

Richard Felciano

Two Public Pieces

For Unison Voices and Electronic Sounds

I. The Not-Yet Flower

(A Crisis of Growth)

II. Cosmic Festival

Let us look at the earth around us. What is happening under our eyes within the mass of peoples? What is the cause of this disorder in society, this uneasy agitation, these swelling waves, these whirling and mingling currents and these turbulent and formidable new impulses? Mankind is visibly passing through a crisis of growth. Mankind is becoming dimly aware of its shortcoming and its capacities. . .it sees the universe growing luminous like the horizon just before sunrise. It has a sense of premonition and of expectation.

Teilhard de Chardin, *The Divine Milieu*

These two pieces are "public" in the original sense of the word "liturgy"—a public act.

E.C. Schirmer Music Company

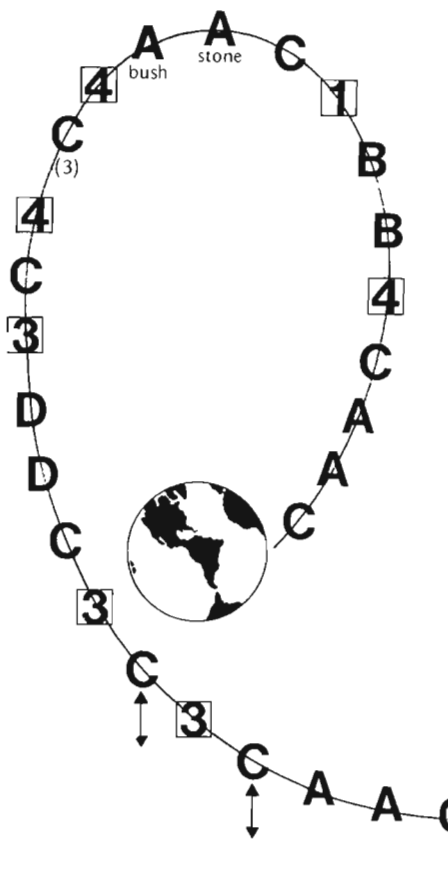
Boston, Massachusetts

Richard Felciano

Cosmic Festival

For Unison Voices and Electronic Sounds

Commissioned by the American Cathedral Organists and Choirmaster's Association



Like celestial bodies, whose motions are basically circular or expansive and shift constantly in and out of phase with one another, Cosmic Festival is composed of perpetually reiterating single notes or groups moving in and out of phase, expanding and contracting their patterns, but remaining always circular in design. The atom and the universe share these motions. Indeed, as Teilhard has pointed out, the universe, including the earth and everything on it, may be seen as one gigantic atom. This piece is a celebration of that atom.

The tape starts alone and plays a lengthy introduction (about 2'28") which may be used 1) in meditation on the nature of the universe or of creation, or 2) during which slides may be shown of people engaged in a variety of activities or a variety of faces, races, sexes, or natural objects (no man-made objects) from anywhere on earth or in the universe. The idea is to show as richly as possible the beauty and variety of creation. Trees, mountains, oceans, lightning, as well as a "common bush" or stone can also be a part. If dance is used, the dancers should begin in a motionless posture, and move in slow, almost imperceptible alterations of the body position, returning at the conclusion to the motionless posture. If used by children or out of doors another possibility suggests itself: the inclusion of exuberant dance patterns, running with crepe streamers, the release of multi-colored helium balloons, etc. All the children may stop and take part in the singing once it begins. If the dancing continues it should stop before the tape stops.

The pitches

occur

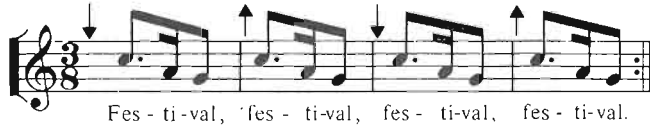
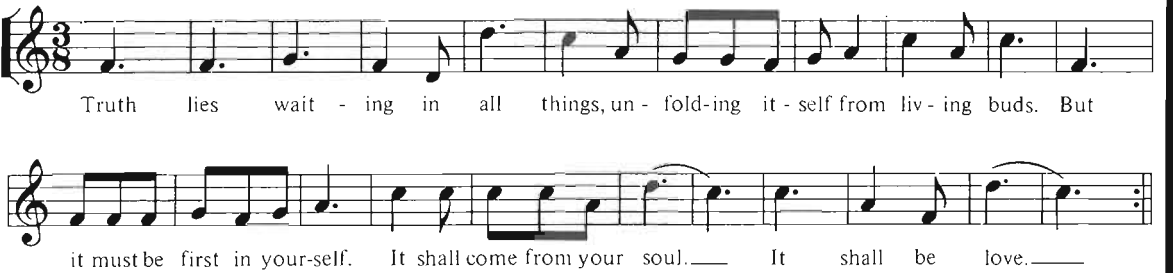
on the tape at about 2'28" The voices enter on the next downbeat in the same tempo (about ♩ = 54) with the same figure on the word "festival." After the entry cue, no synchronization with the tape should be attempted. There are four information banks of melodic material, A, B, C, and D. They follow each other in the order given below. Do not repeat unless indicated on the chart. Do not pause between banks unless a rest sign is interposed, e.g. [3] = 3 bars rest (the same as 3 beats rest, since there will be only one beat to a bar).

- Special signs:
- A stone = substitute "common stone" for "living thing" in the text.
 - A bush = substitute "common bush" for "living thing" in the text.
 - C (3) = sing the word "festival" 3 times rather than 4 as indicated.

Antiphony is optional; if desired, it should occur only where indicated in the chart (one-half of the group against the other half, or community against the choir). One group is assigned this symbol ↑, the other group this ↓. They correspond to signs in the chart below and, in the score, banks B and C. B↓ means the first group only sings bank B in its entirety; this is followed by B↑ in which the second group sings alone. C↓ in the chart means alteration every bar for the duration of the figure (4 bars).

The tape should reach inaudibility one to eight measures before the voices stop singing. The voices end alone, gently. Though it is not to be sung slowly, the entire piece should be sung lightly and effortlessly, as though the voices were floating freely in space, in a great, universal harmony.

Duration: 6'34"

A*Elizabeth Barrett Browning***B***Ralph Waldo Emerson***C****D***Walt Whitman*

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