String Trio

Craig Bakalian

Violin, Viola, and Cello

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Foreword

This String Trio was written early in my career (1986) and shares many of the characteristics of my Piano Inventions. It was written during my numbered days as a graduate student at Temple University while studying with Clifford Taylor. My days as a graduate student were numbered because I knew I did not have sufficient funds to pay for my college tuition. This music represents a bitter and lonely period of my life where the conflict of working a minimum wage job to support my efforts as a composer were envolping that development as a composer. I now look back at those times and realize the jealousy I felt towards my peers involved in music composition, who appeared to lead a life full of wealth, freedom, and security was unnecessary. However, I fully understand that young man's anger and now embrace it with humor.

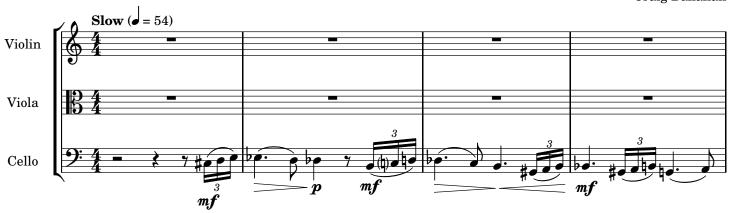
Many bridges were burned with no chance of repair due to my intense skeptical behavior towards most, if not all, of the music culture in the northeastern section of the United States, about how money was deployed to individuals to create music. I still embrace that skepticism, even while I now have the tuition money. This Trio was a complete sarcastic self-explosion in the proximity of my peers endless capacity to set up panels of expert composers and musicians who self proclaimed to be the most important ones of all, who then arbitarily select their friends and family from the competitive pile of future self proclaimed expert composers. I would blow the whistle on nepotism in the new music world no differently now, and do it all again. There really is room for all of us on this planet. Why we have to select the best is childish folly.

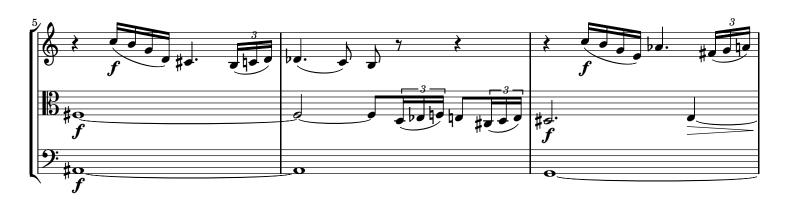
The first movement of this work is absolutely brilliant. It's has an wonderful capacity to jump from theme to theme and at the same time develop those themes to come together as characters on a stage. It is some of my finest work. I knew when I first heard this work in rehearsal that I was fully prepared to dedicate my life to art of music composition. The second movement is very academic and is over shadowed by the first. The third movement is full of rhythmic vitality, yet the development is lacking tonal and rhythmic variety. I think the phrasing is poorsignifying student work. I appear to get stuck on the same texture, however, it bears a virtuosity that I challenge any string musician to complete. Simply stated, play the first movement in concert, and have fun with the second and third in rehearsal. This is the strong recommendation from the poor man who wrote this music twenty eight years ago whom nobody listened to.

Craig Bakalian February 28, 2014

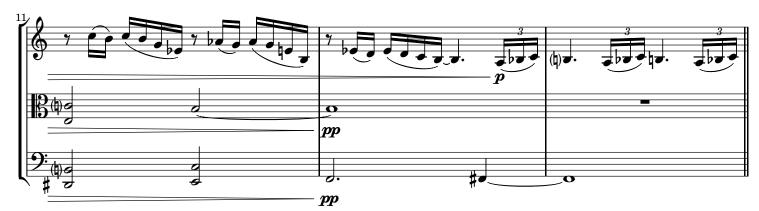
Movement I

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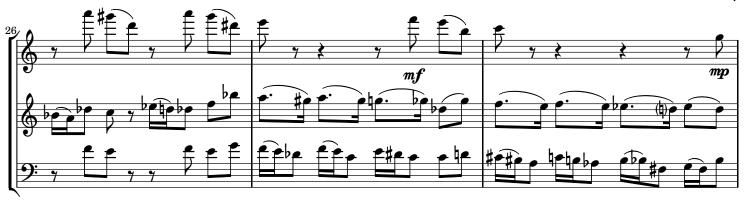


























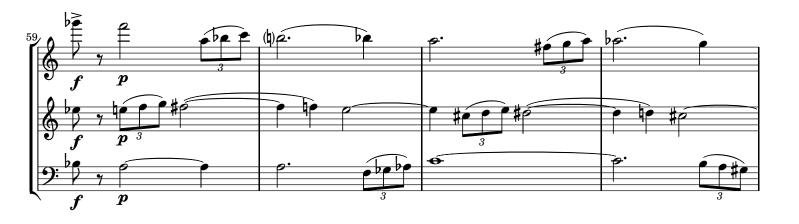


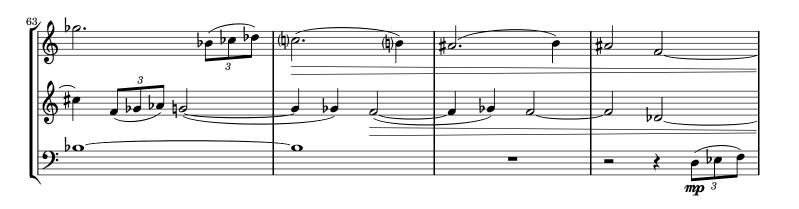


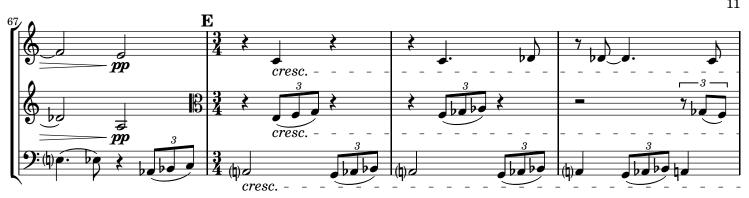




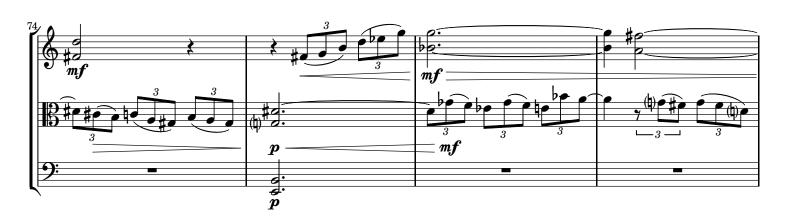


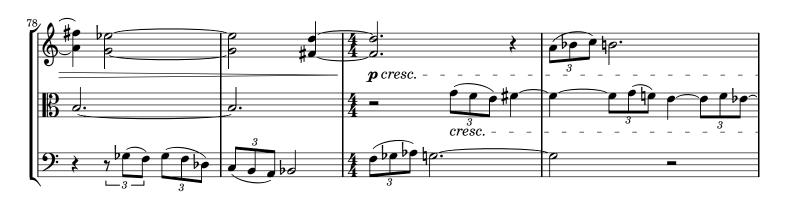




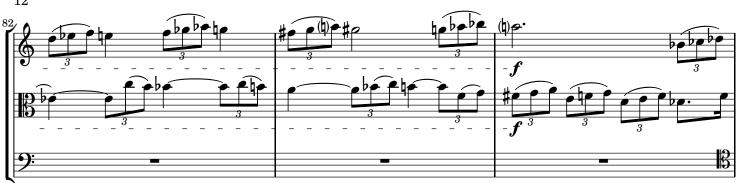












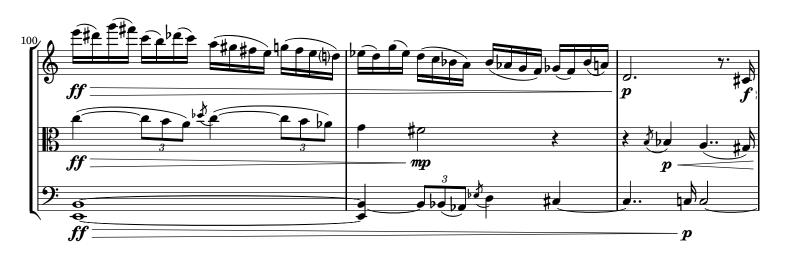


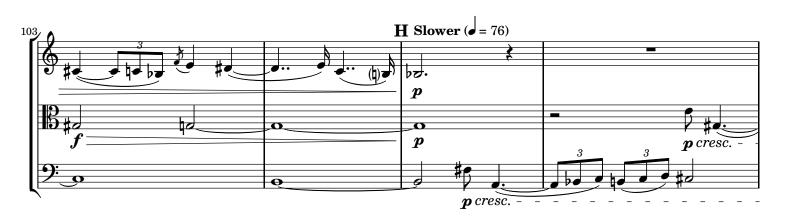




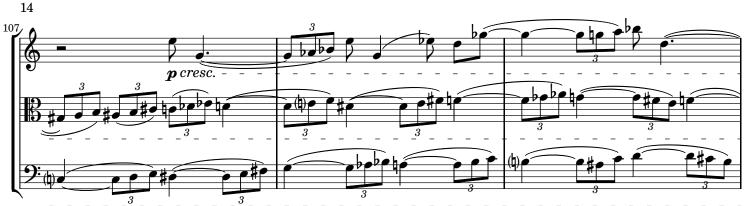


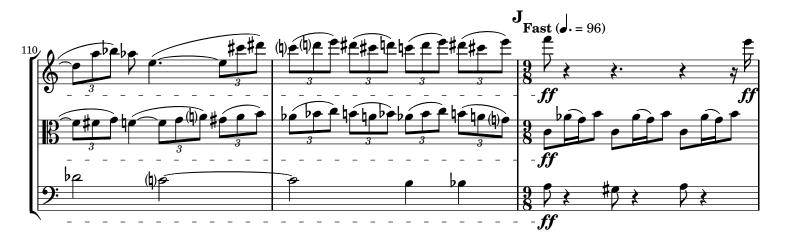


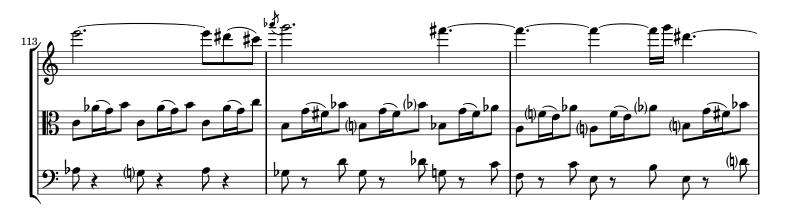


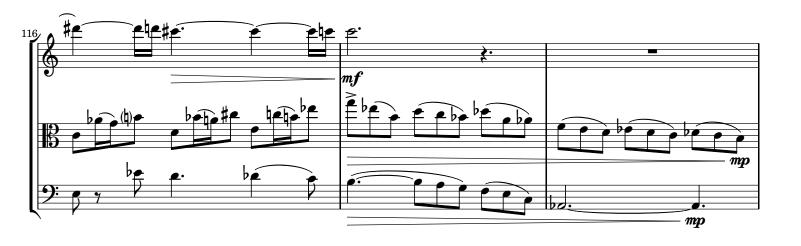




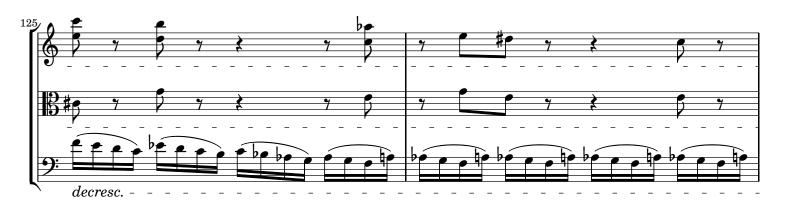


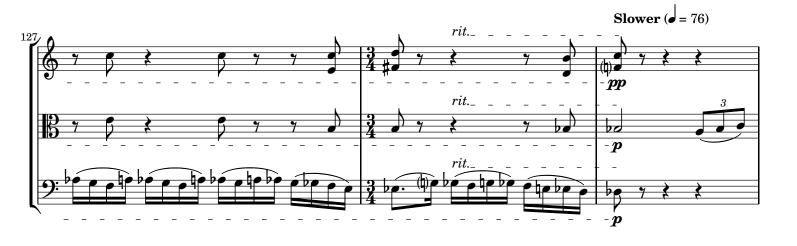






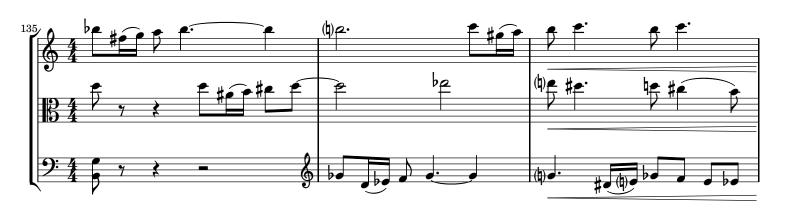




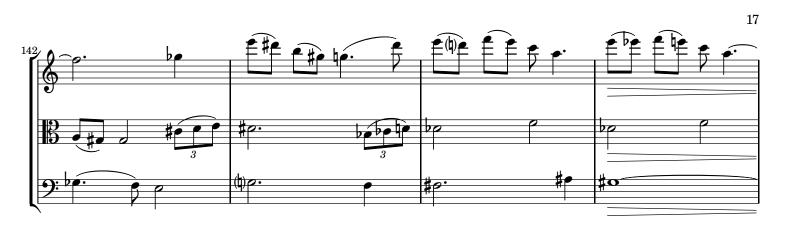












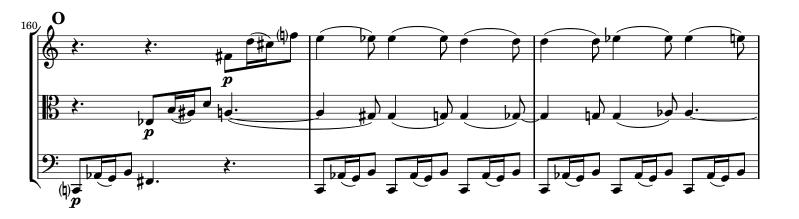












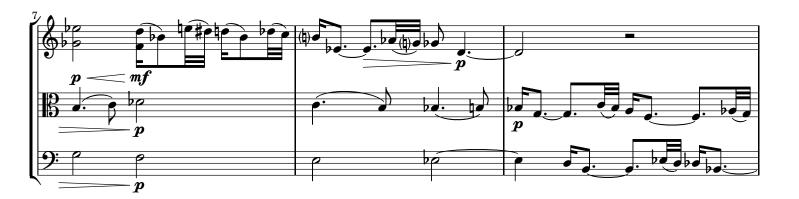


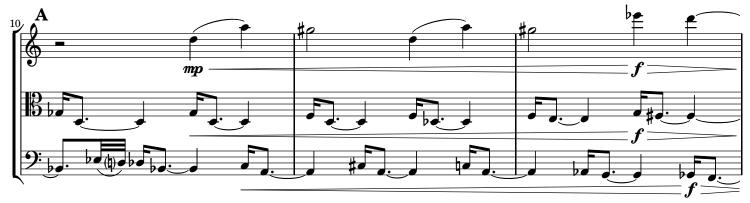
Movement II

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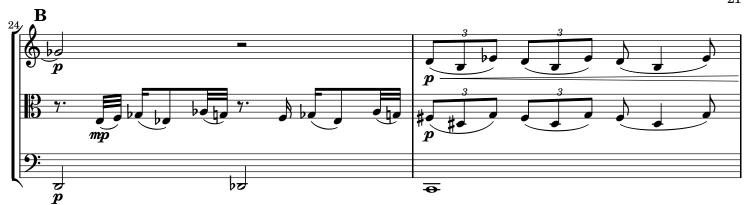






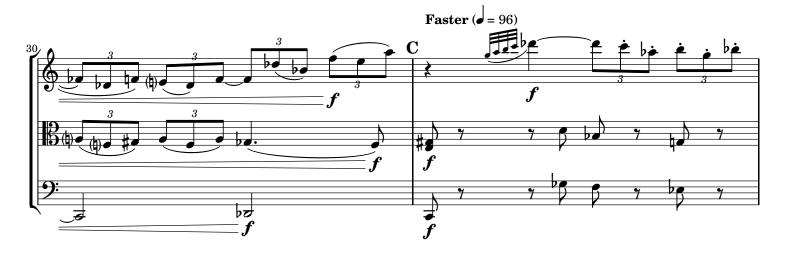
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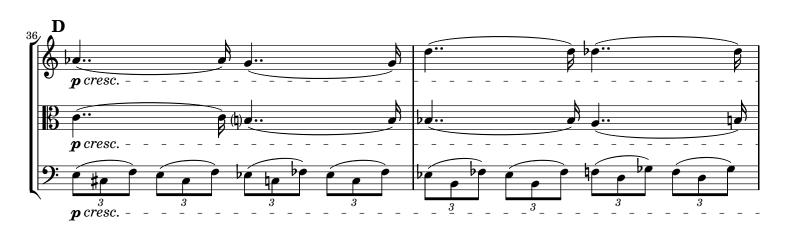


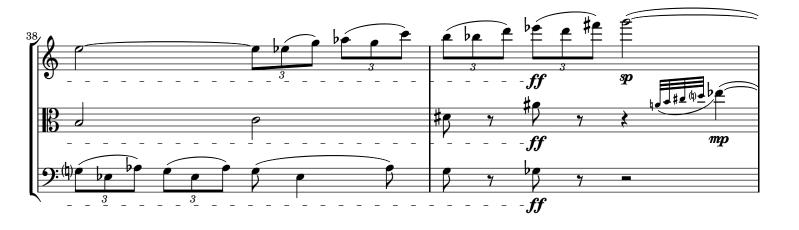


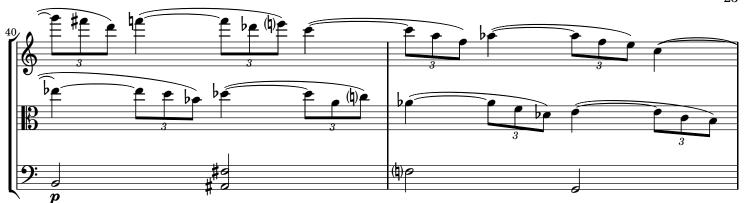




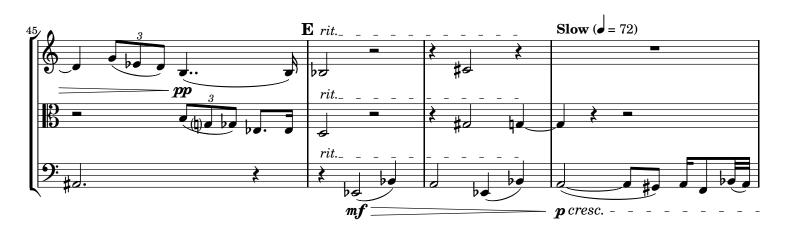


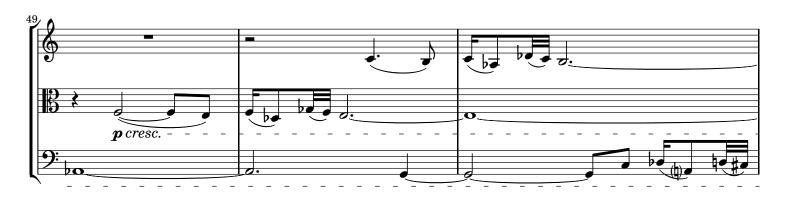


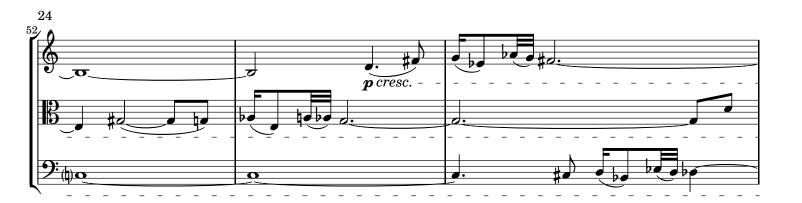


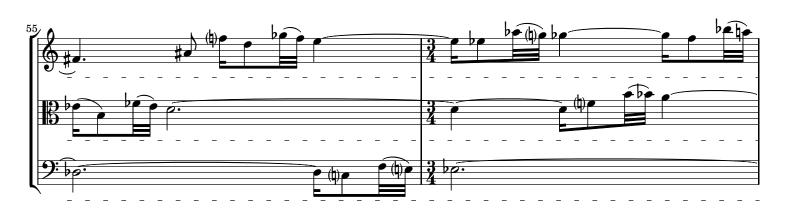


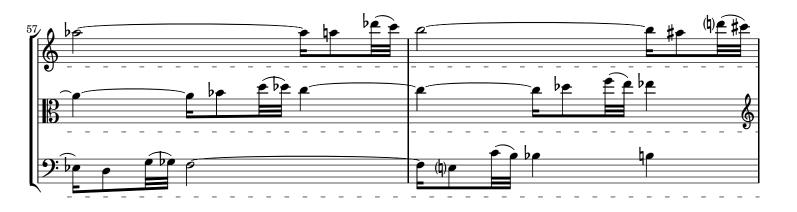


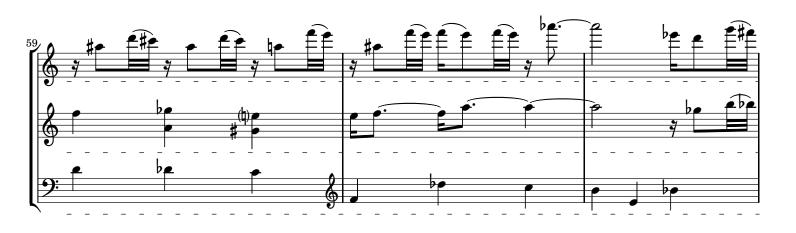






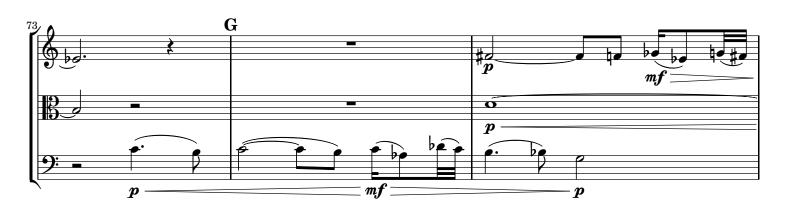














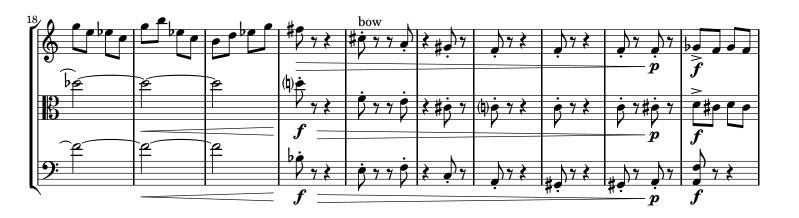


Movement III

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