Flute Quartet

Craig Bakalian

Four Flutes, One Doubles Piccolo

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Forword

This music was written after my wife and I had adopted our first child, Clifford, in 1999. The adoption took place in China. It was a deeply emotional experience for me, as our want to become parents was set aside by an infant's need for parents, the powerful comprehension of the difference between need and want transformed my entire body and mind. I vanished, and became part of an us.

As any individual who has experienced foreign adoption knows, the process is fraught with months of documentation and peer investigation, followed by a matching of parents to child. Who does the matching is never revealed, and rightly so. I never engage in the metaphysics of how people meet and become life partners or family. It was a complete random chance of my wife and I connecting, and a further connection of my wife and I meeting our son and daughter. On planet Earth, nothing is permanent.

A tonal or rhythm pattern is created in my mind's audiation from purposeful transformations and arrangements of a culture's past and recorded music. Music is an infinite arrangement of tonal and rhythm patterns; that is its beauty. Again, as any individual who has experienced foreign adoption knows, you spend most of the time in hotel rooms days and hours before and after the adoption. In China, it is part of the adoption process to stay in China for two weeks. My wife and I are both musicians, who had little money and want to engage in tourism, so most of our stay was in the four walls of a hotel room which contained a wonderul color television set. The music contained in the first movement was completely inspired from watching Chinese culture squeezed through the cable of a television set. Some of the shows were documentations of historic Chinese music. My ears were glued to the Golden Five Tones as my paternal instinct managed a 18 month old from rolling off of a large king sized bed.

I am uncertain as to the name of the tune in the first movement of this quartet. I remember hearing it but cannot recall its context. The second movement was inspired from a generalized rhythm pattern. And, again, I cannot recall its name or context. It has been 17 years since I wrote this music, and like all of the music I write, it is available for free on an archive web site. So, time has created musicians performing it, amongst them musicians from mainland China. They have identified the song for me, but with great sorrow and ignorance, I cannot recall the name.

This forward was written after a 2017 revision of this quartet that was written in 1999. I have experienced musicians performing it. My biggest concern for musicians is that they carefully observe the meter of the melodic pattern at rehearsal letter B, measure 65, of Movement Two. This melody lives in a common 2/4 measure signature, but it is not duple meter, it is an unusual pairing or grouping of 3-3-2. A musician attempting to peform this in a common duple meter will bumble its meaning. Also, the crescendo starting at rehearsal letter G is a difficult to produce, because of its overt and repetitive rhythm development (I am admitting my bumble here) which isn't very musical; musicians must emphasize the dynamics at rehearsal letter G because the rhythmic development is poor. And again, at measure 272, before rehearsal letter L, musicians must emphasize the dynamics.

I conclude this forward by saying that, as in all of the music I write, it is always a personal expression of my love of music. I do not own this music, as I do not own the tonality of Golden Five Tones, unusual unpaired meter, or the main rhythm pattern of Movement Two. No one can own music. Nothing is permanent on planet Earth. This particular piece of music expresses my love of family.

March 2017

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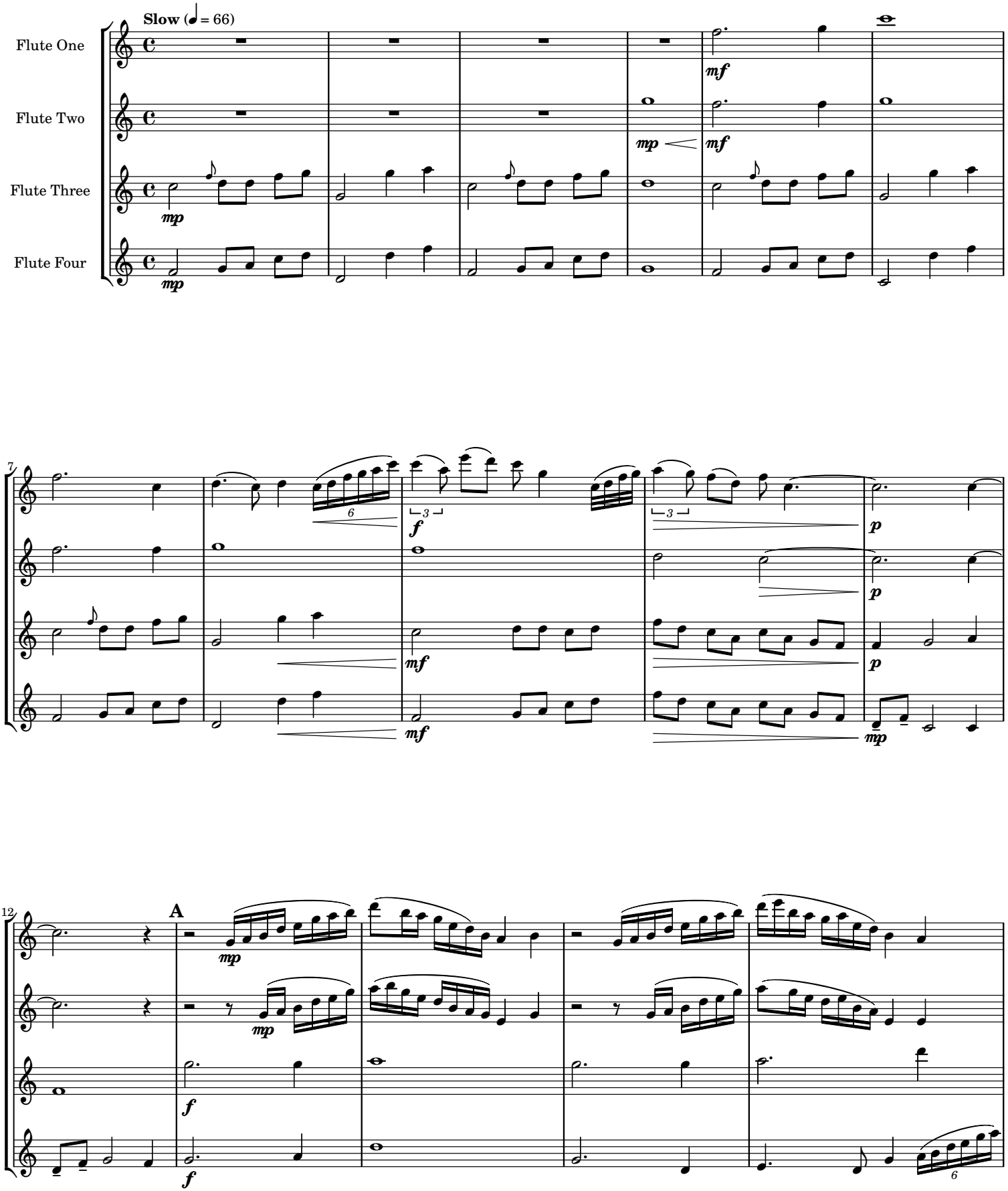
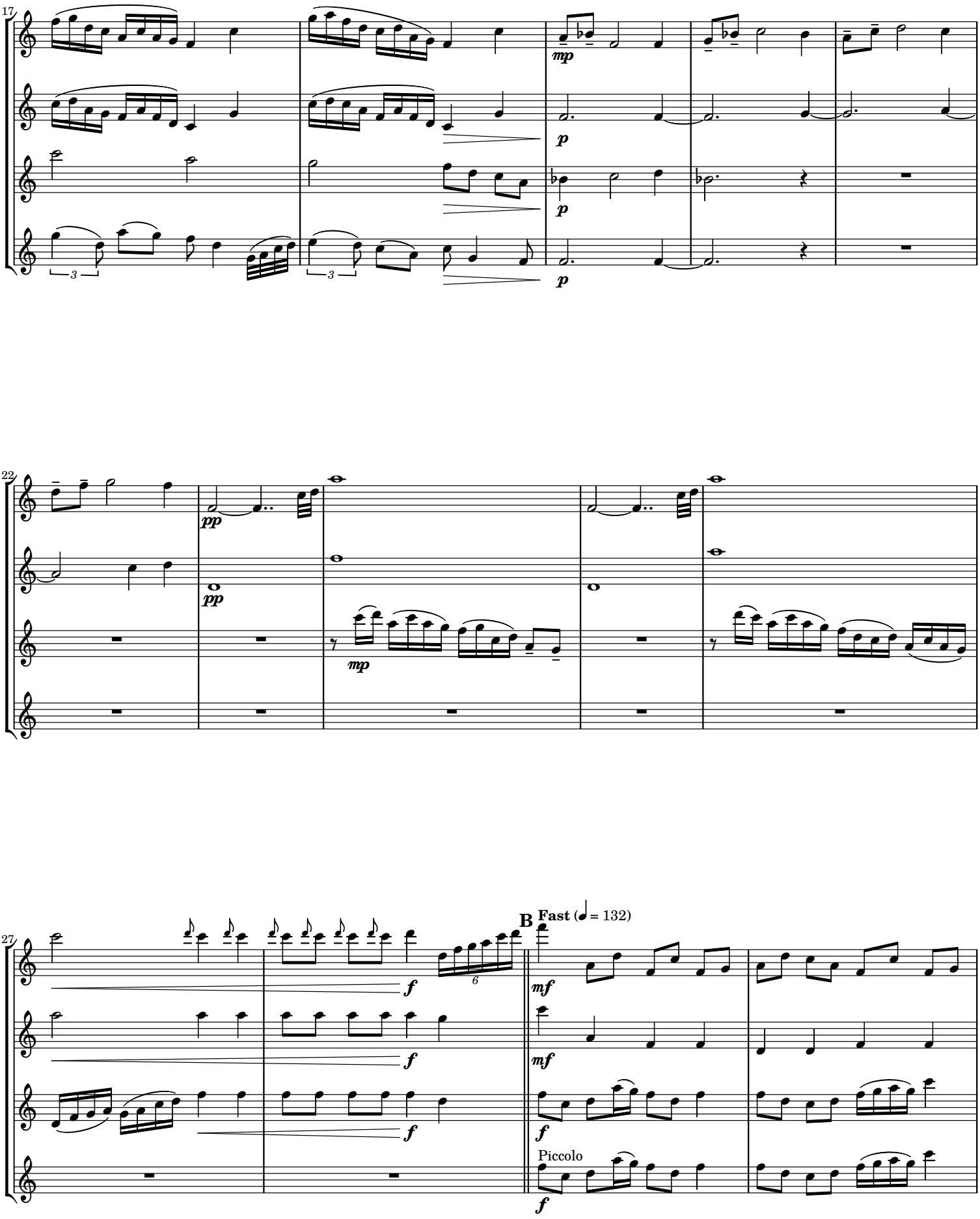
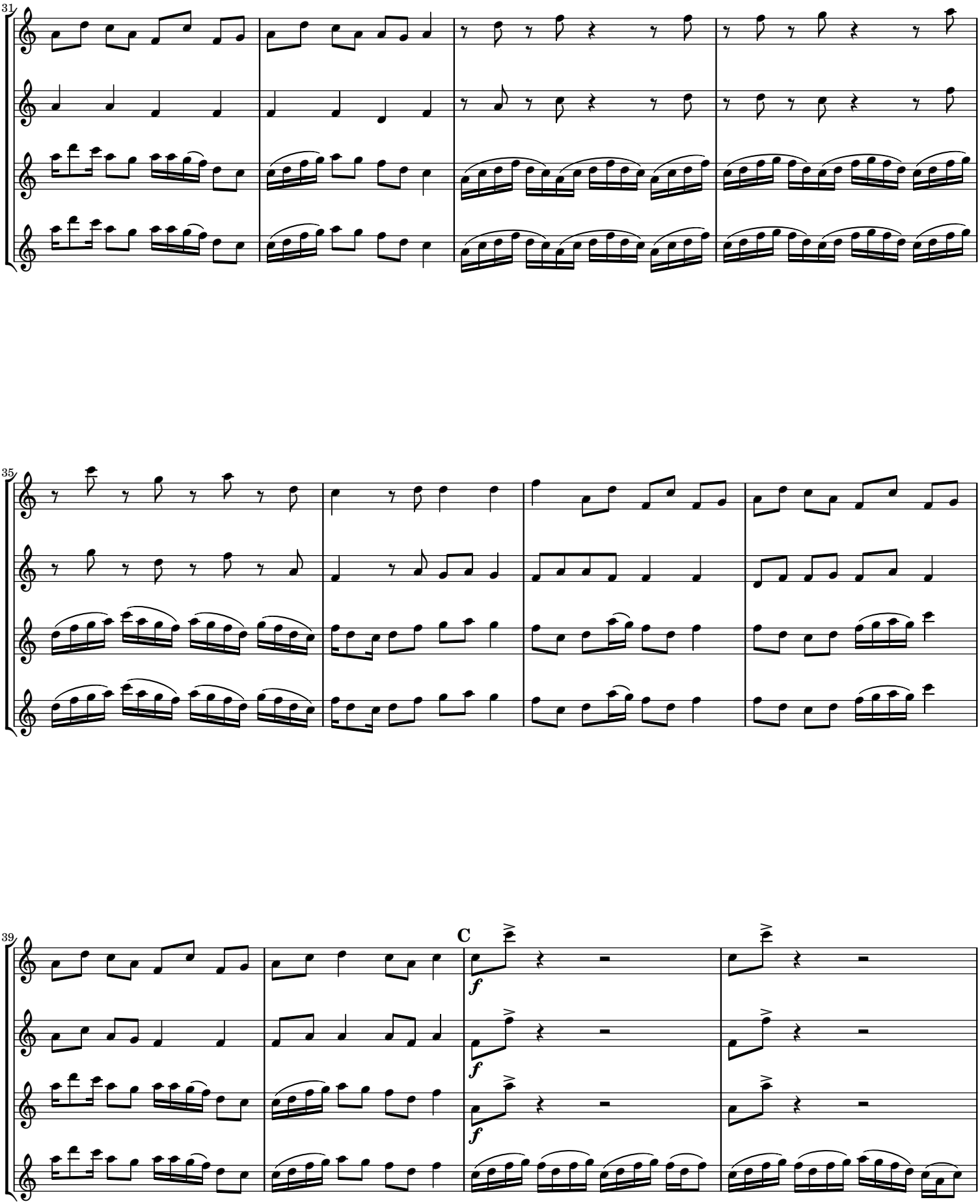
Movement One

Craig Bakalian




17
22
27
B
Fast (♩= 132)
Piccolo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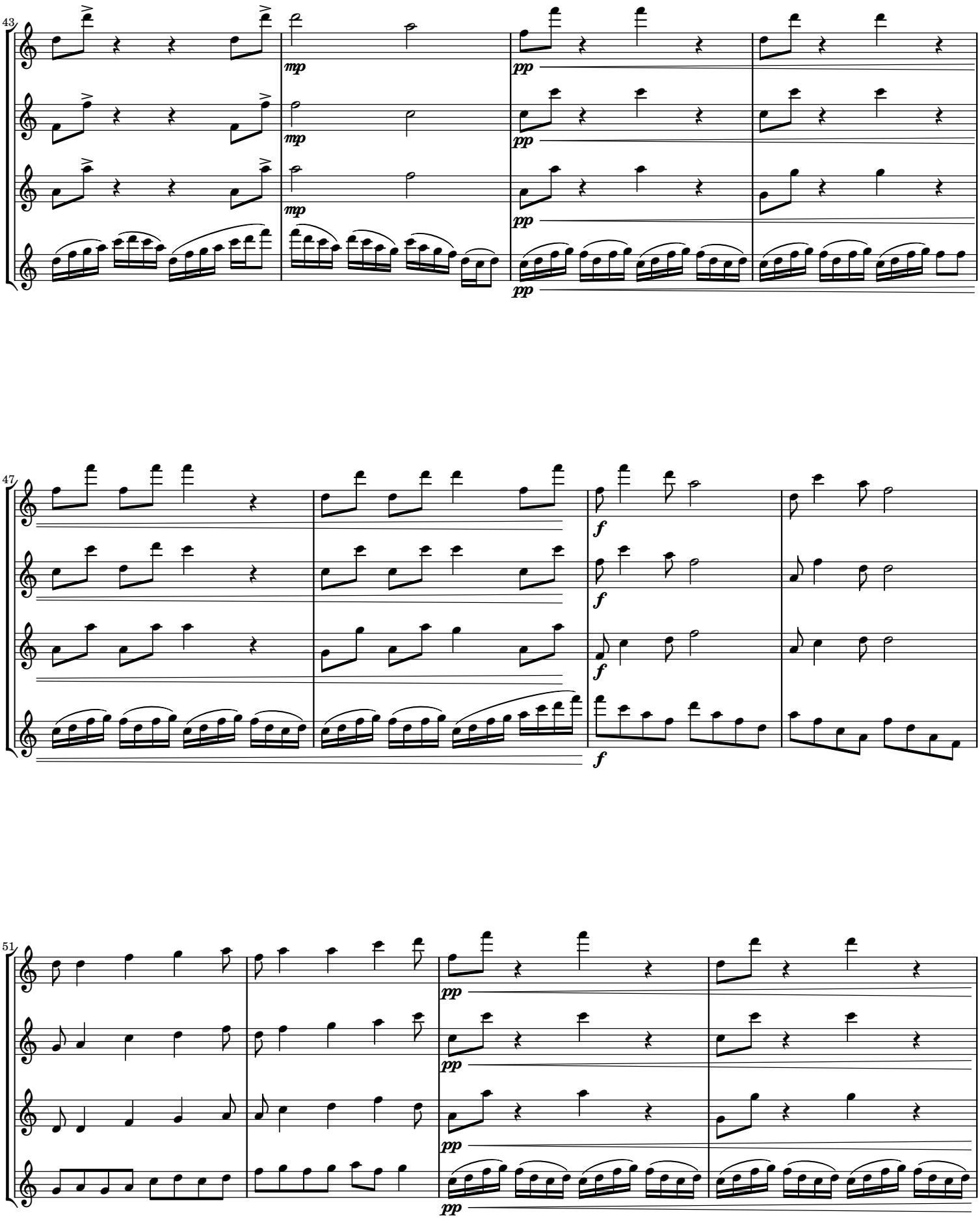
35
39
C
f
f
f
f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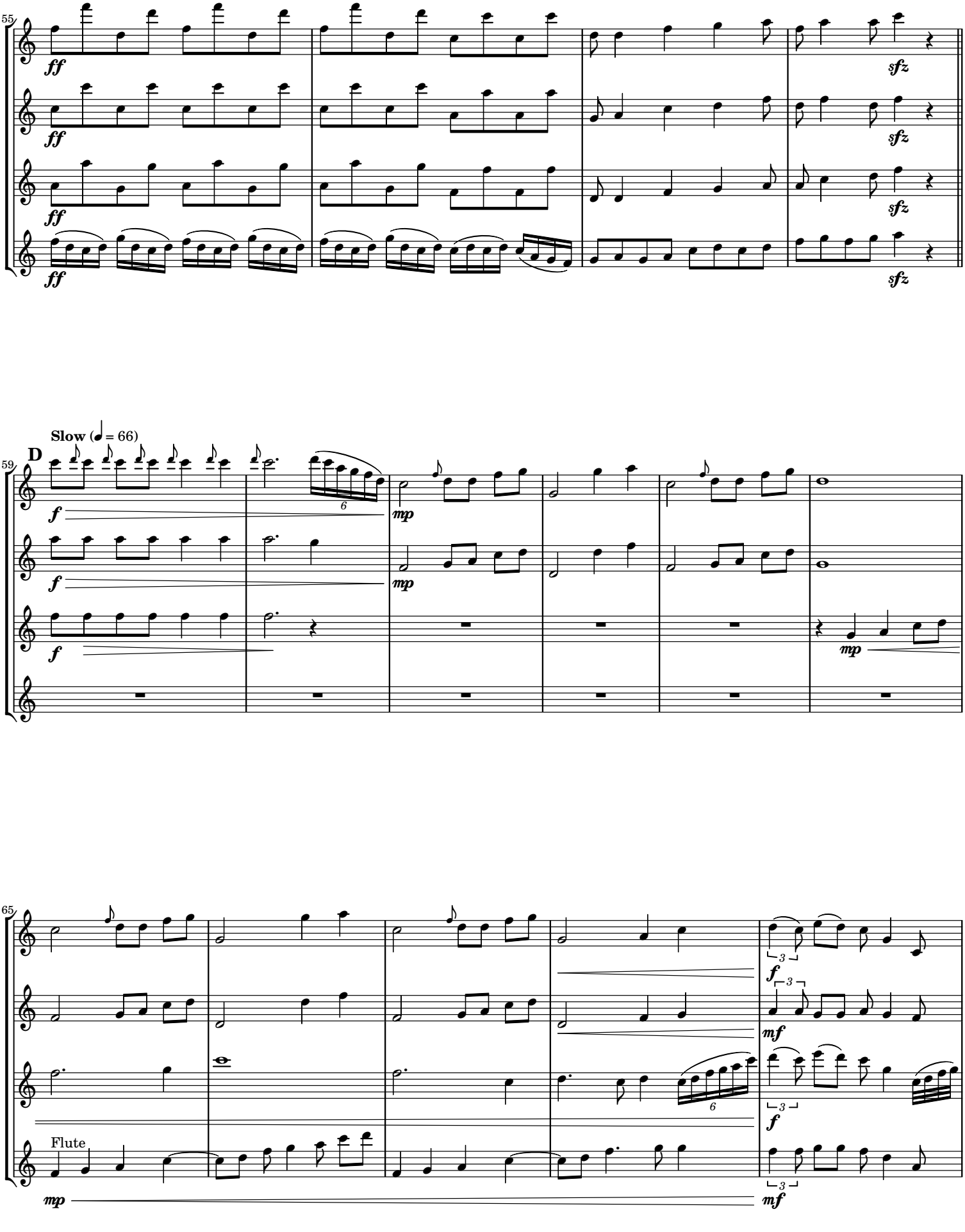
pp
pp
pp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sfz
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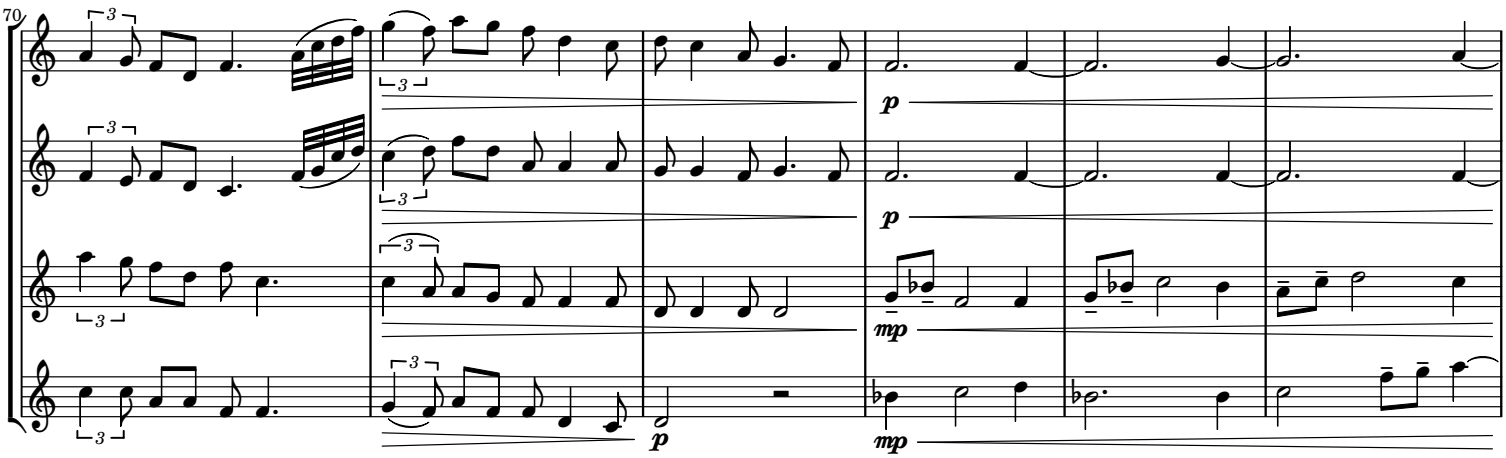
mp
65
Flute
mf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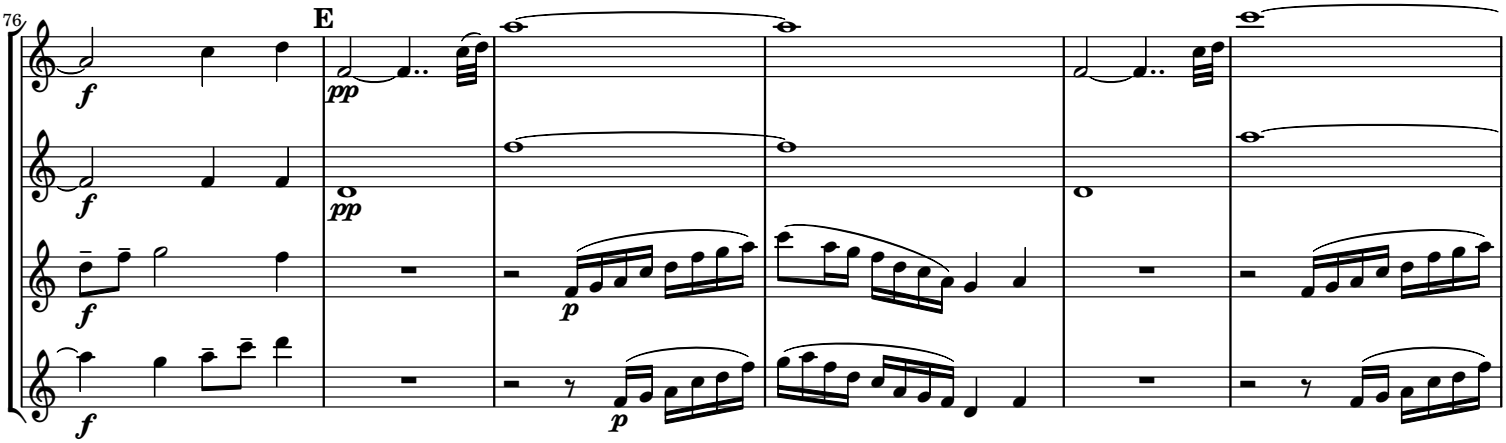
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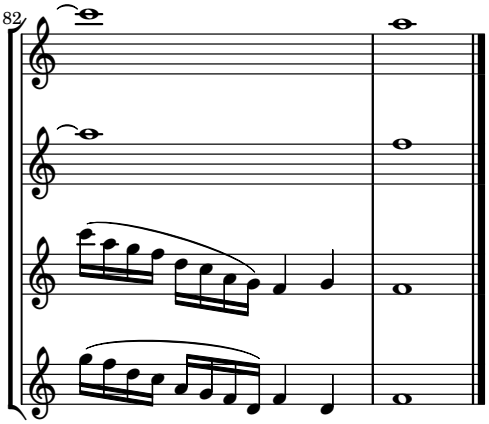
f
f
f
pp
pp
p
p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Flute Quartet

Movement Two

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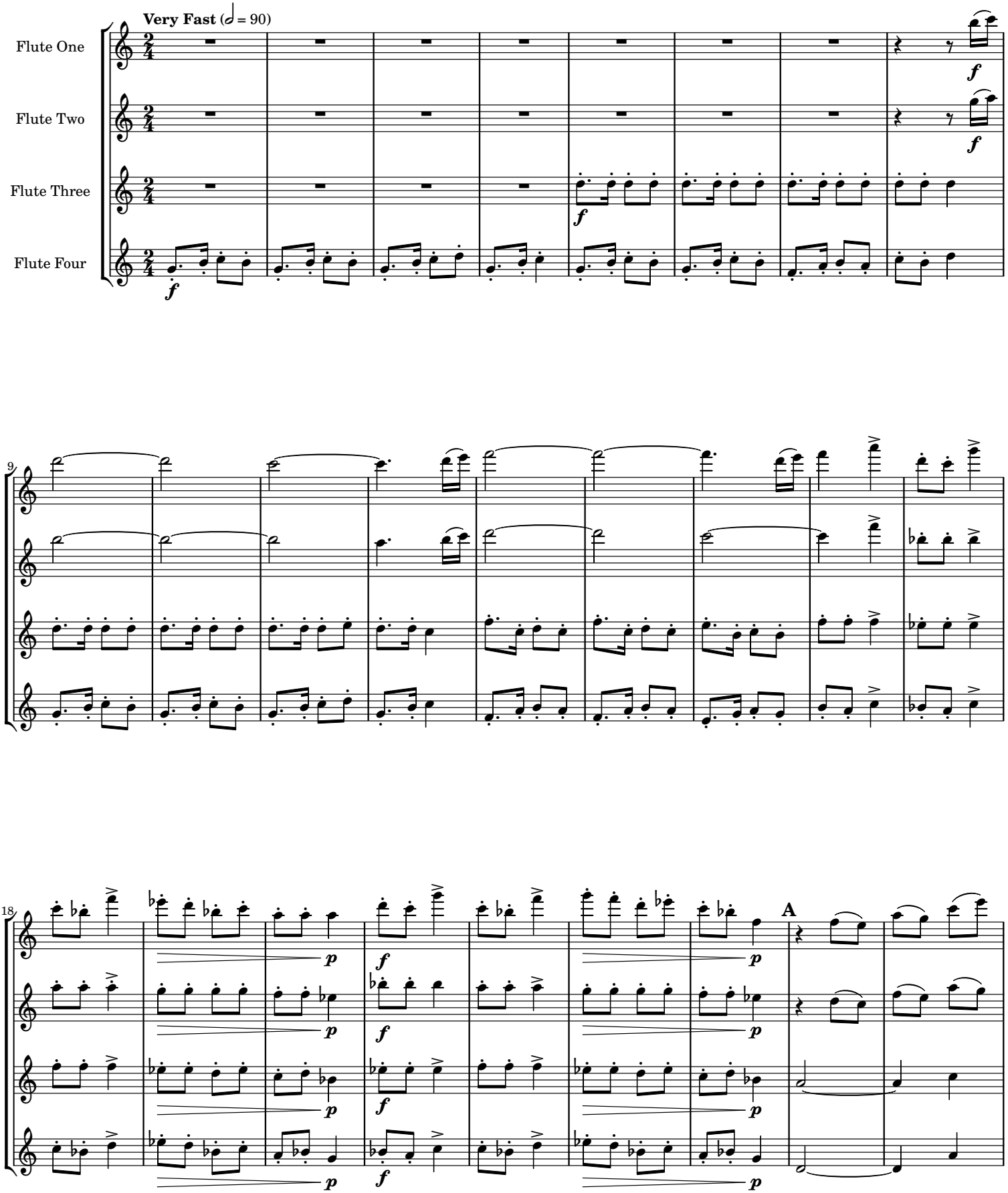

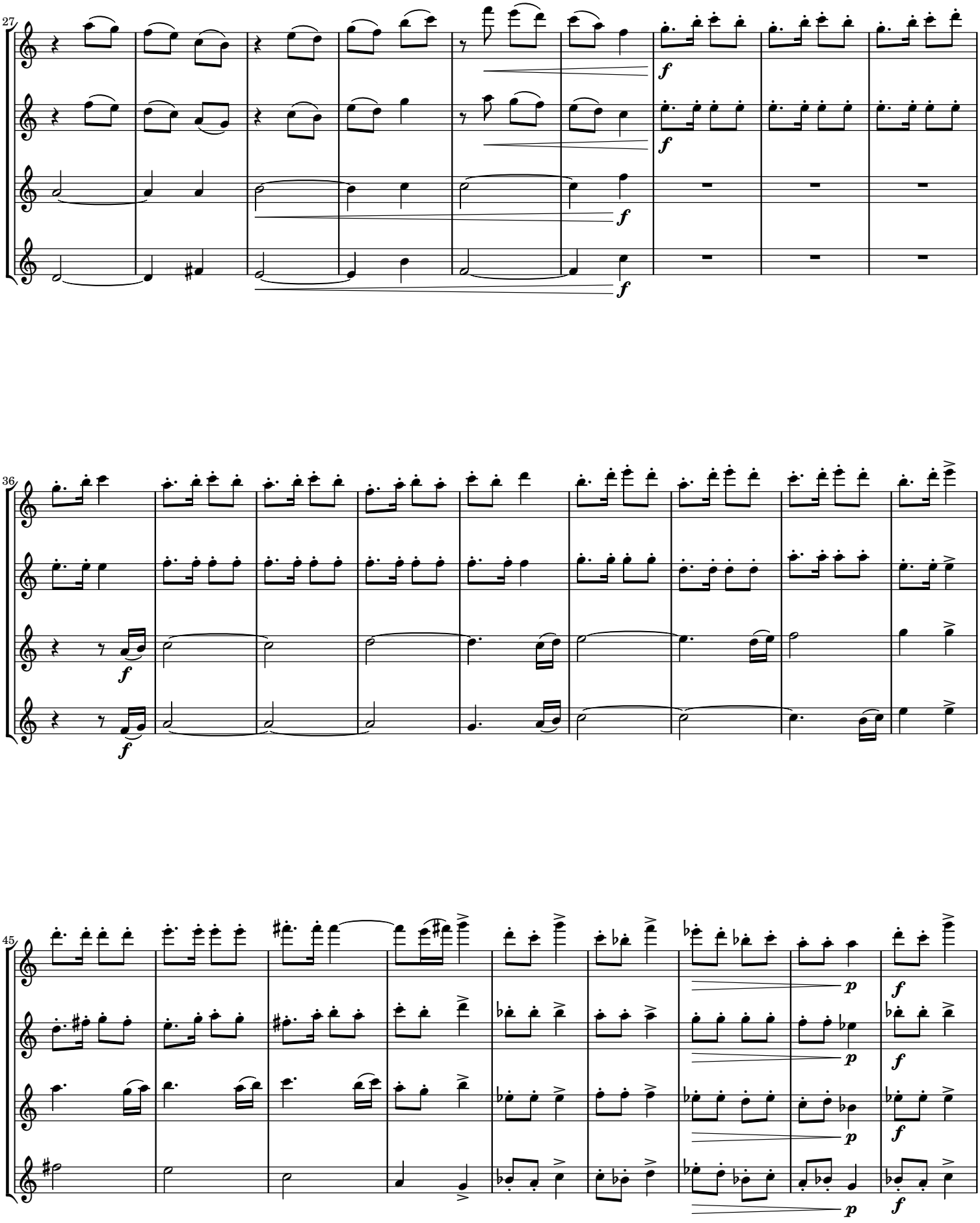
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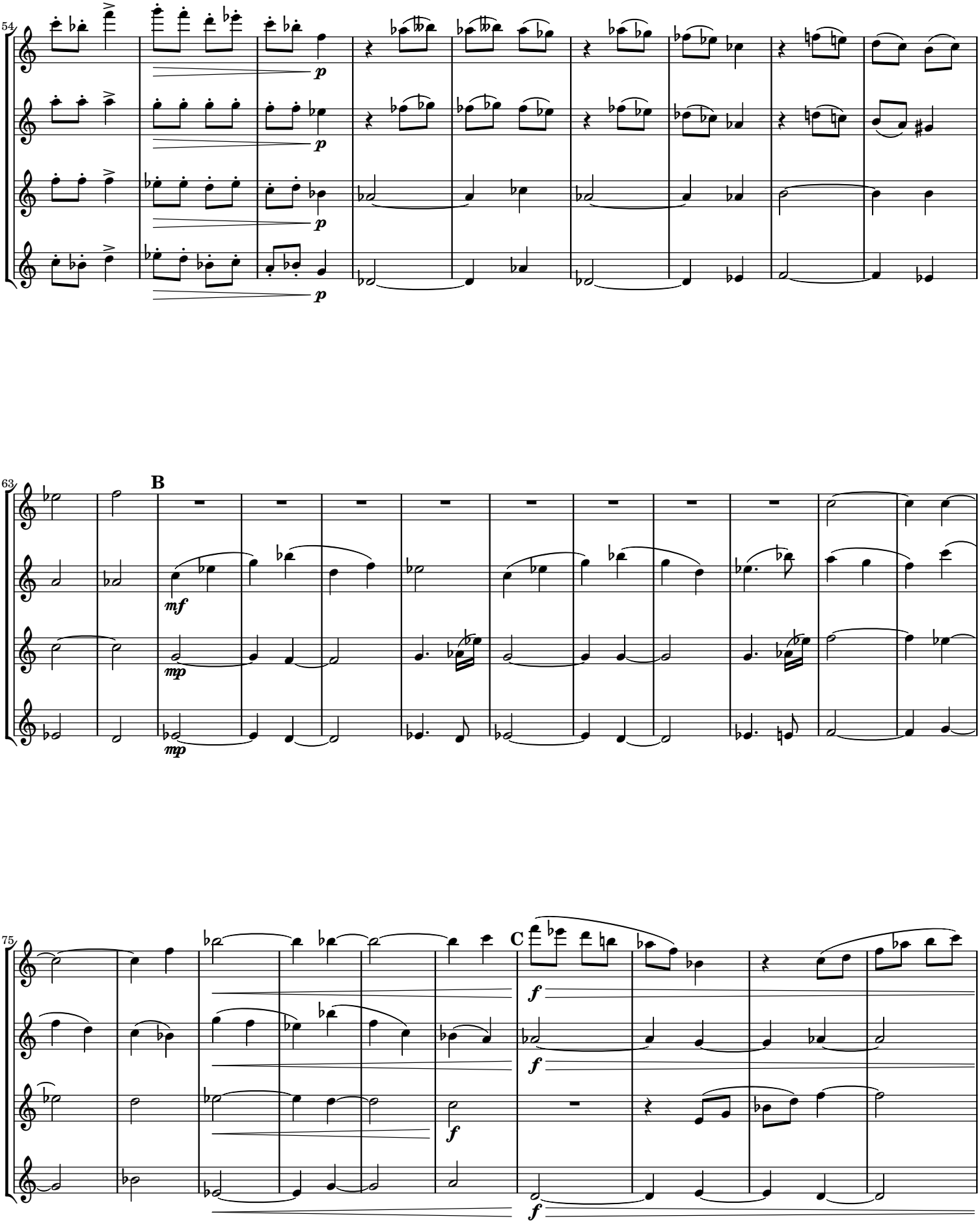
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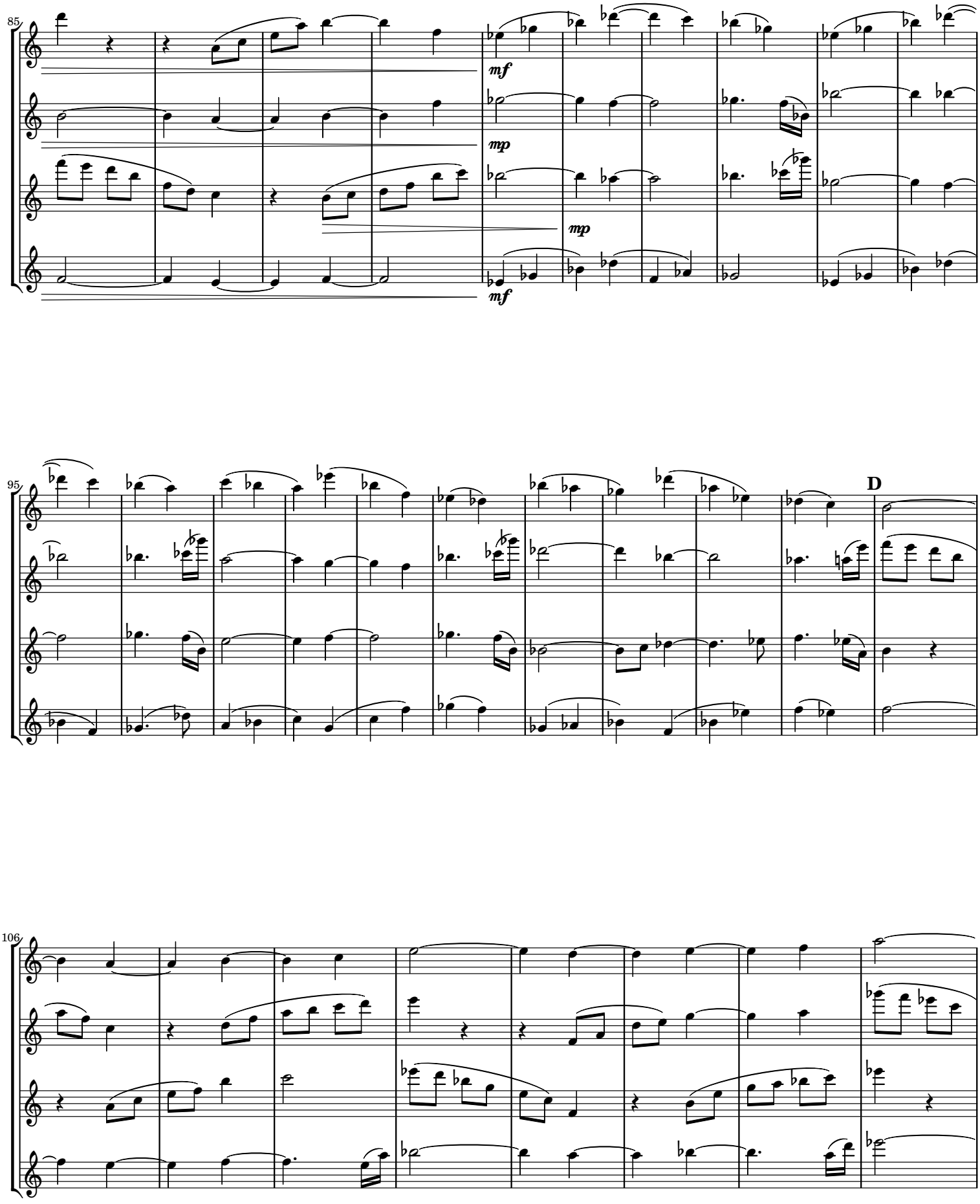
f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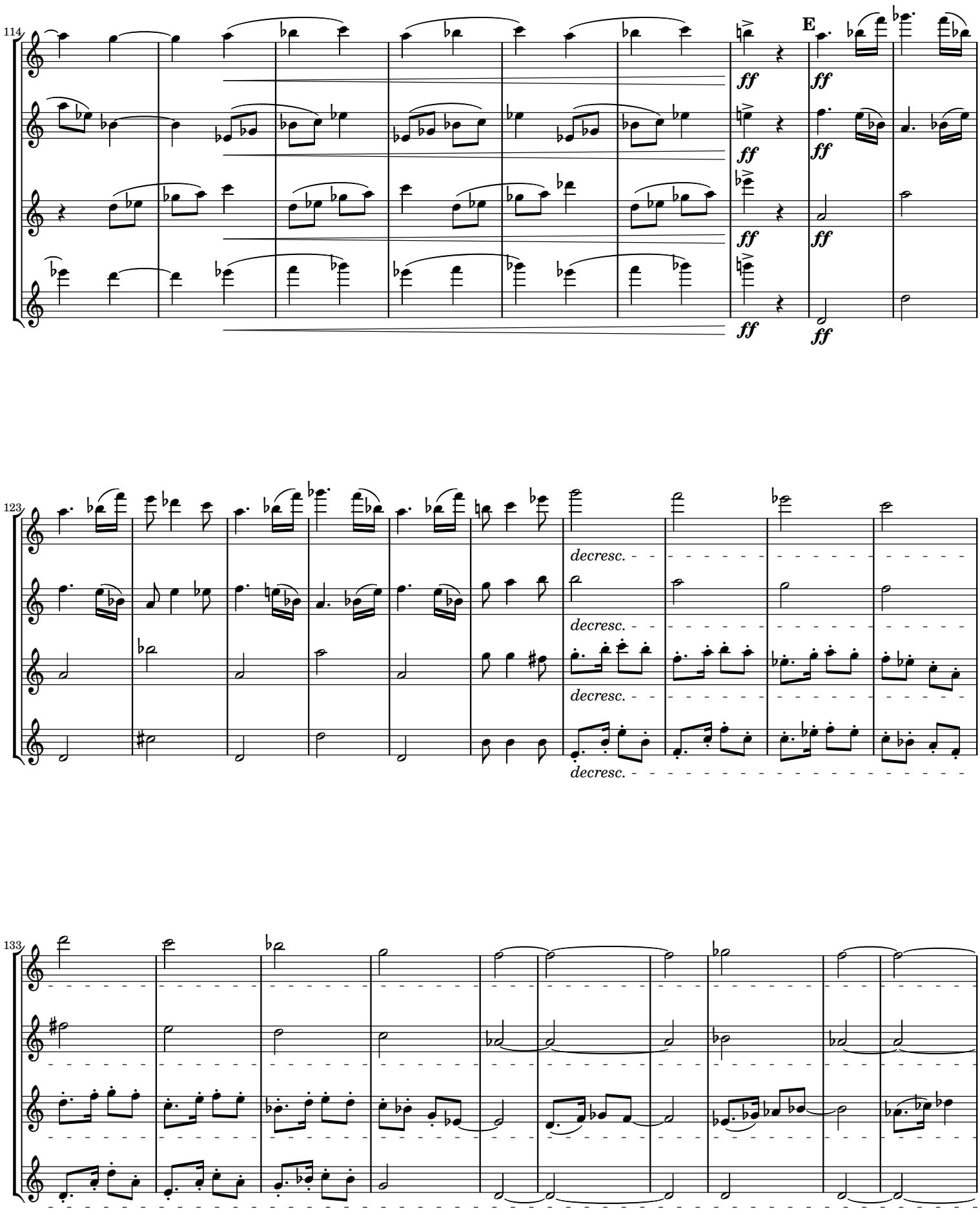
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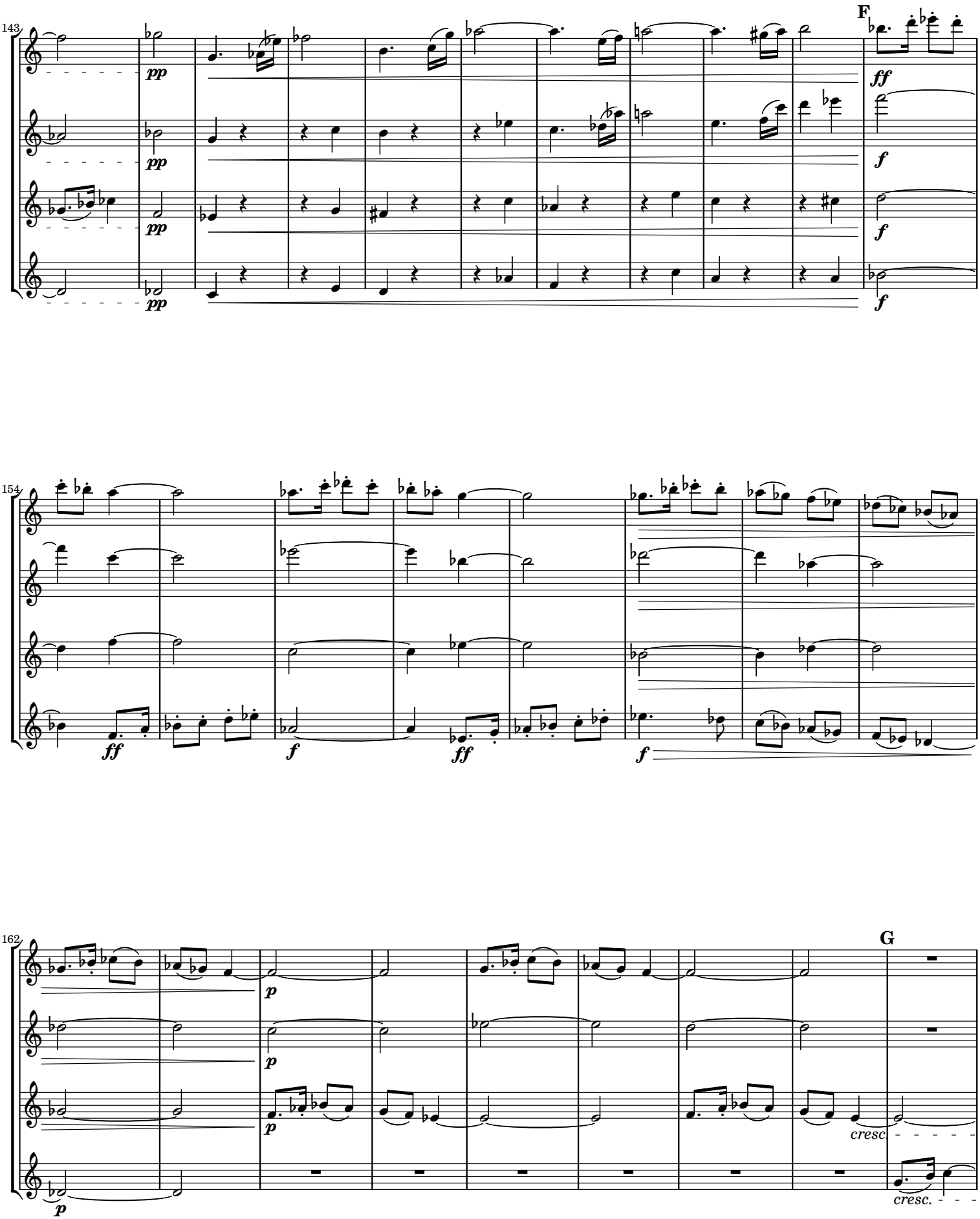
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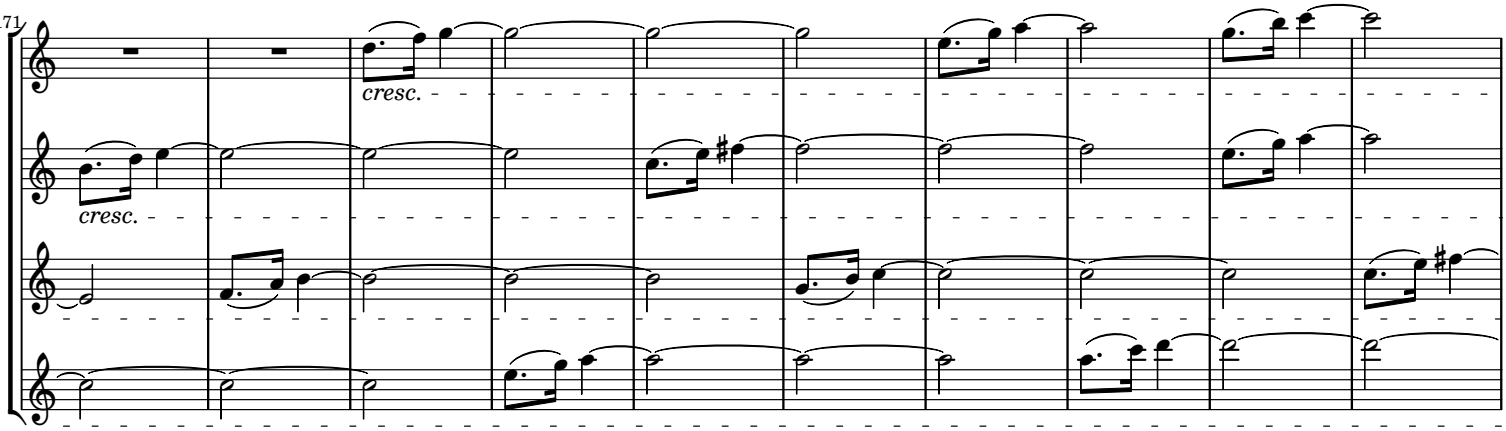
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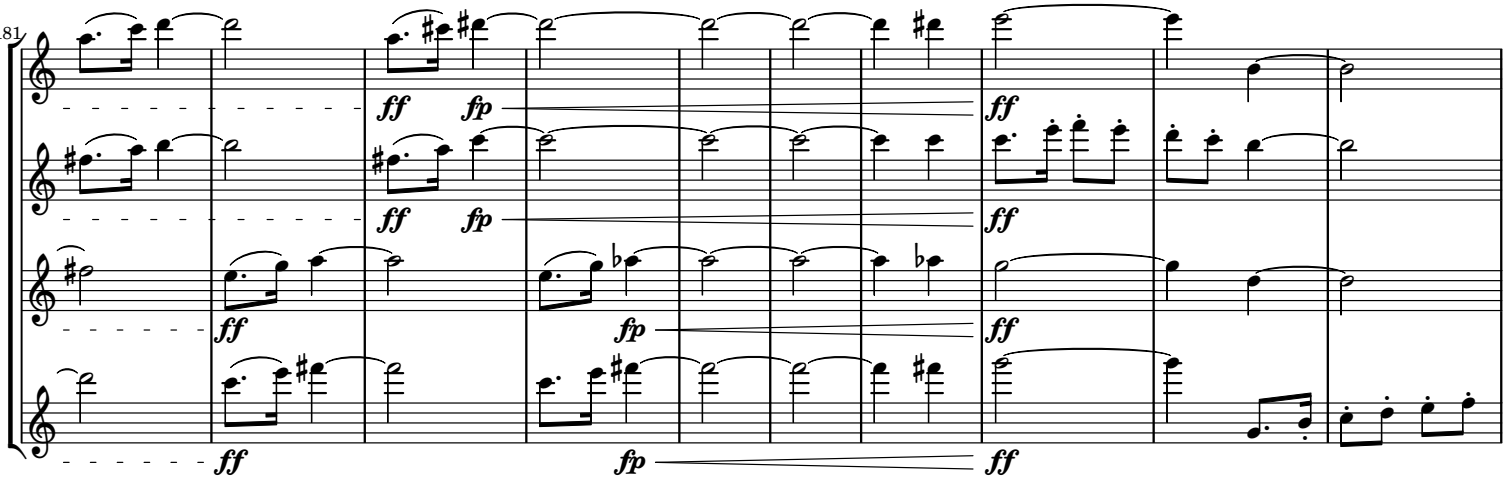
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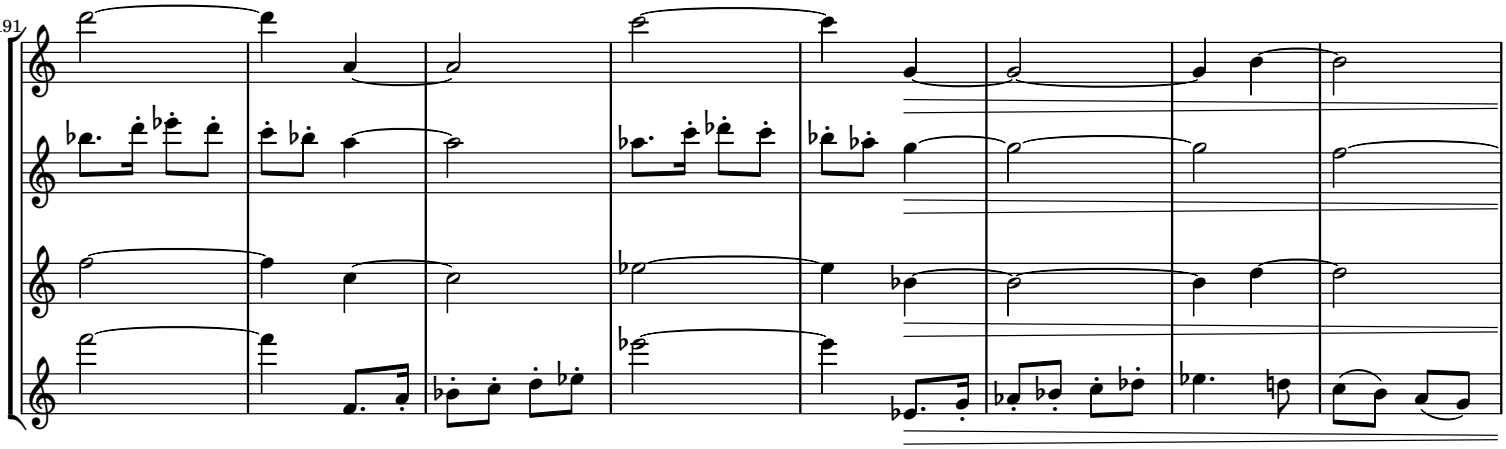
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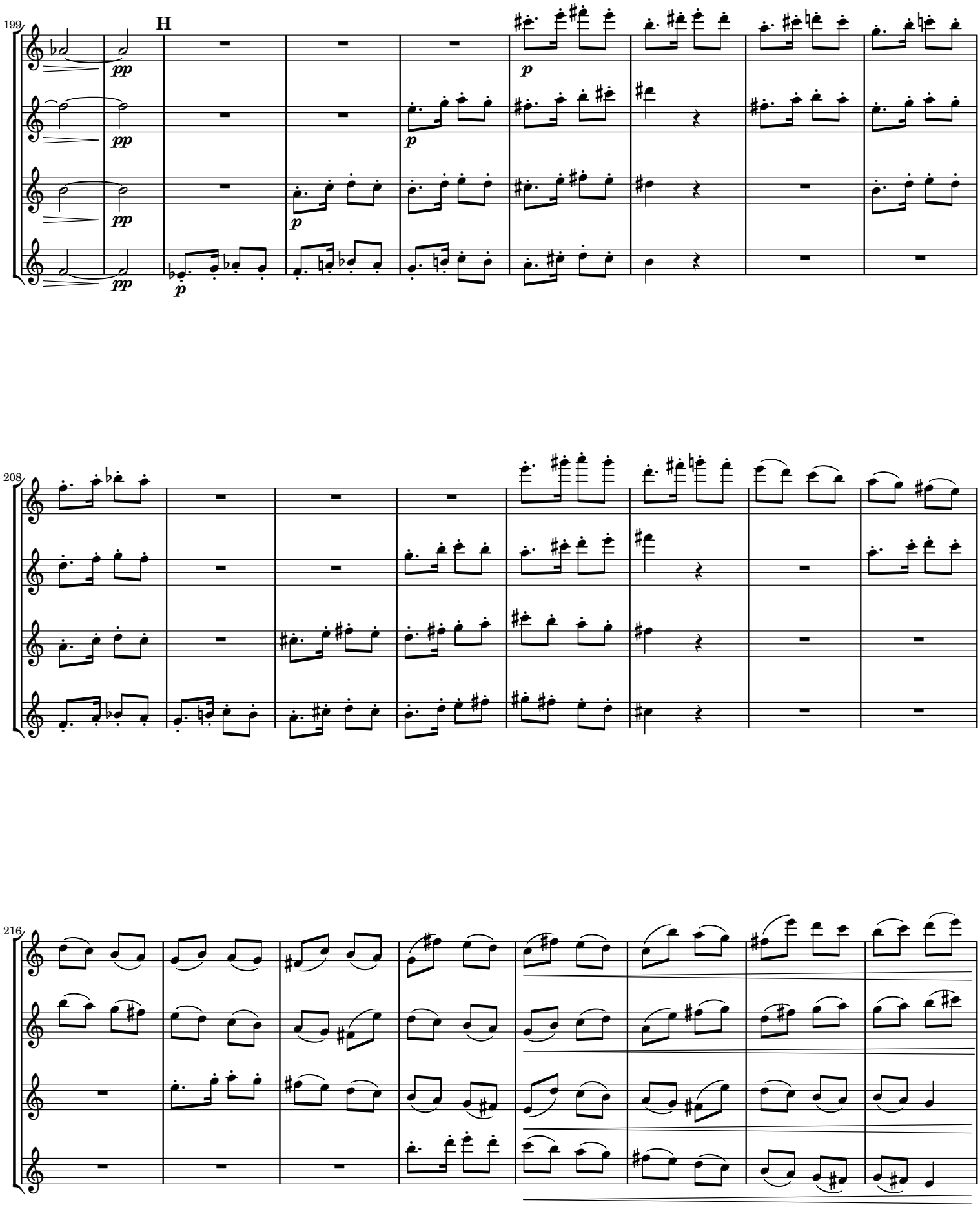
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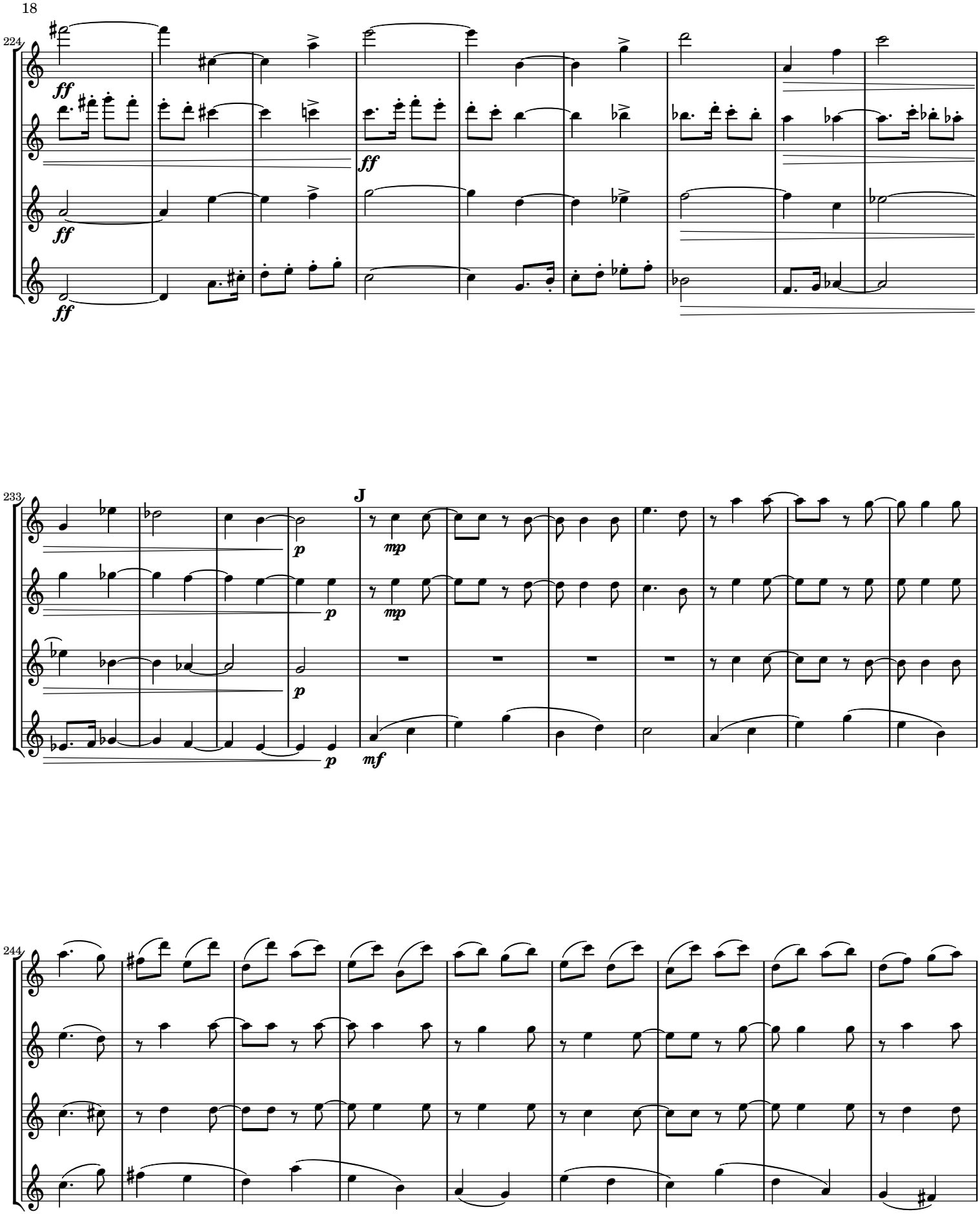
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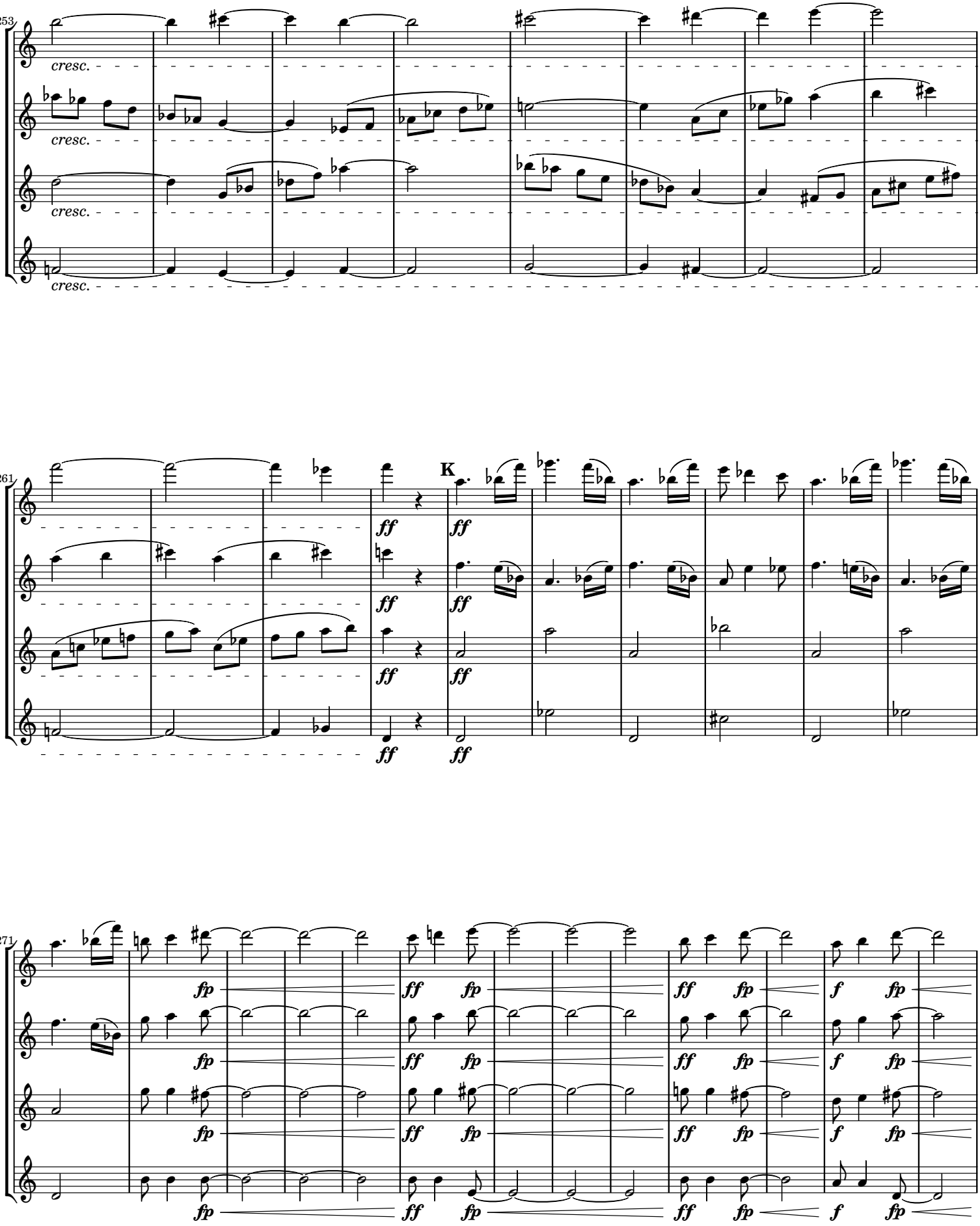
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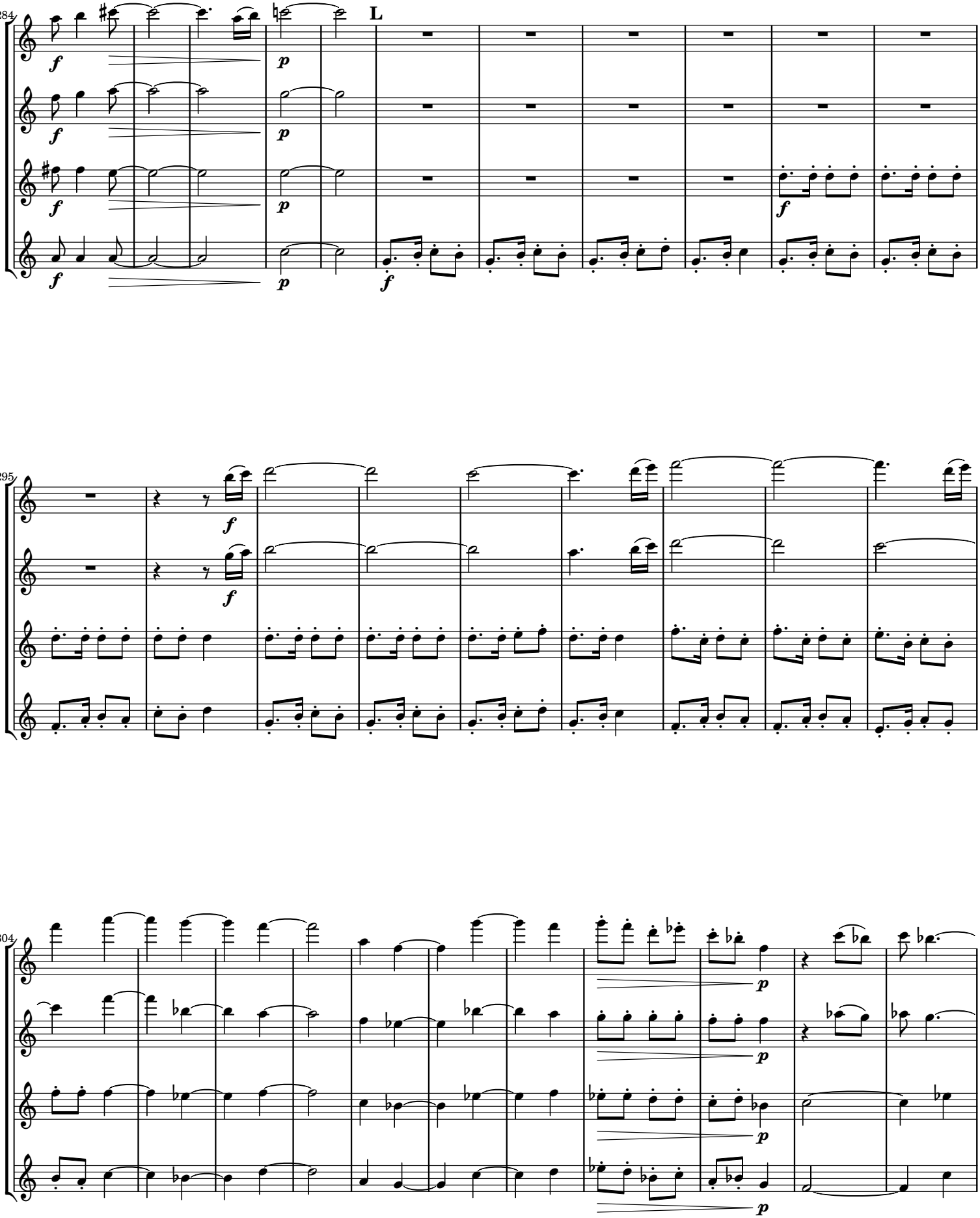
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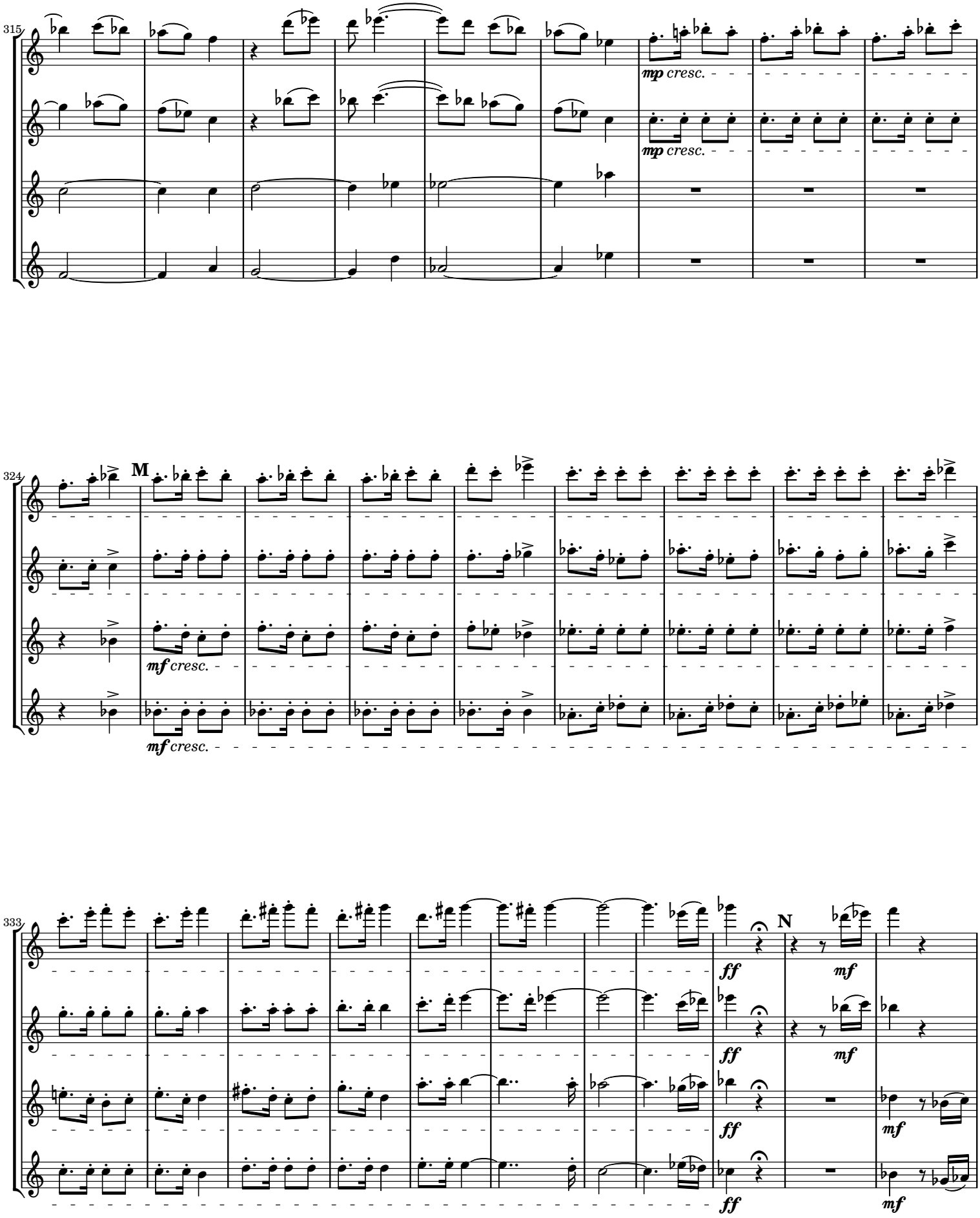
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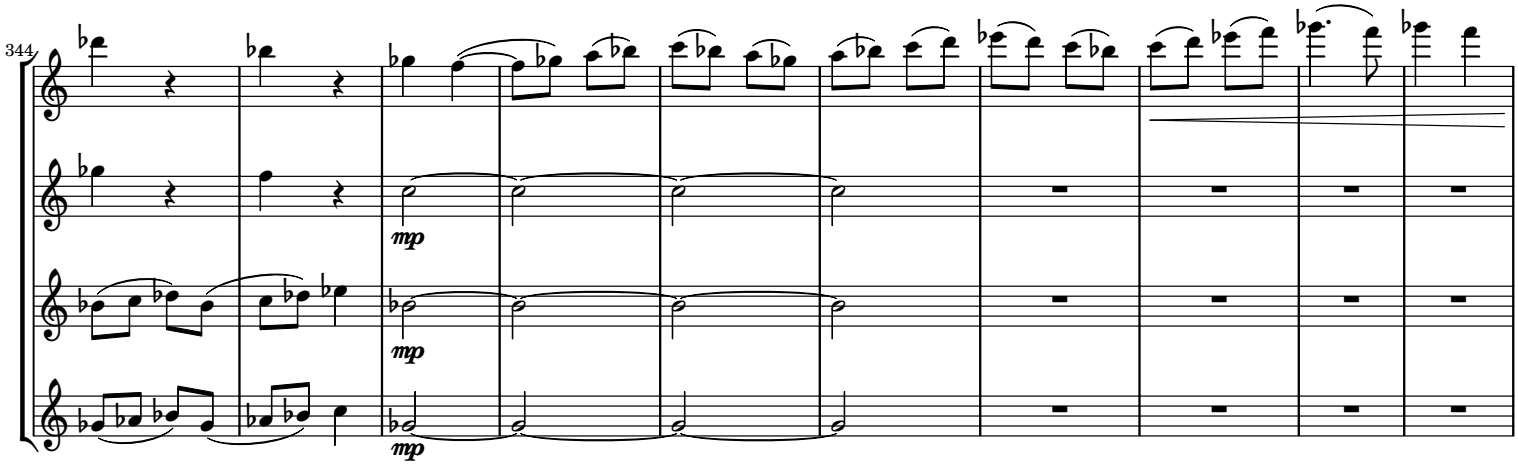
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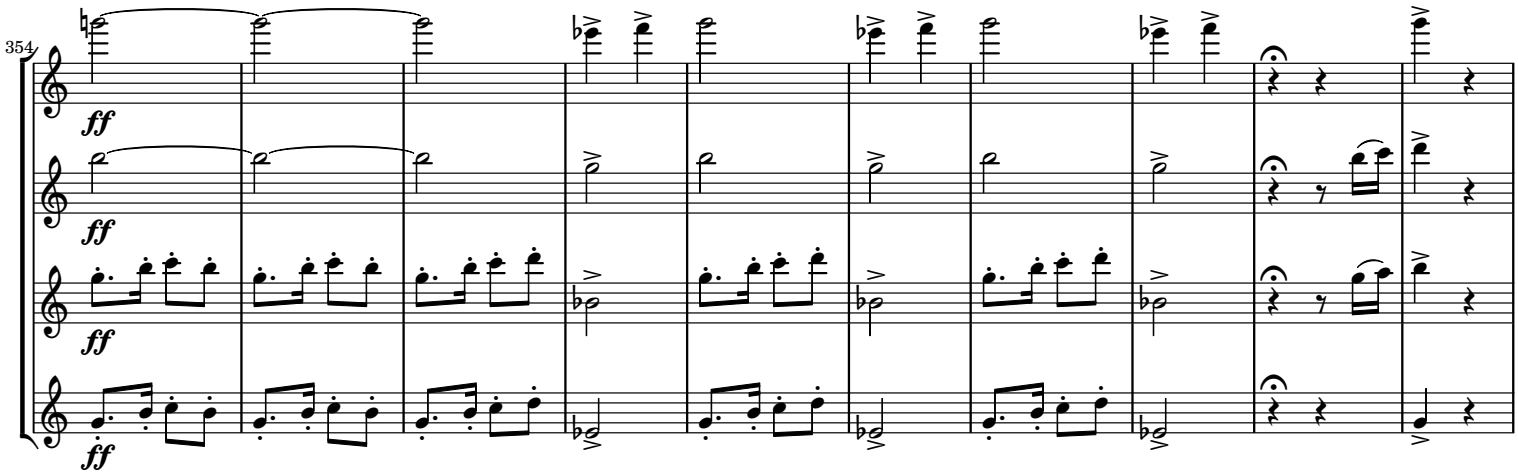
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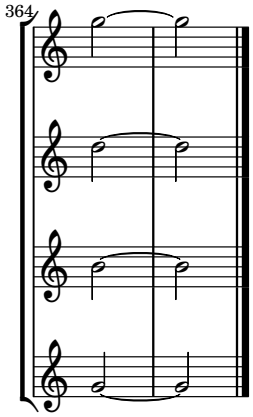
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