

Richard Felciano

to Vahe Aslanian

Mad with Love

from the Dialogue of Catherine of Siena

for mixed voices and handbells

Mad with Love

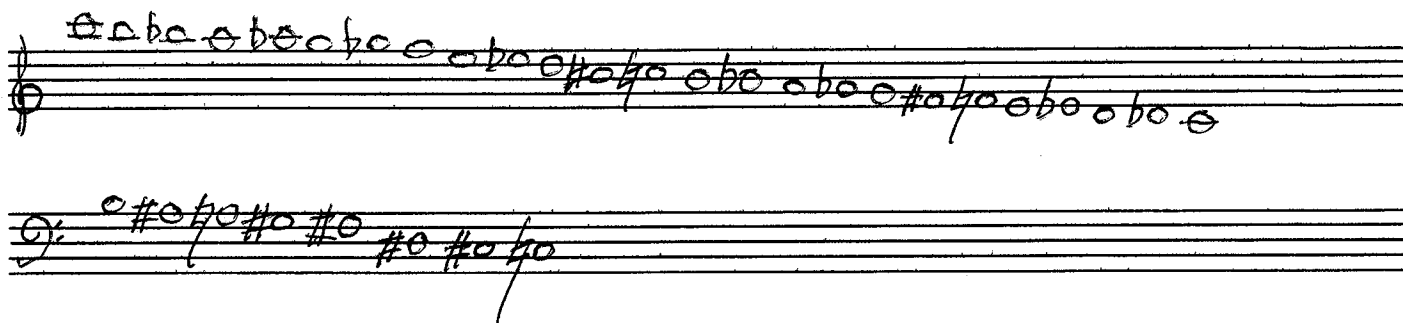
Performance Instructions

The pitches of the chorus are always either directly supported by simultaneous doubling in the bells or by preparation, occurring in the bells immediately before they must be sung. There is a small amount of simple part-writing, but for the most part, the men sing in unison or octaves and the women do likewise.

The handbell part is written out, although it contains a substantial number of repeated measures. As an aid to learning the piece, ($\frac{1}{2}$) is indicated above a measure which is a repetition of the previous one.

The handbells are taken from a chromatic 3-octave set, C3 to C6.

The bells needed for this piece are as follows:



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Program Notes

By today's standards, Catherine of Siena would have to be considered one of history's earliest feminists. In 14th-Century Italy, it was unthinkable to shave off your hair to avoid an arranged marriage, organize cells in which young women of intellectual bent would read and discuss classics, publicly criticize politicians, and tell off the Pope (!). Yet that she did. Becoming a devout Dominican did not keep her from speaking out and remaining a burr in the side of authority. Her insight into human nature was so profound, her arguments so lucid and uncompromising that she could not be dismissed out of hand.

Yet the major profile to emerge from her writings is that of a woman thirsting for knowledge and totally fascinated by the mind's ability to think, to reason, to make argument and counter-argument, proof and counter-proof, yet all as a means of searching for an Ultimate, Pure, Truth.

The text I have chosen is from her major work, **The Dialogue**, in which she uses the Socratic method (teaching through an imaginary dialogue between master and student), in this case an imaginary dialogue between God and Catherine. In one of the most poignant passages, God refers to her (and, by extension, to all of humanity) as "my reasoning creature" -- a powerful clue to her own fascination with the God-like "human-ness" of intellect. The love she was "mad with" is the love of Knowledge. In today's society of trivial pursuits, the idea of a woman who is truly *passionate* about knowledge may seem overstated. Yet I am keenly aware that such women exist. I am married to one.

-- Richard Felciano

text

You, Light, have overlooked my obscurity.
You, Life, have not considered that I am death.
Nor you, Wisdom, my foolishness.
You, who are Infinite
 have ignored my finiteness.

Then eternal Truth responded to her:

Open your mind's eye and look upon me
 and you will see the dignity
 and the beauty of
 my reasoning creature.

Caterina!

WYLD WITH LOVE

2

(7.)

(7.)

(7.)

(7.)

2

bells

men

Nor you

wis-dom, my fool-ish-ness

bells

women

men

You, who are In-fin-ite

You, who are In-fin-ite

bells

women

have ig-nored

have ig-nored

have ig-nored

men

have ig-nored

have ig-nored

have ig-

bells

women

men

divisi

mp my

fin-

fin-ite-ness

nored

mp

my

fin

43

bells

ite- ness

women

men

nite ness

48

bells

55

bells

women

men

Mf Then e-ter- nal Truth res -

Mf Then e-ter- nal res-pond-ed Truth

59

bells

women

men

pond-ed to her;

to her;

open-

4 64

bells *mf* *f* *mp* *mf* *f*

women

men *f* op-en-

69

bells *mp* *mf* *f* *mp* *mf*

women *f* op-en- *f* op-en-

men

74

bells *f* *mf* *f*

women *f* op-en- *f* op-en-

men *f* op-en-

79

bells *mf*

women *f* O-pen your mind's eye —

men *f* O-pen your mind's eye —

83

bells *f* *mf*

women *f* O-pen and look — *f* 3 look up on me —

men *f* O-pen and look — *f* 3 look up on me —

88 with increasing intensity

bells *f* > (more)

women and you will see — the dig-ni-ty — and

men and you will see — the dig-ni-ty — and

93

bells

women

men

beauty of —

my rea-son-ing crea-ture.

beauty of —

my rea-son-ing crea-ture.

98

bells

103

bells

109

women

bells do not dim-

(a little distant) *mf* Ca-te-ri-na —

-inish; always *ff* to the end.

114

bells

no ritard!

let ring

ca. 4'

MUSIC PAPERS

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