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Thank you for your kind consideration in this matter.

Best regards,

Thomas C. Baggaley
President

Images of Family

a suite for solo piano

by Thomas C. Baggaley

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Program Notes

Images of Family is a collection of pieces about the family. The first movement, *Toddler*, begins with a single repeated note, meant to simulate the ticking of a clock. As any parent of a toddler knows, when things are quiet, it is time to go find out just what that toddler is up to. Without a doubt, credit can be given to my own two daughters for providing the inspiration to this first movement.

The second movement, *Dandelion Bouquet*, is about the precious moments that a young child brings to a family along with the calamitous ones celebrated in the first movement. The image portrayed is of a small bouquet of dandelions, carefully picked and presented to the child's mother as evidence of the everlasting bond between parent and child.

Loading the Car presents the picture of a larger family with older children piling into a car for a family vacation, together with all the chaos that results. Inevitably, the family finds that they have forgotten something (or someone) and they have to backtrack several times before finally heading off on their planned adventure.

To a *Newlywed*, life could not be more beautiful or more perfect. The fourth movement takes a look through the optimistic eyes of a young man and young woman, barely beyond their own childhood years, as they join together to begin a family of their own. This piece is also an expression of love to my bride, Nora, who still makes me feel like a newlywed after five and a half years of marriage. I do not doubt that I will continue to feel that way, even after a hundred and five years.

The fifth movement, *Afternoon in Grandpa's Meadow*, contrasts with the previous movement in harmonic language and style. Yet at the same time, in some ways, it finds its birth in and grows out of that fourth movement. This is an image of that same love of life, undimmed by the years, only tempered by experience and expressed with the deep maturity that comes from enduring each of the challenges that life brings. Having not arrived at this stage of life myself, I had to rely heavily on my observations and memories of my own grandparents, each of whom has a genuine love of life and has been a wonderful example to me of how to live. I only hope that I can live half as well as they have and continue to do.

Each of us will someday pass on from this world, leaving family members behind. Yet, I believe that each of us can sense that this does not have to be the end of those family relationships. Those who have passed on before us are waiting on the other side, and someday we will join them. The final movement, *Return Home*, has the most specific program of the six movements. It takes us on that journey when we finally leave family behind and carries us all the way through to our joyful reunion with those who have gone before us.

The movement begins by ticking away the final moments of life, reminiscent of, yet different from the clock in the first movement. All the musical materials in this movement are derived from the previous movements and from two phrases from the chorus of a Christian Hymn, *God Be With You Till We Meet Again*. The two phrases themselves appear in their most recognizable state as we pass beyond the veil of this world into the next, and while the movement begins by expressing some of the sorrow of separation that those left behind feel on the death of a loved one, it ends with an expression of the joy of being reunited with family on the other side and a glimpse of the eternities which are to follow.

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I. Toddler

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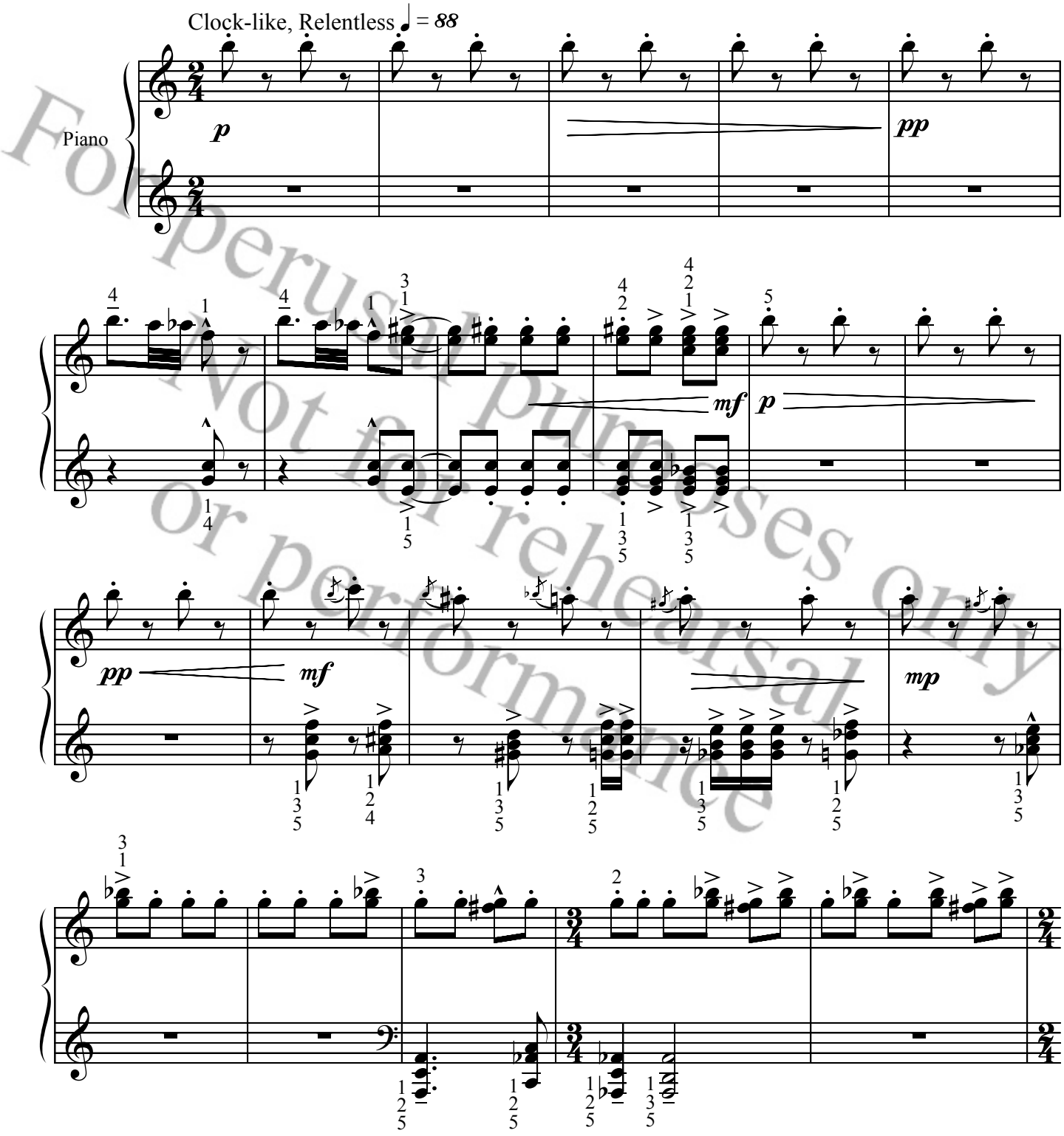

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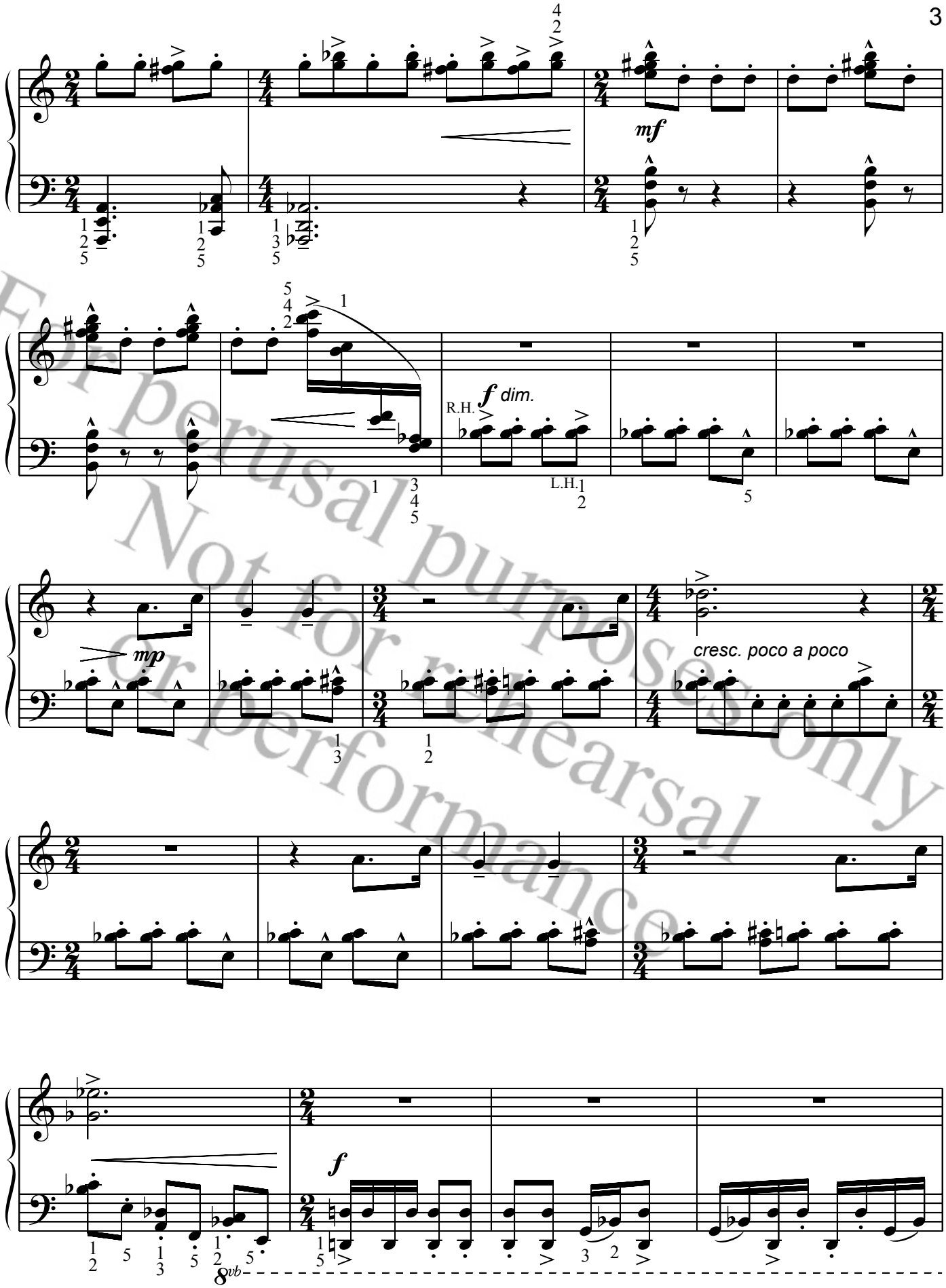

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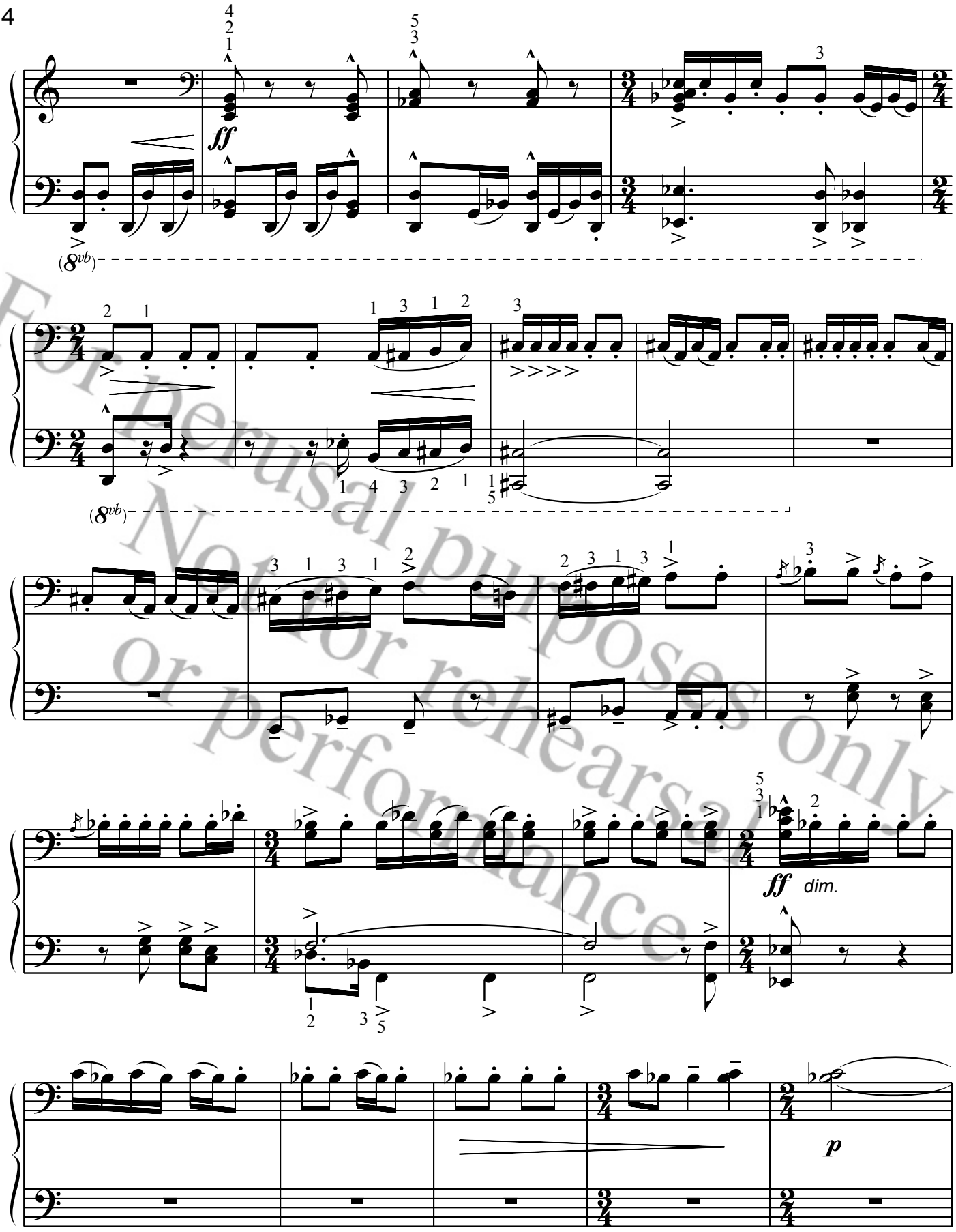

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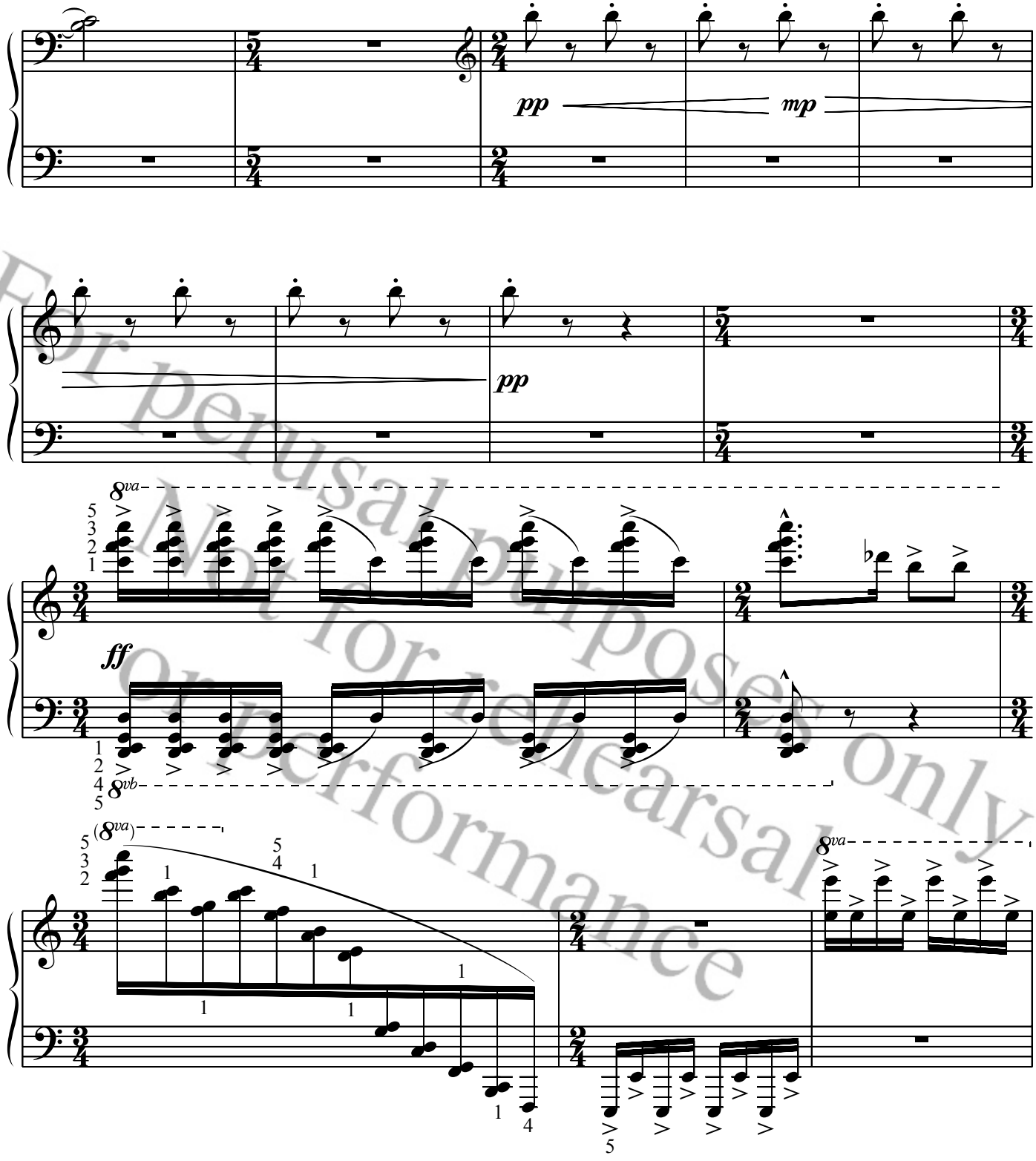

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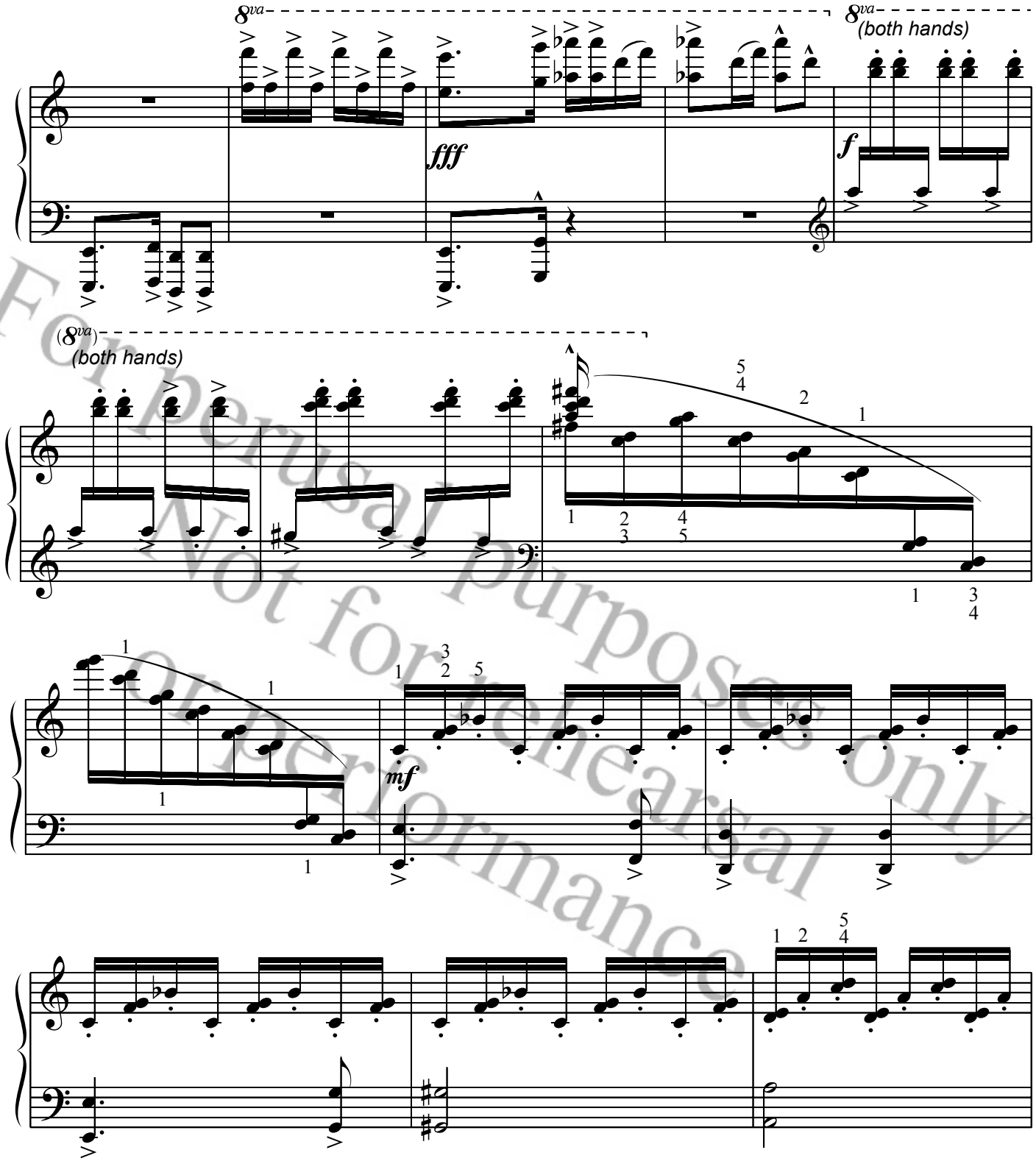

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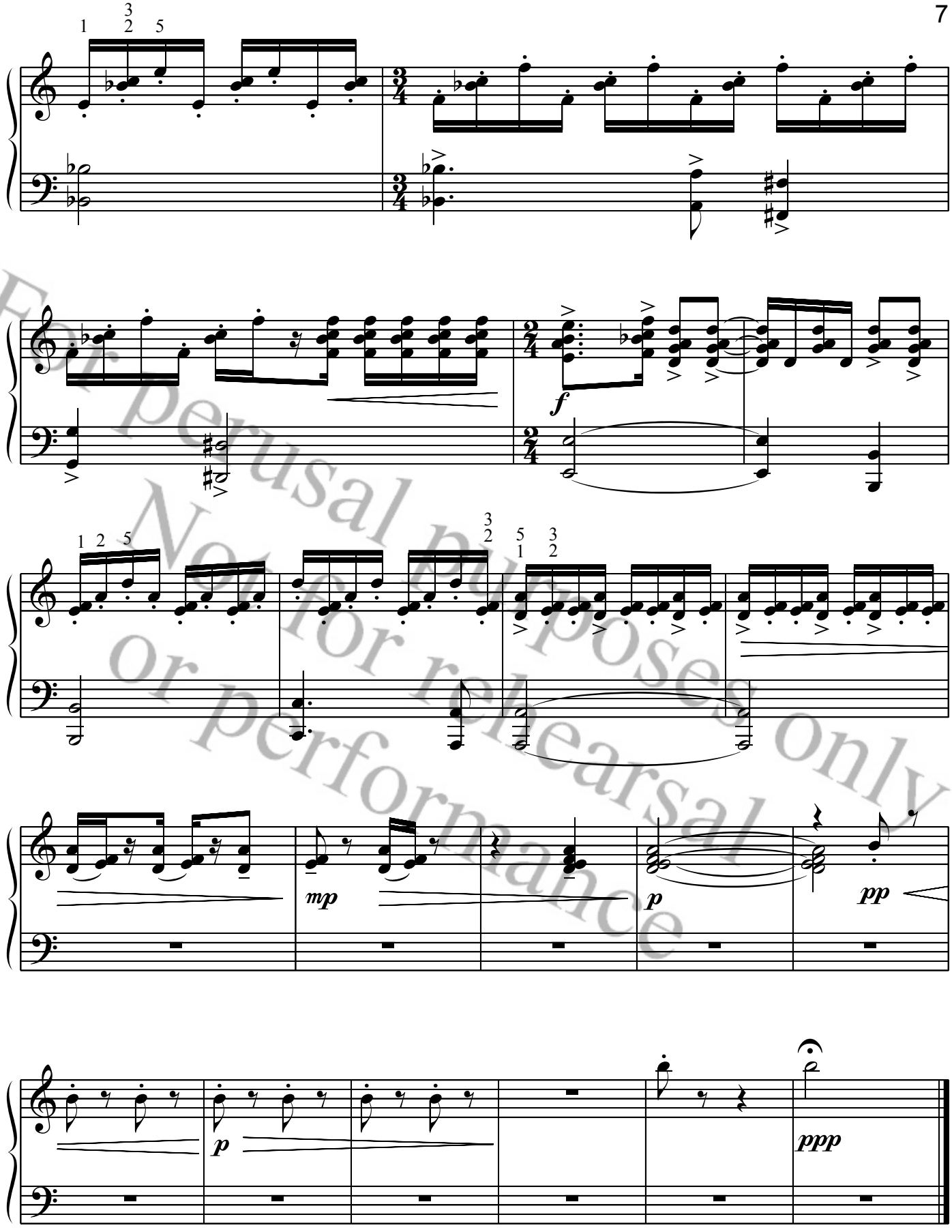

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II. Dandelion Bouquet

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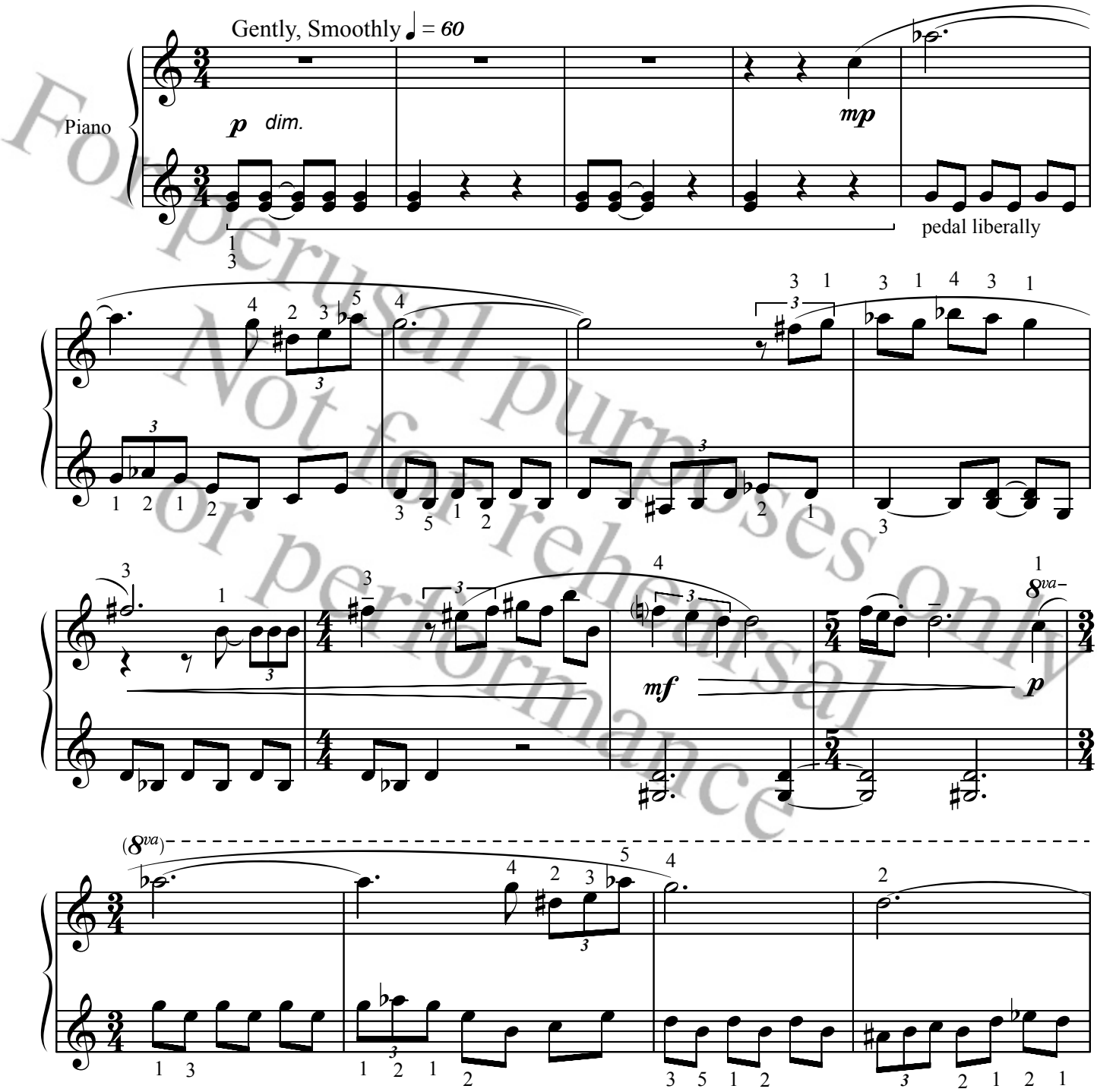

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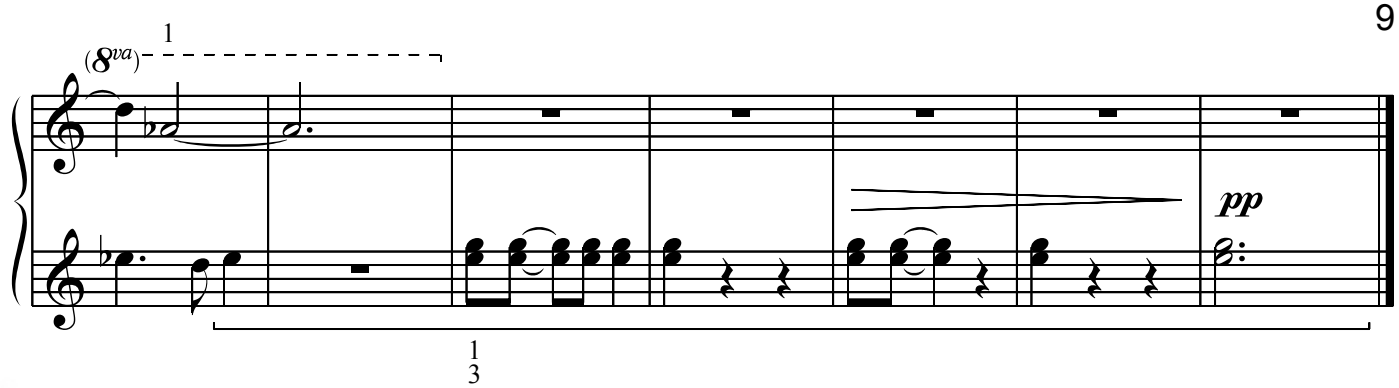

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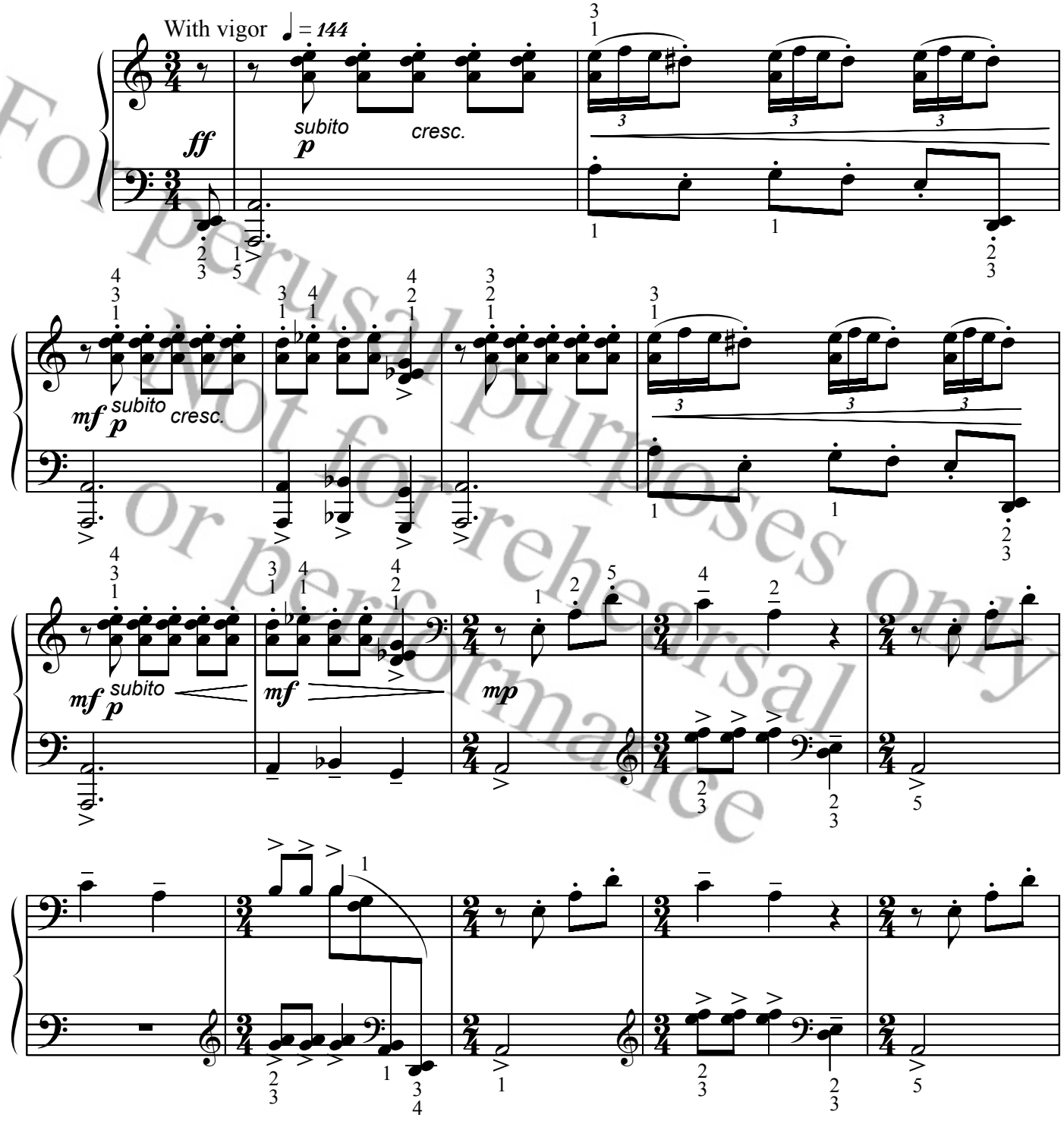

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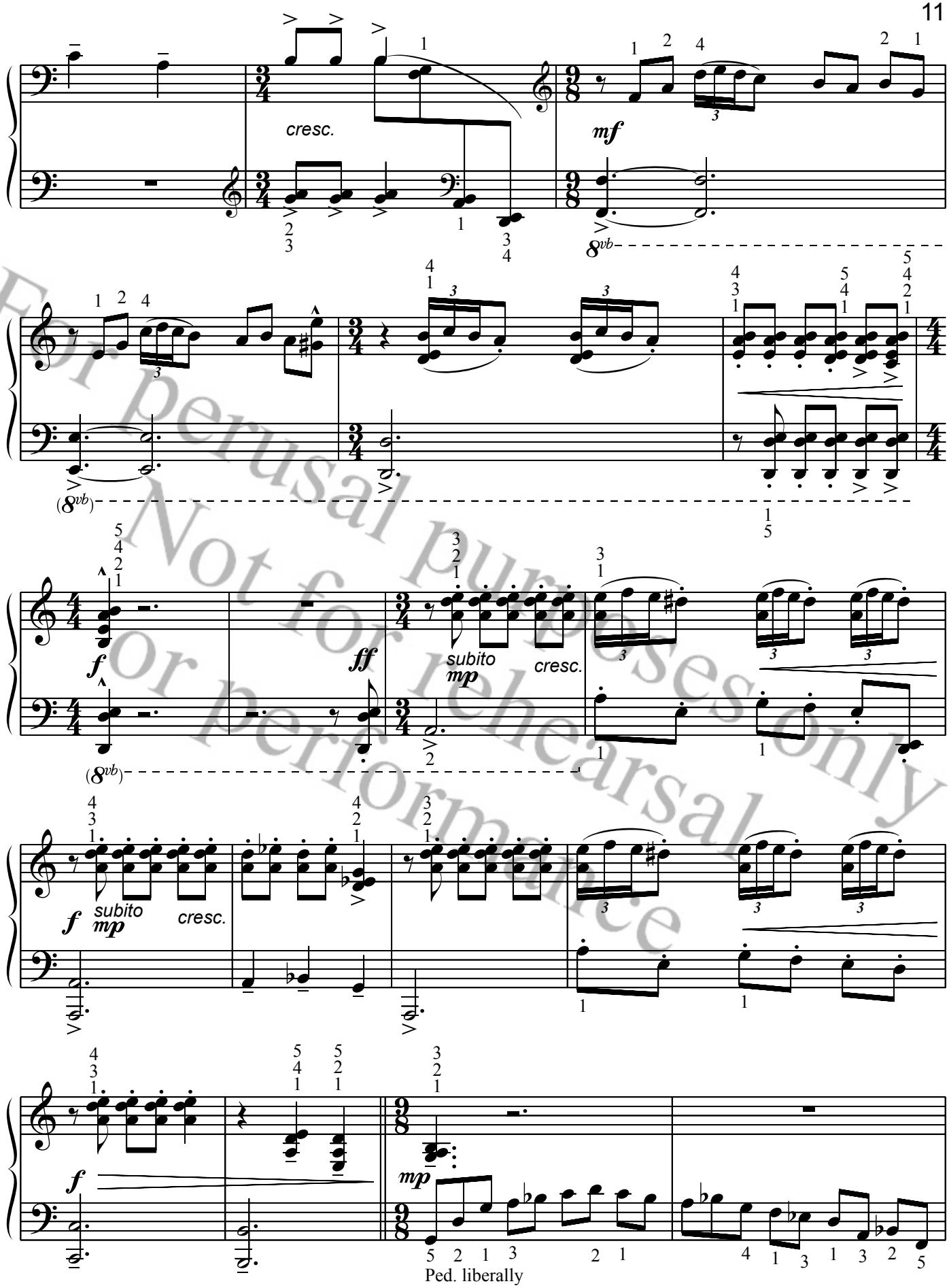

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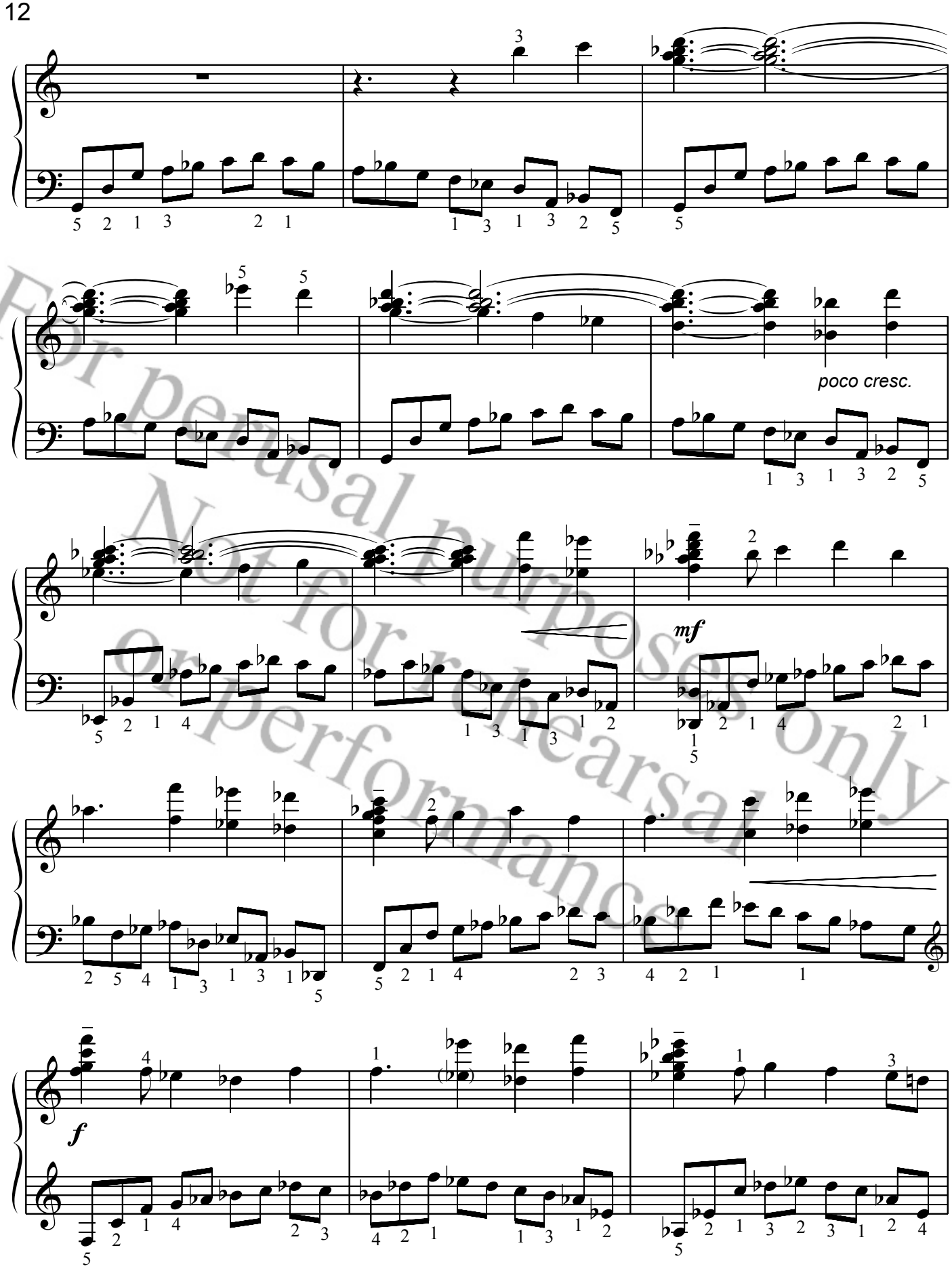

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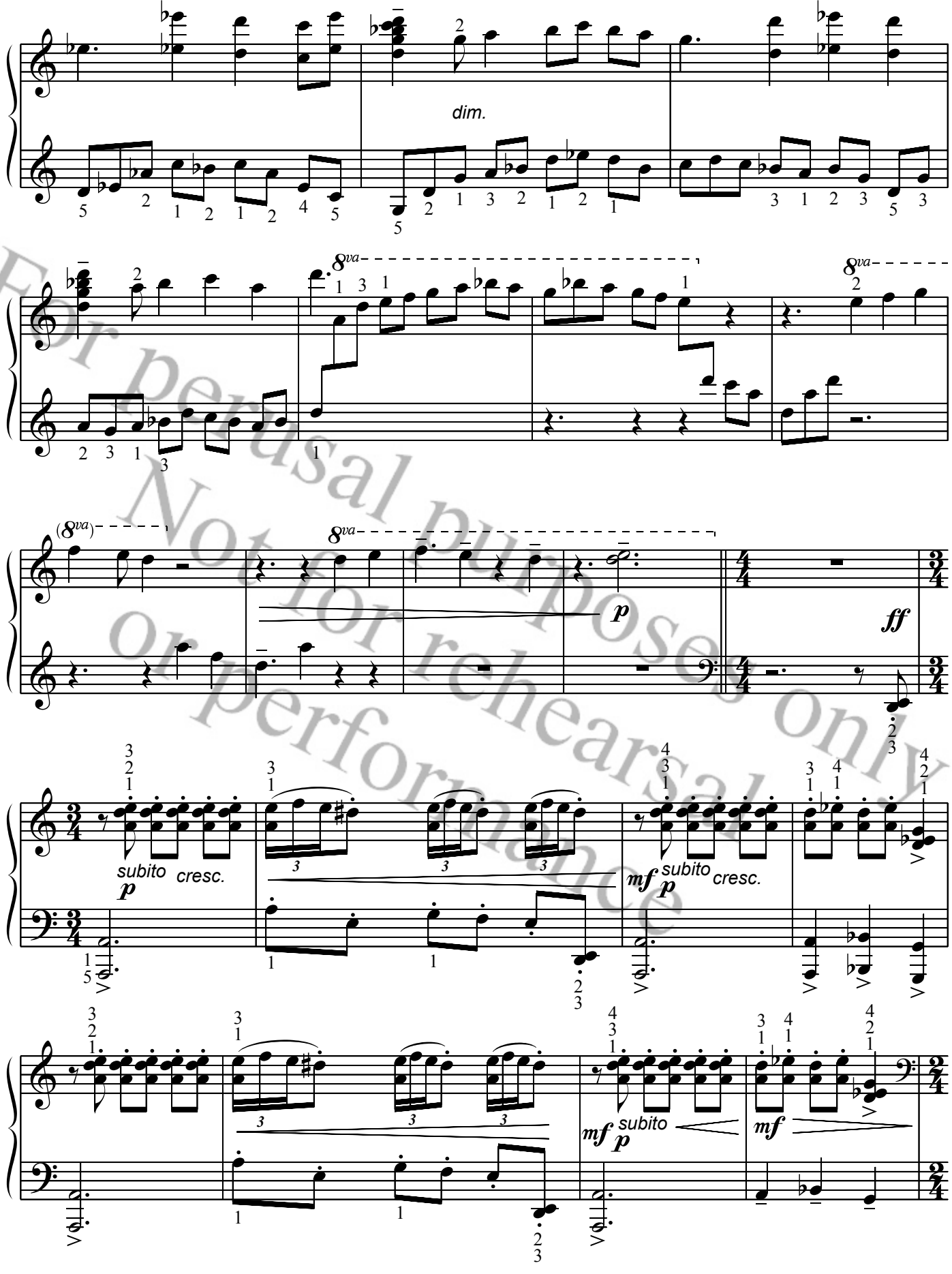

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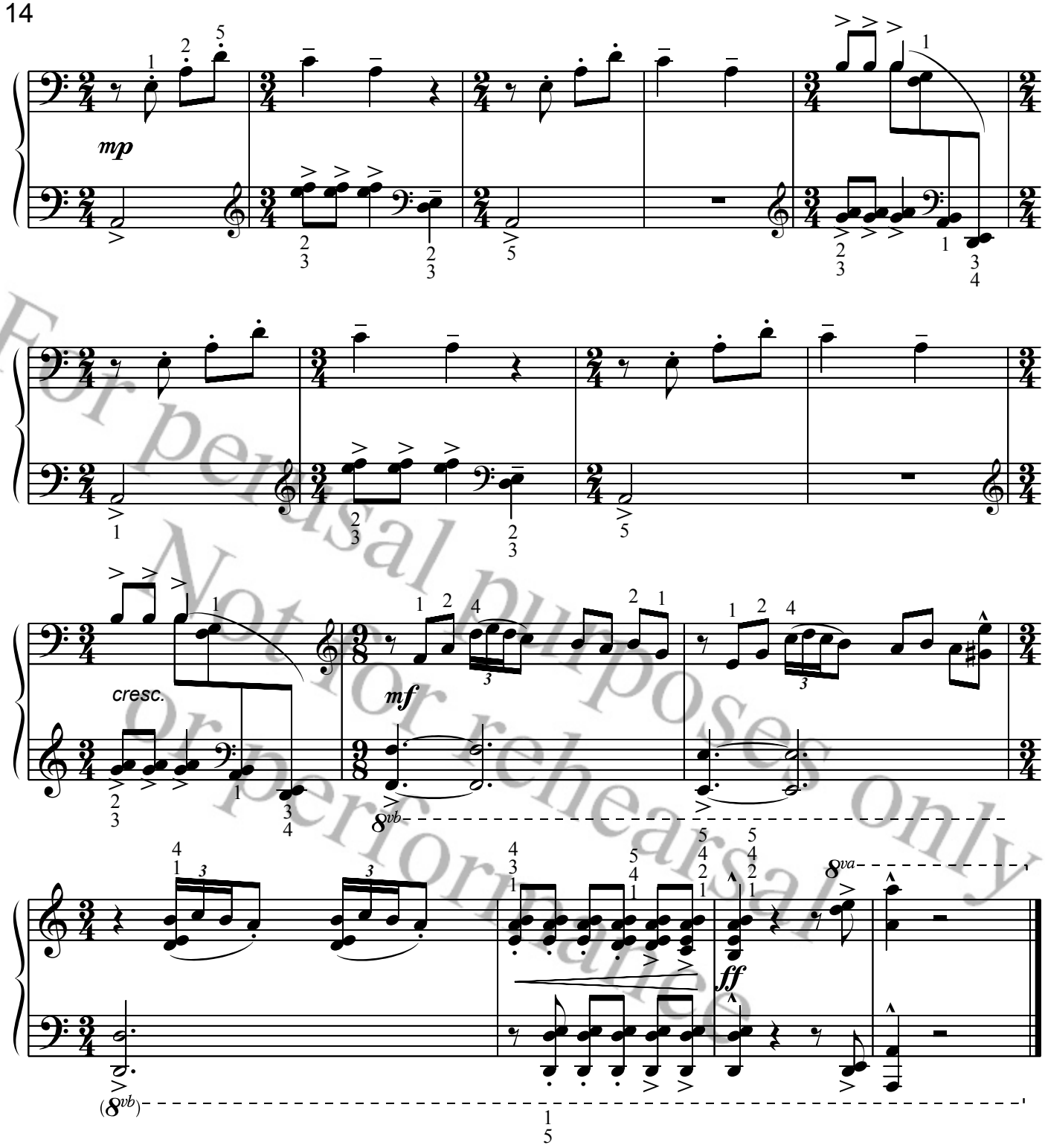

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IV. Newlywed

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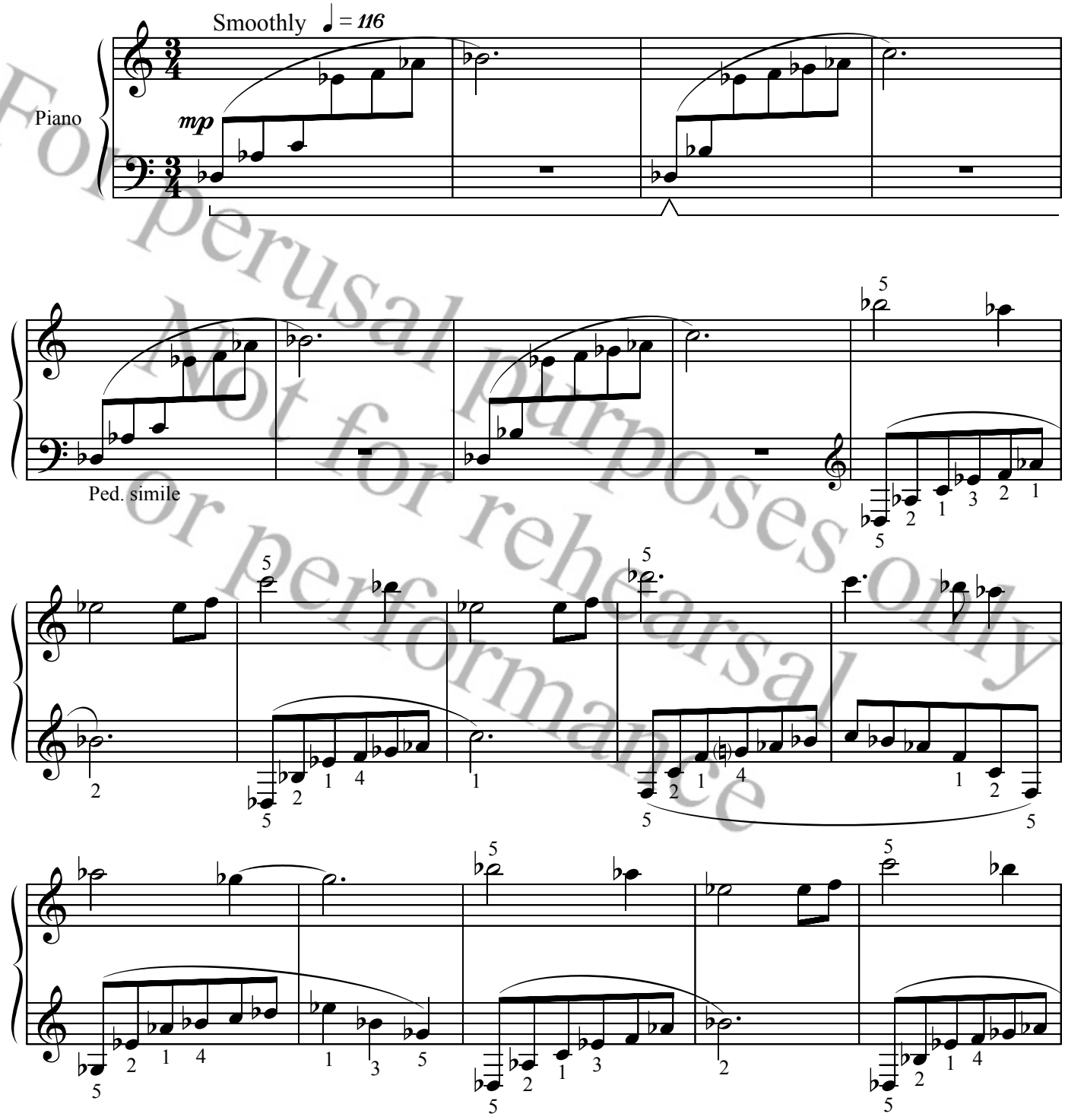

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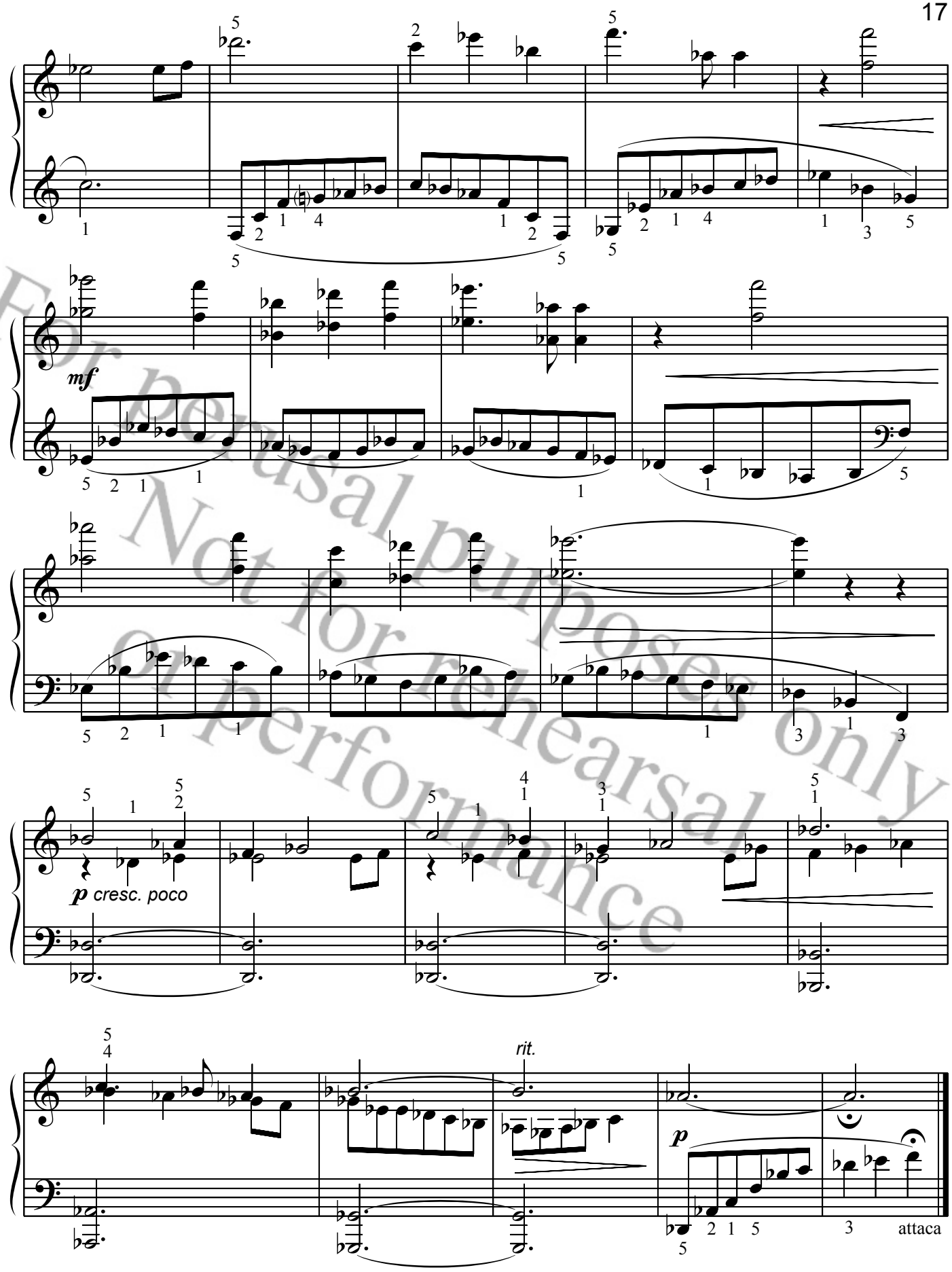

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V. Afternoon in Grandpa's Meadow

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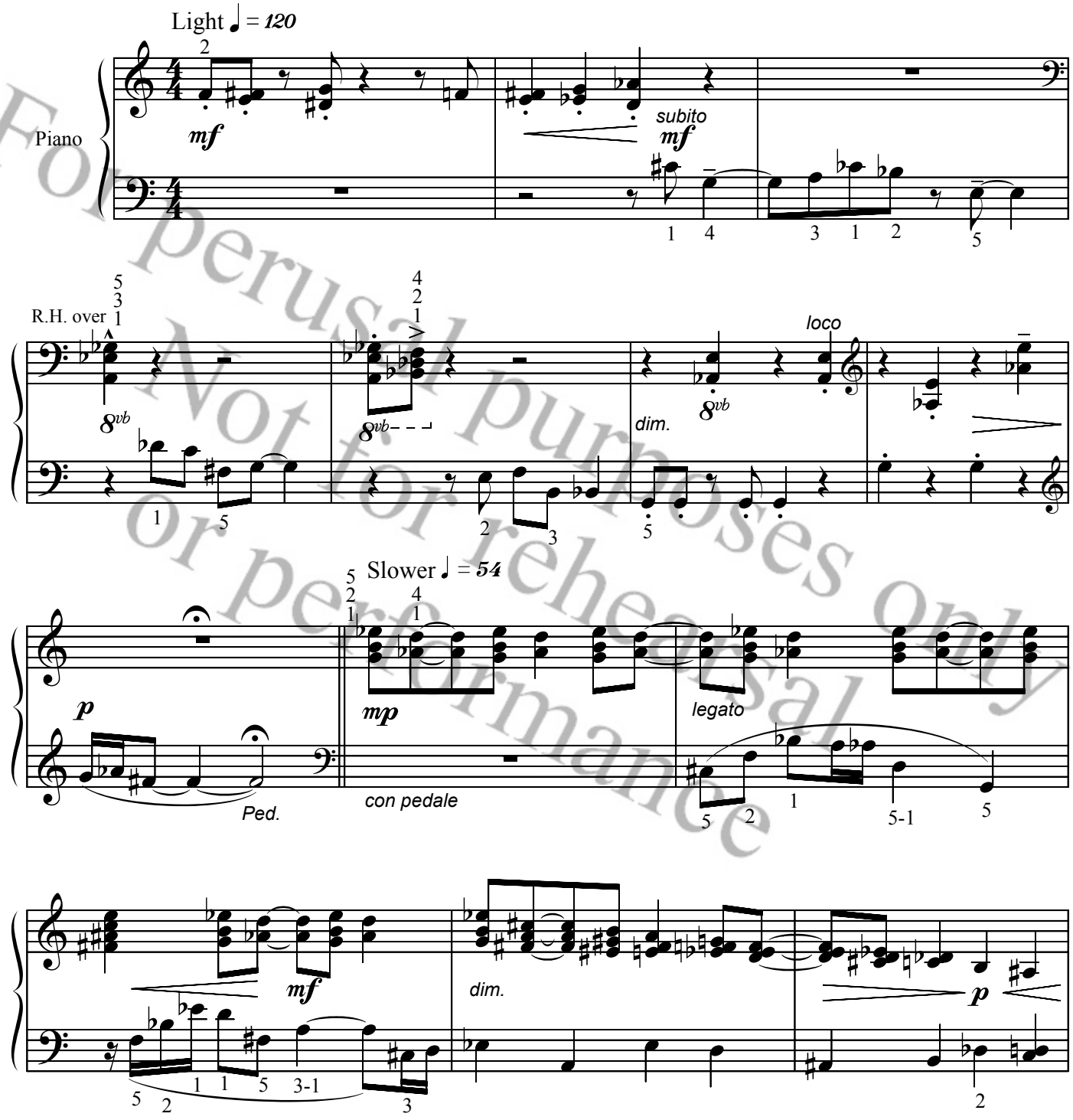

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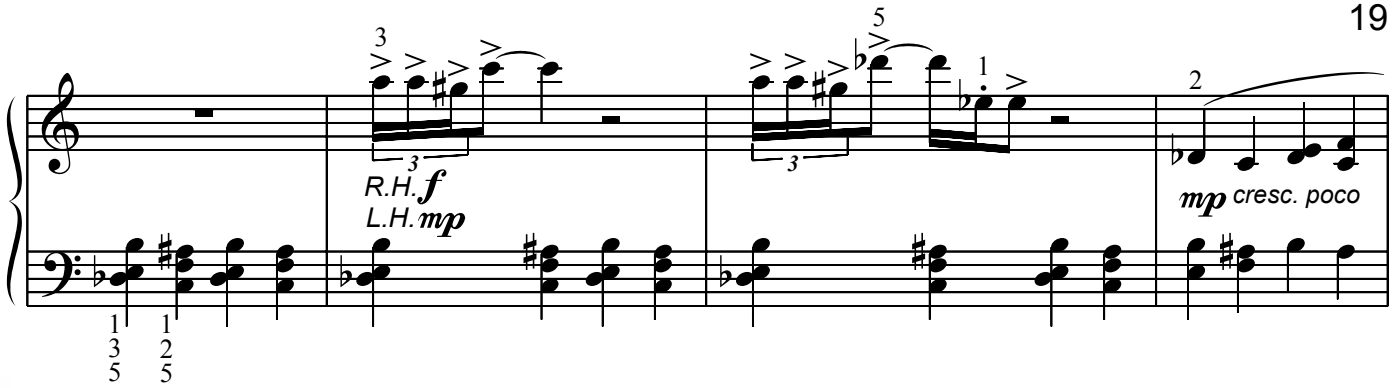
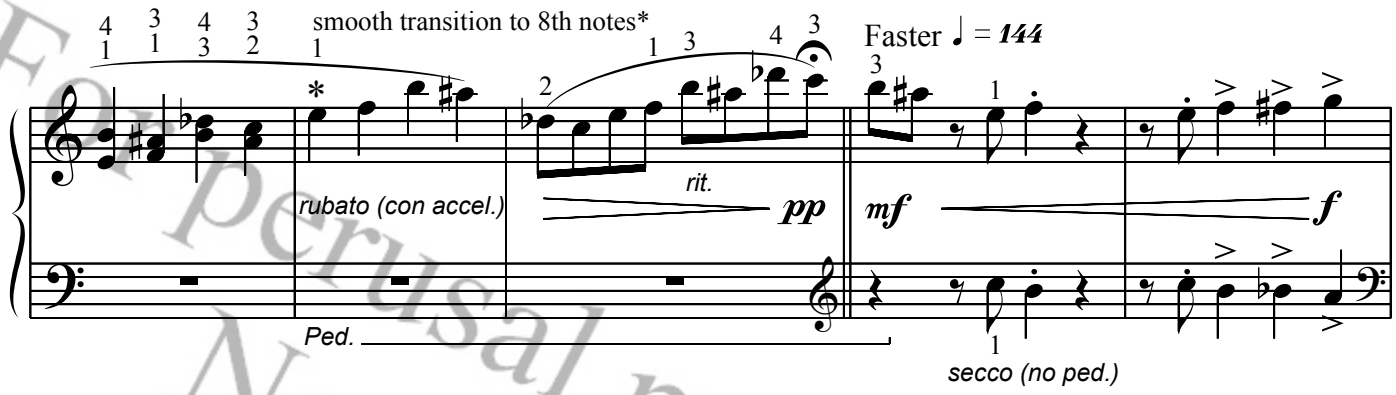
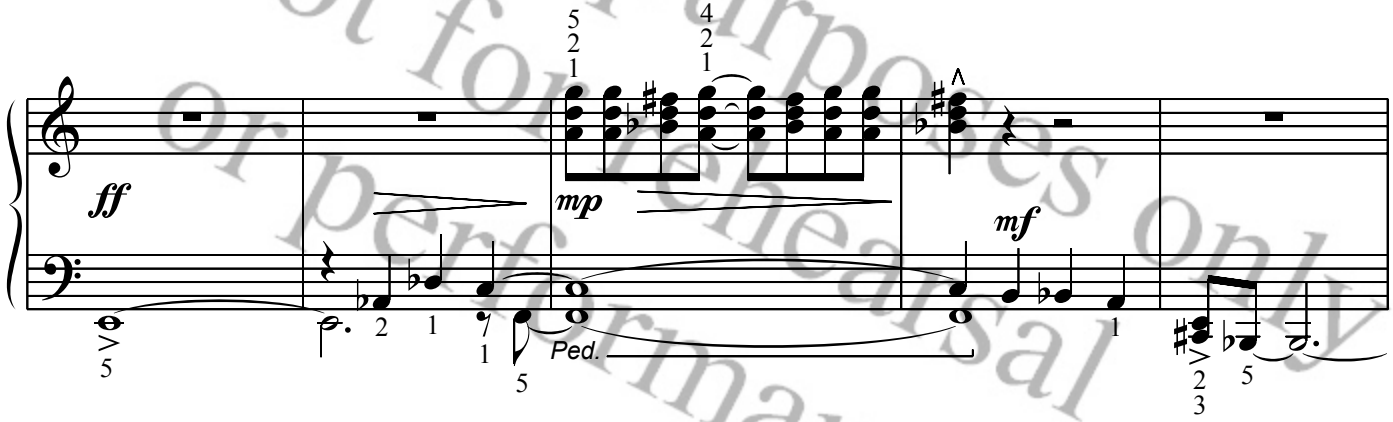
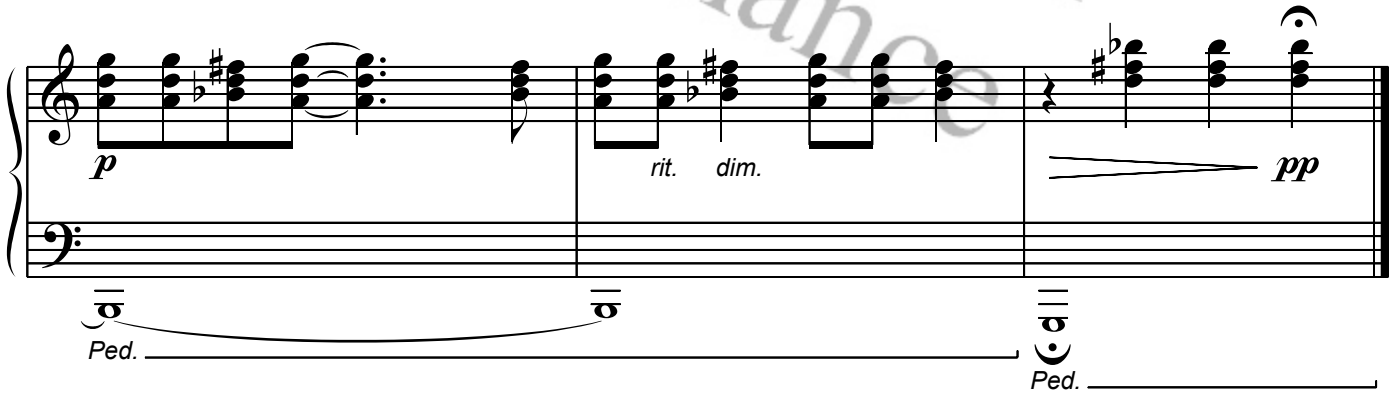




* At this point, the quarter notes should speed up, so there is essentially no difference between them and the 8th notes in the following measure (which then slow down).





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VI. Journey Home

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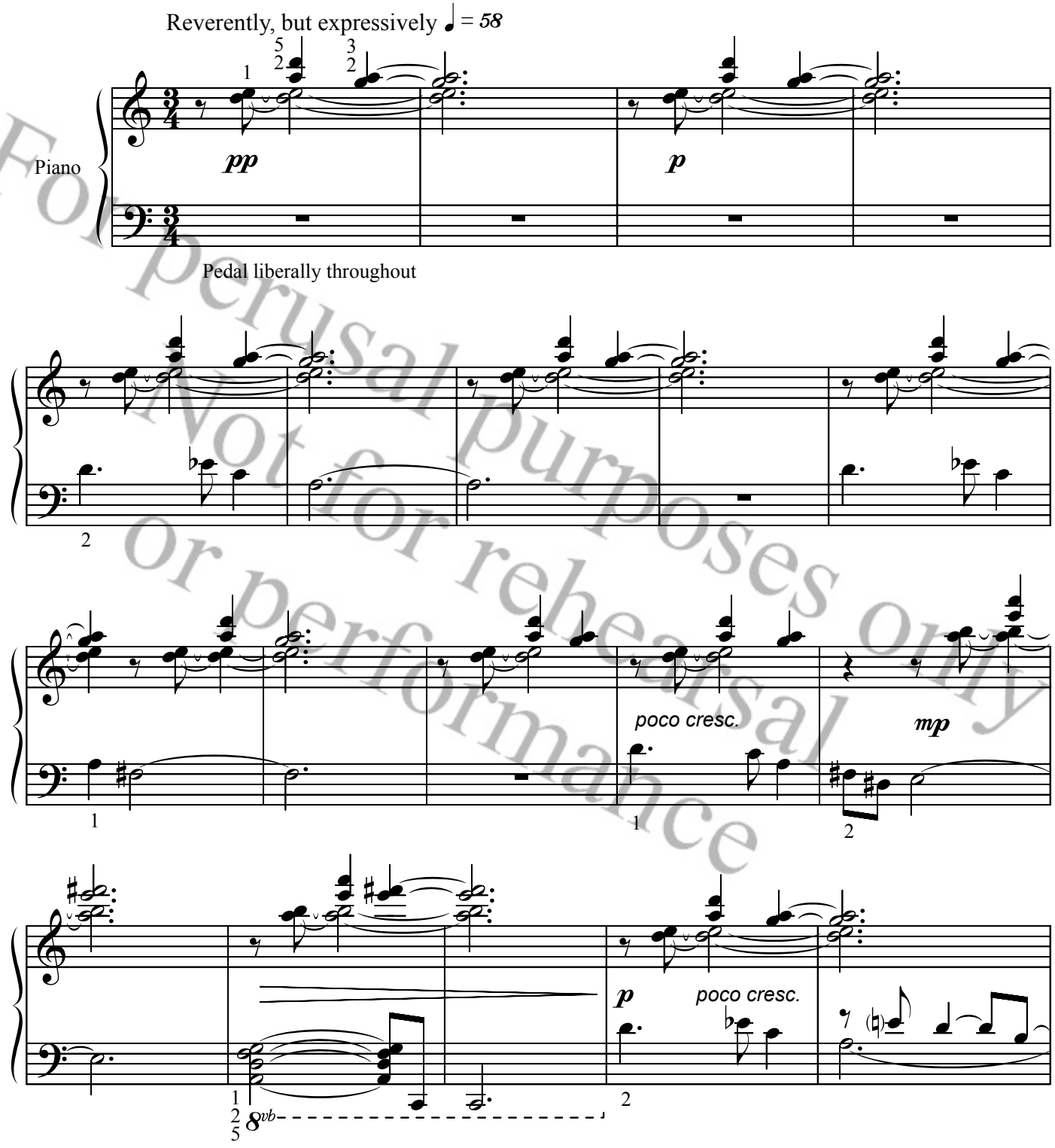

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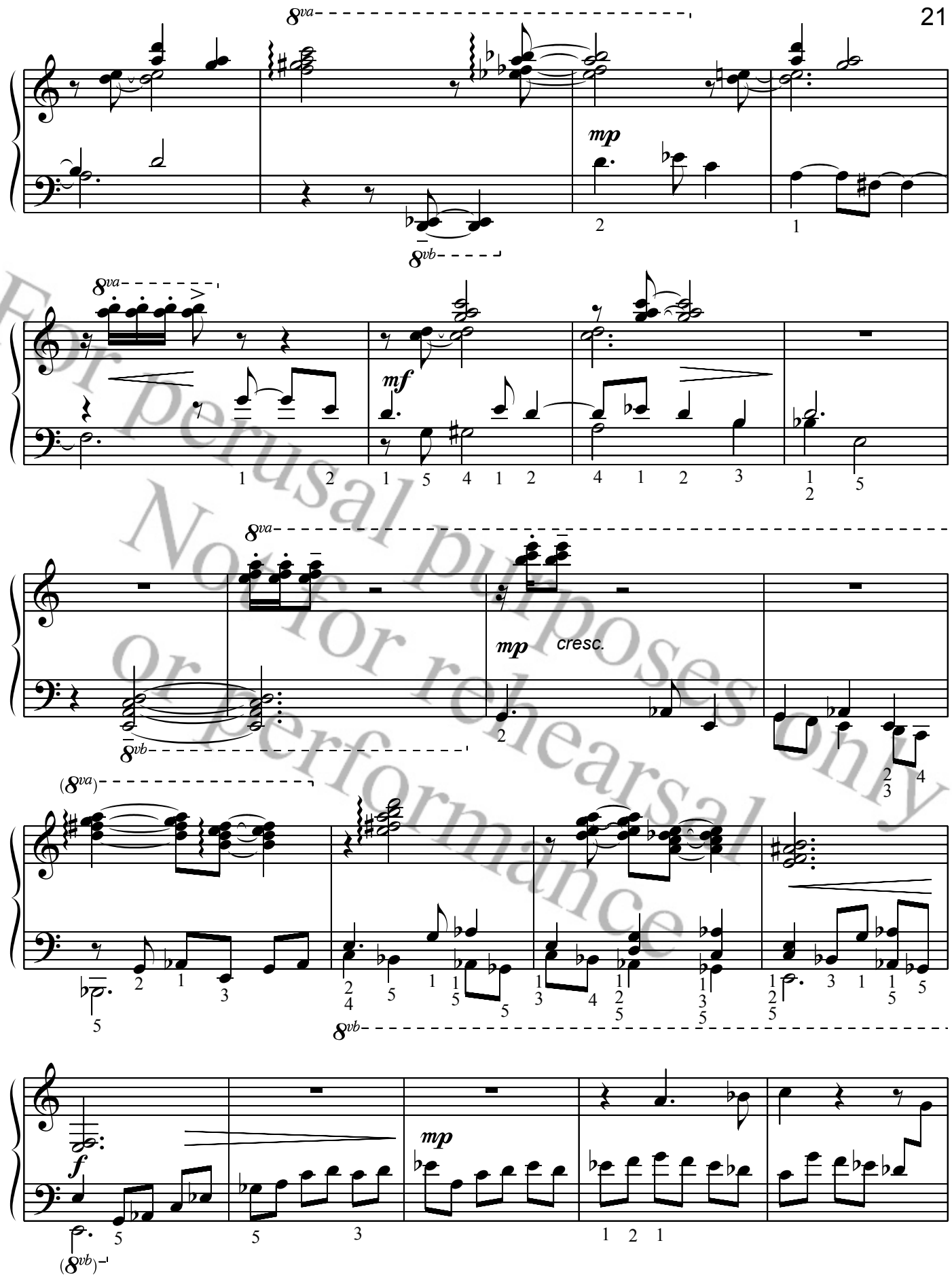

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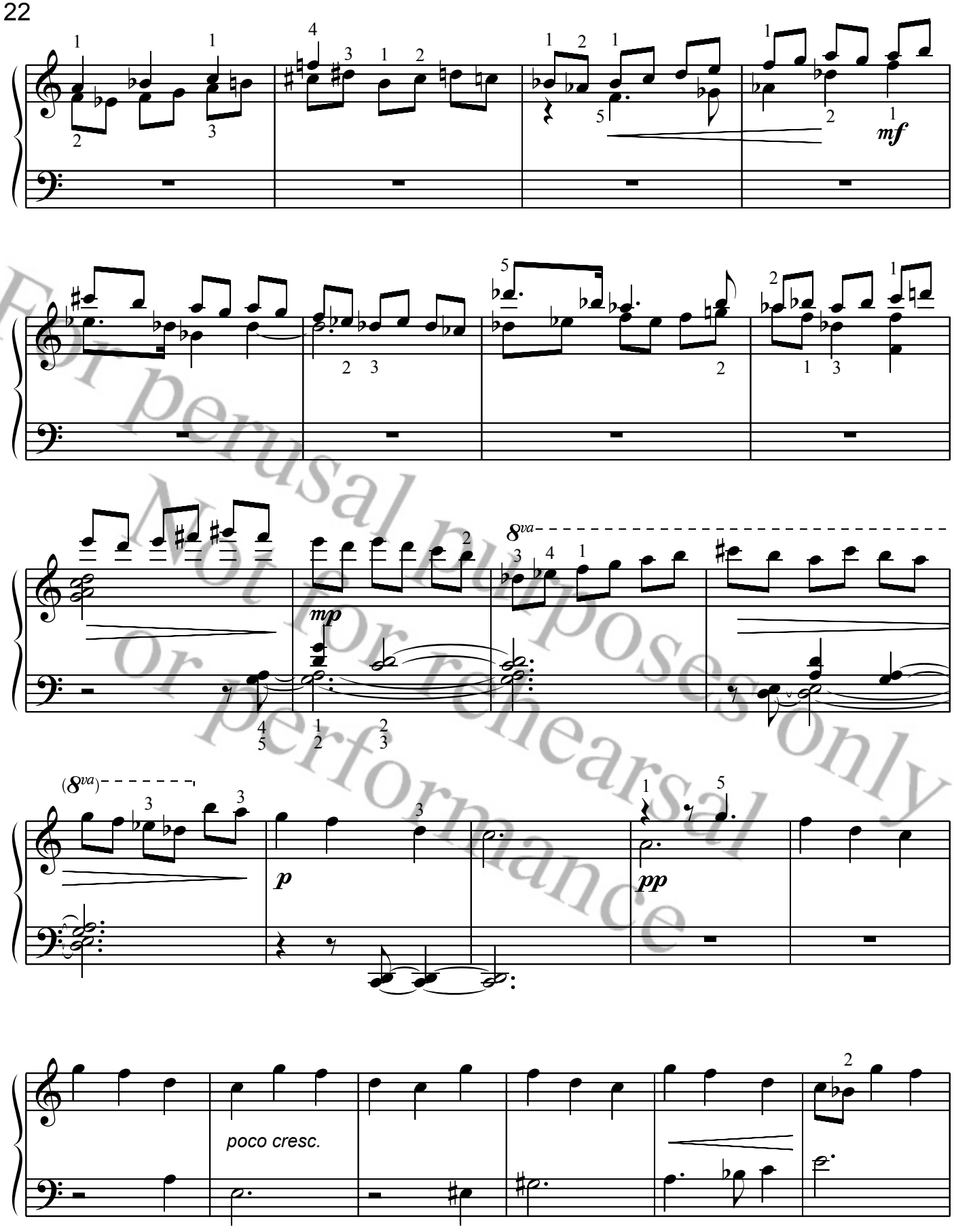

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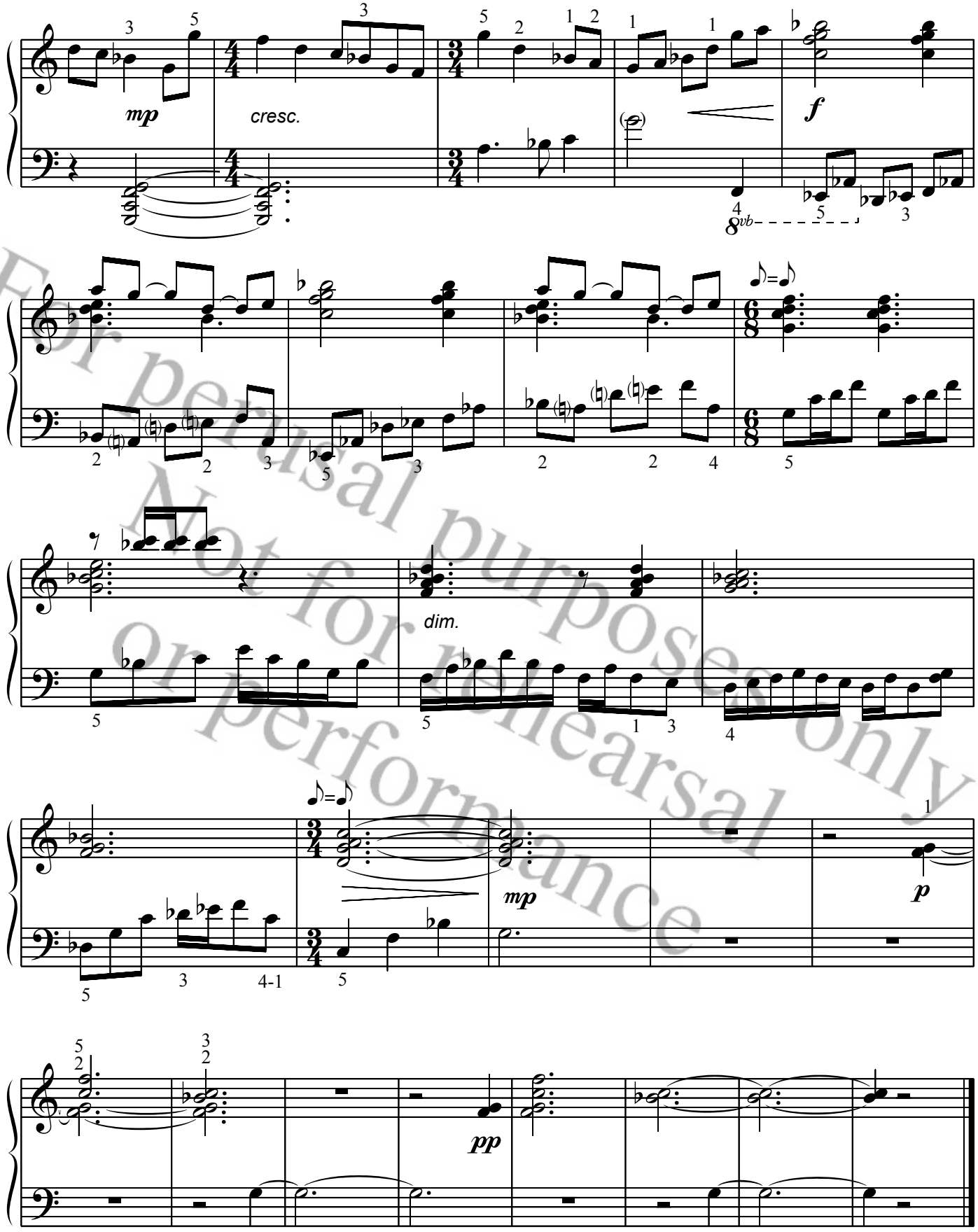

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