

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:*

- 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 4, 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]



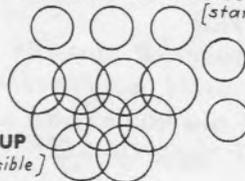
VIOLA
[seated]



SOLOIST
[standing]



VOCAL PARTICIPANTS
[standing]



SECONDARY
GROUP
[standing if possible]

2nd position
PERCUSSION
[seated]

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

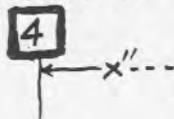
CONDUCTOR

bass drum
beads
large gong



SIGNS IN SCORE

picture 5



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

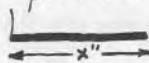
1. Keep performing the pattern throughout the range specified, including the limit notes.

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, ΕΜΠΡΕΠΟΝΤΑΣ 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 "ORESTEA"
(Agamemnon, l. 1-7)

Phonetically:

Pronunciation:

THEOÚS ΜΕΝ ΕΤÓ ΤΟΝDTH'ΑΠΑΛΛΑGHΙΝ ΠÓΝΟΝ

TH = pronounced like "thought"
in English

FROURÁS ΕΤΙΑΣ ΜÍCOS, ΙΝ ΚΙΜÓΜΕΝΟΣ

DTH = pronounced like "the man"
in English

ΣΤÉGHΕΣ ΑΤΡΙDTHÓΝ ΑNGATHΕΝ, ΚΙΝÓS DTHÍΚΙΝ.

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

ÁSTRON ΚÁΤΙDTHΑ ΝΙΚΤÉΠΟΝ ΟΜÍGHΙΡΙΝ,

ΚΕ ΤΟΥΣ ΦÉΡΟΝΤΑΣ CHÍΜΑ ΚΕ THÉΡΟΣ ΒΡΟΤÍS

LAMBROÚS DTHINÁSTAS, ΕΜΒΡÉΠΟΝΤΑΣ ΕTHÉΡΙ

CH = pronounced as "ich" in
German

ΑΣΤÉPAS, ÓΤΑΝ ΦTHÍΝΟΣΙΝ, ΑΝΤΟΛÁS TE TÓN...

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 ^{page} 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 ^{they} refer to traffic lights). The text spoken by the ensemble are safety directions explaining the sounding of alarm-apparatus on a ship at sea.

Jami 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.

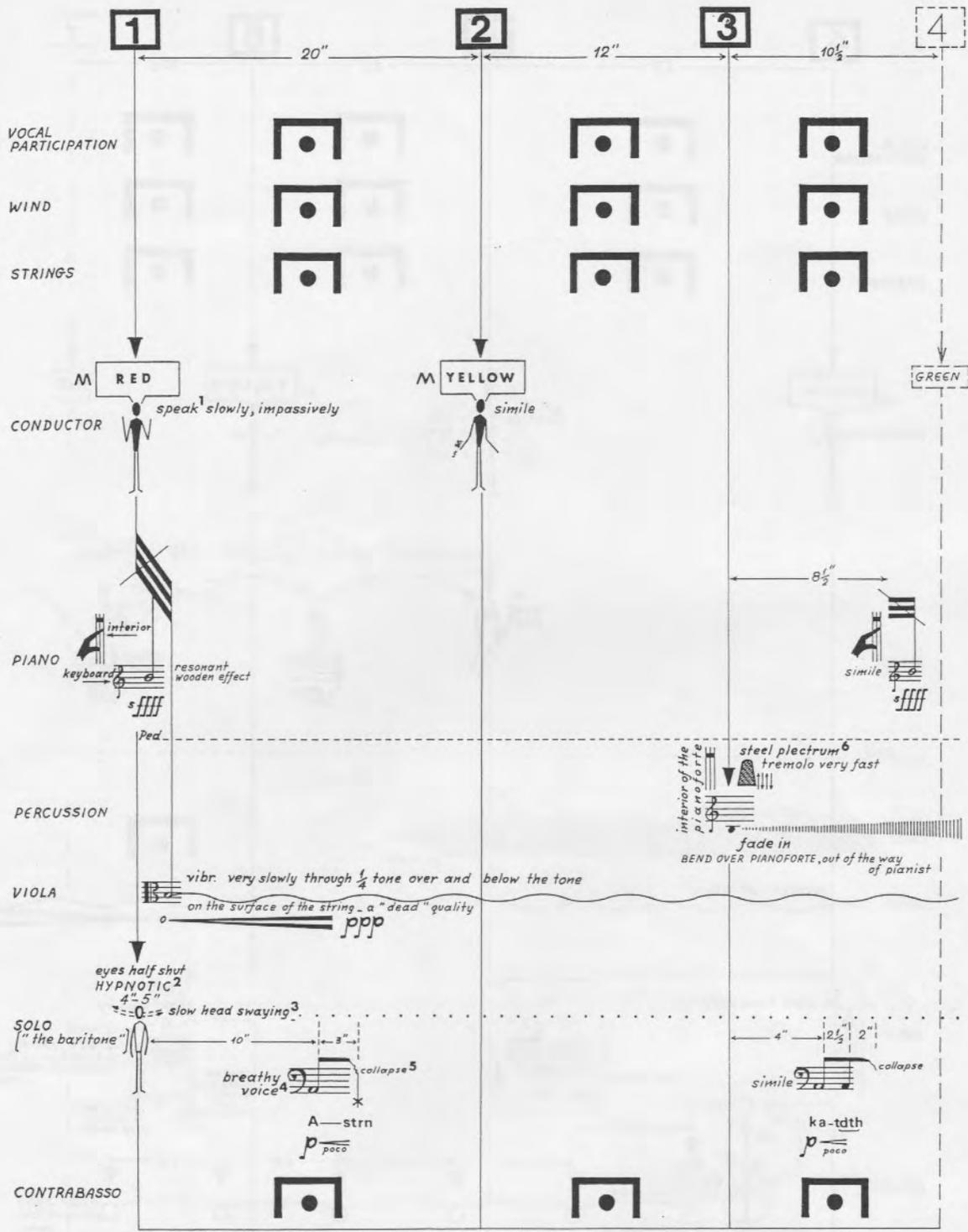
It was first performed in Munich, 12 November 1968, by the ensemble of "Studio für Neue Musik" with the baritone Sp. Sakkas as soloist under the direction of Th. Antoniou.

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 Argeris
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.

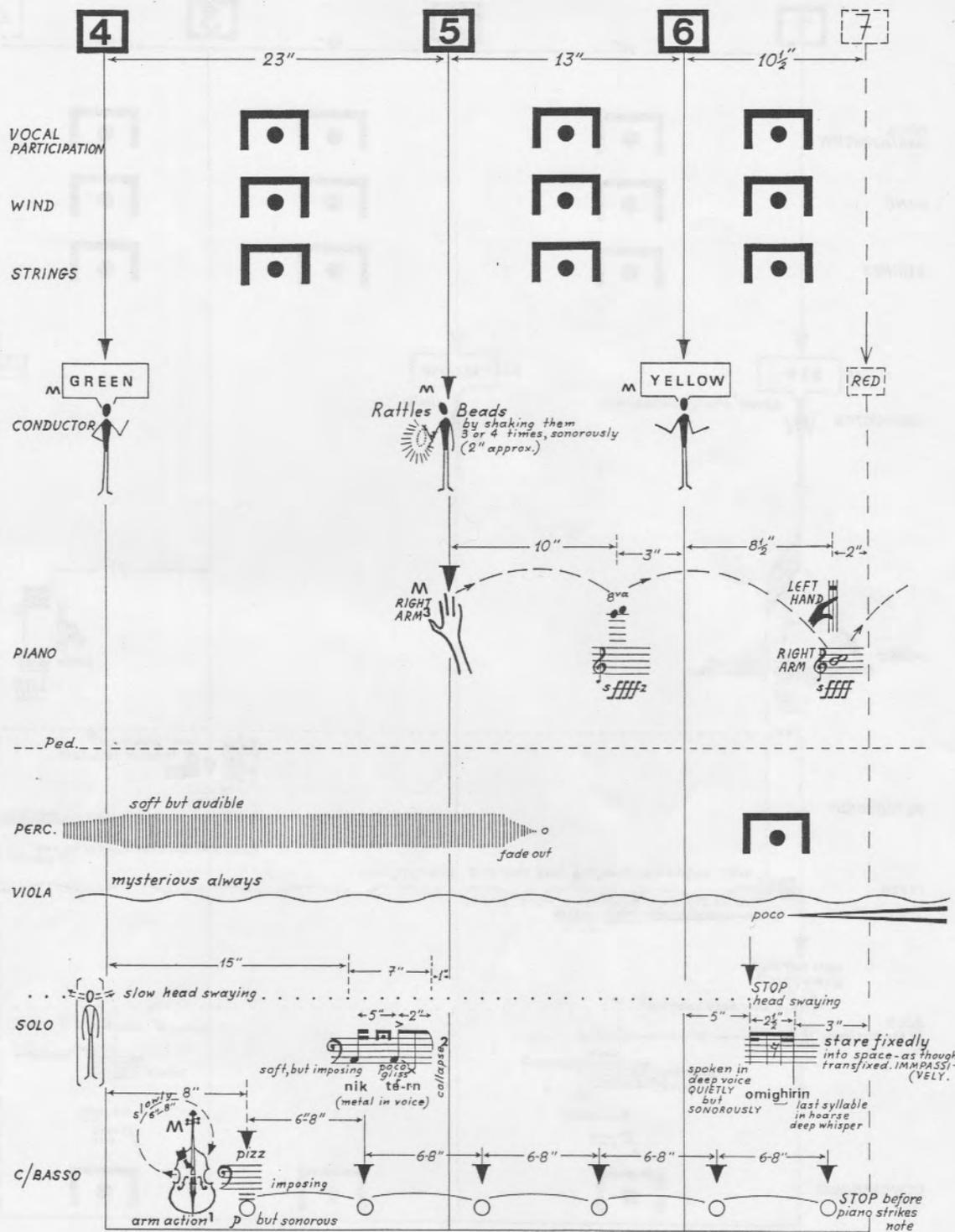
baritone 2 Stand upright, facing audience. NO STIFFNESS. FEET DO NOT MOVE. Arms hang limply. Only HEAD SWAYS SLOWLY. Eyes, half-shut, look through various sections of audience as head moves. Keep swaying smoothly, without a break.

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

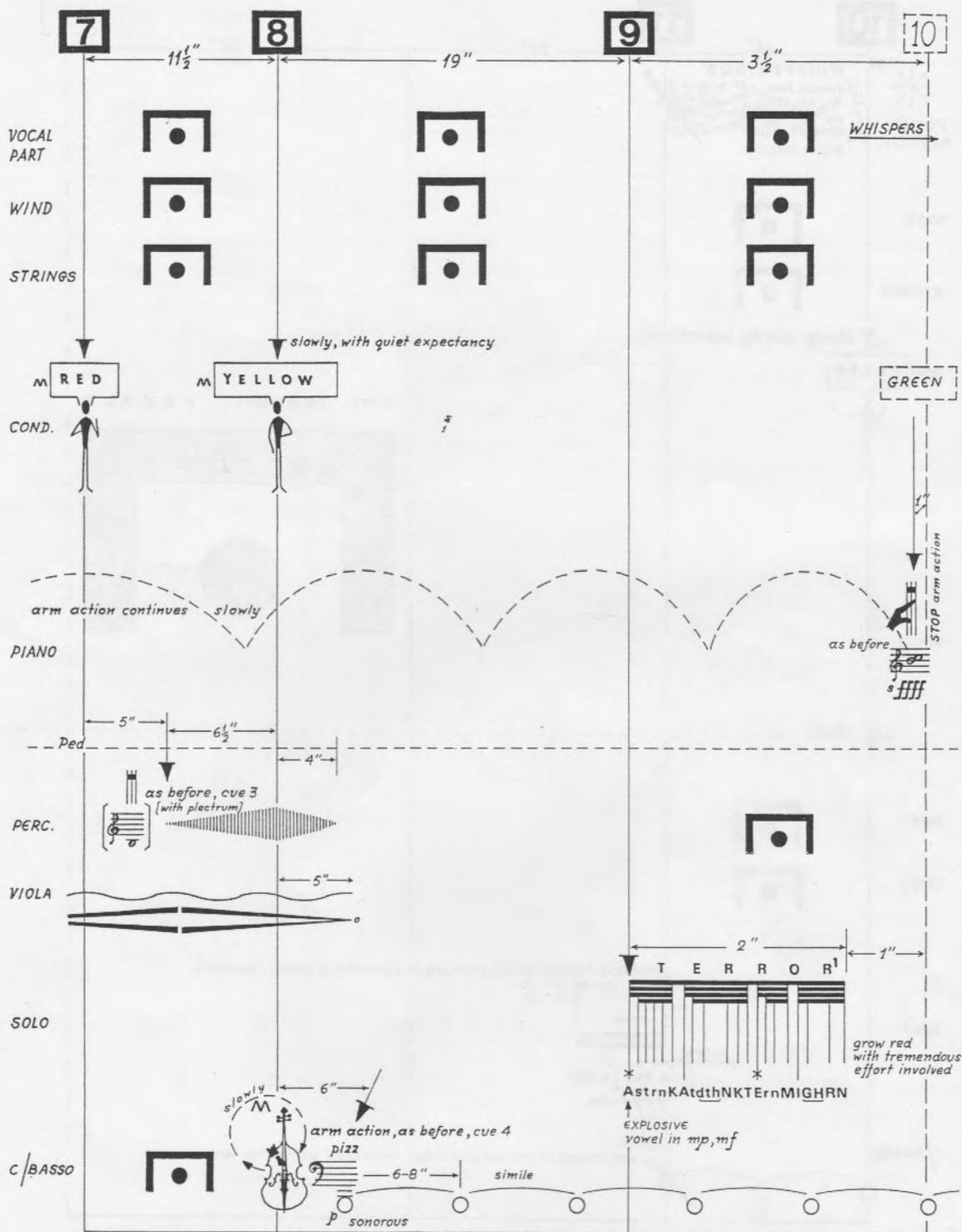
baritone 4 Intoning rather like a priest (between singing voice and speaking voice), but WITH GRATING ESCAPE OF BREATH

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

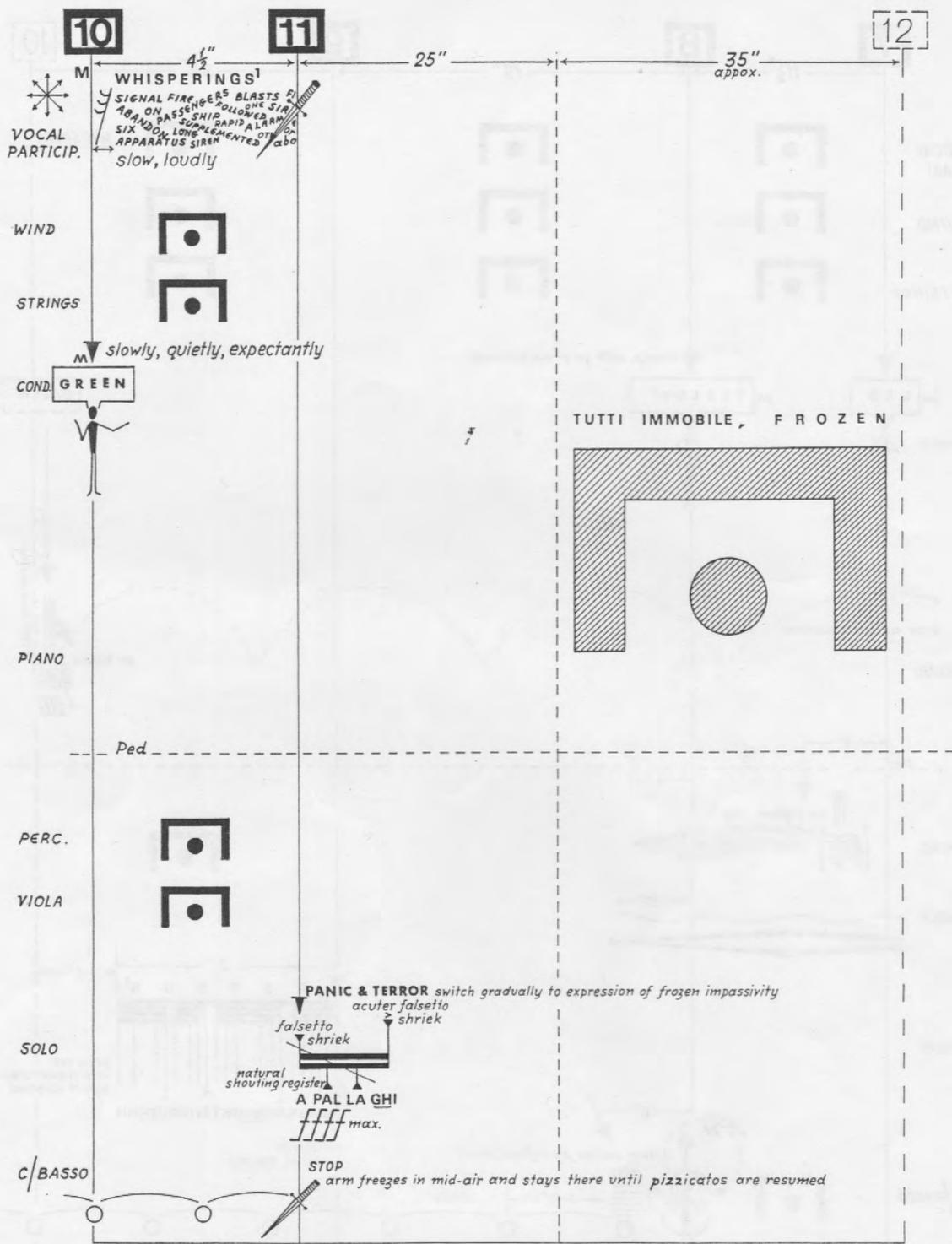
perc. 6 The three strings ^(pict. 2E) corresponding to the single note B natural should be struck with the sharp edge of the plectrum moving in a very fast vertical tremor. For "fade-ins" the tremor should begin before contact with the strings.



- 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, violist, baritone and double bass player, whisper SLOWLY, HOARSELY, LOUDLY, reciting different sections of the TEXT.

72"

VOCAL PARTICIPATION

WIND

STRINGS

PIANO — Ped —

PERCUSSION

VIOLA

SOLO

C/BASSO

12" 48" 10" 2" 5" 5"

hypnotically as in cue 1

pp

Slowly "choking"ⁿ (strive for gradual cumulative effect)

MM (gasp)

THouSMeNeToToNDHaPaLLaGHINPoNoNFRouRaSeTiaSMiKoSiNKiMoMeNoS
 STeGHeSaTRIDThoNaNGaTHENKiNoSDTHiKiNaSTRoNKaTiDTHaNiKTeRoNoMiGHi
 RiNKeTouSFeRoNTaSCHiMaKeTHERoSVRoTiSLaMBRouSDTHiNaSTaSeMPRePoNTaS

impassively
 M arm action as in cue 4
 pizz

sonorous

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 (eg. THSMNTTNDTH...) 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 Gasp and chokings grow increasingly lower. 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 uninterrupted:

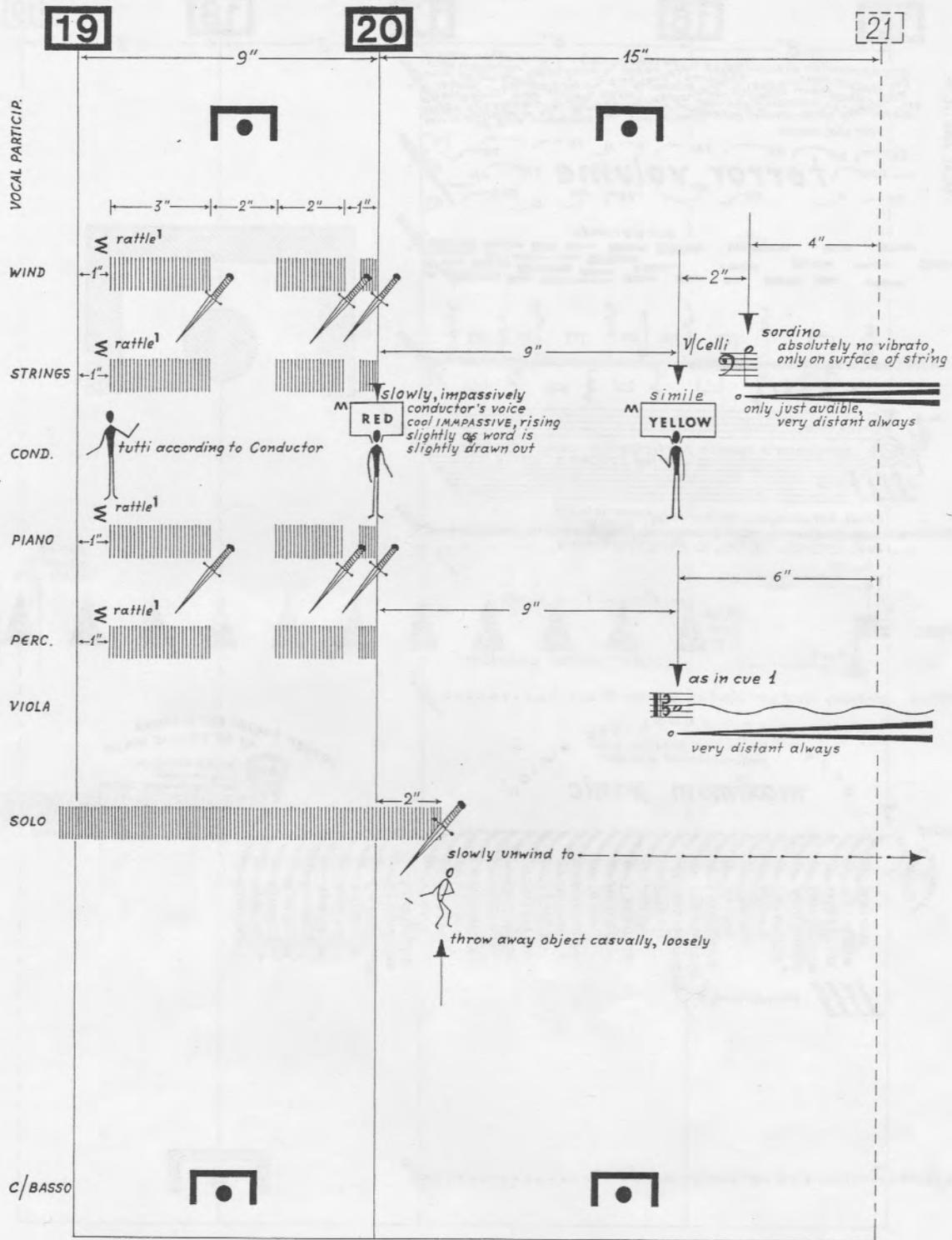
e.g.

THouS EFFORT MN ET EFFORT etc.

choking silently choking silently

picture 20

* Gasp 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.



tutti **1** With any suitable object, to produce a dry brittle (concrete, not "musical") rattle, a trilling effect - very fast nervous trill. If possible against any suitable part of instrument's structure.

50"

22

WIND

scrape or rattle anything appropriate
according to conductor

tip of bow simile

VIOLINI

pp p

according to conductor

3" 7" 4" 7" 8"

CELLI

pppp

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 rattle anything

according to conductor

VIOLA

ppp

HYPNOTIC eyes half shut

SOLO

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 4 1/2" 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: ^{pic 24} (B4)
 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 25" **23** 20" **24**

WIND
 Pic. Fl.
 Clar.
 (Br.)
 (Ob.)
 9/16 ss. 1/4 tone
 like a screaming siren
 f

VIOLINI
 [p/pp]

V/CELLI
 [pppp] via sord

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
 M
 arm action only as if performing slow regular pizz of cue 4
 sudden furious outburst (pizz) only arm action
 3"
 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.

24 **25** **26** **27**

VOCAL PARTICIP.
 M $\frac{1}{2}$ " FLUTTERED SIGHS, as cue 13
 TR AH PR TR PR TR PR O PR AH AH TR TR PR O TR PR O
 max volume

WIND
 Pic. Fl. gliss through $\frac{1}{4}$ round tone
 Clar. M rotate instruments in unison with volume swell
 Br. Ob. rotate volume screaming like sirens
 Fag. **ff** maximum volume simile accelerating rotation
 PANIC SHRIEKS
 distorted PANIC SHRIEKS and gliss-like runs⁴
 wind now SWAY at random each on his own
 frenziedly **ffff** (wind now SWAY at random each on his own) - no let-up

STRINGS
 furiously¹
 double gliss swiped chords (arco)
ffff

CONDUCTOR
 furiously²
 M deep bass drum (with mallet)
 maximum volume, thunderously

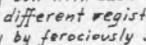
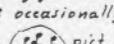
PIANO
 metal cups interior
 interior on bass strings **fx**
 Ped **ffff**

PERCUSSION
 military side-drum rotate volume - accel. rotation
ffff pp **ffff** etc military side-drum pp

VIOLA
 impassive, unaffected by the others
 [ppp]

SOLO
 (arm action) impassively
 PANIC-STRICKEN⁵
 Theoús men etó tóndth'apallaghín
 pónon frourás etiás mikos, in kimóme-

C/BASSO

- strings **1** All strings: double glissandos sweeps, at lightning speed, entire length of bow with each sweep - at random across constantly different registers.  ^{pic. 25} Punctuated irregularly by ferociously swiped random chords  - while occasionally create short outburst of swiped chords  ^{pic. 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  for "SIREN-EFFECT" ^{pic. 26}
- 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-STRICKEN 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. M *FLUTTERED SIGHS (cue 24)* 15" *HYSTERICALLY* 4"

TR PR AH PRR TR A AH TR TR PR TR A TR AH PR TR PR TR TR AH TR

max. volume accelerating furiously

WIND M *volume rotation, SWAY in unison, as before (cue 24)*
accelerating furiously
Pic. Fl. gliss as in cue 24
Clar.
Br. Ob.
Fag.

STRINGS M *max. volume*
7 1/2" *HAMMERING EFFECT* *furiously (cue 25)*
ffff

CONDUCTOR 10 *furiously (cue 25)*

PIANO cups
Ped ffff

PERC. M *rotate volume, accelerating furiously*
max. volume
high cymbal sfffz
medium cymbal sfffz
military side-drum p maximum

VIOLA *always impassive, unaffected by the others*

SOLO nos stéghes Atridthón ángathen kinós dthíkin ástron kátidtha niktéron omíghirin
ke tous férontas chíma ke théros vrotís lambrouís dthinástas embréontas ethéri astéras.....

C/BASSO [arm action] *impassively*
1" *furious outburst (cue 23)*
knock slap knock
ffff

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

32

33

34

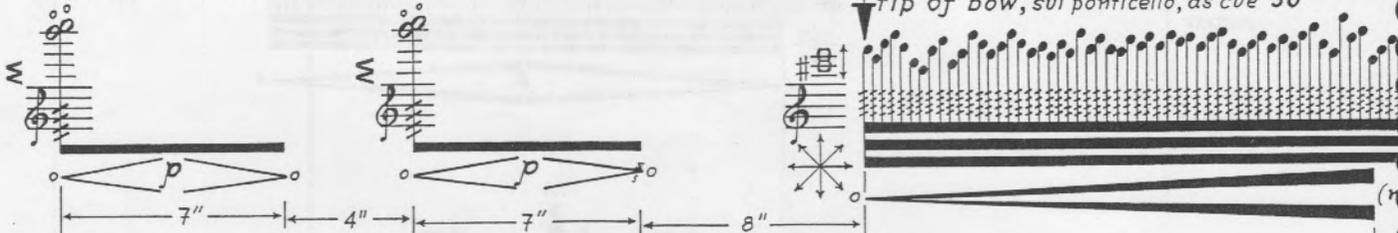
26"

15"

tip of bow (tastiera)

tip of bow, sul ponticello, as cue 30

VIOLINI



CONDUCTOR



PIANO Ped



pp subtly



simile



VIOLA

impassive always

[ppp]

SOLO



freeze



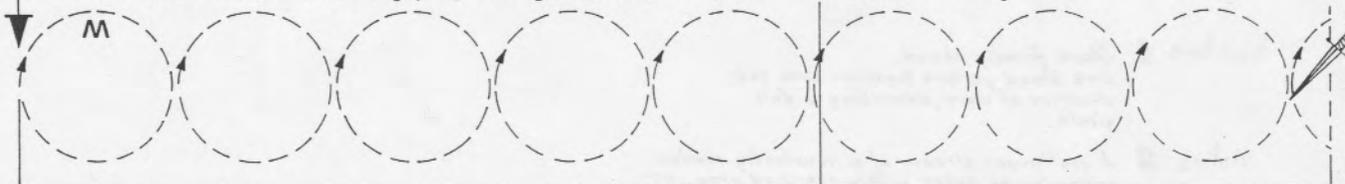
turn round slowly and walk slowly and concentratedly to piano



(reaching piano he stoops over deep end strings)

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

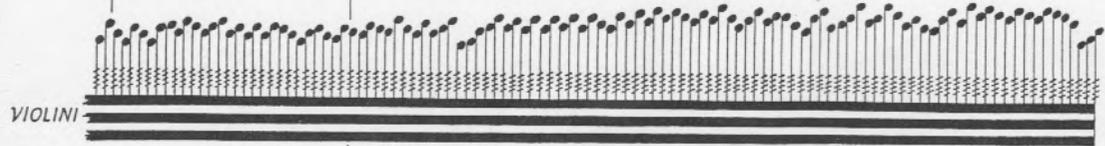
C/BASSO



34

35

7" 27" approx.



COND. *mp* 2" *mf sub. cresc poco* 11" *f fade out* 7" app. 7" app. Freeze.....

PIANO *subtly* *simile* *sim.* with outstretched arm describe circle slowly (after soloist's "apallaghi")

PIANO *Ped*

TUTTI IMMOBILE
FROZEN (except violist)

VIOLA [ppp] *falsetto in baby voice!* *rise slowly from stooped position into piano* *fade out* Freeze.....

SOLO *interior* drum softly with palms to produce a soft rumble APALLAGHI *sentito*

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