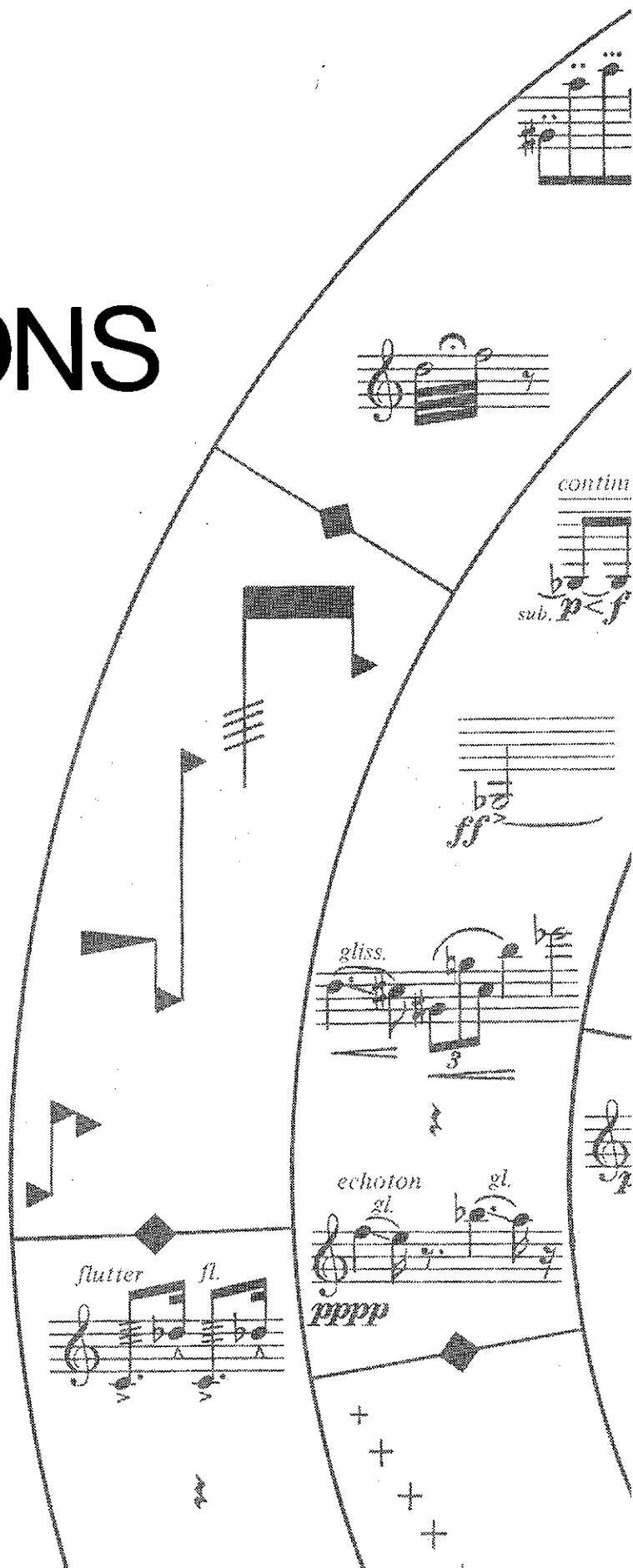


Richard Felciano

CONTRACTIONS

Mobile for Woodwind Quintet



RICHARD FELCIANO was born in California in 1930. He holds degrees from Mills College, the Paris Conservatory, and the University of Iowa (Ph.D. 1959). His principal teachers of composition were Darius Milhaud, with whom he worked at Mills and in Paris, and Luigi Dallapiccola, with whom he studied privately during a year in Florence. He has held grants from the French and Italian governments, the Woolley and Copley foundations, a Fulbright grant, two Ford Foundation fellowships, and a Guggenheim fellowship. Since 1967 he has been a resident composer to the National Center for Experiments in Television in San Francisco. His sensitive gift for working with highly refined sonorities, the originality of his compositions, and his uncommon ability to combine electronic sounds with those of live instruments have made him one of the most highly respected American composers of his generation. Mr. Felciano is currently Professor of Music at the University of California at Berkeley and co-director of the university's electronic music studio.

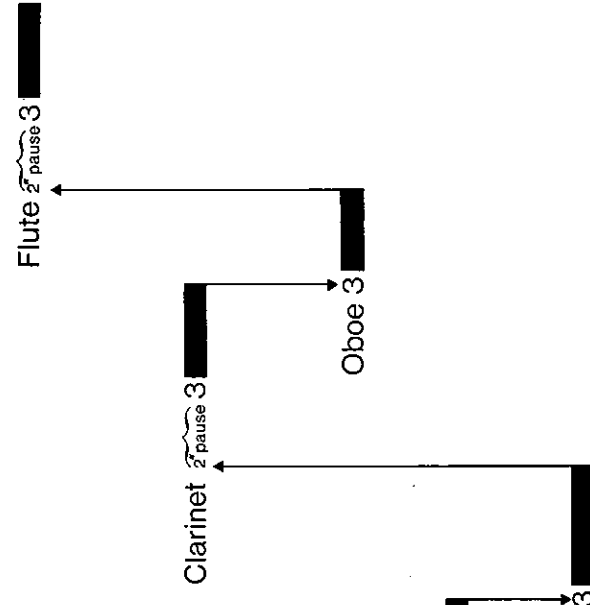
by Keith Boyle

CONTRACTIONS

for Woodwind Quintet





Each player speaks the portion of his text marked 3 in the order indicated, resulting in the following juxtaposition: *The Great Tradition / What? / (pause) / supposed to be / It's only / (pause) / Can't tell.* The work thus ends with speech alone.

Note that the flute is replaced by piccolo for the final repetition.



The score consists of five concentric circles. From the center out they are the playing areas of the horn, bassoon, oboe, clarinet and flute respectively. Each circle is further divided by pause indicators, as follows:

NOTATION

-  3 - 5 seconds pause
-  7 - 10 seconds pause
-  ca. 15 seconds pause
-  ca. 20 seconds pause

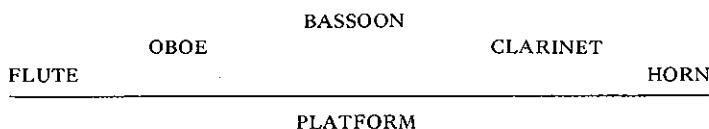
All notation should be read from the farthest left to right. That which uses a staff will begin with a clef sign.

Proportional notation should be read as if the total vertical area circumscribed represented the complete range of the instrument. Contiguous sounds are connected by a vertical line; unconnected sounds are separated by space.

Each player may choose whether to move clockwise or counter-clockwise from one area of his circle to another; once started in a direction, however, he must not change.

Where dynamics and tempo are not indicated, they are left to the player's choice.

The players should be seated in a shallow arc, each more or less facing the audience. They may sit somewhat farther apart than usual.




SYMBOLS





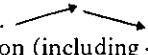

with the breath alone: blowing through the instrument for the horn, breath tremolo (for the flute)

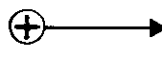


 = cresc. - dim. (both)

 = flutter

 = strike with key but do not blow through instrument

 = with oboe reed only: gliss. , cresc.-dim.; all other oboe notation (including ) is played in the normal manner

 = horn: insert hand slowly throughout area indicated

The spoken text should be accompanied by gestures and facial expressions appropriate to it.

The flautist comments dryly on the music.

The oboist takes the reed off, holds it to eye level, studies it pensively for a moment, and then delivers his line.

The clarinetist, turning in his chair, points to or strikes the score with the back of his hand.

The bassoonist, standing imperious and formal as a statue, delivers his lines slowly and with considerable disdain in a loud voice, in the manner of a political orator. He should remain standing while playing the notes which immediately follow his speech. After that he should sit.

The horn player should scratch his head in disbelief.

Repetitions should be spoken with inflections identical to one another, so that a partial replay of a recorded sentence is suggested. The sole exception falls to the flautist, for whose last repetition special instructions are given.

Each player traverses his own circle three times. All five players begin simultaneously, each in an area of his own choosing, except that no area containing text may serve as a beginning. In the first encirclement, the complete text is to be spoken in each part.

In the second encirclement (first repetition) each player should play at least three, but not more than one-half (not necessarily the first half) of the notes of every other area. Thus, half of the areas will not be played at all; and, of those that are, at most only one-half of those notes will be used. Only the words underlined and marked "2" are to be spoken.

In the third encirclement (second repetition) each player chooses one note to play from each area. (But only one note!) All the pauses should be observed as before, but their length should be shortened to one-half their previous length. If a player finishes his third encirclement before he hears the bassoonist speak his fragment, he simply stops playing and waits for the cue. No player speaks any text until the bassoonist has spoken his line "The Great Tradition". Then all proceed immediately to the Coda (which is notated at the bottom and to the right of the circles). Each player speaks the portion of his text marked "3" in the order indicated. The work thus ends with speech alone.

Note that the flute is replaced by a piccolo for the final repetition.

Each player (including the bassoonist) stands to speak his line and freezes, motionless, on the final word. Both word and gesture seem truncated - frozen in mid-air. All players hold the motionless position for a full three seconds after the flautist's line. Then they leave the platform rapidly, two in one direction and three in the other, as though the group had been dispersed suddenly.

STAGING OF THE CODA

Suggested frozen positions:

Bassoon: standing erect, looking ahead imperiously
Horn: standing with a puzzled look, hand scratching the head

Clarinet: turned to his neighbor, standing with arm outstretched toward the music stand with the palm of the hand up

Oboe: standing, with profile to the audience, holding the reed up to eye level for scrutiny

Flute: standing, turned to look off stage-right, speaking with wistful voice trailing off