

Small Messages

by

Kenneth D. Froelich

Instrumentation

- | | |
|--------------------------|--------------------|
| 1 – Complete Score | 3 – Trumpet 2 |
| 2 – Piccolo | 3 – Trumpet 3 |
| 5 – Flute 1 | 1 – Horn in F 1 |
| 5 – Flute 2 | 1 – Horn in F 2 |
| 1 – Oboe 1 | 1 – Horn in F 3 |
| 1 – Oboe 2 | 1 – Horn in F 4 |
| 2 – English Horn | 3 – Trombone 1 |
| 2 – Bassoon 1 | 3 – Trombone 2 |
| 2 – Bassoon 2 | 2 – Bass Trombone |
| 3 – Clarinet 1 | 2 – Euphonium B.C. |
| 3 – Clarinet 2 | 2 – Euphonium T.C. |
| 4 – Clarinet 3 | 4 – Tuba |
| 2 – Bass Clarinet | 2 – Double Bass |
| 2 – Contra Bass Clarinet | 1 – Timpani |
| 2 – Alto Saxophone 1 | 2 – Percussion 1 |
| 2 – Alto Saxophone 2 | 2 – Percussion 2 |
| 2 – Tenor Saxophone | 2 – Percussion 3 |
| 2 – Baritone Saxophone | 2 – Percussion 4 |
| 3 – Trumpet 1 | |

Small Messages

Small Messages is inspired by Twitter, the social media news service known for its short, 140 character, news bites. There are obvious allusions to Twitter in the music, such as the length of the work (exactly 140 measures), as well as some more obscured references, such as the use of five short motives that are repeated - or "retweeted" - throughout the music. Perhaps the most obscure reference is the fact that each of these five motives also represents a group of characters from a tweet *about Twitter*:

The world tweets in silence, yet billions attempt to listen to this utterly nonsensical and noiseless cacophony that sums our daily routine.

This tweet was "translated" into music, with the three most common letters (T, E, and S) each receiving their own motive. The next four common letters (I, N, O, L) share a single motive, and the remaining letters in the tweet share a motive as well. This translation created a musical thread that can be traced through the entire work. Thus the tweet is omnipresent, at times in the background, but never disappearing entirely.

Kenneth D. Froelich

Born September 22, 1977



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 Fall 2012. 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 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, 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.

*Composed for the University of Las Vegas, Nevada Wind Ensemble
Thomas G. Leslie, director*

Kenneth D. Froelich

VS

21 22 23 24 25 solo 26 27 28 solo

Pic. *tr* *sub. p* *p*

Fl 1 *tr*

Fl 2

Ob 1

Ob 2

Eng. Hn. *solo* *mp*

Bsn. 1 *p*

Bsn. 2

Cl 1 *tr*

Cl 2

Cl 3

B. Cl. *p*

Cb. Cl.

Alto Sax 1

Alto Sax 2

Ten Sax *p*

Bari Sax

Tpt 1 *f*

Tpt 2 *f*

Tpt 3 *p* *straight mute*

Hn 1 *f*

Hn 2 *f*

Hn 3 *f*

Hn 4 *f*

Tbn 1 *f*

Tbn 2 *f*

B. Tbn. *f*

Euph

Tba

Db.

Timp

Perc. 1 *To Hi-Hat* *Hi-Hat* *mf* *To B. D.*

Perc. 2 *f*

Perc. 3 *sf*

Perc. 4

36 37 38 39

Pic. *pp possible*

Fl 1

Fl 2 *pp possible*

Ob 1

Ob 2

Eng. Hn. *p mp*

Bsn. 1

Bsn. 2

Cl 1

Cl 2 *p*

Cl 3

B. Cl.

Cb. Cl.

Alto Sax 1 *mp*

Alto Sax 2 *mp*

Ten Sax

Bari Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1 *p mp*

Hn 2 *p mp*

Hn 3

Hn 4

Tbn 1

Tbn 2

B. Tbn.

Euph

Tba

Db.

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

V.S.

69 70 71 72 73 74 75 76 77 78 79

Pic.

Fl 1

Fl 2

Ob 1

Ob 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl 1

Cl 2

Cl 3

B. Cl.

Cb. Cl.

Alto Sax 1

Alto Sax 2

Ten Sax

Bari Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Hn 3

Hn 4

Tbn 1

Tbn 2

B. Tbn.

Euph

Tba

Db.

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hi-Hat

Brake Drums

Trash Cans

F.S.

V.S.

106

107

108

109

110

111

112

Pic.

Fl 1

Fl 2

Ob 1

Ob 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl 1

Cl 2

Cl 3

B. Cl.

Cb. Cl.

Alto Sax 1

Alto Sax 2

Ten Sax

Bari Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Hn 3

Hn 4

Tbn 1

Tbn 2

B. Tbn.

Euph

Tba

Db.

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

122 123 124 125 solo 126 127 128 129

Pic. *ff* *mf* *mp* solo *mf*

Fl 1 *ff* *mf* *mp*

Fl 2 *ff* *mf* *mp*

Ob 1 *ff* *mf* solo *mf*

Ob 2 *ff*

Eng. Hn. *ff* *p*

Bsn. 1 *ff* *p*

Bsn. 2 *ff* *p*

Cl 1 *ff* *f*

Cl 2 *ff* *f*

Cl 3 *ff* *p*

B. Cl. *ff* *p*

Cb. Cl. *ff* *p*

Alto Sax 1 *ff* *mp* solo *pp*

Alto Sax 2 *ff* *p*

Ten Sax *ff* *p*

Bari Sax *ff* *p*

Tpt 1 *ff* *p* put in straight mute

Tpt 2 *ff* *p*

Tpt 3 *ff* *p*

Hn 1 *ff* *p*

Hn 2 *ff* *p*

Hn 3 *ff* *p*

Hn 4 *ff* *p*

Tbn 1 *ff* *p* put in straight mute

Tbn 2 *ff* *p* put in straight mute

B. Tbn. *ff* *p* put in straight mute

Euph *ff* *p*

Tba *ff* *p*

Db. *ff* *p*

Timp *ff* *p*

Perc. 1 *ff*

Perc. 2 *ff* *p*

Perc. 3 *ff* Xylophone solo *mf* *mp*

Perc. 4 *ff*