KENNETH D. FROELICH

SONATA
FOR CLARINET AND PIANO

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

kennethdfroelich@gmail.com
http://www.kennethfroelich.com

BIOGRAPHY FOR KENNETH D. FROELICH

Described as "energetic, exciting, and rhythmically dynamic" and "set with imagination and imagery," 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 PIANO QUARTET No. 1 (2012), premiered by Pacific Serenades; SMALL MESSAGES (2012), premiered by the UNLV 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 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 Sandström, 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, his concert band work TOCK is available through Wingert-Jones Publications, and his wind ensemble work VISIONARY is available through GPG Publications. Additional scores are available through JOMAR Press and his website at www.kennethfroelich.com.

NOTES FOR SONATA FOR CLARINET AND PIANO

The principle idea for my **Sonata for Clarinet and Piano** is to musically represent imagery, memories, and personal desires that are all just out of reach. Each of the three untitled movements takes on one possible aspect of this concept. The first movement, marked with the tempo description *Intangible*, presents fragments of melodies made up of fast, blurry figurations. These fragments represent imagery that is out-of-focus and not quite perceptible. While there is clear direction in the form of the movement, the lines themselves are mercurial - constantly changing - leaving the music with an unsettled absence of security. The second movement presents a simple melody in the style of a lilting French song. This song - described in the music as "a forgotten melody" - is not an actual quotation, but is instead designed to remind the listener of similar melodies, as if conjuring up memories of melodies. Over time, the song slowly descends chromatically, changing its harmony from one key to the next as if melting away into nothing.

The final movement is the emotional crux of the sonata, beginning with music that represents unrelenting frustration. While not specifically programmatic, this frustration can be heard as a quasi-culmination of the prior two movements, arising out of the inability to not obtain any of the images or memories from those movements. This sense of frustration is amplified by a musical motive that consistently reaches for a high E without ever successfully breaking through to the next higher pitch. Over the course of the movement, frustration is replaced by impatience, cynicism, and mocking, before returning to frustration once more. The music climaxes with one last gasp of the clarinet's high E before dramatically shifting to a surprisingly peaceful coda. This coda can be heard as a final acceptance of not obtaining any of these "out of reach" goals, but that would not be the entire story. At the very end of the movement, a final fragment of the song from movement two returns, representing the out-of-reach dream that persists - hope.

This work is both dedicated to and composed for clarinetist Jennifer Ostwalt, my wife and life partner whom to this day I owe and thank for giving me the courage and inspiration to continue to reach for that which seems unattainable.

PERFORMANCE NOTES

t. tr = timbral trill. Trill using any key that doesn't change the given pitch, providing instead a slight change in color or intonation.
flz. = flutter tongue
Accented grace notes should be performed on the beat.

Composed for Jennifer Ostwalt, clarinetist.

TOTAL PLAYING TIME - 15'45"

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Transposed Score

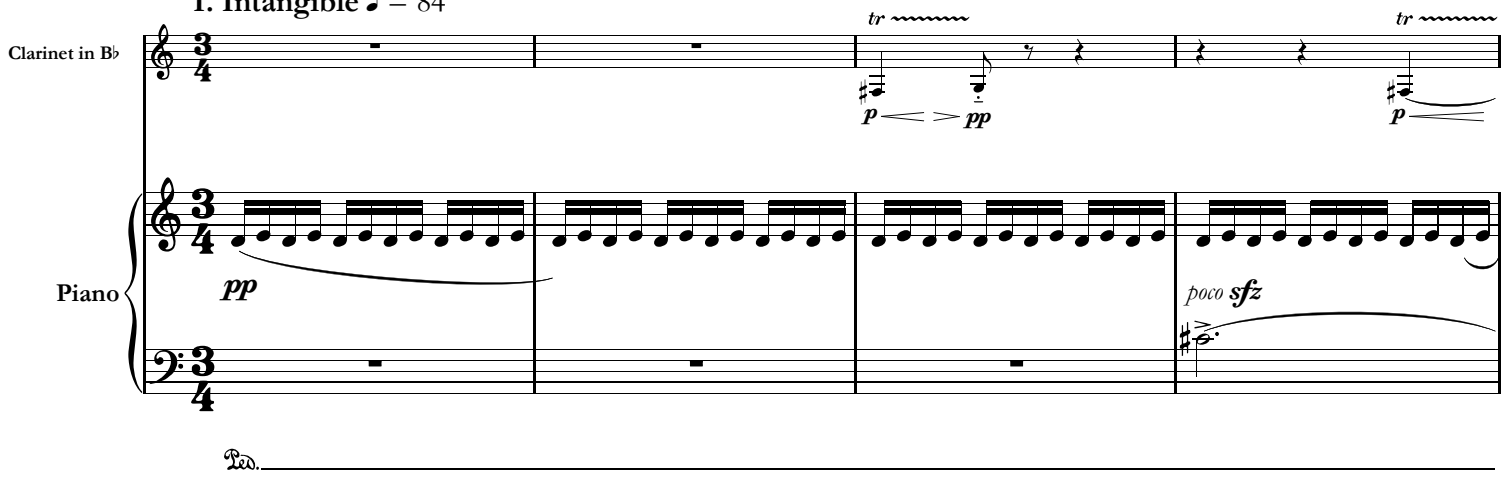
SONATA

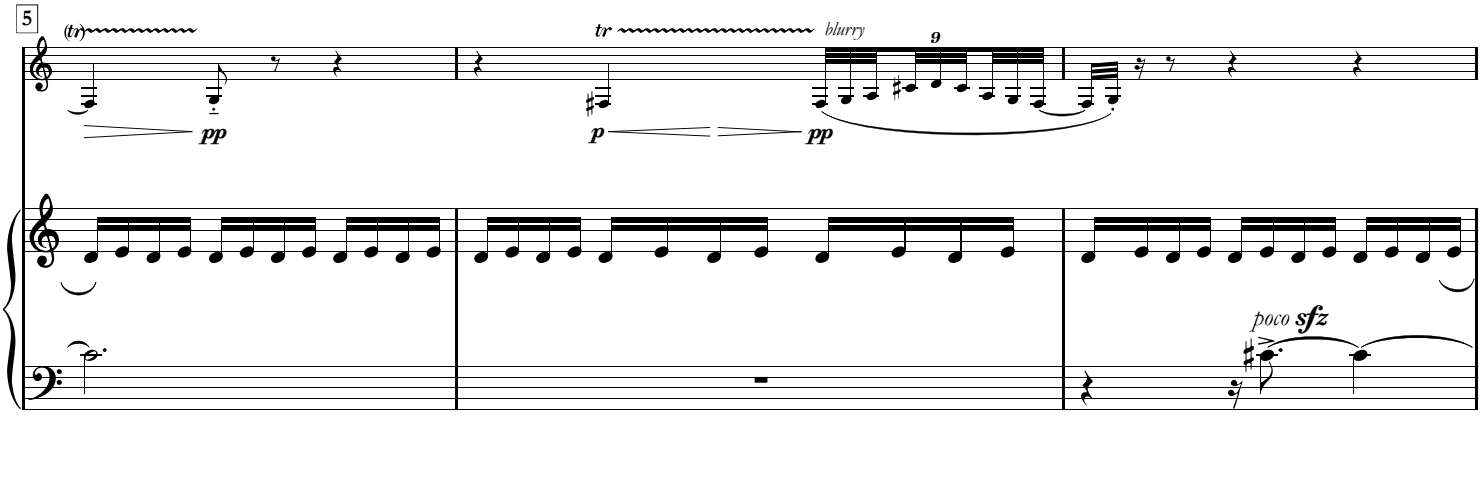
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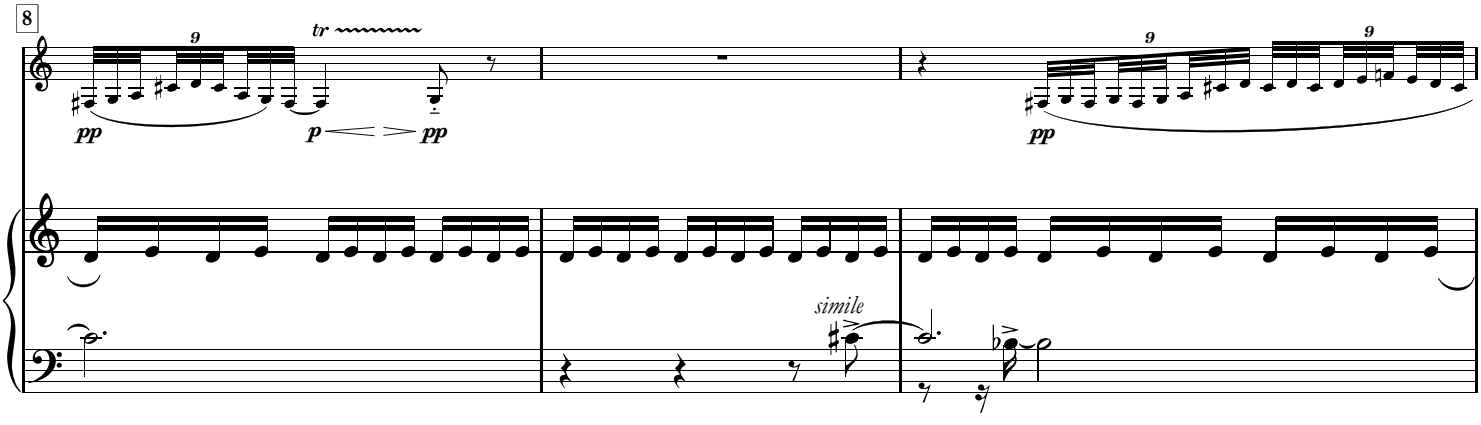
for Jennifer

KENNETH D. FROELICH
(2013 BMI)
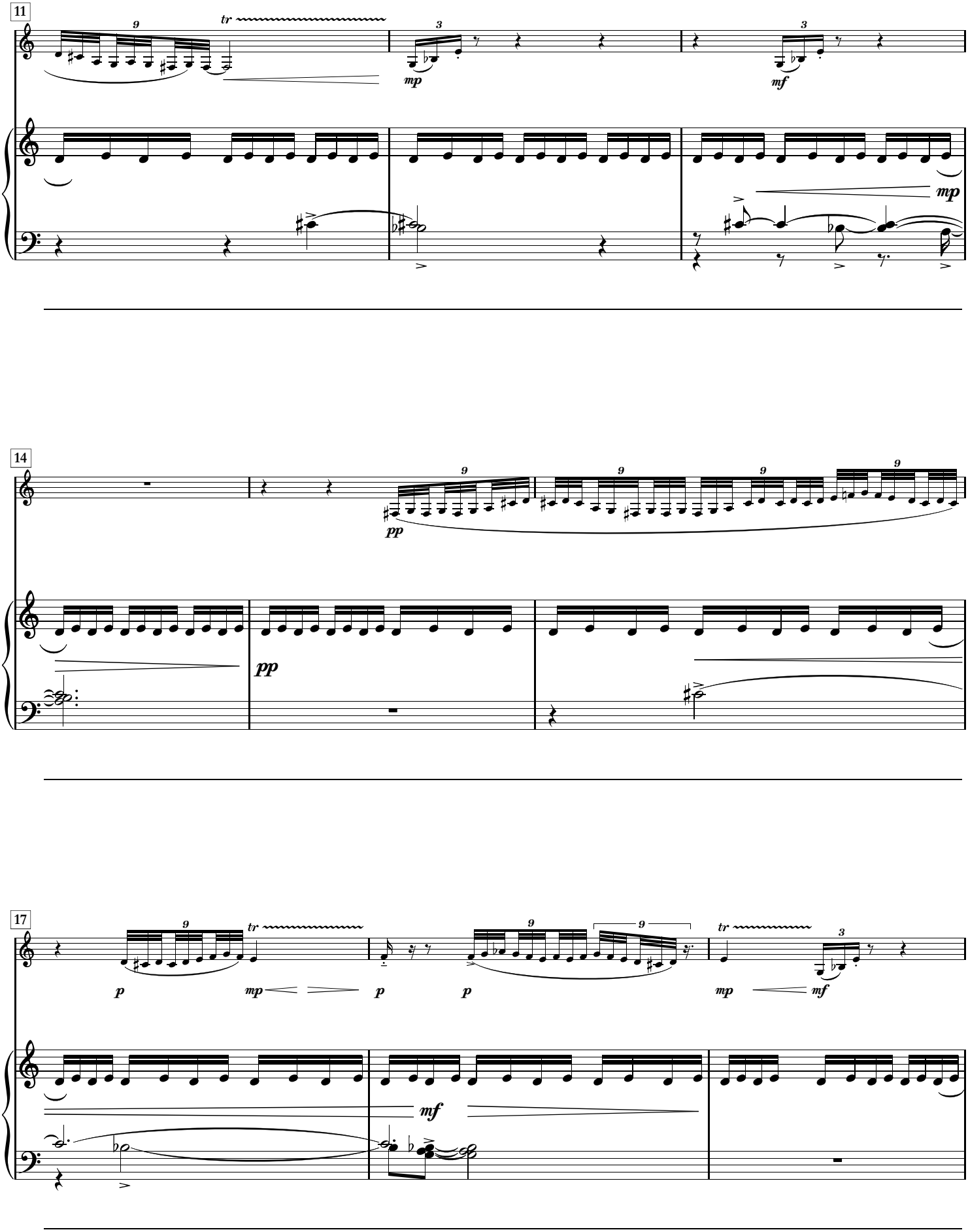
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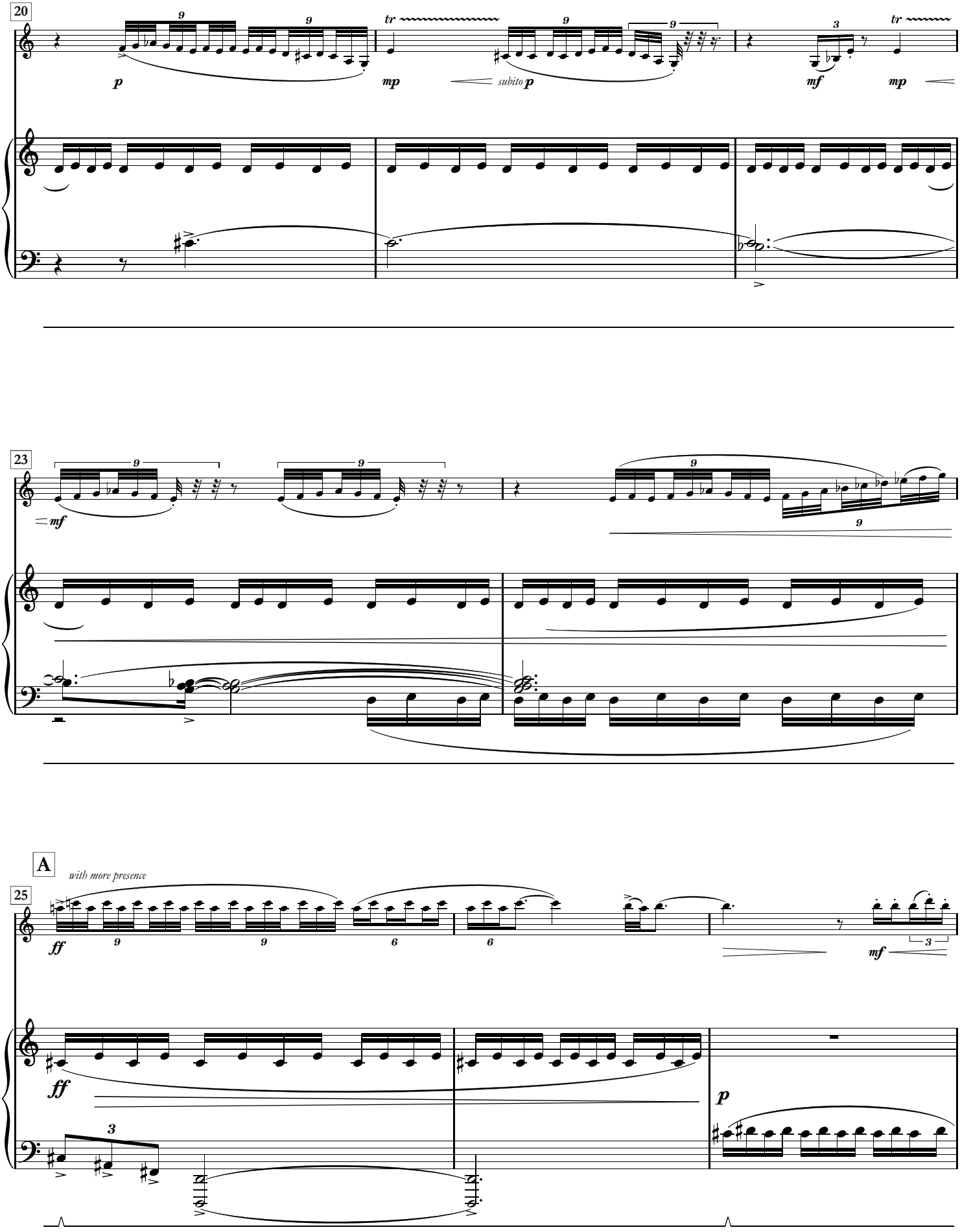


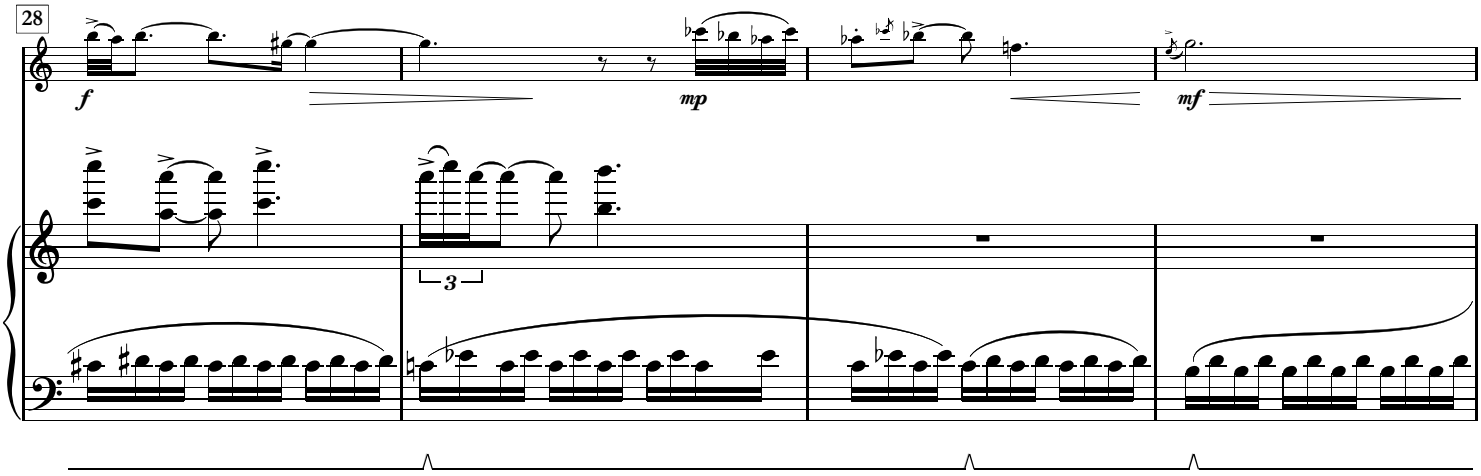


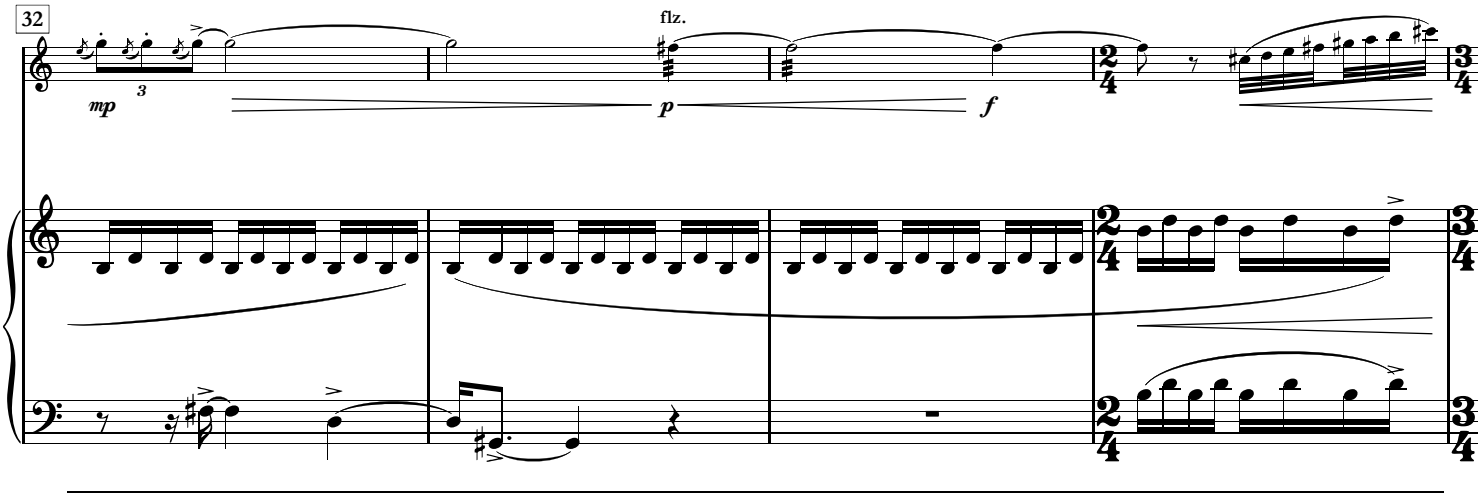


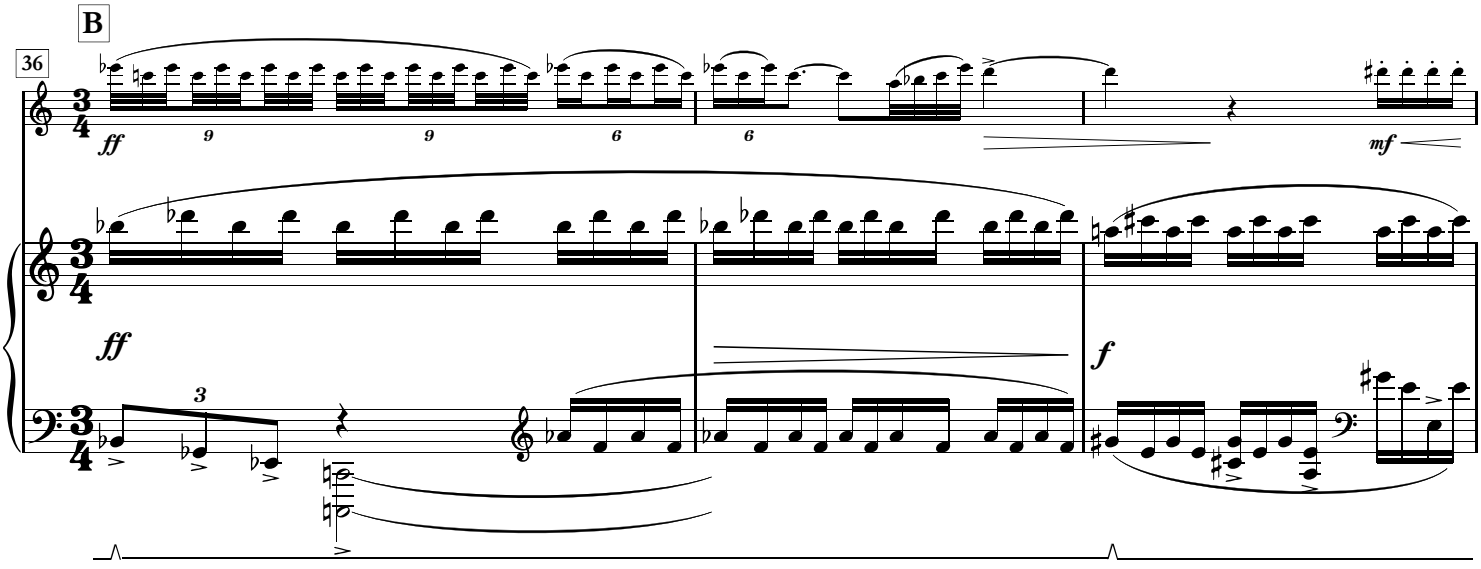
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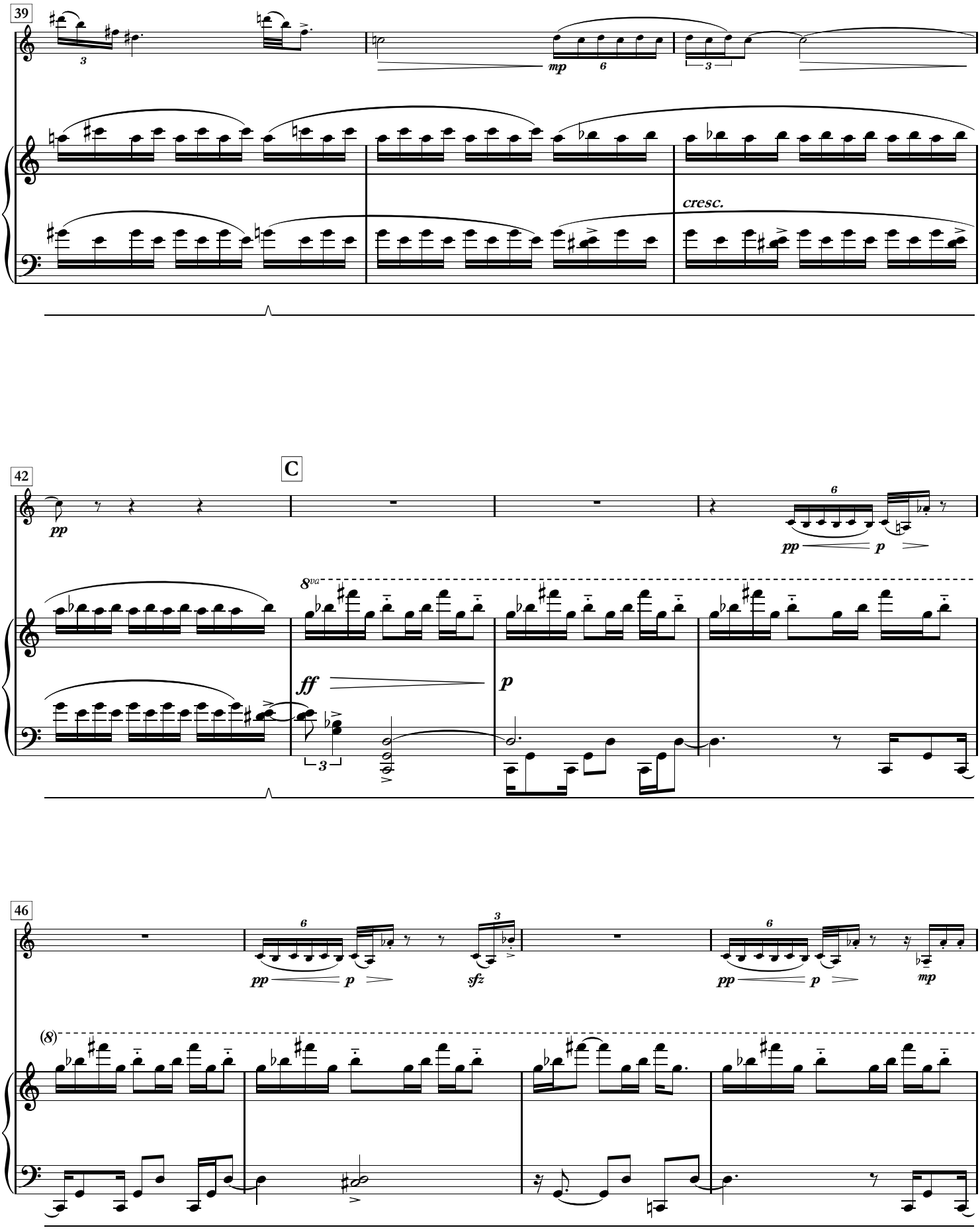

11
tr
mp
mf
mp
14
pp
pp
17
p
mp
p
p
mp
mf
mf

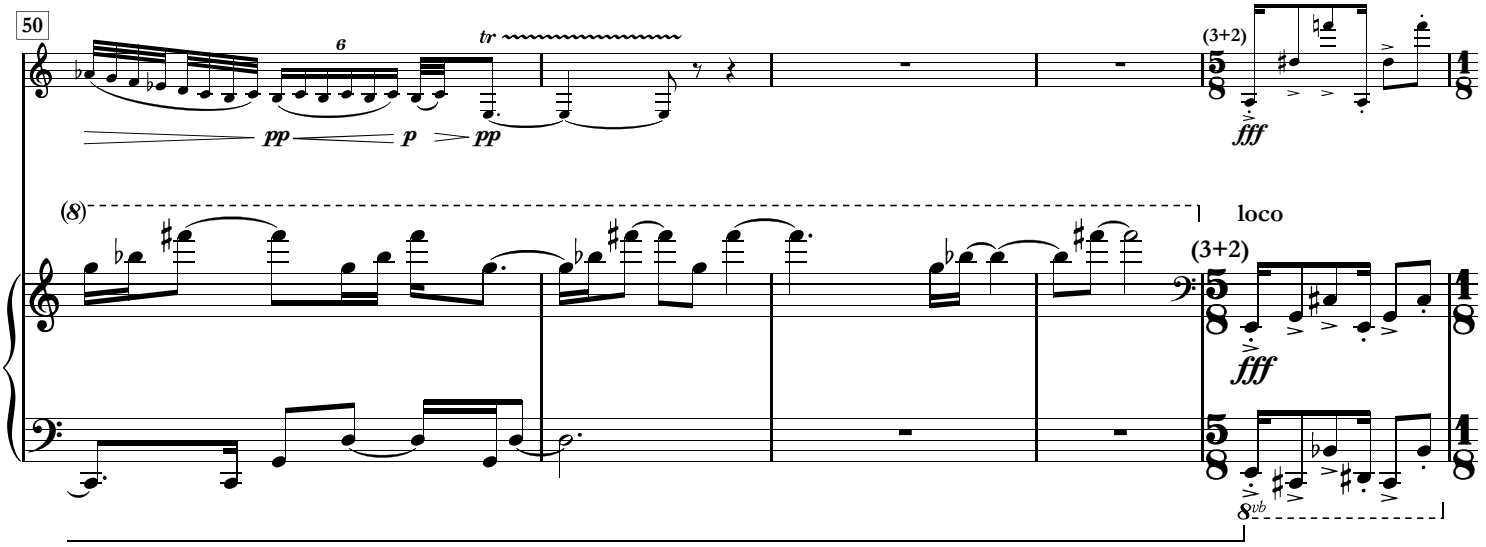

20
p
mp
subito p
mf
mp
23
mf
A
with more presence
25
ff
mf
ff
p

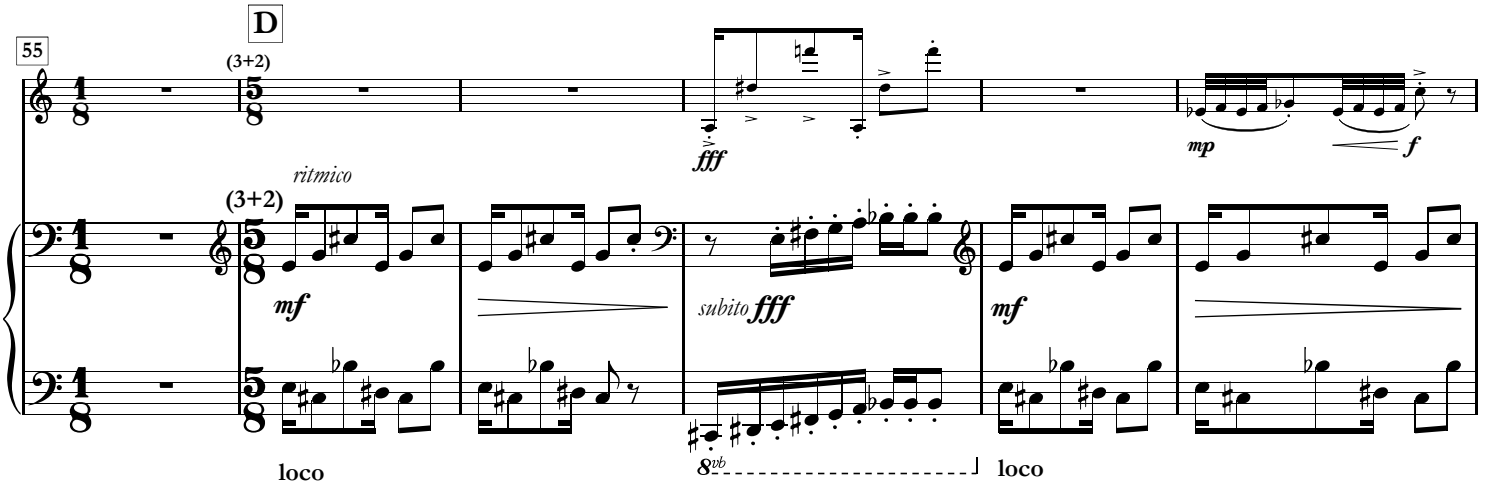

28
f
mp
mf
3

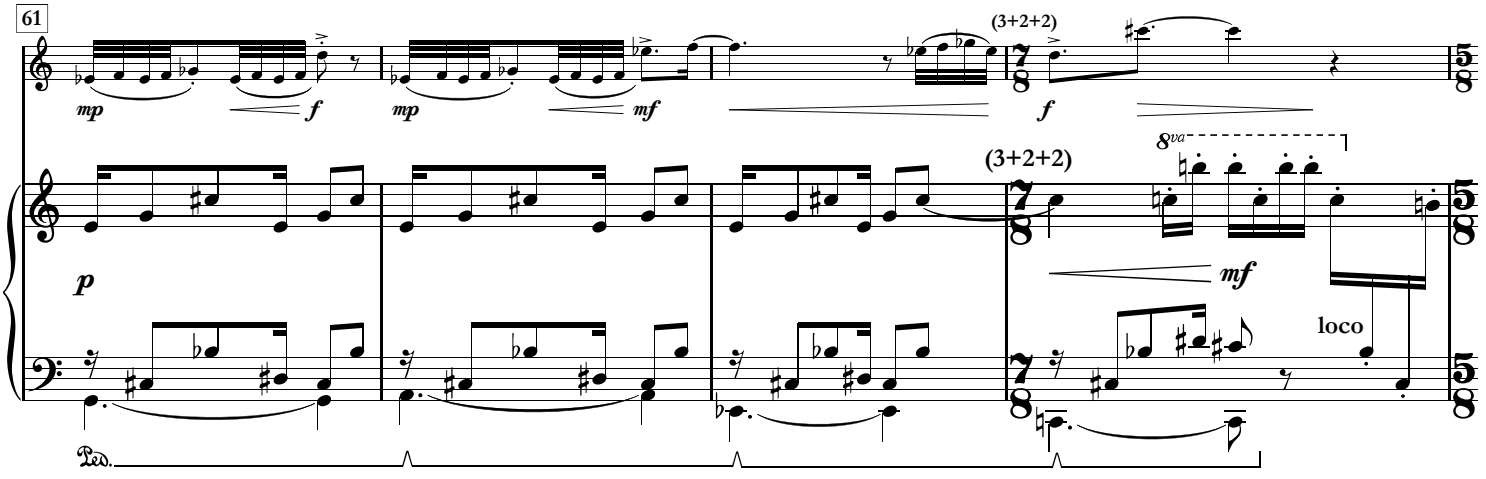

32
mp
3
flz.
p
f
2/4
3/4
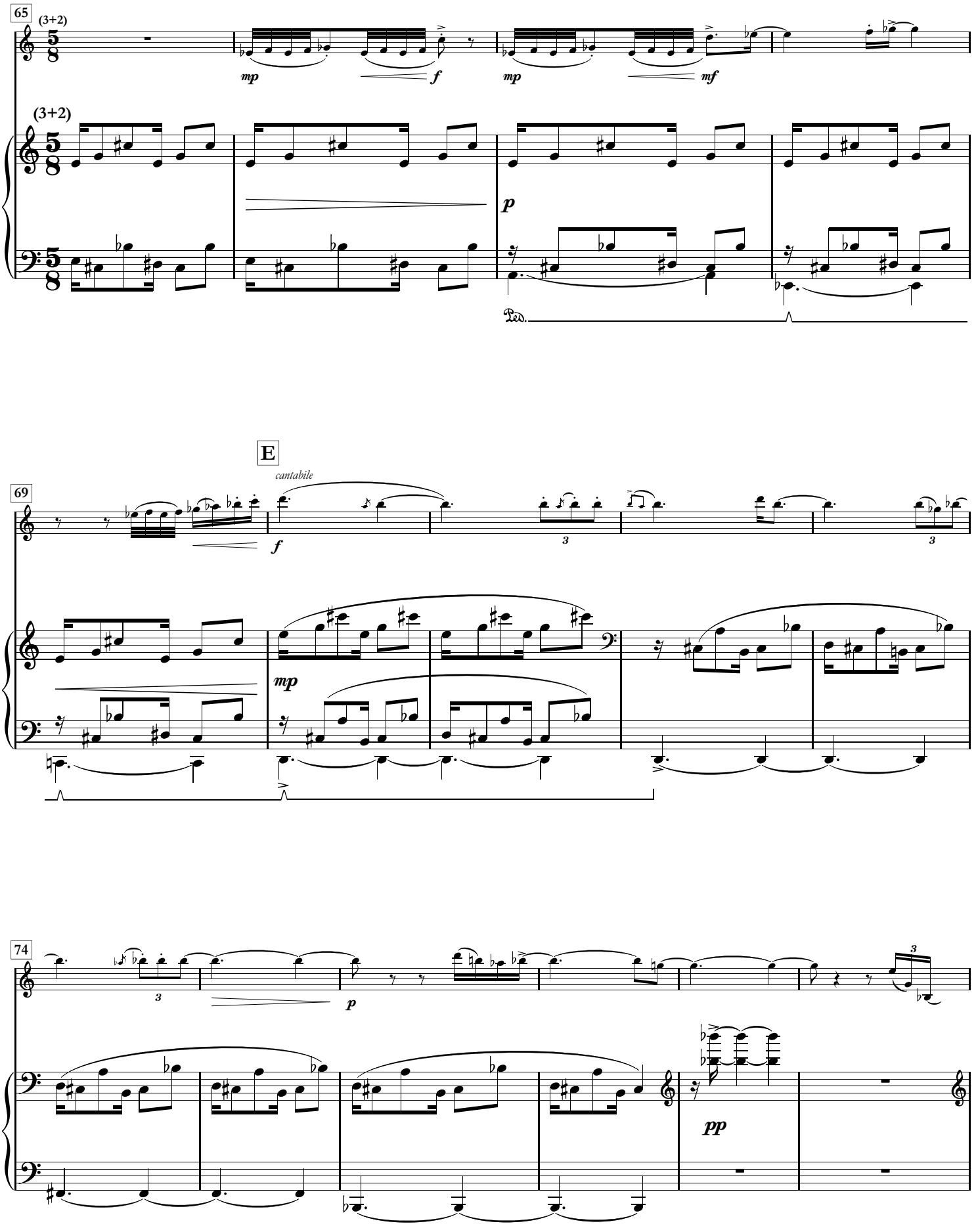

B
36
ff
9
9
6
6
mf
3/4
ff
3
f

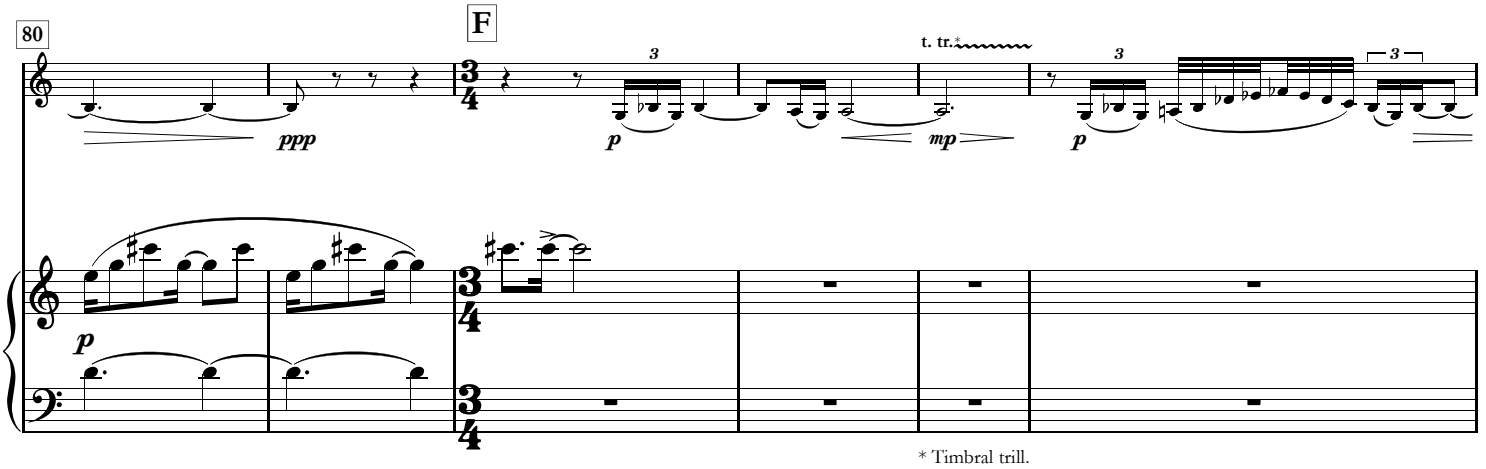

39
mp
cresc.
42
C
pp
ff
p
8va
46
sfz
(8)


50
6
tr
pp
p
pp
(3+2)
fff
(8)
loco
(3+2)
fff
8vb

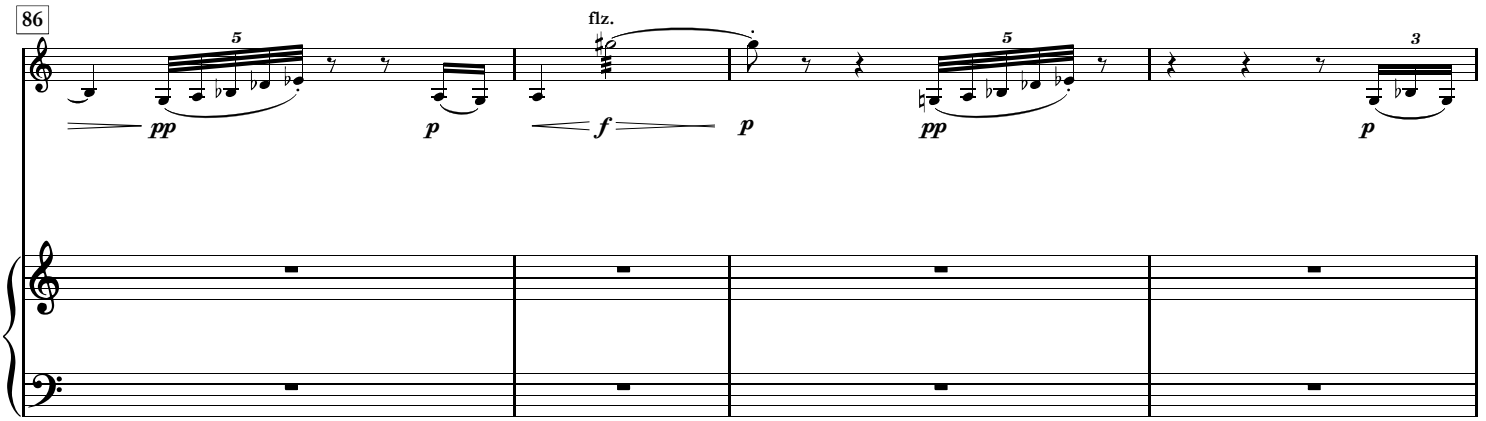

55
D
(3+2)
fff
mp
f
ritmico
(3+2)
mf
subito fff
mf
loco
8vb
loco

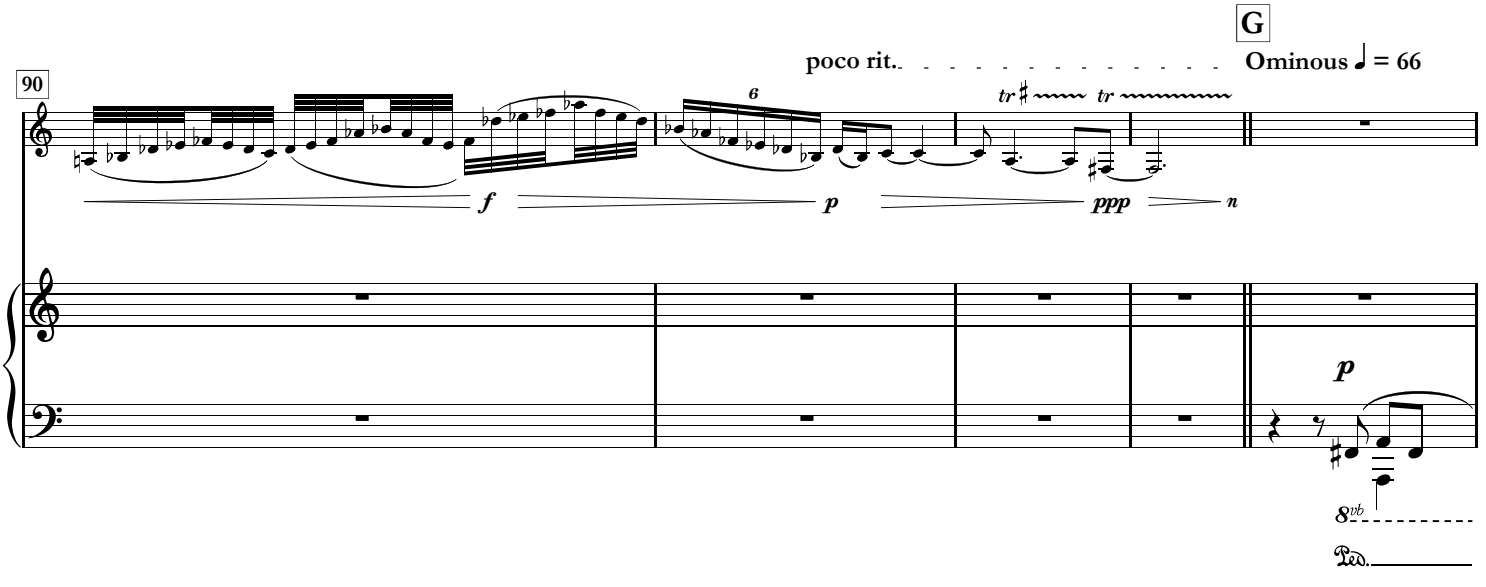

61
mp
f
mp
mf
(3+2+2)
f
8va
(3+2+2)
p
mf
loco
Ped.
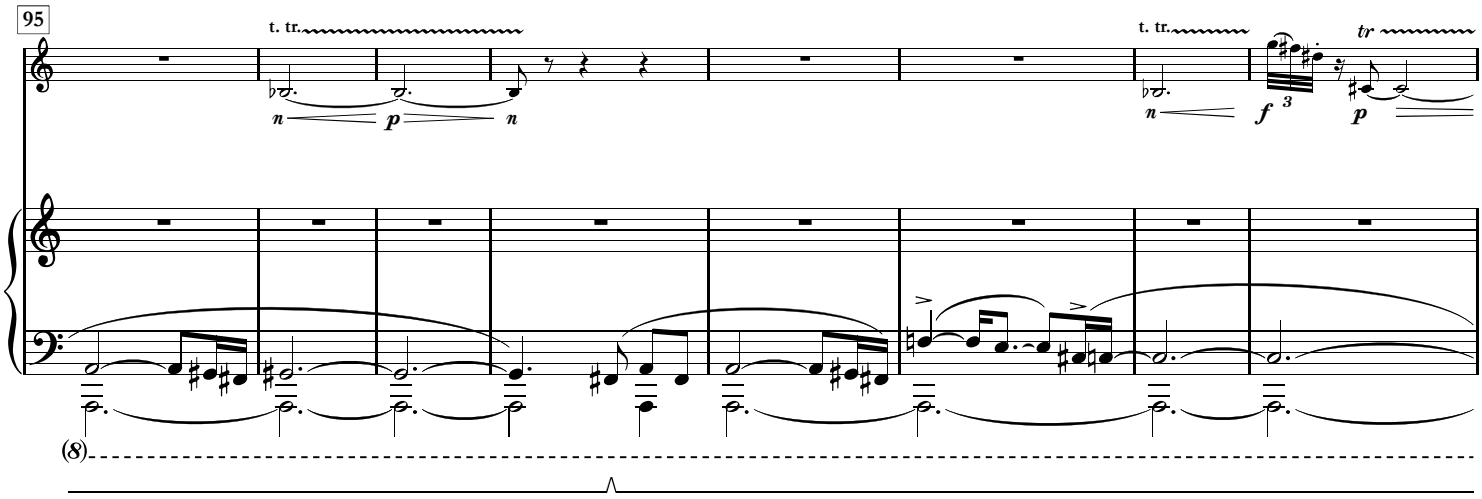

65
(3+2)
mp
f
mp
mf
(3+2)
p
Ped.
E
cantabile
69
f
3
3
mp
74
3
p
pp

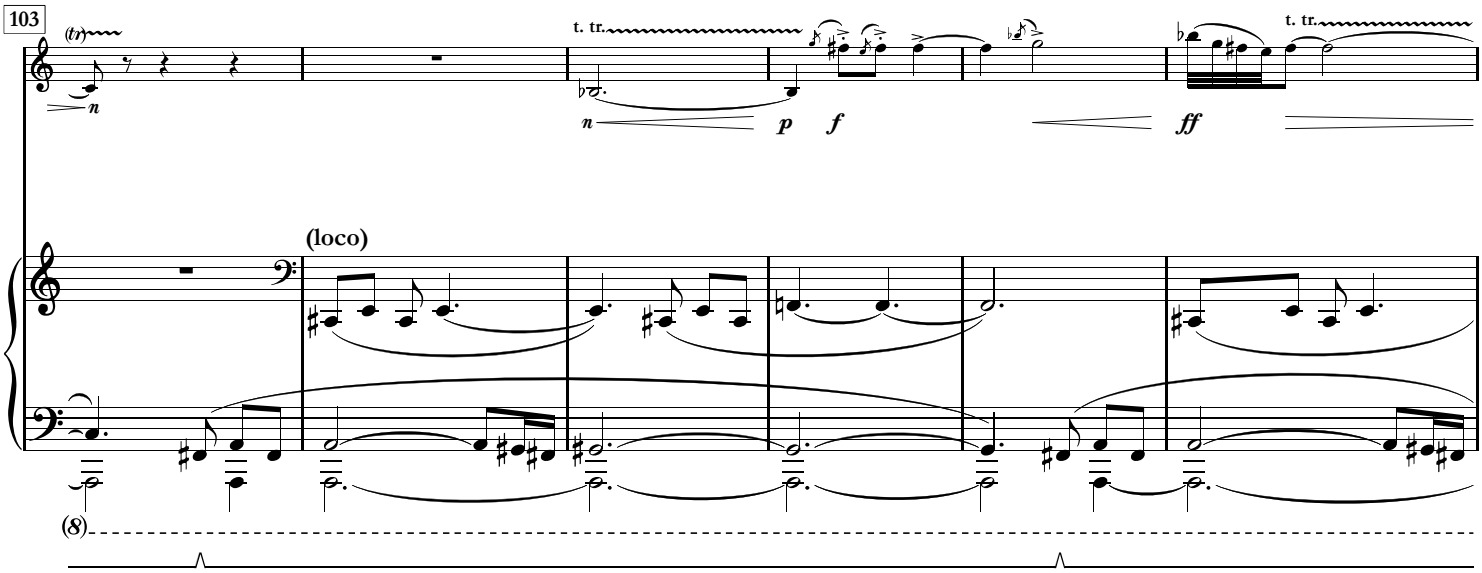


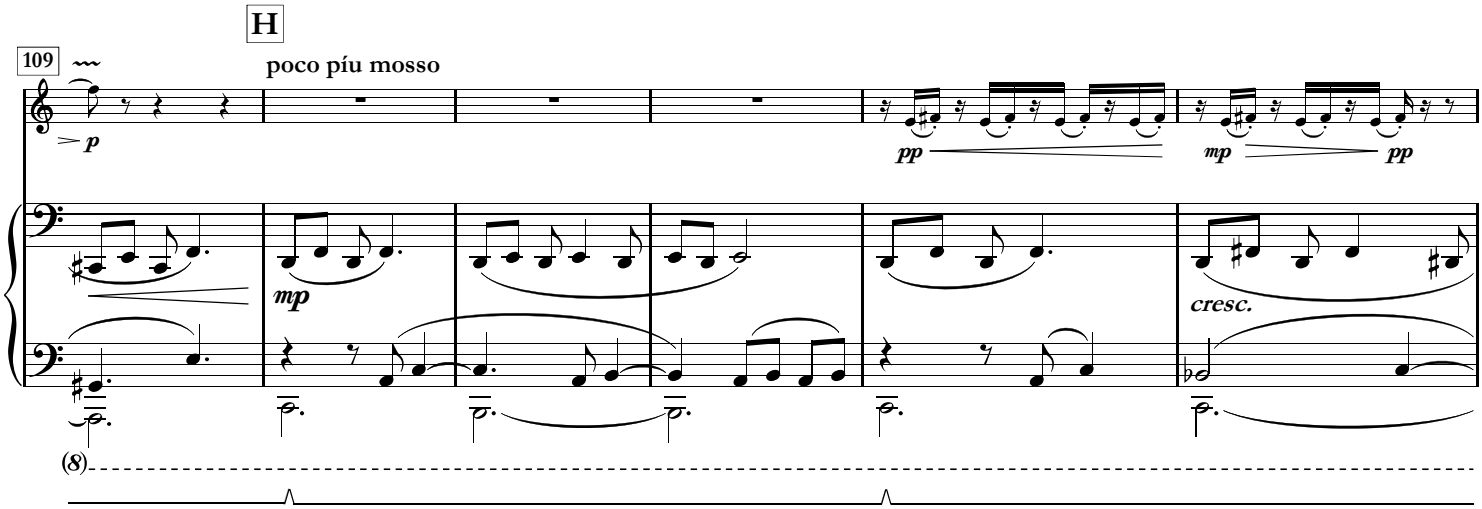
* Timbral trill.
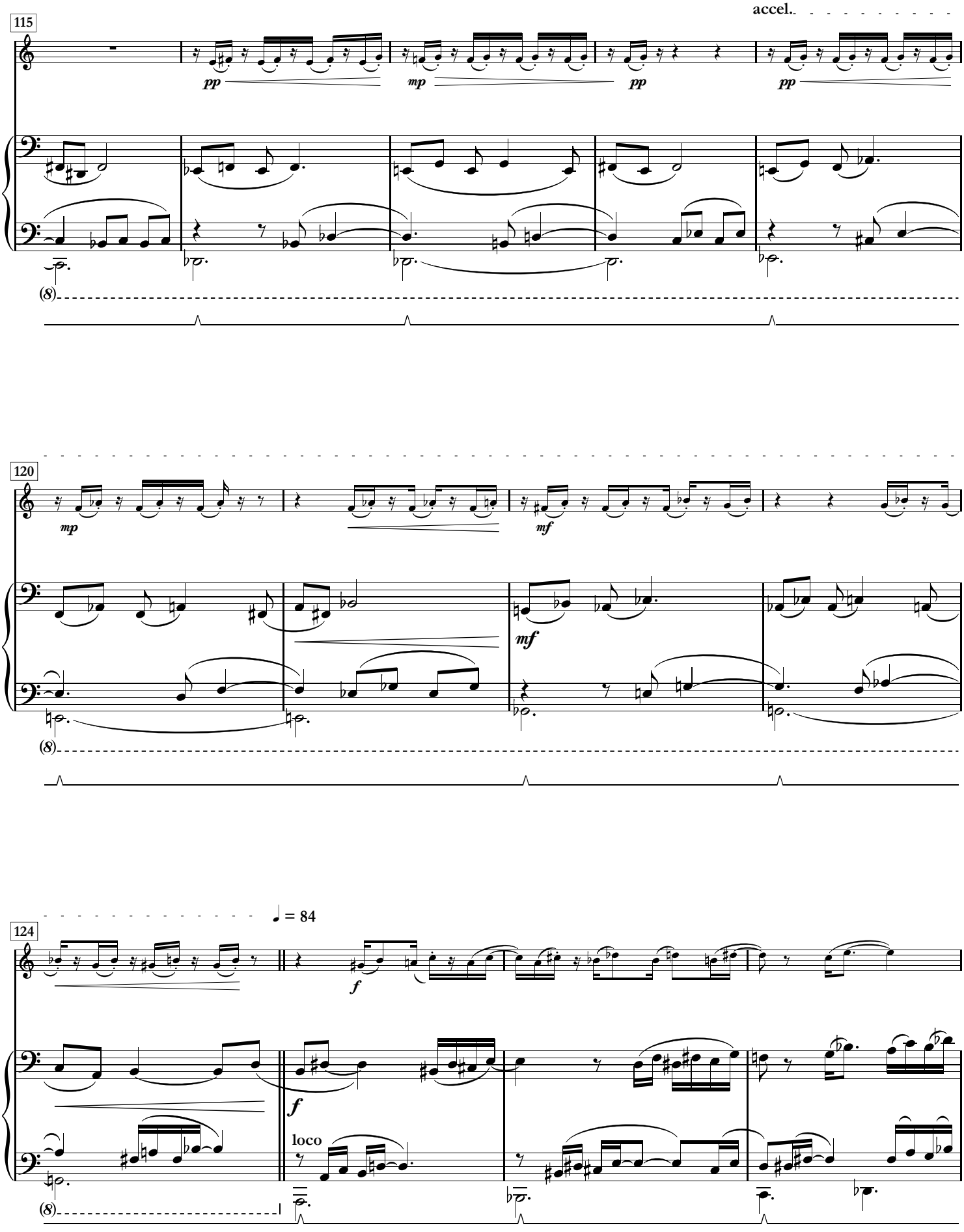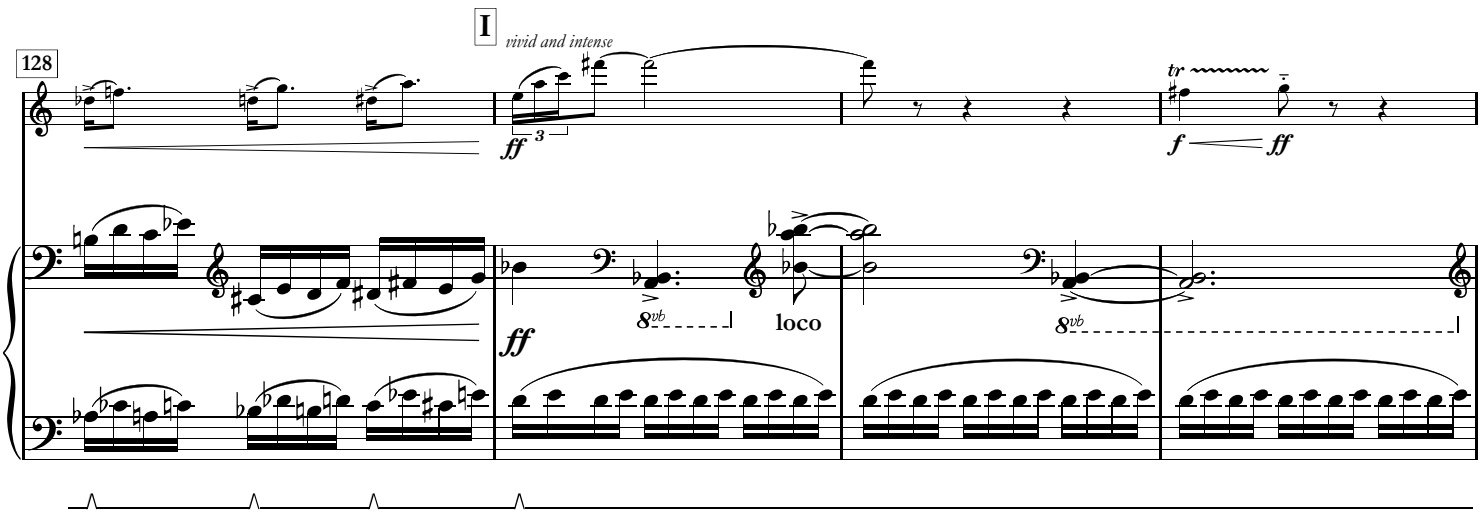




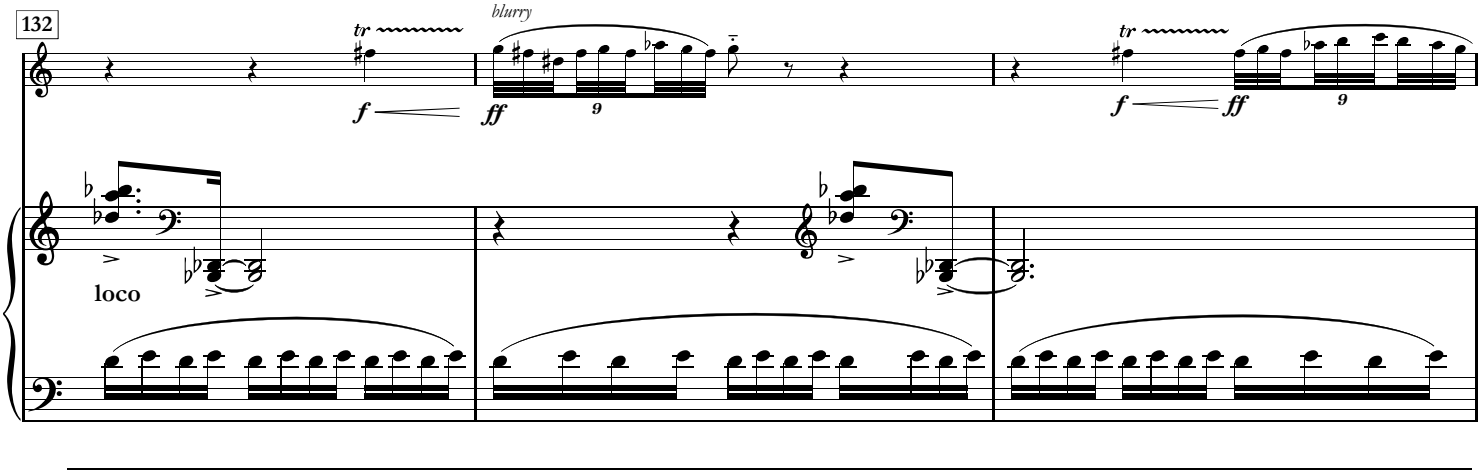

95
t. tr.
t. tr.
tr
n
p
n
n
f
3
p
(8)

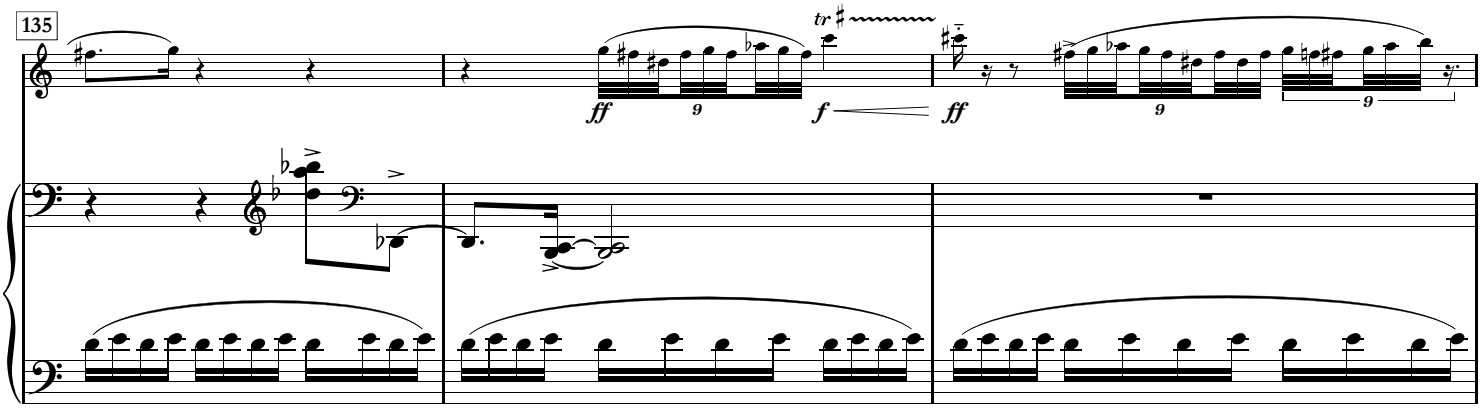

103
(tr)
t. tr.
t. tr.
n
n
p
f
ff
(loco)
(8)
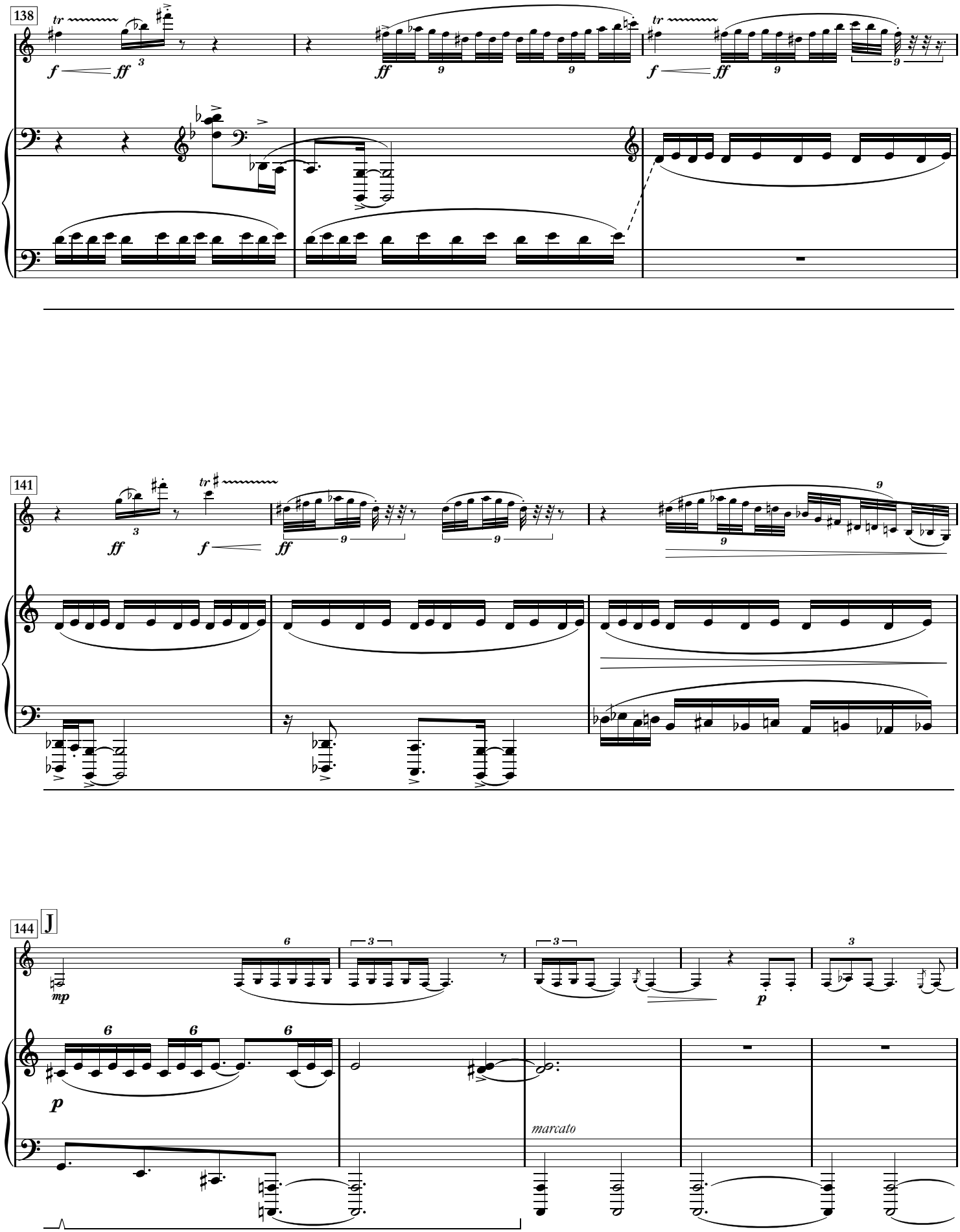

H
poco píu mosso
109
p
pp
mp
pp
mp
cresc.
(8)
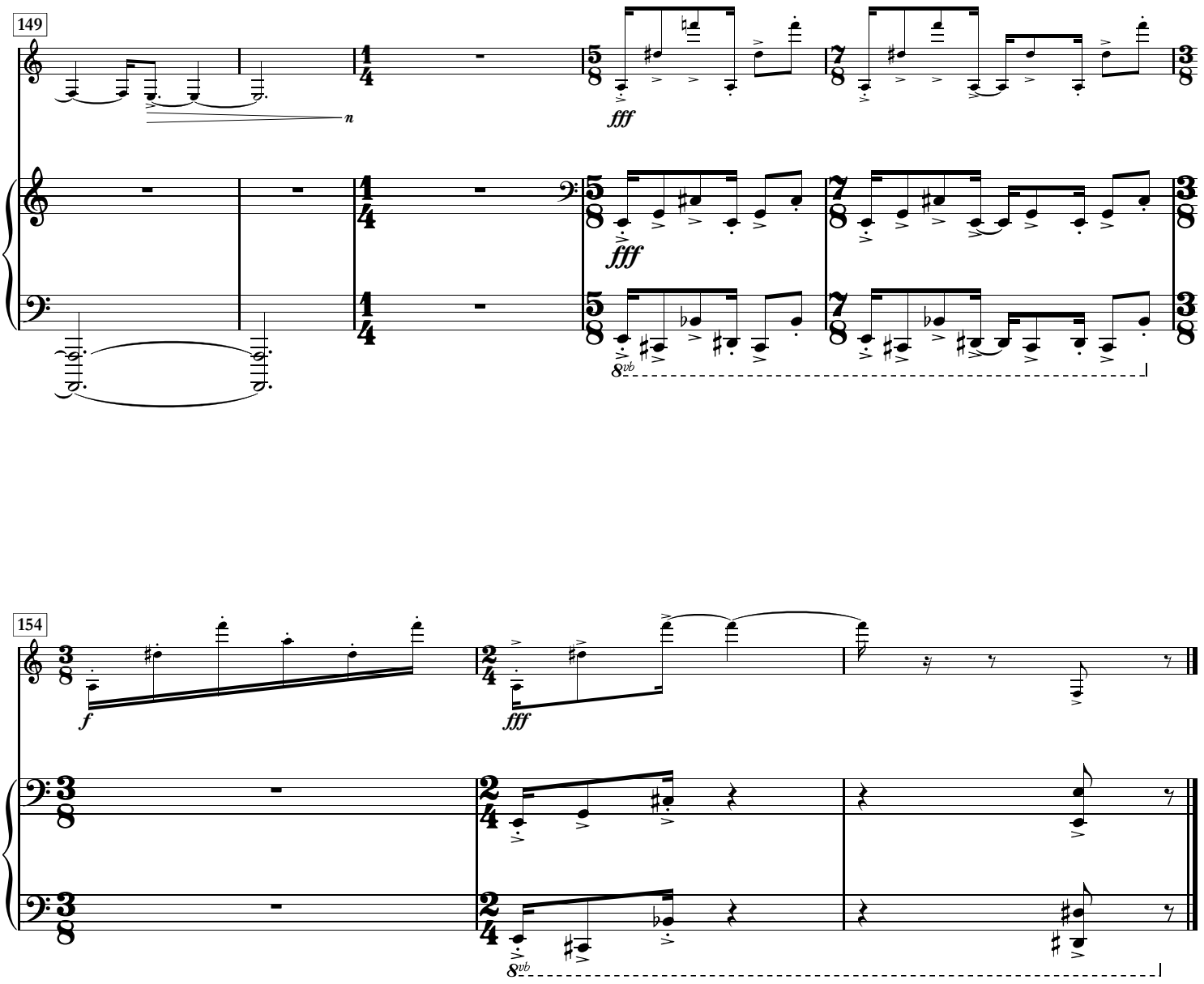

115
accel.
pp
mp
pp
pp
(8)
120
mp
mf
mf
(8)
124
♩ = 84
f
f
loco
(8)
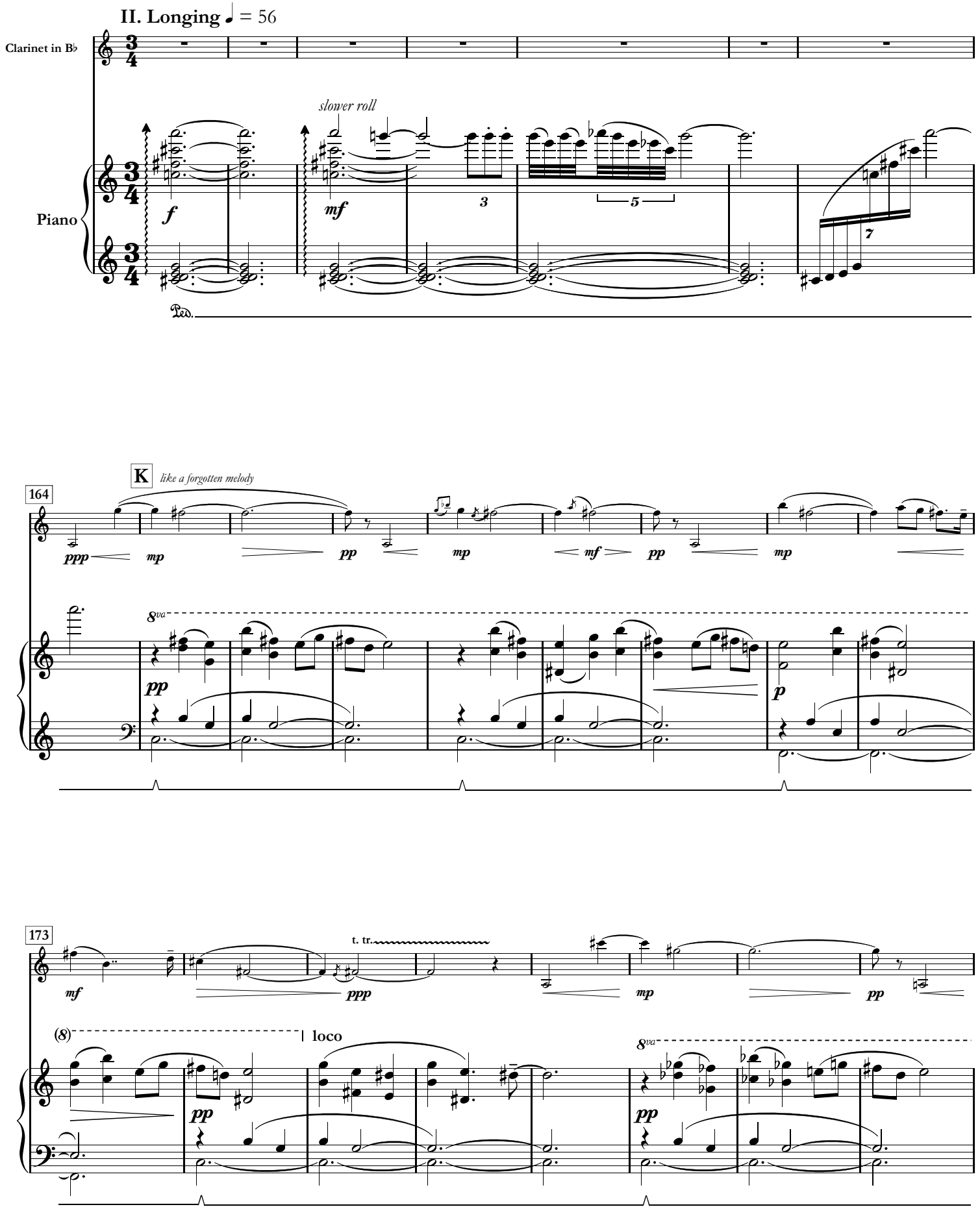

I
vivid and intense
128
ff
3
f
ff
tr
8vb
loco
8vb
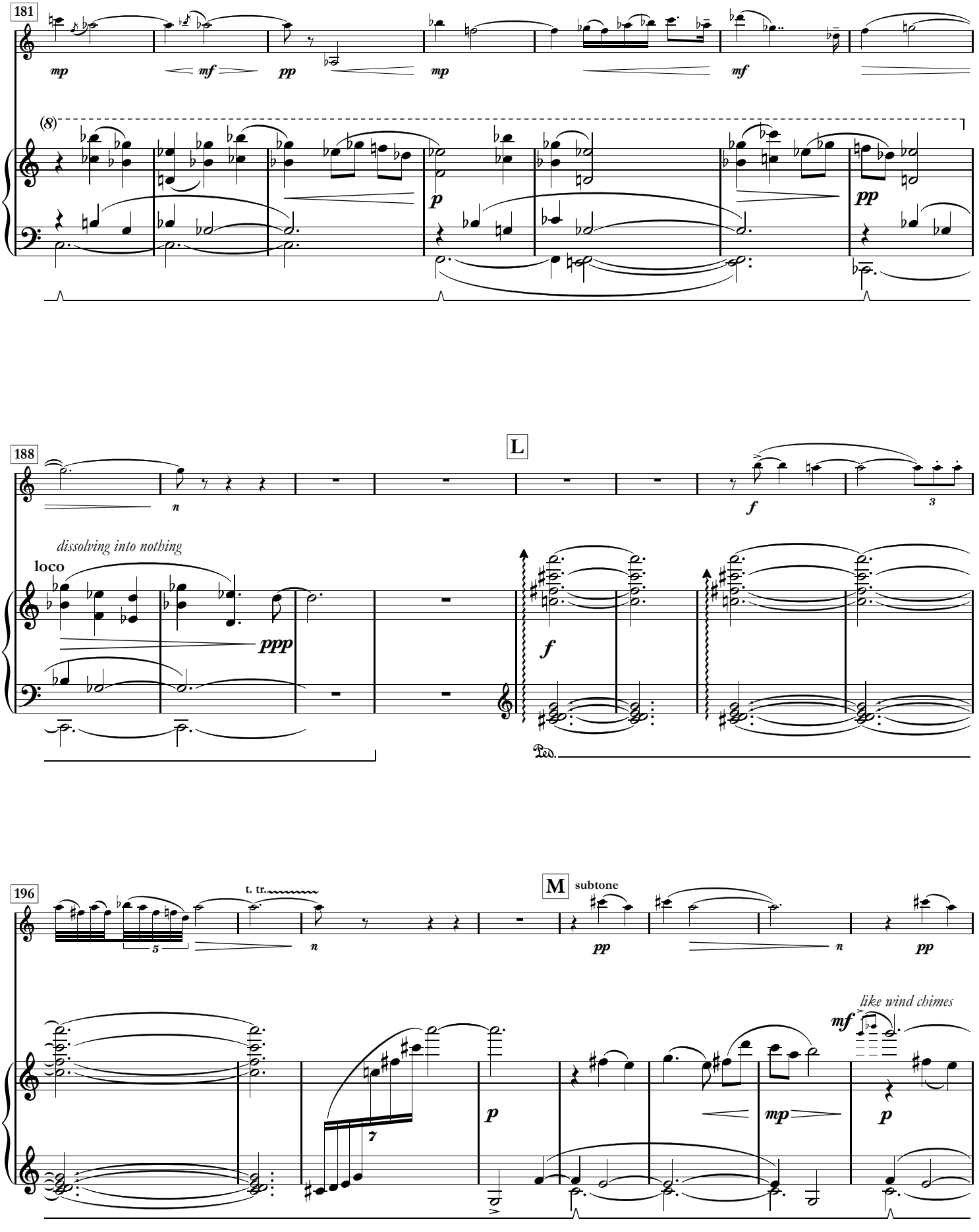

132
tr
f
blurry
ff
9
tr
f
ff
9
loco
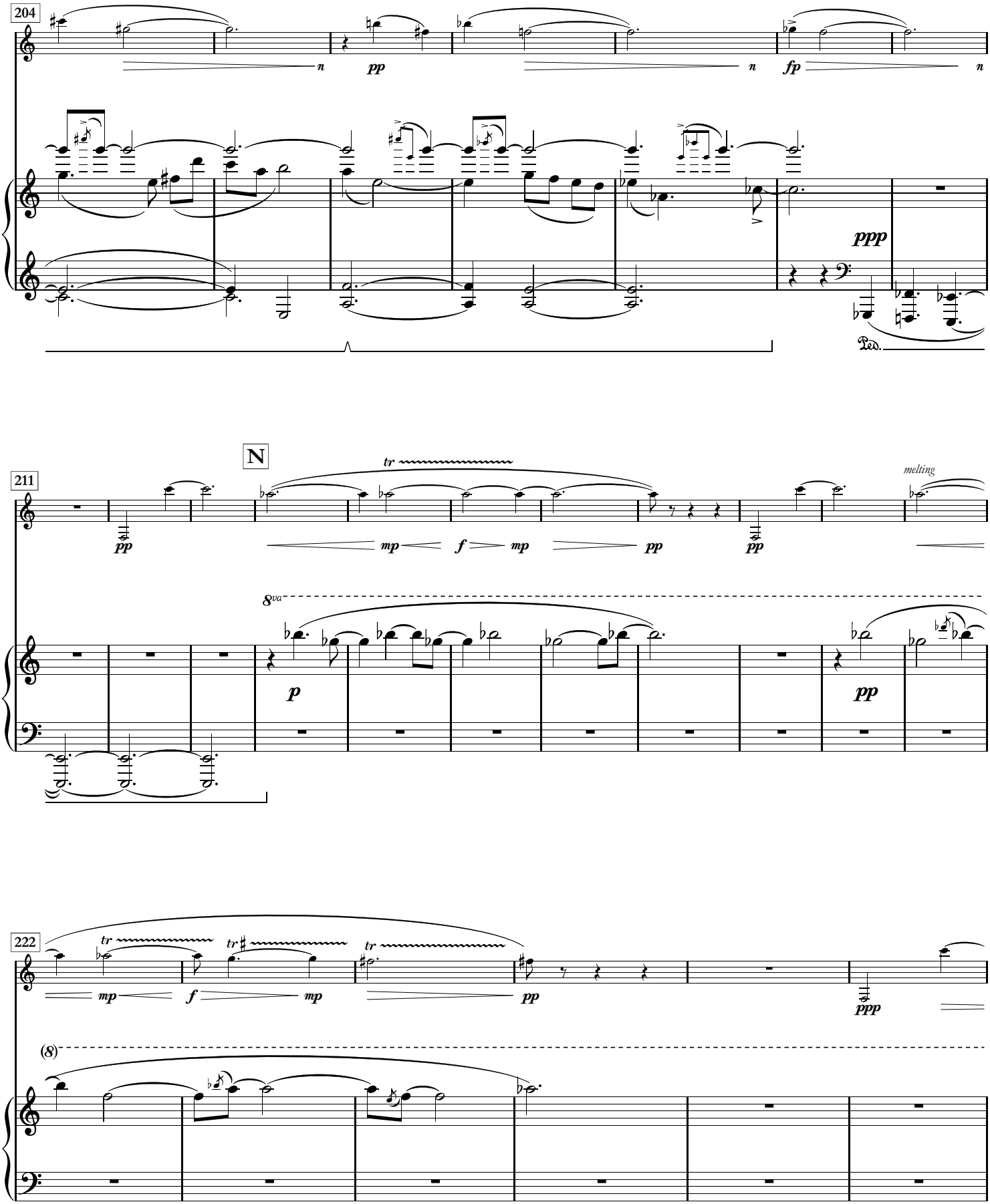

135
ff
9
tr
f
ff
9
9

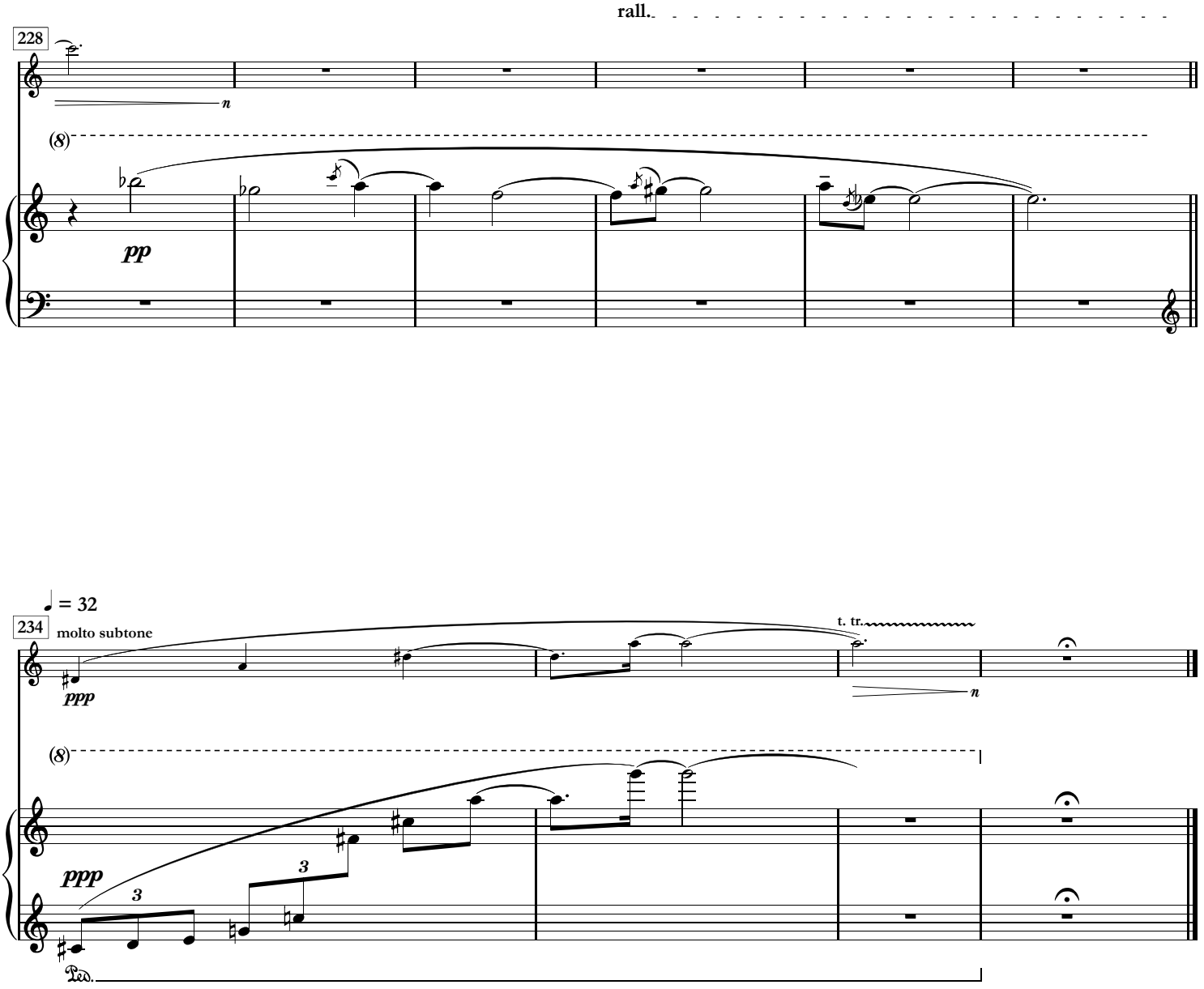

138
141
144
J
marcato
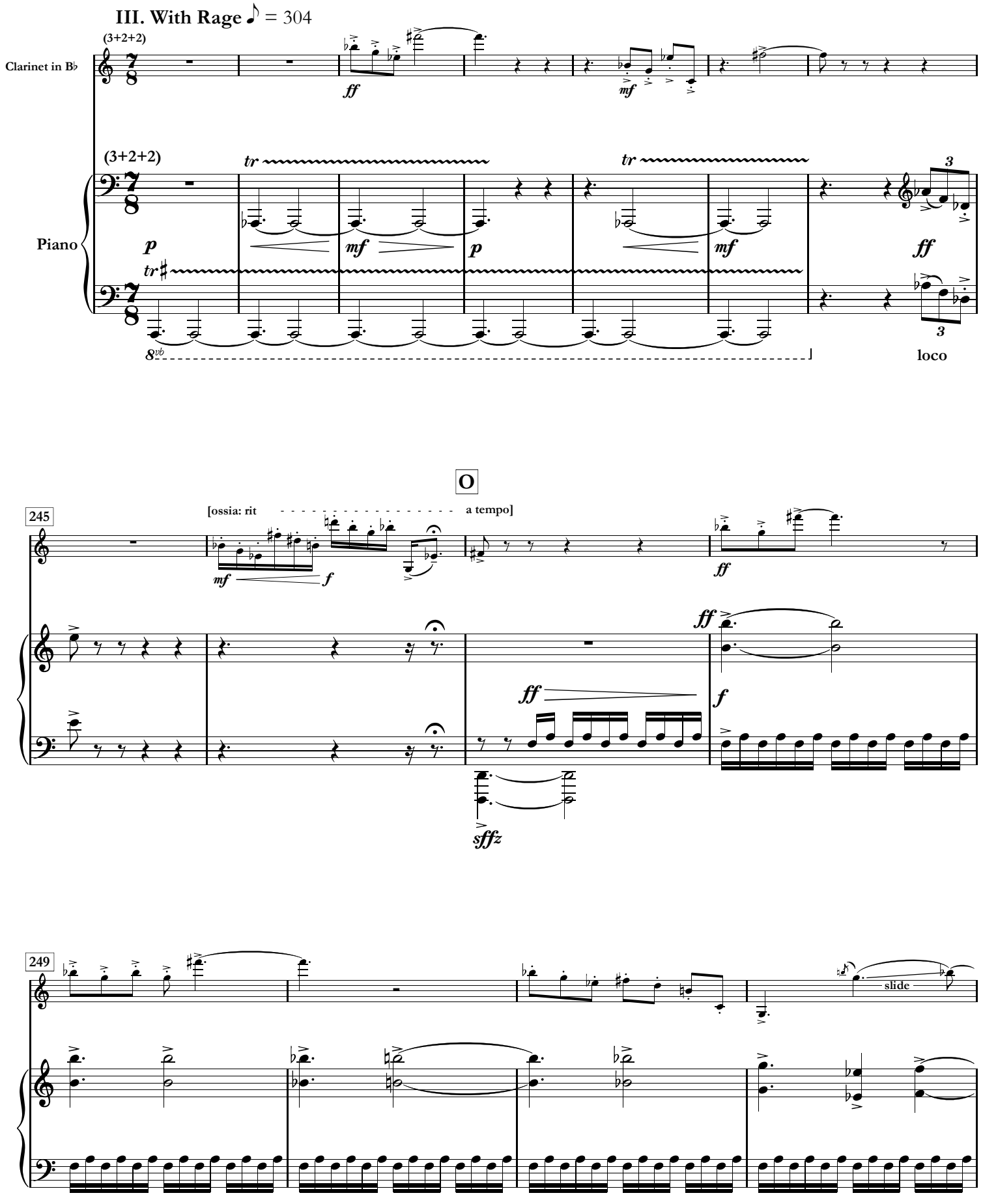

149
n
fff
fff
8vb
154
f
fff
8vb
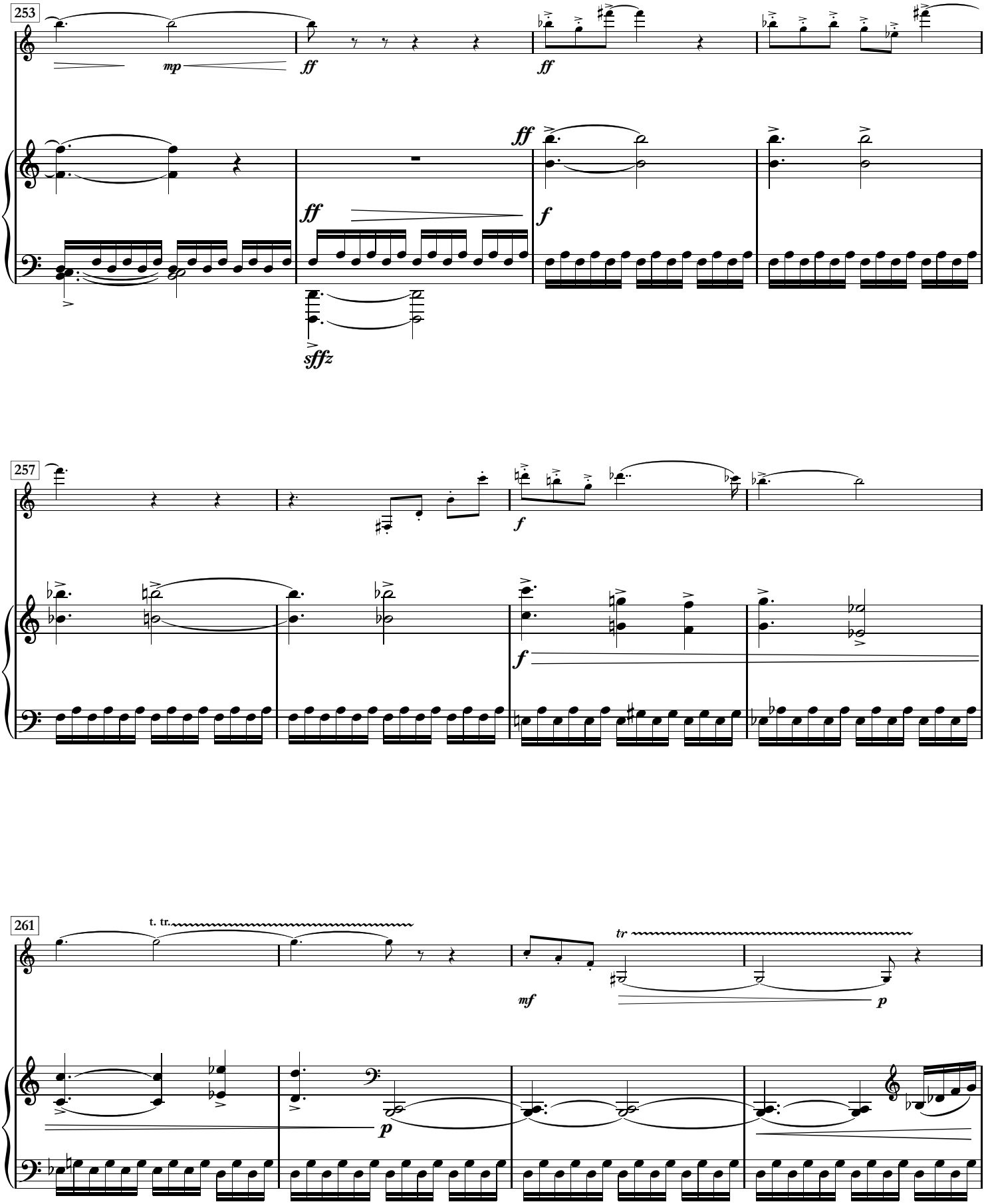

II. Longing ♩ = 56
Clarinet in B♭
Piano
slower roll
f
mf
3
5
7
Ped.
K
like a forgotten melody
164
ppp
mp
pp
mp
mf
pp
mp
8va
pp
p
173
mf
t. tr.
ppp
mp
pp
(8)
loco
8va
pp
pp
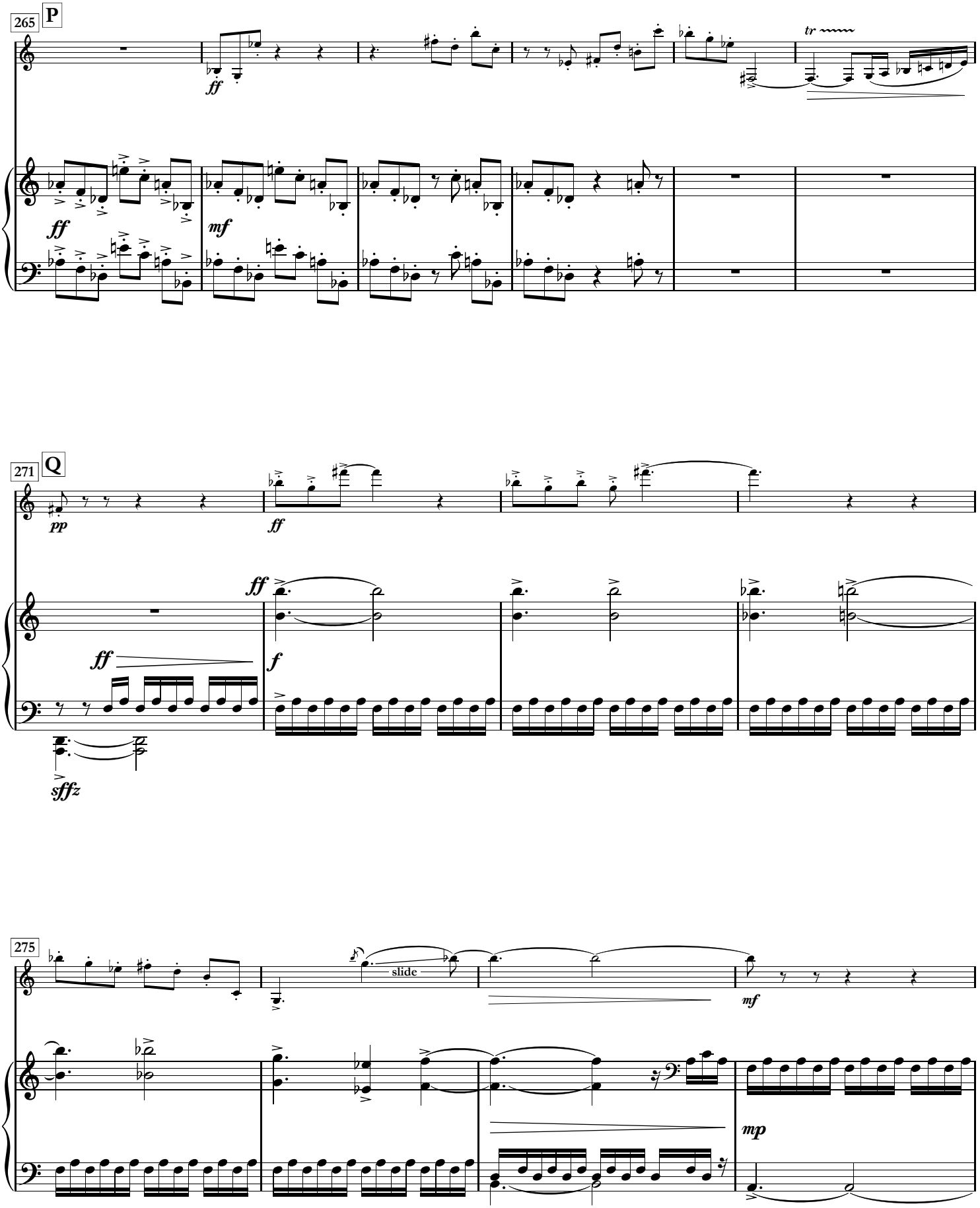

181
mp
mf
pp
mp
mf
(8)
p
pp
188
L
n
f
3
dissolving into nothing
loco
ppp
f
Ped.
196
t. tr.
5
n
M
subtone
pp
n
pp
like wind chimes
mf
7
p
mp
p


204
n
pp
n
fp
n
ppp
Ped.
N
211
tr
pp
mp
f
mp
pp
pp
melting
8va
p
pp
222
tr
tr
tr
mp
f
mp
pp
ppp
(8)

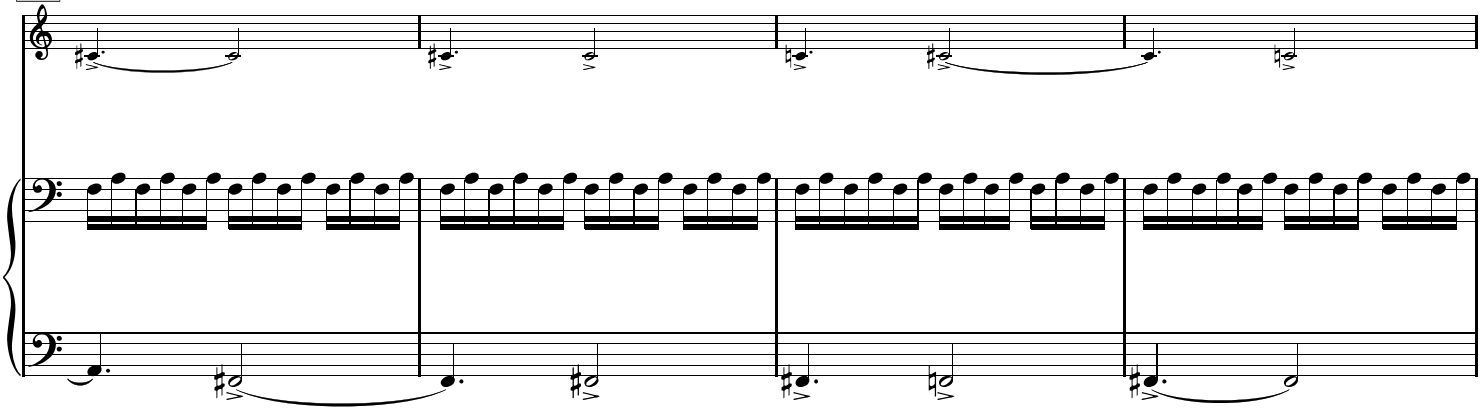

rall.
228
n
(8)
pp
= 32
234
molto subtone
t. tr.
n
(8)
ppp
3
3
Ped.


III. With Rage ♪ = 304
(3+2+2)
Clarinet in B♭
Piano
ff
mf
p
tr
loco
O
245
[ossia: rit
a tempo]
sffz
249
slide

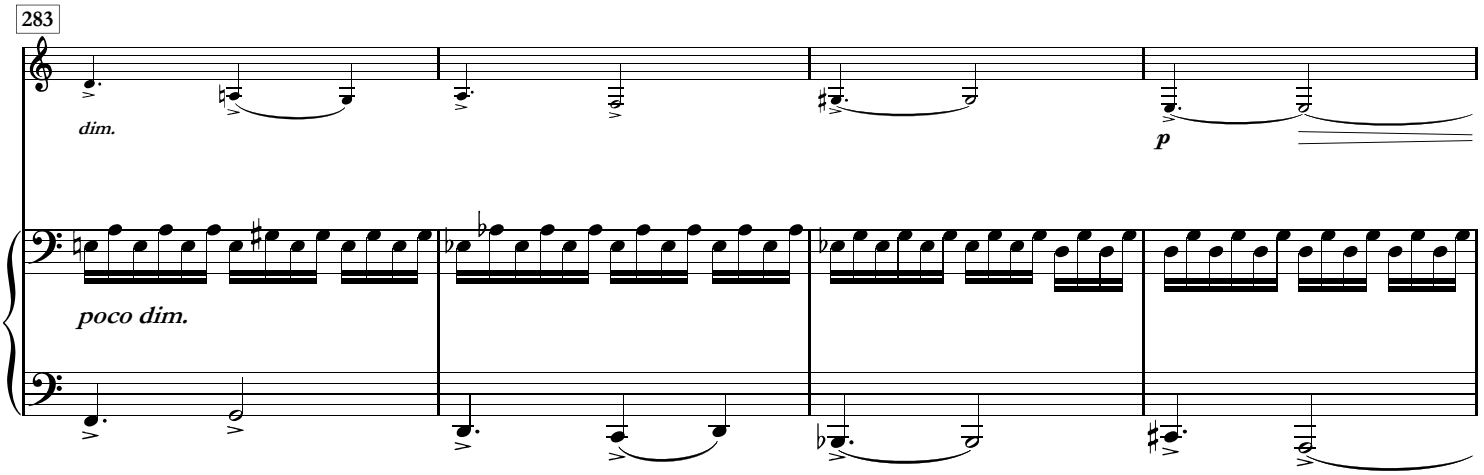

253
mp
ff
ff
ff
ff
f
sffz
257
f
f
261
t. tr.
mf
tr
p
p


265
P
ff
ff
mf
tr
271
Q
pp
ff
ff
ff
f
sffz
275
slide
mf
mp

279



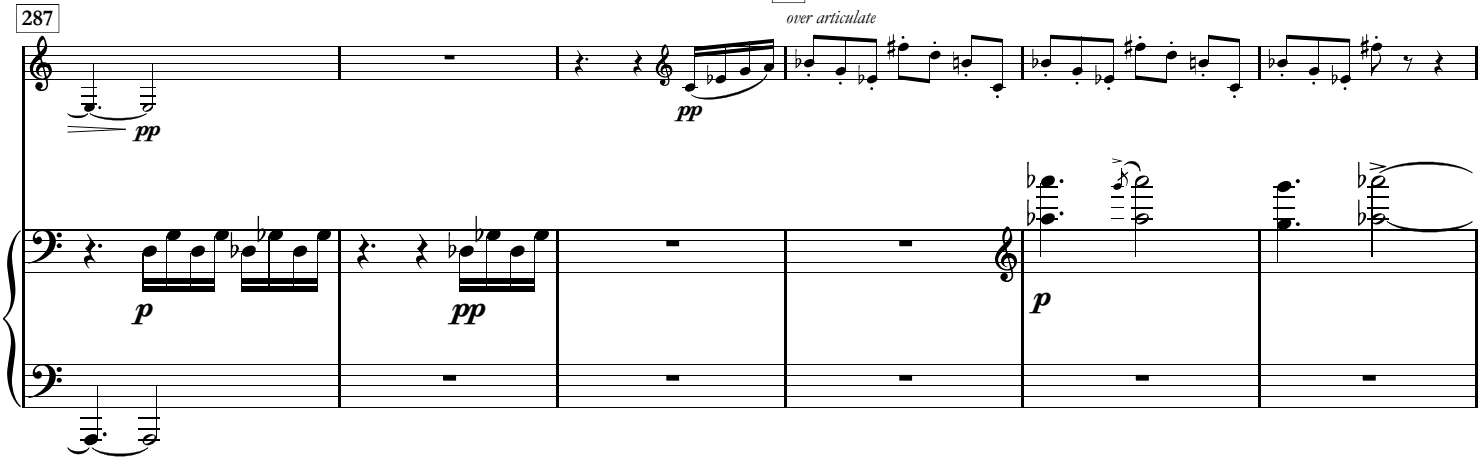
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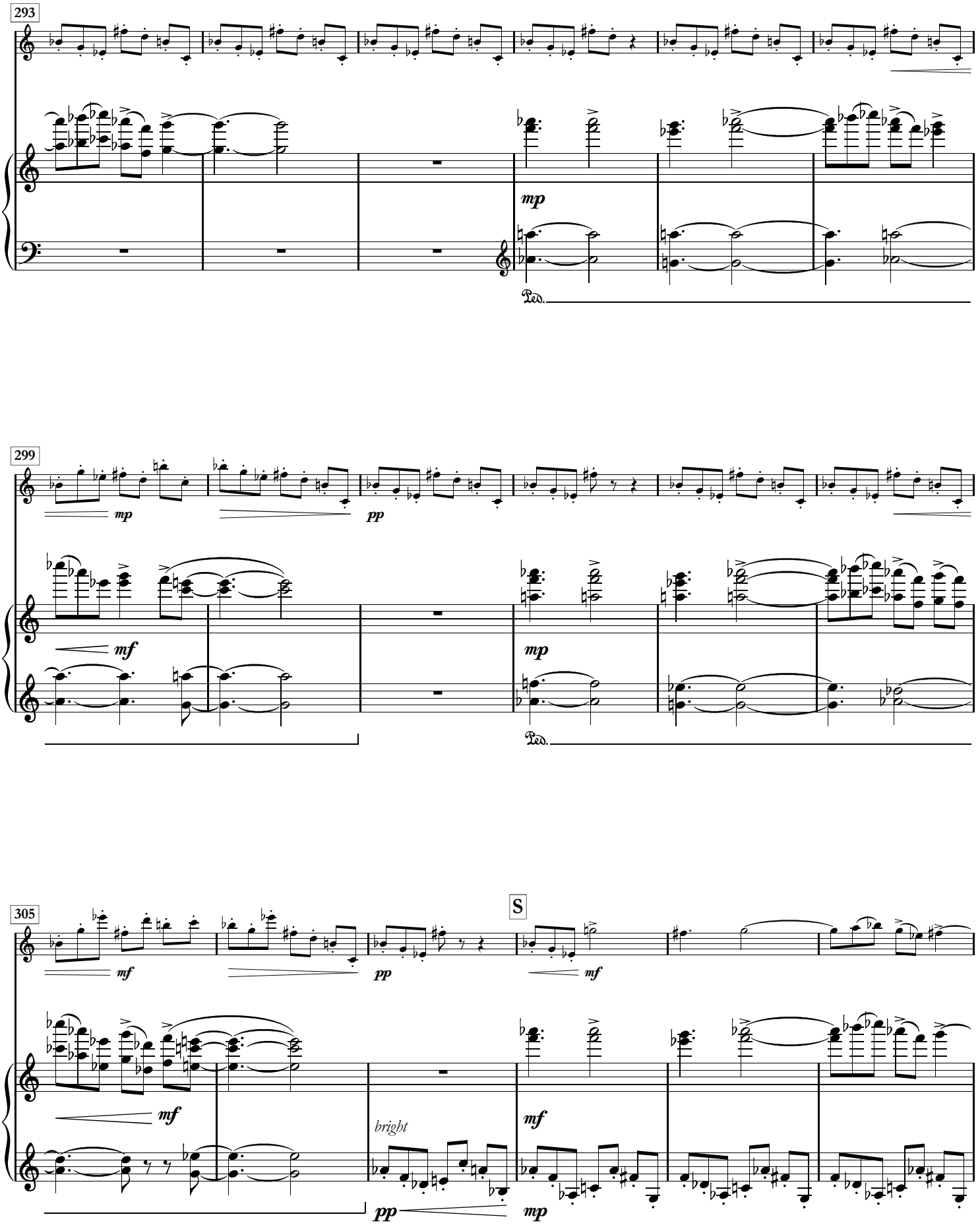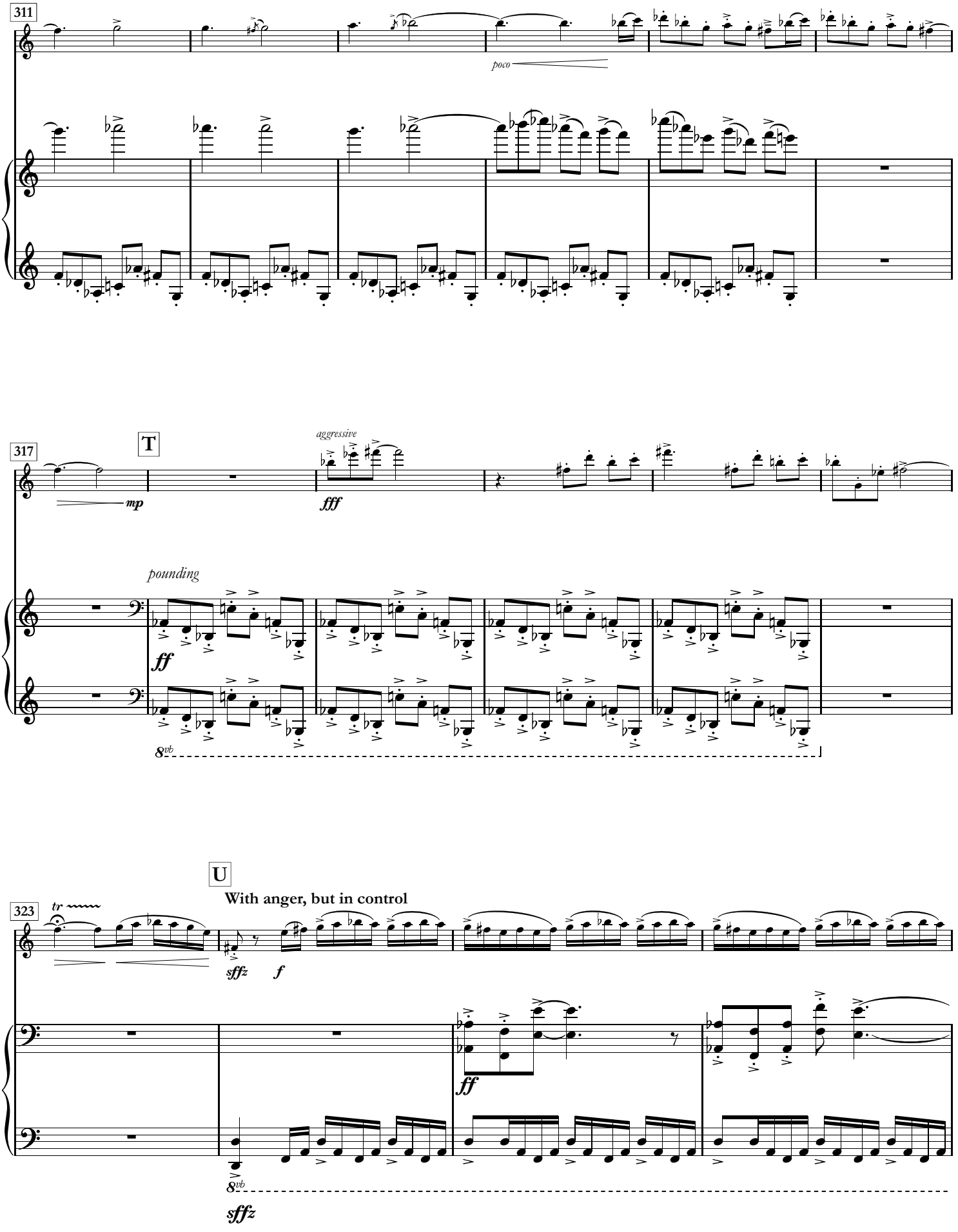


R

287
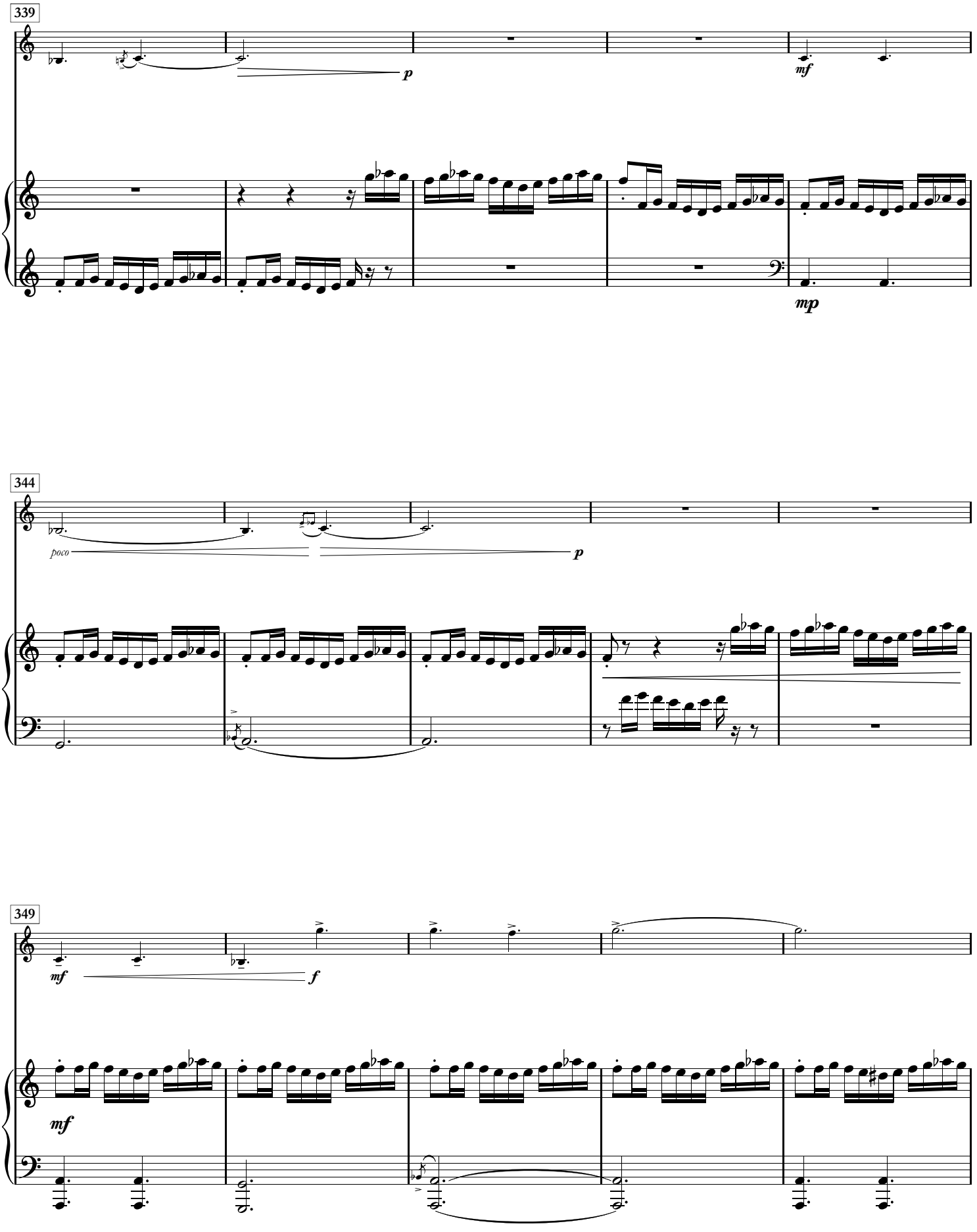
over articulate
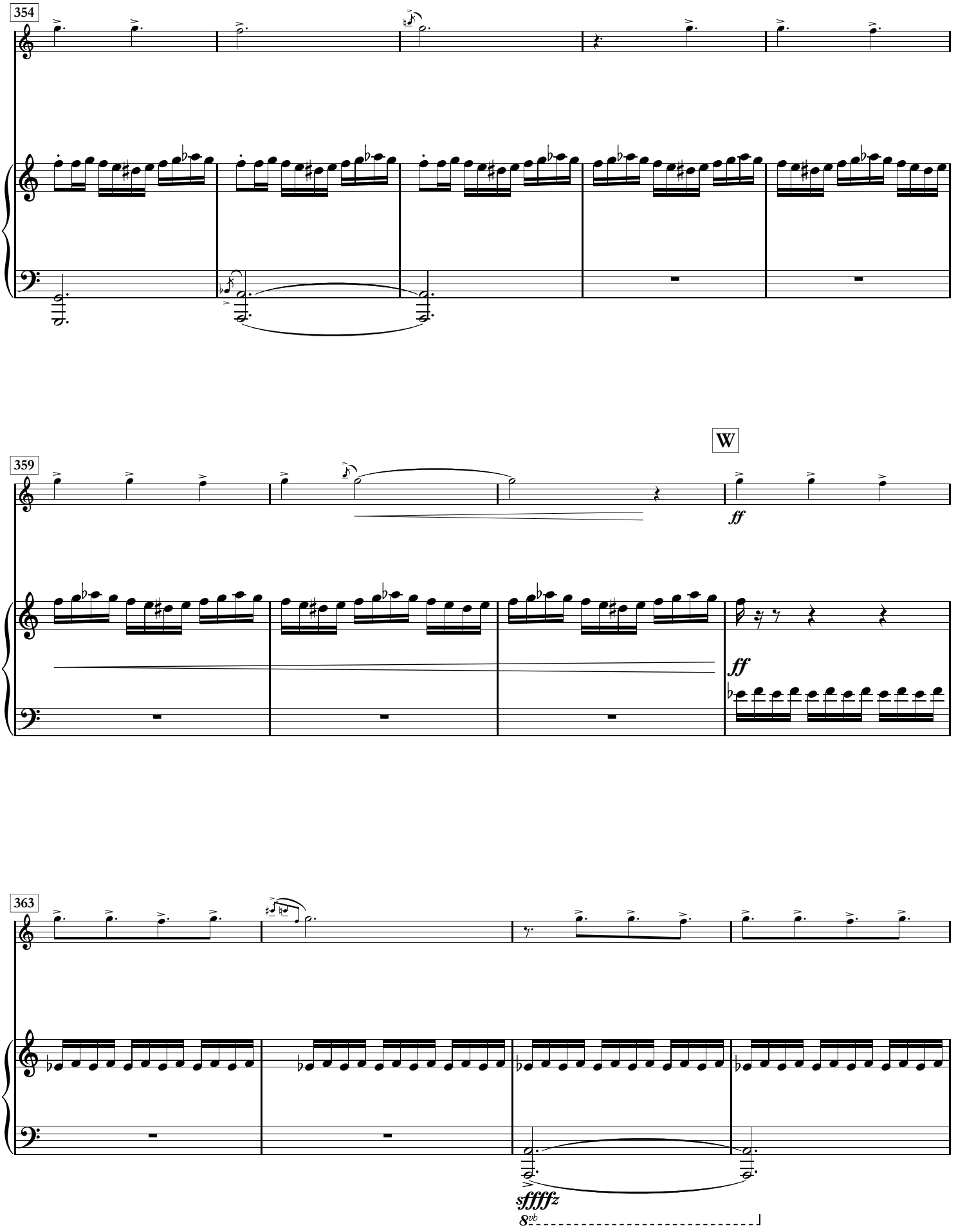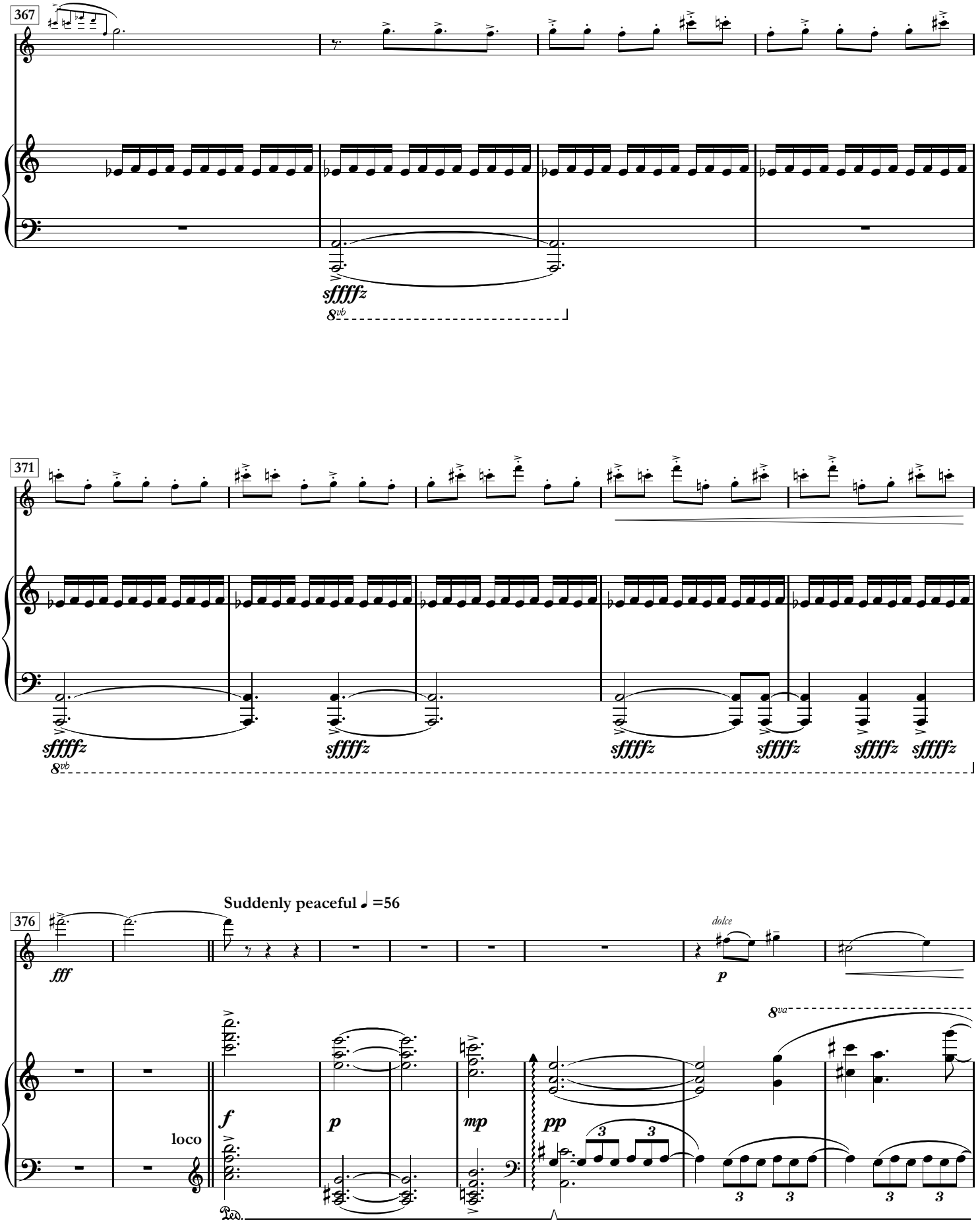



293
mp
Ped.
299
mp
pp
mf
mp
Ped.
305
S
mf
pp
mf
mf
bright
pp
mf
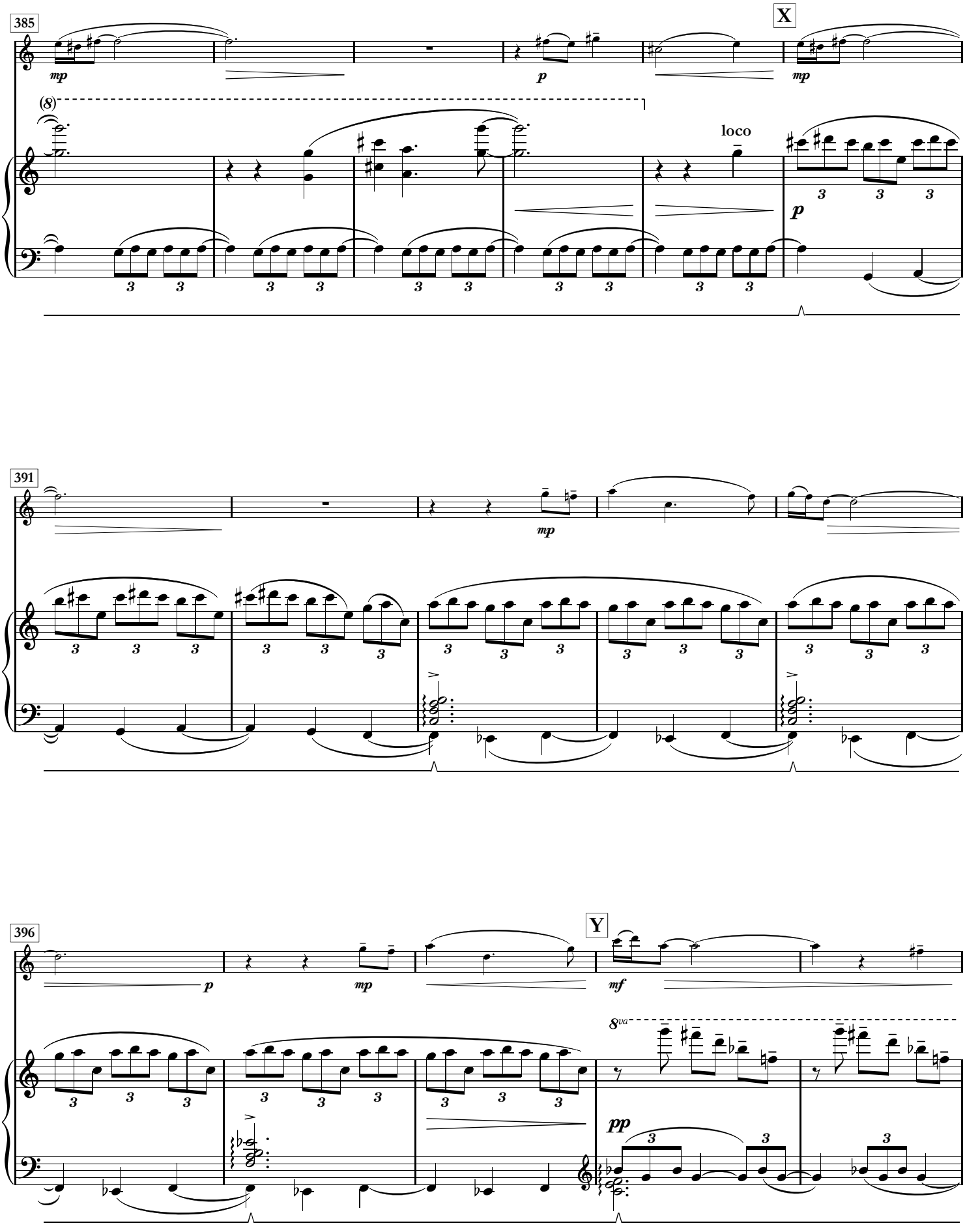

311
poco
317
T
aggressive
mp
fff
pounding
ff
8vb
U
With anger, but in control
323
tr
sffz
f
ff
8vb
sffz
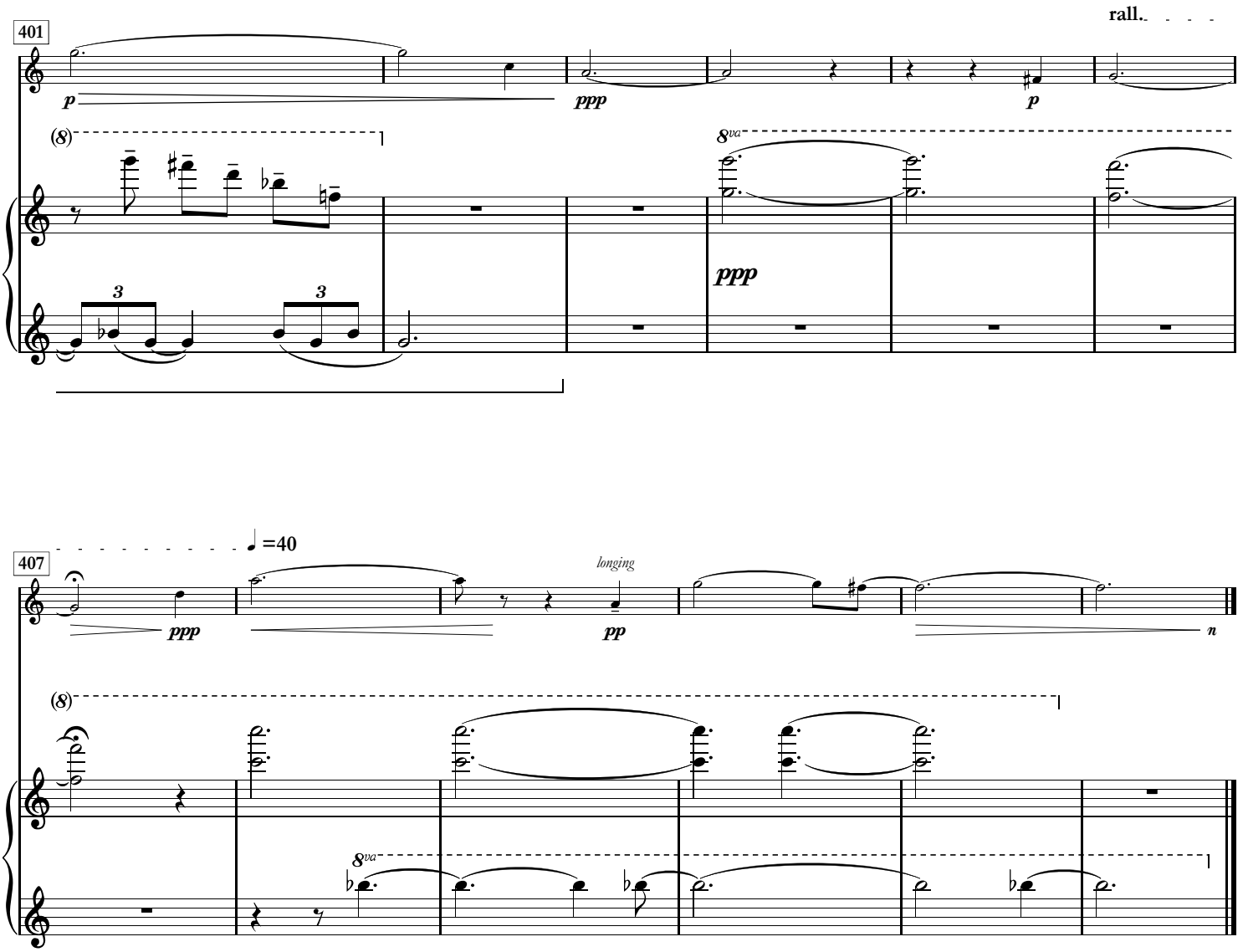

327
(8)
sffz
331
ff
(8)
335
V
mf
sffz
p
(8)
loco


339
p
mf
mp
344
poco
p
349
mf
f
mf


354
359
W
ff
ff
363
sfffffz
8vb


367
sffffz
8vb
371
sffffz
sffffz
sffffz
sffffz
sffffz
sffffz
8vb
376
Suddenly peaceful ♩=56
fff
dolce
p
8va
f
loco
p
mp
pp
3
3
3
3
3
3
Ped.


385
X
mp
p
mp
(8)
loco
p
391
mp
396
Y
p
mp
mf
8va
pp


rall.
401
p
ppp
p
(8)
8va
ppp
3
3
407
♩=40
longing
ppp
pp
n
(8)
8va