

## **A Note of Gratitude from the Composer**

The Sirius Festival Project has been long, arduous and full of joy (at increasingly frequent moments of realization). So many have contributed spiritually and materially to this project and this is the moment for acknowledgment.

The inspiration for this musical ritual came from my wife, Tuija Robbins, who holds a deep reverence and appreciation for all that Sirius means to the spiritual individual and group. Her profound understanding of the inner worlds (and her dramatic talents) made it possible for me to launch immediately into the writing of the poetry, prose and music as soon as she related her ideas. Her Temple of Silence in Finland is especially focussed toward the Sirian Energy.

It goes without saying that without the cooperation of my friend and colleague, Dr. Grandstaff Harold Moses, this large project (and many other related musico-dramatic projects) would never have materialized. His sensitive musicianship, astute technical craftsmanship and precise engineering skills have been indispensable for the manifestation of this demanding creative work.

I wish also to gratefully acknowledge Mary Ann Casalino, who co-directs with me the University of the Seven Rays and the Seven Ray Institute. She is a lover of music (and of opera) and her unfailing belief in what I have hoped to do musically and dramatically with these rituals has been a constant source of encouragement.

I also wish to thank our six choir member/soloists, Julie Cadwell (soprano), Sarah Barber (mezzo soprano), Ken Goodenberger (tenor), Jeffery Stevens (baritone), Craig Petersen (bass), and Matthew Paustian (bass). I deeply appreciated the artistic sensitivity and intensity of their work, performing a difficult task in a very compressed time period.

Special thanks to Peter Halverson (baritone soloist), from Moorhead, Minnesota, for sharing with us the beauty and power of his rich voice and his meticulous musicianship.

Special thanks, also, to Glen O'Hara, our master audio engineer, whose broad experience, professionalism, constant helpfulness and excellent counsel have much facilitated the technical aspects of this project. The recording was made in Porcupine Studios, Phoenix, Arizona, under supportive and favorable conditions, for which we are all appreciative and thankful.

I wish to thank two members of audio production staff who generously assisted us with our work (again always ready to fulfill the immediate need)—Mike Atherton and Randy Cutler (who graciously provided us with several high-quality microphones for the recording session).

I also must single out Laura Hungerford, the wife of Harold Moses, without whose knowledge of nutrition and stress-reduction Harold and I might not have made it through

too many “all-nighters” (or, in more musical terms, ‘legato nights’—when night and day blend seamlessly into one). Thank you Laura for helping us keep body and soul together.

In the same spirit, I wish to thank my old friend Rick Good who is always there when opportunities to serve present. His computer expertise and willingness to do whatever needs to be done have been of great assistance on a great many occasions.

I am also grateful to our patient and persistent audio editor Michele Krieger whose powers of concentration on tasks requiring meticulous attention are admirable.

A number of people in various ways have been both friends of mine and ‘Friends of the Solar Fire Ritual Project’. Through their generous donations over the years, they have assisted with the financial support necessary to bring the Solar Fire Rituals, and in this instance, the Sirius Festival Ritual, to fruition. These friends are: Drs. Daniele Vecchio and Daniel Krummenacher, Olivia Hansen, LaUna Huffines, and my beloved uncle, Leon Epstein, who has always been there for me in good times and bad. Each in various ways and over time has provided the substance without which no artistic ideas can become manifest.

Thanks also to my many students who have performed the Sirius Ritual (when the music was far less complete than now) and who, in somehow living through many and various long ritual performances, have educated me in the direction of moderation. Sitting down in a ritual performance is now a group option!

Assistance has come from many people and many quarters too numerous to mention. For all those who have thought kindly towards the project and offered their help (no matter how seemingly insignificant) I offer my gratitude.

Perhaps my greatest thanks goes to the three Masters (M, KH and DK) Who have been, for me (as I think in Their direction) a constant source of inspiration and cause for emulation. Their profound love of humanity inspired Them to bring the Mysteries of the Ageless Wisdom far closer to human consciousness than had ever before been the case; without Them, and the great Teaching They sponsor, I would not have had the ideas necessary to write and compose this ritual.