lauridsen, and Erica Muhl.

Kenneth currently resides in Fresno, CA with his wife Jennifer and daughter Katerina, where he is Associate Professor in Music Composition at California State University, Fresno and director of the Fresno New Music Festival. He previously taught at Ball State University in Muncie, IN, and at the Sewanee Summer Music Festival in Sewanee, TN.

Kenneth's percussion ensemble work ***Accidental Migration*** is available through C. Alan Publications, and his concert band work ***Tock*** is available through Wingert-Jones Publications. Additional scores are available through JOMAR Press and his website at www.kennethfroelich.com.

NOTES FOR PIANO QUARTET NO. 1: MIRROR

The driving concept of my **Piano Quartet No. 1: Mirror** can best be summarized as witnessing the same events in both a positive or a negative light. The piece begins by evoking a chant-like melody - a neutral theme designed to convey music that is both inherently spiritual and introspective. This melody, presented initially by the strings in a melancholy manner, is interrupted by a brilliant piano cascade that immediately contrasts with the somber tune. It is at this moment that a conflict of "melancholy versus sanguine" is established. This conflict is directly derived from the principle concept of the piece.

This struggle reappears in several manners throughout the piece. The chant melody is reintroduced multiple times, both in additional melancholy treatments as well as in optimistic and uplifting guises. The harmony of the work frequently shifts from major to minor modes, often trying to reach resolutions that satisfy both modes at the same time. The rhythm and tempo of the work alternates from relative rhythmic stability to less stable, more agitated patterns. While moments of the piece thus exhude a dark and unsettled mood, these moments are tempered by surrounding sections of lyric and unbridled optimism.

The form of the work, while on the surface appearing to be in a traditional three part "slow-fast-slow" structure, can also be divided into two conflicting sections. At around the half-way point of the work, the chant melody begins again - albeit in a faster tempo. From this point on, the piece works its way through a varied recapitulation, where each section is performed a second time "in reflection" - changed so that the inherent characteristic of each melancholy or sanguine section has been inverted. This process continues until reaching what would be the recapitulation of the most agitated section of the piece. From this point forward, the music is at its calmest and most serene - transforming music that at one point was an aggressive and furious *agitato* into a lullaby. The music ends in a calm and peaceful manner, hinting only at the slightest amount of anxiety left unresolved.

Commissioned by Pacific Serenades

TOTAL PLAYING TIME - 15'20"

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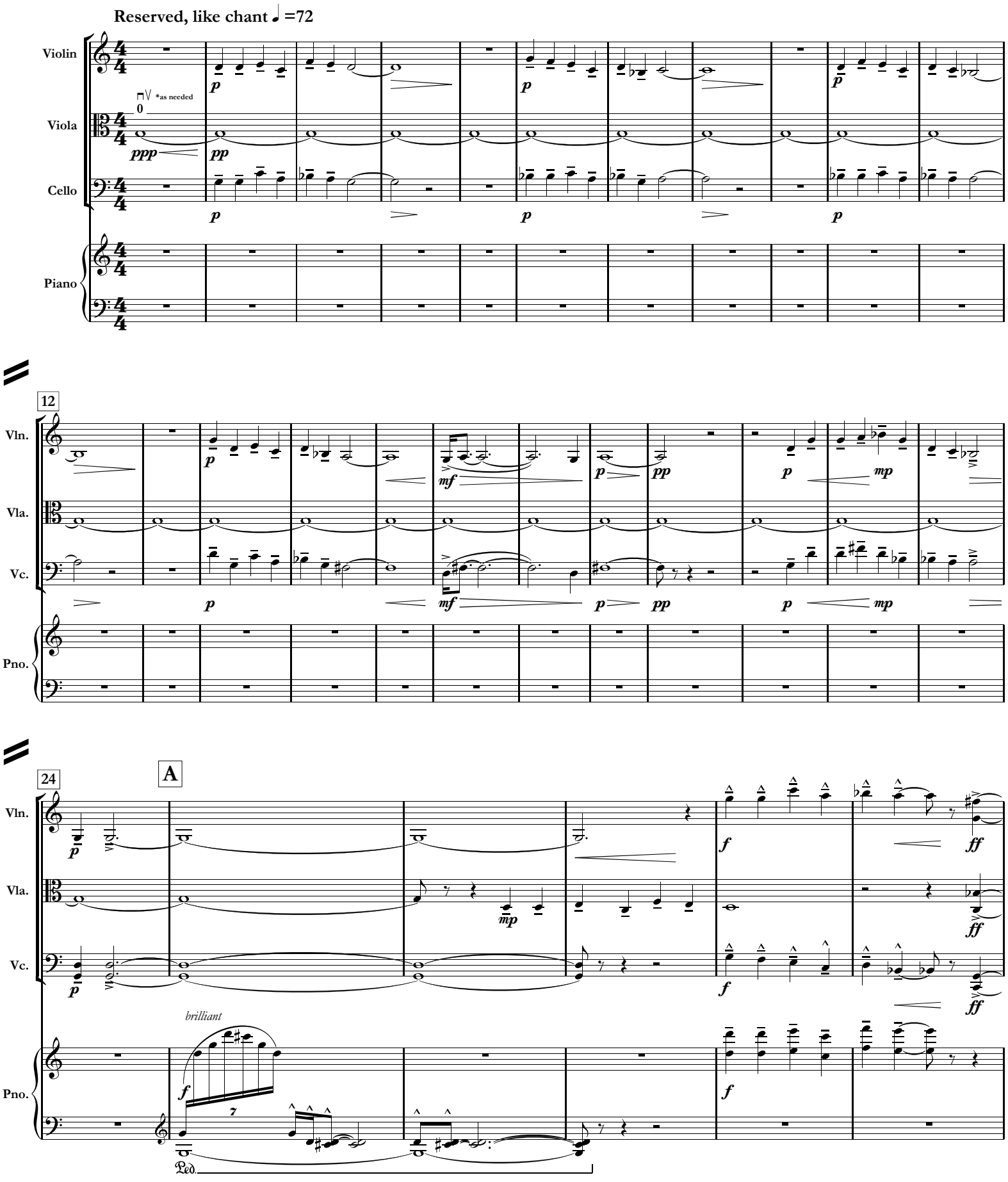
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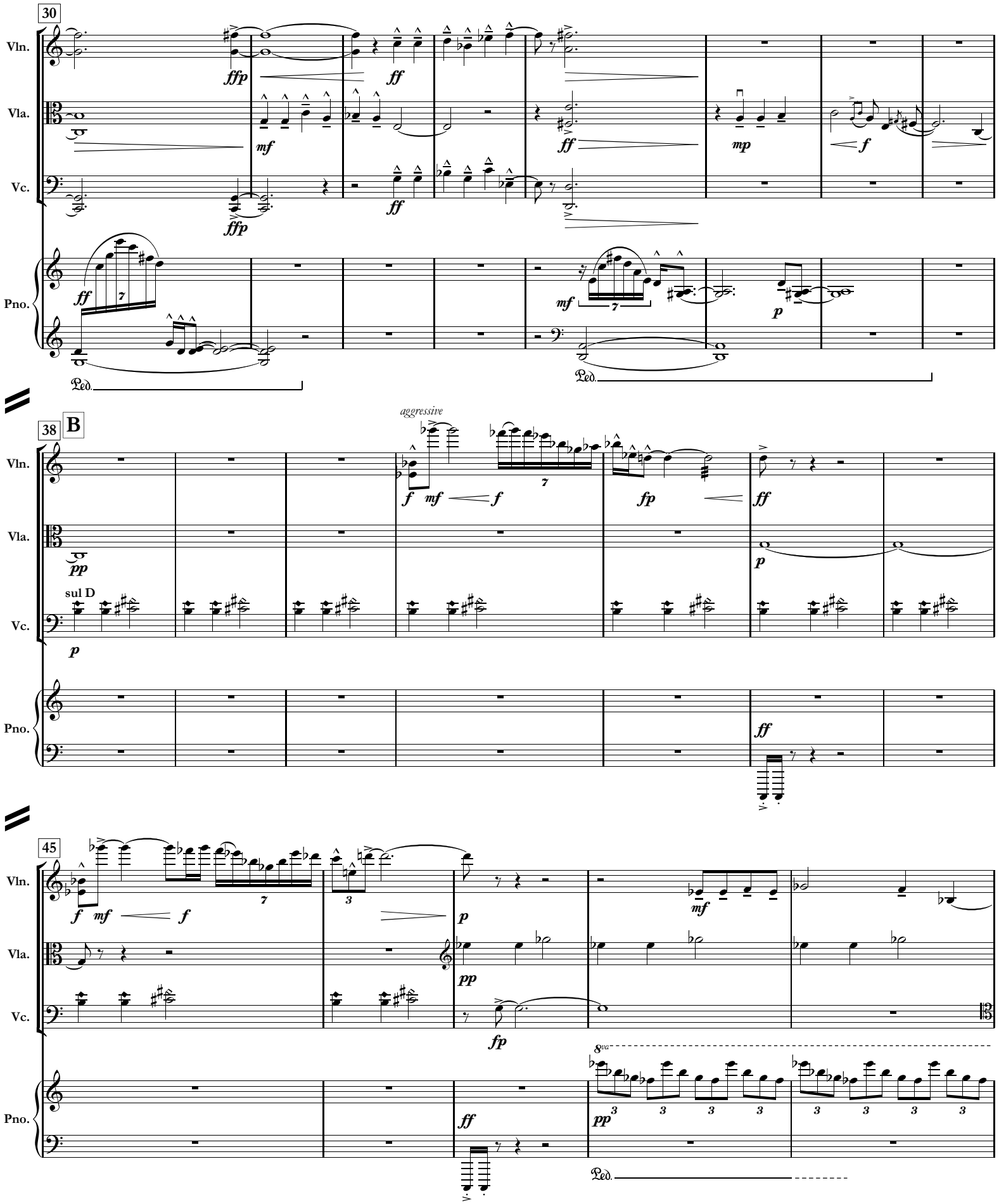
(2012)
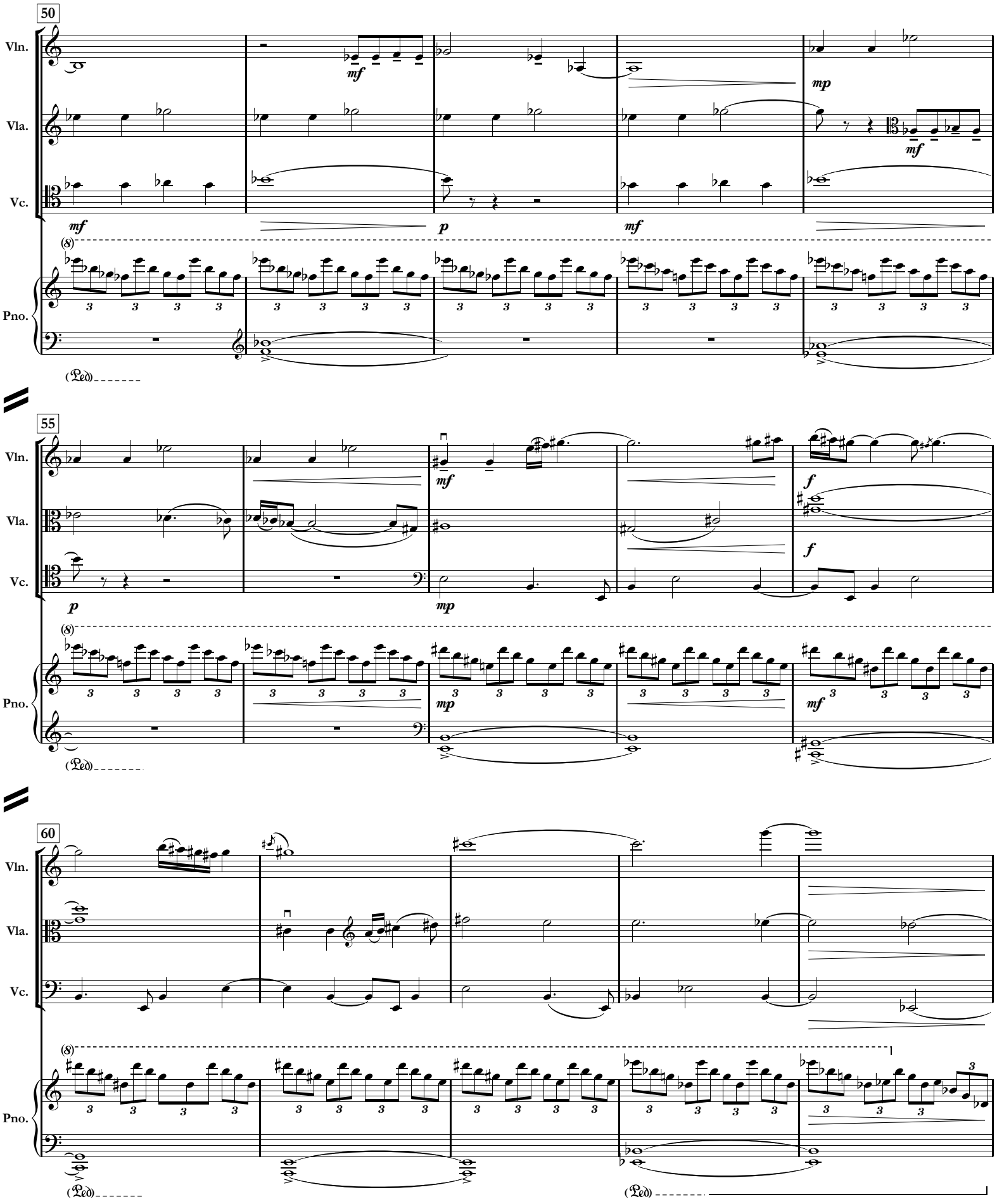
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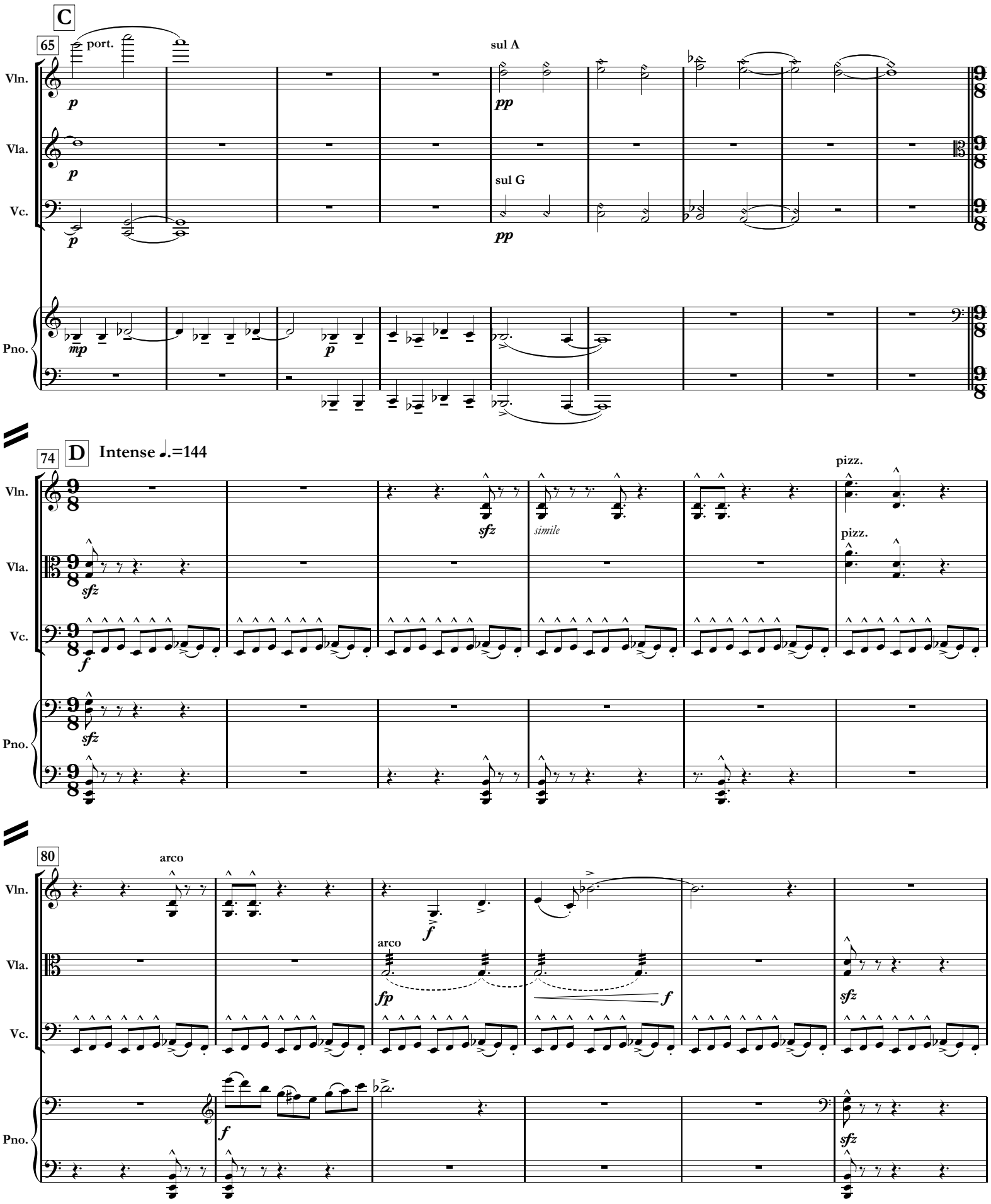
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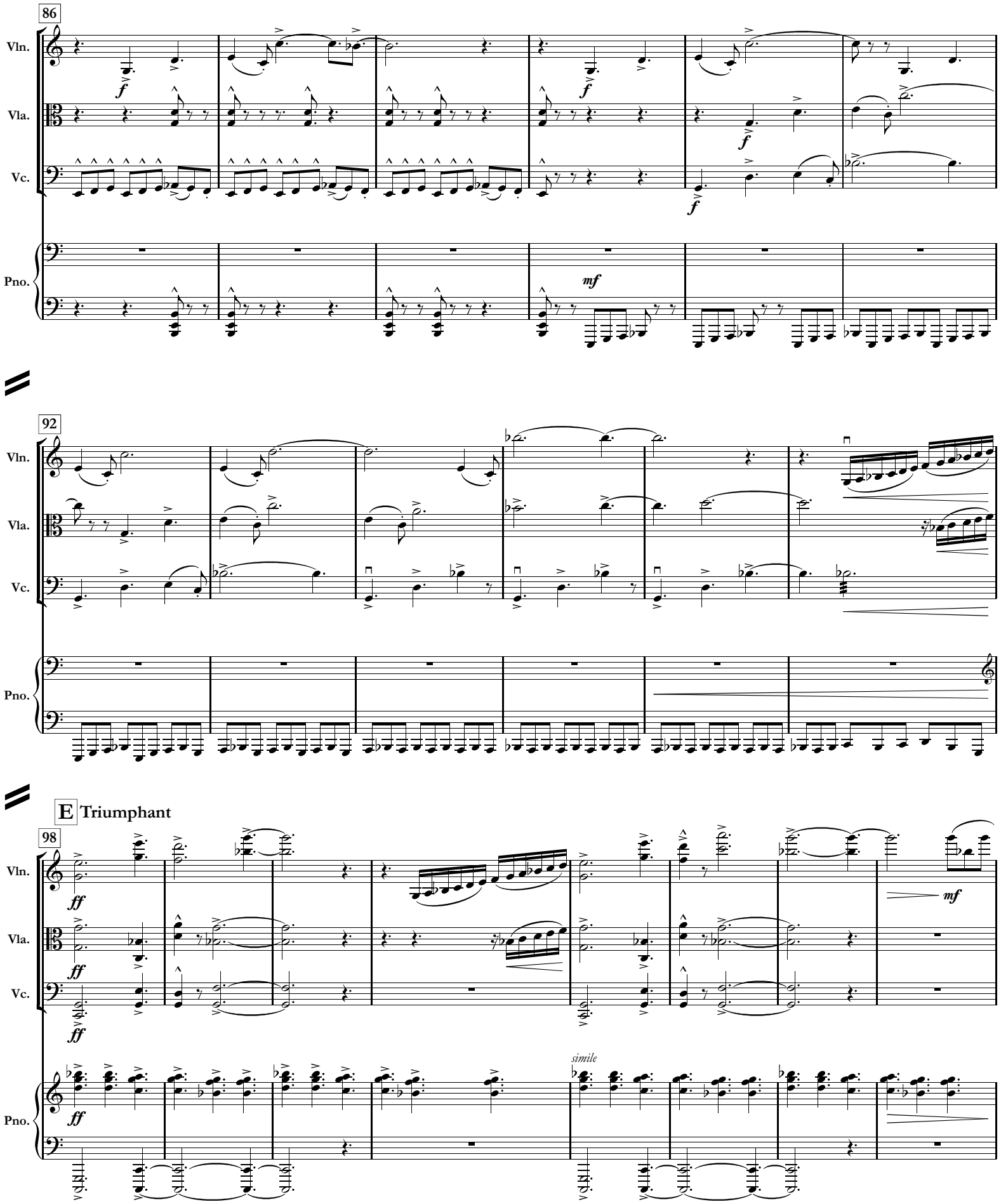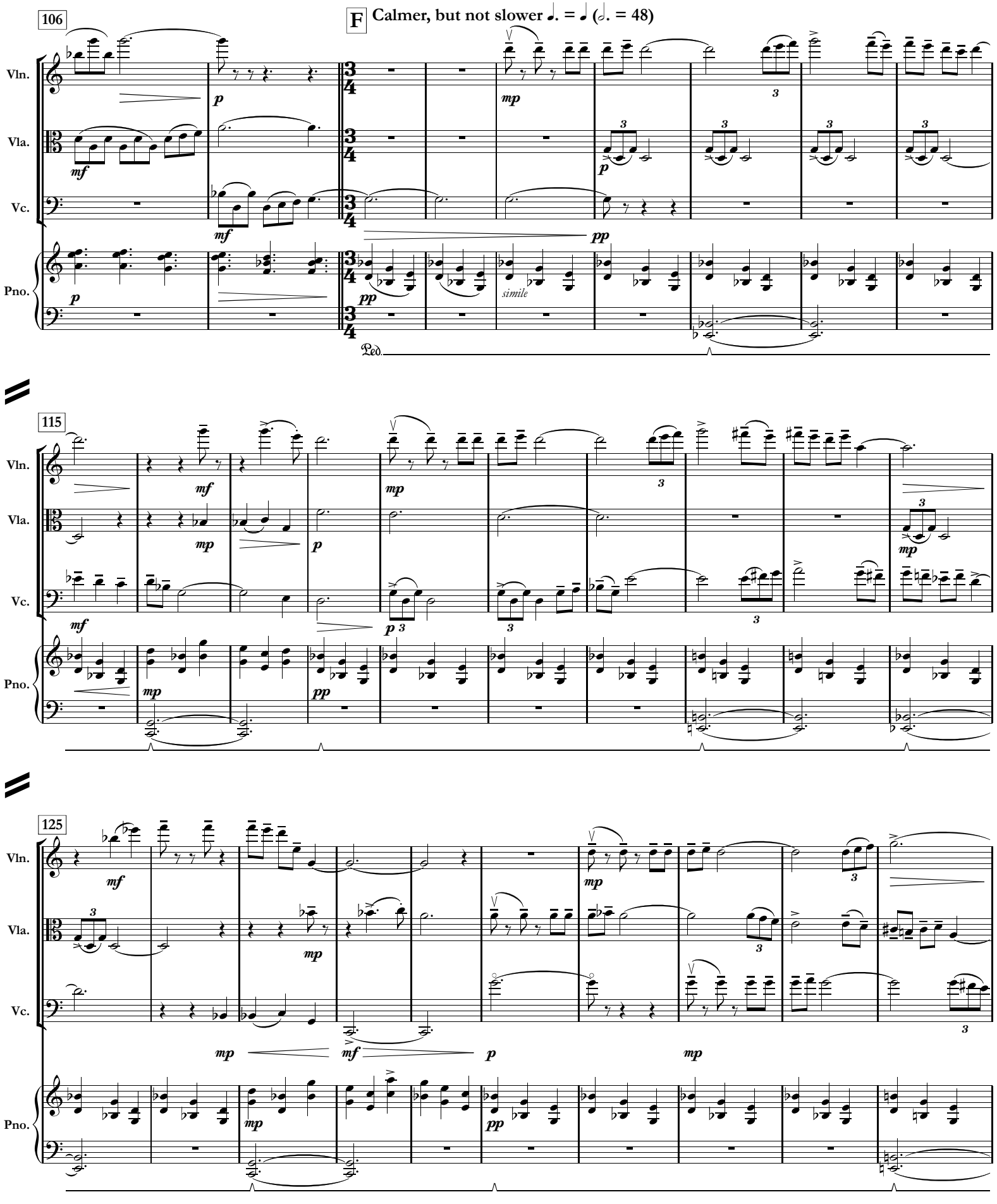


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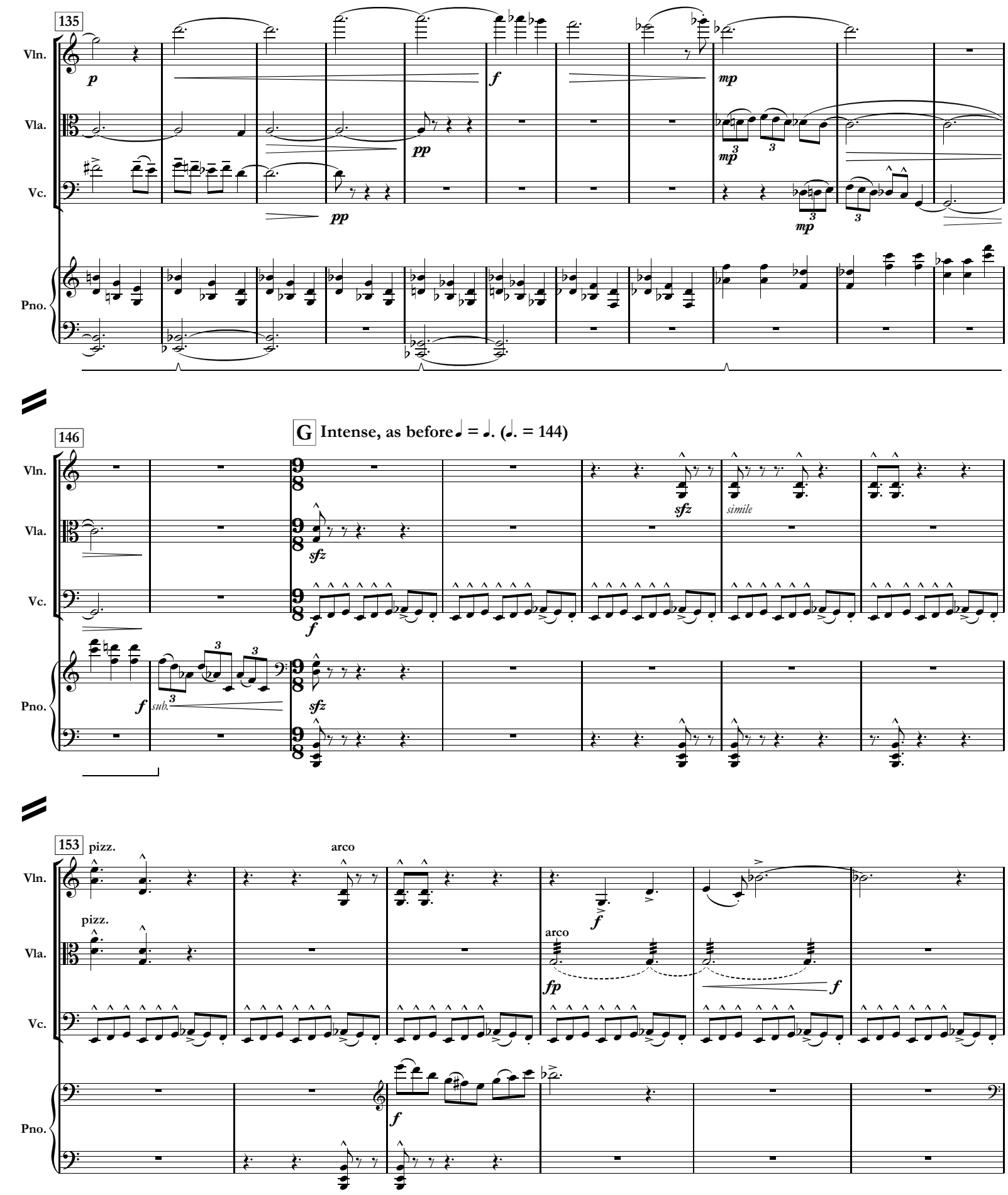

30
Vln.
Vla.
Vc.
Pno.
ffp
ff
mf
mp
f
p
Ped.
38
B
aggressive
fp
pp
sul D
45
8va
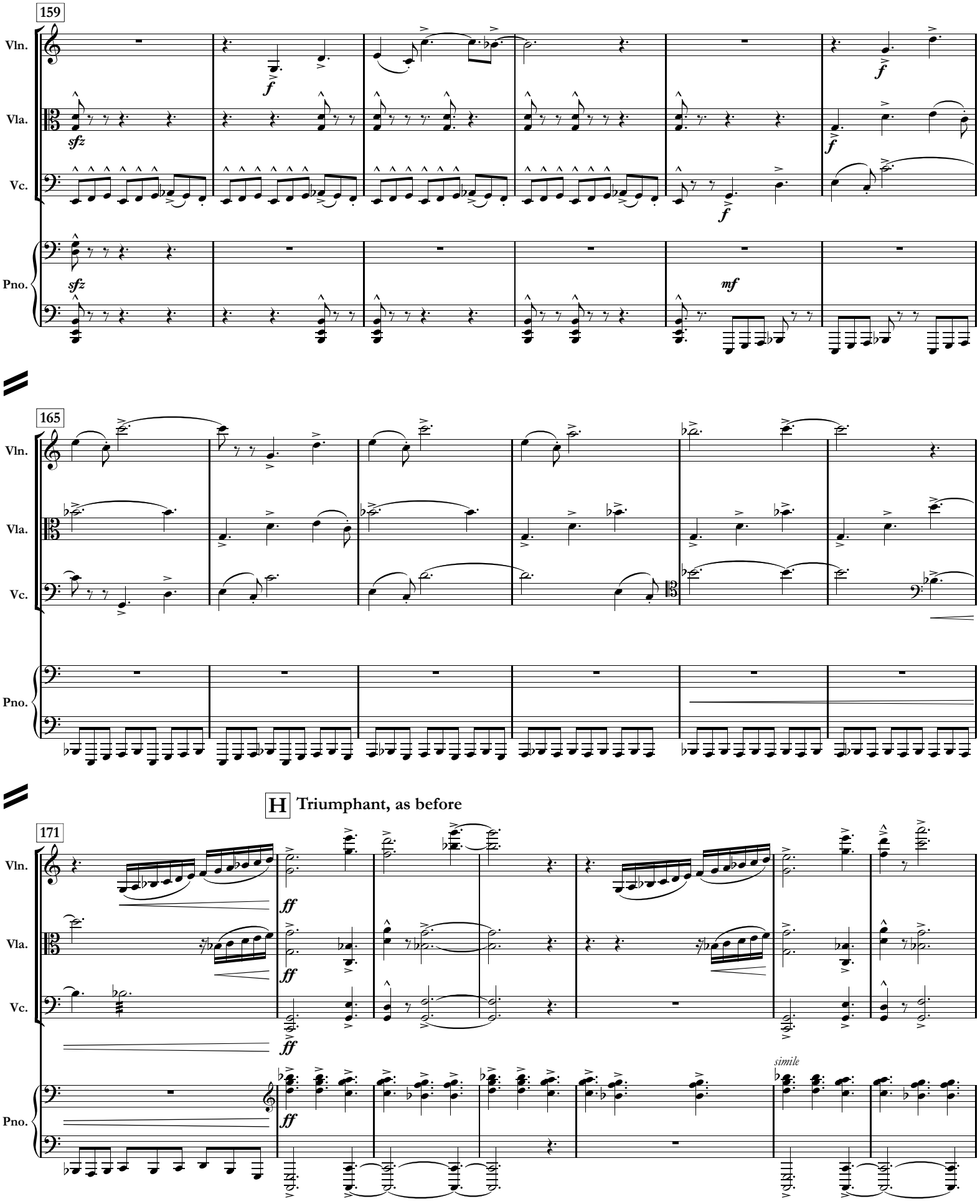

50
Vln.
Vla.
Vc.
Pno.
mf
p
mf
mp
mf
(8)
(Ped)
55
Vln.
Vla.
Vc.
Pno.
p
mf
mp
f
f
mp
mf
(8)
(Ped)
60
Vln.
Vla.
Vc.
Pno.
(8)
(Ped)
(Ped)
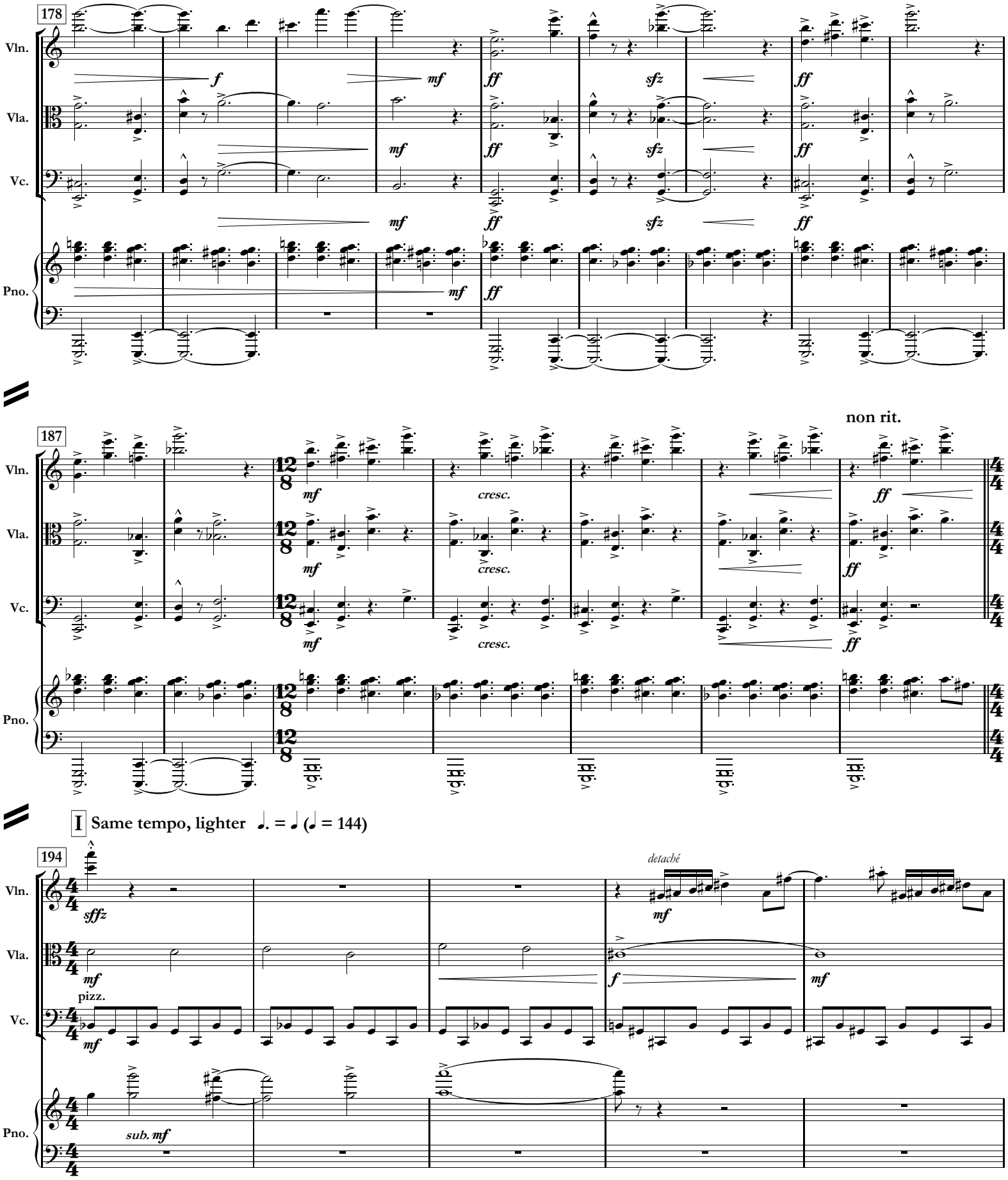

C
65
port.
sul A
sul G
Vln.
Vla.
Vc.
Pno.
p
pp
mp
D
74
Intense ♩.=144
pizz.
simile
sfz
f
arco
fp
80
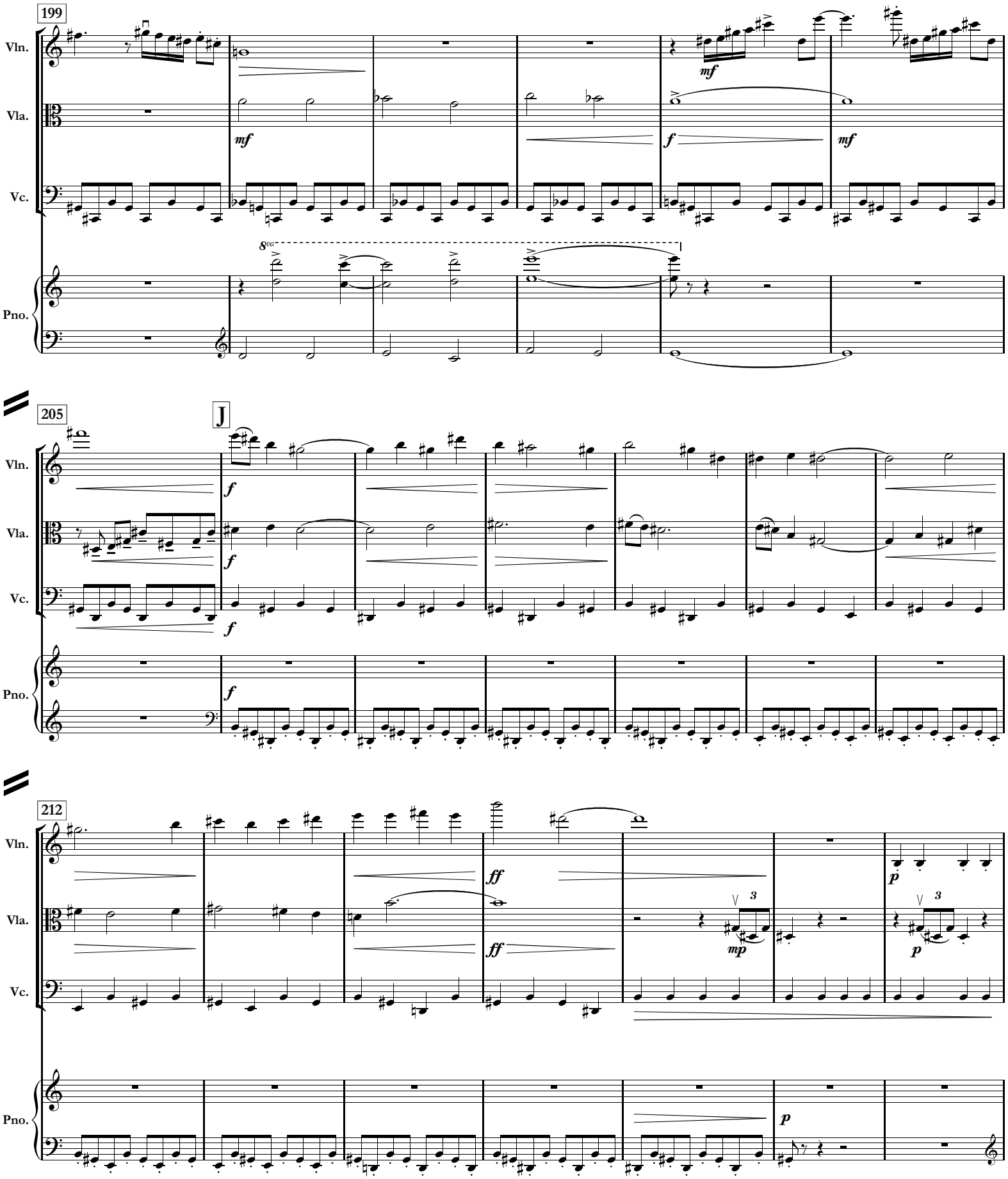

86
Vln.
Vla.
Vc.
Pno.
f
mf
92
E Triumphant
98
ff
simile
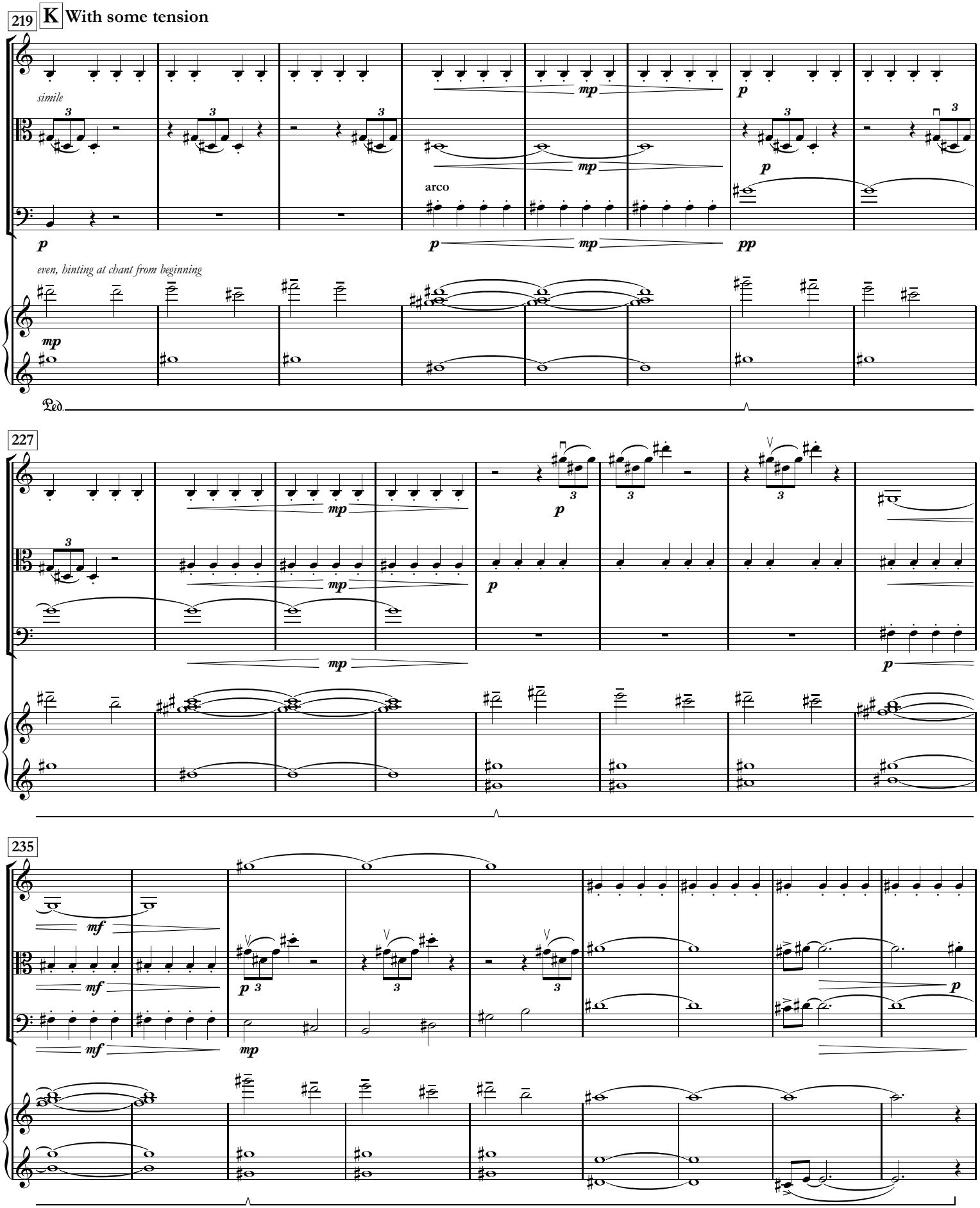

106
F
Calmer, but not slower ♩. = ♩ (𝅗𝅥. = 48)
Vln.
Vla.
Vc.
Pno.
simile
Ped
115
125
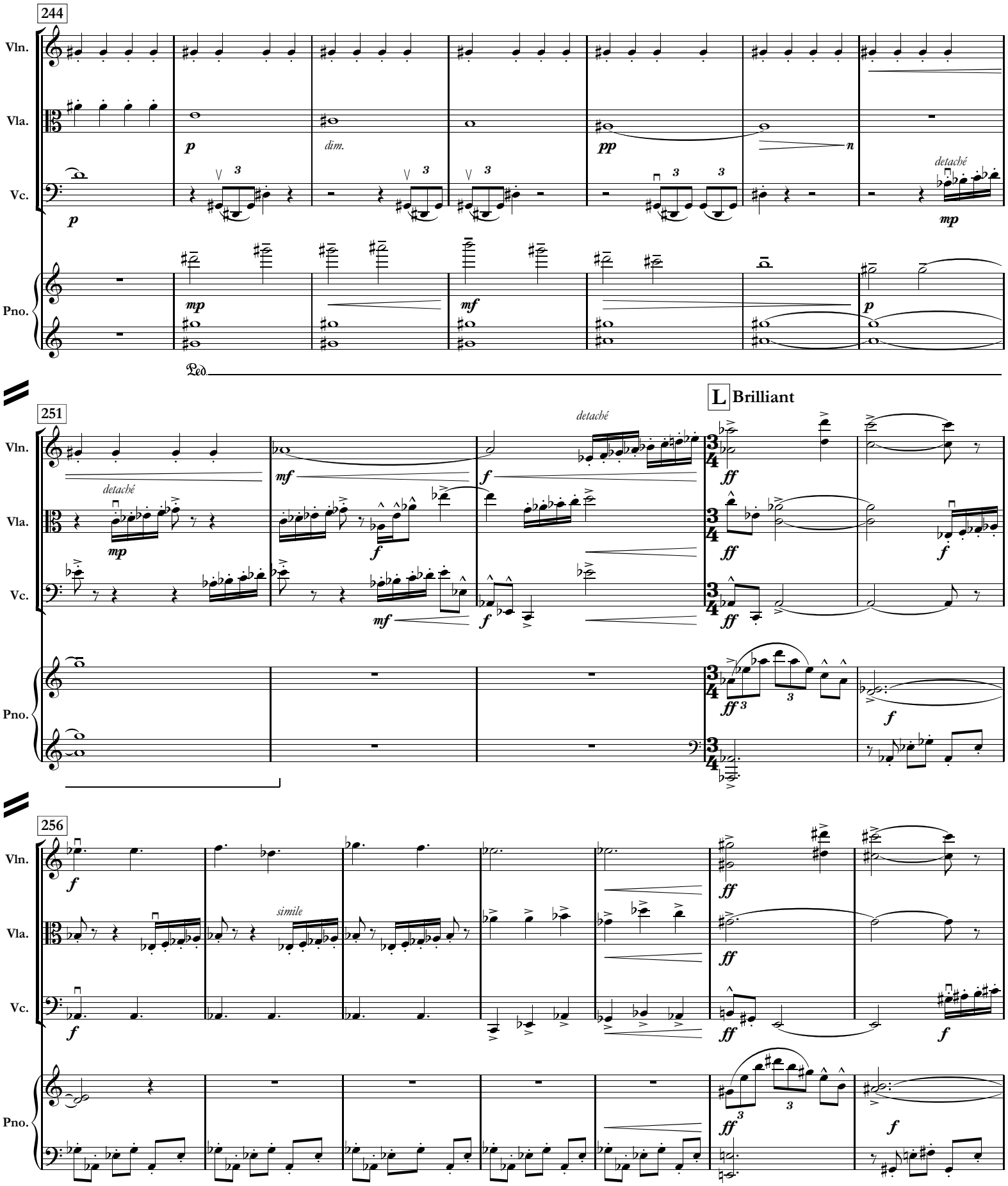

135
Vln.
Vla.
Vc.
Pno.
p
pp
f
mp
146
G Intense, as before ♩ = ♩. (♩. = 144)
sfz
simile
sub.
153
pizz.
arco
fp
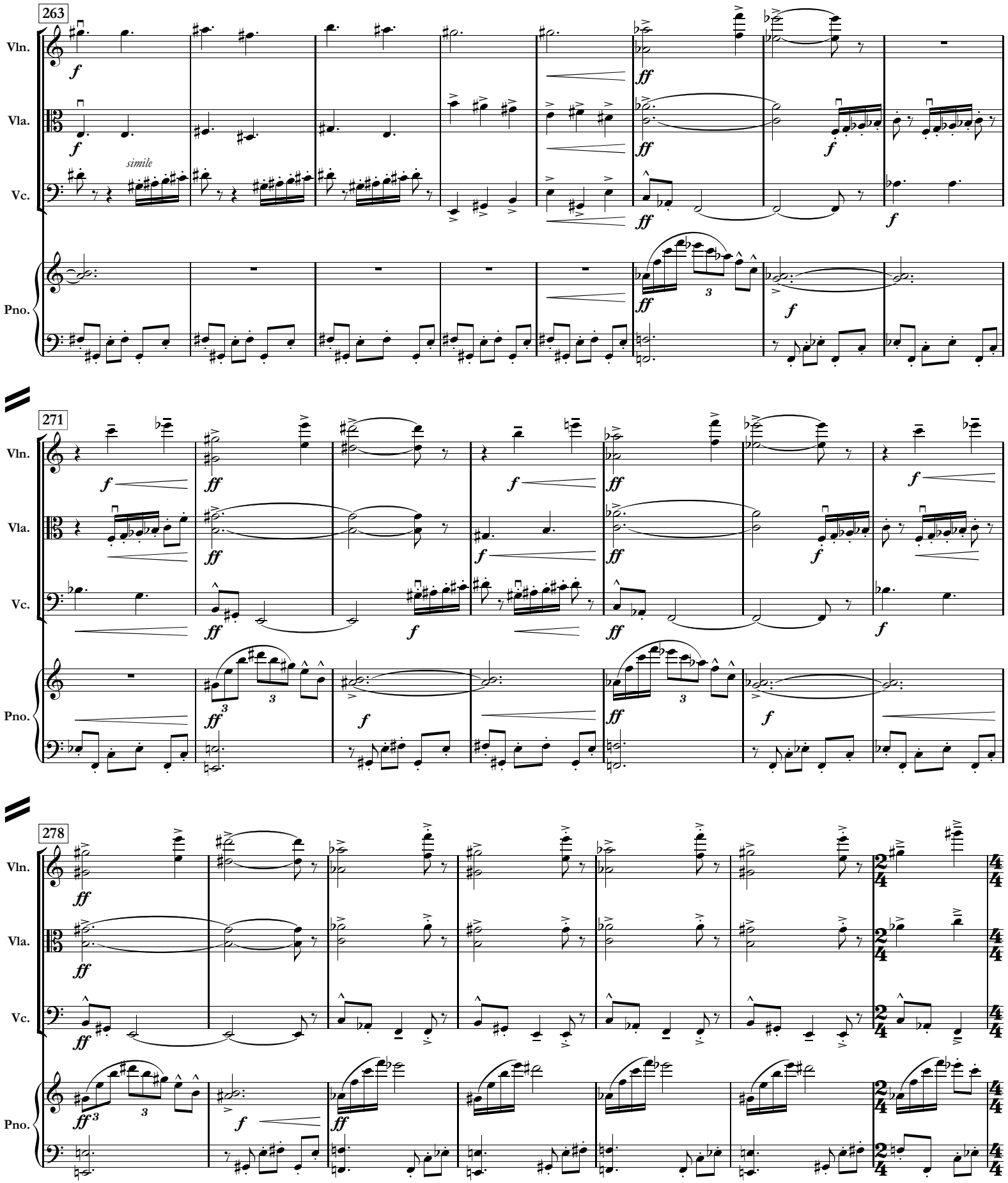

159
Vln.
Vla.
Vc.
Pno.
sfz
f
mf
165
H
Triumphant, as before
171
ff
simile


178
Vln.
Vla.
Vc.
Pno.
f
mf
ff
sfz
187
non rit.
cresc.
I Same tempo, lighter ♩. = ♩ (♩ = 144)
194
detaché
sffz
pizz.
sub. mf


199
Vln.
Vla.
Vc.
Pno.
mf
mf
f
mf
8va
205
J
Vln.
Vla.
Vc.
Pno.
f
f
f
f
212
Vln.
Vla.
Vc.
Pno.
ff
ff
mp
p
p
p
3
3


219
K With some tension
Vln.
Vla.
Vc.
Pno.
simile
arco
even, hinting at chant from beginning
Ped.
227
235


244
Vln.
Vla.
Vc.
Pno.
p
dim.
pp
n
detaché
mp
mf
Ped.
L Brilliant
251
detaché
ff
simile
256


263
Vln.
Vla.
Vc.
Pno.
simile
271
278

M Half-time feel, not slower (𝅗𝅥 = 72)

285

sul D

Vln.

Vla.

Vc.

Pno.

294

Vln.

Vla.

Vc.

Pno.

meccanico

N Building
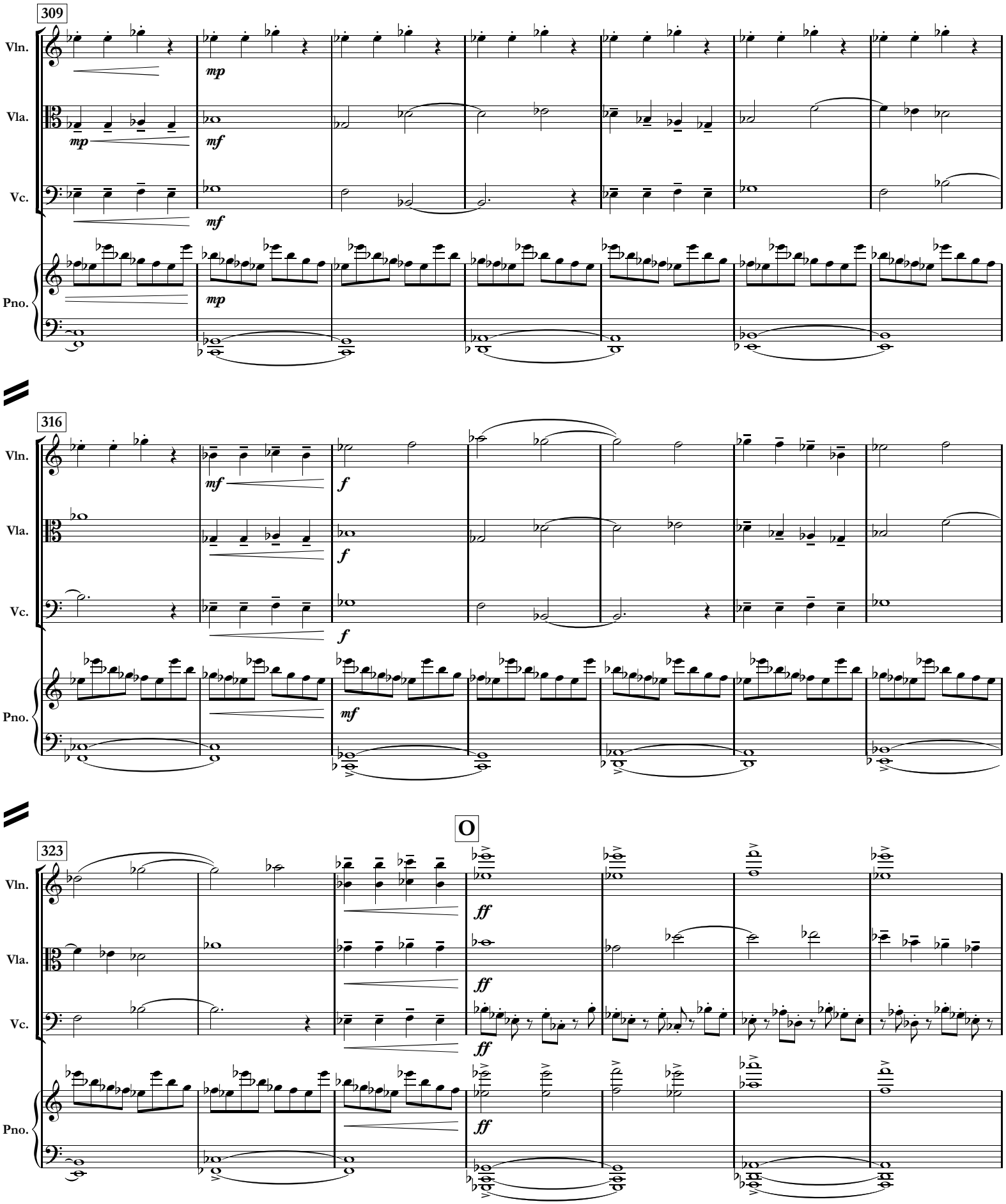
302

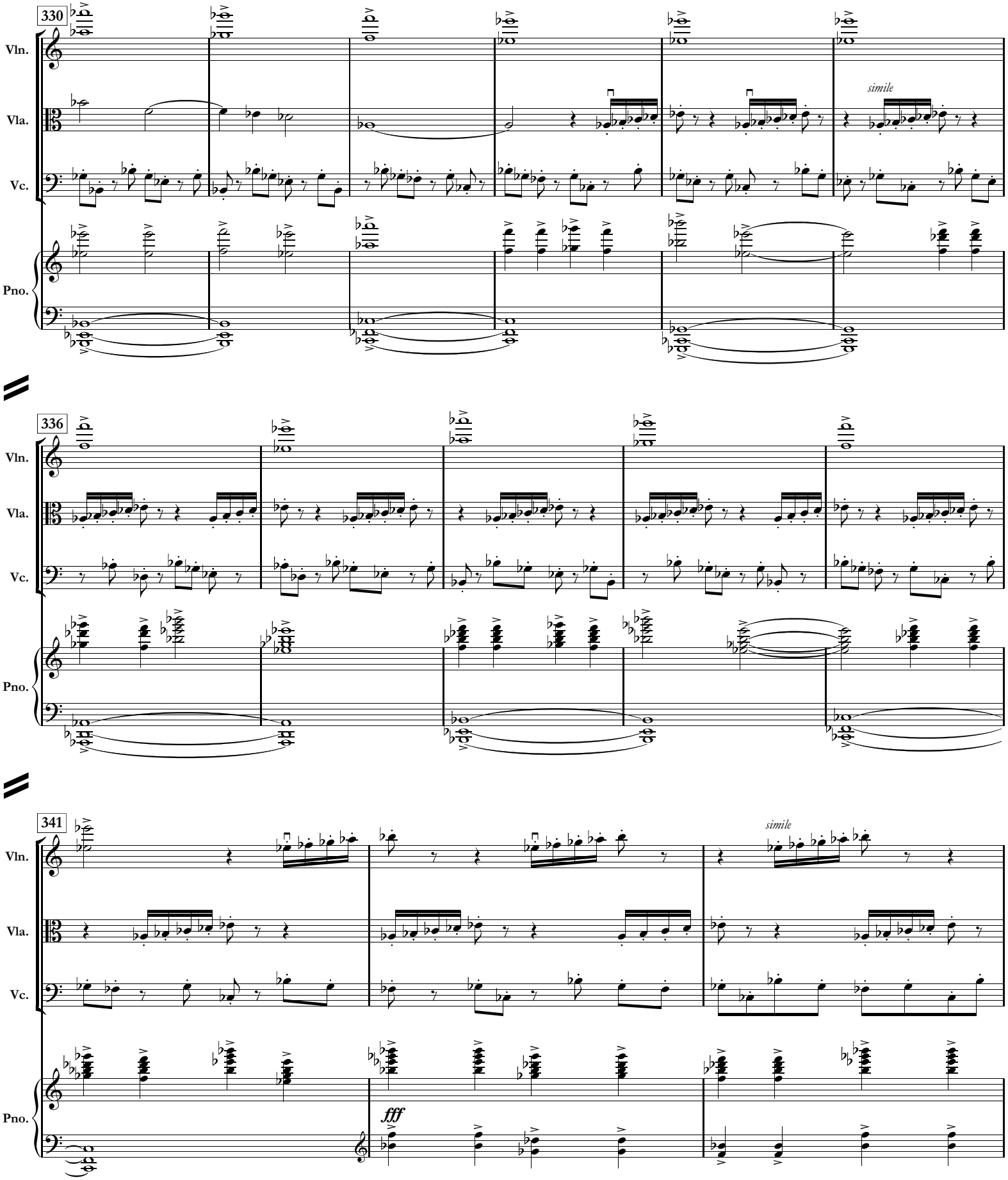
Vln.
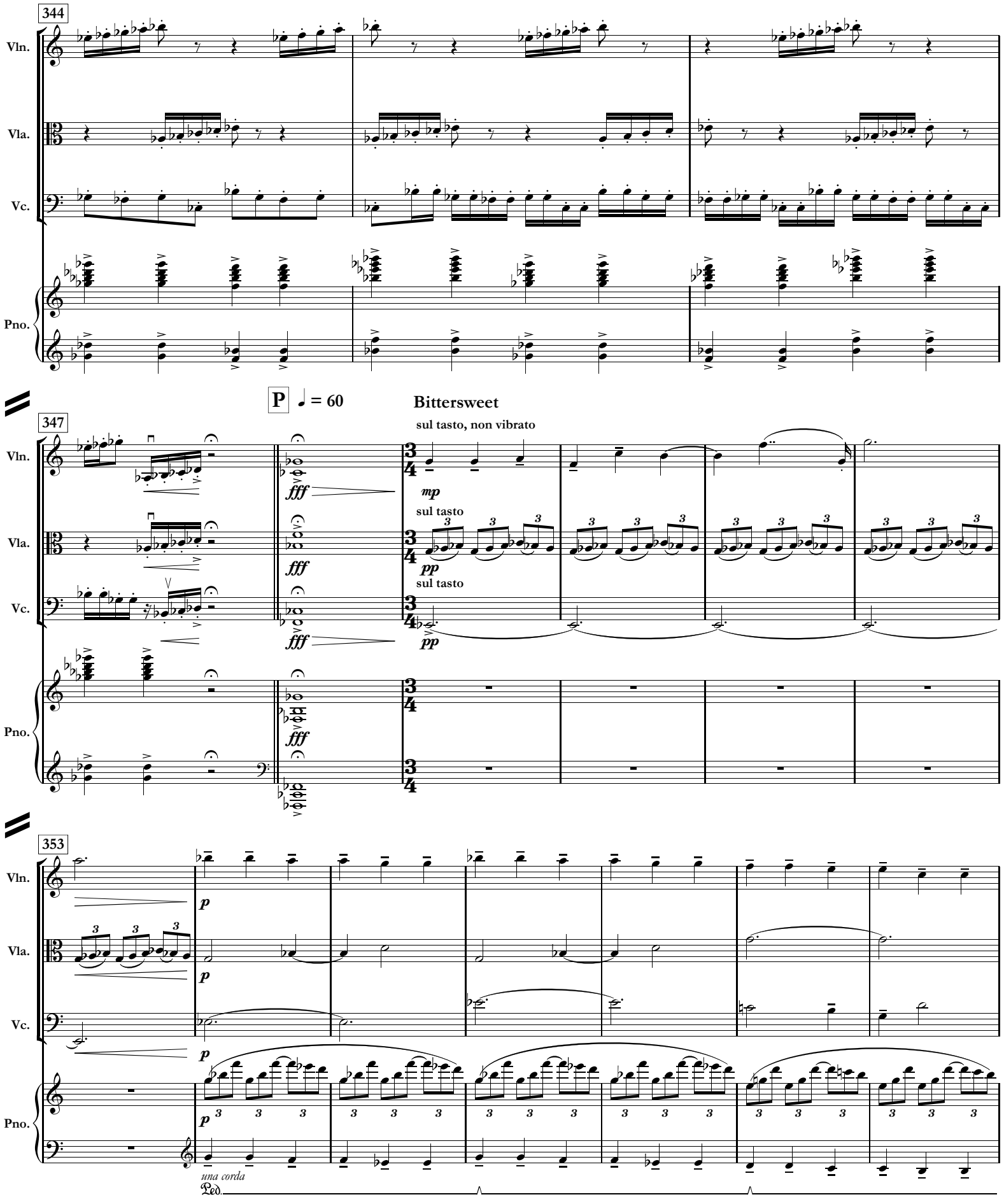
Vla.
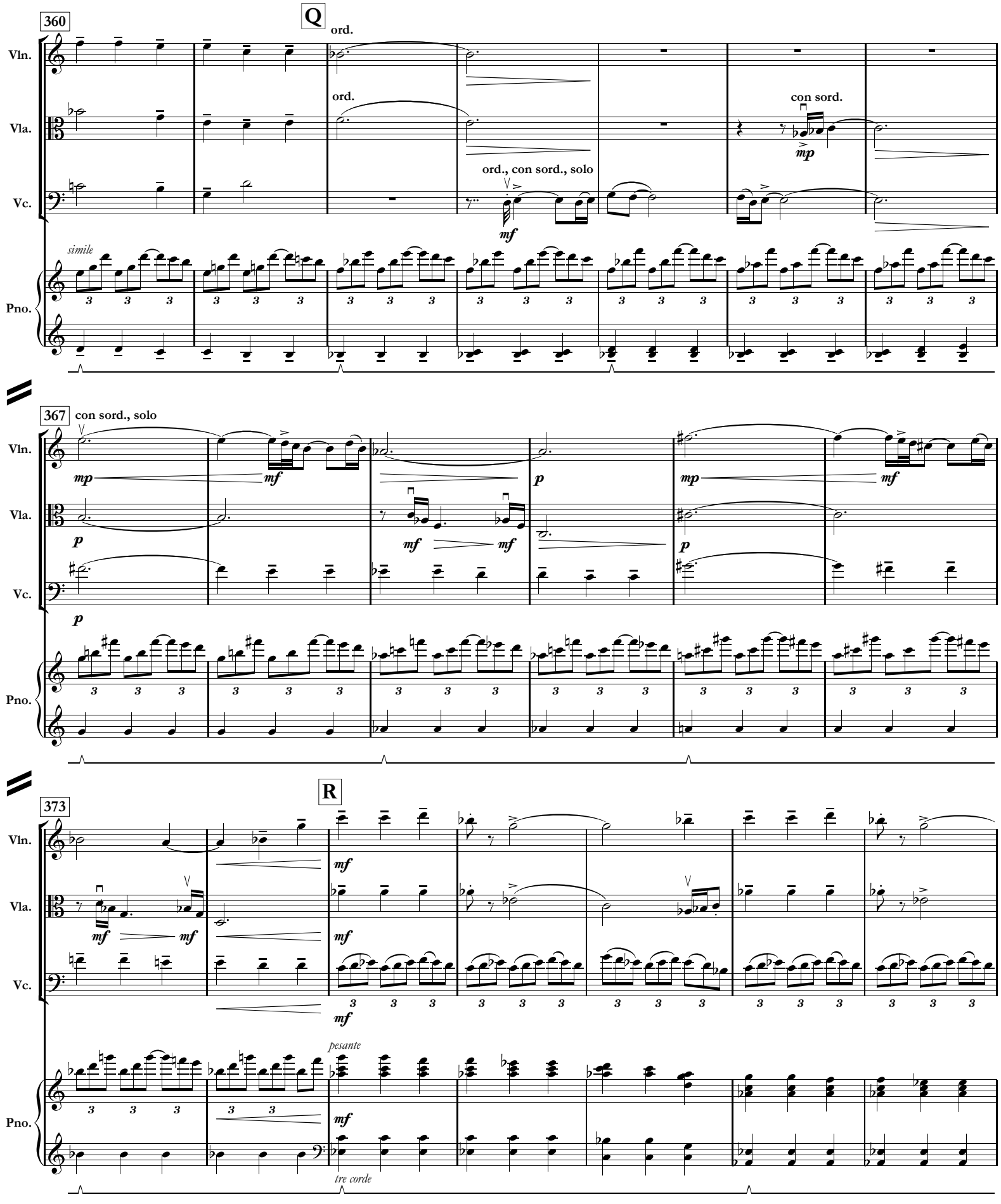
Vc.
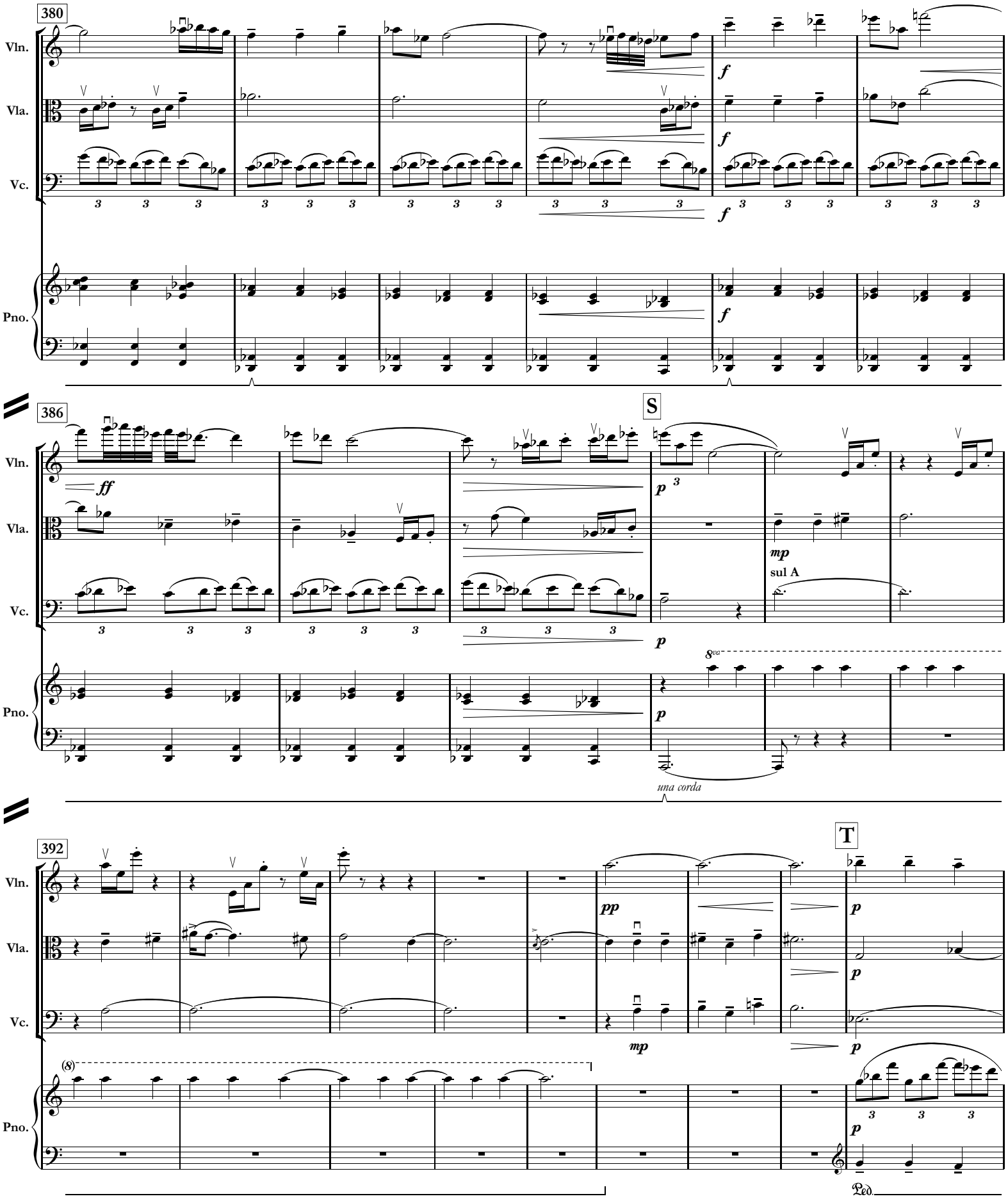
Pno.
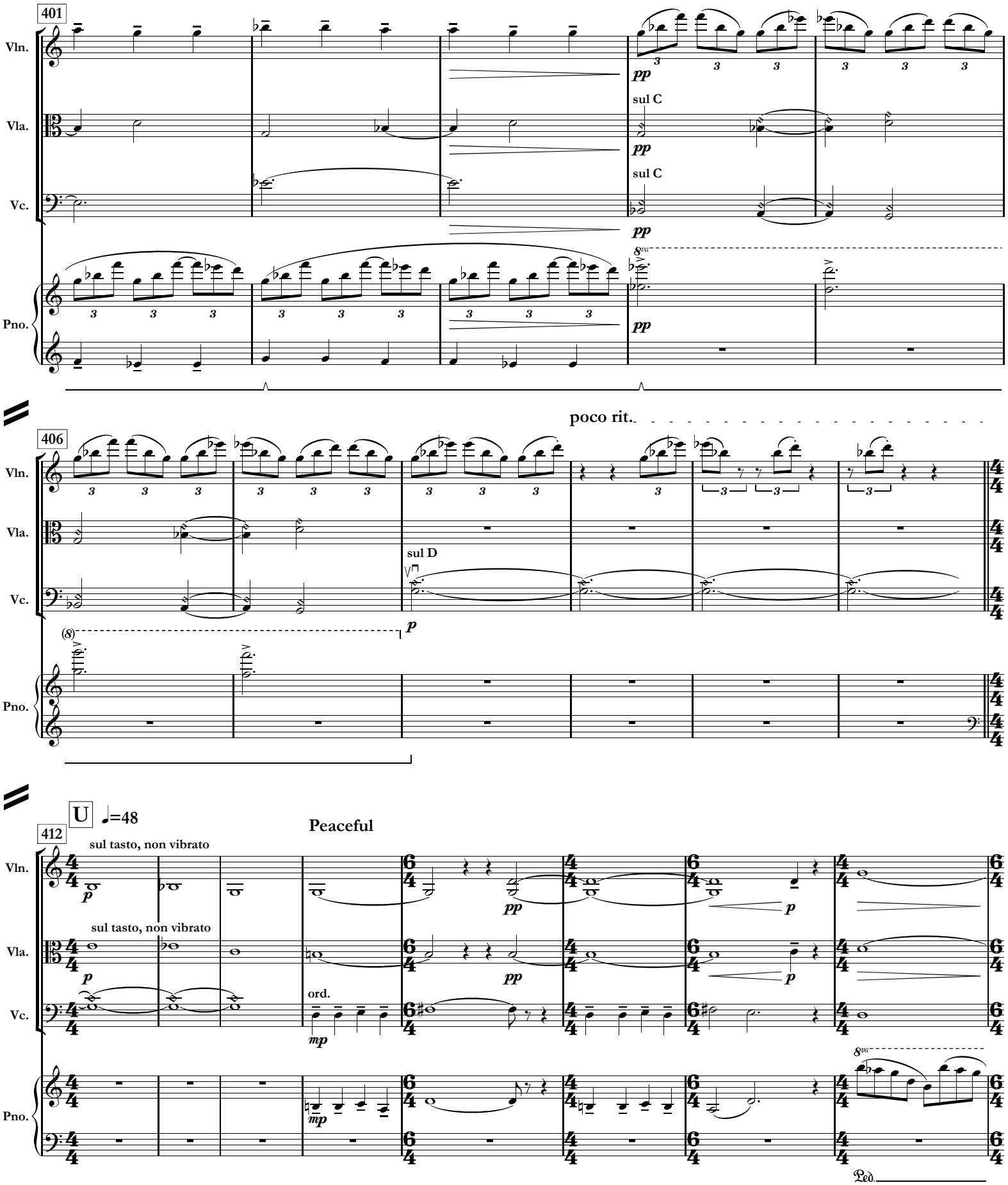

309
Vln.
Vla.
Vc.
Pno.
mp
mf
316
f
O
323
ff
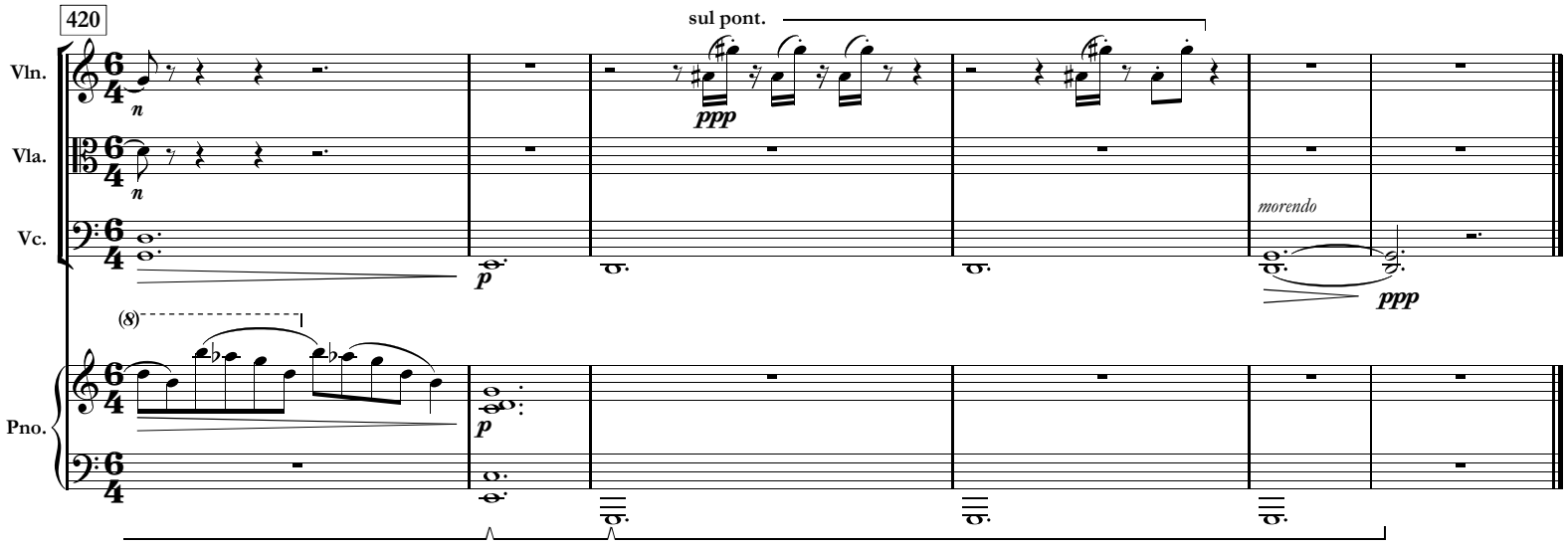

330
Vln.
Vla.
Vc.
Pno.
simile
336
Vln.
Vla.
Vc.
Pno.
341
Vln.
Vla.
Vc.
Pno.
simile
fff


344
Vln.
Vla.
Vc.
Pno.
P
♩ = 60
Bittersweet
347
sul tasto, non vibrato
fff
mp
sul tasto
pp
353
p
una corda
Ped.


360
Q
ord.
Vln.
Vla.
Vc.
Pno.
ord.
con sord.
mp
ord., con sord., solo
mf
simile
367
con sord., solo
mp
mf
p
373
R
pesante
tre corde


380
Vln.
Vla.
Vc.
Pno.
f
386
S
ff
p
mp
sul A
una corda
392
T
pp
(8)
Ped.


401
Vln.
Vla.
Vc.
Pno.
sul C
sul C
pp
8va
poco rit.
406
sul D
p
(8)
U
♩=48
Peaceful
412
sul tasto, non vibrato
sul tasto, non vibrato
ord.
mp
Ped.


420
sul pont.
Vln.
Vla.
Vc.
Pno.
n
ppp
p
morendo
ppp
(8)