

**JANI CHRISTOU**

1926—1970

# **ANAPARASTASIS I**

**"The Baritone"**


ΑΣΤΡΩΝΚΑΤΟΙΔΑΝΥΚΤΕΡΩΝΟΜΗΓΥΡΙΝ




# THE ORCHESTRA

A

## 1 THE PRIMARY GROUP *laid out in score under conductor's part.*

a Baritone Solo


b Pianoforte\* *Grand pianoforte without cover. Pianist should be supplied with:*  *picture 2*

- i a steel plectrum  (cues 13, 21).
- ii a flat ruler-like  eliciting a sonorous sound when scraped across heads of string bolts (cue 21).
- iii two small metal cups  that can be firmly held, one in either hand, for striking rims flat against strings (cues 25, 27).

c Viola

d Contrabasso\* *without bow - if possible supplied with deep C string. Deep string is tuned down to B natural.*

e Percussion *(one player) supplied with:*

- i a steel plectrum  (cues 3, 7).
  - ii a selection of rattles and objects producing a dry sonorous sound, also flat metal tambourine discs, and if possible a chain—small enough for shaking (cues 13, 21).
- NOTE: These objects to be distributed between the two positions from which percussionist plays.
- iii acute cymbal and medium cymbal (both suspended, and medium gong (cue 15).
  - iv very deep bass drum (gran cassa)—the largest model available, if possible (cue 16).
  - v a military snare-drum—tamburo militare (cue 25).

f Conductor *In addition to the instruments played by the percussionist, the conductor must be supplied with:*

- i sets of sonorous (when shaken) beads of glass if possible (cues 14, 17).
- ii a large, extremely deep gong (cue 15).

## 2 THE SECONDARY GROUP *laid out in score over conductor's part.*

a Wind instruments—any reasonable number (woodwind and brass, or woodwind alone if no brass is available). But a flute and a clarinet should be included in whatever combination is available.

b String instruments—any reasonable number (a minimum of two violins and one cello is necessary) but NO double basses.

\* If possible the pianoforte and double bass should be discreetly amplified electronically.

## POSITIONING OF PERFORMERS

1st position  
PERCUSSION  
[standing]

• rattles  
• objects for scraping

P/FORTE  
[standing]

C/BASSO  
[standing]

VIOLA  
[seated]

SOLOIST  
[standing]

VOCAL PARTICIPANTS  
[standing]

SECONDARY  
GROUP  
[standing if possible]

2nd position  
PERCUSSION  
[seated]

• rattles  
• objects for scraping  
• cymbals  
• gong  
• military snare drum

CONDUCTOR

bass drum  
beads  
large gong

# SIGNS\* IN SCORE

page  
B

picture 5

4

x"

## AREA-MARK

The score is divided into area of duration. The "area-mark" indicates the beginning of each area of duration and encloses its cue number. The duration of each area is given in seconds. The conductor signals each successive area with a downward gesture of the arm.

picture 6



## SCATTER

This applies to a group performing the same pattern (passage). The sign directs each member of the group to carry out the pattern's specifications on his own, to go his individual way along an independent path of own spontaneous invention. The main characteristic aimed at with the "scatter" process is the proliferation of constantly shifting indeterminate relationship, achieved by compounding the unique activities of each individual caught up in a collective pattern, like the chirping of many birds, the murmuring of a crowd, the trumpeting of a flock of geese, the uncoordinated movements of people in a public square, or the sound of their panicking.

picture 11



## SYNCHRONISE

The opposite of "scatter". The sign calls for synchronised performance.

picture 7



## STOP-DEAD

The cut must be sudden and complete, with no trailing of unfinished material: an abrupt and total "switch-off".

picture 8



## PITCH INDICATORS

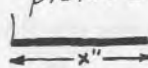
1. Keep performing the pattern throughout the range specified, including the limit notes.

2. Keep performing the pattern throughout the entire register.

picture 9



picture 13



## DURATION-INDICATOR

picture 10



## KEEP REPEATING

The pattern within the repeat brackets is simply repeated uninterruptedly up to the point shown by the duration indicator (the horizontal line extending from the brackets).

picture 12



## KEEP IMPROVISING

The pattern is improvised upon at random up to the point shown by the duration indicator. (The randomness required by this continuity sign is always controlled by the overall specifications ruling the pattern so that its identity is never lost sight of. The sign therefore means: KEEP IMPROVISING AT RANDOM WITHIN THE LIMITS SET BY THE OVERALL SPECIFICATIONS.

picture 14



## "FADE-IN"

from "zero" volume

picture 15



## "FADE-OUT"

to "zero" volume

picture 16



## METAPRAXIS

The performer is required to carry out an action (PRAXIS) which takes him "beyond" (META) his normal function. An instrumentalist playing his instrument during the course of a concert performance is a Praxis, but if he is also required to walk about, speak, shout, scream, gesticulate, or perform any other action uncharacteristic of the current logic of his category, that could be a Metapraxis. This action is specified (conductor cue 1, bass cue 4, piano cue 5,



For further information on the notation of J. Christou see "PRAXIS FOR 12" and "ENANTIODROMIA" (J. & W. Chester, London). See also magazine "SOURCE", N° 9, 1969, Sacramento/California.



# TEXTS IN SCORE

page

C

Text for Baritone (in Greek):

in English:

ΘΕΟΥΣ ΜΕΝ ΑΙΤΩ ΤΩΝΔ' ΑΠΑΛΛΑΓΗΝ ΠΟΝΟΝ  
ΦΡΟΥΡΑΣ ΕΤΕΙΑΣ ΜΗΚΟΣ, ΗΝ ΚΟΙΜΩΜΕΝΟΣ  
ΣΤΕΓΑΙΣ ΑΤΡΕΙΔΩΝ ΑΓΚΑΘΕΝ, ΚΥΝΟΣ ΔΙΚΗΝ,  
ΑΣΤΡΩΝ ΚΑΤΟΙΔΑ ΝΥΚΤΕΡΩΝ ΟΜΗΓΥΡΙΝ,  
ΚΑΙ ΤΟΥΣ ΦΕΡΟΝΤΑΣ ΧΕΙΜΑ ΚΑΙ ΘΕΡΟΣ ΒΡΟΤΟΙΣ  
ΛΑΜΠΡΟΥΣ ΔΥΝΑΣΤΑΣ, ΕΜΠΡΕΤΟΝΤΑΣ ΑΙΘΕΡΙ  
ΑΣΤΕΡΑΣ, ΟΤΑΝ ΦΘΙΝΩΣΙΝ, ΑΝΤΟΛΑΣ ΤΕ ΤΩΝ...

My cry to the gods is for release from  
this year-long watch. Here, on the Atrei-  
dae's roof-top, I keep following the mo-  
tions of the stars at night, crouched on  
my elbows like a dog. Those luminaries,  
bringing about our winters and our sum-  
mers - those stars, with their waxing  
and their waning...

Αἰσχύλου "ΟΡΕΣΤΕΙΑ"  
(Αγαμέμνων, στ. 1-7)

opening of Aeschylus "ORESTEIA"  
(Agamemnon, l. 1-7)

Phonetically:

Pronunciation:

THEOÚS MEN ETÓ TONDTH' APALLAGHÍN PÓNON  
FROURÁS ETÍAS MÍCOS, IN KIMÓMENOS  
STÉGHES ATRIDTHÓN ÁNGATHEN, KINÓS DTHÍKIN.  
ÁSTRON KÁTI DTHA NIKTÉPON OMÍGHIRIN,  
KE TOUS FÉRONΤAS CHÍMA KE THÉROS VROTÍS  
LAMBRÓUS DTHINÁSTAS, EMBRÉPONTAS ETHÉRI  
ASTÉPAS, ÓTAN FTHÍNOSIN, ANTOLÁS TE TÓN...

TH = pronounced like "thought"  
in English

DTH = pronounced like "the man"  
in English

GH = pronounced as a soft G,  
as for "gun" in English, but  
with breath escaping between  
tongue and palate

CH = pronounced as "ich" in  
German

Text for ensemble:

Note:

SIGNAL TO ABANDON SHIP: MORE THAN SIX SHORT  
BLASTS FOLLOWED BY ONE LONG BLAST ON THE SIREN,  
SUPPLEMENTED BY THE SOUNDING OF OTHER ALARM-  
APPARATUS. SIGNAL FOR SERIOUS FIRE: TWO LONG  
BLASTS ON THE SIREN, CONTINUOUS RAPID RINGING OF  
THE SHIP'S BELLS AND SOUNDING OF OTHER ALARM-  
APPARATUS FOR A PERIOD OF NOT LESS THAN TEN SE-  
CONDS. WHEN ONE OF ABOVE SIGNALS IS SOUNDED,  
THE PASSENGER SHALL PUT ON THE LIFE-JACKET,  
WHICH IS IN THE CABIN AND GO TO "MUSTER STATION"  
ON BOAT DECK. CALMNESS, ORDER AND DISCIPLINE,  
ARE NECESSARY IN CASE OF EMERGENCY.

(explanation of sounding of alarm-  
apparatus on a ship at sea - inter-  
national maritime safety regula-  
tions)

- With the exception of the baritone  
solo, of course, half of those consti-  
tuting the entire ensemble will take  
part in speaking (cues 13, 24) and whi-  
spering (cue 10). These will be selected  
each time by the conductor, with a  
view to maximum variety of natu-  
ral vocal quality.

- The other half of the ensemble will  
take part in "fluttered sighs" (cue 13)  
and "shrieks" (cue 26). Both these  
groups should, if possible, contain fe-  
male and male voices. In particular,  
the speaking group should also inclu-  
de a deep male voice and a rather high  
pitched tenor.

- If available, 5-6 members - not neces-  
sarily musicians - may take part in the  
vocal participation (speaking, flutter-  
ed sighs, etc) to reinforce it.

- Finally, for an easier reading of  
the text, all the performers (except  
the baritone) can be provided with an  
individual card, aside from their parts,  
on which the text will be written in  
large print.

# COMPOSER'S NOTE ABOUT THE WORK <sup>page</sup> D

The piece belongs to a group of interconnected works conceived as attempts at proto-performance. PROTOPERFORMANCE is a term which can be applied to those "performances" in remote pre-history involving ritualistic re-enactments of the drama of renewal - when the terror of a non-renewal of vital processes in the environment was felt as real.

ANAPARASTASIS means re-enactment. Here, only the "climate" of a proto-performance is re-enacted, not anything specific. And there is a connection with the "logic" of dream material - which, in a sense, also involves a climate of re-enactment.

The soloist's Greek text comes from the opening of Aeschylus' Oresteian trilogy, spoken by an exhausted and apprehensive watchman - who has been waiting for a year on a roof-top for a specific sign (a signal signifying the fall of Troy). The key-phrase is "I keep following the motions of the stars at night". And the key word is "release".

The single words spoken by the conductor are traffic signs (in this case <sup>they</sup> refer to traffic lights). The text spoken by the ensemble are safety directions explaining the sounding of alarm-apparatus on a ship at sea.

Jani Christou  
Athens - 1969

## EDITING NOTES

ANAPARASTASIS I ("the baritone) was composed in autumn of 1968.

It belongs to a great circle of works under the general title ANAPARASTASIS. The composer completed only the ANAPARASTASIS III ("the pianist", ed. J. & W. Chester, London) and the present work.

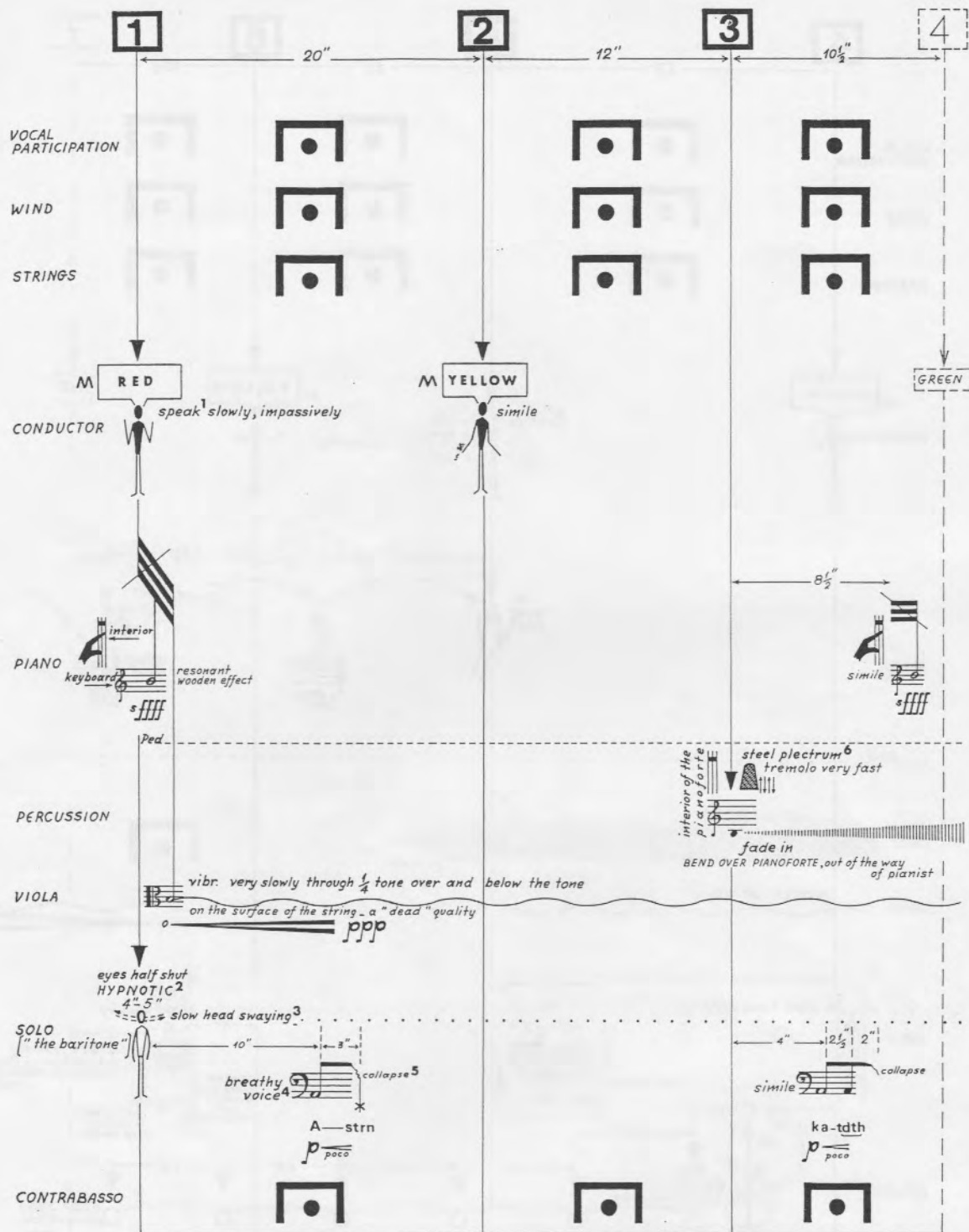
It was first performed in Munich, 12 November 1968, by the ensemble of "Studio für Neue Musik" with the baritone Sp. Sakkas as soloist under the direction of Th. Antoniou.

Since then it has been performed again in Athens, Utah, Los Angeles, Philadelphia etc.

The present form of the work includes all the corrections and alterations the composer made in the score after the first performance.

Playing time: 10 minutes approx.

Nikos Avgeris  
Athens - 1972



cond. 1 Conductor speaks his words SLOWLY - dragging each word slightly, as if to make sure its meaning sinks in; there could be a little slow raising of his pitch towards end of word indicating suspense. It is as though he is giving directions for some very critical process, during which utter calm and concentration are absolutely necessary. It is a tone of voice which hides terrific tension under an exterior of impassivity.

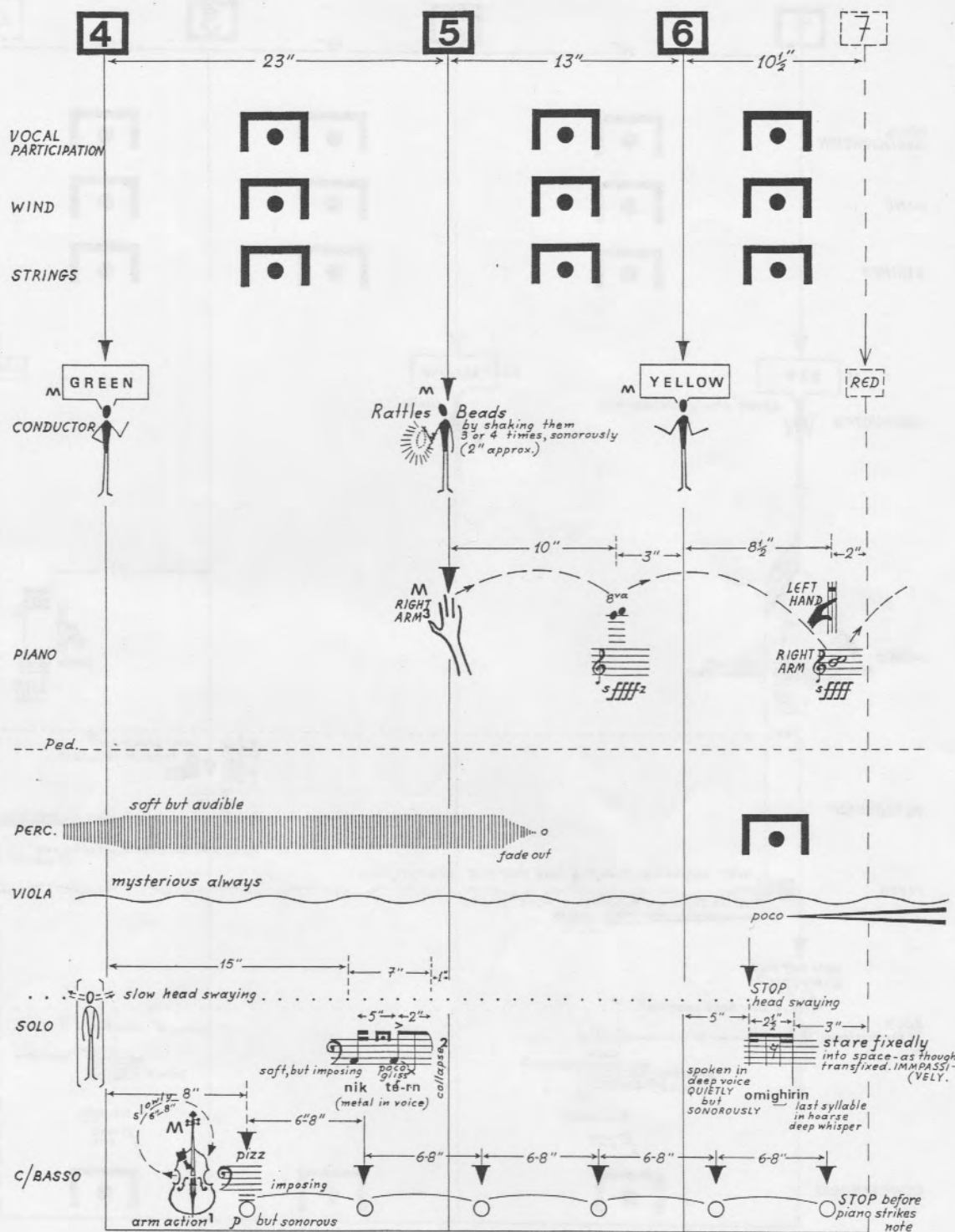
baritone 2 Stand upright, facing audience. NO STIFFNESS. FEET DO NOT MOVE. Arms hang limply. Only HEAD SWAYS SLOWLY. Eyes, half-shut, look through various sections of audience as head moves. Keep swaying smoothly, without a break.

baritone 3 One semi-circular movement takes 4" approx. A return trip of the head (left-to right - to left again) takes 8" approx.

baritone 4 Intoning rather like a priest (between singing voice and speaking voice), but WITH GRATING ESCAPE OF BREATH

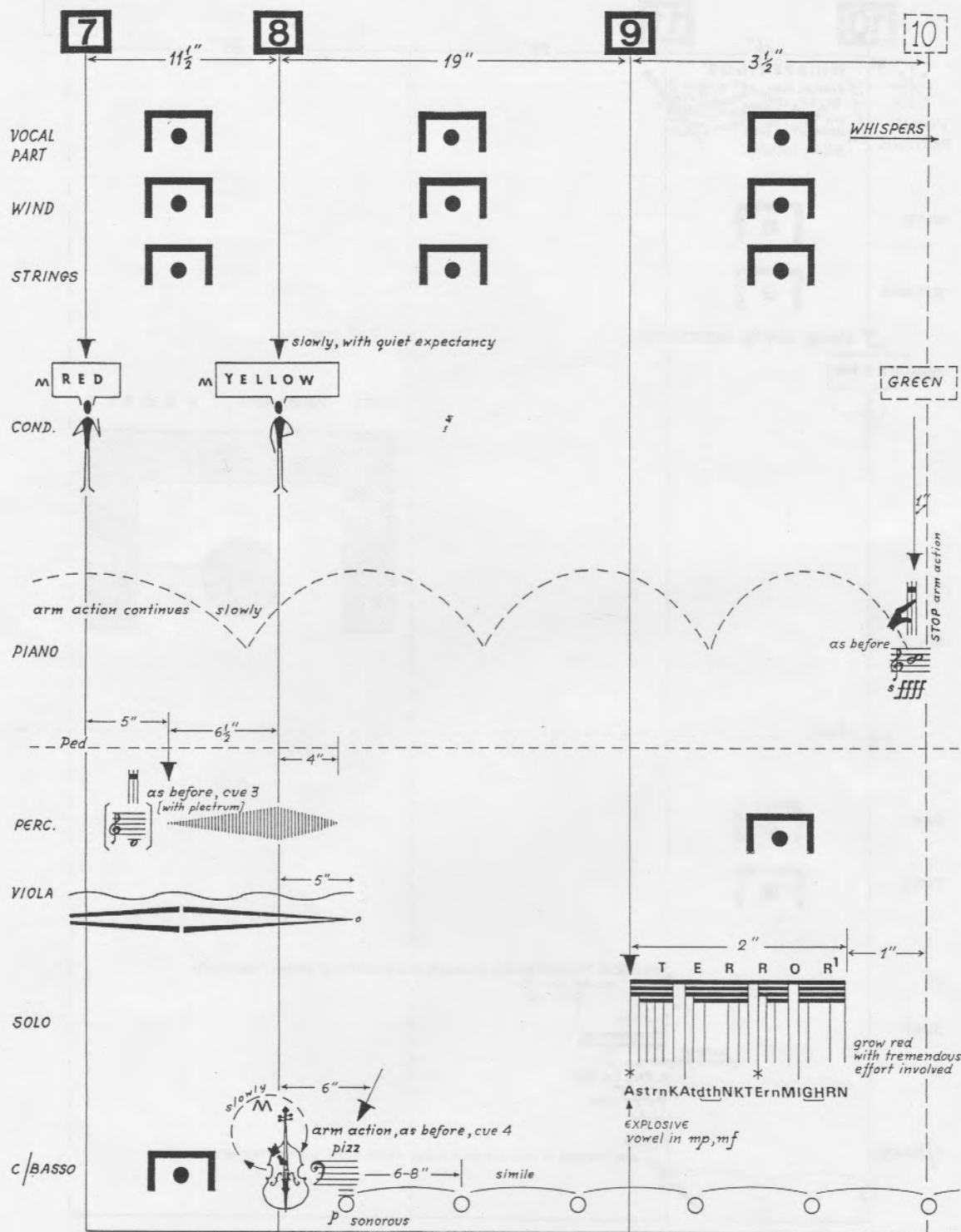
baritone 5 Sudden voice-collapse into faint indeterminate very deep pitch, on speaking tone.

perc. 6 The three strings (pict. 2E) corresponding to the single note B natural should be struck with the sharp edge of the plectrum moving in a very fast vertical tremor. For "fade-ins" the tremor should begin before contact with the strings.



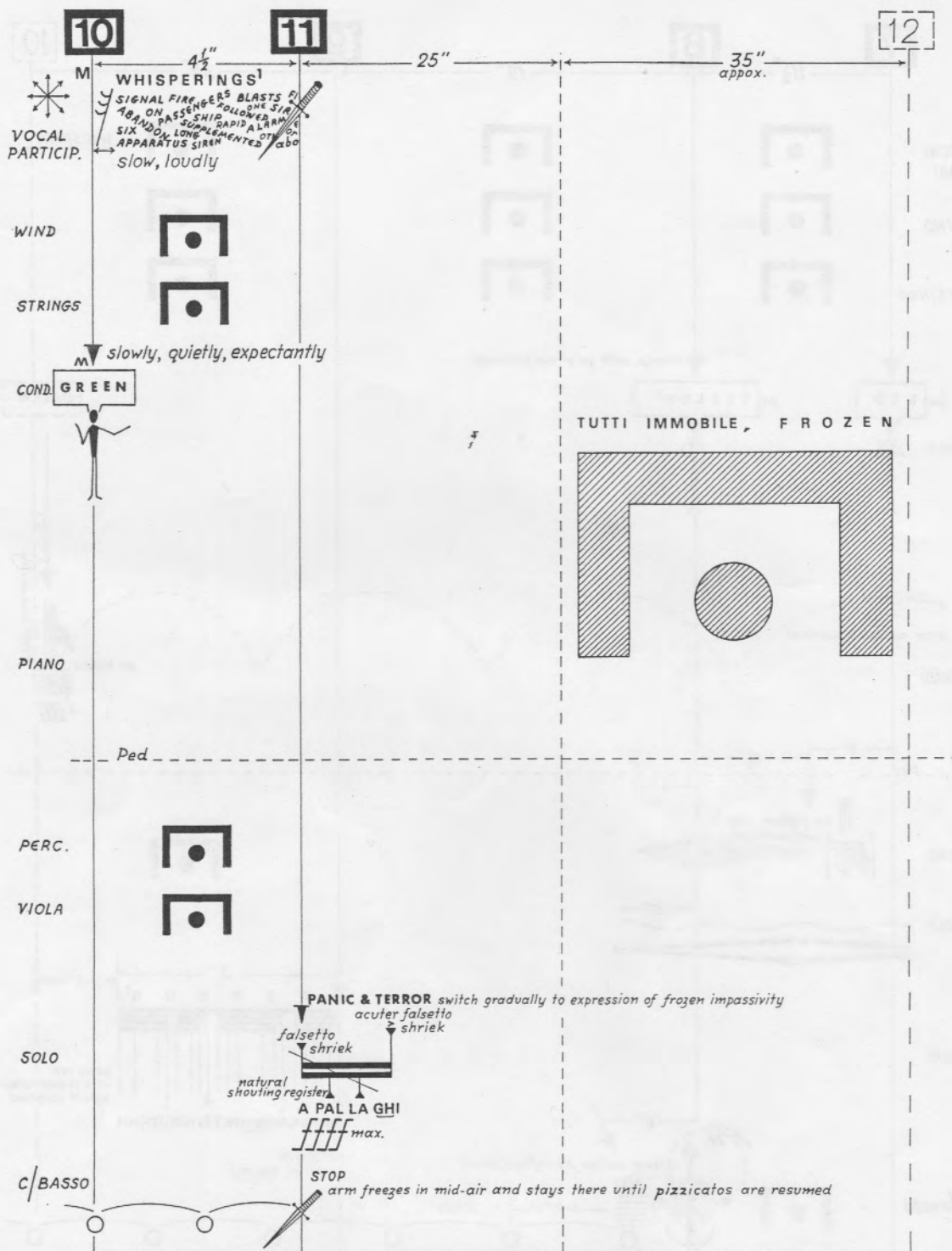
- c/basso 1 Arm slowly rises a short distance and returns for pizz.
- baritone 2 Sudden voice-collapse into whisper.
- piano 3 Very slowly outstretch arm over head vertically to describe curve—in SLOW MOTION ALWAYS, landing on specified notes. Strike the notes with bottom edge of stiffened hand (right). Then arm returns in the same manner.





baritone 1 In a hoarse, DEEPISH, HALF-VOICED WHISPER—articulating through consonants at almost maximum speed: TONGUE ACTION, passing through consonants is explosive. ENORMOUS TENSION producing a CHOKING EFFECT.





vocal **1** The members of the ensemble that have not produced any sound so far i.e. everyone, with the exception of conductor, pianist, percussionist, violinist, baritone and double bass player, whisper SLOWLY, HOARSELY, LOUDLY, reciting different sections of the TEXT.

12

13

VOCAL  
PARTICIPATION

WIND

STRINGS

PIANO — Ped

PERCUSSION

VIOLA

SOLO

C/BASSO

impassively  
arm action as in cue 4

pizz

sonorous

72"

hypnotically  
as in cue 1

pp

Slowly "choking" (strive for gradual cumulative effect)

MM (gasp)

THeouSMeNeToToNDTHaPaLLaGHINPoNoNFRouRaSeTiaSMiKoSiNKiMoMeNoS

STeGHHeSaTRiDTHoNaNGaTHENKiNoSDTHiKiNaSTRoNKaTiDTHaNiKTeRoNoMiGHi

RiNKeTouSFeRoNTaSCHiMaKeTHERoSVRoTiSLaMBRouSDTHiNaSTaSeMPRePoNTaS



2"

10"

12"

48"

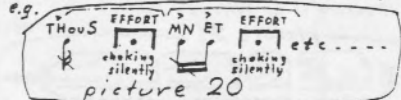
5"

5"

simile

- baritone 1 Body gradually trembling with effort. Feet not moving. He articulates his TEXT through extreme tension—sounding consonants only, EXPLOSIVELY. He starts slowly—mainly the sound of the effort is heard—he does NOT sound the vowels (e.g. THSMNTNDTH...) As tension increases some VOICE escapes fractionally every now and then—CHOKING-EFFECT—also the speed of this "choked" speech is increased....he grows redder and redder with sheer tension and effort Gasps and chokings grow increasingly louder. The soloist later (cue 14) emits stifled laughs every now and then.
- baritone 2 Where outbursts of TEXT delivery are prolonged, keep repeating the TEXT without a break (cue 26 too).

- \* Voice breaking off for tense pauses during which the EFFORT continues uninterruptedly:



- \* Gasps MM, stifled shrieks punctuate his choked outbursts more and more—some stifled shrieks occasionally explode into real fractional shrieks, but never more than a sharp jab.



- 1 - Feet fixed, glued to floor.  
- Twist hips. Right shoulder lurching downwards to the left. lowering body; Then CATAPULT back twisting hips to the right-left shoulder lurching slightly upwards  
- Return with right shoulder lurching downwards again.  
- Keep on repeating with no break in movement. Start very fast, but accelerate to maximum possible.
- 2 With each twist to the right a word is thrown out at top volume - CHANT-LIKE (choose a sonorous deep register and stick to chosen pitch). The accent of each word is extremely heavily accented with a powerful expulsion of air. The unbroken series begins extremely fast, but the struggle to develop even faster speeds - OBSESSIVELY.
- 3 Since the right hand will frequently be occupied (performing figures on piano) the left arm may be used occasionally, freely. While the slow circular motion can be substituted by slow arm waving, at random, and whenever not interfering with actual playing.
- 4 Snatch suitable object and rattle against upper and lower back teeth - as fast as possible - producing a trilling-rattling tremor.

\*

As "primitive"  $\alpha$  sound as possible (witch-doctor).

- 1 - Feet fixed, glued to floor.  
- Twist hips. Right shoulder lurching downwards to the left. lowering body; Then CATAPULT back twisting hips to the right-left shoulder lurching slightly upwards  
- Return with right shoulder lurching downwards again.  
- Keep on repeating with no break in movement. Start very fast, but accelerate to maximum possible.
  - 2 With each twist to the right a word is thrown out at top volume - CHANT-LIKE (choose a sonorous deep register and stick to chosen pitch). The accent of each word is extremely heavily accented with a powerful expulsion of air. The unbroken series begins extremely fast, but the struggle to develop even faster speeds - OBSESSIVELY.
  - 3 Since the right hand will frequently be occupied (performing figures on piano) the left arm may be used occasionally, freely. While the slow circular motion can be substituted by slow arm waving, at random, and whenever not interfering with actual playing.
  - 4 Snatch suitable object and rattle against upper and lower back teeth - as fast as possible - producing a trilling-rattling tremor.
- \*
- As "primitive"  $\alpha$  sound as possible (witch-doctor).





21
50"
22

WIND

scrape or rattle anything appropriate according to conductor

STRINGS

VIOLINI

tip of bow simile

according to conductor

3" 7" 4" 7" 8"

CELLI

COND.

impassively, a "static climate"

conductor elicits an occasional rattle or scrape from single players

PIANO 2

see cue 3, percussion

5" 10" approx. 5" 3" 1/2-1" approx. ad lib.

scrape running ruler against bolts, leisurely

scrape across bolts

PERCUSSION

fast rattle brittle sound according to conductor

rattle anything

VIOLA

SOLO

HYPNOTIC eyes half shut slow head swaying as in cue 1

C/BASSO

conductor 1 Conductor shakes beads in a lifting movement of his cupped hand (he shakes beads 3-4 times for about 1/4" approx. each time). He punctuates his beads by eliciting an occasional rattle or scrape from single player (apart from piano which improvises its own pattern and apart from viola and cello). He points at each calmly at random - at leisurely intervals. Occasionally he points at two players in quick succession (always calmly) but the entire pattern must be unhurried - impassive. The average interval between these events is 10" approx, but a minimum of 5" to a maximum of 15" approx. gives the intervals span from which he can choose at random.

piano 2 Piano plays two figures: pist 24  
 1) Plectrum against strings of (B4) very subtly, every 10" or more, and in between  
 2) a slow scrape of ruler bottom edge against bolts of various sections

22

23

24

25"
20"

**WIND**  
 Pic.Fl.  
 Clar.  
 Br.  
 Ob.  
 like a screaming siren  
 2"

resume rattles or scrapes  
according to conductor

**VIOLINI**  
 [p/pp]  
 VI  
 via sord


**V/CELLI**  
 [pppp]  
 a woman's scream  
 acute scream in imitation of up-sliding siren  
 f

**COND.**  
 [impassive] calmly eliciting rattles, scrapes  
 stop beads

**PIANO**  
 as before, sparsely  
 Ped.  
 pick-up metal cups

**PERC.**  
 as before






**VIOLA**  
 [ppp]

**SOLO**  


**c/BASSO**  
 arm action only as if performing slow regular pizz of cue 4  
 sudden furious outburst (pizz) only arm action  
 3"  
 M  
 fff max

c/basso 1 Frenziedly fast outburst of irregular figures across entire register, wild leaps, cascades, upward rushing spurts at random - punctuated by one or two knocks and slaps on instrument's wooden structure.

baritone

- strings 1 All strings: glissandos sweep, at lightning speed, entire length of bow with each sweep—at random across constantly different registers.  Pict. 25 Punctuated irregularly by ferociously striped random chords  Pict. 22 or  Pict. 23 while occasionally create short outburst of striped chords  Pict. 23
- piano 2 Hold the metal cup firmly with fingers of each hand and drum wildly (at furious speeds) with rims smashing flat against strings—scurrying to and fro irregularly across entire register.
- winds 3 Deeper instruments with more powerful deeper registers should use their powerful register and leave off at cue 27, if they cannot play  Pict. 26 for "SIREN-EFFECT"
- winds 4 Short "shrieks" force capacity of instrument to the utmost. Occasionally, "shrieks" are followed by momentary "splutterings" across entire register, but "shrieks" should prevail—piercingly.
- 5—Head stooping forward. Body lowered a little. Arms as if holding tray. Perform BODY-QUAKE: left arm thrust slightly forward while right arm moving back followed by right arm thrusting forward and left arm moving back . . . in a continuous motion at maximum speed. A "shake" setting up a tremendously fast tremor. Keep muscles of upper part of body loose. Only head, arms and feet are stiff. All else is loose. — Voice is at maximum shouting volume, throwing out the phrases in a continuous PANIC-STRIKEN OUTBURST (When TEXT exhausted keep repeating uninterruptedly). Voice shakes with body tremor—an extremely rapid THROBBING as a result of the shaking (similar to effect of voice trembling when being knocked rapidly on the back).



**27** **28** **29**

VOCAL PARTICIP. *FLUTTERED SIGHS (cue 24)* 15" *HYSTERICALLY* 4"

*max. volume* *accelerating furiously*

WIND *volume rotation, SWAY in unison, as before (cue 24)*

*gliss as in cue 24*

*max. volume*

*7 1/2"* *furiously (cue 25)*

STRINGS *HAMMERING EFFECT*

*fff* *fff*

CONDUCTOR 10 *furiously (cue 25)*

PIANO *cups*

*Ped* *fff*

PERC. *rotate volume, accelerating furiously*

*max. volume* *high cymbal* *medium cymbal* *military side-drum*

*fff* *fff* *maximum*

VIOLA *always impassive, unaffected by the others*

SOLO *nos stéghes Atridthón ángathen kinós dthíkin ástron kátidtha níktéron omíghirin*

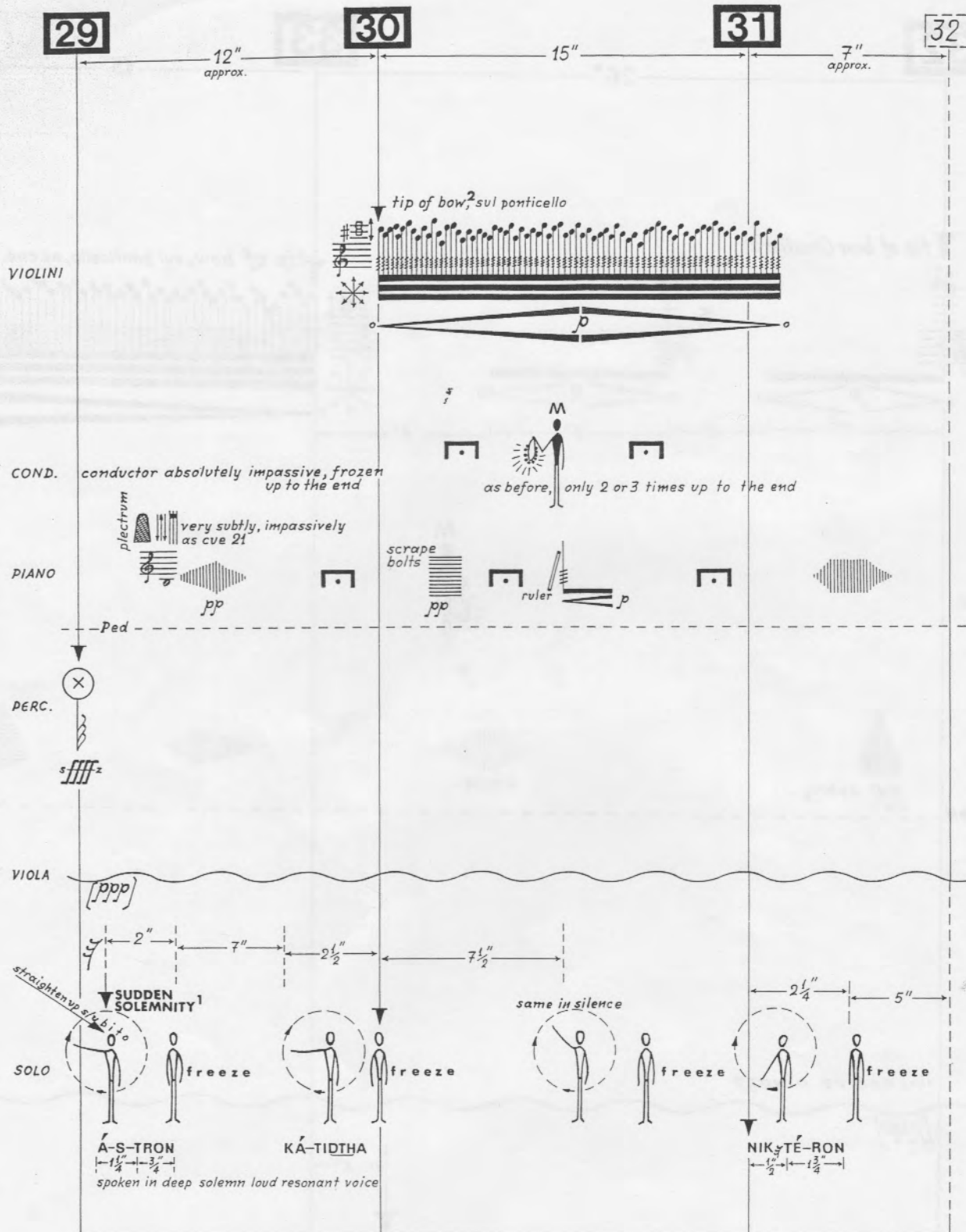
*ke tous férontas chíma ke théros vrofís lambrouís dthinástas embréontas ethéri astéras.....*

*[arm action] impassively*

C/BASSO *1"* *furious outburst (cue 23)*

*fff* *knock* *slap* *knock*

strings 1 Hammer constantly different random chords throughout entire register, at maximum velocity.



baritone 1 Stare fixedly ahead.  
One broad gesture together with the  
duration of word, describing a full  
circle.

violins 2 A continuous stream of a constantly random  
succession of notes within specified area - AT  
MAXIMUM VELOCITY WHILE BOW is performing  
extremely rapid tremolo.

32

33

34

26"

15"

tip of bow (tastiera)

tip of bow, sul ponticello, as cue 30

VIOLINI

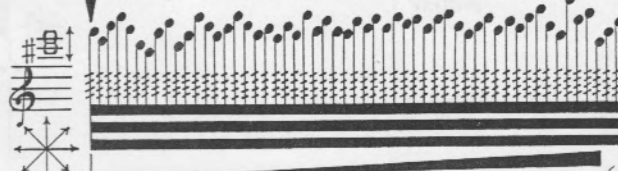
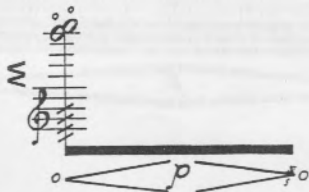
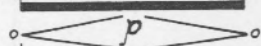
CONDUCTOR

PIANO Ped

VIOLA

SOLO

C/BASSO



7" 4" 7" 8"



ppp subtly



simile



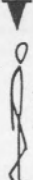
impassive always

[ppp]

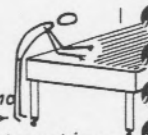


freeze

4"

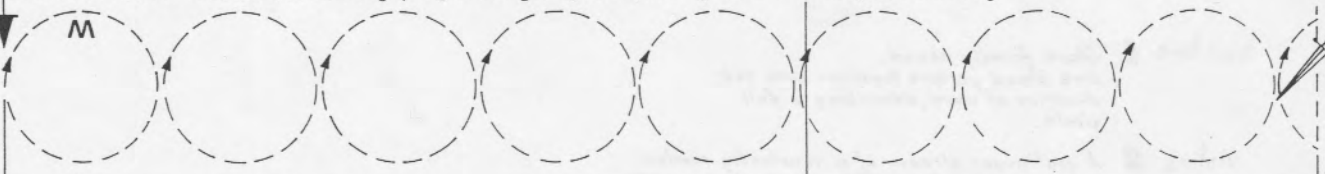


turn round slowly and walk slowly and concentratedly to piano



(reaching piano he stoops over deep end strings)

resume SLOW ARM ACTION as if performing regular pizz of cue 4 - impassively



34

35

7" 27" approx.

VOLINI

*mp*

2" *mf sub. cresc poco* 11" *f fade out* 7" appr. 7" appr.

COND.

5" M

with outstretched arm describe circle slowly (after soloist's "apallaghi")

simile

sim.

PIANO

*subtly*

Ped

TUTTI IMMOBILE FROZEN (except violist)

VIOLA

[ppp]

fade out

SOLO

interior

drum softly with palms to produce a soft rumble

APALLAGHI

rise slowly from stooped position into piano

sentito

Freeze .....

Freeze .....

baritone 1 Speak into pianoforte stooping so as to almost touch strings with mouth.